

Melody Maker

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THREEPENCE

BRITAIN'S AGES JAM AT GREAT JAZZ RALLY

LAST SUNDAY (JUNE 29) WAS A HISTORIC DAY IN THE ANNALS OF BRITISH JAZZ. BEFORE AN AUDIENCE WHICH PACKED EVERY AVAILABLE INCH OF THE VAST No 1 STUDIO AT THE E.M.I. HEADQUARTERS, 3, ABBEY ROAD, ST. JOHN'S WOOD, LONDON, THE "MELODY MAKER" COLUMBIA JAZZ RALLY OF 1947 GAVE AN OPPORTUNITY TO TWENTY-SIX OF THE FINEST JAZZ MUSICIANS IN BRITAIN TO GIVE OUT TO THEIR HEARTS' CONTENT FOR THREE HOURS.

Everything that was played at this great session was recorded and the idea of the Rally was not only to produce some first-class discs for this country, but to provide a British answer to the records of all-star musicians which are issued annually by the American magazines "Esquire" and "Metronome."

Proceedings started with a lunch to the musicians given by the Columbia Recording Co. and musical arrangements for the afternoon show were then thoroughly discussed.

It was decided that out of the 26 musicians, six groups should be formed under the leadership of George Chisholm, Carl Barricau, Harry Hayes, Harry Parry, Woolf Phillips and Frank Weir. Each group would play for a quarter of an hour and the musicians said they would feel happier if they split this period into only two numbers. This was agreed upon, and the leaders and their selected musicians spent the available time up to the start of the session in discussing what they were going to play and in devising some organised "running order" for the solos.

By that time a mighty queue had encircled on the Sunday afternoon serenity of St. John's Wood. Fifteen minutes before

JACK WALLACE BACK TO ASTOR

TRUMPET-LEADER JACK WALLACE, who for nearly a year has been enjoying the sea air at Brighton, leading his own band at the smart Duff's Tavern, returns to the London limelight on August 4, when he follows Harry Roy into the exclusive Astor theatre, taking in an eight-piece outfit which he will lead himself on trumpet.

Jack will be returning to a venue he already knows very well, since he previously spent two years at the Astor as leader with Eddie Cox's "Woodchoppers."

Jack Wallace told our reporter: "I am delighted to be returning to the Astor, which is a place of thoroughly happy memories for me, and I am particularly glad Edmund Rice is still there, because I always received the utmost co-operation from Ed in the past and am looking forward to another pleasurable spell in his company."

Playing trumpet and handling many of the vocals, Jack will be leading Bill Greenwood and Eddie Lester (alto); Jack Fisher and Wally Puddle (tenors); Harry Nixon (piano); Les Flestone (drums); and Reg Richmond (bass).

HARRY ROY'S AUTUMN STAGE-DATES

IN these days of poor business in the country's variety theatres, it is good news indeed that one of the few British leaders with an essentially stage personality, and with a following still large enough to insure an even chance of success, is to leave the West End to embark upon yet another nationwide variety tour.

We refer to Harry Roy, who finishes at the Astor Cinema, London, W., on August 2, takes two weeks' holiday, and will then re-appear in his band for two weeks' rehearsal.

With an entirely new, all-comedy show, retaining only the "Come and Learn the Band" feature of his last stage-show, Harry is due to open on September 1 at New Cross Empire, followed by the week in September 8 at Pinbury Park Empire.

The next three weeks will find the band in Yorkshire, starting at the Empire, Sheffield (10th), Empire, Leeds (12th), and the Alhambra, Bradford on the 13th. Successive dates are: The Empire, Nottingham (October 6); Hippodrome, Birmingham (10th); Hippodrome, Wolverhampton (13th); Empire, Exeter (16th); and the Empire, Newcastle for the week of November 3.

Melita Melachrinou Makes Her Bow

IT was while taking a vocal lesson at the Royal Opera House, London, on Tuesday last (July 1) that the young soprano, Melita Melachrinou, was introduced to us as that is what she is, she had become a singer.

The Melody Maker takes George's hundreds of friends in the profession as well as the whole entertainment...



KATHLEEN STOBART AND ART THOMPSON LEAVE FOR CANADA

FAMOUS CANADIAN PIANIST-LEADER ART THOMPSON AND HIS EQUALLY FAMOUS WIFE, TENOR SAXOPHONE STAR KATHLEEN STOBART, HAVE LEFT ENGLAND, SAILING FROM LIVERPOOL TO CANADA LAST TUESDAY (1st).

Regarding the trip, Art told the Melody Maker representative who saw him off: "This is mainly a holiday jaunt, since my home is in Winnipeg and I haven't been back there for over twelve years. However, I really can't say how long the trip will last, what I shall be doing over there, or when we may be coming back. In any case, we shall be away at least six months, during which anything may happen."

GREAT CAREERS

There are few swing entertainers in the world who do not know the excellent work of Art on piano and Kathleen's inspired saxophone playing. They will join with us in hoping that they will be back here again, as it would be a great loss to the musical strength of this country if such an outstanding couple remained permanently in Canada.

Coming to this country several years before the war, Art Thompson has enjoyed a hectic and successful career in Town. First playing at several leading theatres, including the celebrated "Bag of Nails," he later took his own outfit across to the Isle of Wight.

Afterwards he went to the Polygon Hotel, Southampton, with Fred Ballister, and these early days have led indirectly to Art returning years later to feature with his own outfit at the Court Opera Hotel.

Meanwhile, Art had been to America on the Royal Tour, returned to play a season with Harry Roy, and later took his own outfit—a hand-picked swing combination of outstanding merit—to the Embassy Club, where he enjoyed a long run.

TERRY DEVON IN HOSPITAL

FANS of charming vocalist Terry Devon will be sorry to learn that she has been suddenly taken to hospital with internal trouble.

Last week she managed to carry out her engagements in great pain, but collapsed over the week-end and was rushed to the West London Hospital, Hamstead, W.6, where she is being treated in the Annie Paine ward.

Her sudden illness means she had to cancel her engagements, from the Empire, Exeter, to the Gaiety on Tuesday, and was unable to do her weekly "Empire" performance on Monday. Her recovery is expected to be slow, but it is hoped she will be able to hear from her fans and friends, who should write to her at the hospital, c/o the Melody Maker. They will not be in contact with a special representative.

Brayhouse Bassist

A member of the orchestra with which Brayhouse, Exeter, is playing at the Court Opera Hotel at Town on June 27 has been found dead.

He is identified as Ronnie Price, a 30-year-old young professional and dance-hall experienced in the Army, who played with the "Pops" at the Court Opera Hotel. He was found in his room at the Court Opera Hotel, where he had been playing a Sunday before the week-end date started.

JACK TEAGARDEN COMING HERE?

LONDON'S West End is breathing a sigh of relief regarding a visit, now said to be imminent, by famous American instrumental ace Jack Teagarden, veteran British trumpeter, now business man, Lew Davis, told the Melody Maker "When I was in the States this week I spent a lot of time with Teagarden. He said he had been in London for some time and was a regular visitor, but he had never been in London as long as I had and suggested that I would make a wonderful stage feature in a show."

By the writers of the Sensational
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Dallas

CLIFTON STREET, LONDON, E.C.2.



A section of the large queue waiting to enter the E.M.I. Studios for the jazz rally.

The rally was due to start every seat and every available inch of standing-room in the huge studio was occupied, and the doors had to be closed to late-comers. An "overflow meeting" was arranged for these unlucky ones outside the main studio, where a loud-speaker enabled them to hear what was going on inside the hall.

Walter Moody, Recording Chief of E.M.I., opened the proceedings in welcoming the audience and musicians on behalf of the Columbia Recording Co. and introduced Ray Saxon, Editor of the Melody Maker, who, in turn, introduced the musical host of the proceedings—Harry Parry.

After that it was just jazz, jazz all the way. With Harry comparing throughout the little groups came on smoothly, and their stout amidst scenes of wild enthusiasm, and then made way for the next group.

Of the original list of musicians selected by the votes of 128 swing celebrities, only four were unable to attend. Drummer Jack Parnell, was in Monte Carlo on holiday, clarinetist Nat Temple could not get away from his bandstand duties at Cardiff, and the famous Ronnie Chamberlain had a Sunday concert at Cardiff with Vic Lewis, and trumpet star Kenny Baker had an holiday could not make the session.

The runner-up on the trumpet section was Tommy McQuarrie of the Soundtrack, but he was unfortunately unable to appear as he has been having some trouble with his teeth.

This meant that the arduous trumpet duties of the day devolved on the broad shoulders of Dave Wilkins and Reg Arnold, who acquitted themselves nobly.

First group to take the stand was led by last week's second-place instrumental, George Chisholm and his band with Sam Reg Arnold (trumpet), Bertie King (alto), Sid Townsend (clarinet), George Shearing (piano & accordion), Frank Davis

TEAGARDEN VISIT: M.U. MAY OPPOSE

(Continued from page one)

TEAGARDEN didn't want to come to Europe that he was certainly not going to worry about getting a fee in any way commensurate with his exalted position in the field of jazz.

To my surprise, however, this bandleader didn't seem to be keen on coming to Europe that he was certainly not going to worry about getting a fee in any way commensurate with his exalted position in the field of jazz.

Meanwhile, a newspaper in Elbe has predicted a visit to Dublin by the famous American horn player—although not, apparently, to the noted Theatre Royal, since the manager of that establishment telephoned by the "M.M." denied all knowledge of it.

Rumour has also coupled the name of Teagarden with that of Tito Burns, and certainly the "ultra-modern" London Club-Saxet would be an ideal accompanying medium for the Jazz King.

The difficulties of a visit by Jack Teagarden will be realised from the attitude of the British Musicians' Union, who, approached by our reporter, said of Teagarden's projected trip:

"In general, the Union would oppose it. It would want to know what arguments would be advanced to justify a departure from the usual policy."

LONDON STARS IN S. AFRICA

FROM the blue skies and bright sunshine of South Africa to the blue skies and bright—but dusty—sunshine of Catherine Street comes news of ex-Royal trumpeter Cyril Garner, who is currently playing with Lou Greene's "Lyricists" at the famous 400 Restaurant, Nairobi, Kenya.

Apart from Lou (drums) and Cyril, the band comprises: Norman Pont (piano); Alan Levitt and Charlie Kimberley (alto); Jack Mcerloo (tenor and fiddle); and will shortly be increased in size by the addition of bassist Jack Filmer, who has just left England to join the crew.

"Soft Lights and Sweet Music" is the current policy at the 400, and with food and sunshine unrivalled the boys are having a whale of a time.

Cyril in particular sends his regards to all his old pals in London's West End, and would be glad to have them from any of them at the "400."



Who wouldn't take a summer job? Rutlin? Here are the Squadronaires at Clifton-on-Sea, photographed with the Camp's Holiday Levity and the Camp's Queen, Jimmy Miller (standing), Arthur Marley (left), and George Chisholm (kneeling). Are the gents in the vantage point?

As you can read in the "News in Brief" feature on this page, the Squad are broadcasting from Clifton on July 11.

MUSICAL CALORIES

VIOLINISTS use 6,000 calories daily and drummers 7,200 calories, according to two Austrian scientists at Graz University who have been checking the amount of energy people need for their jobs. They devoted a special series of tests to ascertain the diet needs of musicians, who are said to use up far more energy than ordinary sedentary workers and even some manual labourers.

According to the professor, this is due to the combination of "mental and physical strain" inherent in a musician's life. They say pianists use nearly 4,000 calories, cellists 3,000, trumpeters 2,000, and conductors 3,200.

Vicenna newspapers which publish the professors' findings also give the current ration issue for Austrian civilians—from 1,550 calories up to 2,600 for heavy workers.

Notes: Rationed foods here plus extra diet and personal points permit a daily intake by the general public of 1,700 calories per person per day according to the official calorie intake of 1,700 kcal. as well as private cards and restaurant meals and unrationed food is stated by the Ministry of Food to be 2,200 calories per person per day.

SEASON'S LAST "JAZZ CLUB"

ON Saturday next (5th), at 6.15 p.m. in the Light Programme, fans will hear the last of the current series of "Jazz Club" programmes. It is hoped to resuscitate this programme in the autumn, and in the interim it will be superseded by "Jazz Melodie", which each week will feature a small swing group playing its own particular style of music, with Jack Jackson as conductor.

During its short life, "Jazz Club" has featured more than 100 of our star soloists in varied combinations and a selected few from this aggregate will take part in Saturday's grand finale.

They are: Duncan Whyte, Res Arnold and Pat Barnet (trumpets); Carl Barntate and Bill Forey (clar.); Ronnie Dare and George Boyton (tenors); Woolf Phillips and Ted Bunby (tuba); Billy Penrose (piano); Frank Donat (suitar); Hank Hobson (cello); Dave Fullerton (drums); with Doreen Henry, assisted by Dave Fullerton, looking after vocals.

NEW ROSE ROOM.—To the music of the Billy Armitel Trio, the Rose Room will open next Sunday (11th) at 7.30 p.m. at its new premises, the Chasteline, 37/39, Gerrard Street, W.2.

WHEELS & PNEUMATICS

by Sammy Quaver

WELL, all right then, let's forget the music slump and start right in with the current one. Do the big contest men? Do the League on October 20. I'll present free tickets to six lucky Quaverites, who can guess No. 20, yet, but just watch this column for future announcement. Bruce Campbell's arrangements on the Vera Lynn show last Sunday take the week's credit. All subscribers now praying for Graeco Ficks to feature their No. 1 piece in her forthcoming broadcast. They're hoping that Graeco will break the bad spell.

Open letter to BBC Programme Planners—Gentlemen, the entire music profession is clamouring for two regular house bands to be installed, so how about it? Paid & living weekly visits to Newark-on-sea in beautiful Cornwall and caught Harry Farmer's scintillating evening playing at the Blue Lagoon "snack on the waterfront."

Saturday night was a night of nights with Johnny ("Shoo-Shoo-Bobby") Green starting a week of personal appearances, singing ten songs of the real, with the taller boys and bobby-daxer shouting for more. Band leader's great idea to make use of a piece in my "Best Hand Pol" Brother, has he been busy? The next revival number will be "Pie o' My Heart." It's the current No. 1 hit of America. Harry Roy just turned down a late date and will not broadcast irregularly.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending June 26, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors Association in London and the Provinces:

1. TELL ME MARIANNE (11) Southern
2. AMONG MY SOUVENIRS (11) L. Wright
3. OAL IN CALICO (11) Feldman
4. PEOPLE WILL SAY WE'RE IN LOVE (11) Campbell Connelly
5. TRY A LITTLE TENDERNESS (11) Campbell Connelly
6. HOW LUCKY YOU ARE (11) Keszner
7. TIME AFTER TIME (11) Edwin Morris
8. ANNIVERSARY SONG (11) Campbell Connelly
9. I'VE GOT THE SUN IN THE MORNING (11) Berlin
10. RAINY NIGHT IN (11) Feldman

NEWS IN BRIEF Edited by CHRIS HAYES

SQUADS AIRING FROM CLACTON.—Broadcasting from Rutlin's Holiday Camp, Clacton, for the first time since they started their second successive summer season there on June 2, the Squadronaires will be airming from the Camp Ballroom from 10.35 to 11 p.m. on Thursday, July 10, featuring Jimmy Miller, Green Stephens, the Quads, and George Chisholm Swing Group, etc.

BASSIE'S BACK.—Recently demoted from the Forces and back in circulation is ex-Stan Atkins bassist Eric Matthews, who also worked for a while around Eric Lanciaux's. Eric is anxious to hear from all his old friends at 23, Cralkroft Road, London, S.W.2.

STEVENS' SUCCESS.—Recently demoted from the Army—recommended by the Ministry of Defence to Maciste Marjo for wartime services—Oated vocalist Al Stevens has, in six short months, found a new home with Bob Johnson and his Metro Street Tempo Band at the Vogue Ballroom, Croydon.

S.O.S.—World Scots (tenor—Norman Jimmy Walker, one time with Harry Parry and Ray Power) please contact Jack Walker, who is at Duffy's Tavern, Brighton, until July 27.

KUNE LOSES MOTHER.—Sincere attempts to famous pianist, Charlie Kune, who died recently, aged 76, Taking a week off, Charlie has been home in Allentown, Pennsylvania, to attend the funeral.

phonie have reluctantly dispensed with the services of their orchestral manager, well-known saxophonist and bandleader, Bernard Bear Chappell on Friday last (27th) after 14 months in the firm. Bear is now going ahead with plans for resuming on the stand, being well equipped as a thoroughly experienced musician and leader.

MASTER MARINERS.—Water pouring into Billy Hill's piano from overhanging "Blind-Duct" No. 2 at Malda Vale Studio was the signal last Friday (27th) for Jack Coles and his ship's crew to hastily to "abandon ship" half an hour before their 3.30 p.m. "Cafe on the Corner" air-ing. This was one aspect of London's wettest storm in 20 years. Prunella Walling and mopping up enabled the boys eventually to get settled only 20 minutes before the red light went on.

HEROULEAN TASK.—From 50 applicants for the post vacated by Lynda Russell, the "Squad" vocalists, five have been selected, each to sing one week with the band at the Samson and Hercules Ballroom, Norwich. Final choice will be made on the band's return to London in August. Meanwhile, the Squad's air from the ballroom over Midland Regional, with Terry Devon (if recovered) singing and further airming on July 21 (7.30 p.m.) mark the first anniversary of the band's formation.

WALLACE RETURNS TO BURNS.—Bandleader Teddy Wallace, who worked for Shaftesbury Avenue instrument-dealer Alex Burns from 1923 to 1933, has accepted an offer from Mrs. Burns, who is carrying on her late husband's business, to return on the sales side, starting in two or three weeks. Teddy, who will deal particularly with saxas and woodwinds which he studied himself, will be able to continue his extensive bandleading activities.

CONELLA WANTS TENOR SHOW.—Conella wants to see his new musical act trumpeted in the "M.M." Conella is looking for a tenor saxophone player. Appearing at the Eastern Depot, the new act has been covered to be using bassist and tenor saxophone player Jimmy Linn on and pianist Al Dallas. Nat Davis of the South Parade Pier has offered to play tenor sax with the act to East Ham Palace for a week on Monday (3rd).

HEVEY HOME TO HOME.—As a result of a week's holiday in the States, tenor saxophone player Jimmy Linn, who was playing with the act at East Ham Palace for a week on Monday (3rd).

Young Altoist Collapses on Air-Session

A DRAMATIC incident occurred during the "Phillips' Playtime" broadcast on Monday last (30th) when promising young altoist Harry Kline became ill while performing. He collapsed.

An ambulance had to be called, and Harry was conveyed to the Queen's Cross Hospital, some form of food poisoning being suspected.

Meanwhile, with an extraordinary shortage of music until the red light flashed on Woolf's manager dashed out on the almost impossible task of trying to find a good substitute at what was almost literally minute notice.

By good fortune, however, he bumped into altoist-clarinettist Bill George, and dragged him back to the studio. It was despite the intricate scoring of many of Woolf's arrangements—played through the programme at slight in faultiness.

After all this—such is the luck of broadcasting—Woolf found himself going to the commentators from Wimpoolton on his excellent broadcast hadn't been heard at all!

Further important news from the Woolf Phillips camp is that young tenor sensation Ronnie Scott has joined the band, and will be heard on all Woolf's broadcasts, and on the many private and one-night dates he is now booking for the immediate future in London and the South.

CALL SHEET

- (Week commencing July 7)
- Nat ALLEN and Orchestra.
 Patricia Phillips camp in that
 Ivy BENSON and Girls Band.
 Empire, Kingston.
 BLUE ROSETTES
 Orson's Piano House, Glasgow
 Liddy DOUGLAS and Band.
 Can't remember where they are
 Teddy FOSTER and Band.
 One-night stand: South.
 Morton FRASER and Harmonica
 Harlow.
 Gary Workington
 Gerald and Orchestra.
 Nat CONELLA and Swire Trio.
 Nat CONELLA and Swire Trio.
 How HALL and Helen.
 Vic LEWIS and Orchestra
 Peter MENDELSSOHN and Maxine
 Sorenson.
 Sir WILLIAMS and Maxine
 Glen GIBBIE and Band.
 Prince GIGLEY and Band.
 How SMELLON
 How SILVER and Marion DAY.

The 1947 SUPER RHYTHM STYLE SERIES

- JULY ISSUES**
- ZEP MEISSNER DUXIELAND BAND**
 No. 29.—Riverboat Shillia; No. 30.—Who's Sorry Now?—R.3045
- TEDDY WILSON SEXTET**
 No. 31.—I can't get Started; No. 32.—Blues Too R.3046
- HARRY PARRY**
 and His Radio Sextet
 No. 33.—After ye'vo Goro; No. 34.—Lizz—R.3047
- DUKE ELLINGTON**
 and His Orchestra
 No. 35.—Golden Feather; No. 36.—Trumpet No End R.3048
- THE STARS TURN ON PARLOPHONE**

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 21, DONMARSH STREET, W.C.2. EDM. 1854

VAUGHAN FOR WREXHAM.—Former vocalist with Freddy Springfield, Nat Alvin and Harry Roy's "Lyricists" Tony Vaughn, who is now coming himself, will be making a special quartet of his own into the Reading Hill, Wrexham, North Wales, in August. Vaughn, who is playing in the theatre circuit, will lead the "Vaughn Quartet" with Jack Walter (sitar), and a rhythm group (piano, bass, drums) for Jack Walter. Vaughn's musical work is accepted by the initiative of the Reading Hill, Wrexham, before he makes to return home, having been unable to do so up to now.

OLD PAL'S LEAGUE.—Band leader Ray Power, who is returning from his recent holiday in the States, is now on his way back to London. Contact him at the address of the "M.M." at 21, Donmarsh Street, W.C.2.

PLYVELL NEEDS TRUMPETER.
 PLYVELL needs a trumpeter for his band at the Blue Lagoon "snack on the waterfront."

MARIE OUT OF ALLEY.

Famous visiting musical personalities take the stage this week to lift the curtain for "M.M." readers on the British, American and Continental swing scene.

RAY NOBLE, in this exclusive article urges Britain—

Don't decry your own men



Ray Noble

KOSTELANETZ gives "M.M." readers his answer to the Critics of Swing

EVER since Jazz and swing have contested the popularity of classical and light music, the protagonists of either faction...



Andre Kostelanetz

Malcolm Sargent and Dr. Joao both decry Jazz. At the other extreme, a jazz-lover says: "Jazz is a prayer being prayed while the gin is being poured."

To get a reasoned opinion is well-nigh impossible. Most people display as much prejudice as two different schools of religion.

At last, however, a man well qualified to express a considered opinion has given a most open-minded verdict on the relative merits of both straight and swing music.

Thus, for the first time in any British newspaper, the Melody Maker exclusively presents the personal viewpoints of one of America's most famous conductors.

Jazz Degenerate?

To all those who decry Jazz and swing as degenerate, here are Kostelanetz's replies to a series of pertinent questions.

Is swing worthy of serious consideration? "Yes, but only the best. I should say that among its greatest exponents are Duke Ellington, Benny Goodman, and Artie Shaw."

Can there be a successful fusion between the straight and swing idiom? "Certainly it is possible. Both Ravel and Debussy have used dance rhythms in their compositions."

It is hard to define a line between popular, semi-classical and classical music—each can be good if its kind.

What is your favourite instrument? "Well, I like all—perhaps, specifically, the piano and violin."

What is your favourite instrument? "Well, I like all—perhaps, specifically, the piano and violin. On the final question, 'Who is your favourite soloist?' Kostelanetz laughed, said: 'Lily Pons, of course!'

DON REDMAN abandons sax and Takes up the pen

"MAN, I'm glad to be in London. You know, I've not been to Europe before, but I always promised myself I'd make the trip."

before Don was chatting: "You wouldn't quit this time just if he quit two weeks ago one time, and asking your reporter if he remembered a little number called 'Two-Time Man.'"



Don Redman

I guess the people here know a lot about those old times, Don said. "In Europe, too, they were always asking for my old recordings, numbers, and even called for some of the pieces I scored more than twenty years back."

Have you worked with any well-known swing musicians? "Well, what do you think of my capabilities?"

In 1932 I had Tommy and Jimmy Dorsey in my orchestra. Benny Goodman and Artie Shaw—he was with me three years—the late Glenn Miller and Bunny Berigan, and Joe Young have all played with me.

What is your opinion of British musicians as compared with the Americans? "All that I cannot answer! One must go to the countries and sometimes others are not so good."

Would you have liked to bring your own orchestra to Britain? "Yes, I would."

How does your orchestra arrive, such distinctive tone colours? "I use five different microphones for recordings. These are placed to obtain the maximum and best effect."

Bing and Frank

What do you think of Bing Crosby and Frank Sinatra? "Both are very good singers. [Kostelanetz is married to Metropolitan Opera star Lily Pons.—Ed.]"

Which straight and swing composers do you most admire? "I have no preference. If they do something good, I like it. It depends on the general standard of excellence."

Whose swing band would you most like to listen to? "One name would be good, I've no particular preference. I have a tremendous affinity of all these records because I know of all the leading swing bands among them."

What do you think of British swing musicians? "The British are supposed to be the best when they listen to the records. I remember that when I was in the States, I used to hear the records and I'd say: 'That's the way they play it here.'"

Don Redman—famous singer, saxophonist, composer, or conductor. He is now the leader of one of the great jazz orchestras of the early thirties and before that, leader of McKinney's Cotton Pickers. He was standing in the corridor of a West End hotel looking for all the world like his picture—so large as to fill the room, though little over 5 ft. in height, and much more animated, waving in one hand and holding a cane that underlines his utterances and gives expression to his attitudes.

According to Redman himself, the bandstand days are over; from now on his talents will be directed entirely towards score-writing.

"I know, since 1942 I've been concentrating on writing and arranging and scoring a spell at Decca's new 'bandstand' or one or two other spots. I've not done much playing or band-leading."

But about the future of the Redman-Kennedy suggestion, he is optimistic and enthusiastic. "We've got some very nice little pieces, and I've got a few more. I've got a few more. I've got a few more. I've got a few more. I've got a few more."

"I found that not familiar with the record by me of American jazz I had cut, and when we gave modern arrangements in the style of Lionel Hampton's band so Charlie Gillette they were great. I guess you're right, that here, though British, I had some little in advance of me on the Continent. I've been talking to the British. I've been talking to the British. I've been talking to the British."

"I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British."

"I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British."

"I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British. I've been talking to the British."

RIGHT away, I'd say you've got a hell of an inferiority complex here about British dance music. You knock yourselves out when you hear a record featuring some obscure musician in a small-time 52nd-Street joint. But since I've been here—and it's only two weeks now—I've heard some British boys who, for musicianship and technique, could rival plenty I've heard in the States.

No Third Programme

Nevertheless, because air-time is so valuable, it makes for slow presentation. Scripts are lined up to wait, and you often find you're cut off without compensation. And if that final plug wasn't slipped in, there's hell to pay.

But there are pros and cons for both systems. I've written in the States to equal the BBC's Third Programme. I think the industry should be catered for; but if this programme were a commercial, the sponsor would tear his hair at its Hooper Rating.

But I can't complain. Edgar Bergen is a swell guy to work for, and Casper and Sanborn's show is really good. One of the proceeds I've run a Cadillac, and my wife has a Dodge.

This is my sixth year with the show. The band leader, Alec Templeton, is dipping in my absence.

Swingmen hit

I lead a 24-piece band. Red Nichols is one of my trumpetmen. It's a funny thing. Red made his name as a soloist, but he's a terrific section man. I use Billy Schaffer, a wonderful tenor saxophone player who also works with Axel Stordahl, and such top-line radio men as tenor saxophone Herbie Haymer, Frankie Scherberger, and Harry Friedman—a truly great player.

I can rely on all these men. If I say, "Be there at ten, they're here at ten." They're the same guys who because they're so full of weed as the Sarnoff Set, can only take off at around 11:00.

Herbie has a good sense of rhythm. I know his band, and I know that I'll get one overall sound. And if I say, "Herbie, take eight"

born Society jazz boys," he knows what I mean. One of my discoveries is clarinetist Don Swann. This boy will go a long way. My drummer is Orme Downes. He was with Ted Wexler and Ray Kellner, and is a good drummer and technician. On town I use Snooky Lanson—he sings ballads with a hot, hot very good friend and manager, it's with Bill Hart. The original drummer with my British band.

Most of these boys have played with the "same" swing bands, but these have been steady bills. During the war, when there was plenty of money around, people wanted to be in the swing bands to match their mood. Now the dollars on the east and west, and as you've probably read, the big bands—which carried big pay-offs—are breaking up.

Still writing

Recent sales could be higher, says the Columbia marketing of "Lindy" has sold very well. I still compose. I've just written a couple of pieces for a Disney picture called "Fun and Fancy Free." I've also written "What a Happy Day."

I'm composing and writing in the field of music, and I'll be a member of the next generation!

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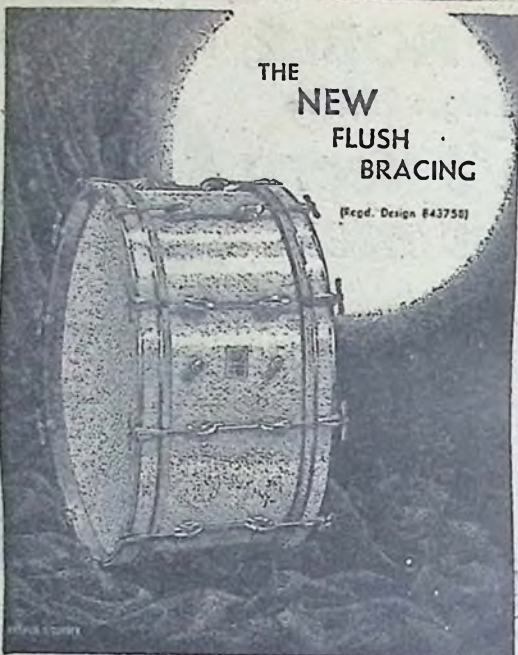
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Table listing musical releases with columns for artist name (e.g., STAN NENTON, GENE KRUPA, CARMEN CAVALLARO, COUNT BASIE, HARRY JAMES), format, and price.



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Besson advertisement for 'NEW CREATION' TRUMPET, chosen by Ted Heath's Complete Trumpet Section. Includes details about the instrument and contact information for Besson, Dept. 18, 15, West Street, Charing Cross Road, W.C.2.

When Krupa came to Canada, Bedlam Broke Loose! A typical one-nighter by Gene Krupa and his Orchestra, witnessed by GERALD PRATLEY

THE calm waters of Lake Ontario became ruffled one night and the moon passed behind a cloud, leaving illumination to the giant neon outside Toronto's Palace Pier Ballroom. Inside, Gene Krupa and his Orchestra were playing a one-night stand. Nine o'clock, and the darkened ballroom was jammed with impatient teen-agers turned expectantly towards the high curtain across the stage. At the past nine a staccato beat tapped out from behind the slowly rising curtains. And as it revealed the orchestra, bedlam broke loose! Girls and boys alike screamed and roared with delight. For me it was a new and strange experience.



Some of the fanatical concentration that Krupa brings to bear upon his drumming is captured in this shot from the RKO-Radio musical, "Beat the Band" in which Gene and his boys are given plenty of scope. Frances Langford supplies the vocals and, as you can see, the clamour.

Gene Krupa sat high, next to the trumpet, dressed in a black suit. The rest of the band, in grey, were seated in rows. Gene, seeming unaffected by the seething turmoil that met his gaze, drummed steadily and almost mechanically. His black hair was rough and often fell over his eyes. After the theme tune and the stamping and cheering—which the band ignored—had died down, the orchestra swung into "Rumours are Flying," followed by a procession of numbers that seemed to us as dull as anything I had heard. The band and Krupa seemed noisy without discipline. It created no atmosphere, and so there was neither excitement nor inspiration in its performance.

SLIPSHOD Presentation, too, was slipshod. No titles were announced, and the band had long breaks between numbers while they decided what to play next. To decipher the tune, in any case, was an impossibility. Solists stood up or remained seated as the whim took them; certainly they did not encourage each other to see who could blast the loudest. I didn't go expecting to hear jazz, mark you, but I had hoped to hear some good swing music. After a while I figured that the pianist and guitar-player were stopping simply because they could never have been heard above the din. Krupa, whom I watched closely, took an occasional break which was not sensational. He looked bored and without interest and appeared to talk to himself. His turn was to come later.

am not able to speak, on account of the general din. Between choruses the young lady lived around, but not too much—remember the dress. Nevertheless, many a time I was afraid something would happen. As for the boy, who could have been no more than nineteen, there was no brisk walking on for the wings for him. Some few minutes before his chorus he would wander casually down the five or six tiers from his seat high up behind Krupa. Clad in an unusually long coat, he'd stand at the mike and stare indolently at the crowd, perhaps passing a remark to his companion with the show.

beamed from the foot of Krupa's drums. Illuminating him, they also cast two huge shadows on the white backcloth.

No one paid attention to his singing; no one could hear him. He was not a singer. I was bothered about it. Why worry? The names of these two choruses were not announced, of course. "Boogie Blues" stood out from the general low standard of the numbers played before interval. Over this synthetic piece the band waxed enthusiastic and really rocked. It was a terrific number until Gene Krupa took over. Seeming to go completely crazy, he crouched low over his face, his hair hanging over his face, he hit and hit, apparently out of control. The orchestra sat indifferently silent near the crowd, who was silent while light were dimmed, leaving two spotlights

FRIGHTENING The frightening effect was heightened by Krupa's clenched teeth and agonised countenance. Helpless in the grip of his own abandon, he seemed the central figure in a nightmare of his own making. The darkness was surely growing thicker; the heat was stifling, drumming dulled the senses, and I wanted to shout at the performer to stop this unreal exhibition.

The spot lights came on and the spell was broken. Instead of two black shapes overshadowing the small drummer there was just Krupa, alone and suddenly insignificant, all but collapsing over his traps. With burning face, perspiration pouring from him, he wrapped a towel around his neck and walked weakly backstage. The ovation lasted several minutes, then the curtain came slowly down. But I could not feel excitement or pleasure; only distaste for a kind of showmanship that had little, if anything, to do with music. The last half offered purely routine stuff. Krupa was substituted, as if all life had left him. Slightly before the end I left the hall with its hot atmosphere and first music and walked into a wind that was blowing face-on from Lake Ontario, clean and fresh.

CONTEST FIXTURES

All Melody Maker Contests are approved by the Musicians' Union under a special agreement with the "M.M." PROVINCES LIVERPOOL—To-morrow, Friday, July 12 (7 p.m. to midnight), at the Grafton Rooms.—The 1947 Merseyside Championship. Entry List Full. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Hiddale, Southport, Lancs. (Aimsdale 12348).

YEovil—Friday, August 15 (8 p.m. to 1 a.m.), at Priests Hall, Yeovil. The 1947 South-West Counties Championship.—Organiser: West of England Entertainment Society, 10, The Arcade, Yeovil, Somerset. (Phone: Yeovil 3160).

Harry Singer's GUIDE TO ARCHER STREET No. 2—The Tobacconist's THE tobacconist had a reputation for being able to sell all kinds of the height of security. So the more honourable among musicians are his regular customers, though the larger number of his patrons frequent the place in order to keep a close watch for free gigs! Though I don't smoke, I have found it a necessary part of my visits to the street to look in here. Unfortunately, I've made up my mind to get the jacket out of the pin-table in there; but somehow the fellow who's directly in front always gets it. After they drop he always shakes his fingers in the air, as if he had just won a great prize. This pin-table Pete is the sort of one you can't drop who you're discussing the worth of a gig or session, and then behind your back order to do it for less. Although this rounds, justifiably bitter, I can't work out what genuine anger against this character, for his artifice manipulation of that pin-table is a joy to watch. Blind you, it was kinder anybody is looking on the place, it's honest!

NEW BRISTOL—Wednesday, July 23 (8 p.m. to 1 a.m.), at the Goldhall, Bristol. The 1947 Bristol County Championship. Organiser: Musicians' Union (Cambridge House), All names: The Secretary 148, 7, St. Vincent St., Orchard Estate, Cherry Hill, Bristol, Gloucestershire.

AGE OF RECORD REVIEWS

KRUPA—but the girl steals the show

by Edgar Jackson

BASIE—in Victor's new perspective

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by BOOSEY & HAWKES

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Red Hot News! The complete brass section of the "SKYROCKETS" is equipped with "Regent" instruments. Here they are playing their "Regent" Trumpets and Trombones

GENE KRUPA AND HIS ORCHESTRA

- Boogie Blues (Gene Krupa, Ray Blundie) (V by Anita O'Day) (Am. Columbia CO 35113)
- Opus No. 1 (Sy. Oliver) (V by Anita O'Day) (Am. Columbia CO 35110)
- (Columbia DE 2316—3s. 11½d.)



Anita O'Day—"greatest of all... white or coloured."

THE hand does a good job here, especially in "Opus No. 1," the arrangement of which is well-nigh perfect for the tune.

But it is Anita O'Day who gets these sides their four stars.

This girl is terrific. She knows every one of the tricks and mannerisms which make up the pattern of modern swing singing. But even more to the point is the way she uses them. Even the best of the swing twists and tricks sound very artificial if they are just copied parrotlike, but there is nothing artificial about Anita. Everything she does sounds spontaneous, relaxed, unexaggerated, and inevitable.

It's a case of "doing what comes naturally," and what comes naturally to her is all that term means as the way she puts it over is intriguing and convincing.

I rate Anita as easily the greatest of all the American girl vocalists working regularly with hands, white or coloured.

Which brings up the fact that she is white. But she sings more like a coloured girl—and that is a compliment which it is a pity more of the white girl singers do not deserve.

As regards the band, "Opus No. 1"—a piece which will be known to others besides Ted Heath fans, and the origin of the title of which is more or less

credibly explained in the lyric introduced for the first time in this record of the number—is the better side.

There is nothing much in the way of solos. Even maestro Krupa laudably refrains from any of his usual display of drum-nastics.

But the band as a whole plays with plenty of bite and colour, and gets home without undue traces of the too obvious exhibitionism which mars so many of the more popular American swing bands.

Nor are Mr. Krupa's drums in any way highlighted in Boogie Blues—more than usually sincere 12-bar blues piece which Sy Oliver originally wrote for Tommy Dorsey.

There is, however, a nice solo spot by Charlie Ventura's tenor to add interest to an ensemble which is not without its own good points.

But again it is Miss Anita O'Day who steals the show.

COUNT BASIE AND HIS ORCHESTRA

- Bill's Mill (Count Basie, Gene Roland, Arr. Will Hudson) (Am. Victor D7-VB-402)
- Free Eats (A. Free-Dee) (Count Basie, Arr. Will Hudson) (V) (Am. Victor D7-VB-404)
- (H.M.V. D2357—3s. 11½d.)

Basie (one) with Elman "Rudy" Rutherford, Ronald B. Washington, Paul Gonzales, George M. "Buddy" Tate, Preston M. Love (trumpets); Ed Lewis, Emmett Berry, Eugene F. Young, Jun., Harry Edison (tuba); William Johnson, Theo. M. Donnelly, George Matthews (baritone saxophone); Fred W. Green (sax.); Walter S. Page (drum); Joe D. Jones (dm.). Recorded January 1, 1947.

"BILL'S MILL" is written in the 12-bar blues form, and although the tempo isn't unduly fast, they still manage to get 11 choruses on to the record.

Apart from the four by Basie, whose piano, supported by the usual waiting bass, is a real conspicuous for the "Count's" economy of notes and subtlety of style, the best are the solos by tenorman Paul Gonzales (who replaced Billie Holiday's Jacques) and Harry Edison (ninth chorus).

Gonzales, who is a somewhat restrained player, is a little overpowered by the rather exuberant brass, which should be behind, but sounds too much on top of him.

Nevertheless, this is a good chorus, and those by Berry and Edison are even better. Added to which, this is an effective composition with plenty of colour contrasts and variety, and the band swings more solidly than I have heard it do for some time.

Better still, however, is "Free Eats," an opus which has more than a slight resemblance to the song about that Mr. Richard who, according to my radio set, is still persisting in refusing to open the door.

Although the label makes no mention of the fact, this one boasts a vocal chorus.

Most of it is by the ensemble, whose singing is nothing to write home about. But the "middle" eight bars by solo voice (Query: name of singer, anyone, please?) are good. So are Rudy Rutherford's short clarinet solo, Basie's piano contributions, and the answers by the trombones to the trumpets (fourth chorus). For tone balance and intonation, these trombones have to be heard to be believed.

In fact, if the vocal chorus had been all solo, like the "middle" eight bars, this would have been a four-star side.

Note: The Basie band is now being issued here under the H.M.V. label.

Reason is that it recently transferred in America from Columbia to Victor.

Importance of the change for us, of course, lies in what effect it may have on the way the band is recorded.

From these first Victor sides would seem that a laudable attempt to increase the perspective has not yet been entirely successful. The trumpet sound rather too forward, and the rhythm rather blanketed. But the overall effect is warmer, cleaner and less brittle, which is, at any rate, one step in the right direction; and there is no suggestion that the band is not completely at home in the new surroundings.

VENUTI—the same old style but an even finer tone and technique

JOE VENUTI AND HIS ORCHESTRA

- Daddy and Soul (Green, Bob Herman) (Am. Royal 102)
- Tea for Two (Youmans, Cawley) (Am. Royal 100)
- (Parlophone R304—3s. 11½d.)

VENUTI (vln.) with Charlotte Laughton Tinsley (vcln.); Vincent Terrell (sax.); Larry Breen (bass); Louis Sinder (dm.). Recorded January 1947.

Described on the label as playing hard, presently in error for vibrato, the name used in America for vibraphone.

IT is just on twenty years now since Giuseppe "Joe" Venuti first became a jazz sensation, only to fade into almost complete obscurity a few years later, and things have changed in the meantime.

So has Venuti... but nothing like as much as one might have expected.

As the great improvements in recording, most notably revealed in these records, clearly prove, he has developed an even finer tone. Also he seems to have acquired an even more facile and convincing technique.

But his style remains much

the same as it was in the old days, and if it should seem that less than plays of other instruments who have not altered their style, the reason probably is that there have not been sufficient jazz or swing violinists to introduce any great changes, in fact the only other notable jazz fiddler there has ever been is Eddie South, and little if any more has been heard of him, at any rate on records, than we have heard of Venuti.

Then, too, except for the usual last choruses, and the vibrato passages by Charlotte Laughton Tinsley (I mean or would, please anyone? This artist is a new one on me), neither record can be described as swing in the full sense of the word. They are just Venuti improvising tunefully, and not very far from the "tune as wrote," in tempo.

I don't let that put any of you swing fans off. These sides are pleasing music in a mode that should appeal to you as strongly as it will to those who prefer the "straighter" path.

Personal Points: NAT TEMPLE



Born in London, July 10, 1913, he took up the alto sax at age of fourteen and the clarinet six months later. Was discovered by Harry Roy, who heard him practising with his brothers, and was immediately signed up as the band's first alto. Remained with Roy for nine years, touring Britain, playing in many big West End locations and travelling with them to South America in 1937. Volunteered for the Army in May, 1940, and was posted to the Grenadier Guards Band as solo clarinet. While in the Army, he received special permission to play with Gerardo, and here did the usual round of social work for almost every leader in the business. He also made many broadcasts with his Octet and Club Royal Orchestra on the "Twelve Men and a Girl" and "It's a Pleasure" series. Demobbed last November, he has played at many important functions with his own pick-up bands, and went to South Africa on holiday camp at Skonnes, last month as the No. 1 band with a 15-piece organization. Has composed many dance band pieces, and given his "Cassiopeia" and "Lovers' Lullaby" which he uses in his three-piece band.

- Favourite Instrumentalist: Benny Goodman and Teddy Wilson.
- Favourite Bands: Boyd Satchel and Benny Goodman Sextet.
- Favourite Arrangements: by Stan Hupfeld.
- Favourite Composers: Louis and Bechet.
- Favourite Food: Picnic food with a good drink.

FIELDS—soprano corn in a faked boogie

HERBIE FIELDS QUINCY

- I Wanna (Clarinet, Fields) (V by Herbie Fields and Quincy) (Am. Victor D7-VB-36)
- Soprano Boogie (Fields) (Am. Victor D7-VB-35)
- (H.M.V. D2357—3s. 11½d.)

Fields (sax.) with Joseph P. Carter (vcln.), Russell Carter (sax.), Martin Brown (bass), Maxine Martin (bass), Stanley M. Rosenthal (bass), James M. Rosenthal (bass). Recorded January 23, 1947.

SEEMS that the misadventure I had about Herbie Fields when reviewing his big band "A-1 Swing and A-1 Swing" (see MELODY MAKER, 11th Dec. 1947) in the "M.M." of 14th Dec. 1947 were all founded.

It was some time ago that I had for "I Wanna." As you will see, it has some strange notes, which, I think, the clarinet might play, but the soprano corn is a very effective contribution.

Herbie Fields has a very good sound, and his playing is very good.

His band is very good.



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Bands on the Stage...

THE out-poken article in last week's MELODY MAKER, in which Felix Mendelssohn proved that he has the intelligence to face up to the present slump, and the courage to say so, has created widespread interest throughout the profession—particularly that side of it which is concerned these days with earning a living through the medium of the variety theatres of this country.

Among the points which Felix Mendelssohn brought out as helping to create the present difficult times was the fact that some bands were still relying on their names and not on their shows to bring the public in. We agree with him wholeheartedly, and before bandleaders blame everybody and everything for the slump, let them take themselves seriously to task.

We are back to the competitive days of dance music. We are no longer in the anything goes if you have a bit of a name "days of the war, when people were glad enough to see bands and hear a bit of music without worrying too much about quality and presentation. It is up to the bands themselves to make their shows so attractive, entertaining and musical that neither a heat wave nor a snow storm will keep the public away. If your product is good enough the public will not be put off from buying it, and Jack Hylton and Jack Payne, in their heyday, knew the truth of this axiom.

It is not good enough to be smug and to brand their shows as "corny." We may laugh now at the recorders and pirate ships of Jack Hylton, and at the comedy numbers of Jack Payne—but both leaders knew what it meant to give the public a show, and the secrets of stage success underlying the Hylton and Payne shows still apply.

That does not mean to say that we think the funny act and comedy numbers will beat the slump. We think nothing of the kind. But we are certain that a well produced dance band show, playing good dance music in a bright, entertaining way, with the personality of its leader and musicians properly exploited, will still go.

... And on the Air

THE competitive spirit to which we referred in our earlier remarks might well be taken note of by the B.B.C. In the days before the war, the leading bands had their regular weekly spots at fixed times on fixed days, and the competition of these bands one with the other produced broadcasts which have yet to be equalled.

Nowadays there is no competition at all in broadcasting. Not only that, but the acknowledged top bands get dates at irregular times, and at times of the day when the majority of the public is unable to listen.

The answer is again in the hands of the leaders themselves. It is no good moaning and groaning about bad broadcasting times and unpropitious broadcasting conditions. The leaders have the power to refuse engagements—on the radio or elsewhere—which they think will not help their prestige with the public.

The MELODY MAKER has in the past had some hard things to say about Harry Roy, but we put forward, as a sign of a possible change of attitude, the courageous stand he is taking about broadcasting at the moment. He has been offered broadcasts, but has consistently refused them, because they are irregular dates. He says that his band can only be heard at its best if it has a series of broadcasts which will enable it to plan for the radio as it plans for a stage show. He has told the B.B.C. Dance Band Department that he wants two broadcasts a week in a series, or he will not broadcast.

On the rights or wrongs of this ultimatum—whether the band is good enough to sustain two weekly spots or not—we do not profess to deal. But, in principle, we commend Harry Roy's attitude. We think that if other leaders showed his courage, we could ultimately get a higher standard of broadcasting dance band entertainment. If the bandleaders continue to accept irregular broadcasts, they do it to their own detriment, and to the detriment of the public listening.

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GEORGE FIERSTONE (DRUMS)
PETE CHILVER (GUITAR)
JACK CUMMINGS (DRUMS)
JACK FALLON (BASS)
FRANK DENIZ (GUITAR)
TOMMY WHITTLE (TENOR-SAX)

STUDIES in the STUDIO

WAS all ready to take a graceful little bow if the grand tutti ensemble of stars had played Happy Birthday; but, as they didn't, can only presume they didn't know, or, maybe, didn't care. Anyway, it was anybody else's birthday as well as mine, jolly good luck, old man, and not too many of 'em!

Being Random reflections on the "M.M."—Columbia Jazz Rally by **CLAUDE BAMPTON**

you had better go and get an awful of Jack Collier and his bass... Do you happen to know what he keeps in that little black bag tied on the back?

For the mathematically minded, a 12-inch record runs 724 feet.

Ronnie (back from America) Scott was all patriotic and wore red, white and blue socks. And he came on at 5.31 p.m. precisely, which was two and a half hours later than, for me, it used have been, although Tommy Whittle and Reggie Dare had been holding the fort very attractively meanwhile.

The drummers' ties had to be seen to be believed. Where do they buy their ties? Let us into the secret, Jack.

Fashion Note: The well-dressed drummer now acquires shirts with a breast pocket, this providing a depository for the above-mentioned blades of glory, keeping them safely out of the way of rim-shots and the cruel jaws of the hi-hat cymbals.

I don't want to start anything, like, but George Shearing plays wonderful accordion, using, strange as it may seem, both hands. Not much of the left, it's true, but enough to remind the right-hand-only boys that all those little knobs will work if they press the right one down now and again in the right places.

Inaudible Aside: They usually say they don't use the left!



It uses up too much air; now, maybe, they will skillfully think up a new one.

Have you ever been to a big affair yet where the compère's mite behaves itself? Neither have I.

And, talking of compères, if Tommy Trinder ever wants to put a dep. in for the Jazz Jam-boret, may I propose Carl Barriteau as his natural successor? He's a sciecam when he gets going.

Rep (Cumberland) Arnold, asked if he enjoyed the pre-rally lunch, said there were lots of lovely specios, but, like, no straw-berries and cream?

When the Editor read the above paragraph he told me there were strawberries and cream!

Comments to Norman Burns and the young lady who passed that his brains, as I am wont to say, in the nick of time or soon to the vestry.

Norman's act of keeping things going, changing sticks from one hand to the other while holding the largely required brushes in his teeth en route, was most impressive, and the ps rhythm did not lag.

The above was due to moving away from his kit to answer a well known drum who showed maybe the engineers thought he had been playing post-rally knock a bit more powerfully and hence, the happy-beings and things they do on the bass drum, these days.

I don't know if it was rehearsed or not—but George Fierstone's split-second timing in the last few bars of Frank Weir's "After You've Gone" materially assisted in figuratively bringing the house down on a note I am in thinking that George himself looked very pleased about it?

Talking of Frank Weir, he had one fng in a holder and another tucked behind his ear, that's how it looked, but the second fng was a spare clarry reed.

Charlie Short looked angelically like a cherub behind his electric bass—green shirt, yellow polka-dot bow, pink carnation.

He seemed to be practising his scales in one minute of "For Two," but, being Charlie, what scales, and him with a handsome middle finger, right-hand at that!

If, when the records are issued, you hear a pistol shot on one of them, don't run away with the idea that one of the boys shot himself after playing the chorus... It was only one of Jack Marshall's flash-hubs which decided to ignore Harry (The Jazzmatic) Parry's request for silence in the auditorium.

After the show, many of the stars went home in their cars, and some, of course, by taxi, but Frank (The Elegant) Weir just went off in one of those big red things that the poor people use.

And if any of you young gentlemen think that all the veterans of the business are has-beens,



and the engineers tell me they cut 50 sides in duplicate... so how many miles of jazz does that make?

And as you will perhaps ask the question, the answer for a 10-inch run is 473 feet. O.K. old man, no trouble at all—it only took me all the morning to find out.

The morning after me birthday, as well.

Woolf Phillips' "Woolf Call" was very interesting, but the wolf will have to howl very loud if he's going to find out just how high is the moon.

One man who had a ticket for the Jazz Rally stayed five hours at the Studios and never heard a note of music!

He was Pisan!, the artist who drew the sketches you see on this page, and he spent the whole Rally drawing the musicians in the canteen.

Do get a free portrait for the plug, Mr. P.?

Letters

I WOULD be grateful for spare in your columns to give my opinion regarding the last broadcast of Jazz Club. The fact that I was chosen by the organizers of this show as one of the jazz authorities to select the music for the broadcast was a good deal of embarrassment, and I would like to assure those who share my view on jazz music that they are not the players on the broadcast were part of my cheer, and that the main point of my selection, that of sympathetic collection amongst the group, was obviously omitted.

The thinking music had nothing to do with jazz, nor was the programme appealing to me. I have my own opinions on British jazz music, and make it intelligent and interesting to those factors who are interested in particular "Jazz Club." Therefore, although was among those responsible for the musician theory, my views are in a minority. What appreciating the honour of being allowed to state my ideas to my countrymen, I must regret that my minute and ineffective participation was ineffective.

I am extremely sorry that authorization as Jill Alden, Rex Harris, Denis Dresden and Bill Hirst, all of whom must know better, that I have chosen this music to be presented as jazz, for the chance that they have a better attempt than mine.

JAMES ASHALL.

Remark, Matt.

I did your Jazz Rally on Sunday in June, and I'm disappointed in your review, if only to counteract my impression that you will be receiving from the "Jazz" played by the chosen musicians was, as the whole party, was a strange, collective impression of the music of the swing and bebop era. The music played was very original and for the most part very good, but...

"High Society," "Panama," "Blue Turnin' Grey," etc., were recorded. Instead, "Pennies From Heaven" were played, and "Blue Moon" were not.

The musicians present were essentially swing-band men and, although they played well, especially George Chisholm, Charlie Short and Gerry Shearing, I think a jazz band of the Charles Beale or Byrnie Randall type would have turned out far better. Jazz than was "canned" on Sunday.

I think also, like the speaker themselves were unkindly—the stars are too much in an act, especially when coupled with a clarinet.

The drummers, with the exception of Jack Cummings, were too much in evidence in their respective groups. Listen to any of the good, original jazz music combinations, and one would barely notice the drums except in the basic rhythm.

R. T. TAYLOR.

London, N.10.

FIRST, I want to state that Ted Morrell's band is the only one for me. But, nevertheless, I have a criticism to make, and it comes as one musician who, for my length to spoil the otherwise smooth performance of this orchestra. I know I am risking criticism by making this criticism, but the man to whom I refer is Jack Farnhill!

His drumming, in my estimation, is overworking, in my estimation, that kind of drum work is correct, but not overworking because it is so comparative favourably with the S.S. drumming, and in many respects it is not found in representative American swing bands these days. In fact, I would say that it is the worst I have heard, though I have heard a few other such as the rhythm section in London in the past. I know this criticism will be to some extent a shock, but I hope the band will take note of the efforts of the Yankee orchestra...

Wigan, Cumberland. H. NAYLOR.



Harry Hayes leads his bebop group at the Jazz Rally.

ANOTHER U.S. DISC STRIKE RUMOURS AS PETRILLO FACES TRIAL

THE "MELODY MAKER" LEARNS THAT IT IS QUITE LIKELY THAT BEFORE LONG THERE MAY BE ANOTHER HOLD UP ON GRAMOPHONE RECORDING BY AMERICAN MUSICIANS FOR THE U.S. RECORDING COMPANIES, BIG AND SMALL, SIMILAR TO THAT WHICH PUT A STOP TO RECORDING FOR OVER A YEAR DURING 1942 AND 1943.

This news reaches us from Al Trackman, of Irving Mills's Royal Records concern. He says: "A.F.M. President James C. Petrillo announced at the American Federation of Musicians' Convention in Detroit last month that he would stop recordings after December 31 next as a retaliation to the Taft-Hartley Labour Bill. Should Petrillo carry out his threat, it is possible that the A.F.M. may itself go into the recording business."

"COERCIVE PRACTICES"

Continuing, Mr. Erackman states: "Among other things, the Taft-Hartley Labour Bill stipulates that both industry management and union would administer welfare funds, such as the recording royalty the A.F.M. receives. The large recording companies would probably welcome a six-month recording 'holiday', should the ban be put into effect, since it would free them from heavy contracted liabilities and enable them to cut down their overheads."

"Also, it would give them an opportunity to shift from their rhesus large accumulated stocks of so far unreleased masters and catch up on their present schedule of issues. The ban would further help the large companies, inasmuch as the small companies probably could not exist if the ban were extended over a long period. Unlike the large companies, who conduct a sizeable business on their standard repertoires and releases, the smaller concerns rely for their revenue on the constant release of new material."

This follows from the news received from British United Press, that Petrillo is to stand trial again on charges of coercive practices contrary to a special Act passed by Congress last year.

This is the result of a ruling

by the U.S. Supreme Court, which has held that the Act is constitutional and that Petrillo can be tried on criminal charges for any infringement of it.

The Act, introduced by Mr. Clarence Lea, Democratic Representative for California, defined as a crime Petrillo's practice of forcing radio stations to employ musicians "in excess of the number actually needed to perform services."

PETRILLO'S CHALLENGE

It became law on April 16, 1946. Immediately, Petrillo challenged the Government by demanding that a Chicago radio station employ three more musicians—demands which were precisely what had been outlawed by the Act.

Liable to a \$250 fine or one year's imprisonment, Petrillo invited prosecution. The Government promptly preferred a charge against him, but the Chicago court threw out the charge, holding that the Law Act was unconstitutional. It was this development that forced the U.S. Government appeal to the Supreme Court for a final decision. This decision, upholding the Act, automatically means that Petrillo will go before the Chicago court again.

LES AYLING: FROM DUNDEE TO LYCEUM

LES AYLING and his Band, who took up residence at the Empire Ballroom, Dundee, last November, and have enjoyed a very successful stay there, are returning to Town shortly to resume their long run for the management of Mecca Cafes, Ltd.

Les will be back on the stand at the Lyceum Dance Hall, in the Strand—where he previously featured on a long contract—on July 18, having been invited by Mecca to return to his old haunt. Les's personnel, which is almost exactly the same as when he was last at the Lyceum, and which he has kept intact throughout his run at Dundee, will feature Les Campbell, Roy Ringrose, Bob Eford, Bill Davies and Bill Humphrey (sax); Bill Metcalf, Dave Mitchell and Dennis Dunsayne (trumpets); Alec Elliott (drums); Bob Todd (bass); and Alan Roper (piano). Mecca's most popular Mecca leader currently at the Lyceum, will move to the Lyceum at Streatham when Les Ayling returns to the Lyceum. In the meantime Mrs. Duncan, proprietress of the Empire Ballroom, Dundee, is anxious to hire another modern style, top-notch band—thoroughly used to modern ballroom work—to follow on when Les Ayling and his boys make tracks for London on July 13. Mrs. Duncan can be contacted by telephone at Dundee 501911.

AFN MOFFATT WITH LESLIE DOUGLAS

THIS week of July 26 will see the Les and Leslie Douglas band off again on a hectic week of engagements. Featured with the band for this week are the popular, modern style, top-notch band—thoroughly used to modern ballroom work—to follow on when Les Ayling and his boys make tracks for London on July 13. Mrs. Duncan can be contacted by telephone at Dundee 501911.

GREAT JAZZ RALLY

(continued from page one)

(sax); Norman Stenfaft (piano); Jack Collier (bass); and Jack Cummings (drums). They played "Confessin'" and the inevitable "I Found A New Baby," grand performances with some outstanding solos. Later in the session the second title was remade, but, as Norman Stenfaft could not be found, Ralph Sharon took over on piano.

Next came that West Indian bundle of swing, Carl Barricau to lead Lad Busby (trombone); Reg Arnold (trumpet); Tommy White (sax); Ralph Sharon (piano); Dave Goldberg (guitar); Coleridge Goode (bass); and Norman Burns (drums).

Clarinetist Carl was undoubtedly one of the major successes of the whole afternoon. Although he has been a little out of the swing public's eye while he has been concerned with leading his own band round the country, his performance proved that he has lost none of his musical brilliance—and none of his engaging and amusing personality.

"REBOP BOYS"

The two titles of the Barriereau group were "Pennies From Heaven" and "Sam Blues."

It was then the turn of the "Rebop Boys" to take the stand, under the leadership of ace-also Harry Hayes. He had with him Tommy White (sax); Dave Wilkins (trumpet); Lad Busby (trombone); Norman Stenfaft (piano); Dave Goldberg (guitar); George Ferstone (drums); and Charlie Short (bass).

Harry and these boys really lit the bebop idiom in a piece called "Thriving On A Riff," and that went a little more; confectional in "Tea For Two."

An interval now gave an over-heated and excited crowd a welcome breathing space, and as next had Harry Parry, himself leaving George Shearing (saxophone); Dave Wilkins (trumpet); Wolf Phillips (saxophone); Pete Collier (guitar); Jack Burns (bass); Ralph Sharon (piano); Reg Dare (tenor); and Norman Burns (drums). They played "China Boy" and "Who's Sorry Now?"

It was then Woolf Phillips' turn to stand up, and his boys were Ronnie Scott (tenor); George Shearing (piano); Reg Arnold (trumpet); Frank Weir (saxophone); Pete Collier (guitar); and Charlie Short (bass). With this combination an original riff composition of Woolf's own—"Woolf's Ball"—and "Blue Moon" were played.

Last, but not least, came the largest combination of the day, led by clarinetist Frank Weir. He had with him George Shearing (piano); Ronnie Scott and Reg Dare (tenors); Lad Busby (trombone); Reg Arnold (trumpet); Frank Weir (clarinet); George Ferstone on drums; and Charlie Short on bass.

THREE HOURS' JAZZ

Their contributions to the festival were "Moonlight" and "After You're Gone," the latter number finishing the whole show in a rousing manner, with some inspired playing on the part of our clarinet, George Ferstone on drums, and Charlie Short on bass.

And so out into the sunshine, with the strains of three hours' unintermitted jazz ringing in our ears. Some was good, some was not so good, some was average and some was bad. But, out of the afternoon's excitement, there had definitely been enough good jazz played to give America a new and very favourable conception of our English musicians.

The recording arrangements were in the capable hands of ace jazz recordist Laurie Hammer and his excellent staff. The Melrose Music Co. also expressed their thanks to Bill Hayes, who was in charge of all the ticket arrangements before and on the day; and to the stewards—members of the Lyceum Ballroom Club—who gave their services.

We would also like to thank the Decca Record Co. for their co-operation in allowing members of Ted Heath's Orchestra and the Squadronaires to take part in what will be remembered by all who were present as a really great occasion.

BUCKMAN LEAVES FOX

AFTER a three months' contract with the Fox Music Co., Buckman has left the Fox Music Co. to join the Decca Music Co. as a solo artist. Buckman has been with the Fox Music Co. since 1944, and has recorded a number of records for the company. He is a very popular solo artist and has a large following. He is now recording for Decca and will be appearing at the Lyceum Ballroom on July 13.



Harry Parry conducts the Jazz Rally while, behind him, the 26 stars assembled for the show wait to start the performance with an afternoon warm-up jam session.

INSTRUMENTS BURNT IN FLORIDA CLUB BLAZE

DISASTER, which first hit the Florida Club when it was bombed at its old Bruton Mansions address in 1941, again struck this famous West End night resort when, during the early hours of Saturday morning last (4/5th), its present premises at 23, Kingsly Street, W.1, were extensively damaged by fire.

The ballroom and lounge were completely gutted, several instruments belonging to members of the band—Frankie Cowley's popular quartet were irreparably damaged, and the Club's new £200 grand piano was utterly destroyed.

BAND'S TOUGH BREAK

This is a particularly tough break for Chris and his boys who, musical mainstays at the Florida for the past eight months, obtained this engagement after their demobilisation from the R.A.F.

Chris's personnel comprises himself (sax); leading John Longley (sax); Terry Brown (clarinet); and Jack Peach (drum). Nevertheless, despite the fire, proprietor Frankie Macenna tells the Melody Maker that many of the Club's clientele turned up as usual on the Saturday night, when an impromptu party—the last until the Club reopens in several months' time—was held among the ruins.

Although unfortunately on a temporary lull, the second outbreak at London's clubland within the past six months, is similar to that which damaged

the Caribbean Club in December last. 23, Kingsly Street was formerly the premises of the renowned "West," a rendezvous for jamming with many of Britain's top-ranking jazzmen.

N. LONDON M.U. MEETING

A DISCUSSION of interest to all dance musicians relating to the organizing of part-time players took place last Sunday, June 29, when a committee representing northern dance halls, clubs, and several musicians' social clubs met Mr. G. Anderson, M.U. Union Assistant Secretary, and Mr. A. C. Mitchell, General Organizer.

The leading motion was carried unanimously: That the Advisory Committee of London part-time professional and semi-professional musicians should be invited to open branches in the London localities and for this purpose consider that securing a hall should be held in Tottenham for North London and in Hford for East London and in other parts to be decided upon at the next Advisory Committee meeting.

All North London musicians are invited to go to present this Sunday, July 6, at 12 noon, at the British Legion, Hford, Mr. Alex Mitchell, M.U. General Organizer, will open the discussion.

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"Horn of Plenty Blues"

Bunny Berigan would have been to-day's Number One trumpet-player if he had lived, says BBC recitalist

HECTOR STEWART



Bunny Berigan died on June 2, 1942, aged 33. But his influence lives on...

NOT yet is Bernard Berigan the legendary figure that once was "Bix" Beiderbecke...

Bracketed? Well, maybe that's not so surprising as it might first appear...

Red McKenzie said of Berigan that he would have been the greatest trumpeter ever had he not gambled so much...

But Berigan always wanted to do things in his own way. That's one reason he never got along with handlers of 1930's...

BORN in Green Bay, Wisconsin, in 1909, Berigan played with his University group until he was discovered by Hal Kemp...

By 1933 he was lending his trumpet to the Dorsey Brothers Orchestra. This period featured his best early work...

Again like Bix, Berigan was soon drifting in and out of Paul Whiteman's Orchestra...

Big band scores like this suited Berigan. Unfortunately, there were too few, even in the then only semi-commercial Goodman band...

* Authorities are at variance regarding the date of Berigan's birth...

One session which he attended for Gene Gilford, along with "Bud" Freeman, Ray Bauduc, "Matty" Matlock, "Wingy" Moore and others...

Berigan also waxed with Trumbauer, McKenzie, Norvo and Bob Howard, as well as with studio groups under his own name...

TOMMY DORSEY considered Berigan to be the finest of all available trumpeters...

During 1930 Berigan reached his zenith, topping the Metropolitan charts by a tremendous margin...

I well recall when the BBC obliged by broadcasting from the Steel Pier in Atlantic City...

Berigan could be truly magnificent on blues. In this respect he was constantly ruled by Bix...

However, like other true artists, he wasn't infallible. His work was constantly ruled by his reaction to personalities and surroundings...

ing to "Tillie's Downtown" by Bud Freeman's Windy City Five...

Throughout the late 1930's the band carried on, though now somewhat shakily...

By 1940 his prime seemed to have passed. Ill-health dogged him as it had done Bix...

He gathered a new band, scrapped it, and started afresh wading through a gruelling sequence of one-nighters...

Hardly had he recovered when he was back on the stand, sucking out stuff for the kids...

FIVE years after his death, we can now listen to Bunny Berigan's records and look back upon them objectively...

The period of the 1930's saw several changes, but they were slower to catch public fancy than they are to-day...

Bunny Berigan's influence upon present-day players has been considerable. Had he lived and been able to go on playing...

Advertisement for BEVERLEY musical instruments, featuring a drum set and the text 'OVER 2,000 DRUMMERS NOW KNOW!'.

Advertisement for BERG LARSEN precision reeds and mouthpieces, featuring Ted Heath and The Skyrockets.

Advertisement for KITCHEN'S OF LEEDS featuring a Post-war Sale of musical instruments.

Advertisement for YALE MUSIC CORPORATION LTD. featuring 'More Fish in the Sea' backed with 'It Happens Ev'ry Day'.

Advertisement for ALUMINIUM 'D' violin strings, highlighting their durability and tone.

Advertisement for MASTERCRAFT musical instruments, listing various models and prices.

Advertisement for HARTLEY'S music publishing company, featuring '3 Hits from the Continent!'.

Advertisement for JIM CROWISM in AFM, the second of Margery Lewis's series, dealing with the status of the Negro in American jazz.

A COLOURED band is limited in its choice of places of work. The Jim-Crow policy of major big-city spots...

CAB VICTIMISED - Recently in Kansas City Cal Callaway was unmercifully beaten by two policemen...

Advertisement for The ACCORDION DEVELOPMENT CENTRE, offering lessons and parts.

NEGRO BANDLEADERS - The Negro bandleader is partially responsible for the situation in which he finds himself...

But Jim-Crowism exists in the union itself. There are only two locals in the entire National Federation...

Advertisement for THE JUNE-JULY ACCORDION REVIEW, now on sale.

Advertisement for HARTLEY'S FOR ALL ORCHESTRATIONS, listing various musical arrangements and prices.

'Way Down Yonder A CLASSICAL in New Orleans



THE Municipal Auditorium here in New Orleans is a large building occupying one side of Beaudry Square at the foot of Basin Street. This quiet tree-lined square was not always named after this Confederate general; once it was called Congo Square, but there is little about it today to suggest the frenzied voodoo dances and wild incantations of the famous Marie Laveau.

Versatility

Goodman's tone and technique have always been impeccable, however high or low you may call him as a jazz musician; and tonight he demonstrated most ably and convincingly that it is possible for a jazz musician to play classical music as well as, if not better than, most legit performers.

Peter Tanner finds GOODMAN

features mostly pop songs with only an occasional standard number. As the management consider that this music appeals customers that effect on me!

Third "Index"

This afternoon I went to see jazz collector Orin Blackstone, the author of "Index to Jazz." Orin now runs the New Orleans Record Shop which keeps him plenty busy, and is the reason for the delay with the two final parts of the "Index."

the piano and drums could scarcely be heard at all. However, out of place Benny Goodman playing classical music in New Orleans may seem, it did at least prove his versatility, and will, no doubt, help convert many people to a more respectful attitude to jazz.

Collectors' Corner

by Rex Harris and Max Jones

THE story of Don Redman and "Cherry" goes on and on and the web becomes more and more tangled. The "Corner", naturally, battenhold Don while he is asking him to confirm just these players he clearly recalled having on the date. Fatally he explained that it was long ago; that he couldn't say for certain about the trumpet, but that he "sure" bought it was Watall, that Stan King and Signorelli were on the date, and the two Dorseys. About Tech we mention no so desired, and the balance no so bad that Benny was too loud, and

entered in our files as 82030, 82031, 82032 and 82033. By acting upon Mr. Wareing's advice, in fact, we should therefore take it for granted that 82032 was the matrix number of "Nobody's Sweetheart" and 82033 the matrix number of "Liza". On page 13 of the book very trim, and certainly lies up the loose ends which Mr. Wareing seems to be having left lying about. There is, however, one fly in the discographical ointment, and this is simply that 82032 and 82033 are already occupied by a brace of unrelated Eddie Braticca's. Is it a pity?



Picture shows classicalist Wally Fawkes taking a rest in front of trombonist Ed Karsee (left) and saxophonist Humphrey Littton (right) playing classically at a recent session by George Webb's Dixielanders when last Hot Club concert this season on July 4. (See story on page 12)

a straightforward manner, with few of those tricks of accent and phrasing which were the excuse in her singing to sound less so than as true. Everyone will say indeed in several ways, and anyone who has a deep personal interest in instrumental jazz will want to have those sessions at his disposal. The next time we have to join up with the J.M.S. and be in time for their next session, which is to be Jimmy's. Arrive by Jimmy's mother's house, and be there by 10.15. The session will be held at the home of the late Louis and Nona chorale—Allen Fawkes' fine home. The address will be given in the next issue of the record was already announced.

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JAZZ SOCIETY ISSUES RATHER late in the day, we call for readers' attention to the 3rd Annual Jazz Society Report on the Jazz Appreciation Society, 30, Milton Street, London, W.1. The report already speaks of the "Jazz Society" and of the "Jazz Society" for future reference, and of the "Jazz Society" for future reference, and of the "Jazz Society" for future reference.

HIGH GRADE BARGAINS 375, COLNEY HATCH LANE, N.11

All that remains now for us to do is to mention that the 1946 yearbook was published in 1946 and was published in 1946 and was published in 1946.

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WINNETT TO LEAD IN NORTHERN IRELAND

TRUMPET stylist Al Winnett, who recently left the Joe Loss Band, has lost little time in finding a niche for himself. On Monday, July 12, he opens at Caproni's Restaurant, Bangor, Northern Ireland, leading a seven-piece band.

This will be Al's first venture into leadership, and his experience with Joe Loss and previously with Teddy Foster and Les Ayling should stand him in good stead.

A personable young man with lots of ideas and enthusiasm, Al is already busy rehearsing his band which will include Harry Miller (drums); Ron Gordon and Ronnie Dean (tallo).

The band is contracted for three weeks at Caproni's, with options.

COOPER'S BOURNEMOUTH LINE-UP

AS already announced in these columns, ex-Florida Club maestro Roy Cooper opened on Monday last (30th) at the Pavilion Ballroom, Bournemouth, under the regis of impresario Reg Holmes.

With ex-Peter Fielding arranger Phil Bates as pianist and deputy leader, the Cooper boys are: Don Reere and Norman Lumh (tallo); Dave Lindup and Tommy McGrady (tenors); Grahame Smith and Mick Meen (trumpets); Freddy Welch (trombone); Leslie Smith (drums); and George Beaney (bass).

Sheffield's Changes

RECENT changes in Maurice Sheffield's Band playing opposite to Eric Winsome and his Orchestra at Bullin's Camp, Sheffield, bring in Brian O'Hill in place of Maurice Davies on lead trumpet; Johnny Horne (alto); and another trumpet, Ken Hays.

Maurice appears to be doing very well at this Welsh holiday resort.

SOUTH AFRICA reports from Standard again, reports that Lionel Praeger, who appears to have settled down very nicely in Johannesburg, is a resident in the first division of the B.A.B.C. Symphony Orchestra, and it is a comfortable job. I am in great demand for private parties and can command my own price. The people say that they have never heard my style of music in South Africa before—I don't know whether that is a compliment or otherwise.

Bradford's Garratt Airs From Leeds

NEXT week's (7th) North Regional "Big Band of the Week" (6.30 p.m. from the Leeds studios) will feature Les Garratt and his Band, currently at the Textile Hall, Bradford.

This will be Les's first broadcast since August of last year, and he can count himself as one of the unlucky ones not to have had a further break before this.

With Les conducting, the band consists of four brass, four reeds and three rhythm, and featured vocalist for the airing will be Edith Townsend.

Apart from leading the band at the Textile Hall, Les also has an interesting promotion there, along with his partners, Len Stevenson and Johnny Marks.

Last week the band's pianist Fred Pedley took a well-earned holiday, and his chair for the week was occupied by Bob Addis—composer of the current hit-song, "Punch and Judy Man."

NEW PALAIS FOR SOUTHPORT

A NEW dancing spot in Southport is the Palais de Danse, London Street, where the famous Billy Bevan is installed as manager and also presents his "Ambassadors."

Leader of this group is pianist Harry Bevan, who has recruited the boys are Eric Forbes, Roland Rowthorne and John Taylor (saxes); Nelson Durston (tpt.); Horace Hill (bass); and Stan Monaghan (drums).

Billy's hoping to augment the band in the very near future.

Liverpool's New Merchant Navy Club

AT long last the Empire's No. 2 port is starting to open up for the welfare and entertainment of the Merchant Navy boys who make it great.

The project, the Duke of Kent opened the New Merchant Navy Club in Hardman Street, Liverpool. Like the Ocean Club, it boasts its own dance floor, a large ballroom, a bar, and a small resident outfit.

Each Sunday a guest band takes over the club, and the first was Hamer's Band, from the Grafton Rooms, and Bob Metelder's Band.

ASHTON-UNDER-LYNE

ON Friday night, at the Palais de Danse, the 10th of the Ashton Musicians' Social Club was held, and more than 1,000 people listened to the music of the club's resident band, directed by Raymond Woodhead: Jack Hatfield, leading the band from the Premier; Bert Dale, who directs Mrs. Will Hamer's Band, from the Grafton Rooms, and Bob Metelder's Band.

MARGATE

RECENTLY debuffed from the Forces, Eddie "Tash" Henderson is now back in the business, and has been at the West End Restaurant, Margate, with his "Archer Street Six."

SHEFFIELD

MUSICAL personalities in Sheffield are by no means dynamic inactive Hal Baker. Combining the leadership of an immaculate five-piece at the Swan, Baker has a date-book of engagements (is uninvited local), Hal gets a good share of the classy local enjoyment. With a date-book of engagements, Baker's full dance organisations will have to hurry to secure Hal's services for their coming functions.

ROBINBURGH

RECENTLY after a fortnight's absence, Tommy Wilson has been based at the New Capenhall Ballroom, Edinburgh, in his little band, Tommy's.



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TRUMPETS

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To get the seal on the occasion, the winning band will be Ronnie Oddie, who for so long led the McGarry band. Bill Innes, also a past member of the famous band, will be in the lead chair with Ken Nair at the Ritz, Manchester. Bill replaces Norman Hunt, who is returning out of town. New drummer at Chorlton Palais is Southport's Ray Hoyle.

Big Southend Plans

SOUTHEND'S grand hotel, the S. Palace, is in the news this week having recently been acquired by Prince Luffler and Tom Arnold, in a massive takeover which will give them the general manager, as reports that he and George Hayward, the entertainment manager, have big plans for reorganising the entertainment facilities throughout the hotel. Things should get very shortly into the new company takes over control.

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THE WALLACE AND THE CARPENTER



Stars in the news this week are seen here. On the left is popular Ted Heath, vocalist and personality-man, Paul Carpenter, snapper and arranger, who at Heath flew airport as he was about to fly home on holiday to Canada; and on right, is bandleader Jack Wallace, who (as announced on page one) is taking his band into the exclusive Astor miteria.

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"N.M.M." DANCE BAND CONTEST NEWS
A Chance for All

ESS experienced bands which have refrained from entering contests in the fear that they would have little chance of winning should take heart from last week's championships at Greve, Bath and Accrington, the full results of which are given hereafter.

All three events were won by bands which had not been so fortunate had the opposition been as formidable as it was, for instance, at the previous week's contests.

Feature of the week was the surprise jump in the attendance at Greve. Maxing drawn but little over 200 at the Astoria Ballroom in 1946, this year organizer Edgar Harrison transferred the contest to the Town Hall, and the gathering rose to over 850.

At Bath, the audience of 733 was over twenty up on last year, and although Accrington showed a slight drop, it can still be said that at any rate Mercury Music dance-band contests are more than holding their own against the slump through which dancing is said to be temporarily passing.

Kent Street, Widnes, Individualist's award for: Tenor (Tom Johnson); Horn (Harry Johnson); Drum (Harry Johnson).

Second: **ARTHUR SLATER SWING** (two sax., trumpet, piano, bass, drums), 12, Wellington Avenue, Bliston, St. Albans. Individualist's award for: Drum (Jimmy Hill); Horn (Tom Johnson); Clarinet (Bill Harrington); Trumpet (Bill Turner); Bass (Ted Rowley).

Third: **THE STUART QUINCY** (Tenor, piano, guitar, bass, drums). All came from John's Cunningham, 30, Olivia Street, Dootie, Liverpool. Individualist's awards for: Tenor (Jack Quinn); Clarinet (Jack Quinn); Guitar (Lal Davley); Bass (John Cunningham).

JIMMY NEWTON'S BAND, of Silverdale, secured Individualist's award for: Trombone (Tom Johnson); Horn (Harry Johnson); Drum (Harry Johnson).

FRANK ROYSTON AND THE DEEDAIRES, of Burton-on-Trent, were awarded Horn mention for: Piano (Archie Baines); Trumpet (Bill Turner); Bass (Lal Davley); Sax (John Cunningham).

For this year's Seven Estuary Championship at Weston-super-Mare on August 23, full details of which are given in the Features List on page 4, there will be a brand new challenger.

It has been most generously donated by Mr. George Locke, leader of the resident band at the Winter Gardens Pavilion, where the contest will be held.

Mr. George Locke's band will be playing at the contest at "house" band.

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Bb CLARINET
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CY ALTO SAX, Buescher Artistic, s.p.	£20	By Clarinet, Albert System, s.p.	£15
TRUMPET BARNETT, medium bore	£15	By Clarinet, Bass, Albert System, s.p.	£18
TENOR SAX, Wray, tenor, s.p.	£15	By Alto Sax., Conn., s.p.	£15
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By CLARINET, Albert System, l.p.	£10	By Clarinet, Conn., s.p.	£15
By TENOR SAX, Buescher, gold lacquered	£20	By Trombone, New York, med. bore, g.l.	£30
ALTO SAX, Fessenden, l.p., s.p., new pads	£10	By Tenor Sax, Conn., latest model, s.p.	£15
ALTO SAX, Wray, l.p., s.p.	£10	By Trumpet, Monarch, s.p.	£10
By CLARINET, Selmer, new condition	£20	By Clarinet, Conn., s.p.	£15
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ALTO SAX, Epiphone Broadway	£15	By Alto Sax., Conn., s.p.	£15
ALTO SAX, Wray, tenor, s.p.	£15	By Alto Sax., Conn., s.p.	£15
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My Villa	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2
Another Night Like This	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2
My Villa	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2	Barbara Bell (Soviet)	2

THE NEW METEOR DANCE ORCHESTRA, of Birmingham, near Stratford, won Hon. mention for: Tenor (Stau Rothwell); Trumpet (Billy Bell).

1917 SOMERSETSHIRE COUNTY CHAMPIONSHIP - Pavilion, Bath, Wednesday, June 25.

Judges: Harry Gold, Edgar Jackson. Winners: No. 1 STATION ORCHESTRA OF R.A.F. STATION, BARNSTAPLE (four sax., two trumpet, two trombone, piano, bass, drums). All came: A.C. Curtis, 3, St. Margret's, c/o P.B.I. Office, R. A. F. Melkham, Wilton, Melkham 221, Ect. 10.

Individualist's award for: Trumpet (Harold Brown); Trombone (George Brown); Piano (Donald Griffin); Bass (Peter Veilly); Drum (John Dutton).

Second: **ALAN ROY AND HIS BAND**, of Northwick, won Individualist's award for: Tenor (Harry Wilson); Horn (Clarinet (Jack Owens); Guitar (Lal Davley); Bass (John Cunningham).

THE WEST OF ENGLAND ACCORDION CLUB NOVELTY SWINGING, of Deddinton, Bristol, secured Individualist's award for Guitar (Michael Walker).

THE NEW METEOR DANCE ORCHESTRA, of Birmingham, near Stratford, won Hon. mention for: Tenor (Stau Rothwell); Trumpet (Billy Bell).

1917 NORSFOLK CHAMPIONSHIP - Music Hall, Ayr, Friday, June 27.

Judges: Richard Valey, Edgar Jackson. Winners: **RONNIE ODDIE AND HIS QUINCY** (four sax., three trumpet, trombone, piano, guitar, drums, section). All came: C. L. Chappell, Duckhatch Road, Cinderford, Glos. Individualist's award for: Tenor (Harry Wilson); Horn (Clarinet (Jack Owens); Guitar (Lal Davley); Bass (John Cunningham).

THE NEW METEOR DANCE ORCHESTRA, of Birmingham, near Stratford, won Hon. mention for: Tenor (Stau Rothwell); Trumpet (Billy Bell).

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