

Melody Maker

INCORPORATING

"RHYTHM"

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THREEPENCE

£2,500 FOR MUSICIANS' CHARITIES

FROM GREAT JAMBOREE



High-spot of the great Jamboree was a scintillating performance by Ted Heath and his Music to close the show. This exclusive and graphic picture, taken especially for the "M.M." by famous musician-cameraman, Ivor Rich, shows Ted and the boys all

out in their grand performance of the Woody Herman arrangement of "Woodchoppers' Ball," which was specially recorded to go out later on the AFM wavelength—a memorable climax to a Jamboree packed with good music and sparkling entertainment.

OVER £2,500 WAS REALISED BY THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL IN AID OF MUSICIANS' CHARITIES AS THE RESULT OF THE MAMMOTH NINTH ANNUAL JAZZ JAMBOREE WHICH PACKED THE VAST GAUMONT STATE, KILBURN, LONDON, N.W., LAST SUNDAY (APRIL 27).

Some idea of the tremendous popularity of this great event is evidenced by the fact that the Council had to return no less than £1,500 in cash to disappointed applicants for tickets, and there is no question about it that the Jazz Jamboree is now the major event of the British dance-band year.

That the title, however, is now a complete misnomer is generally accepted, most bands preferring to provide musical entertainment rather than jazz artistry. Even so, for over three hours the audience of 4,000 thoroughly enjoyed themselves, not a little of their enjoyment being due to the out-of-this-world compering of Tommy Trinder. We have said it in previous years, and we say it again—Tommy is tremendous! His quick-wittedness, his carefree exploitation of every situation, and his spontaneous cracks on every subject under the sun had the audience rocking. He did a really wonderful job for which he deserves the highest possible congratulations (writes the Editor).

So Robin's sporting journey was in vain, and Bretherton had to start cold on the stage with two light classical selections in which a magnificent string section predominated.

Harry Hayes and his Band came next, with some of the impeccable and musicianly playing which we always associate with this outfit. Most interesting item was "Let's Get Acquainted" in the current be-bop idiom, but one could have done with more spontaneity and fewer arrangements in the band's offering.

BAND PARADE!

Eric Winstone and his Orchestra, which followed, were one of the surprises of the show. Although—except for the artistic vibrancy of Roy Marsh—their contribution was admittedly commercial, it was slick, polished and well blended, to show off the orchestra, Eric's own personality, and those two excellent vocalists, Julie Dawn and Alan Kane. In fact, Alan's "Old Man River" was the best vocal item in the whole Jamboree.

The Stardusters, who came next, devoted their entire performance to a new rhythm suite in six moods by six members of the band, entitled "Jamborealia." The idea was possibly over-ambitious for the Jamboree audience, though the playing of the six saxophones, led by George Birch, was artistic in the extreme. The suite gave scope for the two vocalists, Lynda Russell and Terry Devon, and was one of the highspots of the Jamboree.

(Please turn to page 5)

GOLD AND BARRITEAU IN SURPRISE EMBASSY SWITCH

SURPRISE developments at London's Embassy Club find Harry Gold's unquestioned success there brought to a sudden end after only six weeks' residence, and Carl Barriteau fixed to succeed him—but apparently for an engagement of short duration.

In an effort to sort out the seemingly fantastic succession of events which have led to this state of affairs, the MELODY MAKER has obtained statements from Harry Gold, from Bob Barnett, Director of the Embassy Club; from Harry's West End agents, Leon Cassell-Gerrard, Ltd.; and from Anglo-American Artists, Ltd., who, previously, have invariably been the agents to supply the Embassy Club band.

Harry Gold, in an exclusive statement to the "M.M.," said: "All I know is that last Saturday night I suddenly received notice to terminate my Embassy Club engagement on May 10. To say that I was astonished is to put it mildly, since my 'Dixie-plus-strings' outfit has really been a success there, and not only patrons, but even people on the staff have been telling me that it is the best band the club has had for eight or nine years."

NEW POLICY

Bob Barnett said: "I have the highest possible opinion of Harry Gold and his Orchestra, who have been a real success at the club. The change is being made simply because the club has decided, for the time being, on a policy of making frequent changes in its dance music. The very existence of this policy makes it more than possible that Harry Gold will be back at the Embassy before the end of the year."

Leon Cassell-Gerrard told the MELODY MAKER: "When Harry Gold originally undertook the Embassy Club, I was told something about a new policy of frequently changing the bands, so I am not unduly surprised, and expect Harry—who has undoubtedly made a big success there—to be back at the Embassy again before so very long."

Gino Cassell of Anglo-American Artists said: "The new policy of the Embassy Club management is a good thing, because it will mean that a number of bands will have a chance to shine in the West End, so musicians should be pleased about such a fair-minded policy."

CARL'S LINE-UP

Asked if it were true that Carl Barriteau was going in for a short duration only, Gino Arbib said: "That is absurd; but in any case, I am not in a position to discuss his contract, which is entirely a matter between the artist, his agents, and the club." Mr. Arbib confirmed that, until the advent of Harry Gold, who, of course, was looked in by Leon Cassell-Gerrard, Ltd., Anglo-American Artists had been solely responsible for booking the bands at the Embassy Club.

Commencing on May 12, famous clarinet star and band-leader Carl Barriteau will be taking in a ten-piece band. With himself leading on clarinet, the band will include Pat Kelly (bass); Flash Winstone (drum); Henry Shaw (trumpet); Jimmy Phillips (alto); Jack Fisher (tenor); and probably Eddy Farrell (piano).



Backstage at the Jamboree—(l. to r.): Stage-manager George Hurley; comper Tommy Trinder; and MSBC Secretary Fred Stone.

WEIR'S STAR LINE-UP FOR LANSDOWNE

FOR his debut on May 12 at the Lansdowne Restaurant (announced in these columns last week), clarinet-maestro Frank Weir has now completed an all-star line-up, for which he has made several important captures. Leading the sax section will be Yorkshire-born Ken Mackintosh, who has been leading the saxes with the Oscar Rabin Band, and who is now looking forward to a sojourn in Town after three years of touring.

Ex-Harry Hayes and Ambrose saxist Bill Lewington will be on alto and baritone, and sharing the honours with Aubrey Frank on tenor will be Jack Fauldes.

Alan Franks leaves Eddie Carroll at Quaglino's—he was previously with Ted Heath—to take over the trumpet chair, whilst the band is completed by a healthy-looking rhythm section comprising Ralph Sharon (piano); Tiny Winters (bass); Alan Metcalfe (guitar); and Bobby Kevin (drums). Vocalist will, of course, be Vivien Paget.

The instrumentation is, therefore, similar to that which Frank Weir used in his sensational Fischers Restaurant Band of something like a year ago, and it is to be hoped that the BBC will look kindly upon it in the matter of broadcasts.

STEWART AIRINGS. — Berkeley pianist-organist Ian Stewart, whom radio cuts have recently robbed of these sessions, will be airing twice within ten days when he leads his own in "Music While You Work" on May 2 (10.30-11 a.m.) and contrasts his music with that of Geraldine in "Band Parade" on May 12.

Illness Cancels Daniels' Trip To Iceland

A VERY unlucky break has prevented famous "Hot Shots" leader Joe Daniels from taking the projected trip to Iceland on which he and his complete outfit planned to leave England by air last Sunday.

"An extraordinary series of mishaps, which must be almost unprecedented in the experience of any handleader, has made it impossible for me to go until later on," said Joe Daniels to the MELODY MAKER.

"In the first place, my trumpet player had pneumonia. Hardly had I got over this disconcerting news when guitarist Alan Metcalfe developed severe gastric trouble and obviously wasn't fit to go abroad.

"The final blow came when serious illness at his home prevented tenorist Billy Amstell from making the trip. I need hardly say it is a terrible disappointment to me, whilst the boys have missed a wonderful trip and a chance to make really super money as well."

Joe Daniels particularly asks us to make it clear that he has cabled the Iceland bookers, merely postponing, and not cancelling, the trip, and that he has every hope of making the journey as soon as conditions permit. He knows that there is a very large number of swing fans in Iceland, and has no intention that they shall be permanently disappointed.

Inglez for New Radio Show

SAVOY HOTEL Latin-American expert Roberto Inglez clicks for a big radio series with his full twenty-four piece orchestra when the new Saturday air-show, "Follow the Sun," kicks off next week (May 10). The series is weekly, and will be heard each Saturday at 12-12.30 p.m. (Home).

In addition to leading the orchestra, Roberto will be responsible for all the arrangements. He has also composed the theme music.

Rabin Sax Change

CONSEQUENT upon the departure from the Oscar Rabin Band of lead alto Ken Mackintosh, who on May 12 opens with Frank Weir at the Lansdowne Restaurant, ace-clarinetist Jackie Bonser will take over the first chair in the Rabin saxes.

As we go to press the name of the newcomer to the section is not available.

Ken Mackintosh will, of course, still be with the Rabin band when it cuts its first sides for Parlophone on May 6.

PREAGER'S MISHAP

The show started with a backstage scramble when an almost tearful phone call from Lou Preager told the Council of his misadventures at Bath, as a result of which he and his band could not get to the Jamboree (see news story in column 3, page 2).

A switch was at once made, bringing Freddy Bretherton and the His Majesty's Theatre Orchestra on the stage to open the show instead of functioning in the pit as was arranged, and Robin Richmond sportingly rose from a sick bed at a moment's notice to fill in before the curtains lifted. When he staggered into the State, however, he found that the organ was unusable, as it had been made into a "Control Room" from which a recording of the Ted Heath Band was to be made.

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PROFESSION HONOURS 13-YEAR-OLD RHYTHM GENIUS



Victor Feldman at his 13th birthday party with his mother, father and two brothers, plus his mentor, Max Bacon (seated, right) and Ray Sonin, Editor of the "M.M." (standing, left).



Victor Feldman's first writing - in the "M.M." June 14, 1941.

THE two pictures here tell the story of the rise in the musical profession of a genius whose prowess the MELODY MAKER takes a personal pride in drum-wizard Victor Feldman. It was in our issue of June 14, 1941, that we first told the world that we had found a natural rhythm-prodigy aged seven; and our consistent plugging of this wonder-child has borne such fruit that last Sunday afternoon (27th), we had the pleasure of seeing representatives of the whole profession turn out to do honour to his thirteenth birthday.

has remained unspoiled, well-mannered and charming. The toast of Victor Feldman was proposed by Ray Sonin, Editor of the MELODY MAKER, seconded by M.M. critic and jazz pioneer Edgar Jackson. Victor himself replied in a grand little speech expressing his thanks to his parents and his friends who had made that important day in his life so memorable. Dancing took place to a band provided by Carlo Krahmer, and among the guests we spotted Max Bacon, Terry Thomas, Harry and Frances Hayes, George Formby, the Henderson twins, Maxine and Alan Lane, Harry and Jess Perry, Joyce Miller, Aubrey Franks, Rex Harris, etc. Among the hundreds of congratulatory telegrams received were one from Gerardo G. Maturce Bermudez, in Switzerland, and harmonica virtuoso Max Geldray, in Belgium.

NEWS IN BRIEF

Edited by CHRIS HAYES

PATRICK UP: After having spent seven weeks in Paris' Hospital with cardiac trouble, arranger Harold Patrick is now recuperating at Donisthorpe Hospital, Worthing. Harold has just completed a commercial arrangement of "Hammer-smith Jive" for Cinephonic.

FOSTER TOPS: Teddy Foster was loudly acclaimed when, with his band, he recently played for the British and American Forces in Trieste. Obviously the Foster brand of swing, plus vocal stars Jean Ricki, Diane Coupland and Bill Paxton, are very much to the liking of the boys in uniform, who are describing the show as the best yet seen in Northern Italy.

GOODWIN GOES TO COURT: Replacing Jan Rafani's Band at the Court Ballroom, Balham, late Harry Gold trumpet, pianist and arranger Ron Goodwin leads Phil Host (tr., cl., vib.), Ken Hara (pno., acc., vibes), Fred Gillman (drums), Len Kane (bass, vcl.), and "Sonny" Evans (vcl.).

LEWIS AIRS: The many admirers of Vic Lewis and his Orchestra can hear their favourite band on the air this Saturday evening (May 3) from 10.15-11 p.m., when the band broadcasts during a special evening engagement at the Court Royal Hotel, Southampton. Still guesting with Vic owing to the continued indisposition of Jimmy Skidmore is girl tenor ace Kathleen Stohart. Since Helen Mack has other commitments for the summer, Vic Lewis will shortly need a new girl vocalist. Applicants, who must be able to read, should send in details, with photographs, to Vic at 31, Carburton Street, W.1, as soon as possible.

ROCK LEAVES FOX: Alto, baritone and clarinetist Eddie Rock has left Roy Fox, and can be contacted at Baywater 1819.

WEBB AVAILABLE: Ex-Lew Stone-Ambrose-Gonzalez percussionist Noel Webb vacated his chair with the Blue Rockets on Saturday last, and is now back in Town. He can be contacted at CUNningham 6270.

FERRIE-VISION: Two television dates this month spotlight Miss Ferrie, the first on May 12, when he stars in a Walton Anderson Variety production with his Windermere Ferrymen and Beatrice Findlay's "Merry Maids" vocal trio, and the second on May 26, when he conducts the Eric Fawcett production, "Blow Your Own Trumpet," based on the BBC production of three years ago.

JOHNNY BOY: On Monday night last (25th) Mrs. Molly Clouston presented her husband, Metachrome violin/saxist George Clouston, with a 9-lb. son. The boy, who is to be named John, was born at St. George's Hospital, Hyde Park, and will be welcomed by the Cloustons' other child—four-year-old Pamela.

TING-A-LING: Percussionists Bobby Kevin (Frank Weir) and Joe Watson (Jack Jackson) are both on the phone at BAYwater 4508, whilst Weir's newly acquired altoist, Ken Mashintosh, can be reached at MUSEum 5801.

ENGAGED: The engagement has been announced between Great Radio tenor saxist Don Rendell and Miss Joan Voxah, whom Don first met three years ago when he was playing at the London Astoria with Duncan Whyte and his Band.

OUT OF ARMY: Discharged due to ill-health after 7 1/2 years in the Irish Guards, regular-soldier saxist Frank Reidy, who has played seasons on everything from baritone with Ted Heath to ancient basset-horn in the Third Programme, is now available in London. Northerners will know his dad, Fred Reidy, who runs a musical-instrument store in Blackburn.

ROCKETS DRUM CHANGE: Latest recruit to the ranks of the Blue-Rockets is percussionist George Sumner, who replaces Noel Webb. George has for no less than 17 years been drummer and featured vocalist with Peter Fielding at the Oxford Galleries, Newcastle-on-Tyne, whom he leaves by mutual arrangements.

FRAGER'S JAMBOREE HAS LUCK

WHILE the audience at the State Theatre, Kilburn, were taking their seats ready for the "Jazz Jamboree" on Sunday last, Lou Frager and his Band, advertised second on the programme, were stranded 100 miles away, at Bath, frantically trying to find transport to get them to the State in time to appear before the big show ended.

They had appeared at the Pavilion, Bath, on Saturday night, had arranged to leave for London early on Sunday morning, and had to be back in Bath for a concert at the Pavilion on Sunday night.

Bad luck stepped in, however, for on Sunday morning the coach used by the band developed a mechanical defect. Lou tried to get some private cars, but was unable to obtain enough to accommodate everyone. He couldn't hire another coach, and there was no train arriving at Paddington soon enough.

As a last resort he telephoned Bristol Airport to endeavour to engage a plane, but even this brain-wave could not be fulfilled. Consequently, the company disappointed, Lou had to contact the promoters and express his regret. A riot at all their one-nighters all over the country, Lou and his band had a particularly good night at the Winter Gardens, Ventnor, I.W.

Munro Seeking Girl Vocalist

RONNIE MUNRO, whose new ultra-modern dance band is proving a sensation wherever it goes, informs us that he is looking for a first-class, experienced girl vocalist to sing with the band for its season at Butlin's, Ayr.

His present vocalist, Lella Roland, has to stay in London, owing to prior commitments, and is unable to carry out the Scottish date.

The season at Butlin's commences on May 17, and any girl interested in the engagement should write, with full details and photograph, to Ronnie Munro at 108, Grosvenor Road, London, S.W.1.

GUITARIST Peter Sloan yesterday left Maurice Smart's Quartet at the London Berkeley Hotel, after nine months' residence, in order to take his own Trio into the Watersplash Roadhouse at St. Albans, to-night (Thursday). With Peter in his latest venture are Bill Jones (piano) and Gordon Barrow (drums). To replace Peter Sloan at the Berkeley, Maurice Smart has secured guitar expert and late Café Anglals bandleader Alan Mindel.

Bandleaders, musicians, actors, radio stars and the Press were all there, and there was no insincerity about the good wishes that were showered on a boy who, for all his talent and fame,

IVY & GIRLS TO WAX for H.M.V.

IN the near future, fans of Ivy Benson and her Girls' Band will be able to hear their favourites on records, when Ivy and the girls fulfil the H.M.V. contract which she has just signed for the immediate recording and release of four sides—two swing numbers and two commercials.

This will be the first time that Ivy has recorded with her full band, although she has previously waxed as a soloist and with a string orchestra.

SUNDAY CONCERTS

Owing to Ivy's touring commitments, it is doubtful if the session will take place before the end of June or the beginning of July. An attempt was made to bring it forward to May, but so far this has not proved possible.

Another new sphere of operations for Ivy, who, strangely enough, has never before played Sunday concerts with her band, is a series of Sunday dates which she has fixed for the summer months.

The first of these takes place on Sunday, May 25, at the Odeon Theatre, Newcastle, following with the Winter Gardens, Morecambe (June 22 and August 10); South Parade Pier, Southsea (July 13); Capitol, Cardiff (20th); White Rock Pavilion, Hastings (21st); and the Jepsen Gardens, Leamington Spa (August 17).

Other dates for the Benson Band include a week at Exeter for the annual Laxmas Fair (July 14), two weeks at the Empress Ballroom, Winter Gardens, Blackpool (August 4 and 11), and a week at Butlin's Camp at Skegness, commencing August 25.

On Saturday next, Ivy is appearing as guest artist, playing two solos—one on saxophone, one on clarinet—with Reg Leopold in his "Rainbow Room" feature, at 9.15 p.m. in the Light Programme.

SWITCHES FOR SKYROCKETS

Concert which the SKYROCKETS should have done at the Kingston Empire on Sunday, May 11, has had to be cancelled, but they will definitely appear at the Hackney Empire on Sunday, May 4, for Sydney and Bernard Bloom Productions. SKYROCKETS broadcast scheduled for May 17 has been brought forward to May 16 (3 to 3.30 p.m., Home Service).

HITS AND PIECES

by SAMMY QUAYER

MUSIC biz NSH sheet sales taking alpine slide. Thirty-three weeks' marathon stayer, "To Each His Own," bids farewell to fame at long last. "Good-night, You Little Rascal" and "You Went Away and Left Me" bowing in. Trade surprise was "May I Call You Sweetheart?" come-back. Panel went 50 per cent. British, and no fewer than four waiters hit the jackpot. Now will you broadcast the three-four stuff, maestro X, or aren't you concerned about listeners in Rochdale, Wigan, Blackpool, Leeds, Leicester, Cardiff and Glasgow? Many fans have written wanting to know if Howard Jones is married. Hold your hats on, gals—he is—not. Watch out for terrific new Latin-American ditty, "My Adobe Hacienda." It's another "Quaver" tip.

FR-UP-OF-THE-WEEK (No. 2) DEPT.:—Down at the People's Palace in Mile End, England's "Sea Wain" Betty Roberts (what a smasher!) highlighted "Band Parade" with a million dollars' worth of glamour. Len Chappie D'Amato entertained Len Gamber, Johnny Green and Jimmy (Chappell's) Menny in the directors' stand at the Fulham-Southampton match. My paper boy, the one who whistles "Britain's Top Fifteen" every morning, tells me he could build better programmes than many bandleaders we all know. At the Jamboree last Sunday, chirpers Jans Leg (Harry Gold) and Lynda Russell (Starbusters) struck me as definite "sands" but why, oh why, did the "Dusters" sort out "Star Dreams" for Terry Davon? The thrush was worthy of something better than this poor ballad. Best crack at the Kilburn show was Tommy Trinder's ref. to Freddy Bretherton's ork. "Now that we've got off to a wild start!" DEPT. OF JUSTICE—Let the BBC invite a songwriter, a publisher, a bandleader and a contact man to join their Messrs. Howgill, Streeton and Robbin.

ORW LETTER DEPT.:—To the Director-General of the BBC. Your Corporation is missing the biggest light music radio bet in Ray Martin's Orchestra. Suggest you grab a golden opportunity to give listeners something that will vie with America's famous Andre Kostelanetz outfit.

Caught a Dorothy Squires sax session last Friday afternoon when Billy Reid gave baton to Eric Robinson, who did a great conducting job with an ork. of thirty-four and a choir of twenty. Titles cut were Billy's new ballad "Unchangeable You" and "All Over Again". Famous femme warbler walked into a chain store in Liverpool and, hearing one of her records, remarked to assistant: "I don't know what speed that record is playing, but it sounds like Donald Duck singing."

PAR ON THE BACK DEPT.:—To Alan Breese, Billy Cotton's stalwart, whose high standard of vocalising has been one of the outstanding features of dance music for the past umpteen years, and Alan still wears the same size in hats! My own private research among London's flat dwellers during the past twelve months brings to light the three most popular late-night bands—Joe Loss, Sydney Lipton and Victor Silvester. Tom Henry and his Tomboys hit a "bull" on Billy Munn's broadcast. BBC control men on the Carroll Gibbons-Roberto Inglez transmissions should match that balance. Couldn't hear Roberto's flute man last Wednesday night.

TEN PAN ALLEY OSCARS to Kay Cavendish for a pointed "Try a Little Tenderness." To Eddie Reindeer for swell shot on first broadcast "All Over Again." To Billy Cotton for his great radio entertainment last Saturday at 12.

Britain's Top Tunes

- (In alphabetical order) ANNIVERSARY SONG .. Campbell Connelly APRIL SHOWERS .. Chappell DON'T TALK IN LOVE .. Braugby Wood GO HOME .. Yale GOODNIGHT, YOU LITTLE RASCAL .. Francis, Day and Hunter HEAR MY SONG, VIOLETTA .. Dix HOW LUCKY YOU ARE .. Kastner MAY I CALL YOU SWEETHEART .. Dash OPEN THE DOOR, RICHARD .. Leeds SENTIMENTAL REASONS .. Peter Maurice THE OLD LAST-LIGHTER .. Dash THE STARS WILL REMEMBER .. Feldman WHEN CHINA BOY MEETS .. MacMelodies CHINA GIRL .. MacMelodies YOU WENT AWAY AND LEFT .. Bey and Cox ZIP-A-DEE-DOO-DAH .. Sun *Newcomers to the Frame.

U.S. HIT PARADE

- HERE is the list of the most popular ten songs in America during week ended April 19, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network:— 1. HEARTACHES (2-4-4) 2. LINDA (4-8-8-9) 3. ANNIVERSARY SONG (1-1-1-1-1-1-2-2-5) 4. HOW ARE THINGS IN GLOCCA MORRA? (2-2-2-3-5-9) 5. MANAGUA NIOARAGUA (5-3-3-2-2-4-9-9) 6. IT'S A GOOD DAY (10-10-9-8-8) 7. I'LL CLOSE MY EYES (6-5-6-4-6-6-9-5-6-10-8-10) 8. GUILTY (7-7-5-4-7-4-9-10-9) 9. APRIL SHOWERS (9) 10. ALEXANDER'S RAGTIME BAND *Figures in parentheses indicate placings. "0"—not in the list. OWING to extreme pressure space "Classics from Clubs," "Tactless Topics" and "Readers' Letters" have had to be held over.

The Biggest Tango To-day HEAR MY SONG VIOLETTA FULL DANCE - 3/6 Backed by DON'T TELL A SOUL DIX LIMITED, 8, NEW COMPTON STREET, W.C.2 WRITE FOR COMPLETE LISTS.

THE SENSATIONAL FRENCH SONG:— IMAGINEZ (IMAGINE) PARTS READY SOON FEATURED IN THE NEW JACK HARTON PRODUCTION, "TOGETHER AGAIN," VICTORIA PALACE, LONDON I'M GONNA LASSO A DREAM Backed with A LITTLE BIT MORE BESIDES F.O. 3/2 NOW READY. F.O. 3/8 POST FREE ELSAMBA PANAMA AS RECORDED BY AMBROSE on DECCA F.6753 NOEL GAY & CLOVER MUSIC CO'S 24, KENNEDY ST., LONDON, W.C.2. TEL. BAN 3947-5

JUST ONE YEAR OLD—BUT WITH A HIT-STUDDED REPUTATION THAT THE VETERANS ENVY TIME AFTER TIME we give you the hits THE THINGS WE DID LAST SUMMER 5 MINUTES MORE OLE BUTTERMILK SKY EDWIN H. MORRIS (MAYFAIR 7600) 52, MADDOX STREET, LONDON, W.1

BOOK REVIEWS

Jazz Photo Album, by Max Jones (British Yearbooks, Ltd., 22, Chancery Lane, W.C.2, 2s. 6d.)

ALTHOUGH similar books have appeared on the Continent, this photo album is the first of its kind in England, and presents some forty-five pictures of jazz and swing musicians accompanied by one page of notes to each personality.

The pictures follow a rough historical pattern, beginning with Bechet, Duke Johnson, Hoods, etc., and progressing through the Chicago and New York schools of jazz to the big-band swing era represented by the Hermans, Derreys and Basies.

The unusual feature of the booklet is that, far from being comments of dates and names, the notes follow the historical sequence set by the photos, and take on what the author describes as "the complexion of a critical assessment, rather than a purely biographical summation."

The author is editor of this journal's "Collectors' Corner." It is only to be expected that this critical bias is towards New Orleans styles and small-band jazz. However, the intention behind the book seems not so much towards letting off a stream of personal opinions as placing the various forms of jazz and their exponents in the historical and geographical scheme of things. In this the author has succeeded.

The book is aimed particularly at the newcomer to jazz and should supply him with sufficient background information to enable him to see the music in correct perspective, while the photographs themselves are attractive enough to while away half an hour of any railway journey.—P. B.

How to Write the Words of a "Hit" Song, by Desmond O'Connor. (Cosmo Music Co. (London), Ltd., price 2s. 6d.)

DESMOND O'CONNOR is one of the best-known British lyric writers. He has written the words of such successful hits as "Boston Bounce," "The Happiest New Year Of All," "You Couldn't Be Sweeter," "Be Like The Kettle and Sing," etc., etc., and in this little booklet he passes on the benefit of his experience to the budding lyric-writer.

Desmond rightly stresses the importance of a good title and a good "hook" for the song, and has a very interesting chapter on the psychology of a song which itself is worth half a crown of any would-be songwriter's money.

There are many sound tips dotted throughout the 28 pages of this little book, and we cordially recommend it to anybody who wants to learn from an expert how to write a good song-lyric.—R. S.

Front Line Theatre, by Waldini. (Priory Press, Ltd., Cardiff), 2s. 5d.

WALDINI and his Band and artists did one of the most consistently good jobs of entertaining for ENSA during the war. Their tour took them a million miles through the World War fronts—from North Africa to the Western Desert, Egypt, Italy, India, Burma, and the Cocos Islands (where his girls were stated to be the first white women ever to land).

They played, sang and danced within sound of the mountains of Italy, just behind the Canadian lines, wrote of them: "Let the big stars give their brief visits with much fanfare of trumpet, but these little people who go unknown, with scant hope of fame ever reaching them, are the real entertainment heroes of this War."

Waldini's book is a personal and deserved tribute to those heroic "little people."—R. S.

What are my chances in South Africa?

LEN FILLIS gives the final answer to a question that is being asked by scores of musicians to-day.

THE Editor of the MELODY MAKER has asked me to give the readers of this journal the true and unadorned facts regarding the emigration situation to South Africa and Australia—and I have been specifically requested not to "pull any punches."

Having only recently returned from a ten-year sojourn in these countries (and, furthermore, being a South African subject by birth) I feel, without any trace of egotism, that I am fully qualified to wax informative on the subject under discussion.

As far as I can ascertain, the dominant idea prevalent among English musicians is that South Africa is a musician's El Dorado and their primary objective is to sacrifice everything they have achieved here in order to get to the mythical "promised land" in as short a time as possible.

I can only hope that this article will help to dispel some of the fantastic illusions which have been built up regarding dance-music employment in the Colonies, and yet, on the other hand, my information might provide prospective emigrants with a clear insight as to just what they have to contend with when they contemplate seeking pastures new.

Finances

We will commence with the financial angle. The fare to South Africa (when you can obtain a passage—which might be anything up to eighteen months) is anything from £56 to £185, according to the class of accommodation and the port of disembarkation. The fare by air is roughly £160.

Add to this a deposit required by the South African Government ranging from £100 to £200 at the discretion of the immigration authorities. Even if you are fortunate enough to go out under contract, this proviso still holds good. Thus you can prepare yourself for an initial outlay of at least £275; your normal travelling expenses—and these are considerable—are not taken into this calculation.

Naturally the aforementioned deposit is refunded to you at a later date, but not until the authorities have satisfied themselves that you are capable of obtaining regular employment and are not likely to become a drag on the State or community.

There are no relief or dole systems operating in South Africa, which probably accounts for the exceptionally low income-tax rates. Here are two examples of the foregoing:—

- (a) Single man, £500 per annum: Income tax £30 4 2, Provincial tax £6 9 6
- (b) Married man with two children, £800 per annum: Income tax £31 7 3, Provincial tax £4 16 3

Cost of living in South Africa is slightly higher than in England, but this is due to the superior standard of living and also to the fact that wages are

generally speaking, considerably higher. As in the United Kingdom, the housing problem is very acute, thus prospective emigrants should make certain that accommodation is available for them prior to embarking.

Accommodation

This point is particularly emphasised in the case of men who are taking their families with them. Hotel and guest-house accommodation is scarce, but is a difficulty which can be overcome. The average first-class hotel provides accommodation (all in) at about seven guineas per week, and the better-class guest house somewhere in the vicinity of £4.

Of course, the food is something the average Englishman has forgotten ever existed—and as much as you want of it, so, whatever you pay, the charges are by no means exorbitant.

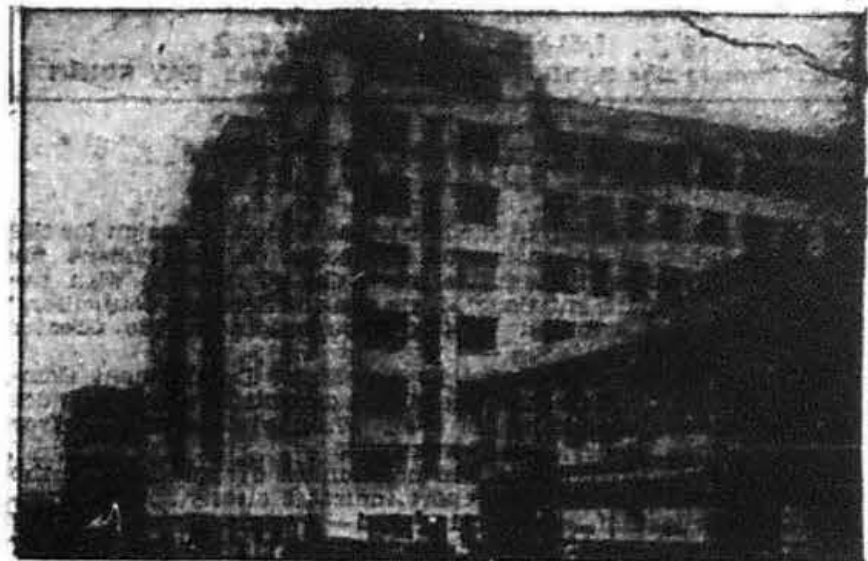
Assuming that you have made the necessary preparations and have definitely decided to emigrate, we will next discuss your prospects of a livelihood there.

We will have to take Johannesburg as our centre and basis of discussion, for, as the veriest tyro knows, this city is the hub of South Africa, even though it is not its capital.

Johannesburg has a population of only approximately three hundred and thirty thousand Europeans, so you can reason it out for yourself just how so comparatively small a community can cope with an unreasonably high number of dance musicians. Palais de Danse are non-existent whilst restaurants and cafés work in a negligible quantity. I know of only two cafés supplying music; one has a three-piece outfit, whilst the other entertains its patrons with canned music. The only hotel supplying music (not for dancing) is the Carlton. Pit work cannot be taken into consideration, as there are only three theatres which run either musical shows or plays, and for the best part of the year these houses are devoted to "talkies."

There are only four night-clubs of repute (by which I mean clubs that permanently employ musicians and are not just what might be termed "mushroom" clubs).

Apart from the foregoing, there is the most coveted plum in South Africa, the His Majesty's Roof Garden (on top of a miniature skyscraper), and The Grotto (situated in the basement of the same building). I happen to know that both these jobs are well filled—and for a long time.



The imposing building of the South African Broadcasting Corporation in Johannesburg.

Two other attractive jobs are the Orange Grove Hotel and Northcliffe Gardens, and, from what I can gather, the managements of these establishments are well satisfied with their present orchestras and no changes are being contemplated. The average combination in these various jobs is about six men. The jobs are well paid; anything in the vicinity of £230 per week. I know of at least one man who is getting £28 per week, and he is not the leader, either.

Contrary to reports which have previously been circulated, gig work is plentiful in Johannesburg and the rates of pay are fairly high. No doubt it all depends upon whom you are employed by, but in my own instance I have taken out small combinations and paid my men £3 3s. from 8.30 to midnight, plus one guinea for each hour or part thereof overtime. I also stipulated transport to and from the job for each member of the orchestra.

Radio

This is, of course, my own personal experience, and as I was in a position to demand a certain figure it would be somewhat unfair for me to quote my own remunerative standards as against those of other "gig maestros." Suffice it to say gig work can be a very profitable business—always provided one can get the right connections.

You might naturally be disposed to wonder just what are the prospects regarding broadcasting and recording. I am afraid I shall have to disabuse your mind on both scores.

Broadcasting in South Africa is nothing short of farcical. Granted

they have studios which are the last word in modernity, but that is as far as it goes. The fees are ludicrous in the extreme and, to pour acid on an already festering wound, the attitude of bureaucracy is positively demoralising.

There is a commercial radio station operating from Lourenco Marques (Portuguese East Africa), and the transcriptions they use are recorded mainly in Johannesburg. Here again the rates of pay are so low that it is a waste of time and space to discuss them.

Commercialised broadcasting has been promised to South Africa through the auspices of the South African Broadcasting Corporation, but when and if this transpires, what benefit it will be to any professional artist I have yet to discover, and unless the said artists are fortunate enough to find sponsors—as is the case in America and Australia—I frankly cannot see that the average artist will benefit in any way, except, perhaps, that he may get more frequent airings.

There is one recording company in Johannesburg and one in Cape Town, both of whom specialise almost entirely in South African folk-songs—the counterpart of the American "hill-billy" tunes, and with as weird combinations. The only difference is that hill-billies are sung in English, whilst the South African folk-songs are sung in Afrikaans, so unless you can caterwall in the strange native tongue, excel on a mouth organ, concertina or play a very corny guitar, you can abandon all hope where recording is concerned.

[In his next article Len Fillis will discuss the prospects for musicians in the other large South African cities.—Editor.]

Too Quiet on the Heath

Edgar Jackson's Record Reviews

TED HEATH AND HIS MUSIC

- ***Donnal Cradle Song (Spike Hughes) (Decca DR16502).
- ***On Ilkka Moor Saut 'At (Trad.) (Decca DR16501).

Heath directing Les Gilbert, Reg. Owen (alto); Johnnie Gray, Ronnie Scott (tenors); Dave Snowd (bar.); Kenny Baker, Stan Rederick, Harry Latham, Alan Franks (pts.); Harry Roote, Jack Bentley, Lou Busby, Jimmy Coombes (trmps.); Norman Stenfall (pno.); Dave Goldberg (gtr.); Charlie Smart (bass); Jack Parnell (dms.). Recorded November 7, 1946.

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THE Heath band does a slick job with the clever swing paraphrase by Norman Stenfall of the traditional Yorkshire folk song, "On Ilkka Moor." But things like this inevitably come under the heading of "show-off" presentations, and no matter how ingenious they may be, they are more likely to appeal to the younger fans than to the more discriminating who take jazz seriously.

"Donnal Cradle Song" is a very different proposition.

This delightful little melody was written, you may remember, by Pat "Spike" Hughes some fifteen years ago, and recorded by him with a coloured orchestra, including Benny Carter, Hawkins, Chu Berry, Wayman Carver, Red Allen and Dickie Wells, when "Spike" went to America in 1933. The record (Decca F3717) is still available.

Ted plays the piece as it should

be played—as a lullaby, mostly in the caressive tones of subdued reeds and soft, muted brass.

The record raises the interesting recording problem of how quietly a band can play before it becomes too quiet.

In theory, of course, one should be able to play as quietly as possible, and counteract the loss of volume by getting as close to the microphone as possible. The effect is then not one of increased volume the nearer one gets to the mike, but of intimacy without volume.

But even so it appears from this record that it is possible to play so quietly that, no matter how close to the mike one gets, the only result is under-recording; and not only does the volume seem insufficient but the intimate effect is lost by what appears to be distance.

Even this recording fault, however, does not prevent one from realising the artistry and taste of both Alan Bristow's arrangement and this performance of it, any more than it detracts to any noticeable extent from the charm of "Spike's" melody.

BACK PERSONNELS

HARRY JAMES AND HIS ORCHESTRA — "Friar Rock" (Parlophone R3025) (Reviewed "M.M." for 1.2.1947). James (tp) with Stewart M. Bruner, Gene F. Coercoran, George C. Davis, Edward Ross, William McL. "Willie" Smith (reeds); Irwin V. Berken, James Dillon Campbell, James K. Grimes, James W. Trentman (pts); Victor M. Hamman, Charles F. Preble, Dalton A. Rizzotto, Juan M. Tizol (trmps); Arnold Rosenberg (pno); Hayden L. Causey, Jun. (gtr); Edward Mihalich (bass); Nick Fatool (dms.). Recorded December 19, 1945.

HARRY JAMES AND HIS ORCHESTRA — "Keb Lah" (Parlophone R3025) (Reviewed "M.M." for 1.2.1947). James (tp) with Stewart M. Bruner, Gene Coercoran, George Davis, Edward Ross, Willie Smith (reeds); Carl Berg, Irwin Berken, James Campbell, Harold Moe (pts); Victor Hamman, Charles Preble, Dalton Rizzotto, Juan Tizol (trmps);

Robert Bein, John De Vooigt, Harry Jaworski, Ernest Karpali, Jerome Reiser, Alex Beller, Mincha Russell, Gerald Joyce, Nicholas Pisani, Jack Goolkin (trms); Davy Amsterdam, David Sterkin, Alexander Neiman, Samuel Freed (violins); Elias Friede, Fred Gerstler (cellos); Arnold Ross (pno); Hayden Causey (gtr); Edward Mihalich (bass); Macklin Combie (dms.). Recorded September 13, 1946.

HARRY JAMES AND HIS ORCHESTRA — "Easy" (Parlophone R3019) (Reviewed "M.M." for 23.11.1946). James (tp) with Stewart Bruner, Gene Coercoran, George Davis, Edward Ross, Willie Smith (reeds); Irwin Berken, James Grimes (pts); Victor M. Hamman, Charles Preble, Dalton Rizzotto, Juan Tizol (trmps); Arnold Rosenberg (pno); Hayden L. Causey, Jun. (gtr); Edward Mihalich (bass); Lou M. Fromm (dms.). Recorded February 21, 1946.

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 93, LONG ACRE, W.C.2
 Tel.: Temple Bar 2468 Editor: RAY SONIN

Borough Surveying

An important step in the Musicians' Union campaign for the practical expansion of the scope of employment for musicians is being taken to-day (Thursday) with the publication of a report, entitled "Music and the Borough Councillor," which is being distributed to 3,000 councillors in the Greater London area.

The report has been prepared by the Music Development Committee of the London Branch of the MU—a committee which includes such well-known musicians as Van Phillips (chairman), Ivor Mairants, George Binley, Ben Frankel, etc.

The committee investigated the position in 67 boroughs in the Greater London area, and the report indicates clearly to the councillor the intellectual, entertaining and—in some cases—financial benefits that can accrue from an organised and progressive policy of bringing music and musicians to the municipalities.

A Gallup Poll taken by the British Institute of Public Opinion in connection with the report revealed that no fewer than three out of four people interviewed want their councils to run their own concerts and dances, and the same percentage, asked which type of concert they would go to, chose light music and symphony. Only 14 per cent. chose dance music or jazz, although, as only 17 per cent. of the total people interviewed were under 30 years of age, this finding is perhaps understandable.

The Music Development Committee makes these constructive suggestions to the borough councillors:—

Organise dances and concerts locally; encourage local residents to take an active part in the music; employ the best available performers, whether for dances or concerts, etc.

In presenting to the councils this clear picture of the benefit of music in their own locality, the MU has done a power of good, and unquestionably the results of this first campaign in their post-war policy of creating more work for musicians will bear good fruit.

Gravesend and the MU

I THINK this is one of the craziest things I have ever heard of. I challenge anyone to prove that there is a rate for musicians in this country." So quoth Councillor R. C. Watkins, J.P., at a recent meeting of the Estates Committee of the Gravesend Town Council during a discussion of a letter received from the Musicians' Club, Woolwich, suggesting that musicians playing for events at the Town Hall should be paid Union rates.

The Mayor Messrs would like to take up Councillor Watkins' challenge and point out to the gentleman that Gravesend comes under the jurisdiction of the London Branch of the Musicians' Union, and a definite rate for casual engagements at the Town Hall, Gravesend, is laid down. In point of fact, we can also tell him that this rate is a minimum of 32s. per man for a gig of not more than four hours' duration.

At the same time, it would appear rather strange that a Labour councillor should not be conversant with the position of the Musicians' Union. Another speaker at the same meeting remarked that many of the people who would be affected were part-time musicians and belonged to other trade unions. He visualised people being refused permission to play at the Town Hall "closed shop" because inquiry had elicited that they were members of the Bricklayers' Union and not the MU.

The true position in this respect is that musicians who may already be members of another Trade Union are not in any way debarred from joining the MU.

We would suggest to the Gravesend Town Council that to prevent a further display of their ignorance of musical matters, they should consult the Mayor Messrs for enlightenment before the matter, which was referred back to committee, comes up again.

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Jamboreeview

CLAUDE BAMPTON
 spotlights some of the intimate details of last Sunday's 'State Affair'

JAZZ Jamboreeing, forgot to buy a cigar, but didn't realise it until I found myself in Gerald's very seat of last year; made me feel most opulent, but, without the Corona, rather underdressed.

Freddie Bratheron did a flash curtain-raiser with his orchestra from His Majesty's Theatre, and had the basses bang in the middle, front row, instead of a pretty, useless silhouette, far away, symphony-wise, on the horizon.

From the Haymarket to the Haymakers; my name not his, but King Harry Hayes took first place and gave a grand show, including some Jazz Jamboreebop, with Shearing playing like black-and-white velvet. George cut his teeth with me, and it was a joy to hear how his tone has at last that composed, smooth, velvety maturity that some of us have been waiting for all these years.

Afterwards, at the Victor Feldman reception, George went a few better, with his daughter Wendy, four-and-a-half, and really as pretty as a picture, bobby-soxer young Victor's pyrotechnics just like most kids go for candy.

From the Astor back to the State, Winston produced a bowl of cherries, but why the three black ones and eleven of them red? Coupons? Anyway, a smashing stage show, clean-picked and polished, with top marks for Alan Kane's "Old Man River," less 10 per cent. discount for the over-jolly phrasing in the middle.

There is no truth in the rumour that Tommy Trinder wore smoked glasses to counteract the glare of the Royal Illuminations in the stalls. Oddly enough, the neckwear was very moderate, and the boys seemed to be saving their Crosby paralysers for Archer Street, or would it be Covent Garden?

Norman Impy did a couple of nice arrangements for the Fenouillet Skyrockets; the day before, we crossed at our local (and mutual) cleaner and presser's... him with his pants and me with the blue pin-stripe... one has to dok up for these affairs, especially when it proves you're keeping Gerry's seat warm for next year.

The Skyrockets' stands were very smart, but seemingly too narrow, some of the parts taking a tumble and having to be read from the unsuitable distance of floor-level. Their guests from the Palladium, the Masterkeys, had a fine reception... so much so that one could

perceive Pat Dodd referring to his watch somewhat anxiously.

I felt the Stardusters rather confused their issue by offering their composing skill for judgment instead of letting us all sit back and hear just how good those six saxes can be... the moods of their suite were not clearly identifiable, and the horoscopolical theme did not, perhaps, display the band's brilliance in a way which we could fully understand.

Miss Terry Deven, of course, sanz as nicely as ever, and her young opposite with the band, Lynda Russell, handled her difficult script with distinction.

I wonder how many times "Tea for Two" and "Blue Skies" have been played and arranged especially for Jamborees? Anyway, it is all the more interesting to be able to hear different treatments, and I don't mind how many times they pop up.

In the absence of the Squads, their blood-brothers in the Rockets obliged with the annual trombone union, if not for me, at least very much to my pleasure: Messrs. Macaffer, Rowe and Verry depping for Chisholm and Breez; in a three-slide, one-way chorus with great aplomb and a very nice sound.

This year Harry Gold dispensed with his music stands and arrangements, and has at last reformed me into liking his band... perhaps I haven't heard them properly before. Harry must be doing the business a fine job of crusading at the swank Embassy Club.

I have now discovered why tenor-saxist Stobart plays so much more tenor than is right for a girl of her charm. It's a secret, and she won't let on where she gets them, but she uses red reeds... strawberry red; if they taste half as nice as the sound, I'll take a box of a hundred medium any time she likes to let on where she gets shopping. Or would it be Elizabeth (Brilhart) Arden's?

And we mustn't forget Jimmy Shidmore, in hospital, for whom Kathleen was depping with the Vic Lewis band, or Ruth Harrison, tromboning in their brass. She, too, did nothing to prove she's only a girl, and the band did a great deal to prove they have a song to sing.

Ronnie Chamberlain's soprano sax solo of Gershwin's lovely "Summertime" was exquisite, and this, to me, was the high spot of the day; otherwise you might prefer to give your vote to Kenny (Heath) Baker, George (Hayes) Shearing, or Roy (Winstone) Marsh for his dazzling vibraphonics.

And, let it be said, if the Vic Lewis and Woolf Phillips bands had some of the high-powered confidence possessed by, and given to, the Ted Heath show-stoppers, they could, I am sure, give Ted's men a jolly good run for their money.

And Ted, I am sure, would not mind that. The younger bands lack nothing in style and possess a very great deal of finesse. What might be said is that they make one (or) slightly doubtful as to whether either of the bands might have to fold up at any moment due to lack of customer-support.

This is where the fans could do a job of work; first-class big bands cannot exist upon our kind regards; as well as box-office support, bands progress by the confidence and enthusiasm shown to them, and this does not mean a big hand after they finish, but a hell of a big hand on as well as off.

These two bands are fine, and could be finer... that, kind friends, is entirely up to you, not them.

Oddments Corner: I counted up to thirty-seven Brillharts, and then gave up... a considerable quantity of Brylcreem was also in evidence! Three left-handed guitar players this year, and a left-handed bass... Leo Wright, of Harry Hayes, wondered if there were any left-handed pianists around... Cotteridge Goode is as charming to talk to as the Caribbean Trio are to listen to... Jim Higgins was as usual first-aid man to the dog-house gents.

Personal Points: TITO BURNS



A Londoner, Tito Burns was born on February 7, 1921, and took very little interest in music until he was thirteen. At that time he was thrilled by Ivor Moreton and Dave Kaye, and began intensive studies at the piano. About eighteen months later he transferred his attentions to the accordion, and before very long was proficient enough to sit in with semi-pro bands. Bitten by the jazzbug, he went to work in night clubs, and played with the Gerry Fitzgerald Trio among other well-known outfits. In 1938, the lure of big money brought him into the Don Marino Barreto rhumba band, while he also had the distinction of being the only swing accordion player to guest star with Harry Parry on the Radio Rhythm Club series. A spell with Lou Preager was followed by the R.A.P. in 1941, where he became well known to forces listeners to Radio SEAC for his regular broadcasts. Back in the profession again, Tito has a fine, modernistic sextet now on its new series of broadcasts in "Accordion Club."

Favourite Musicians: Aubrey Franks and Pete Chilver.
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JAZZ JAMBOREE in Prose and Pictures

THE EDITOR'S REPORT CONTINUED FROM PAGE ONE

Then we had the Skyrockets in their usual sound form. This show chiefly clicked because of its splendid production. I was amazed to learn afterwards that the boys had only had one rehearsal. Paul Fenouillet sprang a surprise on the audience by introducing an act from the Palladium Show, "Here, There and Everywhere," in which the band features—the Masterkeys, an American male vocal quartet with guitar accompaniment. These coloured boys sang with a great deal of zest and enthusiasm, and, since the audience went wild and musicians raved about them, I suppose I am wrong in saying that I thought they were corny. They do nothing that the Mills Brothers didn't do better fifteen years ago, and they haven't the relaxation or the rhythm of their great prototypes.

However, they made a very welcome change in the procession

of bands, and their "Route 66" was the highspot of their performance.

The Skyrockets featured some interesting but somewhat genteel arrangements by Norman Impey, and there was some notable tear-off trombone by Don Macaffer and pleasant singing by Cyril Shane and Doreen Lundy.

Tommy Trinder added his usual quota of spontaneous fun to the Masterkeys' performance by taking the lead in an impromptu version of "Dinah," and, for all his clowning, proved that he not only has a voice, but can use it rhythmically.

And, with immaculate Paul Fenouillet receiving the plaudits of the crowd on a musicianly and well-produced show, the curtain came down for a short interval, during which BBC celebrity Stewart MacPherson made an MSBC appeal in his usual sly and eloquent way.

Then back to the bands, with trombonist Woolf Phillips leading his new orchestra. Playing modern and unusual arrangements, this outfit, with many youngsters in it, is enthusiastic but a little rough, and lacks personality. The brass generally were better than the saxists, and the rhythm section (with its left-handed bassist particularly noticeable) was good. Sally Browne sang pleasantly, and leader Woolf himself was nervous, but played grand trombone. General impression, however, was one of lifelessness. Unquestionably, though, the band has the material inside it to improve considerably.

GOLDEN JAZZ

That brought us to Harry Gold and his Pieces of Eight—one of the really big surprises of the Jamboree. Remembering his anemic performance last year, no one expected the band to produce the best impromptu "jazz" of the afternoon—but it did. Harry and his boys threw away their music, made themselves comfortable on their seats, forgot all about the audience, and just played the good ol' good stuff. It was grand! Up to this stage it brought forth the biggest and most spontaneous applause of the show, and the audience went wild at the solos, the ensemble, and, above all, the infectious, breezy atmosphere of the performance. Congratulations, Harry and your boys—not forgetting artistic singer Jane Lee.

Vic Lewis and his new Orchestra were the next band on. Still in the teething stages and therefore a little rough occasionally, they showed that they really have the right ideas. In "Summertime," Ronnie Chamberlain's soprano sax was a delight for sore ears, and Vic's own version of the Phil Harris special "The Poker Game," was entertaining and extremely well done. Helen Mack looked charming and sang sweetly in "Time After Time," but the band finished its show on an anti-climax—with a pretentious and rather over-modern arrangement based on Moussogorok's "Night on Bare Mountain."

From the large bands to the small bands—and next on the platform was the Caribbean Trio—Coleridge Goode on bass, Dick Katz on piano, and Malcolm Mitchell on guitar. They played their special brand of artistic, musicianly pieces—two by Duke Ellington—and well deserved a grand reception. The new guitarist, Malcolm Mitchell, was excellent. He is not yet a Lauderic Caton as far as extemporisation is concerned, but his technique is splendid, his tone good, and he fits into the Williams piano of Katz and the brilliant bass-playing of Goode as in a manner born.

SUPERB HEATH

It was by this time three o'clock, but three full hours of dance music had by no means dulled the insatiable appetite of the audience, and the roar that greeted the appearance of Ted Heath and his Music had to be heard to be believed.

Let's make no bones about it. Ted Heath was easily the biggest success of the Jamboree, and quite deservedly so. His band has the precision, the drive, the musicianship, and the spirit of the best Americans, and, as far as Britain is concerned, he's way out on his own.

That's all to the good. If Britain can produce one Ted Heath, it can produce more; but Ted has set a standard that will take some following!

The whole of the Heath performance was recorded by Derek Faraday, of Star Sound Studios, to be broadcast over the American Forces Network in Germany—a nice honour for the Heath bunch and for home-grown dance music.

Highspot of their show was Kenny Baker's superlative trumpet-playing in "Dark Eyes." To say that it raised the roof is little exaggeration. It's the best I have ever heard Kenny play—and I've heard him play terrifically in his time.

Paul Carpenter competed with slickness and personality, and asked a certain gentleman named Richard to open a certain door—with the aid of some comedy by Dave Wilkins. Then Jack Parnell is also alleged to have sung "Route 66." As he was only concerned with singing into the AFN mike, and forgot that the audience of 4,000 wanted to listen to him on the other mike, he was completely inaudible.

Finishing up with Woody Herman's exciting arrangement of "Woodchoppers' Ball," and with a new and interesting version of "God Save the King," Ted brought a terrific show to a terrific conclusion.

The Jamboree has attained its own standard as a well-produced, flawlessly presented show, and this year was no exception. Congratulations to stage-manager George Hurley and to the other "back-room boys" who helped behind the scenes—Jim Pitman (who supervised the back-stage technical arrangements); Pat Dodd who aided and abetted helpfully throughout; and treasurer Alf Moran, who, for the ninth year in succession, sat in his office looking after the money side, and has still to see a Jamboree—not forgetting secretary Fred Stone, who had all the headaches. It was in every way a great success, with Ted Heath and Harry Gold the stars.



The Caribbean Trio in action—Coleridge Goode (bass); Malcolm Mitchell (guitar); and Dick Katz (piano).



Derek Faraday, of Star Sound Studios, records the Ted Heath show at the Jamboree for the AFN.



Tommy Trinder joins in with the Masterkeys in a spot of close-harmony. Copies of these Jamboree pictures can be obtained, price 3s. each (postage 3d), from the "M.M."



Harry Gold and his Pieces of Eight go to town at the Jamboree.



Cartoonist Pisani sketches Ted Heath and Tommy Trinder for the "M.M." You can see the finished result on the facing page.

DBDA MEETINGS: LONDON & GLASGOW

THE next full meeting of the DBDA, which will be the first Ordinary General Meeting of the Association since the inaugural meeting held on January 21 last, will be held in London at 2.15 p.m., on Tuesday, May 6.

The committee will present a report of its recent activities, and members will be asked to discuss and make suggestions for the future policy of the Association, and will also instruct the committee on its near-future activities.

On Sunday, May 11, the DBDA makes the first move towards extending its scope and activities to the provinces when a meeting will be held at 100, Regent Street, Glasgow, to discuss the setting up of a Scottish District Branch of the DBDA.

All listed bandleaders will be circularised for this meeting, which is open to all interested Scottish leaders. Anyone not receiving an invitation, should contact the Association's secretary, Hardie Ratcliffe, at 7, Sicilian Avenue, London, W.C.1, who will immediately issue the necessary invitation.

Meetings will shortly be held in other important provincial centres, and Manchester will probably be the next on the list.

CALL SHEET

- (Week commencing May 5)
- Ivy BENSON and Girls' Band. Empire, Chiswick.
 - Blanche GOLEMAN and Girls' Band. One-night Stands, South.
 - Leslie DOUGLAS and Band. Seaburn Hall, Sunderland.
 - Roy FOX and Band. Green's Playhouse, Glasgow.
 - Nat GONELLA and Swingers. Shakespeare Theatre, Liverpool.
 - Henry HALL and Band. Pavilion, Newport.
 - Peter LEIGH and Orchestra. Pier Pavilion, Cleethorpes.
 - Joe LOSS and Band. New Theatre, Cardiff.
 - Vera LYNN. Empire, Shepherd's Bush.
 - Felix MENDELSSOHN and Hawaiian Serenaders. Palace Theatre, Dundee.
 - Fred MIRFIELD and Band. Feldman's Theatre, Blackpool.
 - Lou FREAGER and Band. One-night Stands, Midlands.
 - Oscar RABIN and Band. Palais, Cricklewood.
 - Charles SHADWELL and Orchestra. Embassy, Peterborough.
 - Anne SHELTON. New Theatre, Northampton.

PAT HYDE HOME.—Vocalist and accordionist, Pat Hyde, has now been able to return to her Lyne Regis home, and her husband, violinist and photographer, Peter Rush, has been transferred to a local hospital, from Salisbury Infirmary, where they were treated after their recent serious motoring accident. Both have extensive injuries which will take a long time to heal, and Pat is unable to appear in Copenhagen in May.



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Staff Representative JERRY DAWSON

GOSSIP

MY offer of last week to act as intermediary between band-leaders and the BBC in the North has already borne fruit. Even before my words reached print, a leader complained to me of unfair treatment at an audition. I took his case up with the BBC, and whilst they in no way admitted the allegations, they were most sympathetic and agreed to meet the bandleader concerned to discuss the matter thoroughly. The result was completely satisfactory to both parties, and the leader now feels that at least he has had a fair deal. Other complaints which have since come to hand have been passed on to the BBC. Far from being resentful they have been welcomed, and will, I am sure, result in a much better feeling between all those concerned. Everyone must realise that some bands will fail to get the broadcasts which they think they merit, but, above all, the sporting Northerners will at least appreciate a fair deal, whilst the BBC officials at North Regional are only too anxious to promote the best of feelings between themselves and would-be broadcasters.

THANKS to all musicians who answered my appeal for sax doubling strings. Your names have been passed on to the various interested leaders. Recent swing season at Nottingham Empire by Ted Heath and his music a terrific success. First-rate trombone will be free from first week in July. Can strongly recommend this boy and will be glad to forward particulars to any interested leader. Via Mayall (bass) now with Harry Rostock at the Ritz Ballroom, Manchester. Trumpet man Ken Radcliffe now with Larry Kelly at Newton Heath Palace, Manchester. Tenor sax Bill Meloyne now living at 45, Stanley Road, Manchester 16. New telephone number for Manchester drummer Ernie Wharton. The number is Heaton Moor 3108. Stan Smith and his "Tunemiths," resident at the Hickey Moor Hotel, Yorks, due to air in the new North Regional small-band series. The story has been at work on Jack Burrows' "Club Commanders" currently at the "Mirabelle." Dudley, Jack's brother Stan (piano) recently became the father of a baby girl, whilst Jack himself welcomed his third child (a boy) on April 10. Jack Stone and his band, currently at Glasgow Locarno, are due on the air on May 13 from 4 to 4.30 p.m., Scottish. With a 5 sax, 5 brass, 3 rhythm line-up, the recently formed Don Currie Orchestra is rapidly establishing itself in the North-East. Brian Lister (vibes/drums), 1945 "M.M." individualist, now with Billy Kaye's Sextet playing gigs around Cambridge.

Jerry Dawson

FORREST CLICKS SCOTS SUMMER PLUM

ENJOYING the fruits of a lengthy contract at the Empress Ballroom, Wigan, Billy Forrest and his Band will shortly proceed to the Pavillion, Dunoon, where they will remain until late September, afterwards taking up residence at Wigan once again, for the winter season.

Negotiated by Billy's manager, Don Wilson, this move has the blessing of the Empress proprietor, Mr. J. E. Farrimond, to whom Billy is contracted.

He will be taking to Dunoon the same personnel as he features at Wigan, including young vocal star Johnny Ashley and Tommy Webster, Ken Hewitt and Vic Mortiboyes (rhythm); Oscar Birch, Gerry Cane, Stan Poole and Ted Carter (saxes, etc.); Maurice Perry, Bill Maskrey, Len King and Dick Unsworth (brass).

Following its recent successful "R.S.V.P." broadcast, the band will be heard in North Regional's "Band of the Week" programme on May 9 at 8.30 p.m. On May 11 the band goes to the Regal Cinema, Leigh, for a Sunday concert, and pays a return visit to the Ellesmere Cinema, Swinton, on Sunday, May 25.

SCOTLAND

GLASGOW GOING to Jersey with Jack Checkland man is trumpet Pat McDonald, who has been playing at the Astoria Ballroom, Glasgow. Jimmy Boyle, late of the West End Ballroom, has taken Pat's place. Also fixed for the Channel Islands job are saxes Jimmy Watson and Andy Holmes, the recent newiweds.

More business men from the profession—Bertie Tobias, who was with Oscar Rabin for a long while on tenor, has teamed up with fellow tenor-man Leslie Ferguson, the boys going in for the recording business in a big way. Headquarters meantime are one floor below Glasgow Musicians' Club.

When Felix Mendelssohn left Glasgow after his season at Green's he took trumpet man Jimmy McCormack with him.

EDINBURGH

SUCCESSOR Maurice Sheffield at Edinburgh Palais, Arthur Wallwork, from Glasgow Locarno, has got well into his stride at the Mecca hall.

Under Arthur (alto, clar., vin.), the band's line-up is: Don Franklin (pno., acc.); Steve Atkinson (bass); Henry Litchfield (tpt. doubling pno.); Bobby Gillespie (2nd alto); James Love and James Halliday (tenors); and George Lister (drums).

Although a Lancashire man, Arthur is well known in Scotland. He was four years at the Pavilion, Rothesay, where he had a 16-piece outfit, and he has also played at different halls in Glasgow and Dundee. For a period he was at Sherry's, Brighton.

Arthur recently completed an ENSA tour of Germany and Denmark with a 14-piece band, which broadcast for eight weeks from BFN, Hamburg.

Danish Royal Death Cancels British Band Tour

THE most disappointed man in the profession this week is the West End guitarist Bernie Myers, late of the Tito Burns Sextet. Booked for a fine contract in Denmark, at the Granada Restaurant, Copenhagen, Bernie was taking out his own quartet for a two months' stay.

Waiting on Liverpool Street station for his train to depart on the first lap of his journey to Scandinavia, Bernie was surprised to hear his name called over the station loudspeakers. Hurrying to the station-master's office, he found that a cablegram had just reached his home cancelling the contract and warning him not to sail, as all jazz had been temporarily banned in Denmark owing to the recent death of the Danish king.

Not only was this cancellation a terrible blow to Bernie, but he now has a first-class quartet on his hands with no engagement in sight. Line-up includes Bernie himself (guitars), Jack Gordon (piano and vocals), Rex Retter (drums), and Albert Harris (saxes and clarinet). At least, a new reedman will now have to be added, since Albert Harris, determined to make the trip come what may, and having, of course, got his passport in order, is now taking a Scandinavian holiday.

Everybody will sympathise with Bernie Myers on the very unlucky blow he has received, and anyone who can help him to fix his quartet up at home until conditions become normal again in Denmark will be doing him a very great service and keeping some excellent boys in work.

Round the Country

NOTTINGHAM ENJOYING great popularity during his highly successful run at the Greyfriars Hall, Nottingham, Maurice Hiffe and his Band will shortly be leaving there for the seaside.

Booked to appear at the Winter Gardens Ballroom, Wellington Pier, Great Yarmouth, on May 19, for the summer season, Maurice makes a return visit.

Last season he succeeded in breaking all records for the Winter Gardens. His band will consist of: Colin Hulme, Archie Perkins, Eric Upton and Johnny Clark (reeds); Bert Hansamer and Phil Faulkes (tpits.); Eric Hiff and Albert Atkins (saxes, etc.); Fred Ivson (tpt.). In addition to his bandleading activities, Maurice is also head of the Thursdane Variety Agency.

BRIGHTON TUNOR chair in the Syd Dean Band recently vacated by Sammy Lambert is now occupied by Syd Munson, who previously led his own outfit at Sherry's.

The Princes Ballroom has closed down for alterations, and is due for a big civic reopening on May 21. Bandleader Howard Lee, who has been in residence there for the past year, has moved to the Continental Restaurant on the seafront, where he is playing piano and directing Rick Ames (tenor/vln.), Les Appleton (acc.), and Lefty White (bass).

DARLINGTON DARLINGTON'S recent Jamboree, held in aid of the M.U. Benevolent Fund, was a huge success, and dancers were treated to five hours' non-stop music by four of the leading bands in the district. Present were the bands of Harry Blenkins, The Lyrians, Harold Best, and Harry Parker.

HALIFAX NOW in their second year at the popular Empress Ballroom, Halifax, Harry Nichols and his "Alexandrians" are still attracting capacity crowds nightly. Pre-war Harry was M.D. at the Alexandra Ballroom and later the Empress until his call-up into the Army. On being demobbed he was immediately offered his original job as M.D. by the management.

With Harry Nichol leading and directing on first alto and clarinet, the line-up is: Stanley Sykes (tenor/vln.); Ronnie Atcham (tpt.); Wilf Gaskin (drums); Norman Teal (bass); Eddie Lowe and Jack Armitage (pno.).

SHEFFIELD OWING to the lack of halls, much work is being lost to musicians in Sheffield.

Many years ago a large cinema group wanted to build a super palais in the city centre, but the local corporation would not give permission for dancing to be held in the afternoons.

Jerry Arnott called from Southampton for Johannesburg in the Winchester Castle on April 26. Mrs. A. and baby Nick follow later, and Jerry has taken his trumpet with him. (Johannesburg bandleaders please note.)

Constance Grant at the Albert Hall last week helping to judge the National Professional and Amateur "Star" Dancing Championships. Bill Collinson slated for similar job at Blackpool shortly.

Will Barnsley, Doncaster, Mexborough, Glossop, Doncaster, Workson, Retford and district bandleaders please note our Sheffield and district representative's address? It is: Freddie Fox, 154 Infirmary Road, Sheffield. Tel. 27004.

Felix Puts Band in at Bournemouth

RESIDENTS of the China Hotel, Bournemouth, from May 26, will be dancing to a Hawaiian eight-piece band installed by Felix Mendelssohn, leader of the Hawaiian Serenaders.

Led by sax-clarinetist Ronnie Bradley, lately of Felix's stage band, it will also include Danny Dahlenie on Hawaiian and Spanish electric guitars and Danny Mitchell on piano, accordion and vibes.

The line-up will be completed by Wally Rowan (electric Spanish guitar), Eric Mitchell (bass), and Geoff Scargill (drums), and a novelty will be the presence on the stand of Hawaiian dancer Leilani.

A big capture is vocalist Jane Lee, whose singing with Harry Gold at the Embassy Club, Bond Street, has placed her definitely upon the West End map, and whose appearance with Harry's Pieces of Eight at last Sunday's Jazz Jamboree further enhanced her reputation.

The band has been installed at the request of Mr. F. J. Butterworth, the well-known theatrical proprietor.

CARTOON by Betts



"It's been like that ever since we toured the flood areas."

ON Easter Saturday, a new dance venue—the Ritz Ballroom—opened in Nelson, Lancs.

Managed by Mr. Harry Phillips, the musical arrangements at the Ritz are in the hands of Lew Askew, who, playing drums, leads Lou Dickinson (pno.); Gus Richards (bass); Les Tindall and Albert Atkins (saxes, etc.); Fred Ivson (tpt.). In addition to his bandleading activities, Lew Askew is also head of the Thursdane Variety Agency.



BRED and born in Middlesbrough, Yorkshire, First played trumpet with the Yorkshire Hussars Dance Orchestra and later with Joe Daniels, then Johnny Rosen, Nat Goneila, Oscar Rabin, Stanley Black and Harry Roy. Spent last summer leading his own sextet in Cornwall, and in the autumn took an eight-piece to Muswell Hill Palms, London. The name — KEN GRIFF.

NEW MU BRANCHES

ON Sunday last (April 27), at the Pelican Hotel, Warrington, an open meeting organised by Mr. E. Almond, North-West Area Organiser for the Musicians' Union, was addressed by Van Phillips.

There was a very good attendance of local bandleaders and musicians, and it was decided to form a Warrington branch of the M.U. A formation meeting and election of officers will be held on a date to be announced in the near future.

Warrington and district musicians who were not present at the meeting and would like further information can obtain it from Wilf Rigby, 31, Wilson Patten Street, Warrington. (Tel.: Warrington 544.)

On April 23 a branch of the M.U. was formed at Southport. With 60 founder members, the secretary of the branch is Mr. S. Everett, 174, Wennington Road, Southport, who will be delighted to receive further applications for membership.

Next on the North-West list is Wigan, where an inaugural meeting will be held shortly, following a request from a number of local musicians for the formation of a branch in the town.

POTTERIES

GERALDO is the latest star to be added to the list of names already booked for Trentham Ballroom, Wednesday, June 26, is the date when "Gerry" will be wielding the baton there.

Lou Prosser is booked for May 11, and as announced last week in the "M.M." Wieter Silverster brings his orchestra to the ballroom on May 15. Since its opening date on April 2, Trentham has certainly been going very strong indeed.

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