





The noted Geraldo guitarist, IVOR MAIRANTS, this week commences an important fortnightly series of articles illustrating different styles of modern electric guitar playing.

# From Rhapsody to REBOP

BLUE SKIES  
As played by LES PAUL

EVERY dance musician likes to be able to embellish a given melody in order to give it added charm and colour, and those who have the ability to invent the most attractive embellishments lead the field.

The purpose of these articles is to illustrate the various ways in which popular guitar soloists play melodies which, although plainly recognisable as the original pieces, are trimmed with appoggiaturas, grace notes, mordents, trills and other ornamental musical devices.

In the main, the styles tend to what is usually termed rhapsodic but also veer towards the more freely extemporised styles of jazz and rebop or bebop. This last shall we say is one which may be a forerunner of a jazz style based on the free use of augmented fourths or flattened fifths, whole-tone passages, use of deliberate intervals and jumps not yet wholly acceptable to all jazz musicians, performed at medium and fast tempos with special use of syncopated rhythms, fast runs and sudden stops, depending on the rise and fall of the melodic line. This might be described as atmosphere.

The difference will be clearer to you when you have had the opportunity of comparing the examples that will be given in these articles, of choruses by Les Paul, Oscar Moore, Tiny Grimes, Billy Bauer, Chuck Wayne, etc., with, perhaps, the illustration of the rebop chief himself, Dizzy Gillespie.

These articles are not intended to be technical. They do not set out to teach you how to play the guitar in ten minutes! Neither do they propose to compare the various players in order to choose a favourite. They merely aim to show how various experts produce their own attractive styles. The object is to help you create

a style of your own, based on your knowledge of the best-known examples of the style. As we know from our own experience, our styles are always influenced by our associations with various contemporaries, what we listen to and for whom we play. The style of Benny Goodman during his association with Teddy Wilson was very noticeable, and so was the change in some of Goodman's phrasing when he was joined by Charlie Christian, and again later on when recording with Mel Powell.

Dizzy Gillespie's style it is said, emerged out of his association in his earlier days with musicians who were like-minded in their musical fancies. Teddy Hill says this about Dizzy's rebop, or "kloop-mop," as he called it: "No one man was responsible alone, it happened through team work, and I saw it happen." Louis Armstrong, it will be agreed, influenced style considerably.

Therefore, although this second-hand association of various few choruses of various guitarists may be a little mild, it should be able to give a tremendous help in showing some of the special embellishments that each soloist uses. It might help if, before trying

Mordent w means  $\text{tr}$  as in bar seven

By permission of Mears, Powell, Day and Hunter, Ltd.

the chorus by Les Paul you compare the two groups of four bars of Chopin's Nocturne in E Flat. The second group is slightly ornamented, but the basis of the melody remains the same. Although I insert the classical

touch with great temerity, I think it is an excellent example of ornamentation a name and should be kept well in mind. Most people know this piece, so perhaps you would sing, whistle or play the group of four bars in Example 1, which is the first four bars of the Nocturne. Then study the harmonies in order to be fully at home with both the melody and the harmony. Now turn to Example 2a, which consists of an embellishment of bars one and two of Example 1. The main bridge-note of the melody remains clear and bold, but how simple and effective are the variations and additions. You must have heard this sequence of semi-quavers in the second bar of Example 2a used many times for jazz extemporisation.

Example 2b consists of two bars from a later portion of the Nocturne and is a variation of Example 1, bars three and four. See how the second bar of Example 2b is elaborated by a descending passage of chromatic and diminished runs which weave under and over the original melody.

When Les Paul played "Blue Skies" (recorded on Brunswick)

I probably never gave Chopin a thought, although in his rendering of "Your Rock Advantage Of Me," which I heard a while ago, he must have had Dvorak in mind when inserting a bit of "Humoresque." Yet some of the ornamental devices are very dissimilar to the Nocturne variations in a couple of spots.

Please bear in mind that I am not trying to obscure and Les Paul in any way. However, I do hope that the few bars of the Nocturne will illustrate that good embellishment is based directly on the melodic and harmonic structure of a given piece.

Les Paul uses a strong melodic line in "Your Rock Advantage Of Me," with, of course, a firm tendency to the rhapsodic style. Although he is not a top ornamentist with the jazz lute, nevertheless he has more than a smattering regard for its prohibitive ideas and fluency of phrasing.

Try the chorus yourself, and in case of distraction, a copy to the MELODY MAKER will bring a reply from me.

"Blue Skies" is "Blue" and is recorded on Brunswick. It is a variation of "Blue Skies" (recorded on Brunswick)

## James lays a curate's egg

HARRY JAMES AND HIS ORCHESTRA  
"Peet Draxler" Blues (Pt. 1 & 2)  
11 (Harry James)  
(Am. Columbia CO. 3110, 11)  
(Columbia DB 3317-33, 111d.)

James (pt. 1) with Gene Corcoran, Willie Smith, Stewart Bruner, George Davis, Edward Ross (trumpet); James Campbell, Fred Berke, Al Berg, Harold Elm (pt. 2); Victor Hamann, Charles Preble, Daiton Rizzuto, Juan Tizol (sax.); Arnold Ross (piano); Edward Madden, Casey (dr.); Edward Ellinghoff (bass); Lou Forman (dm.). Recorded November 11, 1946.

THIS is the blues in slow tempo, and, except for the last part of the second side which brings in the whole band, the presentation is a solo showcase for Harry James and pianist Arnold Ross.

The record may be described as a notable if not exactly sensational comeback by our Mr. James.

He gets nearer to playing the sincere music he played in that greatest of all his performances, "Blue Mood" by Teddy Wilson's Quartet (Parlophone B2741) than he has ever since.

Not that his performance is the greatest example of trumpet blues that has ever been put on record. In fact, far from it. For all his usual brilliant technique, Harry James's tone is too strappy for the blues, and his style is none the more up to date because it is so strongly reminiscent of his work in the now almost ten years old "Blue Mood."

But at least it seems as though he had decided to show us that the claying sentimentality and exhibitionistic displays of technique for technique's sake, which have been the bane and end-all of so many of his records during the last few years, were mainly the result of boss-disco appeal.

### Edgar Jackson's Record Reviews

and that he can still play reasonably good jazz when he wants to. He takes four choruses right off the bat, and while you will find there are clichés that keep coming in, rather like the proverbial curate's egg, taken by and large they make an effective success, none the worse for the mostly simple sustained organ harmony backgrounds which support them.

Arnold Ross shows himself to be a more than averagely enlightened and attractive blues exponent in his three choruses which follow, and it is a pity that their continuity has to be broken while one turns over the disc; but, unfortunately, that is one of the seemingly insurmountable drawbacks of the gramophone.

After the subdued but understanding playing by James and especially Arnold Ross, the trite riff scoring for the ensemble, with the now out-of-date idea of abruptly jumping the key a semitone, is a pity for the sake of making it seem different, sounds almost crude, and James's coda does nothing to improve the ending.

But all round the record is well worth hearing.

### NA RAINEY AND HER GEORGIA

"Stack O'Lea" Blues (Taylor Williams) (Am. Paramount 12397)  
"Vonder Gums The Blues" (Gerrit Raimey) (Am. Paramount 12397) (Jazz 791-184.)

Gerrit's "Ma" Raimey (piano) sings "Peachy" with Fletcher Henderson's Orchestra; Buster Smith, Art Tatum, Joe Smith, Charlie Green, Sam Jones, Fred Hunter, and Charlie Dixon (trumpet); and Edna Tatum. Recorded circa 1934.

THREE sides, dubbed from twenty-year-old Paramount recordings, are issued by the Jazz Society, a branch of the British Record Club, London.

The disc is available only to members of the Society, but don't let that put you off because the only members.

one of the reasons for the Society's existence is to help the greatest jazz musicians and their records to be heard in this country. The Society's only aim is to help the greatest jazz musicians and their records to be heard in this country.

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which has a comparatively silent surface, the poor surface of the original pressing is very noticeable, and the dubbing seems to have made the music even less distinct than it originally was.

In fact, one hears little more than just an outline of "Ma" Raimey's voice, and a very muffled idea of what the band was doing, and it is difficult, if not impossible, to pick out any of the fine detail which would have made the sides interesting even though their now happily old-fashioned style could hardly have appeared in any circumstances to any but the most rabid old-time enthusiasts.

### Harry Singer's GUIDE TO ARCHER STREET

No. 4—The Cafe Employment Exchange

DURING the spells of bad weather this place gets jammed tight with musicians and those who call themselves musicians.

To get tea is secondary to getting work for most of its inhabitants. This does not reflect that the tea contained there is undrinkable. They serve excellent tea there. The proprietor must be a philosopher who relishes watching the spectacle of the "profession" being heaped on by crooks to better himself. Otherwise he'd have started his own business long ago.

I go there occasionally, and being somewhat tall, my head is above the crowd, and the conversation sounds like a bee-hive to me, but sometimes remarks are made, following a brief conversation.

"You say for the tea, I've no change."

"I've no change in my pocket either."

Followed by a long silence and then a man says to another man: "A man says he's got a new record."

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# Melody Maker

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6, CATHERINE ST., STRAND, LONDON, W.C.2  
Tel.: Temple Bar 2488 Editor: RAY SONNIN

## An Open Letter to Beryl Davis

My Dear Beryl.

Proud as we are of our local girl who has gone to the United States and made good on the radio and on Broadway, we were a little surprised, to say the least of it, to read an article about you in the July issue of "Metronome," in which you end up with the somewhat extraordinary statement: "I certainly hope the 'Ahmedikahns' like me; I don't want to have to go back to England."

The headlines to the article were almost as surprising as the paucity of "English accent" spelling of "Americans," since they refer to you as being "bored by Britain."

We quote some of your other remarks in "Metronome" for the benefit of readers who may not have seen the issue.

"Popular music really advances over here," you say. "Back in England there never seems to be any change at all. The B.B.C. just goes along in its old staid fashion, and, with the exception of Ted Heath and one or two others, there are really no modern dance bands. Almost all of the orchestras play just melody, often without anything underneath; you know, just choruses, with first on alto sax playing along, and then make a violin and finally perhaps a trumpet."

"But then why should they advance? They receive no encouragement at all. Why, just to show you how little change there is, some years back, when I was a little girl, I went into the studios to hear somebody perform. There were a number of us, and we were placed behind a curtain, but I wanted to see, so I sort of cut a hole through the curtain with my nail. Of course, I was severely reprimanded; but do you know, years later, when I went into that same studio as a performer, I took a look at that same curtain and found there was that hole I had made! That should give you a little idea of how much change takes place, and why I looked forward so much to coming over here."

Most interesting Beryl. Let's take your arguments one by one and see how you make out.

The suggestion that "almost all of the orchestras" in Britain play like Victor Silvester is, as you well know, entirely inaccurate. You're wrong with enough of the who don't. And do you honestly think it helps your prestige in the U.S. or over here to decry the British profession?

Then, really, Beryl, if you had no better argument to advance about how little change there is in Britain than the childish story of a torn curtain—we're surprised at you! You conveniently seem to forget (as America has forgotten) that Britain has had much too much on its mind since 1939 to worry about a torn curtain; in fact, the studios concerned are probably thankful that they and the curtain—torn or otherwise—still stand to tell the tale.

And your suggestion that you "don't want to have to go back to Britain" is hardly the most tactful thing you could have said. Britain did not do you so badly, Beryl. It was here that you were booked, nursed and brought to a pitch of fame that enabled you to cross the Atlantic with a ready-made reputation and a load of experience—gained in British studios with the British bands that you decry.

We can understand that it must be a wonderful thing for a young girl like yourself to sing with American stars and to meet in person the great ones of your dreams. We can understand that you were "bored by Britain" now you are in a land flowing with ideas and ideas.

But remember, Beryl, competition is far keener in the States than it ever was here, and you may shortly find that the novelty of the English visitor has worn off, and you are no longer getting the big-time work you want. And then, poor dear, you might have to go back to England.

Referring to American artists in the same article, you say "you dare so many finished artists in this country."

"Finished artists" is an unfortunate phrase. Be careful the British don't use it about you in its less complimentary sense at a time when you may need us again. We may have short rations, but we have long memories.

Yours very sincerely,  
THE EDITOR.

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# "KILL THIS CARBON-COPY COMPLEX!"

Returning to Britain, of whose music he is a firm champion, famous U.S. arranger SALVADOR CAMARATA contrasts British and American methods of band-building, and discloses, in this exclusive "Melody Maker" article, the important factors behind his appointment as Decca Records' Musical Adviser.

BRITISH musicians inferior to the Americans? Where did you get that idea? Too much is said about the relative merits of British and American musicians. The complex is important only if it serves to stimulate and create better music from both.

It's entirely irrelevant now whether or not Benny Goodman played better clarinet than Artie Shaw. But the fact that a Goodman versus Shaw competition existed was all-important to the advancement of dance music in general, as witness its results.

The situation is much the same between our two countries. What matters is the overall contribution that we can both make to further musical progress.

Certainly this cannot be done by following in each other's footsteps. The pace must be set. The same retrogressive tendencies occur both here and in America. In the case of our bands were imitating Goodman, Lunceford, Basie, and various others. This merely resulted in a sameness of sound from all.

At present more in the Kenton era, but nothing progressive can happen from copying his or any other band.

Good example is Raymond Scott. He experimented with bands, composed of the best men, for approximately two years. One month he had a band like Glenn Miller, the next like Lunceford, and so on. His success was only fair. It would have been far better if he had kept to his own style, which was highly original and distinctive. If he had persisted with it, his contribution to the making of dance music would have been infinitely more valuable.

### Develop your own individuality

The same thing applies here. You should develop the kind of music that springs from your individuality. Apart from an abundance of instrumental talent, you have a lot of good arrangers—but many of these seem to be passing through the experimental stages. Often they have a tendency to over-arrange. They could well cultivate the art of omission.

The most obvious fault is that they lack the courage to expand their own ideas. They seem afraid that if they don't make a band sound like Stan Kenton or Glenn Miller, it lacks something. I'd say it would have been better if they had never heard of Kenton and Miller, then there wouldn't be this carbon-copy complex. George Evans had the right idea. A band as original as his would have been given every encouragement in the States. I was really sorry to hear it broke up.

Coupled with arranging and instrumental ability, your men have an enthusiasm that is wanting in the States. Encourage that enthusiasm, play the right music, and you'll compete with anything we've got.

I have been asked many times what constructive criticism I can offer to help you advance your music along the right lines. In doing this, I would say that you must eradicate the same faults that we've had to deal with in the States.

### Instrumental faults

Now, apart from the one I've already dealt with—that of copy-like individual band styles—there are the instrumental faults. The one to look out for is a band section by section. First, the brass. Most of your men overblow their horns. Arrangers should do well to allow for this and keep the brass down to a more effective register. This would produce a better tonal quality.

The brass also has a tendency to play too precisely—that is, to play the full value to every note. The outcome is a stiff, unrelaxed interpretation. The same applies to the saxes, where the intonation is stiff at all. This may be due to the incorrect reed-jointing of individual players. Have an overall system of teaching as in the States, and the fault wouldn't develop. You should be taught the same style of articulation, attack and dynamic as in the States, and, in the case of the brass, the correct phrasing, articulation and breathings.

To crystallize my point about this, the solution that I've heard to date haven't had matched. This is mainly due to copying what's done in the States. Now, the rhythm section. They should realize that they are a section, instead of thinking of themselves as individual players. If they could appreciate this point, there would be a tremendous improvement.

The guitarist should play in such a way that he is heard in the background, and in the case of the bass, he should play in such a way that he is heard in the background.



A new "M.M." picture of Camarata

of the drummer, well, he should play to be underneath the band rather than on top of it.

Kenny Baker, Dave Goldberg and Jack Pannell are fine musicians who have acquired the right styles. As teachers they would be ideal. But—and I emphasize this—all tuition should be fundamentally the same.

I've singled out Ted Heath's men since I know their capabilities through working with them. You've other musicians with the same potentialities.

Incidentally, there's one big thing in your favour. British musicians are quick on the uptake. This was evident when I directed Ted's band and other orchestras during the making of "London Town." But, from what I have read and heard, men of this quality seem to have small scope in their own country.

So that you can draw your own contrasts, let me give you an idea of how a band is built up in America.

The main essential, apart from good musicians, is a good leader. He is picked for his musical, and often instrumental, ability. Then, plus these assets, he must have personality and a certain amount of business acumen.

## CAMARATA CLOSE-UP

by Laurie Henshaw

HIS choice of lies is in vivid contrast to his quiet demeanour. The sound with his slowness of speech, gives an entirely deceptive impression of being a slow-witted, unambitious, unenterprising, unrelentless energy, and displays an almost fanatical devotion to his work. He drives himself like an overworked dynamo, and, in the process, sets up a certain amount of electrical friction in those with whom he falls in contact with his personal charm.

A charm coualling that some of the more agreeable film stars in this respect he bears, in appearance, more than casual resemblance to Edward G. Robinson, whose integrity he certainly equals.

Salvador Camarata was born in Newark, New Jersey, of Italian parents. This he generously contributed play-making in the form of night brothers and sisters.

Salvador first expressed his innate feeling for music on the violin. Later, when joining brother William's band, he switched to trumpet. In his own words: "I had a better chance of making myself heard."

He was then sixteen. Meanwhile, he studied music at the Juillard Conservatory. Subsequently he joined band-leader Frank Dulvy at the Meadowbrook, which was visited by many of the "name" bands of the day.

Later, he was engaged by Nervo, Joe Venuti, Charlie Barnet and Benny Goodman, playing with the latter in Jimmy Dorsey, for whom he made the memorable arrangements of "Tangerine," "Annapola" and "Green Eyes."

By now concentrating on arranging, he was engaged by American Decca, and scored accompaniments for practically every well-known artist, from Billie Holiday to Bing Crosby. He also directed the orchestra for Andy Russell and Dean Sabin on various commercial radio programmes.

His first job in the States was as a trumpet player with Goodman; his bands, Claude Thornhill's and Duke Ellington's, were his first directing experience. He was then in New York when he made his first recording, "Chelsea Blues" by Ellington, and when he made his first radio broadcast he was in a band led by Duke Ellington.

The leader first gets together with an arranger and decides on the type of music which he wants to be associated. Then, having obtained a comprehensive library of suitable arrangements, the arranger is fixed and the band goes into rehearsal. Then, when they've made the grade musically, they're ready to be booked by a top agent, such as Tommy Rockwell or William Morris. Such agents make a business of investing in good bands; so, if the agent has promised, it will be backed with the agent's money. Having taken over, he'll pay for rehearsal time, arrangements, and lay out extra money for sax players.

Thus, before the band is launched, the agent may have paid out 20,000 dollars (\$25,000) during the build-up, the band only reckons to clear expenses. The big day, and pay-off, comes later.

The band is then put in a good spot. The Meadowbrook, for instance. This, I suppose, roughly corresponds to your Hammersmith Palais.

### High-powered band-boosting

Now's the time for a high-powered publicity campaign, and this is where the agent pulls out all the stops. The main job is to make the name of the leader. He's boosted via trade magazines, columnists and disc-jockeys.

Then the radio comes in. Three good spots on the radio coast-to-coast hook-up can lead to from four to six months' steady air-time. Following this, the band makes a strenuous tour of night stands, and a radio audience. Meanwhile it is kept in the general spotlight through recordings, which are released while the band is away in different towns.

The ultimate objective is to create a demand so that people will want to see the band. When this finally happens, the band usually gets a big engagement at a theatre or hotel, and a commercial radio programme. Then the musicians see some return for their work—but not before.

Good luck with the set-up in Britain. Your band can make broadcasts, recordings, and tour on one-nighters, but, lacking adequate publicity, you'll be a big commercial flop. Your enthusiasm might be short-lived.

But then you may say "the public doesn't want me." Don't let this deter you. There's enough interest among the younger element to keep quite a few bands in the States. The one who packed the Hammersmith Palais when Ted Heath was there, and the nation-wide sale of swing bands in 1946, are my point. You could do a great deal if you capitalised on such interest with good publicity.

### Commercials needn't be corny

Look at the way Goodman started. He played the music he—not the public—wanted. Autently billed as the "King of Swing," he had plenty of people didn't like his music, but all the publicity about him went then round.

If you want to sit on a pedestal on swing, your commercial music needn't be corny. You can still have good arrangements, and feature a corny melody, and a point where you could score over the Americans—you have some of the best string men here. On the whole, you're a step superior to those in the States.

It is to develop and bring such talent to the attention of the public, that I have been engaged by the Decca Record Company to act as their Musical Adviser.

In Decca's chief, Mr. E. F. Lewis, you are fortunate in having a man who appreciates the importance of the recordings that will be suitable for distribution both in Britain and the States.

In date, we have special recordings scheduled by Anne Shelton, with Harry Roy's band; Vera Lynn, with Andy and his orchestra; and of course, Fred Hartley and Reginald King. To show the Americans an example of your instrumental virtuosity, I am making a recording of my own "Saxophone Rhapsody" which will feature that fine sax-player, Charlie Parker, accompanied by a studio orchestra.

And Heath's another band will be recording, as well as Paul Campbell, and Natia Bone with a group of singers. I am also hoping to give some help to West Phillips' fine orchestra. With this array of talent to work upon, I am confident we can produce the recordings that give the right combination and environment. With musicians who can produce in the States, Britain will have no making a worthy contribution to the advancement of dance music as a whole.

# NEWS IN BRIEF

Edited by CHRIS HAYES

**BROADCAST TRIBUTE TO JIMMIE LUNCEFORD** will be held on Thursday, August 7, at 11:30 a.m., when Sinclair Traill includes a Lunceford Memorial Programme in his series, "Rhythm on Records," on the Home Service.

**FOUR AT THE BAG.**—Jack Peesh having taken over on drums at the Bag of Nails due to the departure of Harry Stone, who has joined Johnny Roberts at Wagons, the quartet at the famous night club consists of Harry Roberts on tenor, Len Harrison on bass, Arthur King on piano, and Jack Peesh on drums.

**NEVILLE LEAVING GRIEFF.**—Associated with bandleader Ken Grieff for 18 months, accomplished almost Derek King, Ken at the Russell Hill Palais at the end of next week. Derek wishes to make a change of residence, and Ken has decided to find a situation suited to his own interests.

**HOME ABOUT MIFFIELD.**—Opening in Lisbon on August 4 for their first tour of Portugal and Spain. Freddie Miffled and his Garage Men make a home about Miffled. Possibly up to six months, for their first engagements at night clubs and houses, with their headquarters on Radio Lisbon. Trumpet player, Freddie Miffled, and his Garage Men.

**RICHARDS AND LEITCH AGAIN.**—Now strong enough to get back to a job in the West End, young drummer Bobby Richards and his Garage Men have been in the city for many months. Richards is a chest complaint which necessitated a serious operation, is anxious to show he has lost none of his former skill with a stick. Bobby, who is also a pianist, is planning to return to the city in the near future.

**IVY'S AIRINGS.**—Sounding the present week being done at Weston-super-Mare, Ivy Benson and her All-Girls Band go to the Leeds Empire next week (26th) and have a broadcast from the Leeds studios on Wednesday (27th). Playing in the weeks of the Winter Gardens, Blackpool from August 4, they have another broadcast from the Blackpool Empire, Peterborough, and Bath's Empires, the latter starting across to Hembury, to start on GSE their third tour of Germany.

**BREAK FOR TEACHER AND PUPIL.**—After only a short period of tuition from Shirley Marron who formerly acted with an Edinboro, young, well-known Ann, who has been in the field for some time, has obtained the coveted award of vocalist with Ivy Benson's All-Girls Band.

**HOLIDAY IN WARD III.**—After three weeks on, from August Bank Holiday, Henry Hall and his Orchestra come back on Monday, August 25, with a week of dances at Winton, Gardin, Weston-super-Mare, and are a new series of Guest Night broadcasts on Tuesday, September 2, while appearing for a week at the Wood Green Empire.

**NEWS OF GEORGE EVANS.**—Now a patient in Ward III, at Clare Hill County Hospital, South Mimms, near Barnet, famous trumpet arranger and bandleader George Evans, who is having further treatment for the same trouble which has necessitated his retirement from the profession several months ago, would appreciate letters from friends and fans.

**DAUGHTER OF CURED KIRKPATRICK.**—Arriving home after three months in hospital with a serious illness, the daughter of Van Phillips clarinetist Bill Kirkpatrick had the pleasure of greeting his baby daughter, to be named Susan. Bill is now playing with Ken Orick at the Russell Hill Palais.

**TABLE TENNIS.**—Race Room recreations should hereafter be known either to Mountview 202 or Grand 202.

**BENNETT TO DOUGLAS.**—New steps with the Leslie Douglas Orchestra. Bennett who moves over from Paul Adams' Miley Club club, in place of Red Solomon, who failed for Leeds in his home town.

**BUTT WITH CROW.**—His many friends will be glad to hear that recognized Freddie Butt as the trumpetist in George Crow's Blue Mariner, met in last week's Mariner Music, and not George Lattimer, as the caption stated. Till he had to hand to Freddie on the very first occasion that his picture appeared in the "M.M."

**COFFS THE AIR.**—Lead alto Rufe Coffs will again be heard on the air with own sextet, this Saturday (26th) from 10.45 to 12.15 a.m., in the Last Programme.



**JIMMY HENNEY MEETS—JIMMY HENNEY!**—Jimmy Henney, Chappell's live-wire exploitation man, and probably the youngest "pluzzer" in the business, is constantly being asked to do "gigs," etc., because many people think he is also piano-star Jimmy Henney. There is no Jimmy and Stone. "Jive" Hutchinson, Sam Brown, Barry Wicks, etc., and currently at the Regency—really is a separate and distinct J. H. To make things clearer, the "M.M." snapped Jimmy Henney (Chappell's) left with Jimmy Henney (piano) right. So now Chappell's J. H. won't be asked to go playing the decent play an instrument, anyway, and piano J. H. won't be constantly asked to do Chappell's hit.

## BRITISH TRUMPET'S AMERICAN BREAKS

**INTERESTING** news of ex-Frank Weir trumpeter Len Whiteley, who migrated to the U.S. some months ago, comes in the form of a letter which Len wrote to Freddie Bullock, with whom he worked in pre-war days at the Palace Hotel, Buxton. Len, whom Ray Noble sponsored during his six months' qualifying period of residence in the States, has apparently secured a Union card, as he tells Freddie of his activities in California, where he recently played for two nights with Tommy Dorsey and two nights with Al Donahue. In the T. D. Band, fellow-members of the trumpet section were Ziggy Elman and Charlie Shavers, both of whom, says Len, play like angels. Len also got a big kick out of playing the famous Dorsey arrangement of "Marie" (which the band apparently still features), in which the original British Sixes has now been scored in harmony for four trumpets.

Len Whiteley, war-time bomber pilot in the RAF, was well known in Manchester in pre-war days, where he played with Tommy Matthews' BB Concert Orchestra, the Alan Holmes Swing Sextet, for Bill Hall at Harpurhey Baths Ballroom, and appeared on occasion with the late Johnny Roberts.

A prisoner in German hands for several years during the war, he returned to London upon release, where he appeared with Frank Weir, with Lew Stone at the Embassy Club, and with Victor Garrow and Norwich, before deciding to try his luck in America.

**BAND'S ESCAPE IN HOTEL FIRE**  
DUE TO unknown causes the restaurant at Sindies Hotel, Maidenhead, was completely destroyed in a disastrous fire which started in the early hours of Sunday evening (25th). The adjoining bedroom, which housed the instruments belonging to the hotel's resident band, the Frank Gregory Quartet, was, fortunately, only slightly damaged, and after bassist Pete Collins rendered first aid to Cliff Devereaux's electric-guitar speaker, the boys were able to carry on as usual on the following evening.

The quartet is completed by violinist Johnny Gregory, who is himself leading on accordion. The manager and the head waiter were both injured in the fire, but the latter, Major McDonald, who eventually reached safety unaided, the boys consider themselves lucky to have escaped to lights.

**Mantovani's Broadcasts**  
THIS Saturday, Mantovani and his Orchestra take over the Saturday late-night dance music spot 10.15 to 12.15 a.m., replacing Maurice Winnick and his Orchestra.

The band will broadcast from its current resident berth at the Barbecue Restaurant, Botolph Claydon, where it is proving to be a huge success, and will feature the stars June Lee and Cyril Shane.

Mantovani and his Orchestra will be heard each Saturday for the next few weeks.

**NATHAN AIRING**  
ON Monday last, pianist-leader Jack Nathan opened at the exclusive Churchills nightclub with his new outfit, and received a warm welcome from the assembled socialites.

Jack's quartet group and his opposite number at Churchills, Joe Norman's Rumba Band, will share a forty-five-minute radio spot on July 31, when they will broadcast from the club, via Radio Diffusion Française, from 12.15 to 1 a.m.

**Conn Leaving Gibbons**  
ENDING a very happy association, which has lasted for two years, capable first altoist Harry Conn leaves Carroll Gibbons, at the Savoy Hotel, where Conn's orchestra continues their summer vacation at the end of the present week. After a much-needed holiday, Harry will undertake to arrange himself something as interesting and congenial as his engagement with Carroll.

**Sid Millward Flies Ahead**  
LOOKING forward to his new engagement with New York bandleader Sid Millward, who is expected to return to London in the next few days, the latter will be on his way to the States on the 28th. Millward, who has been playing in the States since 1931, has been taken over by Jack Peesh, who is playing in the States with the Rumba Band.

St. Michael's will be the venue for the Rumba Band's first gig on Monday, August 4, at 10.15 p.m.

# LUNCEFORD BAND WILL NOT BREAK UP

**FOLLOWING** up our report of the sudden death of band-leader Jimmie Lunceford on July 14, the Melody Maker is able to reveal that the Lunceford Orchestra will not break up, but will continue as a unit under the direction of Jimmie Lunceford's tenorman, Joe Thomas.

A cable received from Peter Tanner in New York says: "It is virtually certain that Joe Thomas will front the orchestra and that it will in future be known as Joe Thomas and the Jimmie Lunceford Orchestra."

Tanner informs us that this news, which has not yet been made public in the U.S.A., was given him by the Galt Agency, who are handling the Lunceford band. The agency also announced that a part of the proceeds made by the orchestra will be handed to Mrs. Jimmie Lunceford, who has little means of support.

**AMERICA SHOCKED**  
THE MELODY MAKER learns that the whole of America's popular-music circles were profoundly shocked by the utterly unexpected death of the well-known and respected bandleader, Jimmie Lunceford, who had been playing in a club in downtown Los Angeles, and had been recording for one of the smaller companies on the West Coast. He then left to tour with the band along the North-West Coast and on Saturday (12th), suffered the heart attack which finished his career. He was not taken ill on the bandstand, as reported last week, but in a music store in Seaside, Oregon.

There had been no indications that Lunceford, a talented, powerful man, was not in the best of health, and his death came as a great surprise even to his closest friends.

**Canadian Holiday for Jack Fallon**  
ON August 10, famous bassist Jack Fallon is returning to the British Columbia for one month's holiday.

Since first coming here in uniform, as bassist with the Canadian Band of the A.C.F., Jack has achieved the distinction of becoming one of the most widely discussed exponents of his instrument in the country, and one of our best regular musicians.

A tremendous technician, and a real stylist, Jack has put in a period with Ted Heath—among many other engagements—and is currently with Ren Dore's outfit at the Regency. He is, of course, regularly featured with Tito Burns' Accordion Club Sextet on the air.

**Amstell on Holiday**  
A CHARACTERISTICALLY cheerful telephone call from famous tenor Billy Amstell told the Melody Maker that he was leaving on Tuesday (26th) for his first Continental holiday.

Although Billy has travelled all over the Continent in his professional career, he has previously always done so as an independent artist, with Ambrose and other orchestras. Now he and Max Amstell are spending three weeks touring in Paris, Milan, Caen, San Remo, Genoa, Marseilles, and returning across the Alps.

When he comes back, Billy, as I shall need no more say, bandleader and tenor, will be a pleasure to hear.

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"BLESS THE BRIDE!"  
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Leader of the Band



EDDIE MCGARRY

Studied piano from the age of nine and played in his first dance band when 13 years of age. First entered "N.M." contests with an eight-piece band and soon every contest he entered, including the "All Britain" three years in succession. Has done over 500 broadcasts in 13 years and is still regularly heard in "Band of the Week" in the North Regional Programme.

GOSSIP

PIANIST Syd Bennett, one-time with Johnny Rosen, and more recently with Mick Farber, is now in the piano chair with Harry Baskock at the New Manchester. His predecessor, Dennis Wilde, now with Artie Williams at the Plaza. ... New pianist also with Larry Kelly at Newon Heath Palace, Manchester. ... Pianist Freddie Platt replacing the late Fred Hill. ... Pianist Sam Stewart, 15, Baker Street, Liverpool, would like to enter local contests. ... Bassist Eddie Lambert was recently joined by Eric ... Pianist ... Drummer Harry Turner back in Manchester after a short spell at the Osborne Hotel, Liverpool. JERRY DAWSON.

RABIN IN CLEETHORPES MINE SCARE

PLAYING to sensational business at the Pier Pavilion, Cleethorpes, last week, Oscar Rabin and his band, with Harry Davies, had a frightening experience on the Saturday night, when a warning to everybody to clear the pier was issued due to the proximity of a mine which the rising tide brought dangerously near to the pier and seawall.

The turn of the tide brought welcome relief, and the band and dancers trooped back into the ballroom to continue the dance until around midnight.

The Cleethorpes date is one of the many booked this summer by R.D.S. Productions, Ltd. others being the Seaburn Hall, Sunderland; Pavilion, Redcar; Britannia Pier, Yarmouth; Seabright Pier, Herringfleet, Norfolk; and the Pavilion, Weston-super-Mare.

Broughton Opens at Rhyll

CURRENTLY resident at the Queen's Ballroom, Rhyll, replacing Bert Hayes and his band, is Stanley Broughton and the Queen's Ballroom Orchestra. Stanley Broughton, who plays violin, viola, bass, alto and clarinet, served during the war in the R.A.F. and was a member of the No. 1 Bomber Command.

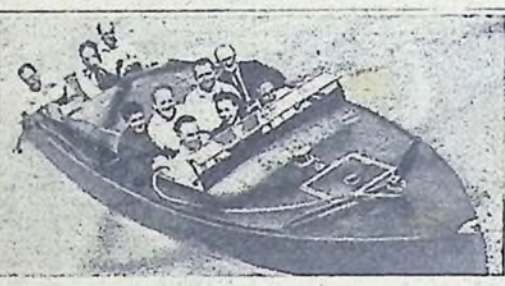
With him at Rhyll is Paul Burnett (piano and accordion), who is also Stanley's partner in an act which includes Paul's wife, vocalist Alice Burnett.

The rest of the boys at the Queen's are Billy Gibbons (alto); Roland Mott and Sam Mills (tenors); Geoff Higginbottom (tp.); Gordon Rayburn (bass); and Eddie Hall (drums).

AL STEVENS, well-known drummer and xylophonist, who was with the R.A.F. Central Band from 1940 to 1945, is now appearing in a dual role at Butlin's Holiday Camp, Pwllheli, where he plays drums and tympani with the Theatre Concert Orchestra. He does his speciality act on xylophone.

All who has married one of the famous Lotings, interrupted his honeymoon to open at Pwllheli on March 20. He stays until the end of October, after which he is free until December 22, when he again tours the ABC circuit in pantomime, as he did so successfully last Christmas.

ONE of the resident cabaret artists appearing at the Rainbow Room, Jersey, Channel Islands, for the summer season, is Kay Carroll, who is booked until September 23. Kay, who describes the Rainbow Room as a delightful place, decorated like a classy nightclub, but to join the Continent after her Jersey date.



Herewith an exclusive picture showing members of the Hector Davies Ballroom Orchestra dispersing themselves whilst enjoying the summer season at the Pier Pavilion, Hastings. Hector can be seen apparently "driving" (starboard), whilst next to him is vocalist Jackie Jennings.

NEWMAN LEADING SWING GROUP

LEADER of the band at the Tower Ballroom, Blackpool, prior to his wartime service in the R.A.F. Norman Newman, who has been out of the business for some time, is back leading his own band at the Pool Ballroom, Ramsey, Isle of Man.



Styled the "Mayfair Quartet" a small, swingy Dixieland group, is proving outstandingly popular with both patrons and management. Playing tenor and clarinet, Norman (seen here) is also responsible for the band's arrangements, and with him are De Crystal (tp.), Ken Bentley (drums); and Geoff Cartwright (piano).

Norman has rather taken to the idea of actively playing again, and expects to be able to announce his plans for the winter season in the very near future.

JAMBOREE . . .

THE Potteries Branch of the M.U. put on the season's most exciting night at their First Annual Jamboree, held on Friday, July 11, when, one after another, in quick succession, eleven bands kept up a terrific night of non-stop dancing. To single any band out for praise would be unfair.

Every band and every man gave it their best, and in consequence, they each received a great ovation from 1,150 fans who crowded the lovely Trentham Ballroom. Before the evening was over, the secretary, Mr. K. Kinnam, and his committee were being asked when there was to be another jamboree. A grand invitation has come to the Potteries to stay and the local Branch Benevolent Fund benefits by a nice large sum.

CAVALCADE . . .

THIS Friday (25th), Manchester and district musicians present their second annual Benevolent Fund in the form of a "Band Cavalcade" at the Astoria Ballroom, Plymouth Grove.

There will be dancing from 8 p.m. to 3 a.m., to the Albert Evans Trio, the Chick Purcell Ensemble, the Manchester Swing Group, and the bands of Percy Pease, Harry Bostock, Ken Norr, Bert Hornby, Cyril Boole and Jerome, plus the Astoria Dance Orchestra, which is, of course, the resident outfit. Tickets, price 5s. at the door, can be bought in advance for one shilling less.

PRESTON M.U. BRANCH MAKES PROGRESS

PRESTON bands and bandmen were allowed one hour of revelatory debate at the M.U. Preston Branch meeting held on Wednesday of last week, during which explosive effusions were simply extinguished by the eloquence of the M.U. district organiser, Mr. Ed Almond. The temporary chairman, Fred Travis, then rapped the table and ruled "The debate is closed. Will those who do not wish to join the Musicians' Union please leave the hall as quickly as possible?"

It is very satisfying to the Union officials present (Mr. W. Stutterd, branch secretary, Mr. A. Simpson, president, and Mr. Almond) that by the principles expounded, and enlightenment of many enquirers, all but three of nearly fifty present, were convinced that Union organisation is the key to better conditions.

Enrolment of the new members was quickly completed and entrance fees paid. Long-experienced Tommy Mayor, with Messrs. Rothwell, Shuttleworth and Travis to assist, was elected to the Preston M.U. Branch Committee. Messrs. Beal, Sinclair, Rothwell, Danson, Shorrock, Shuttleworth, Riley, Baines, William Blake and Wilkins, representing some of the local bands present, were elected to the sub-committee to investigate local rates, hours, classification of halls, and the views of those who have so far remained un-supporting.



At the age of 25, Glasgow-born Dan Emley is one of the more promising of the country's school of young musicians. He leads the C.M.F. and North Africa with Arthur Rumberry's band in 1945/46, and is now singing and playing guitar with Billy Turner.

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On Merseyside AFTER some fifteen years gigging around every place on Merseyside where people dance, Judd Parkin and his Plymates have settled down in a semi-resident job at the West Derby Village Hall.

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