

# Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 746

NOVEMBER 22, 1947

[Registered at the G.P.O.]

THREEPENCE

## ANNOUNCING THE 1947 "M.M." DANCE BAND POLL

### Vote for Your Favourite Bands and Musicians

IT is with great pleasure that we announce the fourth annual "Melody Maker" Dance Band Poll. For three years running, we have taken this authoritative survey of the well-informed opinion of our readership, which assesses the year-by-year merits of present-day British dance bands and individual dance musicians. Now we want to make the Poll bigger and better than ever.

Many readers, bandleaders and members of the profession have been inquiring for some time to know when the Poll was restarting. For it is now 15 months since the 1946 results were announced. The reason for the delay has been our overwhelmingly successful Contest season, which kept our office staff so busy that we could not possibly undertake the further organisation entailed in the Poll. Now that Contests are over and we have a little breathing-space, the Poll takes the stage again.

There will be an innovation this year in the shape of a special entry form which you will find on page 5 of this issue, and no voting list will be accepted unless this entry form is pinned to it.

#### ONE VOTE ONLY

On the entry form, you will find space for your name and address, and ONLY ONE VOTING LIST WILL BE ACCEPTED FROM ANY ONE READER.

The entry form will be published for two more weeks (three weeks in all) so as to give overseas readers a chance of sending in their lists, and since every copy of the MELODY MAKER that is printed is sold, the use of the entry form ensures that the votes this year will be cast by none other than readers of the MELODY MAKER—who are accepted as the last word in dance music knowledge and discernment.

As last year, the bands for which you will vote, will be divided into three sections—YOUR FAVOURITE SWING BAND; YOUR FAVOURITE SWEET BAND; and YOUR FAVOURITE SMALL COMBINATION.

In the case of the Swing and Sweet Bands, we want you to cast three votes in order of merit for each section; but for the Small Combination and for all the individual instrumentalists, only one vote should be recorded in each case.

#### 16 SECTIONS

In addition to the three bands, we want you to tell us your choice on each of the following instruments: ALTO SAX, TENOR SAX, CLARINET, TRUMPET, TROMBONE, PIANO, GUITAR, BASS AND DRUMS.

There is an additional section entitled MISCELLANEOUS INSTRUMENTS, which embraces such instruments as the violin, vibraphone, Hammond organ, soprano sax, etc., and you are asked to record only one name of your favourite player on the particular instrument you choose.

Then we want to know YOUR FAVOURITE FEMALE VOCALIST, and YOUR FAVOURITE MALE VOCALIST, and, finally, YOUR FAVOURITE BANDLEADER.

That makes altogether sixteen sections. When you have written your selections on a postcard or a piece of notepaper, put out the entry form which you will find on page 5, fill it in, pin it to your voting list and send it to:

"MELODY MAKER" DANCE BAND POLL,  
8, Catherine Street,  
Strand, London, W.C.2.

Readers must send in only one entry each and on all queries raised in connection with this Poll, the decision of the Editor of MELODY MAKER is final.

We give you no guide in making your choice. We believe—in fact we know—that our readers are fully capable of assessing accurately such up-and-coming bands and instrumentalists as may be worthy of inclusion in our Poll, and we know, too, that they are fully cognisant of the work of the leading "old-timers" on the various instruments, who are still going strong and whom they can listen to and assess on the radio and records.

The results will be given before Christmas, and we confidently look forward to a real bumper 1947 Dance Band Poll. It is up to you to start thinking, and get cracking.

### LIPTON BASS CHANGE

A CHANGE in Sidney Lipton's Grosvenor House dance band, scheduled to take place at the end of this week, means that bass notability Pete Stuteley leaves, after eighteen months' association with Lipton, while Arthur O'Neill comes in to take his place.

Previously at Hatchett's, and also at one time with Maurice Winnick, and, in fact, most of the leading bands in Town, Pete Stuteley will need no introduction. He intends returning to a life of free-lancing, and can be contacted at Streatham 0197.

A member of Harry Hayes' recording and broadcasting band, and late of most of the West End's leading danceeries, Arthur O'Neill is also very well known in the profession.

**NAT FIXES.**—To complete the personnel with which he starts next Monday (24th) at Fischers Restaurant, Band Street, W., Nat Allen has booked Len Conley (tenor), Albert Harris (alto), and Oscar Birch (alto and baritone sax).

★ A memorable event marked the end of Paul Fenouillet's long spell with the Skyrockets last Saturday (15th), when the boys in the band gave him an inscribed cigarette box and lighter. This "M.M." picture shows Paul almost overcome with emotion after receiving the gifts. Woolf Phillips, to whom Paul has handed over the baton, is already doing a fine job in his new rôle.



## FIRST 3-ORCH. "BAND PARADE" TRIUMPHS OVER LAST-MINUTE DRAMAS

A SUDDEN big problem confronted Mrs. "Tawny" Neilson (B.B.C. Director of Dance Music) and Mark White (producer) last week-end, when Paul Adam, falling ill overnight, was ordered to bed by his doctor, and was therefore unable, at the eleventh hour, to appear in "Band Parade" last Monday (17th). For the first time, this popular Monday night one-hour radio spot was scheduled to feature not the usual two, but three famous dance bands as well as a guest star, and Paul's sudden illness was a big blow on the eve of the show.

Requiring an outfit of sweet-swing style, similar to Paul Adam's, to contrast with the resident Squadronaires and Edmundo Ros, "Tawny" and Mark hastily contacted Cyril Stapleton, who, with less than twenty-four hours available, called his band together, fixed the rehearsal, and did the "Band Parade" airing with complete confidence and success.

Paul Adam, who has been taken ill with severe nervous exhaustion, after working with his band at the Milroy and filming in the new Greta Gynt picture "Uneasy Money," hopes to be fit enough to appear at the Milroy on Thursday (20th) for the Royal Wedding celebrations.

#### HUSTLE

Biggest hustle of all on Monday's "Band Parade," however, was made by vocalist Dick James, who was singing, as usual, with Cyril Stapleton. He is also a singing compère in "Monday Night at 8," and by courtesy of Harry S. Pepper and Ronnie Waldman was able to rush off before that broadcast ended, leaving Aeolian Hall, Bond Street, W., at 8.25 p.m., giving him just 15 minutes to get to the People's Palace, Mile End Road, E., for "Band Parade."

By fast car, Dick did the journey with three minutes to spare before his first song, but was feeling mighty tired, as he had been working since 8 a.m. and had to go on to the Embassy with Cyril Stapleton and sing until early on Tuesday morning!

The Squads—inaugurating the new four-week resident policy on "Band Parade"—also had a tiring time of it on Monday, for they returned overnight by coach from a Sunday concert at Bristol, and started rehearsals first thing on Monday morning. Jimmy Miller, George Chisholm and Doreen Stephens were stranded in Uxbridge at 4 a.m., when Jimmy's car—which he had parked ready to continue his journey when the coach dropped the others—refused to budge.

(Please turn to page 5)

### The Royal Wedding

ON BEHALF OF THE BRITISH DANCE MUSIC PROFESSION and its followers, the "Melody Maker" wishes

ALL HAPPINESS to

HER ROYAL HIGHNESS PRINCESS ELIZABETH and

LIEUT. PHILIP MOUNTBATTEN

## London M.U. Branch Debates U.S. Wax Strike

THE American Federation of Musicians' stand against the misuse of recorded music has now emerged beyond the bounds of American domestic policy to become an issue of vital concern to British musicians, and to all those, in fact, who feel that the increasing use of recordings may ultimately threaten their livelihood.

#### RESOLUTION

Proof of the widespread interest felt in this matter is evidenced by the fact that at one of the best attended London Branch meetings yet held, over 300 members of the Musicians' Union last Friday (14th) discussed problems arising from the A.F.M.'s present stand.

The symphony, as well as the dance music profession, was fully represented, and Sir Thomas Beecham, who was present, gave evidence of the tremendous and

increasing use of recordings by the American radio networks.

A resolution was passed which submitted that, while the Musicians' Union would be reluctant to take any positive action to sabotage the Government's export drive, it could not dissociate itself from the issue now confronting its American counterpart. It was actively in sympathy with the A.F.M.'s attitude, and felt that the American position, especially in view of the vital importance to British musicians,

It was, therefore, urged that ways and means should be devised whereby British, Canadian and American musicians could act in one accord, should the occasion arise.

(See Editorial, page 4.)

## STANLEY BLACK: SUDDEN ILLNESS

THE MELODY MAKER is very sorry to learn of the serious indisposition of B.B.C. maestro Stanley Black. During a recording date at the Decca Studios last Friday (14th), when he was accompanying Benny Dennis in a session supervised by "Toots" Camarata, Stanley collapsed with severe internal pains, and had to be rushed home.

A doctor was called, and Stanley was found to have a temperature of 104, his complaint being diagnosed as a severe attack of gastric flu.

On Saturday, Stanley's condition was greatly improved, but on Sunday he was in such terrible pain once more that injections had to be given.

At the time of writing, Stanley is feeling much better, but has been advised to "go slow" for some little time, whilst he has been told that an X-ray examination will be necessary.

Stanley's innumerable admirers and all those who enjoy listening to the various phases of his multifarious musical activities will join us in wishing him a very speedy return to complete health.

A BIG night for Surrey dancing fans will be to-morrow (Friday, 21st) when Tito Burns and his Sextet play their first one-night date in the London area at the Coronation Hall, Kingston-on-Thames (under the aegis of Music Artists, Ltd.). Squeeze-box swing king Tito will be accompanied by all his usual henchmen (Jack Fallon, Pete Chilver, Ronnie Scott, etc.).

### CARROLL GIBBONS AT BUCKINGHAM PALACE

A SIGNAL honour was accorded the Savoy Hotel's famous bandleader, Carroll Gibbons, when, on Monday last (17th), he and his full orchestra were engaged to play at Buckingham Palace for a special party given by the King and Queen in honour of Princess Elizabeth and Lieutenant Philip Mountbatten.

The band played from 9 p.m. to 3 a.m. in the first-floor music room. We are informed by an official of the Royal Household that, in all, there were 190 distinguished guests, among them visiting royalty in the persons of King Haakon of Norway, King Frederik of Denmark, King Michael of Rumania, and King Peter of Yugoslavia, together with Queen Ingrid of Denmark, Queen Frederika of the Hellenes, Queen Helen of Rumania, Queen Alexandra of Yugoslavia, and Queen Victoria Eugenie of Spain.

### Jack White's Astoria Changes

SEVERAL interesting changes are reported from Jack White's Band at the Astoria Dance Salon in London—an outfit which has kept its personnel together so long that it is known as "the band that never makes changes!"

Frankie Bailey (trombone), who has left for Canada, has been replaced by Eddie Rappe. George Burgess (trumpet), who has gone to Hochdale, is succeeded by ex-Joe Loss stalwart Clem Stevens. The position of Sonny Rose, now bandleading in Birmingham, on first alto, has been taken by Sammy Geter.

The band has an overseas broadcast from the Astoria on November 22 (10-10.45 p.m.); and a "Music While You Work," on November 21.

#### FULL ORCHESTRATIONS

### THE COFFEE SONG

THEY'VE GOT AN AWFUL LOT OF COFFEE IN BRAZIL

### DOWN IN DREAMY VALLEY

MICHAEL CARR'S LATEST AND GREATEST HILL-BILLY

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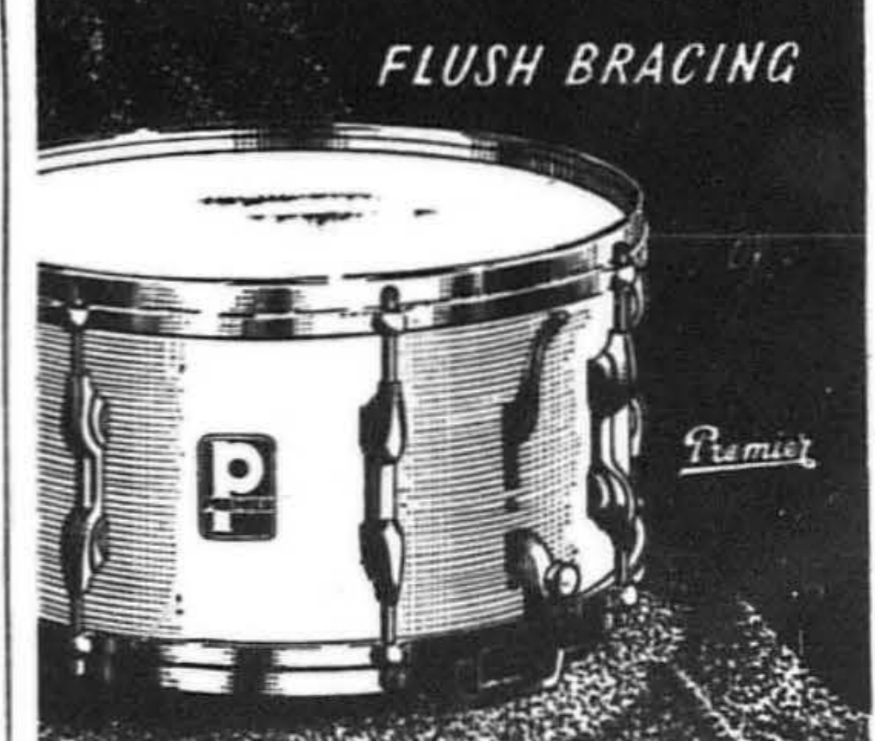
#### VOICE IN THE NIGHT : TANGO DE LA LUNA

#### BLACK EYES : JIMMY DORSET'S BOOGIE WOOGIE

#### GREAT EXPECTATIONS WALTZ : SEVENTH VEIL

#### SPIDER OF THE NIGHT : TWO GUITARS : LAZY PETE

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# From Bix to Ballet

## Pianist-arranger-composer, and husband of Lennie Horne, Lennie Hayton recalls his 20 years in U.S. popular music



The No. 1 Rhythm Club resident band (with vocalists Doris Day and Lennie Horne) goes to Town at last Sunday's very successful recording. This Sunday (12:45) the Club meets again at 12:45 p.m. at Harry's Club, 42nd Street, between Broadway and Lexington. The resident band, etc., will be in the record section, and semi-annual, the resident band, etc., will be in attendance.

IT TURNS this month with its golden anniversary that Lennie Hayton, pianist-arranger-composer, and husband of Lennie Horne, has been in the U.S. popular music scene for 20 years. His career has been a remarkable one, from his early days as a pianist in the Boston Symphony Orchestra to his present position as a pianist-arranger-composer and husband of Lennie Horne.

Hayton was born in New York City on February 12, 1906, of parents who were both musicians. He began playing piano at an early age, and his talent was soon recognized. He studied piano at the Conservatory of Music in New York City, and later at the Juilliard School.

During these two years with Whitehouse, Hayton formed a firm friendship with Bing Crosby, and when the latter was in New York, he came to Hayton's assistance in his search for an endevour to bring about a revival of the musical "The Great Waltz".

"I tried to direct him in his musical activities," said Hayton, "helped to pick songs, and made all his arrangements. As a reward he commissioned me to form my own orchestra for his Chesterfield air show, and I hired Tommy and Jimmy Dorsey, Kenne Klein, Harry Belafonte and others of that class.

"AFTER a successful two and a half year's touring to make



Lennie Horne ("V.I. Photo")

his early records and pictures ("Big Broadcast" and "Going Hollywood")—I went east to start my own radio show. Fred Allen was added after a while, and in due course left that program and started the famous "Hit Parade" series. Here I could play any way I wished, a great opportunity for musical experiment, and I was very when the sponsors tried to pin me down to a set formula.

"I soon left the show after that, and then I decided to quit radio altogether and tour with my own orchestra—but got bored with fighting agents who wanted me to furnish the same strings which I furnished at my time. Incidentally, Tommy Dorsey tried to talk me into going back to touring, but I said I was in New York and would not go on the road. He had previously worked for me on radio dates, and I was very glad to go out to California and help organize his new orchestra—complete with the new famous string section—and I made many records with that aggregation.

At the age of nineteen, Hayton participated in his first recording session—the famous Red Nichols 125—date on which Fee Way Bennett was also making his wax debut. Asked to account for the generally accepted statement that Arthur Schutt was on the piano stool for that session, Lennie explained that he had made the arrangement of "It's a Wonderful World" and had therefore been invited along to insure the eighty-eight work of Schutt's—similar work of taking existing on the floor. Four batteries, etc.

It September, 1928, Hayton joined the highly paid Whitehouse Band, his father's band, and arranged for the band to be considered, and for the next two years Whitehouse's band was the most successful in the country. Hayton's work with the band was so successful that he was offered a contract by the Whitehouse family to continue to work with them. He always so keen, so full of ideas, and so melodic.

### Ralph Venables

"I LEFT Shaw to go with M-G-M, a complete change of work—and one which I welcomed because here at last I had a chance to conduct large orchestras—any size I desired. Film work, of this nature, is by far the best modern medium for musical expression, and I would like to draw your attention in particular to the ballet. In Voland and the Ballet, starring Fred Astaire, I propose to write this (for M-G-M Records) with an orchestra of sixty-five, and I hope and believe that it will be really worth while. The Boston Symphony will include this work in their 1948-49 season, and I hope that some other comparable symphony orchestras will follow suit. I feel justifiably proud of this ballet score—a far cry from my arrangement of "Ida" for Fred Nichols twenty years ago!

## Parnell's Re-bop and Hayes's Be-bop

### Edgar Jackson's Record Reviews

Ingredients which go to make up the Be-bop Quartet is one of the very few British combinations which have stumbled to what is known as the "Be-bop" style. The Be-bop is all added to this underground taste, and technique which they may not have produced anything quite so "nutritive" as we get from, for instance, Dixie Gillespie, have re-nutritized in a record that compares very favourably with most of those by American small bands.

Roman Stenalt, "Tommy White, and Dave Goldberg all make swell solos, and Parnell's drumming is grand. But equally good are the tenor/piano and tenor/guitar unisons, in which intricate passages are played with a unanimity that is astonishing.

"The slow "Sweet Lorraine" (I believe the correct spelling is Lorraine, but this tune is just as lovely in no matter how you spell it) is most vocal by Jack Parnell.

Improved greatly as a singer, Jackie brings new twists to the phrases which are not only all his own, but also as good as swing as they are intricately casted.

Even more intriguing, however, are the instrumental parts, in which Tommy White plays exquisite tenor and Dave Goldberg's guitar is immaculate.

HARRY HAYES AND HIS BAND  
 "Be-bop" Jackie (Harry Hayes)  
 (E.K.V. OSA1258)  
 "The Be-bop" (Lawrence Corne-Hay)  
 (E.K.V. OSA1259)  
 (E.K.V. OSA1260)  
 (E.K.V. OSA1261)  
 (E.K.V. OSA1262)  
 (E.K.V. OSA1263)  
 (E.K.V. OSA1264)  
 (E.K.V. OSA1265)  
 (E.K.V. OSA1266)  
 (E.K.V. OSA1267)  
 (E.K.V. OSA1268)  
 (E.K.V. OSA1269)  
 (E.K.V. OSA1270)

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 (E.K.V. OSA1268)  
 (E.K.V. OSA1269)  
 (E.K.V. OSA1270)

Most noticeably assisted by pianist George Shearing and drummer Norman Burnst, Harry Hayes, the Beau Brummel of the alto, again shows up as one of the most valuable adjuncts to British swing on records by continuing to drive in the thin end of the be-bop wedge so that the great B.P. may be introduced to this new idiom by easy stages, as it were.

The wedge goes furthest in "The Be-Bop", which features Lawrence Jackson, a vocal disc-jockey who adds an infectious joy de vivre to the right feeling for swing.

"Dinner Jacket," an attractive little piece in modern vein, is Harry's own latest composition, and the maestro's alto is well backed up by Shearing, Alan Francis and Aubrey Frank.

Perhaps the band as a whole is not quite as exciting as it has been on some of Harry's other records, but technically it is beyond reproach.

EDDIE GONDON AND HIS  
 "Be-bop" Jackie (Harry Hayes)  
 (E.K.V. OSA1258)  
 "The Be-bop" (Lawrence Corne-Hay)  
 (E.K.V. OSA1259)  
 (E.K.V. OSA1260)  
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## HITS AND PIECES

by SAMMY QUWER

MY guess for the expected short sales hype didn't quite work out. The music rack sales checks in a N.S.H. wind-up for the week. Way it looks right now, the peak fall period is churning on the push, and liberty all within the last two calendar weeks of the year. Current statistics show the album sales in favour of "Manager" ahead, now safely installed in the No. 3 frame spot. The week's end picture goes to Joe (The Street), however, a fine record to challenge matinee player "Hour" and "Senior" for top honours, and he did it almost-handed! Definitely a great contact job for Mr. K., and you can't say that collectors should be proud to salute you.

Ray Van Johnson's "I'll Make Up My Mind" is a close challenger to "Hour" and "Senior" for top honours, and he did it almost-handed! Definitely a great contact job for Mr. K., and you can't say that collectors should be proud to salute you.

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## GIANTS OF SWING!

COUNT BASIE AND HIS ORCHESTRA  
 ONE O'CLOCK BOOGIE:  
 MEET ME AT NO SPECIAL PLACE  
 B 9593

THE HERBIE FIELDS QUINLET  
 RAINBOW MOOD; DARDANELLA  
 B 9594

HARRY HAYES AND HIS BAND  
 DINNER JACKET: THE BE-BOP  
 B 9595



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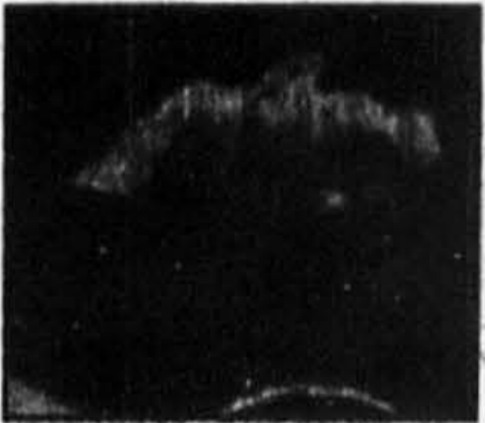
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 I'll Make Up My Mind  
 FOR EVERYTHING  
 STILL GOING STRONG! DOWN THE OLD SPANISH TRAIL  
 LEADS LEADS AGAIN WITH

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AN ESTABLISHED HIT! BEAR OLD SONGS  
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We have many promising dance band singers who presently feel themselves in a professional doldrum and ask themselves how to secure real stardom

In the course of my extensive travels up and down the country with many radio orchestras I have had many interesting discussions on the technique of singing, "with technique" and stage deportment.



A Voice is Not Enough! says star radio vocalist

ALAN KANE

There are many people who are quick to smile and agree. On committee sessions I have been asked "what is the best style to adopt?" or "when do you consider the leading song?" etc.

When I have found that this criterion equally applies. I can already hear the murmurs "Alan Kane is..."

To obtain the best results in singing, one must be a professional singer. This is not a matter of talent, but of technique and stage deportment.

Rex Harris reviews last week's Radio

I heard...

It's most essential to start with a good singing teacher. A bad start can be more damaging than no tuition at all.

It's any of the arts—music, ballet, drama, painting, etc.—one could not possibly become an accepted professional without considerable study and knowledge of the subject.

Stating up, I would say that the conception of singing is a natural thing, and if one has a good voice, then all one needs is the "entry" in a false note.

FROM SO MANY PEOPLE

For the same of the trumpet man in Billy Cotton's "Band Parade" job on November 2, that I have to associate his name with a fiddler...

ERIC WINSTONE doing a pleasant gentlemanly broadcast in which "Brocade" alone stood out with personality, and perhaps, the Elington Organ (solo), with Ray Kern...

BLUE MANSIONS... "The Famous Blue Mansions" was a very nice record by the Famous Blue Mansions...

TRUMPET AT NIGHT... "Trumpet at Night" was a very nice record by the Famous Blue Mansions...

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MORTON LYON and his sock, with Cyril Sharpe and Ethna Kaye producing dance music in the light manner... November 11, Home, 1.30 p.m.

BOY WALKER... "Boy Walker" was a very nice record by the Famous Blue Mansions...

TRUMPET AT NIGHT... "Trumpet at Night" was a very nice record by the Famous Blue Mansions...

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DANCE PARADE 1947-1948, which almost cost me a couple of glasses for a hat in order to take it to everybody concerned. I have listened to hundreds of record programmes during the past twenty-five years, and I say without reservation that that 45 minute record that I have ever heard... it was not only Christopher Blower's easy delivery, which to me sounded like the most relaxed and relaxed I have heard; it was the production (which was managed by Dennis Manger), the programme engineering, and the junior programme engineer...

BOY WALKER... "Boy Walker" was a very nice record by the Famous Blue Mansions...

TRUMPET AT NIGHT... "Trumpet at Night" was a very nice record by the Famous Blue Mansions...

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ACQUAINTANCE CLUB, which I thank you very much, been abridged to 12.15 p.m. "Night and Day" produced with a flourish from pianist Winifred Atwell in fact with many flourishes... much preferred her "Voodoo Moon" with electric accompaniment: this was good... solo accompanist Joe Sage brought tears to the eyes with "Dance of the Spanish Onion"...

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IMPORTANT ANNOUNCEMENT

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BRIGADOON

BOY WALKER... "Boy Walker" was a very nice record by the Famous Blue Mansions...

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CALL SHEET

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# Melody Maker

INCORPORATING "RHYTHM"

Members: Audit Bureau of Circulations  
6, CATHERINE ST., STRAND, LONDON, W.C.2  
Tel: Temple Bar 2468 Editor: RAY SOMER

## The U.S. Record Strike and Us

WHEN the American Federation of Musicians strikes against recording on January 1 next, what is to be the attitude of the British musical profession?

This is the question that attracted the largest concourse in the history of the London Branch of the Musicians' Union to its meeting last Friday (14th), and some very important points were raised.

At this early stage, it is obvious that British musicians cannot yet take any official or drastic action. We are not to know yet whether the A.F. of M. strike threat in America can be implemented, or even whether legislation will be brought in before zero hour to effect a settlement.

Even so, assuming that the strike does occur, and that American musicians resolutely set their faces against recording, several pertinent points emerge which British musicians must consider at this early stage.

First of all, there is the deep and important question of principle. The quarrel of one worker for better conditions is the quarrel of all workers; that is the over-riding principle of Trade Unionism, and that British musicians feel this way is proved by their action in 1942, when they voluntarily prevented their records being despatched to the States to break the strike.

Nobody wants to be a "scab" or a "blackleg," but economic circumstances have altered in this country since 1942, and there are other considerations which may have to be taken into account.

First of all, there is the question of the almighty dollar. This country needs dollars badly, and the sale of our records in the United States can help provide us with them.

Then there is the point that Ben Frankel brought up at the Branch meeting. He said that America is our leading supplier of shellac, under terms which provide for our export of records, and it might be that, if we supported the American musicians in their struggle, we would find that America would debar our gramophone companies from receiving the shellac so necessary for our own records.

Again, it was pointed out by no less a figurehead of the profession than Sir Thomas Beecham that the musicians' quarrels are not with the gramophone recording companies—either here or in America. The American companies honoured the royalty agreement won by the A.F. of M. through its 1942 strike, until Congress passed a law which prevents the royalty being paid in future. In fact, the musicians' quarrel over there is chiefly with the broadcasting stations and the juke-box distributors, who use records at the expense of live musicians.

British musicians are luckier than their U.S. colleagues in that the British recording companies and the M.U. co-operate admirably; in America, the companies and the A.F. of M. do not see eye to eye on the problems of musicians.

So it all boils down, as far as this country is concerned, to a problem of material considerations versus idealistic principles.

The question has been asked—why should we support the American musicians when they have done nothing for us? The answer is, of course, that the American musicians have done something for us. They have taught us all we know about dance music and have enabled us to build up a sound musical profession in this country. Isn't that something?

But more important, they have what every thinking man will realise is a justifiable grievance. Their livelihood is being threatened by the unrestricted use of their own work on wax. Their problems might be ours, and it would be a bold and unimaginative man who dared to say that the struggle of any section of musicians anywhere in the world is not the concern of all musicians everywhere.

It is a great pity that the Musicians' Union's long campaign to form a World Federation of Musicians' Unions, to place all problems on an international basis, has not yet borne fruit. Had such a Federation existed, we venture to think that the situation with which the A.F. of M. is at present faced might never have arisen.

# NELLIE LUTCHER: "The Animated Amazon of A.F.N."

NELLIE LUTCHER is big news in more senses than one! The animated amazon of the A.F.N. (by the way, she's popular in America, too) was completely unknown to the music world at large not more than six months ago. The story of her rise is typical of American show business. From an obscure performer in small-time gig units around Los Angeles, the Lutch-Lady has become the latest darling of Café Society Downtown, New York's most sophisticated cellar (it's a great temptation to say best-cellar); she is also preparing for a series of theatre bookings at fabulous figures, and her Capitol records are the hottest things in Harlem and in many white districts, too.

*A pen portrait of the latest singing star, by our New York Correspondent, Leonard Feather*

Nellie was the first child of Isaac and Susie Lutcher, the former being a bass player who was well known in his day around the Lutchers' native Louisiana, where Nellie first awakened on October 15, 1915. The little Lutcher soon showed a keen interest in the piano and started taking lessons at the age of seven with one Eugenia Reynaud, wife of the local headmaster. Only a year later she was playing the organ at the Baptist church and took a special solo on Sundays while the collection was being taken up.

"MY father really helped me a lot, too," recalls Nellie. "I used to go to rehearsals of the band he played in—Clarence Hart, the leader, played piano, too. Eventually I left school and joined the band. My mother didn't like that so well, but dad convinced her that if that was what I wanted it was okay."

After six years with the Hart band, Nellie joined a group known as the Southern Rhythm Boys, and while with them began to do a little singing, until not long afterwards she was a double-feature in the organisation, playing an important solo rôle as vocalist and pianist. A temporary gap in her career was caused by the serious illness of Nellie's mother. After a sojourn at home, she was persuaded by friends out West to pack up and try her luck in California, and in 1935 she headed out that way.

After a few months there Nellie got married. The product of that now disbanded union is a youngster named Talmadge, who is already showing a talent that may some day eclipse his mother's fame. Talmadge, incidentally, is one more musical member of a large and illustrious family, since Nellie has nine brothers and sisters, all younger than she, including a milliner, a dress designer, and a musician named Joe Lutcher, who is also out on the Coast now making Capitol records with a small jump band. There are still quite a lot of Lutchers at home in Lake Charles, Louisiana.

YOUNG Talmadge was indirectly responsible for his mother's present success, since it was he who, about a year ago, suggested that she ought to take part in a certain big charity show. At one of these appearances Nellie made a great impression on a baritone named Joe Alexander, who was a Capitol recording artist.

Dave "Dyspepsia" Dexter, the sou'-wester but shrewd Capitol employee, was not his usual astute self, putting the date off for several weeks before he finally saw Nellie at Joe Alexander's insistence. Then she waxed half a dozen test sides, everybody at Capitol became enthusiastic, and when the first pair reached the public ("Hurry On Down" and "The Lady's In Love With You") the reaction was immediate. Disc jockeys all over the country played the sides incessantly.

During this period of her first recognition Barney Josephson, owner of Café Society, happened to be visiting California and offered to put Nellie in the Downtown (Greenwich Village) branch of his two cafés at 250 dollars a week. He is now getting credit for having pulled off a terrific bargain, comparable with his discoveries of Hazel Scott and Lena Horne (although Lena was well known before she went into the Café). Before Nellie Lutcher came to New York and the Café, that noted night spot was in the doldrums. Business had been so bad that Barney had reduced his talent payroll to a bare minimum, and,



as a result, had a poor show and even poorer business. But before Nellie Lutcher had even opened there, the Café's diligent Press agent, Marvin Kohn, was arranging interviews with *Time*, *Life*, and countless other national magazines. Nellie's fame had gone ahead of her, on records. On opening night I was one of the relatively few who were lucky enough to get in the place. Hundreds had to be turned away.

WHEN I first saw Nellie perform I realised at once what the excitement was about. Though her vocal personality has made her a big hit on records, she shows even greater possibilities as an in-person artist. Not pretty or even handsome, she is a tall, big, somehow striking person whose visual appeal lies in her ability to change moods and express a wide range of ideas, both musical and humorous, with her demeanour as she sits casually before the keyboard. Nellie, as they say, "sells"—she sells every word of every song.

Salesmanship, both visual and aural, means much more than musicianship in the field of commercial success nowadays (hasn't it always?), so it's hardly surprising that Nellie is a success while great pianists such as Mary Lou Williams and Beryl Booker, or even a great singer like Sarah Vaughan, cannot achieve the same fame and fortune.

OF Nellie's biggest recorded hits to date, "Hurry On Down" and "He's A Real Gone Guy" are both rehashes of elderly traditional blues themes, both lyrically and musically. "The Lady's In Love With You" and "Let Me Love You To-night" are ingenious and slightly sarcastic treatments of standard tunes. "My Mother's Eyes," her latest, is sung dead straight and she means it to be taken seriously. Much to her disappointment, some listeners have treated this number disrespectfully, assuming that she was kidding as usual.

Nellie has been keeping Café Society so packed that Josephson is showing his gratitude by paying her a weekly bonus reputed to be far in excess of her stipulated salary. And within the next couple of months she'll be going into the Paramount Theatre on Broadway at 1,750 dollars a week. Not bad for a gal who, earlier this year, was doing well if she made twenty dollars a night!

## SCREEN SWING

OF the new films and revivals now available to the circuits, M-G-M's all-Negro musical fantasy, "Cabin in the Sky," takes pride of place for jazz fans. Not because there is much jazz on the sound track (Ellington's orchestra is in only one sequence, and Louis Armstrong plays but a few bars of trumpet), but because the whole atmosphere of the picture is likely to make an appeal to jazz lovers.

Ethel Waters, for instance, acts and sings wonderfully well; Buck Washington and Bubbles Siblett appear, and the latter demonstrates his tremendous prowess as a rhythmic dancer. Lena Horne scores in her first featured rôle, her portrayal of Georgia Brown being a joy to ear and eye. The famous Hall Johnson choir supply the spirituals, and the "worldly" songs include "Consequences," "Taking A Chance On Love," "Happiness Is Just A Thing Called Joe," and the title number.

Exhibitors are inclined to steer clear of "Cabin in the Sky," presumably because of the fantasy angle, but the film was successful at its recent West End revival. If you want to see this film at your local cinema, then approach the manager! The new film that enthusiasts are waiting to see is Jules Levy's "New Orleans," which features

such musicians as Billie Holiday, Armstrong, Kid Ory, Meade Lux Lewis, Woody Herman, and many more. West End date not yet set, but "New Orleans" should be in town in January.

Other films of musical interest include:—  
"Song of the Thin Man"—A thriller built around a dance band. Features first-class clarinet-playing and an exciting jam session.  
"Two Girls and a Sailor" (reissue)—Harry James and Music Makers, Xavier Cugat, Lena Horne, José Iturbi, and Jimmy Durante.  
"Song of the Islands" (reissue)—Betty Grable and Harry Owens' Royal Hawaiians.  
"The Johnson Story" (reissue)—Grand musical. Larry Parks as Al Johnson (Al himself recorded sound track). Twenty-two song hits covering past three decades all featured, plus a New Orleans jazz sequence and Al Donahue's Orchestra.  
"Variety Girl"—Spike Jones's City Slickers, Negro singer Pearl Bailey, and top-notch tunes by Frank Loesser and the team of Johnny Burke and Jimmy Van Huesen.  
"Down to Earth"—Rita Hayworth, Larry Parks, and brilliant, unusual tunes by Fisher-Roberts duo.  
"I Wonder Who's Kissing Her Now"—Life story of U.S. composer, Joe Howard.

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## Personal Points: ALAN DEAN

Born at East Ham, August 1, 1924, Alan Dean was renowned in the district as a boy soprano by the time he was nine years old. At twelve he began lessons on the accordion, even though he remained in the church choir until he was fourteen. In 1941 he got his first professional job as an accordionist in Happy Blake's Band at the Cuba Club. He followed by working at the Conga, Panama, Studio, Jamboree, etc., till joining Oscar Rabin's band as vocalist in 1942. He remained with the band for three years. Since then he has worked for eighteen months at Ciro's with Ambrose and sung with many bands, both regular and pick-up. He is currently with Frank Weir at the Lansdowne. Two years ago he began arranging and has developed into one of the most promising young arrangers in the profession. He has worked in this capacity for Weir, Tito Burns, Rabin and Gaby Rogers. He is also a member of the popular Song Pedlars. Favourite Musicians: Alan Eager and Lennie Tristano. Favourite Bands: Duke Ellington, Ray McKinley. Favourite Records: "Black, Brown And Beige" by Duke Ellington; "The Christmas Song" by King Cole Trio. Favourite Composers: Prokofiev, Ravel. Favourite Vocalists: Frank Sinatra, Nat "King" Cole. Favourite Food: Vegetarian. Hobby: Motoring. Ambition: To keep my hair and teeth until I am ninety!



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In a most audacious robbery at the Wembley home of famous clarinetist, bandleader and arranger, Sid Phillips...

Luckily, Sid and Mrs. Phillips, arriving home before the burglary could be completed...

Hayes and Race Forming Big Band

INTEREST of advanced musicians in Town is centring around the new band which two of the most notable figures in London's dance music are to organise...

Lena Horne and Parry at Tooting this Sunday

LEWISHAM fans had a treat last Sunday (19th), when Lena Horne played an afternoon and evening concert at the local Hippodrome...

NEW QUINTET FOR PRINCES

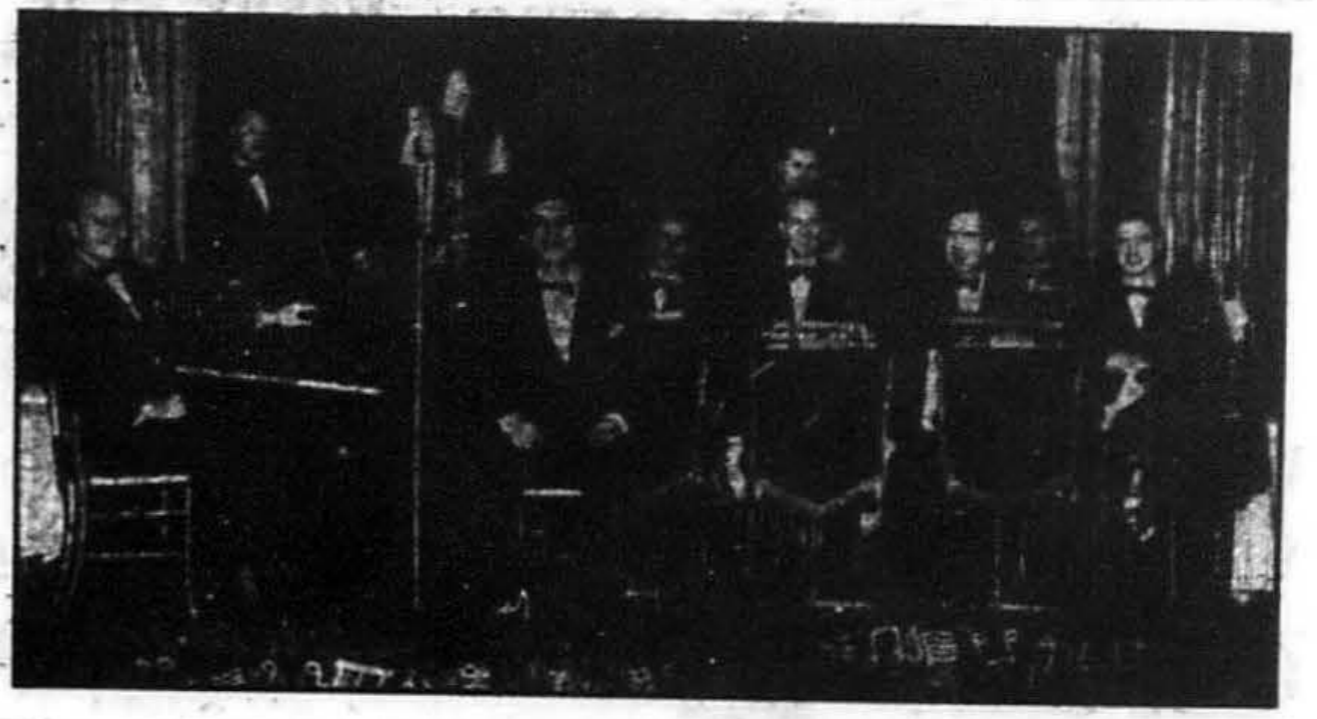
THE Princes Restaurant, in Piccadilly, London, W. comes into the news this week by the installation of a new quintet...

HEATH AUDITIONS GIRL SINGER

IS Ted Heath about to introduce the much-needed girl vocalist into his band? At the time of closing for press...

"BAND PARADE"

Despite all the difficulties, "Band Parade" came over perfectly, all three bands hitting top form...



A special "M.M." picture, taken in the exclusive confines of Churchills Bond Street niterie, shows piano-leader Jack Nathan, singing sensation Charles Judah (in foreground)...

ERIC TANN MOVES IN -SYDNEY

FAMOUS British trombonist Eric Tann, who emigrated to Australia, writes to the MELODY MAKER...

Dorchester Airing for Howard Baker

HOWARD BAKER, undisputed "gig-king" of London, takes his 17-strong combination into the Dorchester Hotel...

BANDS WANTED

THERE is an opening for small bands to play weekly seasons at the Blue Bell Hotel, Scunthorpe...

THE profession will join us in extending hearty congratulations to well-known drummer-vibraphonist Stanley Fraser...

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BUSY SQUADS

A PART from their broadcasts in "Band Parade" on November 24 and December 1 and 8, the Squadrons will be on the air on December 5...

TRUMPET HOLMES FOR ROCKETS

A CHANGE in the Blue Rockets' brass section brings in Syd Holmes, well-known trumpet expert...

MECCA'S MUSICAL SWITCHES

MUSICAL chairs on a grand scale would appear to be the order of the day on November 22, when no fewer than six bands on the Mecca circuit take part in a Palais to Palais switch-over...

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