

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 720

MAY 24, 1947

THREEPENCE



Cyril Stapleton

Stapleton Leaving Fischers' Three Months' Provincial Tour

AFTER a most successful year's run at Fischers' Restaurant, Bond Street, W., Cyril Stapleton and his Band will end their current season on Saturday, June 28, whereupon the boys will take a well-deserved two-weeks' holiday, prior to embarking upon a barnstorming tour of the provinces.

The band will continue its regular Tuesday night broadcasts up to June 24, and, after the holiday break, the boys will return to harness in the week commencing July 14.

The first three days of that week will be occupied in broadcasts and sessions, followed by appearances at Yarmouth on the Thursday and Saturday, and Norwich on the Friday.

The band then moves up to Lancashire and Yorkshire for two weeks of one-night stands under the aegis of H. Newton Lane, then farther north still for a two-weeks' stay in Scotland.

The week of August 18 will find the band playing for the week at the Pier Pavilion, Cleethorpes, followed by a week at the Seaburn Hall, Sunderland, (25th), and the week of September 1 at the Pavilion, Redcar.

For all these dates, the full band as featured at Fischers' Restaurant and on broadcasts will be on parade, along with vocalist Dinah Kaye, etc.

Additionally, the band will in all probability undertake a number of Sunday Concerts in between the various dates enumerated above.

CHURCHILLS' NEWCOMERS

ONCE more installed in London's clubland, Royston Low took over the drums with Jack Jackson's Band at Churchills' Bond Street niterie on Monday last (19th).

With long spells at the Potomac, Coconut Grove, and Ciro's, among other West End spots, behind him, both with rumba and dance bands, Royston should feel completely at home in this venue.

Jive experts remaining in the Churchills Band are Pete Chilver (guitar) and Jack Fallon (bass)—the two "originals" who started with the band—and Bernie Fenton (piano).

Additions in the constantly changing personnel have brought in three tenor saxists, who started last Monday (19th). These boys, all well known around the West End, are Pat Murphy, Reg Queneil and Brian Lodge. Reg Queneil has been with Billy Ternent, whilst Pat Murphy and Brian Lodge have recently finished up with Martin Hayes at the Lansdowne Restaurant.

Jazz Club Re-Bop

THIS Saturday's Jazz Club broadcast (24th) has all the makings of an exciting occasion, since the special re-bop session, postponed from last week, will take place.

Re-bop exponents taking part will be Reg Arnold (trumpet); Paul Bennett (alto); Ralph Sharon (piano); Pete Chilver (guitar); Russ Allen (bass); Wally Stuart (tenor); Dennis Rose (tenor cor); Geoff Lotts (drums); and Ray Ellington (vocals).

THE MELODY MAKER joins with his hosts of friends in offering deepest sympathy to famous music publisher Irwin Dash, whose father, Mr. Louis Dash passed away in Philadelphia last Sunday (18th) aged eighty-three.

BRITISH JAZZMEN TO CHALLENGE U.S. IN GREAT "M.M." PUBLIC RECORDED JAZZ RALLY

THE MELODY MAKER is proud to announce that the leading British musicians are to have their greatest chance of presenting their finest, spontaneous recorded jazz to America.

In conjunction with the Columbia Recording Company, the MELODY MAKER is sponsoring an afternoon Public Recorded Jazz Rally at the E.M.I. Studios on Sunday afternoon, June 23, when our greatest stars will be assembled to make records before an audience of a thousand people. Copies of the resultant discs will be rushed out to America as Britain's reply to the records issued on both sides of the Atlantic by the American magazines—"Metronome" and "Esquire."

It will be remembered that the first public recorded jazz session ever held in the history of dance music was sponsored by THE MELODY MAKER and H.M.V. on November 16, 1941, when records were made by little jam groups drawn from a "pool" of the finest swing stars in Britain.

1,000 AUDIENCE

As the war gathered momentum it became impossible to repeat this very successful event, and it was left to bandleader-clarinet Harry Parry to suggest to MELODY MAKER and E.M.I. (the famous recording company which, of course, controls H.M.V., Columbia, Parlophone, and Regal records) that the present-day high standard of extemporisation among our leading swing players made the time ripe for a repetition of the scheme, but this time directed to America as well as this country.

In America both "Esquire" and "Metronome" issue records of the leading U.S. performers every year—the "Esquire" All-Americans and the "Metronome" All-Star Band—and these are issued in Britain to show what the Americans can do when it comes to jazz extemporisation.

Harry Parry suggested that we could do likewise—even, maybe, better—and that the records would undoubtedly give invaluable publicity in America not only to individual British musicians but to the British dance band profession as a whole.

The suggestion was at once adopted, and a committee was formed consisting of Harry Parry himself, Walter Moody (Recording Chief, E.M.I.), John Macmillan (B.B.C. Programme Planner), C. H. Thomas (Sales Executive, E.M.I.), W. S. Barrell (Technical Recording Executive, E.M.I.), and Ray Sonn, Editor of THE MELODY MAKER.

This committee has now formulated all the details for what is to be an epic occasion in the history of British jazz.

The show takes place on Sunday, June 23, at 3 o'clock in the

No. 1 Studio of the E.M.I. Co., at 3, Abbey Road, London, N.W.3. This is the largest recording studio in England, and an audience of nearly a thousand will be accommodated.

Admission is entirely free, but by ticket only, and fans who want to attend what will unquestionably be a memorable occasion in the annals of swing should send their applications immediately to THE MELODY MAKER (Tickets), 6, Catherine Street, Strand, London, W.C.2, enclosing a stamped and addressed envelope.

The event is to be called "The MELODY MAKER-Columbia Jazz Rally of 1947" and Harry Parry will be in charge of the musical organisation, and will also act as host, as he is now doing so successfully every Saturday on the BBC Jazz Club.

STARS PICK STARS

The Rally will last for about two hours, and will be emceed by a famous professional personality whose name will be announced later. From the moment the show starts, everything that takes place will be recorded, and jam groups will play from the available personnel, which will, of course, include several performers on each instrument.

The best records resulting from the session will be issued by Columbia over here in due course, and negotiations will be put in hand for their simultaneous release in America.

The big problem for the Committee to decide was, of course, the fairest way of selecting the musicians to take part in the Jazz Rally. It was felt that since these musicians are to be representative of British jazz at its very best, they should be chosen strictly on their musical merits, without any consideration of their fan-appeal or publicity value, and the solution that the Committee has hit upon will, we know, be applauded as the fairest and best way of

making sure that our British players get on the records.

We are going to let the musicians pick the musicians.

This week, the MELODY MAKER is sending out special letters and voting lists to every top-ranking swing musician in the country—about 100 in all. We shall ask them to vote for three players on every instrument whom they consider to be the finest musicians we have available in this country at the moment.

From their lists, the musicians receiving the most votes will be invited to play at the Jazz Rally (for which, of course, they will be paid a special fee), and our star musicians can be confidently trusted to select players whose ability, musicianship and style are the best that British jazz can produce.

TICKETS

The MELODY MAKER genuinely believes that the "M.M."-Columbia Jazz Rally of 1947 will do an enormous amount of good for the world prestige of British jazz.

We know that it will be a great show, and that some grand records will result from it. As there is certain to be an enormous demand for tickets, send in your applications right away. The limited accommodation makes it inevitable that there will be a large number of fans disappointed on the day, and if we adopt the "first-come, first-served" method of apportioning the tickets, it would mean that London readers would have a day's advantage over their provincial confreres.

No applications, therefore, will be opened until next Monday, so that, as far as possible, every early applicant will have a fair chance of getting a ticket.

To avoid disappointment, write in IMMEDIATELY!



Dr. G. H. M. Joad, seen in this special "M.M." picture, made history by speaking at a swing concert last Sunday (last story on page 5).

AFTER 20 YEARS...

SAXIST "Bing" Stern, currently playing 1st alto with Al Tabor at the exclusive Mayfair Bagatelle Restaurant, is giving up dance music in order to start his own business. "Bing" has been in the profession for over 20 years, and has played with several of the country's noted bands. With Al Tabor on and off throughout Al's long run at the Bagatelle, he has also spent a period with Melville Christie's Band in the West of England.

"Bing" Stern has recently moved to the Hford district, and as he may, later on, be able to handle a few gigs, he would like friends to know that he may be contacted at 25, Ashurst Drive, Hford, Essex.

Meanwhile, Al Tabor is waiting for just the right saxist—good reader and stylist, doubling clarinet and violin if possible—to fill the chair which will soon be vacant in his band.

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JIVER HUTCHINSON RE-FORMING BAND

AN important item of news announced this week is that trumpet-star/bandleader Leslie "Jiver" Hutchinson is shortly to reform his band in the shape of an up-to-the-minute stylish outfit, built upon smaller lines than hitherto.

The new outfit will feature Jiver himself on trumpet, with a five-piece sax section and the usual four rhythm.

It is some months now since Jiver announced in the MELODY MAKER that disbandment was forced upon him through racial discrimination, and now, under the guidance of the Tommy Jack office, he is to make a determined attempt to succeed, with new ideas.

His present 14-piece band, featuring vocalist Charles Judah, will broadcast on May 29, from 3 to 3.30 p.m., in the Light Programme.

DATES

Forthcoming provincial appearances include dates at the Pavilion, Bognor, this Friday, Sunday, and Whit Monday; then, two weeks later, on to the Pavilion, Redcar, where the band will play for two weeks commencing June 16. This is followed by a concert at the Odeon Theatre, Newcastle-on-Tyne, on Sunday, June 24, and on the following day the band will open for the week at the Pier Pavilion, Cleethorpes.

Immediately these dates are completed, Jiver will commence rehearsals with the new band, for which he is currently busy plotting arrangements of a new and exciting nature.

The whole profession will undoubtedly wish to join in, in offering hearty congratulations to Selmer chief Ben Davis, whose charming wife presented him with an 8 lb. baby boy on Tuesday last.

Both mother and son are going along nicely, thank you!

DICK JAMES JOINS SKYROCKETS

DUE to his commitments with Mantovani, with whom he will spend the summer at the Barbecue Restaurant, Bourne-mouth, vocalist Cyril Shane will no longer be associated with the Skyrockets, who in future will feature Dick James on all their broadcasts and Sunday concerts.

This rearrangement of pianis has been carried out by mutual agreement, and will in no way interfere with either vocalist's other free-lance activities. Dick James, will, of course, continue his Tuesday night broadcasts with Cyril Stapleton's Band from Fischers' Restaurant, and will probably soon be heard with Stephane Grappelly on the air.

Cyril Shane will continue to come up to Town from Bourne-mouth to carry out his various broadcasting activities.

WHEN Teddy Foster and his Band return from their tour of Italy and Austria on June 4, Teddy will be needing a first tenor and a trumpet-player.

Ex-George Evans tenorist, Eric Maxwell, will be leaving the band, as he joined it only for the tour, and all interested musicians should write to Teddy at his office, 38, Dean Street, W.1, enclosing a stamped and addressed envelope.

Teddy's first date on his return will be at the White Rock Pavilion, Hastings, on June 8.

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NEWS IN BRIEF

Edited by CHRIS HAYES

LEAD-ALTO WANTED.—Len Rees, busy North London bandleader, who has been contracted to supply all bands to the Edmonton Borough Council for next season, starting in June, and who has heaps of gigs as well, can offer regular work to a sound, strong lead alto and clarinet for his five-piece sax section. Write him at 779, Lincoln Road, Enfield, or telephone Howard 2104.

SILVESTER-GRASSO GO AHEAD.—Feeling their feet, the new show-promoters, Silvester-Grasso Productions, are signing up some big acts, and have arranged their business so that Victor Silvester, Jun., who is just out of the Army, takes over the orchestra department, Leslie Parish deals with films and plays, and general manager Desmond A. Hart tackles Variety and radio. Their latest captures include the firm, swing-singers, the Green Sisters, whose next airing is on May 26 in "Band Parade," with Duncan Whyte, and talented vocalist Isabella Alona, with the four guitars and double-bass accompaniment of Nilo Amado and his Estudiantinas, and Spanish dancer Rosarito, Isabella, Nilo and Rosarito are featured in Pathé Curatorial Short, No. 138, showing current affairs.

EMPLOYMENT DISCUSSION.—On Friday, May 23, at 3 p.m., the Musicians' Branch of the Communist Party is holding a meeting at Victory House, Leicester Square, London where unemployment and other problems affecting the musician will be discussed. The meeting will be addressed by Tamara Rust on the subject of unemployment and the London musician, and this will be followed by open discussion. All musicians are invited to attend, and express their point of view.

MODERNAIRES RESUME.—Working again after some enforced inactivity due to illness among the personnel, the Modernaires, well-known vocal act, have been doing very well at one-night stands in the South of England, and as a result of a good broadcast on Welsh Regional on May 8 have a return date in June in a series called "Dancing Time." Still led by Steve Gibson, the Modernaires, who were, of course, with Eric Winstone for a long while, are being handled by Mrs. Gerald Mackey at Al Parker, Ltd. (Gro. 4223).

PLACQUET BACK ON DRUMS.—Best of luck to Maurice Placquet, red-headed drummer, with George Scott-Wood and Harry Roy until he entered the Army, who, after 4½ years in the DLI in France, Belgium, Holland and Germany, has made a rapid come-back joining Johnny Swinfen at the Hammersmith Palais only four days after his demob. Residing at 36, Abbey Road, W.6, his telephone number is Hiv. 3910.

CONCERTS AT BRIGHTON.—Concluding their series of Sunday band-shows at the Hackney Empire, enterprising concert promoters Sidney and Bernard Green will be putting on Sunday concerts throughout the summer at the Grand Theatre, Brighton, opening on Whit Sunday with Denny Dennis, Leonard Henry, Tom Katz Saxophones Six, Steve Race, and other well-known artists.

RAT-A-TAT-TAT TUITION.—Shilish Broca drummer, Johnny Hollis, has worked out a postal course of drum lessons and would like drummers who are keen to take it either to write to him or call on him at the theatres where he appears with Charlie Shadwell and his Orchestra.

SOCIETY SAVILLE AIRING.—Huntball champion, bandleader Bill Saville, who has done over 40 of these big society events since the start of the year, and has played for Princess Elizabeth four times, brings his melodic band to the microphone for broadcasts on May 23 at 10.30 a.m. ("Music While You Work") and Whit-Monday, May 26, at 9 p.m. Bill, who was leader of the RAF Fighter Command Band until the Skyrocks became attached to Fighter Command, specialises in sweet music suitable to his elite audiences, and will be using as his singer on May 26 Val Merrill, noted vocalist with light orchestras.

SWING SHOP SHUTS FOR SUMMER.—Closing down for the summer, promoter Sid Gross finished his series of "Swing Shop Sunday Club" meetings at the Sutherland Hotel, Paddington, on May 17, Sid will resume the series next winter.

PLEYDELL IN OCEAN.—Opening at the Ocean Hotel, Sandown, Isle of Wight, on Wednesday (21st), Ronnie Pleydell and his Band, who are represented by Alf Praeger, will stay a week and then go to the Headland Hotel, Newquay, for a broadcast on May 29, returning to the Ocean in mid-June for a season lasting until October.

SATURDAY OFF AT SELMERS.—Reviving their annual outing, Selmers, the West End musical instrument dealers, in conjunction with Lew Davis, are taking the day off on Saturday, May 31, to go down to Margate, where everything has been laid on at Harvey's Hotel, including a dance band recruited from the staff of Bee and Lew Davis, who for one day only will close their shops in Charing Cross Road.

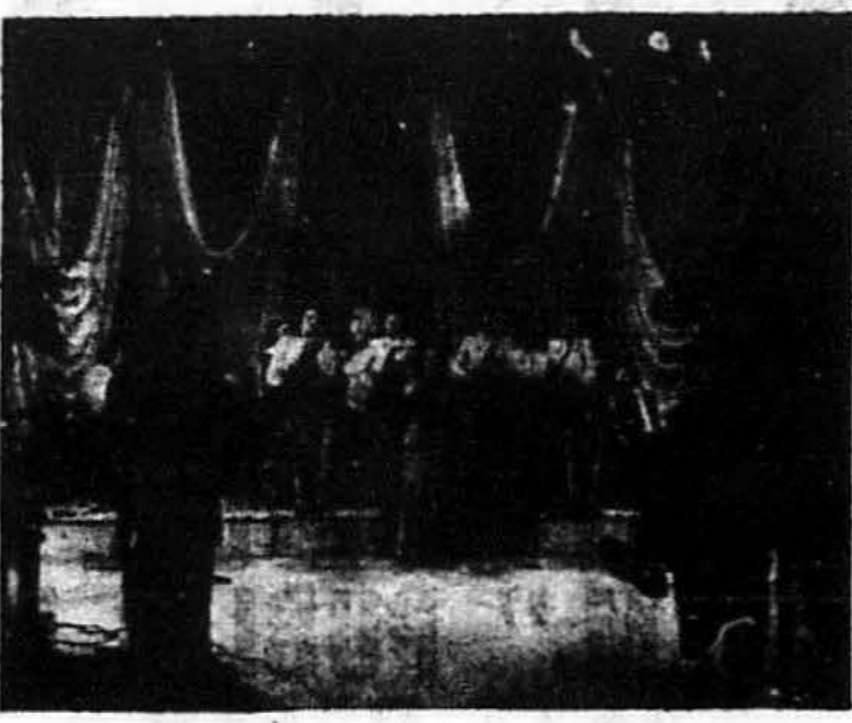
ACTIVE ASTORIA LEADER.—Working extra hard these days, active Astoria bandleader Harry Leader has fitted in some special lunch-time concerts at the Hoover factory, where he made his usual hit, Harry, who is appearing at the Winter Gardens, Cliftonville, on Tuesday, May 27, has recorded some "old favourites" for release shortly on Parlophone, and on his next sessions will be waxing some of his own compositions.

ABBOTT IS OUT.—Demobilised from the RAF on May 19, alto-clarinetist Vic Abbott is again in circulation, etc., he was with Lou Praeger at Hammersmith when called up, and for the last two years has been leading his own RAF 12-piece at St. Athan's. Can be dialled at Entertainer 5262.

STARDUSTERS' SHARING.—Following the co-operative trend pursued by the band, Stardusters tenor-clarinet arranger Solke Horneft and alto-clarinet-baritone Stan Page will be sharing a new address from May 27: 37, Nathan's Road, North Wembley. Telephone: Arnold 2007.

JOYNES BACK TO I. OF W.—Booked by West of England bandleader agent and ballroom-owner Melville Christie to return with A. P. Sharpe's "Honolulu Hawaiians" to the Winter Gardens, Ventnor, Isle of Wight, for the summer seasons of 1947 and 1948.

SKILLED ELECTRIC GUITARIST.—Ronnie Joyne opens on June 1 with electric Hawaiian guitar, two Spanish guitars and double bass. Routine requires for Ventnor a lead electric Hawaiian guitarist and a bassist, preferably young musicians keen on Hawaiian music. Contact him c/o A. P. Sharpe at Tem. 2810.



VISIONS ON 'VISION.—Last Wednesday (16th), Blanche Coleman and her Girls' Band had a very well-deserved break on television. For months Blanche has been building up her outfit on radio and television, and this "M.S. cameraman shows her leading the girls in a version of "Open One," on an attractive set in the B.B.C. Television studios, while silhouetted cameramen put the band over to the viewers.

Letters to The Editor

STICKS AND STONES

NAT BURMAN'S suggestion that we listen to a bass drum in the park is, to put it mildly, the end. And perhaps his other bright idea—namely, "my favourite beat" of one brush in one hand and one stick in the other"—was also conceived in a park.

I tried the above beat for myself and found it similar in texture to the sound of floors being scrubbed to an accompaniment of hallelujahs on glass. But, of course, I don't profess to have mastered the "park" technique.

My own humble advice to bewildered students is this: Listen to good records and then use your initiative. REG. SWAIN.

Essex, W.S.

LOW REPLIES

NOTHING was further from my thoughts than to start a meaningless "sticks v. brushes" controversy. As Mr. Burman rightly says, both are essential, and their choice depends purely upon the context. I simply wanted to point out that brushes should not be treated with contempt—they merit, and will repay, separate practice.

As Mr. Burman's remarks concerning bass-drum damping—this depends entirely upon your bass drum itself, your beater, and the place you're playing in. Has Mr. Burman ever tried his "nice rich" bass drum on a BBC or a recording studio? If not, I can assure him he'd be very unpopular with the engineers.

There is a Tibetan saying that it is the "middle way" of moderation which leads to perfection, and I suggest it is this which is applicable. Don't treat your bass drum as something to be thumped; treat it as an instrument, learn to control your foot pedal for a "flare" beat, let the

tone come through. For other work, kill the overtones by letting the beater rest momentarily in contact with the head, but, above all, if you wish to avoid dirty looks, strive not to imitate the brass-band walloah.

However, everyone has their personal choice. For my part, I think Mr. Burman's "favourite beat" of one stick and one wire brush a horrible compromise, which is neither one thing nor the other. ROYSTON LOW.

London, W.13.

REVELLERS TOPS

AS a musician keenly interested in vocal groups I wish to disagree heartily with L. W. Higgins's remarks about the Radio Revellers.

Anyone with half an ear will have noticed that the British quartet has been the first of its kind to break away from the style established by the Mills Brothers. The Revellers' arrangements provide us at last with something novel in four-part singing.

I have seen them "bring down the house" at a recent Ted Heath Swing Concert—a fan audience, if ever there was one—and at the Victoria Palace, where the house was of the Joe Public variety. I should say, therefore, that the Jamboree audience would have accorded them a reception at least equal to that given to the Master Keys.

As for the "embarrassing close-harmony"; this effect is used sparingly by the Revellers, and I fail to see why close harmony should be more embarrassing than open harmony. Could it be that Mr. Higgins is one of those who believe that if a product is Negro American then it must be the best? Or is it that he just hasn't taken the trouble to listen carefully? ARTHUR LEDGER.

Knaphill, Woking.

CALL SHEET

(Week commencing May 26)

- Max RAGON. Hippodrome, Manchester.
- Ivy HENSON and her All-Girls Band. Empire, Sunderland.
- LEN GAMBER. Hippodrome, Chesterfield.
- Billy BOTTON and his Band. Hippodrome, Margate.
- Leslie DOUGLAS and his Orchestra. Empire, Chiswick.
- ROY FOX and his Band. Palace Ballroom, Douglas, I.O.M. (Season)
- GERALD and his Orchestra. Empire, Glasgow.
- NAI COOMLA. Tivoli, Hull.
- STEPHEN GRAPPELLY and George SWANSON. Hippodrome, Manchester.
- Henry HALL and his ORCHESTRA. London Coliseum.
- Ted HEATH and his Music. Hippodrome, Coventry.
- Vis LEWIS and his Orchestra. One-night stands, North.
- Felix MENDELSSOHN and Hawaiian Corporation. New Theatre, Northampton.
- Sid MILLWARD and his Band. Hippodrome, Birmingham.
- OSCAR RAMM and his Band. Green's Playhouse, Glasgow.
- JOHN RALPH and his Band. Villa Marina, Douglas, I.O.M. (Season)
- Billy REID and Dorothy SQUIRES. Hippodrome, Bristol.
- SQUADROVAISES. Empire, Swansea.
- STARDUSTERS. Pier Pavilion, Cleethorpes.
- ERIC WINSTONE and his Orchestra. Bulfin's Camp, Fwellheli (Season).
- VALE BROTHERS. Empire, Swansea.

SAVILLE LEAVES LEADER

EXPERT pianist Tommy Saville is leaving Harry Leader's Band at the London Astoria Dance Salon this week, after nearly three years. He is returning north, to Warrington, where he will concentrate on composing and arranging (particularly for semi-pro contesting bands).

Tommy will also handle copying, hot choruses, song-setting, and all the other allied musical services. Already well known as a composer, Tommy has written "Southpaw Special," "On the Beam," "Jeannie Hop," "Astor Special," etc.

Nuthouse Closed: Franks Out

THE Nuthouse, famous Regent Street night haunt, was closed down for two years last Friday (16th). This leaves bandleader Johnny Franks and his novelty outfit temporarily free, after a year's residence, although Johnny already has several possible ventures in the wind.

Johnny's seven-piece outfit, which he leads on his special electric violin, has a front line with himself, plus electric guitar and tenor sax, and four rhythm. Johnny Franks may be contacted at Stamford Hill 6964.

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***Motel's Swing (Pts. I and II) (Motel) (Am. Columbia HCO2138/9). (Columbia DB2298-3s. 11/6d.)

James (pt.), with Gene Corcoran, William Smith, Stewart Bruner, George Davis, Edward Rosa (reeds); James Campbell, Irwin Berken, Carl Serz, Harold Moe (tps.); Lester Hamann, Charles Frank, Daiter Rizzotto, Juan Tizol (tmps.); Arnold Ross (pno.); Hayden Causey (gtr.); Edward Mitchell (bass); Lou From (dms.). Recorded November 11, 1946.

THE excuse for calling this record "Motel's Swing" is apparently that it quotes for just one chorus a theme written by the noted Benny Moten, who led the band in which pianist Count Basie played, and which Basie eventually took over as his own after the death of Moten in 1934.

You will hear the theme in the second (ensemble) chorus of the first side.

The rest of the performance is mainly a sequence of solos, linked together by drum breaks.

Taken by and large the solos are all good, especially the one by Willie Smith's alto in the second side.

Even Mr. James himself, who runs two choruses straight off in the first side, forgets his Bumble

CLASSICS from the CLUBS

- HERE** are the remainder of the T's together with just a few U's, the latter being one of the letters of which there are not many good titles from which to take our choice.
- T's Year's Crop Of Kisses .. C
 - Thou Swell .. Eb
 - Three Little Words .. C
 - Tiger Rag .. Bb-Eb-Ab
 - Time On My Hands .. F
 - Tin Roof Blues .. Bb
 - Tonight .. C
 - Too Bad .. F
 - Tommy .. Bbm
 - Termented .. F
 - Touch Of Your Lip .. C
 - Trees .. C
 - Tristesse .. Db
 - Truckin' .. C
 - Tuxedo Junction .. Bb
 - Two Sleepy People .. Eb
 - Ugly Child .. Ab
 - Undecided .. C
 - Under A Blanket Of Blue .. Eb
 - Underneath The Harlem Moon .. Ab
 - Until The Real Thing Comes Along .. Eb
 - Personal Choice.—Victor Feldman, the wizard young skin wallower, currently featured in Sid Field's "Piccadilly Hayride" at the Prince of Wales Theatre, chooses "Undecided" as being a fine jumpy number and a good one to get your feet into.

Carlo Krahmer

Edgar Jackson's Record Reviews

Bees, Cliribirin's and Sleepy Lagoons, and the worst one can say is that his long association with them has not enabled him quite to revert to being the great jazz player he was when, in 1940, he played so marvelously in

PICK OF THE WEEK
For Everybody
GARMEN CAVALLARO (Piano Solo)—"Body and Soul" and "Night and Day" (Brunswick O3767).

DEE PARKER (Vocalist) with **JIMMY DORSEY'S ORCHESTRA**—"Ain't Misbehavin'" (Brunswick O3765).

Teddy Wilson's "Blue Mood" (Parlophone R2741—and still available to show what Harry James could do before he succumbed to exhibitionitis).

But the point of the record is that, although much of it savours too strongly of the modern swing band, and its rather more showy than sincere approach, it is quite the best thing we have had from a Harry James aggregation for some time.

The easy tempo has given the band a chance of which it takes commendable advantage to play with something worth calling a beat and a swing.

RAYMOND SCOTT QUINTETTE
***Twilight In Turkey (Scott) (Am. Master M118).
***Toy Trumpet (Scott) (Am. Master M119). (Columbia DB2300-3s. 11/6d.)

Scott (pno.), with Pete Pimiglio (clar.); Dave Harris (tenor); Dave Wade (tp.); Lou Shoubee (bass); Johnny Williams (dms.). Recorded February 20, 1937.

THESE two sides were recorded in 1937, when Raymond Scott first achieved a name for himself through his fanciful, mostly descriptive pieces, and even more fanciful ways of presenting them.

The reason the records have not been issued here before this is that they were in the Irving Mills "Master" catalogue, which has only recently been acquired, for this country, by E.M.I.

The band, you will notice, is called the Raymond Scott Quintette, although actually it is a sextet. But I would not let this worry you. They were not always too particular about such matters in America in those days. And, anyway, music is supposed to be an art and not a science, so one can hardly expect it always to be

perfect when it comes to complicated mathematics.

What is important is to get the right slant on this music of Raymond Scott's, and it should be realised that, although these records have been issued by Columbia in what they are pleased to term their Swing Music Series, Mr. Scott's tunes are no more real swing than is the way his Quintette plays them.

Both would be more accurately described as novelty music. As such, the records are good fun. Mr. Scott's mind had a musical twist that was all its own. It may have been a bit screwy, but it was ingenious in its way and entertaining.

And what his Quintette did not have in the way of slickness and technical polish isn't worth troubling about.

For instance, I can well imagine Johnny Williams making all real swing drummers squirm. But that is not to say that he has not a terrific technique or that he will not keep you amused for many a day to come.

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LATEST AMERICAN NEWS CABLED BY AL BRACKMAN GOLDEN-AGE ELLINGTON DISCS DISCOVERY

COLUMBIA Records here will probably be credited with the musical find of the 'forties, for this company has just unearthed eight hitherto unreleased masters by Duke Ellington's Orchestra.

FAMOUS SOLOISTS

Hearing the test pressings, one can't help realizing that these sides are really from the Golden Era of Ellington music. They were made under the supervision of Irving Mills and they certainly give point to Duke's remark that he missed the Mills hand on more recent records.

All the masters were worthy of release at the time of making, but it appears they were overlooked and subsequently forgotten. One by one they turned up during a hunt through the company's archives.

NEW "DISCOGRAPHY"

Charles DeLaunay's augmented "Discography" is in preparation. This new enlarged edition may total over 800 pages.

Jack Teagarden's crew at the Famous Door may be the attraction that will revive trade along 52nd Street.

Woody Herman, who blew up a storm among radio platter spinners when he entered the disk jockey field in California, has given up his radio plans.

Can Britain Ever Make Film-Musicals?

EVER since the coming of sound, the American film industry has turned out a continuous stream of musical films. Beginning with Al Jolson, there has been an unbroken record of large-scale productions in which music has been a dominant feature pouring across from Hollywood in a great flood of Technicolor.

Of course, many people are sick of them. The same old plot of mistaken identity, interpersed with hot live and novelty numbers, of "struggle for success", rewarded by "ultimate triumph", with a tremendous song and dance finale, of mushy, slushy lyrics, luxurious apartments, swanky night clubs, and backstage settings—we know it all so well.

ESCAPISM?

Nevertheless, the Hollywood musical is a successful commercial factor in American cinema, like the Western; musicals make money. And they entertain. A great many of the thousands of men and women who have sat in a draughty Nissen hut on an East Coast gun site, sweated in a jungle clearing in Burma or squeezed into a converted mess-deck on a troopship know the value of the musical film.

What does it matter if the projector breaks down; there is no real story to follow. What if the sound is bad; the live is noisy enough, anyway. The Army man sitting on the NAAFI table in the Nissen hut or the troopship mess-deck did not really care if the critics called it "vulgar escapism," any more than the thousands of Army symphony concert fans would have cared if their Beethoven had been labelled "escapism."

Another thing about musicals is that you don't have to bother about getting in to see the film from the beginning. If you are shopping in the afternoon, or have been to a soccer match and feel like dropping in at the pictures later on, it is much easier to go in at the middle of a musical than it is in a serious drama.

There is a very strong basis of fact for dismissing the average Hollywood musical as "vulgar escapism," and, judged by critical aesthetic standards, it is just that. But at the same time, as long as the cinema remains the mass entertainment system it is to-day we cannot afford to ignore it.



signs of a return to music came with a series of semi-musicals adapted from popular radio programmes—"Band Waggon," "Hi, Gang," "I Thank You," "It's That Man Again" and "Happidrome." None of these was true "song-and-dance" as such. Then came Butcher's with a series of pictures which introduced musical items such as Alfredo Campoli, Rawick Landauer, Heddie Nash and the London Symphony Orchestra.

by MUIR MATHIESON M.D. of over 200 British Films

to whose consistent efforts to raise the standard of background music to British films must be ascribed much of their present world-wide success. Past successes have included "Crossed and Cleopatra," "Eric's Encounter," "The Seventh Veil," "Current Affairs" and "The Man Within."

BRITAIN has not had very much to do with the evolution of the big-scale musical. Although it is claimed that the theme-song idea originated over here, it was America that developed it during the first few years of talkies—and how they developed it!

For a time, we in Britain were content to evolve our own methods of film-making, turning out modest but competent pictures, occasionally incorporating musical numbers, rarely designed on the Hollywood pattern.

It did not work out that way. Unfortunately, this is a branch of film production which has consistently failed in this country. Between 1935 and 1939 we had the bands—Jack Hylton, Harry Roy, Ambrose, Henry Hall—and we had the stars—Jessie Matthews, Jack Hulbert, George Formby, Max Miller, Jack Buchanan, Grace Fields—but it seemed that the British film industry was permanently cursed with a fundamental inability on the part of all the studios to get any life or spectacle into our musicals.

WHAT IS OUR STYLE?

Of course, that is true to-day; we have not the right temperament for the "all-singing, all-dancing" stuff, and now we have realised our weakness we avoid them. We can't do big Hollywood musicals and we don't try.

In 1944, our fictional-documentary technique had been developed to such an extent that the time had come to try it out on a musical, and it fell to Ealing Studios to carry out the experiment. Within a month of each other appeared two pictures by documentary directors with an entirely different approach to their usual style of picture.

The other was more fortunate. Starring Tommy Trinder and Stanley Holloway, "Champagne Charlie" was a story set in the music-halls of the 1880's, dealing with the rivalry between two singers, George Leybourne and the Great Vance, culminating in a battle of drinking songs, an attempted duel, and a final reconciliation after a move by the theatre proprietors to close the music-halls.

THE first years of the war brought our musical experiments to an end; we were too busy developing a new type of realistic cinema. First

Hollywood's "Toots" Camarata; the picture was directed by the American, Wesley Ruggles. A British musical? Some lovely clowning by Sid Field, nice work by Ted Heath, and some interesting views of the Thames at Windsor, I grant you; but the two essentials of a musical—sets and music—did not originate from this side of the Pond.

Fascinating as it was to see this Anglo-American production on the screen, it remains to be seen how far such schemes as this can be developed to allow for the use of British music and staging. In the meantime, "London Town," as far as I can see, proves nothing beyond the extreme competence of a West End revue comedian.

CREATION OF STANDARDS

During the war we created a new standard in British films. We made pictures for the first time that could stand on their own in the world market, yet at the same time were expressive of national character. "The Way to the Stars," "49th Parallel," "The Way Ahead," "Henry V.," "The Seventh Veil," "Western Approaches," "Casar and Cleopatra," "In Which We Serve"—these were the films of the new British film industry, the sort of pictures that could only have been made in this country, yet possessing such quality that they could secure world-wide distribution on merit alone.

SO it is with the musical film. We have evolved our style in drama, domestic comedy, farce and documentary. There remains the problem of the musical film. As in other categories we could be successful by imitation, so with music. Eventually we must create our own special type of musical, as they have in Russia and in France; then at last there will be the Hollywood musical and the British musical—two entirely different forms of cinema entertainment.

What our own particular brand will be cannot as yet be forecast. We may pursue the documentary idea, as first glimpsed in "Champagne Charlie" and the use of natural scenery as displayed in one of two musical interludes in British films. Another possibility is a parallel in pictures of our "intimate revue" stage technique as demonstrated by the Gate Revue or "Sweetest and Lowest."

It seems that we succeed with detail rather than the broad sweep; perhaps our musicals will be neat and tidy witty and compact, with scores of the type written by Benjamin Frankel, obtaining the maximum effect from a small group of musicians recorded in close-up. That remains to be seen.

It would be foolish to pretend that we are any nearer the solution of the great British Musical problem to-day than we were in 1935. Our films have improved because we have been occupied in other forms of cinematic expression.

But the fact that we have succeeded so well in other fields suggests that perhaps one day even the dream that has eluded many a producer may become a reality, that some day the curtains must roll back to reveal the first 100 per cent. all-British musical motion picture success.

HITS AND PIECES

by SAMMY QUAYER

AND the music goes down and down, oh-oh-oh-oh, oh-oh, and it's almost dead. That's the alley's new theme-song with the bottom knocked right out of the sheet sale racks. No one knows which is the top song, not even the collectors at the BBO. No fewer than six publishers claim the coveted spot, and there'll be some fur flying after "Band Parade's" top four are announced.

STRAIGHT FROM THE SHOULDER DERR.—I bet those publishers who set about slashing salaries and jobs when his is bad leave their own weekly drawings as per. Re-born Yank fav: Al Jolson tells America that Buddy Clark is his choice for next USA No. 1 singing star. When you hear Buddy's "South America, Take It Away" you'll agree with Al.

1947 Swing Music Series

CHARLIE BARNET and his Orchestra Comanche War Dance; Phyllisse B 9553

DUKE ELLINGTON and his Orchestra Swamp Fire; Just Squeeze Me B 9534

HENRY "RED" ALLEN and his Orchestra Get the Mop; The Crawl - B 9537

HARRY HAYES and his Band Let's get Acquainted; Alto Reverie B 9530

ROCKIN' in Rhythm; Crazy Rhythm B 9530

LOUIS ARMSTRONG and his Orchestra No Variety Blues - - - } B 9531 Whatta ya gonna Do? - - }



WOULD YOU BELIEVE IT DEPT.—I know a few BBO producers who detect singers who use the milk. Eddie Carroll living in the year 1921? Have you heard Ronnie Pleydell's eight piece on the air? The "Second Band" at the Hammer-smith Palais past few weeks turned in a truly great wadcast sat Thursday morning. Take note, Mrs. Nielson, here's a miniature "Miller" in the making. They named Billy Reid's dressing-room "The Gypsy Arms" down at the Wood Green Empire. Variety's No. 1 host is Massa Bill. Comedian Eddie Reinder pulled a beauty in Isay Bonn's office last Saturday morning. Taking up a copy of "The Evening Times" Eddie remarked, "The I.B. organization has every country covered where they can pinch gags." Cyril Shane capped busy broadcasting week with some fine warbling on the Maurice Winnick ailing, doing a dapper job for out-of-towner Sam Browne.

HERE, THERE AND EVERYWHERE—"I Don't Want to Love You" sounds more like "You Went Away and Left Me" than "I Don't Want to Love You." "I would pay the respective "pubs" to keep them off the same programme. New songs sweetening the States is "Mam'selle," with Dick Haymes and Art Lund's records tops on the juke. Barbara Sumner did a great job on "Tell Me, Marianne," with George Crow's "Blue Mariner's" crew lunch-time Wednesday (14th). "About time some of those Northern maestros cottoned on to that fine vocalist Gerry Brereton. Max and Harry Nesbitt tell me that "Hi Jig a Jig" has become one of their biggest act songs in years. Everyone will soon be "A Huggin' and a Chalkin'." It's contagious. Publishers with heavy American catalogue commitments are getting mighty worried about the surprising number of British song hits that have broken through during the past two years.

THE PAN ASLEY ORGANS to Dorothy Squires for a great "All Over Again" on "Music Hall." To Hughie Diamond for impressive job on "Time After Time" on "Round the Halls" from Swindon. To Bunny Burrows for stand-out vocals on Bill Hawkins' "Band of the Week" shot.

U.S. HIT PARADE

HERE is the list of the seven most popular songs in America during week ended May 19, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programmes over the CBS network: 1. LINDA (3-3-2-4-5-8-1). 2. HEAVYACHES (5-1-1-2-4-4). 3. ANNIVERSARY SONG (2-2-3-1-1-1-1-1-1-2-3-3). 4. DAMSEL (1-1-1-1-1-1-1-2-3-3). 5. MY ADONE MATENDA (?). 6. APRIL SHOWERS. 7. HOW ARE THINGS IN GLOCCA MORRAI (6-3-4-3-2-3-3-5-6).

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Britain Can Shake Them!

IN the dance-band business there has grown up over the years a feeling that the American way of doing things is the best way. Our bands copy their arrangements and their style; our fans buy their records; and our critics applaud their work.

We are sometimes, in fact, in danger of developing an inferiority complex about the Americans, and believing that nothing we can do here on our own can be any good unless it is based on or copied from its American original.

Well, let the MELODY MAKER restore the profession's self-respect by pointing out that, in some of the most significant musical negotiations in the history of British dance bands, this country has just set an example to the rest of the world at which America can only look enviously and wish it were possible for her to do things "the British way."

We would remind readers that, during the war, the American Federation of Musicians saw the great danger to their members' livelihood of the indiscriminate use, over broadcasting networks and on juke-boxes, of commercial gramophone records.

James C. Petrillo, president of the A.F. of M., soon realised that every time a musician made a record he was making a rod for his own back by creating a potential source of competition to his own earning powers.

Records were supplementing live musicians, said Petrillo, and his solution was to demand for musicians a royalty from the public performance of the records on which they had played.

The Press took up the battle. Congress took up the battle. Harsh words flew around, and bitterness and enmity were apparent everywhere.

Then Petrillo pulled his master-stroke. He called a strike of recording musicians, and for two whole years not a single record was made by an American musician. Ellington—James—Dorsey—Shaw—Goodman... none of these bands set foot in a recording studio, and the bitter fight raged back and forth, in an atmosphere of mutual distrust and calumny.

But Petrillo won the day. After a long and bitter struggle which had lasted nearly three years, which had paralysed the American recording industry, which Congress had vainly tried to settle, and which, one way and another, had caused an enormous amount of trouble and bad feeling, the recording companies gave in. The A.F. of M. had gained its victory, and its members now have a financial interest in the commercial exploitation of gramophone records. That is the American way.

Now consider what happens in "sleepy," "old-fashioned," "unenterprising" Britain.

The Musicians' Union here rightly supported the American Federation in its fight, even to the extent of not allowing the records of any of its members to be sent across the Atlantic in an attempt to break the strike.

The M.U. knew full well that the position here in the matter of records v. live performance was as acute relatively as it was in the States. They saw the BBC occupying more and more air-time with records at the expense of live performers; and while they did not have the juke-box menace to contend with, they saw dances being held to records and realised the potential danger of the unchecked use of records to their members.

Quietly, calmly, they set out to negotiate an agreement that would help musicians. They met representatives of the gramophone companies and the BBC, and dignified discussion ensued in the slow, methodical, passionless way that only Britons understand. Everything was friendly, if formal.

And that is the story behind the successful agreement which we published last week. No strikes, you will notice. No calumny. No hot-headedness. Just the "British way" of doing things, in fact.

WHAT IS MEANT BY BEING COMMERCIAL?

asks pianist-vocalist personality, HAMISH MENZIES, who suggests a new approach to the playing of "popular" numbers

WHAT is being commercial? Playing the melody? Playing as few notes as possible? Playing as many notes as possible? Playing concert arrangements? Using fleets of strings? Using choirs? Singing corny songs?

Everybody these days says: "Why don't you be more commercial?" What exactly does it mean?

Surely it means (as it suggests basically) being able by any means to sell whatever you have set out to purvey.

Let us enlarge. In this country of ours and in this business, this selling process is up to us individually much more than it is, for example, in America. There they have, first, sufficient of a population to create enough ratio of enthusiasts for an individual, and consequently make it worth his while to develop his own particular style. Secondly, they have organisations to encourage, propagate and often to finance the individual by methods which transform the demand for him from a minority to a majority.

Guiding factor

But in England we can't just put our heads down and charge forward with our own ideas regardless of public taste. There aren't enough people to work on. And, anyway, the majority have a similar taste in dance music. Nobody's taught them any better. So we have to sell our stuff all by ourselves, and as none of us individually can redirect public taste to the extent that an organisation could do on our behalf, there comes into sharp focus the necessity of having a central



Hamish Menzies

mediating factor which will guide us. For lack of a better name, call it commercialism.

But, and this is the point, this commerciality in no way signifies an automatic deterioration in our standard and performance. The most serious pitfall, and one to which we are all prone, is that we tend to regard jazz in its pagan beauty and native purity as a luxury in which to indulge ourselves in much the same way as a person regards a narcotic.

Conversely, then, we tend to regard the sort of jazz which we have to play for a living (and incidentally which sets the coun-

try whistling) as merely a necessary evil.

The ideal state of affairs, of course, would be a condition where as much work and expense went into the moulding of "commercials" as go into a special arrangement.

But even if that ideal state did exist, could we guarantee an equivalent enthusiasm of performance as, say, for the latest Stan Kenton arrangement? And if not (as I fear), why not? We are all musicians and proud of it. Does that automatically limit our outlook and interest to the one particular branch of music which affords us the most personal pleasure?

It is just possible that Axel Stordahl's orchestra have their tongues firmly wedged in their cheeks and a pitying smile on their faces when they play backgrounds to the Voice. But I sense nothing half-hearted in their performance. I might go so far as to say that the results are almost convincing in their supreme sentimentality.

No; there is no need to regard "pop" tunes as just a load of tatty rubbish to be got over as quickly as possible. The melodies that are hits have become hits because those melodies have some quality which attracts and endears, and as such they are certainly worth as enthusiastic a treatment as possible.

Jazz snobbery

The Heath Band is a case in point. They have made some of the obvious concessions to commercialism, but have succeeded in selling what they purvey, whether it is a "pop" or a rapid swing original, by sheer quality of performance. They lose none of their colour and originality because they tackle a popular song. In fact, it is just as complete and polished an opus as any swing classic.

Don't think I'm dogmatizing or being personally smug in any way about this question. Heaven knows I'm just as liable as the next person to make the same mistakes; but this is an honest attempt to define a lack which I refuse to accept has anything to do with musical ability. It amounts more or less to a state of mind which will have to be rectified if we are to combat the austerity of the next year or two constructively. There does exist a sort of jazz snobbery which is unhealthy.

So, in fact, nobody has to make any concession to commercialism. Follow the jazz cult and praise Debussy and Stravinski and let us all refresh our souls and rid ourselves of the inhibitions imposed by musical discipline, but it would be impossible to make that the be-all and end-all of our musical vista. We must be fair to the unmusical people who make it possible for us to live, and give them the break they pay for. They all think we are wonderful. An aura of something heavenly surrounds us in their eyes. The names of Gerald, Heath, Hall and all the other leading bands send tremors of excitement through their earthly bodies and their eyes gleam with admiration. How about it? And, who knows—it might even pay!

TACTLESS TOPICS

by Claude Bampton

Jennie Goes a Bundle!

SOME years ago, whilst playing with the President's Orchestra at the London Palladium, I became friendly with Max Miller's then accompanist, a very amusing chap named Mark Molloy.

We sometimes used to talk of song-writing, and he always used to make me laugh a great deal when he described the essential ingredients of the real million-copy pot-boiler success. We all know that there is no infallible mixture which can be bought, so to speak, in a packet, to be cooked gently for twenty minutes, as directed; and if there were, we could all write a couple of smash-hits and retire to our villas on the Isle of Capri.

There was one thing, however, which I always remembered as being Mark's strong point in the matter, and he always used to say, "Now, whatever you do, Claude, don't forget the sharps."

Now it was Mark's theory that to have a real down-to-earth winner one should not fail to introduce one or more sharp accidentals into the melody several or more times in their appropriate places.

Most pianists understand that one is very likely to meet sharp accidentals in the harmony, usually, of course, in their capacity with the secondary sevenths; that is, for example, say, in D7, A7, E7, possibly B7, in, shall we say, the key of C.

Front line men meet the appropriate equivalents, of course, in their harmony lines, and, of course, where the concert key is a flat one the sharps in some cases would be replaced by their natural accidental equivalents.

Now these sharps in the harmony, or, naturally, the natural counter-parts in flat keys, give to popular music the "beery" sound, either

more or less, according to how often they happen, beloved by the masses; and, incidentally, as they don't have pubs in America, this kind of sound over there is commonly and affectionately known, of course, as Barber's Shop harmony.

We are speaking now of the harmony, but we must return to Mark Molloy's contention that there should also be a liberal sprinkling of sharps in the melody.

The effect of sharp accidentals, more often than not, is to create semitones, making it easier to skate, as it were, smoothly on the ice.

Now I would like you to come with me and have a look at a copy of "You Went Away And Left Me," the Box and Cox publication written by young Jennie Parker, winner of the recent Hamersmith Palais "Write-A-Tune" competition.

My copy is in G concert, which gives us F sharp in the signature, and thus F sharp to G as one resident semitone in the scale, and B to C as the other.

We could not have B sharp to C, for obvious reasons, so this leaves five sharp accidentals—A sharp, G sharp, D sharp, E sharp and G sharp—from which Jennie Parker could choose to help the mild and bitter on its way.

Did she? Yes, slightly, for, including the two resident sharps, she used six out of a possible seven semitones, variously, no less than twenty-seven times in a thirty-two bar chorus.

And 780,000 people agreed with her. That's what I call "Doing the Mark Molloy" in a big way.

And the one she didn't use in the chorus, G sharp, found its way into the last-but-one bar of the verse.

And so, you see, Jennie went a bundle, and is going to make a packet!

Personal Points: JOHNNY GREEN

Born in London, December 31, 1924. First public appearance with Archie Alexander's Band, Grand Hotel, Cliftonville, 1931. 1932-3, many P.A. appearances Sunday charity concerts at West End theatres. Discovered by "M.M." 1934. Commercial broadcasting, 1935. Pond's Cream Hour, etc. First BBC broadcast with Harry Roy, Saturday, March 15, 1936. Subsequently six successive mike appearances with Harry's outfit, including recording sessions with Harry and Billy Merrin. Featured singer with thirty-seven broadcasting bands prior to joining Harry Parry, July, 1941. Released by Harry six months later to join Gerald, January, 1942. Remained with band 2½ years. Toured Middle East, France, Belgium and Holland. Departed on drums for Maurice Burman in Egypt when Maurice became ill. Rose to stardom through recording of "Sunday, Monday and Always" (present signature tune). Left Gerald in 1944 to freelance. Featured guest artist with Beryl Davis on Ted Heath Sunday night series. "Listen to My Music." Second in Melody Maker Poll, 1944. Featured singing star Harry Roy film, "Rhythm Racketeer," and dubbed the voice of Sinatra singing "Shoo Shoo Baby" in Royal Command film, "A Matter of Life and Death." Solo Decca recording. Has completed 1,600th broadcasting date.



Favourite Musicians: Gillespie, Byas and Dave Tough. Favourite Singers: Billie Holiday, Bob Eberles and Dick Haymes. Favourite Bands: Kenton, Hampton (Jump), Miller's Old Band (Sweet). Favourite Arrangers: George Handy, Ralph Burns, Pete Rugolo. Favourite Composers: Gershwin and Kern. Favourite Hobbies: Watching Middlesex at Lord's, Chelsea trying to win the Cup and League, and studying atomic physics.

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MEN WANTED

THE recent MELODY MAKER editorial, "The Way Ahead," suggested that unemployed London musicians might be found work in the provinces.

Subsequent events have borne out this suggestion, inasmuch as at this moment we are in possession of details of several vacancies in provincial bands.

A complete band comprising piano, bass, drums, tenor and trumpet; also several individual alto and tenor players, are required immediately.

Interested musicians should telephone (London) Temple Bar 2468 Ext. 178 or (Manchester) Central 3232 Ext. 44 for further particulars.

"Bissetto" Leads At Orchid Room

BEHIND the high-sounding title of "Bob Bissetto and his Samba-ros," the Latin-American outfit which has been a feature at the London Orchid Room since the end of March, is to be found the well-known personality of West End guitarist, Sid Bissett.

Now an established and successful leader in his own right, Sid is no stranger to the Latin-American style of interpretation, having been for long periods with both Edmundo Ros and Roberto Inglez and their bands.

In forming his present outfit, Sid has, from the outset, specialised in the interpretation of the samba. Practically every member of Sid's six-piece outfit has also had extensive experience in the Latin-American idiom.

With Sid on guitar, his line-up includes Roy Davey (late Edmundo Ros, etc.) trumpet; Monty Tyres (late Edmundo Ros, etc.) maracas and rhythm; Billy Wastell (late of Lansdowne House, etc.) piano; Arthur O'Neill (late Stephane Grappelly and several West End bands), bass; and Lynn Godfrey (up-and-coming daughter of trumpet Bill Godfrey), vocals.

At the Orchid Room Sid Bissett is, of course, playing opposite piano stylist Billy Munn, whose band continues to go from strength to strength at this exclusive resort.

Lombard In Town

IN Town on a few days' leave from his duties as bandmaster aboard the "Mauretania," Paul Lombard, who looks after the liner's dance quintet, brings a story of a few hours in New York which will make the fans envious.

Relating how he and Stanley Fraser, his drummer, received an introduction to Buddy Rich, Paul explains that the introduction led to the receipt of two tickets for one of the "Jazz at the Philharmonic" series of Swing Concerts at Carnegie Hall.

It was a memorable evening, and besides Buddy Rich the boys listened to many celebrities, including Roy Eldridge, Willie Smith, Coleman Hawkins, Buck Clayton, Flip Phillips, Ken Kersey, Harry Karney and Helen Humes.

Among the enthusiastic audience Paul spotted Ronnie Scott (tenor) (ex-Ted Heath) and Tony Crombie (drums) (ex-Jack Jackson), who are holidaying in New York and having the time of their lives.



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JOAD ON JAZZ

What Dr. Joad told the Wembley Swing, Fans, and what Edgar Jackson told Dr. Joad!

OVER 500 jive fans attended Wembley Town Hall on Sunday afternoon to hear "hot" music and "hot" words, presented by the Feldman Brothers, some star swing guests and Brains Trust celebrity, Dr. C. E. M. Joad, whose extraordinary views on jazz probably made the audience more than grateful that they had "M.M." expert, Edgar Jackson, there to defend their cause.

The musical part of the programme was vigorously sustained by a representative party of five stars, who included Bertie King (alto); Kathleen Stobart and Aubrey Frank (tenors); Art Thompson and Monty Feldman (pianos); Carlo Krahmer (drums); Jack Fallon (bass); Bob Feldman (clarinet); Pete Chilver (guitar); and Reg Arnold (trumpet).

The programme consisted once again of the usual repetition of individual choruses, some good, a few bad, but one or two—probably from the two young geniuses, Pete Chilver and Reg Arnold—distinctly inspired. Bertie King, backed by rhythm section only, gave a fine rendering of Johnny Hodges' "Daydream," and followed up with a grand exhibition of his technique and style in "I Got Rhythm."

"NAMELESS STUFF"

Art Thompson played tasteful piano solos, and later accompanied the tenor and vocal offerings of Kathleen. Otherwise—apart from a short interlude by the Feldman Brothers—it was jam and more jam until the part of the programme was reached where the Feldmans made their daring experiment of presenting famous philosopher writer and broadcaster, Dr. C. E. M. Joad, to give his views on the jazz which he had just heard.

Introduced by compere Jack Marshall, who suggested that the worthy Doctor constituted "the most unusual feature ever seen in a jazz concert," Professor Joad said:—

"Mr. Feldman asked me to come along this afternoon in order to say what I thought about jazz, and as, mercifully, I had never heard any jazz, I thought perhaps I ought to come and hear some first. It seems to me, as you go through life, that you ought to be prepared to taste anything at least once.

"Well now, first of all, the first thing that surprised me—I asked for a programme, and then I looked at the programme to see what was going to be played, but there were no names at all—nothing, apparently, was going to be played.

"The whole music seemed to be completely nameless, obscure nameless stuff, without any kind of name to it or any kind of character to it, and as I went on listening it appeared to me that the musicians were making it up as they went along—probably a very good thing to do, but, unfortunately, they were all making up something different!

"Of course, if they had only agreed first what it was they were going to make up, it would have been all right, and then having got as far as that then I thought 'What about you?'—meaning you; what about the audience that comes on a Sunday afternoon to listen to ALL THIS?

"QUIVERING JELLIES"

"I ought to explain, somebody at this stage said that 'Well, you know, listening to a Jazz Orchestra or Band' (whatever it is called) 'does not require any concentration. The audience does not have to sit and listen hard—they can do whatever they like, they can go to sleep or they can make love.'

"Well, I looked round at that stage to see if I could see anybody making love—I did not see that, but I did see something which interested me quite a lot. I saw a lot of people in front of me QUIVERING LIKE JELLIES. So I turned to somebody and said, 'What on earth is the matter with them—have they got delirium tremens setting in?'

"Oh no," he said, 'they are keeping time to the rhythm.'

"And then, perhaps, I understood why some of you—the older ones, if there is anybody of my generation here—come to these concerts; they come in order to keep their fat down and to do good to their livers.

"Well, then, I suppose I ought to say something about the music, but the music did not seem very important as the afternoon went on. It seemed that what was important was the players (and a great many things were said to us about the players by our friend Mr. Marshall here).

"Mr. Marshall told us they were magnificent chaps and very fine fellows—I am sorry—not chaps, 'boys'—they are all boys, whatever age one is. If one is a jazz player one remains apparently a boy, but I did not hear anything at all about their music. One more thing he said was that they were old-timers, from which it appeared that they had been doing this thing for a very long time, and evidently he was paying a tribute to their powers of survival. I must say, as I went on listening, I thoroughly agreed with him."

Remembering that he thought the musicians were tuning up when, in reality, they were playing, Dr. Joad went on to comment on the music, and said: "I thought it really was aw/ul, I really did. It all seemed, you know, terribly alike to me, it just went on and on—a flowing river of sound without any distinction, any individuality, as far as I could see, most of the time without any melody. Every now and then a scrap of melody would

come through, but it was so buried under a mass of other sounds—the players making it up as they went along—that the melody practically got lost, and I was reminded as the thing went on of going as a small boy to a Revivalist meeting.

"Probably nobody here has been to one. Every now and then somebody in the congregation gets up and testifies, jumps to his feet, saying: 'Oh save me, Lord,' or 'Lord, I am saved,' whatever it might be. He does it without any rhyme or reason, just as the spirit moves him, and as first one player then another got up and started projecting noises into the room, little bits of ill-tempered sound, I thought 'Hello they are testifying. This is some kind of new religion, and they are getting up on their feet in order to pay tribute to dear, dear jazz.'

Dr. Joad then commented on the trumpet player, who—according to him—produced "an absolutely ear-splitting noise," and the saxophonist, whose playing he likened to the "hideous moaning" of a lamenting cow.

"I grew up in a world in which comparatively unmusical people like you and me, all of us had tunes which we knew and could whistle while going about our daily business, and some of us used to be able to sing them in choruses; in other words, we could do things for ourselves, instead of sitting there, like sponges, just mopping it up and not giving anything back.

"ROLICKING SONGS"

"It seems to me one of the bad things about Jazz and Swing is they don't use any well-defined jolly old rollicking songs like 'I Do Like To Be Beside The Seaside,' or, what shall we say, 'Daisy, Daisy, a Bicycle Made For Two'; that kind of thing with a first-rate tune, but you all go about the world deprived of anything to sing or whistle. This is a world in which no criss-boys whistle and life is poor and dull because of it.

"I am sorry for you for that reason. It seems that your lives are poorer than the lives of people when I was growing up, because you have no jolly songs you can sing, no well-defined melodies that you can whistle. Can you imagine anyone reviving any of the things we have heard this afternoon? (Loud cries from the audience that they have been revived.)

"Of course they are revived, for about a week, then they die again. Their life is so short. You can't imagine any of the nameless composers of what we have been hearing this afternoon achieving immortality, or that our great-great grandchildren (if they aren't all done in by an atom bomb) will be coming to listen to this sort of thing 200 years hence.

"I think that is really the last thing—it is a most important thing. There isn't really anything memorable to take away and make a mark on our lives. I believe you come here because your lives on the whole are so dull and miserable all the week, you want to drown on a Sunday, and it is a bit like taking opium or heroin. One of the great things about drugs is that they lead to the need for more drugs, and I imagine there must be an enormous need for aspirins after the concert is over, in order to cure the addicts, so much so that sometimes I wonder whether the whole jazz business is not kept going by chemists, who finance the players.

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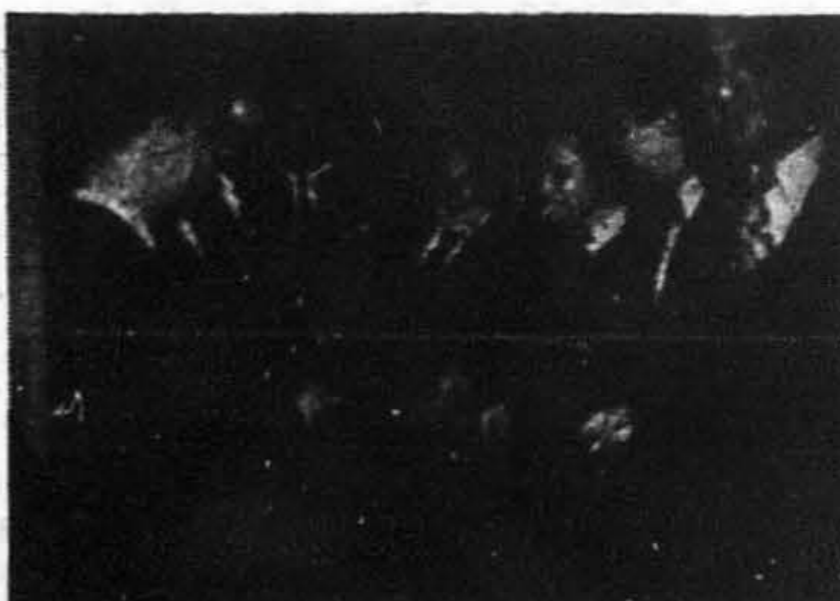
"Well, you know I believe that Mr. Feldman brought me here, having somewhere at the back of his mind the vague idea he might convert me. What few remarks I have ventured to make will rapidly disperse any opinion of that kind. If I go on long enough it may be the other way round and I don't want to put Mr. Feldman out of business."

At the conclusion of Dr. Joad's amusing discourse, Jack Marshall said how everyone was deeply honoured by Professor Joad consenting to come along with all his brilliant ideas, but that he could not let the audience go away thinking any of the things Professor Joad had said were right, and as he did not feel like crossing swords with Professor Joad he would call upon Edgar Jackson, with every confidence, to take up the cudgels.

Edgar Jackson, the "M.M." record critic and jazz pioneer, said he had been asked to reply to anything Professor Joad may have said that was disparaging to jazz. He went on to say he was sure everyone was absolutely bursting with things they would like to tell Dr. Joad, in explanation of just where he was wrong. "The whole thing is rather like the BBC's evening feature 'Ignorance is Bliss.' I see myself in the position of Stewart Macpherson. It is absolutely lovely when anybody comes along and annoys you, to yell out without any regard to politeness and say SHURRUP—and particularly is it delightful to be able to do so when people come along who don't know what they are talking about in the least.

"The Professor has made all these lovely disparaging remark-

Dr. Joad talks about jazz with the jazz boys. Reading from left to right in this "M.M." photo are Carlo Krahmer (drums); Aubrey Frank (tenor); Edgar Jackson; Art Thompson (piano); Professor Joad; Reg Arnold (trumpet); Pete Chilver (gtr.); and Bob Feldman (clarinet).



about jazz and has done it so delightfully and with such charm, we can none of us be offended. The Professor has admitted this is one of the first occasions on which he has ever heard jazz."

Regarding the comment made by Dr. Joad that "they were making it up as they went along," Edgar replied that "you have to have a certain experience of jazz and its methods."

"I don't think any of us, when we first came into jazz, really knew what on earth it was all about. But most of us here this afternoon do know when we hear people playing together, whether they are running off the rails, or whether they are improvising together in an ingenious manner. I think when the Professor has some more experience of it he will begin to realise that these people are not only making it all up, but are improvising collectively in a way which fits extraordinarily well and becomes most fascinating.

JAZZ AND MELODY

"Of course, the Professor brought out the old one about jazz not having any melody. Those of you who are old enough will realise that has been the cry against jazz right back from the very early days since we first heard it. Of course, the whole thing depends on what you call a melody. If you are looking for Rule Britannia as the composer originally wrote it, then, of course, you won't find that in jazz."

"The melody of jazz is more complicated. I hope Dr. Joad will gain enough musical knowledge to appreciate the jazz melody."

If Dr. Joad studied jazz he

would find there is not only plenty of melody, but plenty of the most fascinating melody.

Mr. Jackson said he could go on for days trying to explain what Jazz and Swing are, overcoming all the old objections, but that he would like to finish by saying to Dr. Joad that "the next time you come along to talk about Jazz, come with more experience of it, then we shall be even more interested in the remarks you make in such perfect English and with such brilliance."

Kane Still Free-lancing

THE news in last week's MELODY MAKER that vocal star Alan Kane is to undertake a short provincial tour with Nat Allen and his Band does not mean that Alan will cease to be available for free-lance work.

Rather the reverse, in fact, as, apart from his work with Nat Allen, he is thoroughly enjoying the varied work which has come his way since he ended his association with Eric Winston.

Alan is most optimistic about his future, particularly as it concerns broadcasting, in which sphere he is likely to be heard even more than ever in the near future.

ALYDIA AILING.—Seriously ill with internal trouble at St. Mary's Hospital, Paddington, Bill Kirkpatrick, well alto-saxist with Ken Grief at the Muswell Hill Palais, would like some cheery letters from old friends, who should address him c/o Primer's Ward, where he is, unfortunately, likely to be for several weeks.

Advertisement for 'MELODIA THE SEA' by Chappell. Text includes: 'YOU ARE MY SWEETHEART MELODIA THE SEA (LA MERO) OKLAHOMA! PEOPLE WILL SAY WE'RE IN LOVE BLESS THE BRIDE THIS IS MY LOVELY DAY MA BELLE MARGUERITE CHAPPELL (MAYFAIR 7600) 30, New Bond, Street, London, W.1'

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Late last year this question was reopened by U.S. critic Gene Williams, who, in a letter to the "Jazz Record"...

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Staff Representative: JERRY DAWSON

GOSSIP

TWO letters reached this office on the same day recently, and each asked the same question. "I am interested in the Musicians' Union," said the writers, "but I would like to know what good it would do me if I were to join."

FLY-WEIGHT CHAMPION TURNS BANDLEADER

JACKIE PATERSON, fly-weight champion of the world, has taken over a dance band.

The outfit is Bill McDowall's Carlton Dance Band, which Jackie heard one night at a dance in Stewarton, Ayrshire.



HIS professional career started in 1941, when he sang with Ralph Green's Band at the Ritz Ballroom, Manchester.

Brighton Summer Set-up

BRIGHTON is preparing for a record summer season, and new dancing spots are opening to cope with the expected demand.

Already going strong are the Regent Ballroom, where Syd Dean holds musical sway; Sherry's, with Charles Field's Band firmly established; the Clock Tower Ballroom, now the musical home of Bill Siviers and his Band; and the Metropolitan, Grand, and Norfolk hotels, where the resident maestros are respectively Bobby Martin, Tom Friday, and Jeffrey Essex.

The Salisbury Hotel has temporarily suspended dancing, and Miss Ken Lyons has taken her band to the Imperial Restaurant, where she directs Gladys Sadler (piano); Ted Wilson (sax); and Bobby Saville (drums).

Reopening shortly will be the swank Sussex Sportsman's Club at Withdean, where a trio will be installed; the Casino, which will feature a quartet; and the redecorated Prince's Ballroom, where, under the musical directorship of Bernard Taylor, a large-sized band is in process of being formed.

At the Horse Town Hall the season moves off to a flying start with a Whit Saturday appearance of Victor Silvester and his Ballroom Orchestra.

Musicians' Union Preston Drive

AT last week's meeting of A Preston dance band leaders, Mr. Walter Stittard, MU branch secretary, expounded a forceful and convincing recruitment speech.

Mr. Stittard opined that while local associations certainly served a very useful purpose they did not have the organisation and therefore the power to assert influence, stabilise fees and increase them to worthwhile standards.

SCOTLAND

GLASGOW LOUIS FREEMAN is taking jazz to the far-off places these days. For the second time he has promoted a tour with a small dance band, vocalists, and Variety acts.

Summers shows at the King's and Royal Theatres are musically directed by Les Vivian, Gersthwin productions requiring the modern touch.

DEAN'S DATES

AFTER a lapse of two months, an ex-Astoria maestro Syd Dean, currently resident with his band at the Regent Dance Hall, Brighton, returned to the air with a "Music While You Work" broadcast on May 20, followed by a Home Service date on June 5 at 3.30 p.m.

At the peak period each evening the two bands combine to provide a five-reed, five-brass, four-rhythm line-up, plus vocalists Joyce Sheppard, Colin James, and Harry Boulton, with Syd conducting.

DUNDEE

FOR the first time, Dundee is to have a Sunday dance band contest, which will take place in August and will be in conjunction with the Muzzy Muzz national championship.

The Dundee Town Council Police Committee this week unanimously approved an application by Mr. Les Ayling, bandleader, on behalf of Duncan Dance Enterprises, Ltd., Empress Ballroom, Dundee.

HITCHIN

UNDER the leadership of Geoffrey Mett, the New Ritz Players are once again heading for the top in the North Herts area.

Stan Pearce, resident at the Olympia Ballroom, South, is still urgently in need of a lead alto.

Around the Country

WHEN Gerald's Orchestra opens an engagement at Glasgow Empire on May 26, it will be old-home week for several Scots members of the band.

Half the brass section hail from Edinburgh. They are Joe Ferrie, who has been with Gerald's for ten years; Jock Bain and Tommy Pryde (trumpets); and Freddy Clayton (trumpet).

CARTOON by Betts



"Now, provided he can remember that Kraton chorus correctly, it'll be worth taking him all the way across the Atlantic and back. . ."

KEYTERING and District is the K latest branch of the Musicians' Union to stage its own local Jamboree in aid of its benevolent funds.

POTTERIES SETTLING down nicely at Trentham Ballroom, where they started a month ago, Norman Jones and his Orchestra are pleasing the dancing fans with their strict tempo beat.

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