







# Melody Maker

INCORPORATING "RHYTHM"  
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Tel: Temple Bar 2463 Editor: RAY SONN

## Youth at the Helm...

There is significant news in the MELODY MAKER this week. An Edinburgh band, coming down to London for a B.B.C. audition, has set musicians' tongues wagging and is already being hailed as a great discovery; while, at the Harry Parry Jazz Club concert last Sunday, a young soldier came up from the audience and electrified everybody by his amazing piano-playing.

Add these two news-items to the impressive displays of the younger musicians at the recent Jazz Rally, and the result is sufficient indication of the fact that the dance band business in this country is in a very healthy state.

It was most interesting, at the Jazz Rally, to talk to visitors from what we can only call the more "conventional" realms of commercial dance music, and hear them rave about the performance of some of the post-war instrumental discoveries of whose names they freely confessed they had never heard.

That is as it should be. New names and new faces must come into any business if it is not to stagnate, and there can be little wrong with a profession that breeds its own stars in successive generations.

If dance bands and dance music were to remain always in the hands of a selected few who are becoming older and consequently staid in their musical tastes, the signs for the future would be disturbing, but we are breeding a race of young musicians who are starting where the older men left off, and the results are satisfying in the extreme.

Whatever economic doldrums may confront the British dance music profession, one salient fact emerges—the business is being kept wholesomely alive by the progressiveness and enthusiasm of the up-and-coming players and bands.

The MELODY MAKER is convinced that there is still plenty of untapped musical talent in Britain waiting to be discovered. It is the bounden duty of all of us to discover it and encourage it, for in that way lies progress and the future well-being of the whole profession.

## Purchase Tax Must Go!

THE June issue of "The Pianomaker," just to hand, contains a trenchant leading article by Editor Herbert Sinclair headed "No Hope for Pianoforte Industry—If Purchase Tax is Retained." "If a Purchase Tax were levied on misc's tools, there would be such an outcry as would call for the immediate removal of the burden," writes Mr. Sinclair. "The professional musician, using his hands, sometimes with the aid of his lips, to earn his living must bear this intolerable burden on any new instrument he may have to buy. In this lack of discrimination in the imposition of the tax there is absolute unfairness to the professional musician. The Musicians' Union have tried to make Authority see things from the professional's viewpoint; without success. Music is not a luxury, and when war raged, the Art was not the Cinderella of the piece, but almost as important as the Fairy Queen—dispensing happiness all round. So does it do to-day.

"Purchase Tax must go!," he concluded. "As we have proved in the past in these columns, we heartily agree, and add our voice strongly to the 'Pianomaker's' well-expressed and justified complaint.

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Famous Stage Bandleaders give "Melody Maker" readers their considered opinions upon Felix Mendelssohn's article, "The Facts behind the Slump," in a special

# SLUMP SYMPOSIUM

## BILLY GOTTON

"Solution lies with the condition of the country"

WHY worry about the popularity of dance music? The solution lies with the condition of the country. When the public have all the things that can happen to them from their newspapers every morning, it doesn't give them much encouragement to go out in the evenings and spend money.

## HENRY HALL

"I remain an optimist"

I READ the article entitled, "The Facts Behind the Slump," and although I found interesting I am not sure that any useful purpose is served by harping too much on the subject. I have been on the road now solidly for ten years and the present slump is by no means the first one experienced during that time.

## NAT GONELLA

"I blame the bands"

I FULLY agree with Felix Mendelssohn when he says that bands in variety have lost their appeal. My experience on the halls before and since the war fully confirm it. But I cannot go all the way with him in apportioning the blame.

I do not blame the BBC; nor do I blame the bookers who, he says, force him to take on the responsibility of the supporting bill. I would never sign such a contract, and cannot see why he should have to.

I agree with him wholeheartedly in blaming the bands themselves for the slump in popular interest—primarily the musicians and secondly the leaders themselves.

The early days of the war began a brief heyday for the second-rate, who grasped his opportunity with both hands—instead of using them to practise his instrument. Shortage of men enabled him to demand fantastic rates and virtually dictate to the leaders what he should play and how he should play it.

But the leaders themselves, instead of trying to do what they could to discourage this, and commiserating themselves with plea money had asked nervous bookers to work as many dates in the week as possible. FELIX MENDLSOHN says that they must look to their remedy matters. What a laugh!

## IVY BENSON

"Make it more of a variety act"

I AGREE in principle with Felix Mendelssohn's article. But business has been good in Birkenhead and Nottingham.

The bands must make their shows more of a Variety act and not a concert, just sitting on a stage with a dull fare and playing music is not sufficient. I am in a worse position than the male leaders—I spend at least £1,000 a year on the girls' dresses—but it improves the appearance.

## TROISE

"Due to five causes"

Speaking on behalf of Troise, his manager, Brian Finney, said: I AGREE with Felix. Of course there's a slump. It's due to many things—to bandleaders themselves, the erratic policy of managers, bad theatre, corny supporting acts, and to-day's general austerity.

Take item one. Bandleaders have got to realise that they can't just put an outfit on a stage and play forty minutes' undiluted dance music. The public won't do it. Fifteen years in Variety have taught me that. They want more for their money.

Music is usually secondary. They want smart presentation. Loads of showmanship, good comedy. And by that I mean good. That's where a badly-balanced bill doesn't help. Judging by the way managers still book the same old supporting acts, you'd think food talent was at a premium. The public doesn't get half a chance to find out that this isn't so.

The same comedians appear on the circuits week after week, and trot out the same ten-year-old gags. This is a poor prelude to a band act, which is usually presented last.

By this time the public is restless—and what do they get? In the case of experienced leaders like Billy Cotton and Henry Hall, plenty. But they are the exceptions.

Then the theatre itself isn't much help. About ninety per cent of the seats are uncomfortable, and in the winter heating is inadequate (during the last one, especially, theatres were freezing—most people went to cinemas to keep warm).

Then the austerity part. This makes for a depression. Entertainment is bound to suffer from luxuries are so hard to get and so highly priced. The Tobacco Tax, for instance, has affected theatre takings. I'd say, reduce this, remedy the other failings, and Variety would be back to its pre-war status.

## JOE LOSS

"Quality before quantity"

FIRST, let us decide whether there actually is a slump or not. Whilst I am certainly not one of the "ostrich" type who smugly says that "everything in the world is going on all right" and promptly cashes his one and only endowment policy in order to meet next week's wages bill, the question of slump or no slump is one of comparison.

If you are going to compare present-day business in the variety-theatre—and in the ballroom—today with the unprecedented boom of 1940, when the country was housing millions of troops, then there is a slump. On the other hand, if you will cast your mind back to the "had old days" of 1934-35, then takings are now probably very much higher even taking into consideration the decreased value of the £.

When I left the Astoria Ballroom to tour the halls my four-band-four-sax line-up was adequate. Then came the big-band craze, and because of boom business I was able to keep up with the trend and increase my organisation and personnel—and my wage bill. Now that business, necessarily and not altogether unexpectedly, is reverting to something rather less than in the boom period, it is possible that big-band leaders will have to revise their ideas and be forced into reducing the size of their organisations.

I am not referring to the person who leads a unit for odd broadcasts and sessions, or for short seasons of personal appearances, but to the established leader who offers permanent employment to musicians.

With regard to theatre management, I am of the opinion that I wholeheartedly agree with my one-time manager, Charles Bohm, who, in a recent magazine article, has written a most interesting and sane article on the subject of the "pro-box office."

So long as a stage band offers the public entertainment, and what it offers is good of its kind, then that same public will support it. I have the greatest respect for the Henry Halls, Billy Cottons and Harry Hods who still manage to do good business in the theatres, and for the Oscar Rabins and Lou Preagers who keep their own units in the ballrooms. They know.

As to the question of whether or no bandleaders who "top" a variety bill should be called upon to carry—and pay for—the rest of the bill, this depends entirely upon the cost of the supporting acts and what percentage of the bill is being received, as this varies according to the individual leader's drawing power and his—or his agent's—business ability.

If there is a slump, then band-leaders must use every means in their power to combat it by giving quality in their own respective styles as distinct from quantity, and by putting just that little bit extra into it.

To conclusions—to all musicians and leaders, stop moaning about how well the next fellow is doing, or relating peacefully how badly you are doing, but mind your own business!

As the posters on the handings tell us—"We Work or Want."

**George SHEARING**

Born August 13, 1910, in Battersea, London, he went to a local school, and at sixteen was playing the piano in a public-house. In 1937 he joined the all-blind band organised for the NIB by Claude Bamford and toured with this outfit for a considerable time. In 1940 he went to the St. Regis Hotel in Mayfair, where he joined the co-operative sextet organised by Frederick Hargreaves. About the same time Harry Farry, also a member of the sextet, asked him to join his newly formed Radio Rhythm Club Sextet for broadcasts and recordings. A year later George went to Hatched's with Dennis Moonan and Stephano Grappelli; he also led his own sextet at this restaurant at a later date. He has played with almost every band in the country, and has toured with the Ambrosia Octet and Stephano Grappelli. He is featured on many Decca recordings as a soloist, and has written many numbers. He arranged for many well-known tunes, notably Cyril Stapleton's "Sad and Faithful," and has been featured with Frank War on occasion and piano at the Langdon. He is a Radio Society member. George and Billy Gillette.

**Personal Points:**

Favourite Musicians: Art Tatum, Billy Gillette.  
Favourite Bands: Boyd Raaburn, Stan Kenton.  
Favourite Records: "Surre No.5," by Dixie Gillette; "Body and Soul," by Boyd Raaburn.  
Favourite Composers: Darius, J. S. Bach.  
Favourite Arrangers: Eddie Decker, by Oliver.  
Records: Good, bad, swing, and final column.  
Hobbies: Rowing and playing cards.  
Ambition: To be able to play real honest-to-goodness Corn.

# EDINBURGH BAND CREATES A SENSATION IN LONDON

## Tommy Sampson and his 18-Piece Impress West End and B.B.C.

NOT months past, stories have been circulating through London of the existence of a sensational brass band working in Scotland. Touring musicians whose travels took them through Edinburgh were well in the forefront of the enthusiasts, and told us that this band, if it ever came to London, would shake the Southerners.

Last week the band did come to London, and it did shake us. The outfit is Tommy Sampson and his Orchestra, whose President job is at the Eldorado Ballroom, Leith, Edinburgh, and it is one of the largest bands in the country consisting of 18 pieces of eighteen men—five saxophones, four rhythm, and a trumpet-playing leader.

The story starts a couple of weeks ago, when 29-year-old Tommy Sampson walked into the Melody Maker offices to tell us something about his band. With a quiet confidence that was most impressive, he assured us that he thought his band was as good as anything we had in England, and although we have heard this story often before, we allied his claims with those of London musicians whose opinions we respected, and felt that maybe we were on the eve of discovering something new.

Tommy informed us he was visiting a tour for his band in August, and wanted us to put him in touch with a reliable agent who could not only get him some Southern dates, but could get the band an audition for the BBC.

Accordingly, we put him in touch with Bill Elliott, of Elliott Direction, Ltd., and the next development was not long in coming.

### NIGHT-RIDE

Bill was sufficiently impressed to get in touch with the BBC and arrange for the band to be auditioned in London, and the eighteen boys piled into their special coach after their evening's work at Edinburgh, travelled throughout the night to London, and gave an audition on the following day.

Without indulging in too many eulogues at this stage, we can only report that the audition created nothing short of a sensation among those with whom the band is unquestionably first class. It has its own resident arranger—Edwin Holland—who turns out modernistic and most interesting big band scores, and the boys are well-drilled, first-class musicians, and thoroughly stylish.

Tommy Sampson and his Orchestra will know their B.B.C. "fate" very shortly, and unquestionably they deserve it in a good spot. The French broadcasting representative who was present at the audition was so impressed that he at once gave them a forty-five minute studio date over Radio Diffusion Française to Paris on August 14, from 11.15 to midnight. The only orchestra event he has done in a studio broadcast to Paris in this series before is Gerald's; all the other bands come from resident night clubs and restaurants.

After the BBC audition, the Sampson boys went on to Levy's Studios to make some private recordings, and the news circulated around town so quickly that musicians from all over the West End came in during the session to hear what was going on.

The consensus of opinion is that the band undoubtedly "has something," and is quite likely to be as important a big band discovery as this country has known in recent years.

On what they did they are unquestionably outstanding, but,

naturally, these were special arrangements well rehearsed for their London debut. Whether they can maintain this standard throughout a half-hour's broadcast, and whether their general type of playing is of first class is that which we heard when they were "on show," remains to be seen.

Suffice it to say that Edinburgh has given London a band of extreme promise, and one of which the British swing public will unquestionably be hearing a great deal in the future.

### LINE-UP

Tommy Sampson himself took up the concert at the age of 41, and, when he joined the Army in 1939, played in the RAOC Band in Scotland prior to getting into the hands of the Germans as a prisoner of the Italians at Tobruk in 1942, and during his three years of captivity in Germany and led a P.O.W. dance band. Released in 1945, he formed the Scottish Command Dance Orchestra, which played together until his demobilisation in June 1946.

His present orchestra—which includes a nucleus of his Scottish Command men—was formed in December, 1946, and after only one month's rehearsal, took up residence at the Eldorado Ballroom on January 23 of this year. With Tommy Sampson playing trumpet and leading, the full personnel is as follows: George Hunter, Jimmy Paxton (altos); Henry MacKennie, Alan Davis (tenors); Jimmy D'Avigh (baritone); Stan Reynolds, Duncan Campbell, Frank Webb and Alex. Macgregor (trumpets); Johnny Kirk (guitar); Ralph Hume (drums); Bill Paxton and Andy Young (trombones); Sam Harding (piano); Sammy Stokes (bass); Terry Walsh (guitar); Derek Cooper (drums); and Edwin Holland (arranger).

### LADBROOKE'S LINE-UP

ALL set for his long-awaited London debut, Midland's maestro Vincent Labbrooke has chosen well for his opening at Hammersmith Palais de Danse on July 11th, where he will remain for five weeks (one week longer than was originally arranged) during Lou Preager's absence.

Featured vocalist will be Vincent's latest singing discovery, Phil Fowler, who, like his chief, hails from Birmingham.

The complete line-up of the band which Vincent will conduct will be: Ken Hewitt (piano); Tommy Webster (drums); Vic Northboys (bass); Oscar Birch and Jerry Cane (altos); Stan Poole and Les Broad (tenors); and Maurice Terry, Dave Edden and Tony Bourne (trumpets).

In addition to fronting the band, Vincent will also feature his own pianists.

### GRIEFF BOOKS HIS EX-BOSS!

THIS Friday (11th) at the Muswell Hill Palais, London, resident bandleader Ken Grieff, one-time member of the brass section in Na Gonella's Band, presents a special late night dance at which the attraction will be Nat Gonella and his Skyrocket Quartet, which is the current Variety offering, plus an extra tenor sax.

### JOHNNY LESTER'S LEADING BREAK AT BRIGHTON

TAKING over from Jack Wallace at the exclusive Dandy Tavern in Brighton today (Thursday), is Johnny Lester, leader of Johnny Lester who gets the biggest break of his career. Johnny and his band have been put on by the Mercury office and Johnny Lester will be leading a five-piece outfit including leading tenor sax, Les Kay (bass); Bill Collins (alto clarinet, flute); and Harry Benson (drums and vocals).

The band will appear under the title of Harry Lester, Melody Maker, directed by Johnny Lester.

Since Johnny came out of the Army, he has been playing around town, and the experience should have given him a good idea of the high-class club.

HELEN GIVENS, who has been singing in the Variety Club, will be singing in the Melody Maker on Monday (14th) at 8.15 in the House of Commons at 8.15.

# DANIELS TOURS AGAIN

ABSENT from the dance band scene for several weeks owing, at least in part, to a severe attack of hay fever, "Hot Shots" maestro Joe Daniels is now going strong again.

With a re-formed outfit and a determination to bring lots of modern live to holiday-makers, Joe embarks next Monday (14th) on a tour largely of the holiday spots.

His itinerary actually kicks off at Sunderland, where he will play a week at the Seaburn Hall, but after this Joe is dated for a week at the Pier Hall, Redcar (week commencing July 21); a week at the Pavilion, Cleethorpes from July 28; and the week of August 4 at Yarmouth (Floral Hall). In the course of this busy itinerary, Joe will also be playing Sunday concerts at the Odeon, Newcastle (20th) and the Rialto, York (27th).

The re-formed "Hot Shots" with the drum virtuoso, of course, in his usual role of leader-compare-percussion, comprise Dan Foster (piano), Stan Tomlin (trumpet), Danny Lane (trumpet), Don Lubber (trombone), Eric Buzan (clarinet), and Tony Wayne (guitar).

Vocal spot gives a fine chance to Anita, the young London vocalist, who has been making a name on one-night dates, and now steps more permanently into the limelight.



"See? Five-piece-hallopenny! Now will you believe there's a slump in the profession?"

### Burman's Swiss Move

LATEST news of Maurice Burman, still convalescing in Switzerland following his serious breakdown in health, is that he is making excellent progress and has now returned to the Lindendhol Club at Exeter. This information will benefit the many friends and fans who frequently write to him.

Maurice will be under the care of a very eminent Swiss specialist back at the clinic, and there is a very bright chance that he will be in England again inside a twelve-month.

Meanwhile, nothing could be more clearly indicative of how closely Maurice still follows the dance-band news in England than the experience of his old friend Jack Nathan.

### LOSS'S GRAND I.O.M. OPENING

JOE LOSS, the 21st Band with Elizabeth May, Howard Jones and Don Brown, was recently named as being the new I.O.M. band, directed by Joe Loss.

Joe Loss will be going with Harold Lloyd and his band, the new I.O.M. band, to the Grand I.O.M. opening at the Regent Theatre on Monday (14th).

As we have the news, section for an account of the band's opening and its composition will be the band's first performance in the new I.O.M. band, which will be a complete re-formation of the band.



Caught by the "M.I." camera as they emerged from Holy Trinity Church, Marylebone, after their session last Saturday. (Clockwise from top) Harry Parry, manager of New World Publishing Co., and chairman, vocalist Jesse Fraser, of the Ray Martin Singers, are seen surrounded by well-wishers, including musical celebrities, Len Barber and Pat Dodd and noted The Pan Alley figures, Jimmy Henney, Pat Harkin, Les Paul, Noel Rogers, etc.

# PARRY "JAZZ CLUB" CONCERT FINDS A STAR

### LEWIS BUSY ON THE AIR

VIC LEWIS and his Orchestra, currently at the Pier Pavilion, Cleethorpes, have a busy time in the broadcasting studios just ahead.

Next Monday (14th) the outfit is featured on "Band Parade" opposite Billy Munn and his Orchestra. On Thursday of next week (17th) the band has an overseas broadcast (11.15 p.m.-midnight) and the following day (18th) will be heard again (5.15-6.45 p.m. Light).

On July 21, Vic Lewis and his boys commence their first residence season at Green's Playhouse Ballroom, Glasgow.

Tenorist-vocalist Charlie Granville has left the band, although he will be heard singing with Lewis on "Band Parade." His place has been taken by Derek Bright, the young ex-Hutchinson, ex-Barbeau stylist.

TAKING part in an amateur talent contest, a 22-year-old semi-pro pianist stole the major musical honours at Harry Parry's "Jazz Club" concert, which was presented to an enthusiastic audience at the St. Pancras Town Hall on Sunday last (6th).

Possessed of an outstanding technique and a musical conception rivaling a George Shearing's, young John Pearson, now with the R.A. at Wokingham, virtually hypnotised both the audience and Harry's musicians with his superb improvisations on "I'm Beginning to See the Light" and "Body and Soul."

The efforts of 13-year-old clarinetist John Dancer, who had a brave stab at Goodman's "Smoke" and Harry's own recorded composition, "Parry Blues," plus the hooded-eyed piano player of Lewis' band, also deserve a mention.

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**GOSSIP**

THIS week's attention to Manchester drummer Cyril Milne Whitaker, now a milk-bar proprietor in Birmingham, who first married Paula Verrier, whom he met whilst serving with the B.L.A. in Europe... Blackpool pianist Vic Smith (and his wife) who has been and is now "in the hot" at the Railway Tavern, Stratford, London... The many admirers of the North with married Paula Verrier, whom he met whilst serving with the B.L.A. in Europe... Blackpool pianist Vic Smith (and his wife) who has been and is now "in the hot" at the Railway Tavern, Stratford, London... The many admirers of the North with married Paula Verrier, whom he met whilst serving with the B.L.A. in Europe... Blackpool pianist Vic Smith (and his wife) who has been and is now "in the hot" at the Railway Tavern, Stratford, London...

**N. IRELAND**

RECENTLY visiting N. Ireland on a one-night stand was Vic Lewis and his Orchestra. Here's the pity that their home lands don't care over for Irish folk have been served of... A local in the name of Bob McCormick... At the Victoria Ballroom, Portlaoigh...

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**BIG M.U. RALLY AT PRESTON**

THE calm but power-charged eloquence of the M.U. North-West District Organizer, Ted Almond, inspired at Preston Overlookers' Hall last week, prolonged a meeting of nearly one hundred strong for two hours past the scheduled 9 p.m. close.

Preston musicians met under the chairmanship of their representative Fred Travis, assisted by local M.U. secretary Walter Sturtard, to decide whether to join or remain aloof from the Musicians' Union.

Ted Almond's speech instantly created food for thought, as he issued stirring statements which subverted any would-be heeklers. But Ted Almond was not alone in making remarkable disclosures. Jack de Vanni told of pre-war days when hirers of Preston Public Hall paid more for formal decorations than they paid the band. Another leader alleged that current rates of pay in Preston compare unfavourably with other parts of the north-west.

The meeting ended with an inspiring resolution by de Vanni, seconded by Roy Clair, that a Dance Band Section of the Preston Branch M.U. be formed, which, on a show of hands, received almost 100 per cent support. More than 100 entry forms were taken away, and some were completed on the spot.

Preston Branch plans to hold its first meeting at the same rendezvous on July 14, when Ted Almond will again be present. Newcomers will be heartily welcomed.

Thanks to all those musicians who answered my appeal for instrumentalists in Chris Hayes' column recently. All the names have been passed on to the principal concerned. I am afraid that I just can't reply personally to all the letters... J. D.

**BUTLIN'S BROOKS AT CHORLTON**

UNDER completely new ownership, Chorlton, de Danne, Manchester, is embarking upon a new lease of life allied to a much more progressive policy than heretofore.

A welcome popular appointment to the managerial staff is that of Mr. Bunnie Lyndon, who was for so long associated with Butlin's Camp at Skewness and Clacton, and who brings a wealth of experience in this entertainment of his new job.

The band is in the hands of Supt. Rube Platt, who is at present busy building up as strong an outfit as possible, in preparation for the forthcoming season, which everyone concerned hopes will be a busy one.

**LEN WOOD**

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**FORREST'S CHANGES**

IN the midst of his summer season at the Pavilion Ballroom, Brighton, Billy Forst has been faced with the task of completely reorganising his band.

With only four of the original personnel remaining, the band, from July 12, will comprise: Tommy Sanderson, late Plaza, Bury (piano); Ken Hart (bass); Ken Leyland (drums); Gordon Frederick (tenor); Johnny Roadway (alto); Fred Hester (tenor); Bill Maskrey, Len King and Ted Low (traps); Dick Unsworth (tromp.); and vocalist/comper Johnny King.

Amongst his new acquisitions, Billy has a first-rate arranger in Tommy Sanderson, and a very promising young drummer in Ken Leyland, who was with Ken Green at the Carlton Ballroom, Rochdale, last summer, and more recently with Charlie Bassett at the Ritz and Plaza Ballrooms, Manchester.

**AROUND THE COUNTRY**

**HASTINGS**

ON Tuesday week (10th), the "Har" nineteenth season at the White Rock Pavilion, Hastings, where they will remain for three months.

Saxia Arthur Barber has recently become mine host at the Wellington Hotel, and his chair with the "Aces" has been taken over by Reg Wharmann on alto, baritone and clarinet.

**ST HELENS**

NOEL POWELL has established a well-known reputation around St. Helens, Oldham, Whiston, and Garston, Wigan, Leyland, Wigan, and Garston, and at the time of writing desires to complete his arrangements with a couple sax leader. The personnel includes Jim Barber and Len Sandford (traps); Jack Barry (traps sax); George Kell (traps sax); Len Head (traps sax); Micky Wallace (traps sax); Jack Barry (traps sax); Harry Huddley (traps sax); Len Hushon (traps sax); and Noel Powell (traps sax).

**EXMOUTH**

PRESIDENT for the summer season at the Pavilion, Exmouth, pianist/leader Paul Britton, drums Stan Caplan, bass Ronnie Furley and Eric Gwynne (traps); Vol Furley and Clifford (traps); Alan Gwynne (traps); Taylor (traps); Jeff Kay (traps); and vocalist Linda Gray.

Well known in the war as an M.D. producer, Paul Britton has now returned to the band business, which has always been his first love.

**MERSEYSIDE**

PRE-WAR with Norman Trafford's band, "The Bandits", and Rhythm King secretary, drummer Jack Terry went straight from demob. He studied at Manchester College of Music, played in the British Army camps last summer and is now available on Merseyside for engagements.

Recent Merseyside engagements include Bobbie Nick, swing/accordion leader, a daughter, Eric Howard, Southport; ex-Mersey, saxophone and piano player, drummer, ukelele, and Mr. Hesseberg, of Liverpool medical staff, a daughter.

Back from the R.A.P. and travelled once again in his old job as manager of the Royal British Club, New Brighton, is responsible, now, for the "Beattie". It was during Bert's previous tour at the "Beattie" that he adopted the policy that "Tony" would play the name of the band, thus the name "Merseyside" was born. The policy has paid good dividends.

Incidentally, the other Bert at the Tower, bandleader Bert Vax, is returning to the "Beattie" as a permanent fixture there as the Japanese War.

**LEICESTER**

WITHIN the last month, Leicester has had the good fortune to have a top of their number one in South Africa, who has been invited to try their luck in the "Beattie".

The first to go was drummer Harry DeWalt with his wife and family. Harry came to Leicester from London during the war, where he was engaged upon A.R.P. work until his calling into the R.A.F. The second to go was saxophone player, French, with his wife and family, who spent two years for passage. Both players were very capable on their instruments and it is to be hoped that they will be able to fill the shoes of the departed players. The third to go was a trumpeter, and member of the "Beattie".

**BLACKBURN**

A P.P. on Friday, June 25, twelve members of the Blackburn band, at Jack Carter's, Blackburn, were invited to meet at the Palace Cinema, Blackburn, to discuss the possibility of forming a band.

The band was formed in 1942, and has since that time been playing at the Palace Cinema, Blackburn, and at the Blackburn Town Hall, Blackburn. The band is now playing at the Blackburn Town Hall, Blackburn, and at the Blackburn Town Hall, Blackburn.

**SHEFFIELD TAYLOR AIRING**

CURRENTLY featured at the City Hall, Sheffield, is Bernard Taylor and his Band—minus Bernard himself—will carry out its initial broadcast in North Regional's "Band of the Week" programme, on Monday next (14th), from the Leeds studios.

Bernard is summering at the Aquarium, Brighton, and has left his band in the capable hands of Cyril Ball, who is looking after things until Bernard returns at the end of the season.

All the boys are natives of Sheffield, and will be on their toes to show the rest of the North Region that the Steel City can kick 'em all.

The complete line-up is: Barry Gaud (piano/arranger); Hayden Cook (drums); Dick Dalton (bass); Jim Richardson and Dick Charles Adams (altos); Thompson and Cedric Willoughby (tenors); Cliff and Albert Lobb (traps); and Jim Robertson (traps). The Scot—and Jim Cole (traps).

The boys' service with Bernard's band varies from one to fifteen years.

**Robinson's R.A.F. Guitar**

WEST INDIAN guitarist, Ivan V. Browne, at present in the R.A.F. who has been heard by radio listeners in "West Indian Music" and "Caribbean Carnival" "Shipmates Ashore," will spend his week's leave playing with Bob Robinson's Band at the Floral Hall, Belfast, from July 10. Bob's regular guitarist, Jack Harrison, will be taking the opportunity of spending a week with his folks in Liverpool.

Browne has played with Bob previously, and aired with the band last year.

**MANCHESTER BAND CAVALCADE**

ON Friday, July 25, the second effort by Manchester musicians in aid of the local branch M.U. Benevolent Fund will take place, again at the Astoria Ballroom, Plymouth Grove, and will be the Band Cavalcade.

Dancing will begin at 9 p.m. to ten of the leading bands from Manchester and districts. Amongst those bands which have agreed to appear are Harry Pease and his Band from Sale Lido, Harry Bostock's Band, resident at the Ritz Ballroom, Manchester, and from Kelly and his Band, from the Newton Heath Palais.

The names of the other seven bands will be announced later.

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Invaluable writer, critic and one-time bandleader at the Emurea Ballroom, Burnley, James Marley spent the war years in an important radar job, now back in his home town of Preston, for which district he reports for the "Melody Maker" and for a number of local and national weeklies.

**SCOTLAND**

**GLASGOW**

MORE summer jobs are in full swing now, one of the most important being at Stonehaven, on the north-east coast, where the Louie Freeman office has supplied a band for the local town council promotion, which covers weekly dancing and Sunday concerts. There is a six-piece here, the line-up being Frank Whittaker (trumps), Tommy Leary (piano), Bobby Hamilton, Mickey Patience and James Traill (sax), and Maurice Deane (drums).

Louie Freeman has a venture of his own at Lamlash Arnie, where the band includes Glasgow boys Ken Bowker (trumps), Al De Felice (trumps) and Jimmy Couper (traps).

Other bands to supply the music for Glasgow for the summer, there being no programme will be supplied by Willie Wilson and Donald Millar. Willie is still leading successfully at the Kelvin Hall, while Donald Millar fronts the Scottish Light Orchestra, which is a well-known party feature. At the Assembly Hall, Artrassan, an all-the-year-round job, the boys will be busy catering for holiday-makers for the summer, there being practically no competition locally. The band here is led by George Smith (piano); Al Pollock (sax); Phil Davis (trumps); and Louis Shulman (trumps).

Much Hinselwood.

**EDINBURGH**

WITH an augmented band, Arthur Wallwork has been occupying the stand for late-night private dances at the Edinburgh Palais.

Amongst those who have joined Arthur for the special sessions have been Frankie Smith (trumps), taking a busman's holiday from the Princess Ballroom, vocalist Peggy Kane, and another trumpeter, Jack Hutchinson. The band features special arrangements by Jimmy Love and Ben Littlefield.

A newcomer to Arthur's Band is bassist Roy Daverley, formerly with Jack Stone at the Leazoo, Glasgow.