lelody Maker

VOL. 23 No. 745

NOVEMBER 15, 1947

[Registered at the G.P.O.]

THREEPENCE

Jack Parnell and Charlie Short to the Rescue as Accompanying Duo

DEADND THE SCENES OF STAR U.S. SONGSTRESS LENA.

DEBUTES SENSATIONAL DEBUT AT THE LONDON CASING
HISTORY LAST (1682), LIES A STORY OF FEVERISH, LASTMINE THE REDRIGANISATION AND SURSEQUENT CO-OPERATION
RETWEEN LENA BERNELF, HER PIANIST, AND BRITISH SWINGLONG TED HEATH.

Throughout the previous week, Lens and planist Luther Henderson have been desperately searching for a bassist and drummer capable of accompanying her highly specialised type of swing presentation.

It says much for Lena's remient of the British dance music gradession that she ultimately found several candidates qualitated to fulfil her exacting requirements but previous commitments prevented them from appearing throughout her fortunities's engagement.

CO-OPERATION

At the last moment, however, help was furthcoming from Ted Seath who, in characteristically magazative spirit, offered the services of rhythm stalwarts, Charlie Short and Jack Parnell, in support Lather Henderson in s accompanying rôle.

hearts Ted's grand musicians went on the stage. At the end of the show, Lens Horne was lead in her praise of their per-lemance—a performance all the more nationarity when it is considered that they were called appeared in a scompany, with so little preparation. A star of such magnitude.

Their efforts undoubtedly

Their efforts undoubtedly beined to ensure the complete status of Lena's debut, when the compared a tepid, first-night missione by a combination of besity artistry and rhythm that

Earlier in the day, a musician was watching her rehearse. "I winder." he mused, "if the pensalita will like her?"

That evening, both the cognoscruti and the "pensants" not may "liked her"; they loved her. They disped. They cheered. They went crazy. And when the lovely and exquisitely gowned Lens made a breathless and sincere speach of gratitude, the Casino management almost described of getting the vast crowd to leave.

ARTISTRY

Lette Horne sells herself to an undience with what might be lemmed "controlled abandon." site has consummate command

ine has consummate command if singing and microphone technique enhanced by feminine entities as old as five.

From the first quiet notes of Cole Partier's suphisticated "Just One of Those Things." It was apparent that here was an artist of rare distinction. Opening with a difficult number like diss denoted supreme confidence: moreover. Leng eschewed the climatic fixthe-that is the standby of so many scape singers, ending on a subdued many singers, ending on a subdued rather than fortissing note.

More than forfissing note.

More the highest praise must be over to the superb ecompanienests or passed Luther Henduron, sided by Sea Parsell and Charlie Short.

Letter's "torch" numbers—"The Man I Lave" and "Stormy Weather" were the ones that really captured the house but "Deed I De. "Sometimes I'm Happy" and Phil Moore's manuring "Smoothie," all interpreted with a wealth of jazz feeling, from the modifience.

the unitence. The enthuniasis were further stimulars by the municianty performance (Please turn to page 5)

Barriteau **Band's Debut**

The long-awaited debut of the much-discussed Carl Barribean Grehestra took place last Sonday (9th) at the De Montfort Hall, Leicester—an enthusassic audience gave the band a big send-off, with Carl himself more terrific than ever with his showmanship, his personality his comedy, and his superbhandling of the Artie Shaw Cherinet Concerto."

Outstanding in the personnel of the new Barriteau outfit are drummer. Bonnie Verrail—aready ammuniced as one of the

we the new Barriteau outfit are frummer Bonnie Verrail—
arendy amnounced as one of the band's highlights—planist Art Greensiache, and ex-Tito Burns Sexuet hassist. Joe Muddell.
Wernings are glamorous Mae Casper and velvet-voiced Dave Kidd.

Standing out among the rest of the personnel are trumpeter nes—the band's latest re-lanny Deans and Ron Jones—the nand's latest re-Dadny Deans and Ron es (trumpets); Baiph r (trombone); Jack Fisher r sax); and Jimmy Ball

WOOLF PHILLIPS' PLANS FOR THE

SKYROCKETS

Great interest throughout Great interest throughout the profession has been aroused by the news, in last week's issue, that Woolf Phillips was taking over the leadership of the Skyrockets Dance Orchestra in succession to Paul Fenoulhet. The following letter from Woolf Phillips himself, dated November II, and addressed to the Editor of the Min.oby Maker, will, we know, interest all our readers:—

WITH your permission I should like to say a few words, through the MILLOY MAKER, with reference to my joining the Skyrockets organisa-

Maker. with reference to my joining the Skyroekets organisation.

First, I should like to say how honoured and gratified I am to have been asked by the Skyroekets to lead them, and sincerely hope that I shall live up to their expectations.

Secondly, I should like to put on record my deep appreciation for the ready assistance and help given by that brilliant musician, my good friend Paul Fenoulhet.

In answer to all readers and these in the profession who have written to congratulate me. I offer my heartfelt thanks; and with reference to their query as to whether I shall continue playing the trembone, my answer is most definitely "Yes." With the assistance of such able players as Don Macaffer, George Rowe and Arthur Verrey in the band, I shall endeavour, in fact, to make the trombones quite a feature.

With regard to musical policy, I intend gradually to modernise the orchestra, without in any way sacrificing the supertative manner in which they portray commercial music, and with all humility venture to suggest that the Shyroekets Grehestra will, in the space of a few months, stand in the forefront of all swing, dance and concert music in this country.

(Signed) WOOLF PHILLIPS.

(Signed) WOOLF PHILLIPS.



Glamorous song queen, Lena Horne, chats to England's No. 1 batones Ted Heath, in this special "M.M." photograph taken in Lena's drasting room on Monday evening. The current combination of Lena Horne an Ted Heath's Band on the same bill makes the London Gasino a max

SMASH OPENING FOR

OVER 400 enthusiastic fans and dance band personalities gave the new No. 1 Rhythm Club an auspicious start for its post-war activities on Sunday (9th), when the first meeting was held at its new headquarters—Mac's Rehearsal Rooms, 41, Great Windmill Street, W.

The official opening ceremony was performed by Ray Sonin, Editor of the MELOPY MAKER, after which Harry Gold and his Pieces of Eight launched the club on its way in great style by a programme of the good old good ones, featuring some inspired trombone playing by Geoff Love and some grand trumpet by Cyril Ellis.

President Rex Harris was next spot-lighted to give a record recital introducing famous guests who had appeared during the long and star-studded history of the No. 1 Rhythm Club, including Louis Armstrong, Coleman Hawkins, etc.

JAM ALL THE WAY

JAM ALL THE WAY

The excited audience was next treated to a magnificent display of most artistic and modern plano-playing by Luther Henderson. Lena Horne's planist, and from then onwards it was jam all the way to the music of Harry Gold, and the resident band—a first-class, specially-formed combination comprising Humphrey Lyttelton (cornet). Bobby Mickle-borough (trombone), Derek Neville (saxes and clarinet), Dill Jones piano). Ike Isaacs (guitar). Roy Hartley (drums), and Doddy Dodds (bass).

The meeting was outstanding both for the grand atmosphere it gener-

NICE FOR NUSSBAUM.—Just over a bad bout of gastric 'flu, well-known bassist Lou Nussbaum hopes to be completely fit again by Sunday (16th), which date will mark his engagement to Miss Lily Lewis, of Golders Green. Best of luck, Lou!

FOLLOWING his successful curves, it has not been long be nas fixed B

another West End management has fixed Nat Allen and his Orchestra.

On Monday, November 24, Nat opens with his band at Fischers Eestaurant, Bond Street, W., replacing Harold Geller, who has had a happy seven mouths' stay there.

Many bands put in for this attractive engagement, and Sat should do very well before a clienties which is noted for its interest in, and appreciation of, good dance music.

Harold Geller leaves Fischers on the very best of terms, and his replacement is part of the management's policy to engage a larger band for the winter season.

Nat will be leading an eleven-piece outfit which includes several stars of the business—such as Aubrey Frank on first tenor. Alan Eane playing drums and handling the works. Johnny Douglas on piano; Thody Wadmore on beas, Leo Calwert strampet's and Bill Lewington on first alan.

The girl singer will be Nat's new discovery, Joan Anderson, and Mathimself, apart from frunting the hand, will play occasional piano and accordion.

The engagement has been nego-

The engagement has been nego-tiated by the newly merged agency. Kinn-Elliott Direction.

South of France Craig is Fixed Up

DRUMMER-LEADER AL Crate

DRUMMER-LEADER AI Crass, who is playing at Nice, in the South of Prance, writes to tell us that he is now fully fixed with stars and artistes for the jobs which—as we recently announced in our columns—he had to fill.

Al says that not only can he not accommodate anybedy clar, but that he has received such a huge number of letters that he cannot possibly ruply to any more.

Giving many details of musical life out there, al also reminiscers about his days in the profession over here, which started in 1804, and of his many handleading activities, in London's West, End; also of his appearing with Benny Carier. Coleman Hawkins, the late Pats Waller, and many more.

MEN WANTED.—Edmundo Rose

MEN WANTED.—Edmundo Bos needs a drummer (good reader) and various rhythm instrument special-ists, guitar, etc. Ring Edmundo after 12 noon at Paddington 5406.



up at the opening of the No. 1 Rhythm Club—(I. to r.): Mark ; joint-secretaries Geoff Armstrong and Sinclair Traill; Vic Lewis; Ray Sonin; Luther Henderson; Harry Parry and Rex Harris.

CLUB" JUBILEE "JAZZ

ENTERPRISING B.B.C. "Jazz Club" producer Mark White will utilise this coming Saturday's three-quarters of an hour of air-time (15th) by a special programme reviewing the past twenty-five years of British jazz (Light, 6.15 p.m.), in keeping with the B.B.C. Jubilee Celebra-tions going on at the present

SWING CAVALCADE

Saturday's "Cavalcade of Swing" will take listeners from the early Jack Hylton days of 1922 right up to 1947, through eras which will stress the radio heyday of Fred Elizalde (1928), Spike Hughes (1930), Lew Stone (1933). George Scott-Wood and his Six Swingers (1934), Benny Carter's English Band (which played here With a Sinday concert at the Grown Weekship of the band plays the band plays Hudders around 1936), George Chisholm's Jive Five (1938), the first Radio day a charter than the band plays Hudders Rhythm Club series (bringing Sature Was Mannington 1981b), with a Waste Scripe Faints (21st), with a Vic Lewis-Jack Parnell Jazzmen again

(1944), and so on, right up to Jazz Club, 1947.

Celebrities taking part in this big show are Cgril Ellis (trumpet). Cliff Townshend (clarinet). Derek Neville (baritone). Geoff Love (trombone). Beach Derik Townsteine: Geoff Love (trombone).
Bobby McGhee (piano). Prank Deniz
iguitari. Duggie Lees (bass), and Sid
Hieger (drums). Special guest artists
on this occasion will be George
Chisholm (trombone) and Doreen
Henry (vocal). (vocals)

GERALDO HAS BEEN INDISPOSED

IIS many admirers will be sorry to know that Geraldo suffered a few days indisposition last week and was off the stand for a couple of important air dates. Sid Bright carried on with his usual degree of efficiency during the maestro's absence.

The actual airings which "Gerry" missed last week were "Dancing Through" on Thursday and "Tip-Top Tunes" on Saturday. We are glad to report that he is now completely well and in full control of the baton again



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	Dalla
W W	THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.



ow-Down on Lena

YOU'VE seen her in pic-tures; we saw her in person. She smiled a greeting as we walked into her cak-panelled suite No. 426 at the Piccadilly Hotel. We sat down. Pianist Luther Henderson booked up from his MSS., said "Huile," checked his gold watch, then went on translating French songs into the Tin Pan Alley idiom ready for the Paris debut.

Lena Horne arranged the folds of her emerald green décolleté, ant opposite. She fingered a nail file, and awaited the inevitable

questions.

From a brief interview.

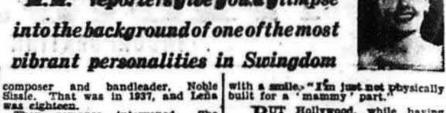
punctuated by Luther's frequent
time checks, we culled these

facts:

Lens was born in Brooklyn and started to sing soon after she learned to walk. Her mother encouraged both activities and later introduced her to influential friends at the famed Cotton Club.

As soon as she thought about a career. Lens wanted to sing professionally; but her first job was a tap-dancing speciality with coloured

"M.M." reporters give you.a glimpse into the background of one of the most





was eighteen.

Then romance intervened. She married Louis Jones, and laid of singing to raise Gall, new four, and Teddy, two.

The eventual outcome was suparation, and Lena is now married to composer-bandleader Lennie Hayton.

Three years passed. Then, in response to an urgent call, she joined Charlie Barnet. At that time reported as "the only ofay leader using a Negro recellst." Barnet had no truck with the colour bar, and Lena stayed with thim for about a year. She made several records with the band, among them "Good Far Nothing Joe," "You're My Thrill" and "Haunted Town."

Nothing Joe." You're My Thrill" and "Haunted Town."

BUT, both for Lena and Barnet, the going was sometimes tough. Prejudice was hard to break. When the hand went South, Lena discreetly dropped out. Even up Northin New England, "the Home of Democracy"—the locals would raise Hades at a coloured girl's appearance with a white band.

Charlie Barnet, the son of a railroad magnate, had three weapons to fight the colour bar—money, courage, and a bunch of boys whose only criterion was good music. That Lena could sing was all that mattered. If patrons were objectionable, then Barnet and his men would walk off the stand, Lena, though embarrassed by such loyalty, was nevertheless grateful. Heartening experiences like these caused her to pose the eternal question—need a colour bar exist?

She's done her best to break the barriers of bigotry ever since. At the risk of prejudicing her popularity, she's been outspoken on the racial question in the States, and one of her earlier sight-seeing visits here was to the Houses of Parliament "to see how real democracy ticks."

The theatre Isscinates her, and, both on and off stage, she displays the grace and poise of the accomplished artist. Despite her dramatic aspirations, she will not, however, accept unsuitable rôles. She scorns "mammy" portrayals, which depict the Negro as an inferior. "For too iong," she says, "we have been restricted to that field of entertainment popularly supposed to be the Negro's principal medium of expression—buck-and-wing dance routines, singing, playing jazz."

In Hollywood, this has developed into a hard-and-fast code, where Negroes are usually presented as entertainers or servants. Added Lena "Unissued here."

BUT Hollywood, while having the good same to present Lens Horne in a testeful fashlon, has not yet fouled the producers' colour-code. Thus, Lens is unlikely to appear in dignified dramatic roles, and only rarely is the "thot" in white people's company. Any suggestion of social equality would damn the film in the eyes of Bouthern exhibitors.

For that reason, Lens is not entirely satisfied with her screen sareer; she might obtain a dramatic outlet on the Broadway stage, but the singing.

outlet on the Broadway stage, but the sawait she is concentrating on singing.

Of Duke Ellington, her favourite, she says: "He's the greatest jazz influence in the last twenty years." The says with the Duke several times—"but we've just never gotten around to making records."

The omission is due to an exacting exudeville routine. She's in the theatre from 19.30 a.m. until modified, and often does six shows daily—Sundays included. When she rats, it's back-stage from a paper carron. Such activity keeps her slim, but, for good measure, she occasionally plays badminton.

When filming for M-G-M she has more leisure, and spends much of it in a five-roomed house by Hollywood Boulevard. She takes plano, ballet and dramatic lessons and, in preparation for her Paris debut, is strugging with French.

BUT, whatever her sphere of activity, music is her main-stay. She has worked with such top-ranking jaszmen as Teddy Wilson, 6dmond Hall, J. C. Heard and Benny Morton-to name only a few. Sharif Morton—to name only a few. She il fisten to music on radio and records, and if it's the Duke—or Dizzy—so much the better. Just before she left the States, Lena

Just before she left the States. Lena made some recordings with pianist Phil Moore's Orchestra. These are among ther favourites, and comprise Phil's own "Smoochie," Gershwin's "The Man I Love." and several Ellington originals. Whenever possible, she likes to infuse the "pops" with some "real jazz."

She is happier when singing in the swing idiom, but has to give the public what it pays to hear. This sometimes causes her gesthetic disastisfaction, but here, maybe, Lenawould apply that philosophical conviction she holds dear.

"It's a mistake," she says, "to hope too much for anything. When it doesn't pan out, the disappoint-

hope too much for anything. When it doesn't pan out, the disappoint-ment hurts that much more."

Rex Harris reviews last week's Radio

BITTER COMPLAINTS from a mem-ber of the Morecambe Theatre Club, where I was lecturing with Ralph Hill. credited to Billy Mayer!, caused great effence to Swedish visitors here, as it was a swung version of their anthem "Varmland." Not having heard the "Virmiland." Not having heard the programme myself. I was unable to speak with any authority, but I state it was tantamount to a Swednish hand swinzing "Land of Hope and Glery."—Not. J. Home, \$15 a.m.

JOE LOSS in my bath after a six-hour train tourney . didn't take ad-vantage of my Biro and write under water but remember limelous trom-some in "Amapola". Don Rivers' operatio "Santa Lucia" nice parcel of solos in "Blues Upstairs and Downstairs". and "really break it up to-night" truminone coda . and Joe for more solo Batey, thanks. —Noc. 4. Light, 5.30 p.m.

CEORGE SHEARING in "Plano Playtime," and hung on every be-buspish note since I shan't have the opportunity after the end of this month. any truth in the rumour that America is cancelling our debt in exchange for him? Good luck, George. —Nov. 6. Light, II a.m.

BAIPH WHISON, who brought a bright light into a force afternoon smanne trumpets in "If you were the O.G.I.W". simple honest ex-position of the melodies from trumpet man, and whole band on its toes, specially in "You Were Meant For Me" one of the "M.W.Y.W." dates I'm glad I didn't miss.—Nov. 6.

BILLY COTTON combining some nicely balanced announcing with a most attractive voice. . half an hour of something for everybody . . for the cids. "American Patrol." with the drummer playing a prominent ple. "My Own Darby and Joan" for mum and dad, with Alan Breeze stying them the right amount of sentiment. for them, too, his music-hall cockney "Pushed Her On 35 Barrer . . . engaging pertness from Edna Kaye in "Chi Baba" haed it .- Nov. 6. Light, 5.45 p.m.

bright little bunch didn't seem up to their standard . . best for me in their respective spheres were Dave Pullerton's "What Can You Say In A Love Song?" and he said it . . . and clarinet/rhythm section punch far last number. "Slipped Disc."—Nov. 7, Light, 11.15 a.m.

PAUL ABAM, and the snappiest, cleanest, tightest half-hour of the week. . concerted efforts of the toys made it sound as if they really wanted South America to take it away . . particular praise to pianist and arranger in/of "Softly As In A Morning Sunrise". . how does Bette Roberts always manage to give the impression that she's singing for you personally? "Things I Do ror Love" was a honey.—Nov. 7, Light, 5.45 p.m.

was a honey.—Nov. 7, Light, 5.45 p.m.

JACK SIMPSON AND MIS SEXTET
in a programme of old and new
British songs . . from "Cockles and
Mussels" to "Sockin' the Minor" .
so refreshing to hear Jack's xylophone in this electric age of vibes; his
solo "On Another Track" grand example of race music (not Race Music)
. honours to violinist Lee McGuppy
for exceptional work throughout
—Nov. 2, Light, 10.45 a.m.

JAZZ CLUB, and must say I've heard Woolf Phillips play better trombone, and he would, I think, be trombone, and he would, I think, be the first to agree with me... otherwise: thanks for jazz in "At The Jazz B.B.". for lyrical beauty of guest Freddie Gardner's alto solos "I'm In The Mood FL." and "Softiv As In M.S.". for the less obvious quotations in Billy Munn's plano solo. for fun in guest Vic Lewis's "Ugly Chile". for teamwork between Harry Parry and Carl Barriteau in their antypanty duets. Bur. for heaven's sake, Carl, why draw attention to Freddie's instrumental "sour one" by labouring the point with Harry at the mike afterwards? incidentally, a bouquet to the Gardner for quick thinking, receivery and triumphal finale.—Nov. 8, Light. 6.15 p.m.

VIC LEWIS and was told to listen for trumpeter Vernon Thompson in "Danger Ahead," but was not

Light, 5.45 p.m.

BILLY TERNENT and was corry for a run of bad luck at first sig. tune given as "Sweet And Lovely" instead of "She's My Lovely" instead of "She's My Lovely" instead of "She's My Lovely" (corrected later, though) and one of those thresome technical hitches which clouded over "Blue Skies" for three minutes . . nostakic trumpet waing away in correct 1923 style in "Marchita" a quiet, uneventful twenty-five minutes—or should I say twenty-two?—Nov. 10, Light, 10.35 p.m.

GWEN WALVERS, who put real life into that early morning light music, which is too often a dirge . . thanks—Nov. 11, Home, 6.15 g.m.

SOLO SPOT OF THE WEEK: Ike

SOLO SPOT OF THE WEEK: Ike Isaacs for relaxed, effortless musician-ship on guitar in Jazz Club.

More

The lyrics are good enough. But the tune to which they have

"Psychological" Swing COUNT BASIE AND HIS ORGHESTRA "Meet Me At Ne Special Piece (Terker, Pyle, Robinson, arr. Weismantel) (V by Anne Baker) (Am. Victor D7-VB-653). "One O'Clock Boogie (Count Basie, Milt Ebbins, arr. Jimmy Mundy) (Am. Victor D7-VB652).

Edgar Jackson's Record Reviews

hold up the mirror to life none the less truly because of their outward facetiousness, and of which we have had quite a spate of records during the last couple.

She may have sung better than the does in "What is This Thing." in which she seems a little strained.

But she is grand in "Don't (652).

(H.M.V. 59503—Ja 14;d.)

Basie (pno.). with Elman Rutherford, Ronald Washington, Paul Donsaives. George Tate (reeds): Ed. Lewis. Emmett Berry. Eugene E. Young, Jurn., Marry E. Edison (tpts.); William Johnson, Theo. M. Donnefly, George Matthews, Eli Robinson (tmbs.) Prod W. Green (gtr.): Walter S. Page (bass); Joe D. Jones (drs.). Recorded March 13, 1947

Lewis, Emmett Berry, Eugene E. Voung, Jun., Harry E. Edison (tpts.); William Johnson, Theo. M. Donnetly, George Matthews, Eli Robinson (tmbs.) Fred W. Green (gtr.); Walter S. Page (bass); Joe D. Jones (drs.). Recorded March 13. 1947

YES, this is another of those I "psychological" songs which I mentioned last week when reviewing Louis Jordan's "Ain't That Just Like A Woman."

The lyrics are good enough. But the tune to which they have building the setting to the purpose of the sides have what it takes to give a suitable setting to the public of months.

But I recommend it also be cause, while one could not exactly call Mr. "Stardust" Carmichael in a resurrected Caruso, at least he has a style that gets nearer to being good swing than do many a vowedly swing vocalists.

That Just Like A Woman."

The lyrics are good enough.

But I recommend it also be cause, while one could not exactly a resurrected Caruso, at least he has a style that gets nearer to being good swing than do many a vowedly swing vocalists.

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That remark goes, too, for his if the cause of the cause, while one could not exactly a resurrected Caruso, at least he has a style that gets nearer to be least the cause, while one could not exactly a resurrected Caruso, at least he has a style that gets nearer to be least a resurrected Caruso, at least he has a style that gets nearer to be least a resurrected Caruso, at least he has a style that gets nearer to be least a resurrected Caruso, at least he has a style that gets nearer to be least a resurrected Caruso, at least he has of months.

ebullient Hoagy.

The lyrics are good enough. But the tune to which they have been set is just an unoriginal imitation of "Why Don't You Do Right?" recorded by Benny Goodman with vocalist Peggy Lee on Parlophone R2864, issued over four years ago, and time has done nothing to improve this rather trite strain.

Nor does the performance go any way to redeem the situation. Anne Baker, singing in the coy manner which has become the accepted style of American vaudeville, speaks all too truly when she talks about getting "no particular place at no particular time," and as for the band ... well, it might be any old outfit.

And "One O'Clock Boogle" is little, if any, better.

The piece is just a rehash of "One O'Clock Jump," with the boogle-woogle content suggested in its title conspicuous mainly (more for better than for worse) by its absence.

Harry Edison on trumpet and somebody on trombone produce quite good solos. But they cannot save the side from being on the whole a very mediocre attempt to make a silken purse out of a sow's ear, so far as the composition, with its corny figures, goes. I suggest you forget it and turn your attention to— ELLA FIVIGERALD

senGuilty (Kahn, Akst. Williams)
(Am. Decca WIF786).

senday Kind of Love (Belle,
Leonard. Rhodes, Prima) (Am.
Decca WIFF818).

(Brunonick 03505 & 10[d.)

IS788.—Acc. by Eddie Hoywood and
his Orchustra: Yoywood (pno.); James
Powell (alto); Leonard Graham (tpt.);
fil King (tmb.); William Taylor, Jun.
(bass); William Purnell (drums).
Recurded January 24, 1947.

IS818.—Acc. by The Andy Love Vocal
Suintsite: Setty Brewer, Johnny
Smedherg, Goorge Bookmer, Chunk
Goldstein, Andy Love; and Bob Haggart and his Orchestra: Haggart
(bass); Ermie Groores (bar.); Chris
Griffin, Andy Fervetti, Bob Pect
(tpts.); Will Bradley, Jack Satherfield
Fred Ghoms (tmbs.); Standey Prooman
(pmo.); Dan Perri (g'tar); Morsy Feld
drams) Recorded March 19, 1947.

GUILTY" is an old hit re-

and as a result here, too.

Ella is not helped by Eddie Heywood's rather flow'ry, drawing-roomy piano, and the ooh-ooh-oohing by the Andy Love Quintette does nothing to enhance the charm of "Sunday Kind."

But Ella sings delightfully. She tempers unaffected simplicity with some perhaps not very original, but nevertheless tasteful and effective, twists, and adds to an immaculate polish a sincerity

an immaculate polish a sincerity that gives the "Sunday" side a character of its own.

character of its own.

Maybe neither side is as good as Ella's more recent "Lady Be Good" on American Decca 23956—what about releasing it. Harry Sarton?—but both are good enough examples of the girl who shares with Sarah Vaughn the distinction of being, in my opinion, the best swing singer of the moment. the moment. Then, too, one must not for-

BILLIE HOLIDAY

*****Don't Explain (Holiday, Art
Herzog, Jur.) (Am. Decca
W73006) W730001 W730001 (Cole Porter) (Am. Decca W73009). (Brunswick 03736 4s. 10|d.)

(trmbs.); Buddy Cole (pno.); Perry Botkin (g'tar); Artle Shapiro (bass); John Cyr (drums). Recorded November 7, 1946

MENTION this side partly because it is yet another of those psychological efforts which

Samuel Senskin (pno.); Lloyd " Tiny " Grimes (g'Lar); "Specs" Powell (drums). Recorded August 14, 1945. BILLE is without doubt still a great stylist.

But she is grand in "Don't Explain." Her tone, intonation, twisting of the phrases, and, above all, her sincerity stand out like oases in the desert of cute kids and sentimental swoonsters who make up the sum total of contemporary girl vocalistes both here and in America.

The accompaniments, however, are not so good.

The accompaniments, however, are not so good.

Billie's style shrieks for a small, intimate group of real jazz players. But all she gets here is a big "commercial" orchestra, overpowered in "Explain" by a platoon of oily strings, and in "Love" made none the better by a swing trumpet whose intonation is to say the least doubtful.

is, to say the least, doubtful.

Best thing about the accompaniments is the saxophone section. It is well led, and its tone unassailable.

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cotalkin' is A Woman (Sigman,
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Julian Mallock (bar.); Rushin Zarehy,
Milton Bloom, Louis Ruggiere (tpts.);
Simon Zentner (tmb.); Stanley
Wrightsman (pno.); Alton Mondrickson (g'tar); Art Shapiro (bass); Nick
Fatool (drums). Vocal Quartet: Jud
Conian, Diane Pendleton, Charlle
Parlate, Gloria Woed, Recorded
August 19, 1946.

4321.—Acc. by Lou Bring and his
Orchestra: Arthur "Skeets" Horfurt,
Jack Mayhew (altos); Dick Eckles,
Morty Priedman (tenora); Bob Guy,
Van Resey, Bruce Hudson (Ints.);
Si. Zentner, Ed. (Kusby) Kuczborski
(tmhs.); Buddy Cole (pno.); Perry
Butkin (g'tar); Artle Shapiro (bass);
John Cyr (drums). Recorded November 7, 1946





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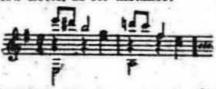
rom Rhapsody to

THIS time I deal in direct contrasts and use as examples the playing of Tony Mattoin, who records with his quartet on the Majestic label, and Chuck Wayne, who has played with Gillespie, Herman, Bill

Harris, etc.

You have already had one sample of Chuck Wayne's playing what is written for finger-style guitar, because it enables the treble and basy to be played the label appeared as Charles Jagelka—his legal name.

However, to resume, Tony Mattola was spoken of very highly by the American must-cians when they were here during the war. According to the bors who knew him and had some contact with him, he is also very fond of playing straight compositions for guitar. For instance, he uses the piectrum and fingers—a very useful way of Tarrega called "Adelita."





who used to play for Charite Barnet. Do you remember "Wandering Blues," where he plays some lovely contrary n, using the finger and plectrum?

The contrast between Tony Mattols and Chuck Wayne is, I think, very marked and therefore worth comparing. The former is meticulous, clean and meiodic—I would say almost commercially melodic and yet attractive, with his plaintive delicacy of tone and expression.

Chuck Wayne, on the other hand, is more wild, "goes" for what he feels all the time, is more spontaneous, rougher in tone, and definitely a rebop man, and certainly produces the electric and exciting atmosphere

and certainly produces the electric and exciting atmosphere required for rehop.

The example which I take to show of Tony Matter's playing is from his record of "Guilty." This revival he plays at a slow and easy tempe. It sounds utterly simple, with the melody outstanding, but really it looks far from simple on paper. What makes it sound simple, I suppose, is the tastefulness, beautiful expression and sweetness with which it is played.

The first eight bars commence simply, with the melody; but notice how a singing effect can be obtained in the seventh bar by striking the first note (F), slurring down to C, and slurring up again to F with the same finger. The note that is then picked is the Db. The Db then becomes the grace note which is slurred up to the A on the third string.

SWATTLE REBUR

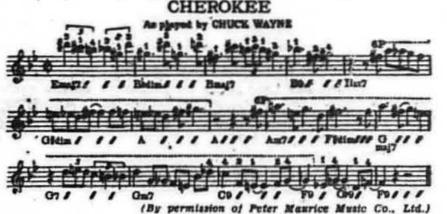
In the eighth bar he obtains a slightly rebop effect by using a link of descending semitones on seventh chords. The second embellishments especially attrac-tive in the fourth bar of that

In this way, the melody is strongly earried but without fear of monotony. Very gradually the solo elaborates as the chorus continues, and in the twenty-first and twenty-second

twenty-first and twenty-second bars becomes quite first. Although there is an abundance of notes, each bar is played in one position, and therefore the notes fall under the fingers. This playing is not as showy as Les Paul's nor as the Oscar Moore jazz "school." Nor is it as rhapsodic as some, though definitely a lesson in restraint and simplicity for the guitarist who is trying to dive off the first board, as it were, and wants to find it easy to rise to the surface. Many who try this style be-

MELANCHOLY BARY As played by CHUCK WAYNE Es BOOCHEE ES Bloc 'CO+

(By permission of Francis, Day and Hunter, Ltd.)



relief.

Now let me deal with Chuck Wayne. First I would like you to try the sixteen bars of "Cherokee." which I think are quite remarkable and outstanding in construction. The ear almost extends for another fraction of an inch when this phrase commences; it stands out (the phrase, not the earl) so much above his previous efforts in the same chorus. Especially in contrast to many attempts at "Cherokee" by other musicians which hardly come off, is this extemporisation even more n.eritorious.

its construction, even if extempore, is methodical, and, at
this fast tempo, it proves that
Chuck thinks ahead—and fast.
Here is something to note with
special interest: A good solo does
not consist of spasmodic jerks or
disjointed phrases, but of a whole
well-constructed sequence of
notes.

Examine how this solo com-mences eagerly and excitingly on high Eb and descends two octaves on reaching the fifteenth and sixteenth bars. The notes are not very extraneous, and yet, because of the phrasing and harmonic progression, the effect is a rebop

come so deeply involved that it I feel you should also have an is only by their last gasp of breath that they grope their way back to the melody again, much to their own and everyone else's relief.

Now let me deal with Chuck Wayne. First I would like you to try the sixteen bars of Marsala Sextet? (Queer company, Marsala and Gillespie, I must may!)

MINOR MODE

Wayne follows Gillespie, and almost repeats the phrase on which the trumpet ends. This solo is not as wild as "Cherokee," but then, the tempo is slower and more in the minor mode. Although quite modern in structure and of definite character, it does not capture the rebop touch like the Gillespie chorus. Not that it is any the worse for it.

It only goes to show you that even the keenest "rehopeurs" (forgive the Frenchified description), other than the group of originators, have not yet been impregnated fully enough to exclude all other jazz phrasing.

Personally, I do not mind, and think that we must be sufficiently broad-minded to accept it as the newest and most progressive trend in present-day jazz, but not the be-all and end-all.

In my next article you will hear about Arv Garrison in his playing of "Tonsilectomy" and "These Foolish Things."

(By permission of Francis, Day and Hunter, Ltd.)

L'UN and games are over, and the
Alley settles down to the more
serious side of biz. . Sheet sales
bok a nosedive mainly thru jobbers
"aving their usual end-of-month
boldoff, but "pubs" are not worried,
and a return to normal is expected
current seven days. . . My Tune-ofthe-Week "Apple Blossom Wedding"
sourted to cop sixth place in the
frame. Eddie Standring and Frank
Patten have done wonders on Jimmy
Kennedy's smash ballad, spotting it
on all the peak soots.

Surprising they've stiff got the
merry, considering how they ran
iomselves to a standstill looking
feer the star guests in their box at
the Ball, and making sare they had
a good time—which they did.

The week's sensation down the
Street was the £500 advance cheque
had to Billy Reid by Reg Connelly for
"Tree in the Meadow," an all-time
hidd for a British song. Reg beat all
other firms to this sure-fire gem.

. Caught Vera Lynn's hubby, Harry
Lews, "forgring" it back to his
Regent's Park flat last Thursday
night, complete with clarinet-case.
He couldn't "make" a Gower Street
encagement, barely a mile away.
New rendezvous of the stars is "The

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by SAMMY QUAYER

SAMMY QUAVER'S " APPLE BLOSSOM WEDDING " Jimmy Kennedy and Nat Simon Published by: Published by: Campbell Connelly Contact Jockess: Standring and Frank Patten

Neptune" fish parlour, corner Romilly Street and Frith Street, a stone's throw from the Casino. . . A reader writes: "Rex Harris knows what he's talking about. Savvy, Sammy?" Sure. Brother, that's why he's in the "M.M." . . Ran into five star singers at a publisher's office the other afternoon, all without encagements last week.

"South America, Take It Away" is already being whistled by the errand hoys—a sure sign! . . It's now a match between Stapleton and Plevdell for the "Miller" sound. . Margaret Truman, daughter of American Prez., just signed for her first professional singing engagement—December 15, in her home town, Kansas City.

This week's fairy story: Once upon

ressional ainging engagement—December 15, in her home town, Kansas City.

This week's fairy story: Once upon a time a bandleader refused to play the No. ? tune on "Band Parade"!

My apologies to Billy Ternent and Lou Preager, who are volunteer for the Tin Pan Ailey Ball, but couldn't make the date through prior commitments, and to those massiros who "reported" me. Remember I saild Joe Loss was the only name band who came forward? . One-night-stand operators are taking liberties with bandleaders. Managers should read their contracts to ascertain admission charge; and advance publicity before signing.

Eddie Standring introduced me to Matthews. Mortensen and Co. Iast

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ended November 6, 1947, has been compiled from lists supplied by the members of the Wholesale Music Dis-tributors' Association in London and the provinces:—

1. NOW IS THE HOUR (Is.) Keith Prouse 2. COME BACK TO SORBENTO 3. PLL MAKE UP FOR EVERY.
THING (1s.) P. Maurice
4. THERE'S DANGER AHEAD (1s.)
Yale

5. LITTLE OLD MILL .. (1s.) Dashc. APPLE-BLOSSOM WEDDING (1s.) Campbell Connelly

7. MY FIRST LOVE MY LAST LOVE (is.) Dash 8. CHI BABA (is.) Sun 9. GUILTY (1s.) Francis, Day 19. I BELIEVE .. (la.) Edwin Morris

Saturday morning, but the confident Blackpool boys couldn't stop me "collecting" from the C. and C. stalwart.

Wonder if the Fleet Street scribes will again set the opportunity of morning the next M.P.C.P.A. Ball?

My guess for a new smash hit is "And Mimi.". Billie Campbell a is "And Mimi."... Billie Campbell a hit with Big Bill Campbell's log-cabin

is "And Mimi.". Billie Campbell a hit with Big Bill Campbell's log-cabin crew.

All the contact jockeys, excepting, of course, K.P.'s aces, are fighting a heartbreak battle trying to shift." Now is The Hour "from the No. 1 slot... Bionde canary Jean Barry joined the Stardusters at Seaburn Hall, Sunderland, Monday last... British songwriters will have a bigger home market for their ditties if present percentage of best sellers continues... I know of one large out, combine who are contamplating a nibble with a few of our ace tunesmiths for the first time in years.

Frank Chackafield's "Sweetheart Avenue" may turn out to be a sleeper... The Yank kids have "gone" for Al Jolson in a big way, and now our bothbysoxers have taken a liking to the Two Rascals' new-old brand of singapation... Up-and-coming songwriter Larry Miller has the right idea. He "lives" down the Alley. Take note, you budding "Porters" and "Berlina"!... I'm telling you that Loss and Rabin are the big two in demand for Town weddings... Vic Lewis really went "commercial" last Monday evening. Attention, all croonettes! Take a trip to Compton Street and get a load of that Lena Horne gal. She's out of this or any other world!

After Al (Peter Maurice) Leslie's magnificent "indoor" job at the Lvecum on the 30th, the M.P.C.P.A. have officially promoted him for the "outside" commissionaire's tob at next year's Tin Pan Alley Ball!

Tin Pan Alley Oscans to the Pive Smith Brothers for a super-duper job on "Bow Bells"... To Ribton and Richards for a great shot on "Dear Old Donegal" in "Music Hall."

To Davy Kaye for a fine performance on "Guisepni's Band" in "V.B.B."

CALL SHEET (Week commencing November 17)

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Pier Bailroom. Redcar.
Billy COTTON and Band.
Granada, Woolwich.
Nat GONELLA and New Georgians.
Palace. Camberwell.
Henry HALL and Band.
Hippodrome. Ipswich.
Tod HEATH and Band
Casino, London.

Casine, London.

Lens HORNE.
Casino, London.
Felix MENDELSSOHN and Hawaiian Serenaders.
Palace, East Ham.
Syd MILLWARD and Nitwits.

Empire, Groydon.

Borrah MinnevitCh'S Marmonica,
Rassals.
Empire, Wood Green.

Harry ROY and Band.
Hippodrome, Brighton.

STARDUSTERS.
Scaburn Hall, Sunderland.

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B.B.C. Birthday

IT has become an accepted British tradition that there are certain occasions in a man's life when one speaks nothing but good of him—his birthdays and his death. Our job to-day is to celebrate a birthday and, lest we be arraigned before a Committee of un-British Activities, we bow to tradition and send the B.B.C. our felicitations on its 25th birthday.

Next week-when the celebrations are over-we shall revert to our usual critical rôle and record the B.B.C.'s faults; this week, we speak nothing but good.

Strangely enough, we can find plenty of good to speak about. In its 25 years the B.B.C. has exercised a profound influence on the entertainment life of this country, and during the war, its service to the nation cannot be too highly praised.

In the realms of dance music, let us give credit where credit is due and say that the B.B.C. played a vital part in bringing dance bards to the forefront of popular entertainment in the halcyon days of the late 'twenties and early 'thirties. Perhaps the dance music copybook has been blotted since then-but we have agreed not to criticise until next week!

It was on February 27, 1923, that the first dance music programme was ever broadcast by the B.B.C. It consisted of a half-hour transmission by Marius B. Winter and his Orchestra relayed over an ordinary telephone mouthplece to a small but discerning audience.

But the biggest impetus to British dance music was the broadcast of October-3, 1923—the first relay of late evening dance music from the Savoy Hotel.

What memories the mere mention of this occasion evokes! Our older readers must all have thrilled to the sound of the Savoy Orpheans and the Savoy Havana Bands coming to them over their crystal-sets, setting a standard in dance music that was not equalled for many years. Do you remember, too, the added attraction of the "famous American duettists" Layton and Johnstone? What excitement their broadcasts caused!

Three years later, we come to another milestone in British broadcasting history—the first broadcast by the London Radio Dance Band, directed by the late Sidney Firman, on February 16, 1926.

This was the start of the "resident band" policy which became even more important when Jack Payne and the B.B.C. Dance Orchestra gave their first broadcast on March 12, 1928.

Jack Payne remained for four years, and it was on March 15, 1932, that Henry Hall went into the B.B.C. to start an association that continued until September 25, 1937.

Can we ever forget, too, those magnificent broadcasts by Ambrose and Lew Stone in the 'thirties? That was when the B.B.C. acknowledged the power of dance music, and encouraged it.

These are some of the milestones in the dance music history of the B.B.C. Silver Jubilee. In its time, the B.B.C. has helped to put dance music on the map. It was not until war came that it yielded to the plaints of the fans and introduced jazz as opposed to commercial dance music, and Radio Rhythm Club was a big step forward in the B.B.C.'s new appreciation of popular music.

Many bands owe their success almost entirely to the B.B.C.; several of our bands might owe their success to the B.B.C. if they had more of the broadcasts that they deserved.

But that sounds like criticism, and it is a birthday, so we will be charitable and say no more except to congratulate the B.B.C. on its Silver Jubilee and wish more power to its microphone in the

FELDMAN'S TOP TUNES

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VE MUST BEAT

SHOW-DOWN will come before long. throughout the world-particularly those providing dance music—will be forced to fight broadcasting and recording interests. The issue will be whether musicians are to con-trol the recorded music they make or leave control to those with the money-bags. Musicians must beat the record-or go out of business!

The battle is already on in the U.S.A. The profession there is fighting for its very survival. And we must appreciate this fact if we are to see the full significance of the threatened recording

Records and radio have ceased to be—as-they should be—merely supplementary to the experience of hearing the live band or artist. Powerful financial interests have found that music can be divorced from its creators—that, used for public entertainment, it can keep the cash-register ringing—and make the bank balance bigger, while the artist sinks into insignificance as only a cog in the Great Music Machine. Where will it stop? will it stop?

will it stop?

To see the progress made towards extermination of musicians, even in Britain, look at the empty orchestra pits in theatres, notice the substitution of records for bands at skating rinks, dance-halls and clubs, and tot up the time taken by records on radio. Even the smallest gig bands are being ousted by recordamplifiers hired at prices to compete even with Billy Plonkit.

Our position is bad; but by comparison the profession in America is in a desperate situation—a situation not realised here by musicians or public, who are interested only when world-famous bands strike to preserve their profession's existence.

EONARD FEATHER told last week that in the land of free enterprise nine-tenths of the thousand radio stations used gramophone records most of the time! To make free use of music created by others may be enterprise. It could be called theft. The thousand radio stations employ only 2,500 musicians on regular salaries: and a few sensaploy only 2,500 musicians on regular salaries; and a few sensational and expensive radio programmes do not compensate for the enormous use of cheap material by commercial radio—which anyone with two wits to rub together would expect. The facts are worth remembering next time there is a campaign to foist commercial radio on Britain.

What Feather did not mention was the juke-box industry. Juke

What Feather did not mention was the juke-box industry. Juke boxes, and similar coin-operated devices, half a million of them, operate in restaurants, dance halls, hotels, cafés—everywhere—playing records for the entertainment of patrons. What is important is that they are installed where bands used to work. Under pressure from interests behind the juke boxes, many licensed premises were allowed to instal them, but were forbidden to employ bands. And the United States Government imposes an entertainment tax on restaurants and hotels that present live and hotels that present live bands, but permits mechanical music tax-free!

and hotels that present live bands, but permits mechanical music tax-free!

Think of it! Even in 1945 there was one juke box for every 500 people in the U.S.A. Two juke boxes for every one musician. In the same year 4.640-million nickels were thrust into the instruments. For music the people paid 232 million dollars in one year to those who run the juke-box industry. Financiers who contribute nothing to music get all those dollars—while musicians go on to the bread line.

The juke-box trade has everything covered. The Mayor of Cleveland has been quoted as saying that some instruments have a blank record so that customers unable to tolerate continuous sound can spend a nickel on having the blank "played." The machines will even make

Multicians departiculary dance THE RECOR

by HARDIE RATCLIFFE

money by selling three minutes of silence!

MERICAN bands and orchestras, organised in the American Federation of Musicians, took action. Unable to obtain agreement with the jukebox, recording and radio interests to restrict the use of records so that musicians could work again, they embarked upon a recording strike. And what a strike! For two years (1942-43) all the internationally famous recording stars stayed solidly out of the studios. Nobody ratted—and the lesserknown bands took no advantage to move in while they could. It was a bitter struggle. The American newspapers were almost all against the Federation—because they owned a high proportion of the radio stations that were being deprived of records! So the Press conducted an unprecedented campaign of vilification and abuse, equal to anything Goebbels could have done, and created the legend that the Federation's president, James Petrillo, was a dictator imposing his will on the public and 200,000 musicians—a legend shattered by the official journal of the Federation.

What resulted? American

Federation.

What resulted? American musicians failed to get quite what they wanted. But they did induce all recording companies to pay a royalty to their Federation, on every record sold, to compensate for the unemployment caused by use of recorded music for public entertainment. And the resulting funds were allocated to projects providing work for musicians and music for the community Federation.

This was too good to last; and This was too good to last; and intelligent observers — including recording companies on both aides of the Atlantic—could see, and prepare for, another storm. Following the Lea Act, directed particularly against the American musicians federation, came further repressive anti-union legislation—the Taft-Hartley Act—that prevented a continuance of the royalty the recording companies had agreed to pay. What has happened to American musicians should be borne in mind when we are advised by people who should know better to take no interest in politics.

So, kicked back viciously by their Government to where they started. American musicians must

started. American musicians must strike again! Who has put the

present. Pirst, the agreement of recording companies with our Union. Secondly, the economic position, which is retarding development of the juke-box racket. But we are in danger of going the American way.

Musicians in all countries are lavishing their skill on recording and radio with suicidal generosity. They risk creating the position when, in a contracted profession, one or two thousand instrumentalists could provide all the music to meet the world's needs—for there is a generation arising to which music means only what issues from the loudspeaker. Unless the musician everywhere learns, as the American has, that there is no percentage in creating cheap competition for himself, he might as well jump on his fiddle and try driving a bus.

You now have the background against which all issues in the American recording strike should be judged. One issue that may face British bandleaders and musicians is whether they should take advantage of the opportunity to place their records on the American market. A British daily newspaper has already stated that American record companies were talking of making recordings in Britain and "boot-

stated that American record com-panies were talking of making recordings in Britain and "boot-iegging" them into the U.S. market. Recording companies could not be blamed for taking advantage of any opportunity; but musicians, who get only a third of the American fee for a record session, may feel they record session, may feel they would prefer to get their records into the States on merit rather than in the absence of any competition.

than in the absence of any competition.

Of far, no decisions have been made here. But some things that will have to be taken into account are clear. Musicians of the U.S.A. are the first to defend the profession throughout the world against the threat of virtual extinction—a threat from which we are at present shielded. Recording bands over there will be fighting against the most vicious class legislation and the continued piracy and plunder of their skill—fighting to raise fellow instrumentalists out of the gutter. During the last strike, British bands ceased recording too, until guarantees were given that records would not be marketed in America. What will they do this time?

If British recordings are sold in the U.S.A. during the strikers back to the studios—and narrow the market for Britain again almost immediately. But the damage may have been done. The American musician may be in subjection for ever. The recording fee here is thirty silver florins!

Any records sent across the Atlantic during the coming

WHAT has this to do with us?
Make no mistake—the same situation can arise in Britain. Only two things prevent it at

Hutchinson and Co., Ltd., 7s. 6d.

Holden and Student alike an buy Iain Lang's mature reflections on fazz history, secure in the

to him since 1920.

In the original essay, it was Lang's successful attempt to relate jazz to its social background which earned him the admiration of a public which extended far beyond these shores. In "Jazz in Perspective" he again examines the music in the light of the people who created it, and the environment in which it was fostered. His chapters on "Blues." "Chicago." "The Playing Fool" and "Harlem" make highly entertaining reading: his boogie-woogie piece, though short, is meaty and effective. M. J.

DOUBLE CUP



Born in MacKay, Australia, on July 22, 1920, Hamish Menzies (pronounced Men-gles) came to Britain at the age of two. At three, he commenced studies at the piano, and continued until piano, and continued until he was sixteen. A year later, after an offer to join Teddy Joyce on his South African tour, he decided to get a job on one of the boats sailing between this country and the U.S. He worked on the Anchor Line for two years. After this, he went to Knocke, Belgium, and worked in cabaret at the Casino until war broke out. He joined the Army, and served for six war broke out. He joined the
Army, and served for six
years, reaching the rank of
captain. A spell at the
Crehid Room followed his
demob., and after numerous
appearances in cabaret and
before the fans at Ted
Heath's Palladium Swing Sessions, he was featured at sions, he was featured at Churchills Club. He left active band work when heavy film duties proved too much. and he has just completed his third film. He continues his cabaret work until he sails for New York on November 17 to star in the Broadway

roadway production of Ever Since Paradise." Favourite Musicians: Nat "King" Cole, Fats Waller Favourite Bands: King Cole Trio, Boyd Raeburn.
Favourite Records: "I'm in the Mood for Love," by King
Cole Trio; "I Repent," by Fats Waller.
Favourite Composers: J. S. Bach and Chopin.

Favourite Arrangers: Norman Stenfalt and Alan Bristow. Favourite Food: Chateau Briand au Champignons. Hobby: Water-colour painting. Ambition: To be an engine driver.

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GRAPPELLY-REINHARDT FRENCH HOT CLUB LINK-UP

LOR THE FIRST TIME IN EIGHT YEARS DIANGO REINHARDT AND STEPHANE GRAPPELLY ARE TO PLAY TOGETHER IN THE HOT CLUB DE PARIS'S ORIGINAL QUINTET. THE QUINTET COMPRISES THREE GUITARS, INCLUDING REINHARDT SOLO, BASS, AND A VIOLIN.

BANS, AND A VIOLIN.

Charles Delaunay fixed up the concert during a recent visit to Paris by Grappelly. The concert, which will be given on November 16, will include many prewar favourites which the quintet used to play, such as "Dinah," "Swing "39," and "Minor Swing." The second half of the programme will include a series of new compositions by Reinhardt (writes Henry Kahn, our Paris correspondent).

The Hot Club has organised two other concerts. The second will feature Aimé Barelli. This concert will be filled with jazz classics, including "The St. Louis Blues" and "Some of These Days." The final concert will be for amateur bands. This is generally a great occasion for bandleaders looking out for new talent.

looking out for new talent.

UNEMPLOYMENT

UNEMPLOYMENT

The band position in Paris has become desperate during the past few weeks, and 70 per cent of France's musicians are unemployed. This is due to extra taxes on night clubs, as a result of which proprietors are engaging small, second-class combinations in order to economise.

In order to help French musicians live, the Hot Club has organised a series of provincial concerts, but these help no more than a handful of France's instrumentalists.

The Hot Club itself is also going through a serious crisis. Personal differences have arisen between the secretary, Charles Delaunay, and the club's president, Hugues Panassie. At a dramatic meeting the two parted company.

Delaunay remains director of the

a dramatic meeting the two parted company.

Delaunav remains director of the Hot Club, de Paris, and has started his own Federation of Hot Clubs de France; Panassié remains president of the original Hot Club de France. The Federation controls the greatest number of individual members, but Panassié's Hot Club has most clubs.

The crisis will shortly work itself out, however, and Hot Club circles expect the Pederation to rise in importance as the original Hot Club diminishes. The reason for this is that Panassié lives in the South, while the musical hub must remain in Paris. Both the original Hot Club and the Federation still occupy the same offices.

PAUL CARPENTER IN NEW FILM

TOAUL CARPENTER, vocal and

DAUL CARPENTER, vocal and compère spark-plug of Ted Heath's power-house unit, once again hits the headlines with the news that he has been picked for a big part in a forthcoming British National film.

Paul will portray the role of Windy Nikolls, right-hand man of Slim Callaghan (Michael Rennie), centre character of Peter Cheyney's thriller, "Uneasy Terms." Adapted from the book, the film is tentatively titled "Uneasy Money," and shooting commences at Elstree on Monday next (17th).

While sure to applaud this recog-

Mile sure to applaud this recognition of their idol's natural acting talent and good looks, the bobby-soxers need have no fear that the filming will sabotage Paul's appearances with Ted Heath.

Pilm executives thoughtfully obtained a list of Ted's bookings, so

that they could arrange their production schedule accordingly.

Regular filmgoers will recall that
Paul previously appeared on the
screen when he played a small rile
as a fiving officer in "School for
Secrets."

RICHARDS GETS A LINE.—Making plans for a really big job which is coming his way shortly, young drum star Bobby Richards is now on the telephone, his number being Balham

Drummers!

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Send me details of the sensational, really new Premiers—and the address of my Premier dealer.	ONCE again we have to apole gise to the many who ar still waiting for the diplomas wo by them at this season's contest. Some idea of the position we as
Name	in will be appreciated, however, whe it is realised that 51 contests hav been held this year, at each conte an average of 25 diplomas
Address	awarded, and that in consequent over 2,000 diplomas have to be filled in, signed by the judges, packed an
	dispatched. We are proceeding with this tas
I play with/at	and the diplomas are now bein dispatched as rapidly as a deplete staff can possibly cope with them.
THE PREMIER DRUM CO. LTD. (M.6).	Outstanding medals also are elected shortly from the silversmith
116, Charlog X Rd., W.C.2 TEM. 7227	and these, too, will be sent off a

GEORGE BIRCH **LEAVES STARDUSTERS**

SURPRISE news from the "Stardusters" is that saxist-leader George Birch, who was one of the "originals" of this progressive and co-operative outfit, has left the band.

Tenorist George's main reason for making the move is that the position of leader gives him insufficient chance to concentrate on playing and studying his instrument. George will remain in Town free-lancing for the moment. His 'phone number is Chiswick 3848.

Reshuffle in the Stardusters

moment. His phone number is Chiswick 3848.

Reshuffle in the Stardusters as a result of George Birch's departure steps up saxist Andy Wilson to the position of leader, whilst Andy's chair as second altoist is being taken by Bill Su'ett, who was recently demobilised from the Army.

A further Stardusters' change is in the vocal department. Clamorous Maureen McIver departs for the States very shortly to join her husband, trumpeter Len Whiteley, over there. Her place has been taken by Jean Barrie, who, until quite recently, was with Ronnie Munro and his Orchestra.

Currently, for three weeks, at the Seaburn Hall, Sunderland, the Stardusters have a busy period of single dates for next month.

One other addition to the ranks—Mrs. Bert Jones presented her husband with a daughter on November 2. Congratulation all round!

Lynne Shaw in Hospital

THE MELODY MAKER is sorry to learn that Lynne Shaw, glamorous vocalette who airs with Cricklewoods maestro Jan Wildeman, is ill with pleurisy. Lynne, who collapsed last Saturday (8th), was seen by her doctor and immediately transferred to hospital.

and immediately transferred to hospital.
Visited there by Jan Wildeman, she reported feeling much better, but expressed a wish to hear from her many friends in the profession. The address is Prince of Wales Hospital (Victoria Ward), Tottenham, London, N. We join Lynne's many admirers in wishing her speedily well again.

STAR "BAND **WAGGONERS**"

A SKED to get together his well-remembered "Band Waggoners," for the special broadcast of "Band Wagon" being given to-day (Thursday, 13th) as part of the B.B.C. Jubilee celebrations. Phil Cardew has worked on the project with such a will that listeners tonight (10.15-11 p.m.) will hear a

night (10.15-11 p.m.) will hear a star-studded band.

By special arrangement, a number of the famous Squadronaires boys who were original "Band Waggoners," will be playing, including Jock Cummings (drums): Eric Breeze (trombone): Andy McDevitt (tenor, clarry); and Archle Craig (trumpet). Other members of the band will be Harry Haves (alto): Aubrey Frank (tenor): Bill Lewington (baritone): Billy Smith (trumpet): George Hurley (violin) and Dick Ball—who comes out of retirement specially to do the job—(bass). Prano "original" Billy Munn being on holiday this week, his place is being laken by expert ivories man, Steve Race. Race.
The famous Miff Perrie "Jak-dawz" will also be heard, as announced in the "M.M." last week.

New Orleans in Town

NEW ORLEANS-style music will, during the next few days, be striking the ears of vastly differing audiences. Tomorrow (14th), John Haim leads his Jelly-Roll Kings at the reopening of the Catford Rhythm Club, then plays for a dance at the York Hall, Bethnal Green, the following night, and on November 20 appears at the Liberal Party's "Royal Wedding" dance at Kensington Town Hall.

Also at the Catford reopening will be the Original London Blue Blowers, the Catford Jazz Group, plus various recitalists. The new venue is at the Fellowship Inn, Bellingham, S.E.6.

At York Hall, Benny Gold and his Band will also be playing; and John Haim shares the "Royal Wedding" stand at Kensington with Wally West and his Sextet. YEW ORLEANS-style music will.

PLEASE BE PATIENT!



ACCORDIONISTS HAVE A DAY OUT IN LONDON

CONTINENTAL accordionists
gave the British accordion
movement a distinct shot in the
arm at the British Association of

arm at the British Association of Accordionists' first post-war International Festival held on Saturday last at the Central Hall, Westminster, London.

The first impact of specialists like Gorni Kramer and Wolmer, also guest-starring at this festa, was followed up by an even more outstanding musical phenomenon in the person of 18i-years-old Maurice Wittenet, of France, who stole the show with his fantastic technique and mature interpretations.

With Gorni Kramer and Wolmer supported by rhythm stalwarts Malcolm Mitchell (guitar) and Joe Nussbaum (bass), there was a large percentage of modern-style enthusiasis at the evening Pestival Concert, including "Accordion Club" celebrities Tito Burns and Charles Chilton.

SOLO CHAMPION

SOLO CHAMPION

Prominent in the evening entertainment was the Adrian Dante Accordion Quartet. featuring Adrian Dante. Prank Cava. Don Destefano and 1939 accordion champion Sonnie Drinkwater. with Wally Ashworth on bass. Co-organiser with Dante of the Pestival. Desmond A. Hart compèred throughout with genial effect.

Prior to the Pestival Concert held in the evening, the last stages of the British Bolo Accordion Championship were held in the afternoon, and the new champion is none other than Prank Clark of Blackburn, winner of the last Festival to be held, in 1941, before war closed down the activities of the B.A.A.

He defended his title against regional representatives from all over the British Isles, and will represent Great Britain in the European Championships to be held at Lausanne.

Awards were presented by visiting Continental celebrities M. Max Prancy (president, International Association of Accordionists) and M. Charles Demacle (representative, Low Countries I.A.A.).

Scunthorpe Shear

GUITARIST Ernie Shear, who finishes up with Maurice Winnick at Ciro's Club this Saturday (15th), takes his own quartet up to the Bluebell Hotel, Scunthorpe, the following Monday, for a week's resident engagement.

With Ernie Shear are well-known West Enders Al Belson (bass); and Stan Foster (plano). Vocalist for the date is talented Shirley Gray.

At the Bluebell this current week is electric guitar expert Patrick Forbes with his Bouth Sea Islanders. Visiting bands play in the cafe, and their presence makes no difference of course, to the position in the hotel of resident maestre Larry Cassidy.

"BACKROOM BOY OF RUMBA"

WEST END trumpet ace Paddy WEST END trumpet ace Paddy famous dance bands, and during the war first trumpet with the London Fire Force Dance Orchestra, has come to the fore recently in an entirely new rôle. At least, it would be more accurate to say two new rôles, since Paddy has not only become "Santos Salvado," leader of a very busy and authentic rumba outfit, but he has also opened up in business on his own account

very busy and authentic rumba outfit, but he has also opened up in business on his own account as a supplier of the rare and much sought after rumba instruments and drums.

Having been collecting them for years from all over the world, Paddy now has a formidable assortment of the various drums, tom-toms, bongoes, maraccas, claves and the dozen and one curious instruments dear to the rumba musician's heart.

In addition to supplying them, he undertakes to repair, or improve, or otherwise service these instruments. Paddv's new business premises are situated at 13. Newburgh Street, Regent Street, London, W.

When, at the end of the day, he puts away his collection of tools, paint brushes, etc., and ceases to be "the backroom boy of rumba." Paddy is so busy with his connection of high-class gig work that, more often than not, he dons his own rumba costume and sallies forth with his own cutfit to play a "one-nighter."

LENA HORNE

(continued from page one)

(continued from page one)
of Ted Heath's fine orchestra. Highlights were the Bob Farnon arrangement of "Donkey Serenade." Kenny
Baker's rhapsodic trumpet playing in
"Sorrento." the Paul Carpenter-Jack
Parnell "hill-billy "duet in "Feudin'
and Fightin'," and the rhythmical
treatment of "Pagan Love Song"—
a showpiece for drum-wizard Jack.
The bill contained one other
"knock-out" feature—the hilarious
comedy duo, George and Bert Bernard.
These Americans cruelly lampooned
the Andrews Sisters. Carnen Miranda
and Betty Hutton in a series of sidesplitting mimes to recordings by the
artists in question.

artists in question.



NEWS

PARKER LEAVES ROCKETS:—
Jack Parker, trumpeter son of wellknown London brass teacher and
dealer, Phil Parker, has left the Blue
Rockets and on Monday (10th),
joined Maurice Iliffe, at Greyfriars
Hall, Nottingham, Among his
hundreds of successful pupils, Phil
Parker is proud to number semi-pro.
Ken Sommerville, of the Jive Bombers,

bers.

LOU MURRAY VERY ILL.—The many friends of familiar Archer Street character, drummer Lou Murray, will be sorry to hear that he is lying very ill in Ward D 2, at Dulwich Hospital, London, S.E.22. Lou would be delighted to receive letters.

Lou would be delighted to receive letters.

JEPSON JOINS KING.—Noted exSavoy trumpeter Teddy (Fred) Jepson, who has made a feature of the intimate muted style of playing since he came out of the Forces, gets just the right atmosphere for it by joining Felix King at the Nightingale, where he started work last week.

NEW SWING QUARTET

MEMBERS of the Southall Rhythm Club can be assured of a special musical treat on Sunday next (16th), when a talented swing quartet makes its appearance at the Municipal Hall.

The group comprises Johnny Van Derrick (electric violin) leading Martin Slavin (piano), Bernie Taylor (guitar) and Phil Rossell (bass).

The presentation will be made by versatile compere and vocal impressionist Tony Payne.

GUAGS GUITAR CHANGE.—Owing to his many other commitments, busy guitarist Bert Weedon, has left the Arnold Bailey Quartet, at Quaglino's. Peter Sloan has taken his place. Bert has two more broadcasts with Domra specialist, Andy Wolkowaky, on November 14 and 24, from 10:30 to 11 am. (Light).

BELLS RINA FOR RINGROSE.—Best wishes to Roy Ringrose. 2nd altoist with Les Ayling, and formerly a member of the George Evans Orchestra, who married Miss Betty Rush in London on November 1.

NOEL JOINS SUN.—Tin Pan Alley personality Noel Rogers, who was with Lawrence Wright before the war and since his demob has been with New World, and also managing bandleader Ray Martin, has now joined the Sun Music Co., where he will be working with Johnny Johnson.

O.K. FOR SOUND.—Now comfortably settled in their new office and studios at the Besant Hall. Rodmarton Mews, Blandford Street, Baker Street, W.1, the Star Sound Studios, under energetic chief, Derek Paraday, are all set for every type of recording. The new studios, which are in regular use for broadcasts, have accommodation for an audience of 400. All inquiries for disc, film broadcast or private recordings should continue to be made to Langham 2201 or Welbeck 6566 by day; or Welbeck 8580 by night.

BOOTHROYD STOPS IN TOWN.—After three years spent with Eric Winstone, noted trombonist Dick Boothroyd has decided to give up touring and remain in Town. Accordingly, he has left Eric and is to be found at Walton-on-Thames 2712.

Gracie Fields' Great Success

REUOIR

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Tern Over New Lend (W)
Cuddle Ma In Clever
Friendly Tevern
Oh My Aching Heart
S. America Take Awag
Lady In Red (Rumba)
Can't Bellowe In Love
Maria My Own (Ramba)
How Thing Gheen Morra.
Il This Im't Love
Feedin' & Fightin'
Deep Drum In Year Stage
Things I De For Love
Loveig Little Lady
The Sinty of Jen
Landon Song
Thopanade
That's My Booke
That's

fore Than Ever ...

HARRY HEPP







Collectors'

To many of you the name of Peter Daily will mean little, or even nothing at all. He was the subject of an excellent article by Peter Tanner in last year's Christmas isone of "Jazz Music," but other than that he has hardly been thought worthy of critical mention on either side of the water.

Tanner in last year's Christmas issue of "Jazz Music," but other than that he has hardly been thought worthy of critical mention on either side of the water.

It is strange, for Dally is an outstanding cornet player, and has been jobbing around with many of the boys "who know" for many yests. He was a great friend of the late Frank Metrose, and spent much of his time in Chicago. Now, together with his family, he has settled down in the celluhoid city and is currently fronting a little band of his own at the Hangover Club. The club has become the mecca for all the local jazz-boys, and even if the name of the club is a pain in the head, the music, from what we hear, is anything but a pain in the neek.

It was two years ago, November 10, to be exact, that Dave Dexter rediscovered Pete Dally. He had long considered him a great jazz player, and had always wanted to commit Dally's cornet to wax. Ancillary to his wish was the fact that Eddie Laguna, the owner of Sunset Records, is that almost parabolic figure, a business man in the wax industry who is also a jazz-lover.

A band was gathered together, and four sides were cut—"Skeleton Jangle." "Roundhouse Ras," "Sugarfoot Strut" and "Redlight Rag," Dexter, Laguna, Dally and the musicians employed on the session were well pleased with the afternoon's work; and rightly so.

Luckily, Dally's recording activities didn't finish with this session, for a year later, with almost the same personnel, he made eight sides for Jump Records. These are almost, if not quite, as good as the Sunset sides. And now, four of this sum total of the Dally output are available in this country. The Jazz label of 60, Milton St., Newark, Notts, have put out "Red Light Rag" and "Susarfoot Strut" and the Tempo people, of 18, University Mansions, Lower Richmond Road, Putney, have released "Wolverine Blues," backed with "Livery Stable Blues."

For the coupling on Jazz, Daily used Harry "Bud" Wilson (trombone); Sleepy Kaplan (drums); Dick Fisher (ban)o); Don Owens (piano); Rosy McHargue (clarinet); Jo

55-59, OXFORD STREET (Entrance in Soho Street)

Apple Hotory

3 d Activity Jumps

4 d Artistry in Rhythm

5 d Arakov

5 d Arakov

5 d Bargie

5 d Bargie

5 d Blue Dannie (Dersey)

Brog Ma Off At Earlies ...

6 Pan It 6 Opper Mood 6 Hariem Sociatus 6 Hawaiian War Chant 6 Het Teats Flowed Like Wine

t Her Tears Flowed Like Wine
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Jumpin' at Woodsfide
Lichetmanne (Durasy)
Medium Boumes
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Conso Tears Side Street
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1 6 Sentimental Over Tou
2 6 Stayliner
3 6 Southern Pried
4 South Exmpart St.
5 Southern Fried
5 Southern Fried
6 Southern Senndal
7 Staylord Sendors (new arr.)
7 Siconjan' at the Savoy
7 Street Lorraine
8 Temptation
9 Trampet Hose Cantabili
1 Two O'Clock Jump
1 Two O'Clock Jump
2 Who's Borry Sou

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OLD-PREES, MIC. S.O.

2:-

LONDON, W.1

by Max Jones and Sinclair Traill

were all, at one time or another, alumni of the Ted Weems Band. It was some years ago that Weems had under his baton an interesting group. The arrangements gave scope to his soloists, and the rhythm section had a healthy and invigorating beat.

The purists will say the band didn't play jazz, but we fling their opinions over our left shoulder, with that pinch of salk which sunposedly lands in the Devil's eyeball. The band made good music, and such soloists as the aforementioned, plus such jazzmen as Andy Secrest (trumpet). Don Watt (clarinet) and Micky Bloom (mellophone) will always provide good listening. Before leaving Weems, we might mention that the personnels of these Weems sessions have never been cleared up. Has any Cornerite any ideas on the subject?

Now to the records. Firstly, the Jazz sides. Although "Redlight Rag" was recorded in Hollywood, it was two years back, so the title can have nothing to do with the present fantastic "red" fancies which are being aimed at that pleasant city. Maybe you will have other ideas about the origin of this happy title, but if you haven't, you will probably find that the studio technicians know the right answer.

Anyway, it is a happy title, and it

haven't, you will probably find that the studio technicians know the right answer.

Anyway, it is a happy title, and it is also a happy tune. The boys play as if they enjoyed themselves, and they managed to strike the right tempo just as soon as they saw that red light. Don Owens provides the perfect "rag" atmosphere by using an old mandolin-style piano which they found in the studio and he is ably augmented in his efforts by the rest of the rhythm section. Incidentally, although Washburn is listed as playing tuba, one does not get the usual flatulent noises associated with this instrument. He blends his grunt-iron so well with Rushton's bass-sax that it is difficult, at first hearing, to separate them, but together they do provide a wonderful depth to the ensembles.

Bolos are provided by McHargue, Pete Daily, "Bud" Wilson, Joe Rushton and Don Owens, in that order, and if our preference is for the Daily offering, then it is merely because he is outstanding and not because the others are anything but very good.

"Bugarfoot" is taken at a nice smack, rather faster than is usual for the sudio technicians know the right mark. Phonola Company at optione appliances. Unfortunately, the executives of this company on electrical appliances. Unfortunately, the executives of this company on their staff.

"They did, however, staff the Phonola Company on their staff.

"They did, however, staff that the General Phonograph Company of the record Company, of Lachine, P.Q. This company now presses Decca records in Canada. In the past, Compo pressed nearly all the output of such companies as Apex, Stirling, Domiton, Melotone, Ace, etc. (in Canada), so this fact is not surprising.

"I have located only one of the Mamie Smiths: PhC 4228." If you-Don't Want Me Bloes' / Mem'ries Of You, Mammy.' I have never found anything else of interest on this label, and doubt whether anything of merit was issued with the exception of the Smiths."

this number, but not too fast. Rosy McHargue is really excellent on this side, and the chorus solit between Duily and Rushton is quite delightful. Here, then, are two enjoyable examples of good white musicians being happy in their work.

If we say that "Wolverine" and "Livery Stable" on Tempo are not quite so successful, then please don't think we wish to detract from their merits. Far from it. Our main grumble with these sides is one of frustration, for Pete Daily has practically no sole work on either side. To offset this grouse, Joe Rushton has his best sole on "Wolverine" (lovely tune) and Don Owens proven that he is a pianist of really great promise.

"Livery Stable" is an arrangement by Rosy McHargue based on the O.D.J.B. treatment. As one would expect, it is mostly ensemble, and it will be a certain "buy" for those of you who like top-grade Dixieland music.

The recording and surfaces on all four sides are very adequate.

MORE MAMIE SMITH

OUR Mamie Smith inquiry really did start something. The latest collector to write in is R. H. Cowie, of Toronto, Canada. He says:—

"I have noticed with interest the discussion on the Mamie Smiths on Canadian Phonoia. I will volunteer the following further information. When the Phonoia Company atopped issuing records, and folded, the trade mark 'Phonoia' was bought by Dominion Electohome Industries, Ltd., of Kitchener, Ontario. This company continued using the name, but only on electrical appliances. Unfortunately, the executives of this company have no longer any of the record catalogues in their files, and have none of the original employees of the Phonoia Company on their staff.

"They did, however, state that the Phonoia Company was affiliated to the General Phonograph Company (OKeh). The records were pressed by the Compo Record Company, of Lachine, P.Q. This company now presses Decca records in Canada. In the past, Compo pressed mearly all the output of such companies as Apex, Stirling, Domino, Melotone, Ace, etc. (in Canada), so this fact is not surprising.

"I have located only one of the

Letters to The Editor

Bill Badley quotes me, or rather my orchestra, with an air-time of 11 hours.

I am very much afraid but Mr. Badley is slightly wrong. Within the period he covers, my orchestral air-time should be 3 hours, since I had a series of four programmes of § hour each, the dates of which were July 12, 19, 26 and Angust 2, Light Programme, 5 p.m. to 5.45 p.m.

If you take all the airings of "The Ray Martin Singers" into consideration, the air figure would be even higher, since this quintette of mine has so far had 18 broadcasts (not tonsidering anything going out over the G.O.S.).

However, I agree that Mr. Badley had a very good idea in compiling this list, and it is certainly most interesting to see what air-times have been allotted to bands. If possible, I should like you to convey my best wishes to him and ask him to carry on with the good work.

wishes to him and ask him to carry on with the good work.

Hampstead, London, N.W.J.

I WAS very interested in the list of Band Air-times in last week's MELOSY MARKE, also your Editorial on the subject. I would like to point out that Mr. Bill Badley has forgotten one important thing, and that is that he has lumped together not only the ordinary dance music dates from Mrs. Neilson's department, but the "Music While You Work" and "Café on the Corner" dates given out by Mr. Kenneth Baynes of the Light Music Section.

Section.

That explains why bands like Nat Allen, Harold Gelier and Howard Lucraft are high in the list in comparison with say. Cyril Stapleton and Ted Heath, because neither of the two last-mentioned bands broadcast in those series, whereas Nat Allen does a number of "M.W.Y.W." broadcasts and Harold Gelier does not only "M.W.Y.W." but, due to the fact that the band has a string section, also broadcasts regularly in the "Café" series.

The above facts account for a

"Café" series.

The above facts account for a number of what you term "obvious oddities" in the list.

BILL ELLIOTT, Kinn-Elliott Direction. Whiteomb Street, Leicester Square, W.C.2.

REGARDING the list of air-times allotted to name bands in last week's MELONY MAKER. I feel your Editorial was a little unfair in the implication of the words ... we will merely point out some obvious oddities—that Ted Heath and Cyril Stapleton occupy tenth and eleventh positions, respectively, with less broadcasting time than Nat Allen. Harold Geller, Howard Lucraft and Reg. Pursglove."

Speaking as a member of Howard Lucraft's band. I think I can say that we would gladly have exchanged two or three of our 6.30 a.m. "Bright and Early" airings for one of Ted Heath's

In last week's issue (No. 744) I see you have a feature on page 2 called "See How They Aired" in magnificent Heath Band, but when which the reader who compiled it, Bill Badley quotes me, or rather my orchestra, with an air-time of 11 hours.

I am very much afraid but Mr.

I am very much afraid but Mr.

Wambley, Middlesex,

LAST week's list of air-times was compiled by somebody who is not very accurate. He has given me for the last six months a total of 1 hour 55 minutes air-time, which makes me 64th on the list. The total for this six months is, in fact, 9 hours 10 minutes. 10 minutes.

St. Paul's Square, Bedford.

I READ the article "The Way to Make Stars" (25/10/47), by Harry Davis, with a great deal of interest, and congratulate him for the remarkably clear picture he draws of the hard road to stardom and the way in which to overcome it.

ably clear picture he draws of the hard road to stardom and the way in which to overcome it.

He has omitted the most important item from the viewpoint of the American agent—the financial reward! Where he stresses that the British "Shylock" is only concerned with getting his 10 per cent., he neglects to state that his American colleague is more likely to be on the receiving end of anything from 30 to 50 per cent.—which is why, and only why, he invests his money and goes to all the trouble.

I have a specimen American contract in front of me as I write, and it binds the artist to pay on a sliding scale from 10 per cent. True, it depends upon the salary earned, which in my view is fair enough; but let Mr. Davis produce a few English artists who are willing to make such a contract! In my experience I have found a number of people who are willing to sign exclusive contracts to get themselves in at the start, but who, the minute they achieve any form of success, kid themselves it is only due to their own personal magnetism, and from then on worry themselves as to how they can get out of even paying 10 per cent.

LEON CASSEL-GERARD.

Conduit Street, W.1.

I WOULD very much like this letter of appreciation to be printed as a special request from a few of the boys in this garrison. this garrison.

Many thanks to Leslie Douglas and

Many thanks to Leslie Douglas and his Orchestra for such a terrific show when he visited our H.Q. in Rhine Army, His music and humour were of a standard equal to, if not better than, the Americans. The boys appreciate his powerhouse swing, melodies and classics. We can take plenty more of this entertainment, and can only say how fast the two hours went by.

hours went by.

He has set the boys buzzing, and I know the American Zone will be rocking shortly. He is a good deal where the dollar exchange is concerned.

S.T.J, H.Q., B.A.O.R. 1.

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Hwari
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GOSSIP

A LREADY, auditions for prospective A Northern dance hand sprahma are well under way. Last week. Bowker Andrews travelled up to Newcastle-on-Tyne to hear a number of North-Eastern candidates, whilst to-day (Thursday) he will hear what the Manchester area has to offer. At a well-attended and cashinatests musicians' rally, arranged by the M.U. North-West Area Organiser. Ted Almond, at the Ribblesdale Block. Blackburn, on Sunday last. It was unanimously decided to form a branch of the union in that town. The inaugural meeting will be held in three to four weeks time.

Branches are also to be farmed abortly in North Wales and the lase of Man. Any interested musicians should apply to Mr. A. Lawry. C. Butterton Road, Rhyl. or Barell Moorebouse, Strand Palais. Douglas, respectively, for further details.

Thanks to all those sanists who wrote me in reply to last week's 5 O S. I have now passed all the names and addresses over to the interested leaders. One man fixed abready as a result of this appeal is "Compe" Kettleband, who takes over the fender chair with Frank Sherry at the Torside Manor Country Club to-merrow (Priday). Drummer Good Walker has left the Cafe Royal Manchester.

Lex-Billy Ternent guitaria Mashton available for rus. Telephone Blackfriars 6284. New hassing with Rae Allan at Harpurhey Baths Ballroom is Harold Earle. This week's attraction at the Asteria Ballroom is Harold Earle. This week's attraction at the Asteria Ballroom is Orchestra.

his Orchestra . .

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In the early hours of last Wednesday week, after having played at a milisarymen's dance at the Co-op. Haill. Nuneaton, Midhands leader Les Pearce, whose band was placed second in the Mid-Britain (Eastern Region) Area Pinal of the Miscour Marka Dance Band Championship, was involved in a serious accident which necessitated his immediate removal to hospital.

Deiving his shooting-brake, Les had taken several of his boys home after the dance, and was passing thorough Meriden, when he crashed into the rear of a stationary vehicle.

His companion was It-years-old Miss Josa Southall and both she and Les Prance suffered serious head injuries.

Miss Southall is—at the time of writing—atill in the Coventry and Serth Warwick Hospital, whilst Les has improved sufficiently to be removed to his home at Suneaton. He is still very ill and has so far, not been able to give any clear description of the incident.

Meanwhile, the band is being carried on by its mataster, Frank Lang, and is appearing as mand as its resular Saturday date at Westfield House. Coventry, as well as at gigs, etc.

Les Pearce's mant musician friends will join as in waiting him a speedy recovery.

DOUG. SWALLOW TO RE-FORM BAND

OF interest to musicians in the North-West is the news that noted pre-war bandlesder Doug North-West is the news that noted pre-war bandlender Doug Swallow is re-forming his band. A carner-tone of the Merra organisation, and writer of the popular St. Bernards Waltz, Dour disbanded his outlit in 1841, chiefly due to the calls on his personnel by the Armed Forces. Feeling that the time is now ripe to re-form. Dour would like to hear from any of his sid missicians who would care to work few him again, at his Manchester office 54. Barton Arcade Deansante, Manchester.

Dour expects to be able to announce some his plans for the future at an early duce.

SMITH LEADING AT BEECHWOOD

OVERCOSCING many difficulties osince he took over musical directorship at the Beechwood Restaurant, Thornton, near Blackpool, ex-Jack Jackson tenor saxist Ray Smith is now quite happy with the swing trio which he is

with the swing trio which he is leading.
On plane. Bay has secured the services of Les Schoffeld, a Yorkshire boy who is also the vocalist, and in place of Eric McDermott, who left is join Riotin Richmond, Ray has fined a local drimmer. For Jone's Despite petrol restrictions the Beechwood is still donor mad business, for which the hows are probably responsible to a large extent.

Scotland

CLASCOW

I has now been arranged that the new series of Scottish dance-band semadrants will take place at fort-matals miservals. Present arrantements are fast the serond date. December 1, will be filled by Jack Chapman and his Albert Ballroom Band, while the third of the series will be placed by Jack Stone, from the Edinburgh studio. Many other local outlins are being auditioned at the mammen.

the moment.

Sell Auken, secretary of the Glasgrow M. U. branch, asks in to announce
that, commencing and including
December, the remiar monthly branch
meetings will be held on the second
Therefar of every monthl, also that the
senine has been changed to the Central Halls. Buth Street. The latter
hall has been decided on as being
more suitable, in view of the expectation that the mid-week meetings will
be much better attended than were
the Sinday ones. The new Glasgow
branch directory is in the hands of the
pointers at the moment, and should the moment.

printers at the moment, and should fill a long-feit want. At the Albert Ballroom business has been so mod this winter that Mesors. Warren have respended their lower half on Sacurday eventure to cone with the overflow from upstairs. The half has been tastefully decorated mail has been tasseling decarated and is present highly attractive to dancers, with missic being supplied by a trie consisting of Jacky Paterson askins, Tommy Leary colands, and Tummy Clyde editions, Jacky will be remembered for his leadership at his remembered for his leadership at

sains. Tomme Leare equance, and Tomme Civide edrams. Jacky will be remembered for his leadership at Barrow and and the Astoria.

Bands so far fixed for Glassow Missionan Club dinner in the Astoria on Somewher II are Bill Lambert's south and the band from the Cameo led by Gorion Shields, while a band from the club members is also being formed. It is to be regretted that an incomfortable large number of members are still at arrears with 1847 subs. so these defaulters are briefly and that when does for 1848 are required the outstanding amounts must be paid in full Billy McGresor, of the Surrowland Ballessen, Glassow, informs the R.M. that he is urgently in need of a girl woodist for his band. The job is a regular one, under congenial conditions, and girls interested should write direct to Billy at the Barrowland right away.

EDINBURGH

GOESG great runs at the Palais, Burntusland, Frankle Smith's Band is pressing greatly to the liking of patrons of the Fife Hall, and the fasor accommodation for 500 is

regularis transf.

Frankie's team now comprises
Jaming Gowans (piano-vocals): Jimmy
Balliday wax, violin clars, Johnnie
Reid wax, clars; and Bill Smith In succession to Mr Bruno Forte, who has been transferred to the Locardo Giasgow Mr. E. H. Benwell

has taken over as manager of Edinhas taken over as manager of Edin-burth Palais.

Mr. Benwell has been with Mecca Dedoing for only 18 months. After 11 years service with the Fire Depart-ment in Birmingham. Southampton, Bournemouth and Weymouth, he passed Merca at the Lyceum, London, and later went as manager to Sharver, Bregiven.

Sherry a Brighton.

Mr. Benwell's taking over of the reins at the Palan councides with the sarran of Jack Stone's Band in socretion to Maintre Sheffeld's now at the Leeston Glasgow.

SCOTS ARRANGER'S SUCCESS

In the success achieved by Tommy Sampson's band—now known throughout the country in consequence of its broadcasts and touring dates—no small share of the credit belongs to 23-year-old Edwin Holland, of Loanhead, Midlothian, a one-time joiner.



A year ago, when Tommy Sampson was about to form his band. Edwin was asked whether he would become staff arranger. He agreed to do so and since the job was obviously to be a whole-time one, he threw up his work as a joiner in Loanhead.

FALCONS IN MANCHESTER

PLACED second in the great
"All-Britain" Championship, held at Belle Vue recently,
the "Falcons," of Leigh, Lancs,
will be making several appearances in the Manchester district
during December and January
under the auspices of Altringham
promoter James Bowers.

The band will be heard at Charling

The band will be heard at Choriton Baths Bailroom on December 6 and 26, and also on Christmas Eve. and at Sale Town Hall on Tuesday, Decem-

ber 30.

Additionally, "Jay Bee" is also presenting Reg Coates and his Band at Choriton Baths each Monday night throughout the winter season.

SOUTH WESTBANDS IN THE NEWS

MUSICIANS' BALL, held at the M USICIANS' BALL, held at the Plymouth Corn Exchange, drew nine bands. Present were Ted Coleman and the Waldorf Orchestra; Jock West and his Music Makers; The Miltonians: Jack Johns and the Imperial Dance Orchestra; Harry Brown and his Band; The 'Embassy Ballroom Orchestra; Frankie Puge and the Moorland Links Orchestra; Billy Mitchell and his Band; and the Vic Mills Orchestra, Orchestra.

Prankie Fuge and his Moorland Links Orchestra appear two nights a week at the Moorland Links Hotel, Yealmpton. The rest of the time they are kept busy with local promotions. Vincent Vines and his Rhythm Kings have ended a six-month resi-dency at the Plymouth N.A.A.F.I. Club, and the vacancy has been taken over by Vic Crispin and his Band.

red French has been leading the Paramount Ballroom Orchestra for longer than we can remember, and there is still no sign that either the management or the fans want a change Another orchestra that seems to be will dug in is the Imperial Dance Orchestra, resident at the Continental Hotel, Plymouth, and fronted by popular Jack Johns.

PLATT TRUMPET HALLE JOINS

FOR long accepted as one of the North's leading trumpet stylists. Syd King, who recently left Leslie Douglas to return to Freddy Platt's Band at the Cariton Ballroom, Rochdale, has again left Freddy—this time to join the famous Hallé Orchestra, under its conductor, John Barbirolli. under it Barbirolli.

His place has been taken by no less a personality than George Burgess, who leaves Jack White's Band at the Astoria Ballroom. Charing Cross Road, to travel north.

M.U. Branch at Chelmsford

AT the request of musicians living in Chelmsford and Braintree, the Musicians' Union is to open a new branch, cover-ing these areas, and based at cheimsford. Under the guidance of the South-East District Organising Secretary. Harry Francis, a meeting has been arranged for next Monday (November 17) at the Golden Fleece Hotel, Chelmsford, starting at 7.30 p.m.

At the meeting—which will, of course, be attended by Harry Francis, with Assistant General Secretary Hardie Ratcliffe getting along if other commitments allow—it is intended to outline the various advantages to be obtained from having a M.U. branch locally.

All musicians in the districts of Chelmsford and Braintree are urged to attend. For those living at Braintree, a Hick's bus leaves Braintree Bus Park at 6.45 p.m.

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