

Hits & Pieces

by Sammy Quaver

THEY'VE uncovered a few more... THE 1942 Midland Counties Championship... THE band's win was more the result...

schmitts when I see you... Topped orchids for Doreen... Five thousand two hundred coin machines...



Here is a special new "M.M." picture of the dance section of George ("Hair") Crow's famous "Blue Mariners" from the D.B.C. "Merry-Go-Round"...

LETTERS TO THE EDITOR

I AGREE with Ray Noble ("M.M." July 5) that we have an inferiorly complex about British swing...

"feel" for an arrangement and an obviously inborn sense of rhythm which lends to his work that little something that can't be set from the drum part...

PRO-PARNELL

I WAS astonished by H. Naylor's recent remarks in your letter column about Jack Parnell's drumming... I am not suggesting that power is everything. The drummer has to follow the arrangements closely...

For fourteen years I was resident bandleader at the Channel Islands Hotel... I AM happy to say that I am able to equal the record of your correspondent...

Having read Mr. Rubra's letter which was published in the Melody Maker of June 20, and in consequence read his article "Formula for Swing" with no little thoroughness...

"M.M." DANCE BAND CONTEST NEWS A Lesson from Leicester

THE 1942 Midland Counties Championship at the Grand Hotel, Leicester, last Friday (11th), was won by Les Pearce and his Orchestra...

prediction of the band and its fair for dynamic. There seems to be a lesson to be learnt here, and it is that, while contest reputations are the most valuable because the public knows you can't hid the hard-earned...

JAZZ CLUB CHOICE

JUST a little space, please, to reply to the letter from the heart (5/7/47) regarding the penultimate "Jazz Club" programme on the 1st July.

NEWS IN BRIEF

ROBERT GARBUIT WANTED! - Will Robert Garbutt, who trombone with the "Blue Mariners"...

ADAPTABLE DICK JAMES. - At present on the air almost every day, the adaptable vocalists Dick James, who, although regular singer with the Skyrockets...

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THE FIRST AND SECOND TANGO ALBUMS (For Piano with Accordion Guide) Selected by VICTOR SILVESTER No. 1. CONTENTS HEAR MY SONG VIOLETTA FLORIANOPOLIS AROMAS DE LOS ANDES PUNTOS ARENAS BARBARA PARANA No. 2. TWO GUITARS SAN FERNANDO LOVE BELLS ANANGARA COQUETTES REAL BREEZE IN THE TREES DIX LIMITED, 8, NEW COMPTON ST., LONDON, W.C.2

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BUCKMAN AIRING WITH SANDY. - About trumpetist Ed Buckman, who is re-arranging now he has left the band, will be broadcasting in a guest of B.B.O. resident-organist Sandy Buckman in the popular radio "Hi Play to You" on July 22, from 8 to 9 p.m.

REMARKS BY THE EDITOR. - Electric pianist and arranger, who has been featured at his new jazz club at the Grand Hotel, Leicester, will be appearing on the radio "Hi Play to You" on July 22, from 8 to 9 p.m.

CALL SHEET (Week commencing July 21) Ivy BENSON and Girls' Band, On-Offical, 10, North Crest, Billy COTTON and Band, Huddersfield, Huddersfield, Joe DANIELS and his Band, 10, North Crest, Leslie DOUGLAS and Band, 10, North Crest, Teddy FOSTER and Band, 10, North Crest, Nat GONELLA and his Band, 10, North Crest, Johnny GREEN, 10, North Crest, Henry HALL and Band, 10, North Crest, Vic LEWIS and his Band, 10, North Crest, Fred MENDELSON and his Band, 10, North Crest, Sid MILLARD and his Band, 10, North Crest, Quack QUACK and his Band, 10, North Crest, Charlie SHAWWELL and his Band, 10, North Crest, Ann SHELTON, 10, North Crest, Walter GARDNER, 10, North Crest

REBOP—an inspired publicity stunt?

HARRY SINGER interrupts his Guide to Archer Street to comment on a popular topic of conversation

As you probably know, it is the current vogue of the English musician to talk and even write about re-bop. So, since I also know very little about it, I feel well qualified to add my say.

From the recent literature being published right and left on the subject, I have gathered that it is a development of Jazz, Stravinsky, Dizzy Gillespie, Charlie Parker, anyone who has been to see Laurence and Cornelia—a pair of re-bop singers and tap-dancers—old Uncle Tom Cobleigh, and all those who feel sympathetic to this peculiar beat.

I have also been told that it is the music of the African, the Gypsy, the Spaniard, the Latin-American and the modern North American, not to mention the ultra-modern English musician! They also say that it requires great technical ability to play it, and in the same breath add that the greatest re-bop musicians would be unable to hold a schmaltz tone for more than a bar.

What is it?

With equal seriousness it is stated that it has a rock solid beat. It can be played out of tempo. It has a fascinating cross rhythm—this couldn't mean counterpoint, could it? It only comes as a result of perfect mental and physical fluency: let alone inhaled reffer smoke! It is a new school of thought—so the new age of reason has arrived. Re-bop singing might even create a new language—this is obviously a prime necessity considering the great need for more freedom of expression. It joins emotion to intellect—at last this has been done! It is a reflection of chaos—this is beautiful pessimism! It is scientific experiment—so was the atom bomb! It has no limit (wait for it!) *Yumpha* as emitted from *Dongh*. It has surpassed sophistication—so, after wiping our face dry, how where are we? It is the sublime and the ridiculous—complete with out-and-out idiocy, one would imagine. More than any of these assertions, I admit, what an instrumentalist told me one Friday not long back. He said frankly that he did not understand re-bop, and intended making a record of it. What I admired even more was his exhibition the following day that that last re-bop session produced the B.E.C. Jazz Club so nervously.

What it is

Apart from this, all these conflicting and dogmatic statements left me with an understandable headache. So I decided to listen to Dizzy Gillespie's records in order to cure it. The stimulation I received dispelled the headache, but left me wondering what all the inane fuss was about. I'll allow that it has weird and wonderful harmonies and a terrific beat. I also grant that it has a distinctive and refreshingly novel idiom. But it left me with the impression that Gillespie or his recording company has comebody with a brilliant flair for publicity working for them. For other hand-drummers have formulated their own musical idioms, such as Duke Ellington, Django Reinhardt, and Hindu Sitar, the leader of the Indian hand drummers who toured America inspiring people like Gene Krupa. However, there lack that little word so easy to utter, which, because of a couple of quavers

phrased with first a rim-shot then a bass-drum, is not even usually distinctly onomatopoeic for accurate description. Musicians as great as the above realise that it is their music alone which has to get them talked about, and not publicly catchwords like re-bop, which, because of the way musicians like to hear themselves talk, now induces a greater association of ideas than does the music itself. I'm sure that any honest disciple of re-bop will honestly admit this after the recent spate of pretentious nonsense it has aroused.

I find all this talk a great shame, for it might prejudice an intelligent music lover so that he might refuse to listen to the music of Dizzy Gillespie and company because of its aura of childish twaddle.

JACK KAPP, President of America's Decca Records, throws out some hints—and a challenge—to British musicians I Would Buy British

I'M out to give Americans the chance to hear the best British talent. Our artists have had a long run. What have you got to offer?

From what I've heard, it seems to me that the main handicap your artists and bands are working under is that they are not creative—and creativeness is essential if you're to make your mark on the world of entertainment. If I could find British artists of the calibre of, say, Danny Kaye—we'd just give him a contract—Dick Haymes, the Ink-spots, Mills Brothers and Andrews Sisters. You're only too ready to bring them to the attention of American Decca.

HEATH

Ted Heath? He's not so well established in the States as Ambrose and Harry Roy; but I guess that's because he hasn't been recording for long. The Melton Mowbray won't like this, but right now Guy Lombardo is bigger than he's been in his whole career. He meets today's public demand for sweet music. We're doing practically nothing with his swing bands, not when you consider the sales of the artists I've mentioned, and Crosby, Carrara, Calloway and Louis Jordan.

IF—!

In 1945, Bing's sales hit the all-time high of 14,000,000 discs. To mention his income would be embarrassing. At the rate they're selling, Calloway and Lombardo should reach the 5,000,000 and 7,000,000 mark by the end of the year. Louis Jordan is the biggest success we've had with coloured bands in the history of the recording business. He's an artist, that's all. The profession is holding a big reception for him at the Pierre Hotel, New York, on the 20th of this month. A minor phenomenon in show business, the count-back of Al Johnson. He's given a new lease of life to old numbers like "April Showers" and "The Anniversary Song".

BING

Another tune new to this generation is "Among My Souvenirs"—Bing's recorded a great success. I repeat: you in Britain do similar things—in your own style, remember—and there'll be a big market for your records in the States.

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BOOKSHELF

PHONOGRAPHIC MUSIC MAGAZINE TWO, Edited by Ralph Hill (Phonograph Books, Ltd., Harmondsworth, 1s.). Fairly this month the second edition of Webster's music magazine is in appearance. New material is represented by Steve Goddard's "Music of the West" and Ned Harcourt's essay on the influence of jazz on English composers. After visiting the British Institute from Lambeth, on whose staff he had spent some time, he writes a little to show the latter how the music of the West has influenced the English and how far it has come. He also writes on the possible value of jazz in the modern composer, and arrives at the conclusion that the former has little to offer the latter but the use of a few notes and the use of a few notes and the use of a few notes.

Beau Brummel of the Alto Sax

Edgar Jackson's Record Reviews

- HARRY HAYES AND HIS BAND
 - Scuttlebutt (Artie Shaw, Carlton) (H.M.V. OEA11669)
 - Ol' Man Rebo (Floyd Wilson) (H.M.V. O9559—3s. 11d.)
 - Dubonnet (Hates) (H.M.V. OEA11900)
 - Lucky Number (Duster Harding) (H.M.V. OEA 1289)
 - Lucky Number (Duster Harding) (H.M.V. O9560—3s. 11d.)

PICK OF THE WEEK

For everybody, because of its artistry or charm thereof. It is "Started," both Webster and Clayton are less educated, the former relies for effect on a repressed, breathy sentiment. But all this does nothing to prevent this from being an even more pleasing record with Teddy again showing how tasteful he can be in exploiting the value of subtle simplicity at slow tempo.

HARRY HAYES, always the immaculate Beau Brummel of the alto, is even better on these records than usual. For all their fascinating melodic line, his phrases still sound rather formal because he fits them so rigidly to set-two or four-beat units, instead of cutting them across the measures. But this is to some extent offset by the greater drive with which he plays.

You will notice this even in "Dubonnet," although as a composition this is just another of the maestro's own charming little tunes, with the accent mainly on melodic appeal. Also good in this one are Alan Franks, Aubrey Franks, whose more urgent outburst comes as an effective contrast to Alan Franks' more restrained solo, and especially George Shearing.

The two Franks also do well in "Lucky Number," so does George Shearing, although it is his solo in this one, like his solo in most of the others, is somewhat under-recorded. And that goes for the scintillating and exciting "Ol' Man Rebo," except that it is Leo Wright who takes the well above average trumpet solo in "Scuttlebutt." Maybe it's because the playing is so much cleaner now that there is no longer the least room for criticism on this point, or maybe it's because the scoring is better, or maybe it's because there is less in the way of interrupted chunks of block scoring for the whole front line. But the fact remains that the attempts to make the four-piece front line sound like a much bigger band are much less obvious, and the band sound all the better for it.

Also quite a few people in the outfit seem to have been bitten by the re-bop bug. Norman Burns shows the biggest and most inflated spots, but the rash is to a greater or lesser extent discernible on most of the others. You need not expect re-bop to

- TEDDY WILSON SEXTET
 - Blues Too (Wilson) (Am. Mustang 3279)
 - Can't Get Started (Vernon Duke) (Am. Mustang 3277) (Parlophone R3292—3s. 11d.)
 - Wilson (3s.), with Ben Webster (Am. Mustang 3278) (Am. Mustang 3278) (Parlophone R3292—3s. 11d.)

I GUESS you know of Teddy Wilson... it only from his superb blues solo records of "Cone Blues," "Rosetta," and "Them There Eyes." I know that you know, issued here by Parlophone (R3291 and R3292) some about the end of 1945, and his performances with the Benny Goodman Sextet.

But it isn't everyone who still remembers that during the four years immediately prior to the war Teddy was the presiding deity in a number of superlative small-band records, which he made with various alto sax pick-up bands, and Teddy Wilson the band leader, as distinct from Teddy Wilson the pianist. And therefore have to start building up his reputation over here all over again.

These two new sides will go a very far way towards helping him to do so. "Blues Too" gets nearer to having the genuine traditional blues character than perhaps any other blues record recorded lately. This record, which achieves a good climax in the last chorus, not only has some atmosphere, but also considerable individuality resulting from the outlook and style of the players responsible for it. Especially feasible in this respect are Ben Webster, who is

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Tanner in Hollywood

IT'S easy to understand why so many musicians like to live out here in sunny California. It has a good climate, fine homes and the chance of much lucrative freelance work. Quite a few from motion picture music sessions, there is a large number of studios, and a large number of musicians regularly on the programmes, while all the major recording companies, and some small ones, are willing to employ the services of musicians.

his name is Heinie Harter, and he has a good record of standing from Los Angeles and George Reunis, in Orange, and Car. Nally, Matlock was an American composer, and he is living front line was Marvin Ash as the piano and Johnny Ireland on drums. He is a very good pianist, but he is not back from touring with Jerry Star's band. He is a very good pianist, but he is not back from touring with Jerry Star's band.

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Playing Under Orders

HERE is a true story, with a moral. It concerns a dance band which received what it thought was a terrific break by being engaged to play at a dance hall which is known throughout the country.

Widely excited, the leader and his boys rehearsed for this engagement, with special arrangements and show-pieces designed to display the band at its very best. On the opening night the boys lost their nervousness as they realised that they were "clicking." Dancers crowded round the bandstand; dancers on the floor went wild as the five numbers set the place rocking, and, at the conclusion of their session, the unparalleled sight was seen of the whole band standing up to take a bow in response to the frenzied applause of the audience.

The bandleader came off the stand well pleased with himself, and thrilled to the marrow at the sincere warmth of his reception. But disillusionment was not long in coming.

The leader was called into the awe-inspiring presence of The Management. He was soundly ticed off for his "showmanship." He was told that his job was to play commercial tunes, for people to dance to, not to give a show, or "sell" the band—and, particularly, to do nothing that would make people crowd round the bandstand.

Those weren't suggestions; they were orders, and the crest-fallen leader and his dispirited boys carried on with the engagement, holding themselves back, not daring to swing out or play anything too modern and exciting, while the leader gave up his personality—announcing and developed into just another stilted, boring band—his job for the band—well, that sounded like any other band—lifeless and discouraged, just doing a job the way The Management wanted it, not the way they wanted to.

Now, it is not the function of the Melody Maker to tell management how to run their dance halls, nor do we propose to do so. We are only concerned with a managerial mentality such as this—fortunately, not representative of all dance-hall managements—that brings dance bands down to its own corny level, and then wonders why business slacks off.

The boys and girls who frequent dance halls today are not only interested in dancing for dancing's sake. They are interested in dance bands and dance music; they like to hear a band that is trying to be a bit different, and is playing with attack and polish. That they crowd round the bandstand is a compliment to the players; it means they are keenly interested in the musicians' performance.

Perhaps The Management doesn't want these young enthusiasts? Perhaps The Management has the B.B.C. mentality? You know what that is, of course—the moment an artist or a programme becomes more popular with the public than the B.B.C. which gives it air space, the B.B.C. junks it or, or so changes it that the public is no longer interested. Similarly, perhaps The Management is afraid that dancers will come to its hall not because of the hall but in spite of the hall and because of the band.

Whatever the reasons, we are unhesitatingly that a management such as the one mentioned here is doing everything to stifle dance music, and nothing to help it.

In our "Slump Symposium" last week every famous leader brought out the age-old axiom of the entertainment business—you must be original and give a show, and please the public with what they want before you have the right to grumble about bad business.

We commend this axiom to The Management, and any others who may think the same way. To bring dance bands down to a corny, commercial, lifeless level in the surest way to kill interest in dance bands.

And we warn The Management that, once you kill interest in dance bands, you kill interest in dancing.

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WHY I REFUSE TO BROADCAST

A provocative and hard-hitting indictment of the BBC's attitude towards dance music by HARRY ROY

I ACCUSE the BBC of murder—murder of a popular form of entertainment that was in its heyday in the early thirties, but which is now as dead as the Hitler tradition the BBC sets out to emulate.

This strangulation of radio dance music has been a slow and painful business. It started when unsympathetic newcomers took over Variety production from Gerald Cock and Eric Maschwitz; it ended when the BBC put its finger on plug money, peak-hour broadcasts, bandleaders' announcements, and our own views on how programmes should be presented.

The fact that I've just turned down three air dates might indicate that I think broadcasting means little. Far from it, of course, broadcasts are essential—but not on the BBC's terms.

Plug Money

Take the plug-money angle. The BBC votes it. But can they name any big-band leader who can pay out £50 on special arrangements for only fifteen dates without defraying costs by some means or other?

You just cannot subsist on BBC pay. A well-known musician will sweat out a three-hour rehearsal for a half-hour's broadcast and accept the bare Union minimum of £10. If a band leader wants the best men, then he has to bear the financial payload.

This is extra heavy now that radio dates are at a premium: usually they are available it's usually at some farcical hour like nine o'clock in the morning, or at some equally inopportune time for the majority of listeners.

I've nothing against Victor Silvester, but how is it that he gets regular peak-hour broadcasts that are denied to other popular bands?

This scarcity of broadcasts is a major evil. Well-known bands are getting smaller and smaller. Proof of this is the fact that for my pending stage tour I'll be employing only fifteen men. Last year I took out twenty-four. I can't afford as many this year, for unless your music and name are big enough to attract a nationwide audience every week, Variety tours are bound to be tough going.

For all their merit, could you imagine such shows as "IT.M.A." pulling in packed houses if they hadn't strings of broadcasts behind them?

Announcers.

Another BBC cancer that wasn't prevalent in the old days is this fixation about announcers being unauitabie announcers. I may not have an Oxford accent, but I can at least sell my band over the air—and the same applies to other bandleaders. That's more than can be said of the school-thing whose corny gags and general indifference to the music they are supposed to put across make me wince. For example, some announcers build up a leader as though he and his band are about to perform some heroic deed!

Then, by having the same announcer on several programmes, bands lose a good deal of their originality.

Again, who knows better than a leader the type of music most suited to his band and his radio audience? Programme planners cut tunes because they're too concerned with announcers' times they are being played during the day. Who cares? If a tune is good, it's good. Leave it to the bandleader to decide.

Those who play in restaurants

and night clubs will tell you that the public can't get too much of a number if it likes it. At the same time, the other night I played "People Will Say We're in Love" sixteen times; another leader told me he played it twenty-two times in one evening. This may drive the musicians crazy, but it's the public that calls the tune.

So, let a bandleader judge when people want to hear the music. The BBC should treat bandleaders as professional men, not as amateurs playing at a hobby. Then there's this business of balance. No one questions the competency of the BBC's engineers, but more often than not, they miss an important part in the score calling for more or less volume of certain instruments. Contrast this with the States, where the engineer sits in the control box to give the appropriate cues. If you try this over here, you're looked upon as an interloper.

The average BBC studio is fraught with such frustrations. And the atmosphere is not conducive to dance music. When you go into a studio, it's like walking into church—and often the acoustics are unsuitable. To get any effect at one place I had to spread out my band like a trail. You can guess the result over the air.

Many of these faults could be remedied. The Dance Band Directors' Association has a good idea, but little has come of it. By true co-operation the DBDA

SLUMP - Readers continue to debate one of the band topics under discussion

BANDLEADER

FIRST, I must say that I agree with most of what Felix Mendelssohn says. If a bandleader wants to make money in Variety, the key to the whole situation is broadcasting.

All the recognized big draws in Variety today are the radio shows which were the most popular. I'm Wilfred Pickles in "Have a Go, Charlie Chester in "Stand Easy," etc. It starts to reason that for bands to compete with names like these, they would have to broadcast regularly at peak listening times, and for at least a year—and also be allowed to present a programme which would have to compete with the terrific standard set by the AFN, which is now listened to by all band-conscious people in the country.

Also, they would have to produce a stage show which would entertain the average musical-hall customer whose average rate is around 4s. These people have been to the cinema and seen splendidly produced musicals from Hollywood, of which I have yet to see an indifferent one. The public are very much more show-wise now than when the bands which made the grade in the thirties were the big tops in Variety.

Actually, I shouldn't criticise other bandleaders as, although we top bills all over the country and have already returned dates we have been in recently, I cannot call my band a band in the true sense of the word, as, compared in the band, are performers



could do a lot, but half the time the members are cutting each other's throats. For example, what backing are they giving me in my stand against the BBC?

The Only Cure

But there's only one cure: commercial radio. This could either be in the form of a fourth sponsored BBC programme, or altogether outside the jurisdiction of Portland Place.

I MAKE A CHALLENGE TO THE B.B.C. GUARANTEE THAT IF WE HAD ONLY ONE SPONSORED PROGRAMME, THERE WOULD BE MORE LISTENERS TO THAT THAN TO ALL THE OTHER D.B.C. PROGRAMMES PUT TOGETHER.

I've been offered a chance to do a series of commercials in the States for the American sales organisation of a new British Latex doll. Believe me, I shall hesitate to accept a contract if the American Musicians' Union grants its own working permit.

Meanwhile, to those who want more broadcasts, I'll offer the advice that if they don't get any replies to their letters and telephone calls to the B.B.C., the only way to get results is to run around different West End pubs in the daytime.

But I'm genuinely sorry for bandleaders who thus have to bow and scrape to the BBC. Some may do this, but you won't find me among them.

who, on their own merit, would command high salaries in their ability as a single act.

In any case, the days when mounted police were sent out to control the crowds of autograph hunters at the exit door when I was a soloist are definitely over. Only publicity on the scale of Frank Sinatra could do that now.

SID MILLEWARD, Grand Buildings, Trafalgar Square, London, W.C.2.

STAGE HAND

BEING employed in a variety theatre, I, too, have an interest in the present slump.

How many stage bands have seen the young "spiv" style arrive on a Monday in my apparel, complete with navy jacket, bowler hat, and retain it twice nightly for a while called whilst dishing out inferior comedy? What a style and low making for the musical professional! I don't know if Mr. Brown and Smith prefer musical and go acts forty minutes of un-British noise and tripe.

Bournemouth. D. KEMBLE.

CINEMA ORGANIST

FELIX MENDELSSOHN says that the dance band on the Variety stage is no longer in the way, and I would like to suggest a reason, is it not that too many bands are showing off?

How many bands can hand out really modern stuff? Few know how, but they try to do it anyway. And the result, too often, is NO HIT!

Is it impossible for modern stuff to be quiet? I cannot see how it is, and I don't see how it is possible for a band to sound like coming out of a speaker when every other number is double-dubbed and the brass man with the best horns tops the lot with his beloved waltz or minnie. What does it matter so long as you tear 'em up?

But it doesn't tear 'em up any more. At least, only a few of the demonstrative fans. And as are concerned only with the few, but with a Full House, Twice Nightly, and Jivey Night!

If you want to make money, be commercial. State that, I do not use that deprecating phrase "Give them what they want." You can't. Before you try to understand your public, and try to give them something they will like, give a ruler's blow for the conductor with a stick, and you will be a success.

Bands should watch that comedy stuff! The last time I saw one of those long-line bands, I was used to enjoy, he served a somewhat funny rap. He brought out a pair and played a few numbers and I heard a number of the band members say that he was on a waltz, and that it was not in the list to the top and still be successful.

A concluding thought: If Jack Hylton could have today the same kind of band as he had in the thirties, he would not need the house two-thirds full, and he would not need a band of 150 men, and he would not need a SHOWMAN!

JACK FENNER, Organist, Gaiety, Brighton.

Personal Points: RALPH SHARON

Born in London, 1923, and forced to learn piano by his mother, who was herself a fine night club pianist in New York before settling in Britain. During war, worked in a factory at Slough, where he met Jack Gilver and his wife-to-be Joy (same factory). Formed own little group and made many appearances at London's Club and the Feldman Swing Club, where Pete and he are still firm favourites. Played many gigs with Johnny Clark, and after his release in March, 1945, was called up in Army, but was discharged after two weeks. He was immediately signed up for the Ted Heath band, and was very popular with the Jack Parnell quartet. After six months he joined the Sid Green Garter Club Sextet for a brief period, and then went with Jack Weil. He has been with Weil ever since. Plays a humorous style of piano, and is a disciple of re-bop music. Favourite Musicians: Nat King Cole, Benny Goodman and Dizzy Gillespie. Favourite Bands: Stan Kenton, King Cole Trio. Favourite Records: "Billie of Cole" by King Cole Trio, "Autumn in Paris" by Stan Kenton. Favourite Arrangers: Glenn Miller and Stan Kenton. Favourite Composers: George Gershwin and Cole Porter. Favourite Dances: Lullaby Soup, Columbia Club and Minnie. Hobbies: Ballet, Dancing and Writing. Ambition: For his son to marry Pete Gentry's daughter, thereby creating the last authentic re-bop family in existence.

THE BANDS ON THE "QUEEN MARY": Exclusive Pictures



Outside Drury's Rehearsal Rooms the "M.M." snapped Harold Fields and his band, who are hard at work preparing for their forthcoming trips on the "Queen Mary" to New York, as the first of the dance bands which Geraldine has installed aboard. Personnel of this musician and highly competent outfit is (l. to r.): Pat Kelly (bass); Zangwill, Albert (tenor, clarinet and flute); Jack Fisher (tenor); Harold Fields (violine); Bill Povey (clarinet); Johnny Wise (drums and vibraphone); and Syd Berman (trumpet).



The light orchestra on the "Queen Mary" is being led by West End bassist Leo Routledge (above).



Here, in full swing, is one of the daily rehearsals being carried out by the lively new outfit which London drummer Bobby Kevin is taking aboard the "Queen Mary" under Geraldine's aegis—when the band starts shortly on the regular run to New York. You see Bobby on the extreme right, talking over an arrangement with vibraphonist Tommy Pollard—who fronts the band. Remaining musicians are John Bagley (trumpet), Johnny Hancock (alto and clarinet); George Carnot (bass); Max Maude (violin); and Dennis Scott (tenor sax).

VIC LEWIS FOR EIRE: M.J.'s PART IN TRICKY NEGOTIATIONS

FOLLOWING their two weeks at Green's Playhouse Ballroom, Glasgow, it can now be revealed that Vic Lewis and his band will tour Northern Ireland and Eire for six weeks. They are due to open at Capron's Ballroom in Bangor, Northern Ireland, on Bank Holiday Monday, August 4.

From there they go south to Dublin, and will visit large and small towns including Cork, Tipperary, etc., before returning to Dublin again on September 12 en route home.

TROMBONE CHANGE

An all-Irish relief band will also be engaged at many of the halls where the Vic Lewis orchestra will be playing, this being one of the many complicated points raised by the Irish M.U. In all negotiations from this end our own M.U. was several times consulted as to procedure, and the "M.M." is specially asked to mention that while the band is in Eire they will be "sailing under the M.U. banner," so to speak. It is to be hoped, therefore, that the Irish M.U. will continue to co-operate in a friendly manner, thus making the tour a happy one for all concerned.

Another change in personnel is reported from the Lewis camp. Famous Scots trombonist Jimmy Wilson, who was with Vic in the "Jazzmen," is rejoining the band as from July 21. Jimmy was with Roy Fox for several months' touring, but had to return home to Edinburgh for domestic reasons, and during

recent weeks has been playing with a local band there.

Hiring a trombonist is Ruth Harrison, who is also retiring in a literal sense now that her husband has been demobbed. Ruth is thus leaving the band quite happily to take over the full-time domestic responsibilities of being Mrs. Frank Horrocks, wife of Campbell Connolly's exploitation staff-man.

EAST LONDON M.U. RALLY

A RALLY of East London suburban dance musicians will be held this Sunday (July 20) 11.30 a.m., at the Labour Hall, Catherine Road, three minutes' walk from East Ham station. More than fifty dance band leaders who play in these areas have been circulated so that they may inform their band colleagues.

Alex. C. Mitchell, the M.U. General Organizer, expects a good turn-out and fruitful results. Many London Borough Councils have responded favourably to the Union's efforts to safeguard dance musicians' rates when performing in Council halls. The Union's recommended "fair wages" clause for insertion in the "Conditions of Letting" Council halls, has been adopted by the Boroughs of Bethnal Green, Camberwell, Finsbury, Stepney and St. Pancras.

In the case of other Boroughs which directly sponsor regular weekly dancing such as Tottenham, Acton, Wembley, Willesden, West Ham and others, there is some danger in the employment of dance musicians at the rates and conditions of the Union.

Many other Councils have the matter still under consideration.

Third Band for "Queen Mary"

CHOSEN by Geraldine to lead the light orchestra aboard the liner "Queen Mary," well-known West End bass-player Leo Routledge takes with him on the big Atlantic trip the same combination he has been using for straight work for the Syd Lipton Office and other important bookers.

Leading his own band on the "Queen Mary" is a decidedly auspicious event for Leo, as he played on board the ship for twelve months until the war broke out.

Known for his reliability as a dance and straight bassist with such big-timers as Van Phillips, Percival Mackey, Lou Preazer and Debnay Soners, Leo is also a pianist and arranger, and has studied bass, conducting, piano and French horn at Trinity College since being invalided out of the Forces after serving in the Army and Merchant Navy.

His six-piece orchestra, specialising in close harmony similar to the style popularised by Fred Hartley, will consist of himself on bass, Cyril Jackson on 'cello, Bill Williams, Sidney Smith and Harry Hurst on violins and violas, and Ted Neville on piano and violin.



After four and a half years' continuous limelight with Henry Hall, blonde vocal celebrity Eva Ryan has just left N.H. to take a rest on her native Wales before returning in some new branch of the profession. James Henry of eighteen, Eva became a star in her first job, after a career composed entirely of touring and broadcasting work, she wants to take life more easily by settling down in a resident berth.

TOMMY KINSMAN PLAYS FOR SOCIETY

AS the announcement of the Royal Engagement was being officially issued from Buckingham Palace late last Wednesday (19th), Princess Elizabeth herself was dancing at Lady Serena James's ball at Ampney House, Hyde Park Corner. We and the Melody Maker is able to reveal that the band she was dancing to was Tommy Kinsman and his Orchestra.

Well-known old-time tenor-player handleader, Tommy, who before the war led his own band at Ciro's for three years, Fitzroy Restaurant (for two years) and for a long spell at the 1912, is now concentrating on Society engagements and has built up a terrific connection.

During the war he used served in the ARP, where one of his colleagues was that great bassist, the late Tommy Hensley (to whom, incidentally, Tommy Kinsman gave his first professional job with his band at Fishers'), and then took a band and "shoo-out" for E.N.S.A.

He is now exclusively occupied with high-class Society gigs and he and his bands are busy almost nightly on a well-filled date-book of West End parties, Hunt Balls, University functions, etc.

Discussing the type of music he finds most popular at the many engagements he has played, which have been attended by Royalty, Tommy told us that

times from old musical comedies are very popular, too, but juvenile is out.

Incidentally, he and his band will be on the air in a couple of "Music While You Work" slots on August 12 and September 1.



MUSICIANS AT PLAY: Shirewood Mary Pat, Onda (trumpet) and Chuck Smith (sax) while the camera-man takes their picture. The Skyrockets' Queen and Cameraman hold at their last week.

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JOHNNY DENIS STAYS IN TOWN

VERSATILE guitarist, Johnny Denis and his Novelty Squartet have had to decline an offer by Combined Services Entertainment to tour the Middle East for six months next October, as this popular combination has been signed for the winter season at the Dray House Club, Dray of York St., W. Whilst at the Dray House, Johnny Denis and his dynamic vocalist partner, Billie Campbell, are to be featured in variety with their combos and at many London theatres.

Next Monday (21st) Johnny Denis and his quartet return to the Northumberland Hotel, Warwick, for six weeks. In September, the band already have two "Workshop" television broadcasts, two television dates, two weeks at Weston and Harrogate, and a number of one-night stands before recommencing at the Dray House on October 6.

Last night (17th) Johnny Denis travelled to Edinburgh for an L.I.L. Play to last week's broadcast with Sandy Macpherson. This Saturday (19th) he has a dance concert with his quartet at 8.45 a.m. on Sunday he has a dance concert at the South Parade Pier, Southsea, on Monday at 8.45 a.m. Music While You Work broadcast with his quartet at 8.45 p.m. and then an orchestra date in Glasgow to play on dancing in the evening.

Manager Maurice Kinnear has a number of available arrangements for the band, but they are all being held in reserve at present. They will be announced in due time.

LUNCEFORD

(Continued from page 1)

ford drums, all helped to win the band this enviable reputation but it was undoubtedly the brilliance of trumpeter Oliver Armstrong, that, in the early years, kept the band in the forefront of its contemporaries.

Jimmy Lunceford had the musical and creative ability to make the most of this talent and until many of the original members left, the band's renaissance was exceptional.

Like Ellington's orchestra, the Lunceford combination had the gift of listening, and it was this performance, one of the few large bands accepted by the major orchestras. As mentioned, the band's renaissance was exceptional. With the departure of Oliver and other members a new sound was introduced, and the band was able to keep a period of re-organisation. It was decided to re-organise the band with a new sound and a new line-up. The band's renaissance was exceptional.

New POST-WAR

Regent Trombone

Designed first and foremost for the up-to-the-minute player—the new "Regent" Trombone is now being played by the complete trombone section of the "Skyrockets": Arthur Verray, George Ross & Don Mosser.

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FOR those of you who go for the Dixieland brand of jazz, this record is just your baby... Love in the First Degree... New Orleans Parade...



Ray McKinley

Well, you've got it here. Ray and Hertrud make a wonderful front line, and the tempo was born in Texas and is supported by a rhythm section... Love in the First Degree... New Orleans Parade...

It is true to say that an air of despondency hangs over the local jazz-loving communities this summer... Magnolia Blues... I Never Knew What A Cat Could Do...

Magnolia Blues "1906" I Never Knew What A Cat Could Do... I Never Knew What A Cat Could Do... I Never Knew What A Cat Could Do...

The rest of the story, in brief, is that after a good deal of publicity in the books and papers and around the rhythm clubs, the record came out of the very top of the list... Magnolia Blues... I Never Knew What A Cat Could Do...

As an individualist's award winner in the Rhythm House (Orkton) Contest in 1937, permit me to point out that you are the only one to hand free to collect the money.



CARTOON by Betts

Weinberg left: Stan Wrightman... Magnolia Blues... I Never Knew What A Cat Could Do...

JAZZ MAN MESSAGE Peter Scherer writes from Hollywood: "Marlin Ertegun, of the Holly Man Record Shop here in Hollywood, has written to me...

She's back on the job again now and though the correspondence has piled up, she's wading through it all... Magnolia Blues... I Never Knew What A Cat Could Do...

Midland Contest Result

1947 MIDLAND COUNTIES CHAMPIONSHIP, De Montfort Hall, Leicester, Friday, July 11. Winners: LES PEARCE AND HIS ORCHESTRA... THE HARDY SMITH DANCE ORCHESTRA...

THE SOHAM JONES SWINGSET of Ketteringham won first mention for Clarinet (Billy Smith); Piano (Freddy Lawrence); Bass (Tommy)... JIMMY DREWETT AND HIS SWING STARS of Orford were awarded individualist's award for: Guitar (James Dewart).

We regret that through an oversight we omitted to name the winner of the individualist's award for Alto and Tenor in the Rhythm House Contest held at Royal Forest Hotel, Clingford, on Wednesday, July 2. These were both won by Kenneth Franklin, of the Jive Bombers, of Ilford.

CONTEST FIXTURES

All Midland Music Contests are approved by the Musicians' Union under a special agreement... LONDON AREA... WALTHAMSTOW... HARTLEPOOL... SHEFFIELD... BRISTOL... CAMBRIDGE... BIRMINGHAM... NEW BRIGHTON... COLCHESTER... HULL... LEEDS... MANCHESTER... NEWCASTLE... NORWICH... SOUTHAMPTON... SOUTHEND... SOUTH WICK... SOUTH WICK... SOUTH WICK... SOUTH WICK...

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