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THREEPENCE

INK SPOTS TO GIVE SPECIAL CONCERTS FOR THE FANS

Arriving here on Sunday for Month's Visit

NOT FOR A LONG TIME HAS SO MUCH INTEREST BEEN AROUSED, BOTH AMONG FANS AND AMONG MUSICALLY MINDED MEMBERS OF THE GENERAL PUBLIC, AS BY THE FORTHCOMING VISIT (FIRST EXCLUSIVELY ANNOUNCED IN THE "MELODY MAKER" AS LONG AGO AS MAY 31) OF THE FAMOUS AMERICAN VOCAL QUARTET, THE "INK SPOTS." THEY OPEN AT THE LONDON CASINO, FOR A MONTH'S SEASON, THIS COMING MONDAY (SEPTEMBER 1).

The news that these boys are to be domiciled in the centre of Town for a complete month is good, but there is better to follow. In addition to their regular daily appearance at the Casino, the "Melody Maker" is in a position to announce this week that the "Ink Spots" will be featured in a series of London Sunday concerts especially for the fans.

These concerts owe their origin to the outstanding enterprise of Mr. Leslie M. Posner, of the Gaumont-British Film Company, who has arranged some specialised, two-hour shows, to feature the "Ink Spots" in the type of presentation which should thoroughly delight the fans.

PARRY, TOO

In these presentations the "Ink Spots" will be supported by no less famous a figure of British jazz than clarinetist-bandleader Harry Parry, with his Sextet.

Now on the last few days of his own successful month's engagement at the London Casino, Harry will start almost immediately to prepare for these Sunday dates, in which he will play his part by featuring a live programme to get audiences "in the mood" for the "Ink Spots," who will appear in two 20-minute spots at each concert.

In addition to giving out with some lively jazz with his Sextet, Harry will offer variation by featuring the vocalists of Jean Bradbury and modernistic Paula Green, who also has a "solo" spot.

So much for the form of the concerts, and now for the venue which, in the case of the first concert, is the mammoth Trocadero Cinema, Elephant and Castle—a place at which older fans will remember having enjoyed concerts by Duke Ellington, Cab Calloway, etc., in the past. Sunday, September 7, is the first "Ink Spots" date there. On the following Sunday (September 14) the presentation will be given at the Gaumont, Hammersmith.

HARRY DAVIS FLIES TO U.S.

HARRY DAVIS, debonair conductor of the Oscar Rabin band and co-partner with Oscar Rabin in all the enterprises of the Rabin organisation, flew to the States last Sunday (24th) for a fortnight's vacation, in which he will combine pleasure with some pretty concentrated business inquiries, etc.

During Harry's absence—he returns here on September 8—the Rabin Band is being very successfully fronted by Don Smith, trumpet and singer with the band, who has just the right personality and is doing a fine job.

This is a big break for a personable young man whom Harry Davis and Oscar Rabin have been grooming for stardom, and Don is now doing his stuff to the liking of the holiday crowds at the Britannia Pier, Great Yarmouth, where the Rabin band is in residence.

Part of the pleasure side of Harry's trip, it need hardly be mentioned, will be his reunion with daughter Beryl, now flying ace-high in the States, and with his wife and his other daughter, Cherry, who crossed to New York a few weeks ago.

SALUDOS, HERMANOS DENIZ!

GUITAR enthusiasts and devotees of Cuban music should tune in to the Home programme at 2.15 p.m. on September 11, when Frank Deniz essays a new venture in presenting the "Hermanos Deniz"—Brothers Deniz to you.

This group will feature special arrangements of South American music played in the manner of the Bando da Lua, which supplies Carmelo Miranda with that authentic south-of-the-border atmosphere on records.

In addition to brothers Frank and Joe on guitars, the band will consist of Jules Ruben (piano); Carl Kahn (bass); and Donald (bongos and vocals). Frank assures the MELODY MAKER that no effort will be spared to achieve something really new and outstanding in the presentation of Latin-American music in this country.

It is very important for fans to note that there will be two concerts at each of these venues: two separate and distinct shows, taking place at 4.30 and 8 p.m. Each show will be for a duration of two hours. Tickets and all details about seats can be obtained direct from the Trocadero, Elephant and Castle; or the Gaumont Cinema, Hammersmith.

It was to be hoped, with the visit of a singing group whose records are the most popular feature of every radio request programme here, that the B.B.C. would jump at the opportunity of booking several airings by the "Ink Spots" at peak listening times.

ONE BROADCAST!

At the time of going to press, however, it is an extraordinary fact that only one solitary airing has so far been arranged. This one will take place during the regular weekly broadcast from the London Casino on Monday evening, September 8 (7.35 p.m., Light).

However, it is early days yet, and with the boys not even arriving in London until this Sunday, it is still quite possible that we shall be hearing them in a specialised show—perhaps in "Jazz Matinee," or some appropriate programme where their presence would be more than welcome; and it is hoped in several other programmes as well.

The "M.M." sincerely hopes that the B.B.C. will not lose sight of what a terrific attraction the "Ink Spots" would be, both to fans and to a large section of the general listening public as well.

OPERATION ON ARTHUR FENOULHET

THE MELODY MAKER is deeply sorry to learn that famous instrumentalist and arranger, Arthur Fenoulhet, has for several days been seriously ill in Westminster Hospital. Taken there on Friday last (22nd) he underwent a complicated operation for severe internal trouble on Sunday (24th).

Known to everyone in the business Arthur, and his equally talented brother, Paul, who is leader of the Skyrocks, were together for many years with Carroll Gibbons and the Savoy Orpheans.

A fine trumpet-player and gifted arranger, Arthur served in the R.A.F. during the war and when released, concentrated on arranging, for dance bands, film and stage shows, helping Paul, for instance, to write the score for the London Palladium show, "Here, There and Everywhere."

The whole profession will join with the MELODY MAKER in wishing him a rapid and complete recovery.

NAME BANDS AT SOUTHEND

THE name-band policy in the Winter Garden of the Tom Arnold Prince Little Palace Hotel, Southend, opened to a flying start with the music of Benny Daniels and the Blue Rockets.

Bernard Rabin (of R.D.S. Productions, who are handling the musical side of this luxury hotel) tells us that he has every hope of building up this ballroom, with its sea outlook, into one of the finest on the coast.

Currently playing there is Leslie ("Jiver") Hutchinson and his Orchestra, to be followed by Harry Parry and his Band and the Leslie Douglas Orchestra.

AUSTRALIAN FOOD PARCELS FOR BRITISH MUSICIANS

LAST year the Adelaide (Australia) Jazz Lovers' Society sent Christmas food parcels to sixteen of the English swing virtuosos and critics who the Society felt had done most during the year to further the interests of jazz in this country.

For this Christmas the Society hopes to improve on even this generous gesture.

It is organising a great show by Australian jazz and dance musicians to raise funds to send, it is hoped, up to 100 parcels.

In response to a request by the Society's secretary, Mr. Bill Holyoak, that the MELODY MAKER find someone to decide to whom the parcels should go, we have asked the Musicians' Social and Benevolent Council to take on the task, and Secretary Fred Stone has gladly agreed that it will do so.

The only condition governing the Council's choice is that it should select musicians concerned with dance music.

On behalf of all English dance musicians we sincerely thank the Adelaide Jazz Lovers' Society for the friendly spirit which has prompted it to make this magnificent expression of its feeling towards the old country.

STERN BACK WITH TABOR AT BAGATELLE

NOW using three violins at the Bagatelle, Al Tabor has persuaded Bing Stern, who was with him for a long while, but left to go into the cosmetic business, to return to the band.

At the moment, Bing is deputising for alto-violinist Harry Franks, who was married last Sunday (24th) and is honeymooning in Switzerland.

When Harry gets back, Bing will take the place of Eddie Gurney, who is leaving Al to concentrate on orchestrating.

BILLY MUNN'S NEW MEN

SEVERAL well-known musicians from Town have hastened down to join Billy Munn's Band for the remainder of his season at the Ocean Hotel, Sandown, Isle of Wight, consequent upon the recent developments which led to a number of sudden changes in the outfit's personnel.

Among the newcomers are famous rhythm men Joe Nussbaum (bass) and Billy Wiltshire (drums). Also in the new line-up are Jerry Cane and Buddy Harvard (saxophones); and Leon Calvert (trumpet).

Harry Hayes for Jazz Matinee

SATURDAY'S (30th) "Jazz Matinee" (6.15 p.m., Light) will feature the music of Harry Hayes and his Band—eight strong for the occasion—whilst on Saturday week (September 6), clarinet virtuoso Sid Phillips with his Band will debut in this programme.

Sid and the boys will also be heard in the Light programme on September 3, at 5.45 p.m.

Three-Band Film Ball

THREE famous bands will play at the mammoth Film Ball, organised by the "Daily Express," and being held at the Royal Albert Hall, London, on Monday, September 29 (8.30 p.m. to 2 a.m.).

The bands are those of Geraldo, Victor Silvester, and Santiago Lopez with his Latin-American outfit from the Miroy. Profits from the ball will be given to the Cinematograph Trade Benevolent Fund.



Above is an exclusive picture of Geraldo and his Orchestra playing to the masses at the Empress Ballroom, Winter Gardens, Blackpool, where they complete their two weeks' season this Saturday. The band has been a terrific success with Lancashire holiday-makers, and last Saturday no fewer than 10,000 dancers packed the Empress Ballroom, whilst during the first week at Blackpool, Geraldo gave away 8,000 autographed photographs to fans and admirers.

MELACHRINO BAND FOR NEW LONDON HIPPODROME SHOW

THE "Melody Maker" is able to make the exclusive announcement this week that the new London Hippodrome show, scheduled to open in late October, will be making a big feature of the famous Melachrino strings.

Title of this show is not yet to hand, but among the many stars who will appear in it are Vic Oliver, Pat Kirkwood, Fred Emney, and others.

The Melachrino strings will, apparently, be used both as an important separate feature and as an accompanying unit for many of the stars. The band will appear on the stage in a mammoth, cabaret-like type of presentation.

All those who remember the great success of Paul Fenoulhet's Skyrocks in the two London Palladium shows, "High Time" and "Here, There, and Everywhere," will have no doubt that the highly specialised experts under George Melachrino will also make a big and lasting impression in show business.

Two Trumpets Leave Cotton

AT the end of last week, at the Metropolitan Theatre, Edgware Road, London, two of Billy Cotton's trumpet players left the band, Able Hunterman to join "Dr. Crook and his New Orchestra," and Eddie Lever to go home to Bury to work for local leader Bill Hawkins at the Bury Palais.

So far, Billy Cotton has only one permanent replacement, and an extremely good one, as he has signed-on famous trumpeter-vocalist Billy Gaskin, who has been quite accustomed to stage work, with Joe Loss and other touring leaders. He should admirably follow on the Billy Cotton tradition of featured trumpet-vocalists, among whom have been Nat Gonella, Teddy Foster and Jack Doyle.

Meanwhile, it is good to hear Cotton's "veteran" vocalist Alan Breeze singing as well as he did in last Monday's "Band Parade."

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Hits & Pieces

by Sammy Quaver

"NOW IS THE HOUR" comin' up fast and likely to wind up the new topper on the racks ere this week is out. The milk-round boys are already whistling "Across the Alley from the Alamo." Lou Praeger tells me that Gordon Homer's crew (stepping while Lou was Channel Islands) rang the bell at Hammer-smith with some top-rate danapation. Watch out for "Feudin' and Fightin'."

Jack White's airshot last Wednesday afternoon about his best ever, and his treatment of the Latin-American stuff bears comparison with the big-name rumba-samba outfits. In spite of lack of regular broadcasts, Monte Rey still playing 'em on the Halls, he's high time the "Donkey Serenade" and his own twenty-minute series. Can you hear me, B.B.C.?

A reader writes: "So Tommy Sampson is commercially minded. So what?" "So nice to listen to, brother!"

Frank Sinatra, just waxed "I Have But One Heart" and here's the big surprise—The Voice did part vocal in Italian. Another Frankie, Frankie Laine, has hit the jackpot over there. This new come-up singer knocked around for over twenty years before landing break with Mercury records. He waxed an obscure oldie, "That's My Desire" (scarcely here), and the company have sold close to 700,000 plates to date. Frankie's disc sales since January have totalled 2,000,000 so keep cracking ye old crooners; you never can tell!

Reported top-name Yank maestro ducking for Denny Dennis. Hitch turned in a brilliant job on Billy Reid's "Danger Ahead" from Congress. All the contact boys now on the "Sharmans" "Music Hall" warpath. Big targets are three top femme thrushes, Australian PEGGY BROOKS (September 6), Doreen HARRIS (12th), Anne SHELTON (20th). Now's about a "Band Parade" for Peter York and Stanley Black! Reckon that Monday night listeners would eat their class orchestras! I figure there are more hopes shattered and less promises kept at "The Grosvenor Arms" than in any other pub in Britain. The heatwave topped the bill at seven first-house shows in London past eight days. Top songwriter Jimmy Kennedy (now operating in the U.S.A.) part writer of hot potential "An Apple

Blossom Wedding" . . . Bet Billy Terment forgot all about special orchestration while the Arsenal were turning on the heat at Highbury last Saturday. . . . "Mam'selle" about the most popular ballad with the youngsters just now. . . . Ex-G.I. Johnny Desmond may shortly drop soloing to form his own ork.

Birthday greetings to The Revelers. The act will be one year old next Monday, September 1. . . . The Yank contact boys must be important fellers. Following hard on Fred Waring's recent hosting, Manny Sacks, Columbia Records' director, hauled a "busload" of 'em to Philadelphia for the Ike Williams-Bob Montgomery title fight. . . .

Your scribe Sammy acted as judge in beauty comp. at the Royal Forest Hotel, Chingford, last Friday night. . . . Caught a better-than-average band in Will de Barr's outfit, Hertfordshire section winner of "M.M." current championship. Also found my pin-up-of-the-week in Sylvia Wren, a luscious beauty who copped second prize in the glamour parade. Impresario Maurice King is seriously considering grooming this Dagenham Miss for the dance band world. She can sing, and may prove a goldmine for a name outfit this time next year. . . .

Genr. Alfred Sanders writes from Palestine asking me to search for some pen pals, preferably femmes. This guy's pretty lonely out there, so how's about a few "Quaverites" helping to break the monotony in the life of one of our boys? Pull address: 50307 Genr. Sanders, A.A. R.H.Q. 52 Observation Regt., R.A. British Forces in Palestine. Thank you, Genr. Alfred, for your nice letter!

TEN PAM ALLEY OCCURS to PETER BERNARD for an inspired "I Believe" in "Variety Band Box." To MARK PRESTMAN for a polished vocal on "Paddling in the Stream" in "Beginners, Please." To LEN CAMBER for a socko "Rainy Night in Rio" in "Black Magic."

CALL SHEET

(Week commencing September 1)

- BILLY COTTON and Band. Empress, Brixton.
- JOE DANIELS and Hot Shots. Hippodrome, Norwich.
- LASSIE DOUGLAS and Band. Pier Pavilion, Cleethorpes.
- TEDDY FOSTER and Band. Astoria Ballroom, Manchester.
- HENRY HALL and Band. Empire, Wood Green.
- TED MEATH and Music. Sports Stadium, Jersey.
- VIC LEWIS and Band. One-night Stands N. Ireland and Eire.
- FELIX MENDELSSOHN and Hawaiian Serenaders. Palace, Leicester.
- SID MILLWARD and Nitwits. Hippodrome, Dudley.
- OSIE NOBLE. Lyceum, Sheffield.
- PETERS SISTERS. Palace, Blackpool.
- OSCAR RABIN and Band. Britannia Pier, Yarmouth.
- CHARLES SHADWELL and Orchestra. Shakespeare Theatre, Liverpool.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ended August 21 has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:—

1. PEOPLE WILL SAY WE'RE IN LOVE (2s.) Chappell
2. COME BACK TO SORRENTO (2s.) Ricordi
3. NOW IS THE HOUR (1s.) Keith Prowse
4. AMONG MY SOUVENIRS (1s.) L. Wright
5. I BELIEVE (1s.) Edwin Morris
6. I GOT THE SUN IN THE MORNING (1s.) Berlin
7. DOWN THE OLD SPANISH TRAIL (1s.) P. Maurice
8. CAL IN CALICO (1s.) Feldman
9. MAM'SELLE (1s.) Francis, Day
10. OH WHAT A BEAUTIFUL MORNING (2s.) Chappell



Seated around the conference table, which was originally in Herr Ribben-trop's palace at Nuremberg, and which was purchased by Butlin's and installed at their Pwllheli Camp, is the complete Eric Winstone Band, with the maestro seated, going over the details of the new "Butlin Congz" which Eric has recently written and featured at the camp.

Letters

As a keen student of Sammy Quaver's columns I am cognisant with the "Alley" "holidays for Bins." But surely Mr. Irwin Dash in the "M.M." of 16/8/47, does hold out some hope for songwriters if he means what he says and would welcome good British songs? I have peddled a song around without success, although it has the written approval of two famous song-writers, Vera Lynn, Sid Wright, and no less an authority than the editor of Britain's brightest popular music weekly.

Largely, what is lacking in the profession is a little courage—the guts to take a chance with a British tune which could reasonably hope to "open that door to prosperity, where the mediocre American Richard" flounders. What about it, Mr. Dash and Co? T. WELLS. Hford, Essex.

boost sales of the original classic from which it was taken? The Melody Maker has a great pull in musical circles, so here's hoping something can be done about it, otherwise there will be 100 per cent. A.F.N. listeners instead of 95 per cent. DAPHNE W. FRYER. Walford, Herts.

WHILST A.F.N. is well-known these days for its good work on behalf of British musicians, few people seem aware that our own B.F.N. ran a great series of swing programmes, lasting twelve weeks, under the title of "Home Cooking" and this featured exclusively the best British instrumentalists.

Apart from grand discs by Ted Heath and the Squads, the programme catered for some of the smaller outfits, such as Carlo Kraemer and Arthur Maunoy, whose superb work is so apt to be overlooked by programme builders. The people responsible for this show—Sgt. Hedley Chambers and Lt. David Wilson—are also running just now what must be one of the best jazz radio shows ever heard, entitled "Their Names Are Still on the Label." This programme is dedicated to jazz and swing stars who have died in recent years. Believe me, it's a grand treat to hear 30 minutes devoted weekly to such names

as Jelly Roll Morton, Rod Cless, Charlie Christian and Tommy Ladnier, to name only a few. These two boys on B.F.N.'s staff are to be congratulated on their fine work, which so far seems to have escaped the notice of the "M.M.'s" scribes. Yet another fine show is run by Col. Derek Jones, who presents "Left-Hand Drive," a programme featuring all that is best in recorded piano jazz. SGT. ROB WHITEMAN. B.A.O.R.

SAMMY QUAVER'S piece is invaluable for stocking up-and-coming "pops." We are now way ahead of the public demand! Please keep him in—thanks. J. A. SHARMAN. Manager. Albion Music House, Carfax, Herts.

I AGREE entirely with the reader who suggested that big bands should be given a chance in Jazz Matinee. While I have nothing against small jazz outfits, I much prefer bands of the calibre of, say, the "Squads," Ted Heath, Teddy Foster, Gerald, etc., and so, I fancy, do many more fans. LESLIE EVANS. Warrington, Lancs.

Collectors' Corner

by Rex Harris and Max Jones

T.R.S. ISSUES CONTINUING with the good work of releasing American records in limited editions for members of the Tempo Record Society, under the benign guidance of Colin Pomroy, have issued their third disc and now announce number four.

To begin with the old, we should mention that Tempo AS is two titles O'Brien's State Street Seven—"Royal Reserve" Blues and "Carolina in the Morning"—played by the usual Jump gang comprising Matlock, La Vere, Rushton, Mackey, Van Eps, etc. It is possibly the best of the three so far as the music goes, the quality of the pressing and recording being up to standard. Price is the usual 10s.

"Royal Reserve" is the old, old blues finely played by Matlock, less finely by Flood O'Brien whose solo passages are haunting yet haunting. "Carolina" a nice old tune, sounds hard to turn into a hot solo, but makes for satisfactory ensembles. Matlock doesn't quite cut away; Mackey plays a lot like Hackett, with one sour one and one Bixish run, and "Bass" Rushton, naturally recalling Rollins in all he does, delivers a witty solo that nearly steals the side. Van Eps contributes one of his precise, un-hot solos more in the academic than the jazz vein, and O'Brien blows a chorus of his lethargic trombone. The side winds up with everyone in and Matlock out on top. This is what the Tempo people call it—"Modern American small-band Jazz." And we don't mean bebop.

AUSTRALIAN JAZZ. Most people know, or have heard of, the Amersand recordings made in Australia by the Graeme Bell Dixieland Band. Now Tempo are to put out two of their sides made with Max Kaminsky when Max was over there with a Navy band or some such unit. The record is scheduled for release at the end of this month and details will be given early in September. Good news indeed is that Tempo intend dropping their price, from number four issue on, and including such back numbers as are then available, to 8s. 6d. a copy.

The Bell band is now in Europe and due to appear here in a series of releases at the end of months' time. They play good jazz, and the appearance of one of their records should make a handy introduction to the music just at the right moment.

RIVERBOAT REVIVAL.—PART 3 By Thurman and Mary Grove THE PLAYERS IN THE BAND

THIS is a great band; equal, we feel, to the Waters or Ory groups on the West Coast, and surely the superior of any other in New York to-day. On the boat, due perhaps to the novelty of the situation, the music is attacked with extreme enthusiasm. Later in the season the band may wane and slide into the familiar rut, but at present they are playing their hearts out. The front line, composed of Marty Marsala, Albert Nicholas, and the sensational find of 1947, Jimmy Archey, has a crisp, sure manner of improvising the melody, backed by a rhythm section which is rock-solid and penetrating. James P. Johnson, Danny Barker, Pops Foster and Baby Dodds combine to make a great unit. Blesh has often told us: "One of my basic ideas is always to use a white trumpeter against a negro rhythm section. Then you really have something." That is the case here, as Marsala is the only white player in the group. Marty is a handsome chap, perhaps a bit on the chubby side. He dresses in sporty coats, with his flamme shirts easing him into a white. This younger brother of Joe Marsala limits himself to blowing a straight lead without many flourishes. Only seldom does he bend the melody, or strain or two, just

enough to impart freshness. His broad tone is thrilling, leading the band in numbers like "When the Saints Go Marching In," "Careless Love," or pops like "Sugar," "The Sheik" and "I Never Knew." Marsala, incidentally, has a yen for the theatre, and has had big roles in several Broadway stage productions. Recently, he and Sidney Bechet had speaking parts in an ill-fated play starring Bobby Sherwood. This vehicle folded after nine performances, but Marty and Sidney were specially cited by the critics for their stellar stagecraft. The remainder of the band is identical with Blesh's radio band, with the exception of James P. Johnson, whom Rudi alternates on each broadcast with Art Hodas. Joe Sullivan and Ralph Sutton. Sutton is a white pianist of great promise. He hails from St. Louis, and is currently working with the Teagarden band at The Famous Door. Perhaps he looks more like a schoolmaster than a musician, but he plays grand piano, and his career should be worth following.

One can't gain a real conception of how immense Jimmy Johnson is except by seeing and hearing him in person. Immense physically and musically. His frame is huge and his head large. His mouth seems literally full of teeth, and his voice is rich. Before a piano, with his hands dwarfing the keyboard, he is a complete master of his craft. Not merely a piano-player, he is truly a musician in every sense of the word.

THE RHYTHM TEAM Pops Foster and Baby Dodds came with Armstrong up the Mississippi back in the 'twenties, and it is plain to see they are enjoying this revival of former days. Both are in excellent health, particularly Baby, who a year ago was quite ill with a distressing heart condition. The other member of the rhythm section, Danny Barker, is also from the Crescent City. He is the husband of Elue Lu Barker, the blues singer, and together they made race records for Decca back in the early 'forties. More recently they've been recording for smaller disc companies. The accompaniments directed by Danny are in the modern bebop idiom. Notwithstanding, Barker is a marvellous guitar-player; while a weak soloist, he excels where most needed—in the rhythm section. He is a clean-looking fellow who dresses neatly, in keeping with the obvious fact that he is the most reticent musician in captivity. He scarcely ever speaks to anyone, but when engaged in conversation speaks in a soft, cultured voice.

Albert Nicholas, an extremely handsome Creole, who in the years of retirement divided his time between working for New York's Subway System and for the United States Postal Service, is now back, playing music full time. He took up his clarinet during the illness of George Lewis in early December, 1945, on Bunk Johnson's first engagement at the Stuyvesant Casino. Albert told us: "When I started playing with Rudi on his air show my musician pals in Harlem asked why I played on that old-fashioned programme. Some weeks later, some of them told me they had tried to run over the Dixie tunes and found them tougher than they had realised. A couple of them said, 'Maybe you've got something after all.' James P. chimed in: 'Yes, and I'll tell you another thing. These modern boys don't have a left hand like we old-timers. Most of them don't play with any depth of bass at all.' The remaining member of the group

is Jimmy Archey. It was he who succeeded Higginbotham in the Luis Russell band. He recorded on the beautiful "Patrol Wagon Blues" for Victor, also on many King Oliver Victors and early Louis Armstrong Deccas. Since those days he has been completely divorced from the real jazz. Back to his first love, it is apparent that he is among the top trombone men living. He can match Brunis, in our opinion. His style is much like that of Jim Robinson, although he lacks the crudeness jazz lovers found exciting in Robinson. But Archey has all the technique which escapes Jim. Like Jim Crow (Robinson's nickname among his fellows), Archey has that habit of hammering out a series of notes or a repeated phrase, stabbing them harder each time with mounting tension. Archey is a short, roly-poly, genial fellow. Still relatively young, he has many years of fine jazz left in his bones—thank goodness! We found it amazing to watch him play tunes like "Sister Kate," "Yellow Dog Blues," "Squeeze Me," "Sensation Rag" and "Pidgey Feet," after admitting he had not heard or attempted to play them for years. But his trombone part was strong and decisive and his memory was clear. (To be concluded next week)

JAGELKA We noticed in last week's issue that Ivor Mairants referred to Charles Jagelka as a new name to him. We have seen the name listed in many Herman line-ups, often on the back of sides that have Chuck Wayne playing guitar. Little as we specialise in this branch of string-work, we feel that his style might be said to resemble that of Wayne, who is a modern sensation. Maybe Leonard Feather said Wayne's real name was Charles Jagelka. Can anyone enlighten us?

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 Tel.: Temple Bar 2468 Editor: RAY SONN

Bilious Attack!

IN the 'twenties it was considered smart by some sections of the lay Press to make cheap cracks at the dance band business and to sneer at "crooners." We thought that journalists nowadays were more enlightened, but we are apparently wrong.

A reader has sent us a cutting from the September issue of "Practical Wireless" in which a gentleman hiding his light behind the bushel of the name "Thermion" contributes a feature called "On Your Wavelength."

For the amusement of our readers, we reproduce some of his dyspeptic statements. After quoting a lamentably ill-informed definition of crooning which has just appeared in a new Dictionary of Music, "Thermion" proceeds to wax lyrical on this theme in the best manner of the early 'twenties. This is what he says:

"Take the microphone away from crooners and no one will want to listen to them. I greatly deplore this modern tendency towards anything but music. I have even heard it said that a tap drum is a musical instrument, and that enormous skill is required in order to tintinnabulate on this aboriginal childish instrument.

"It is even asserted that the tap drummer is the most important member of an orchestra. I have always regarded him as the most dispensable. In fact, most orchestras would vastly improve if the tap drummer, who, when he is not tap drumming, clashes a few percussion instruments for good measure, were abolished.

"As a humorous turn, a dance band, I suppose, has its place. Fill the stage with a lot of highly polished instruments (bandmen love a piece of brass to polish, rather like the gipsy who loves polishing the twisted brass pillars on a roundabout), have a few tired-eyed men in dinner jackets, put them under the charge of a man who cannot read a note of music and cannot play an instrument, call the band the National Serenaders, or Al Niwit and his Band, and success is assured among the howling, uneducated mob which constitutes the community of crooning fans. Malady makers, please note!

"I do not quite agree that crooning is prolonged moaning somewhere near the written notes. It is prolonged moaning nowhere near the written notes. Also I do not think any vocal equipment is necessary at all, not even the smallest. However, now that a standard Musical Dictionary supports my views, I consider that my campaign against crooning has had the desired effect. "Inspired correspondence will go to the salvage campaign."

It is impossible to treat this extraordinary outburst as anything more than a literary bilious attack. One does not argue with a child, and obviously Mr. "Thermion" is so bigoted about crooners and "tap-drummers" that he will advance any ridiculous argument to support his warped outlook.

Jack Parnell will, we are sure, be intrigued to know that he is "the most dispensable" member of an orchestra since no skill at all is apparently required to play on his "aboriginal childish instrument." We are grateful to Mr. "Thermion" for conceding the fact that "as a humorous turn, a dance band, I suppose, has its place." We presume that that means that a dance band has no place in playing for dancing!

The old corny, outworn gibe that dance bandleaders "cannot read a note of music and cannot play an instrument" is so far from the truth as to need no refutation here; and the millions and millions of fans throughout the world of Bing Crosby and Frank Sinatra will be flattered to know that they are nothing but a "howling, uneducated mob."

We observe with particular interest that Mr. "Thermion" is very pleased with himself in that his "campaign against crooning has had the desired effect." What "desired effect"? Are "crooners" banned from the air or hanged, drawn and quartered on Tower Hill? Do radio-listeners smash their sets when they hear a "crooner"? Or is it not a fact that the B.B.C. is inundated by requests for live and recorded performances of the great dance band "crooners" here and in America?

Everybody is entitled to his opinion, and Mr. "Thermion" has every right to hate dance bands and crooners if he wants to. But hate by itself is no argument; until he has more concrete and intelligent arguments with which to back up his jaundiced viewpoint, we shall know how to treat his opinion.

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IS SONG-PLUGGING A MENACE?



CYRIL STAPLETON Answers 'NOT NECESSARILY'

WHILE I am not prepared to say that song-plugging is good, I do think there are several good things about it which are not generally appreciated. Song-plugging can be used as a means of bettering performances of popular tunes. Some people have taken advantage of music publishers and have made it a matter of financial gain whether they play a certain number or not. But other bandleaders have used song-plugging as a means to better their own programmes. This, surely, must be to the public's advantage, by making it possible for the bandleaders to maintain the high standard of modern radio programmes in an absence of adequate fees paid by the B.B.C.

£50 Received £150 Expended

That these fees are inadequate is easily proved. I don't want to depress any aspiring broadcasters, but for a normal half-hour's programme featuring a twelve-piece band and three vocalists, a bandleader will have to meet approximately these expenses:—
 Twelve musicians at £3 a head (the Union rate paid by the B.B.C. is £2 10s.; but if you want good men you must pay the extra)... £36
 Three vocalists at between five to twelve guineas each (the B.B.C. allows only the same payment for these as for musicians; but, again, if you want good singers you have to bear the extra cost)... £29
 Ten special arrangements, each costing about £2 5s.; plus roughly 30s. each for copying expenses... £39

Thus, even at a conservative estimate, your broadcast is going to cost you something in the region of £150 to £160. But, for the type of programme specified, the B.B.C. will pay you under £50! Therefore, a bandleader, if he relies only on the B.B.C.'s remuneration, must either be out of pocket or his programmes must suffer.

Admittedly, some of the special arrangements will be played on two or three broadcasts, and thus bring down the costs of any one programme. But the fact remains that, for isolated, half-hour broadcasts, the above estimate is approximately correct. Some might say that it is not necessary for every number to be specially arranged, since the parts supplied by the music publisher are fairly good. But, if a band obtains an audition, just let it play from printed parts—and see how far it gets!

But then, plug money isn't altogether an "Open Sesame." I know quite a number of band-

Two famous Bandleaders give the "M.M." their exclusive, outspoken views on this contentious and always topical subject of dance band argument



Frank Weir

leaders who, in spite of taking plug money, are still out of pocket on their programmes. The reason being that, apart from the popular, or plug numbers, featured, all leaders also play several special standards, or "evergreens," for which they receive no subsidies whatsoever.

If song-plugging is stopped, the public are still going to get the same tunes played on the air, because a bandleader, if he is out to please his public—and which sensible bandleader isn't?—is going to play those very same numbers that, in the music publisher's opinion, will sell well, and which the public will therefore want to hear.

For instance, a short time ago a music publisher had a tune called, "Open The Door, Richard," for which he decided not to pay plug money; but, in spite of this, as you will remember, that tune had its full quota of broadcasts.

However, although I think too much fuss has been made out of the whole thing, I shall be glad to see song-plugging finished, and with it the stigma at present attached to bands who indulge in it.

FRANK WEIR Answers 'EMPHATICALLY'

IF not exactly a menace, song-plugging is a pretty un-savoury business. It is undesirable on three main counts. Briefly these are that, in effect, song-plugging hampers the discovery of new song-writing talent; places bandleaders in the dependent and, therefore, invidious position of having to accept bribes; and also restricts them in their choice of material.

To take these objections separately. There are cases of marketed songs written by, or in collaboration with, the publishers themselves. Thus, having a vested interest in a tune from the outset they will, irrespective of its quality, plug it for all it's worth—which may not be much.

The Biggest Offenders

If a person comes along with something good, they are often not a bit interested. Instead they prefer to push their own stuff. This is one of the reasons why British bands do not often play British tunes (Sammy Quaver, please note!).

Frequently, most of the blame for accepting plug-money is laid against the bandleaders. This is fundamentally unjust. The biggest offenders are solo artists who, because they often appear on peak-hour programmes, can demand, and get, fabulous amounts for singing plug numbers.

This has led to newspaper columnists glibly writing that bandleaders who take plug-money get £40 or £50 a tune. This, of course, is absurd; but it is often true to say that solo per-

formers receive some such amounts.

The publisher is not entirely to blame for the inherent evils of the song-plugging racket. The B.B.C., although condemning the system, is primarily responsible. By paying totally inadequate fees, it places the bandleader in such a position that he cannot economically broadcast unless he accepts plug-money. As I have said, apart from making him dependent on the publisher, it is also degrading for a leader to have to accept money from an outside source.

Two Constructive Suggestions

That he is forced to do so limits his whole programme presentation, for, if he wants to ensure the best possible performance by paying his men that little extra, or to include two or three modern arrangements of "evergreens," then the only way to do so is to subsidise himself by playing five or six plug numbers. The B.B.C., of course, will not pay for arrangements in any shape or form.

Special arrangements are essential, but, by making various bandleaders dependent upon certain publishers for "stock" arrangements, the B.B.C., apart from encouraging the very system it deplores, tends to make bands lose their individuality.

Since broadcasts are of such supreme importance—upon them primarily depends the success of a band's record sales, one-night stands, theatre dates, etc.—no edicts, or even threats, will prevent a bandleader from accepting plug-money if only by so doing can he broadcast at a profit. The B.B.C. must know this; therefore, if as reports say, it genuinely intends to stop the song-plugging ramp, it might, I submit, take at least these two constructive steps:

- (a) Raise fees, and defray costs of arrangements.
- (b) Show more discernment in its choice of talent, by letting only the best bands broadcast. For example, if half the available dance-music programmes were shared by approximately half the present number of broadcasting bands, then both the bands and the public would greatly benefit. We would have a whole repertoire of tunes to play, and not the few that the publishers wish to plug; therefore giving us unlimited scope with our programmes.

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Personal Points: DEREK HAWKINS



Born in September, 1918, Derek Hawkins took up the study of the clarinet when he was sixteen, adding the alto sax a year later. As he became proficient, he became a semi-pro, and continued to play with gig bands for the next eleven years. Deafness in one ear prevented him being called up during the war, and he remained in factory work until turning full professional in January, 1945, when he joined Frank Weir. He became popular at jam sessions and caused a minor sensation as a guest artist on one of Gerald's Swing Concerts. After Weir, Hawkins played for spells with Ted Heath, Ambrose, Eric Winstone and the Parnell-Lewis Jazzmen, with whom he recorded. He is currently with Roy Fox, whom he joined in November, 1946.

Favourite Musicians: Benny Goodman, Willie Smith.
 Favourite Band: Stan Kenton, Benny Goodman Sextet.
 Favourite Records: "Clarinet à la King" by Benny Goodman; "Happiness is a Thing Called Joe" by Woody Herman.
 Favourite Composers: Beethoven, Rachmaninoff.
 Favourite Arrangers: Ralph Burns, Pete Rugolo.
 Hobby: Tennis and Chess.
 Ambition: To be able to tell a good read when I see one!

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Harry Hines in the "Dr. Crook" make-up in which he fronts his new stage-band.

HARRY ("DR. CROCK") HINES IS A SMASH ON THE STAGE

UNDER the title of "Dr Crook and his Orchestra," noted sax clarinet-arranger, Harry Hines, started a music-hall tour at the Lewisham Hippodrome this week with a comedy, musical stage show that will undoubtedly be a smash hit with audiences everywhere *writes Chris Hayes*.

Attired in outrageous clothes and doing the maddest things, Harry and his merry men and women clown without a stop for half an hour, one gag coming right after another, beautifully timed and punched over, thanks obviously to some brilliant production and thorough rehearsal.

Dozens of tunes crazily overlap one another, it being nothing for "Mairzy Doats" to creep into "William Tell," but the music matters little when there is so much good, clean, fresh fun going on, although one does get a serious touch when, at just the right moment, the Crackpots take on "Finlandia" and make a 'pretty good job' of it, despite Harry Hines falling flat on his face after announcing it!

With everyone working so hard to make the show a success—and succeeding gloriously—it would not be right to bestow individual bouquets, especially as Bill Williams and Cosmo Kay (violins), Able

Hunterman and Johnny Walker (trumpets), Freddy Burgess (trombone), Albert Reither (tuba) and Jack Lawton (electric organ) show their musical competence, while featured artists Ted Fielding (timp), Larry Jay (triangle), Roy Dexter (drums), Les Thomas (violin and post-horn), Triss Cooper and Helen Ward (singers and dancers) trot out the slapsick.

Harry Hines, although he could have put a 'bit more emphasis into some of his cracks, was ideal in front, looking suitably bewildered and quite absurd as a red-nosed hobo.

And so, although the comical placards outside advise one to leave the theatre before Dr. Crook and his Orchestra go on, the soundest advice is to stop and see it twice, if the manager will let you!

Next week, after a concert at Folkestone on Sunday (30th), the show goes to Brighton, and then the Met., Edgware Road.

One interesting thing about the line-up is the reunion of two old Billy Cotton comrades, Able Hunterman on trumpet and Freddy Burgess on trombone. Able has just left Bill after six years, less a spell in the Forces, and Freddy, who took the place of ailing Paddy Thomas, is back to tomfoolery, after a while with the immaculate music of Felix King!

GUITAR AND DOMRA

TWO well-known West End guitarists get together for a couple of unusual broadcasts on September 3 and 9 (10.15 to 11 a.m.), when Bert Weedon, versatile free-lance, who plays for the Squads, Cyril Stapleton, Harry Gold, Harry Leader, and other broadcasting bands, joins with Andy Wolkowsky, experienced pianist, at present with Wally Chapman, at the Dorchester, for a classical recital.

With Bert playing the legitimate finger-style guitar and Andy on the Domra, peculiar three-stringed Russian peasant instrument, which is exceedingly difficult to manipulate, the broadcasts should be quite out of the ordinary and most interesting to fret-ians.

Chris Hayes's NEWS IN BRIEF

PRESENT FOR MORGAN.—Congratulations to clarinetist M.S.B.C. Treasurer Alf Morgan and Mrs. M. on the arrival of a daughter, Felicity Field Morgan, who made her debut weighing 7 lb. 8 on August 21. Alf's "better half," it will be remembered, was "Toby" Field, also late of the M.S.B.C. offices. Alf is nowadays with Lew Stone at the London Coliseum in "Auntie Get Your Gun."

LEWIS STILL AT 400.—Clarinetist, Alf Lewis, who now leads Bert Wittam on piano and Bill Airey Smith on drums, is still going strong as relief bandleader at the 400 Club where he has played for seven years, including right through the war.

A GAME OF GOLF.—Issuing a challenge to any soccer team or entertainment outfit at golf—rival bands being especially welcome—the Skyrockets tell us they can muster eight golfers and are free most week-days and willing to play anywhere in or around London. Anyone interested should contact Pat Dodd at the London Palladium.

WELCOME VISITOR.—Distinguished visitor to London this past week-end has been Iceland's leading bandleader and only Dixieland exponent, Bjussi Einarsson, who leads his own popular six-piece up there. Known to Buddy Featherstonhaugh and his boys from their trip to Iceland, Bjussi was being shown round the hot spots in Town by pianist Steve Race and drum-man Geoff Loftis. He described the Feldman Club as "the best atmosphere he had ever been in."

SQUADS ON THE AIR.—On the air again on September 4, from 3.45 to 6.15 p.m., with an Overseas broadcast due on the next day, the Squadronaires also have a big date on September 6, when they appear at a Film Garden Party, at Morden, organised by "The Sunday Pictorial."

JIVER ON TOUR.—Appearing all this week at the newly opened Palace Hotel, at Southend, Leslie "Jiver" Hutchinson and his Orchestra next week to the Pier Pavilion, Redcar. They have a concert at the Odeon, Newcastle, on September 7, and a week to follow at the Manchester Astoria, afterwards visiting Cleethorpes for a week (September 15) and Sunderland for a week (22nd).

WEIGHT AND SEA.—The Peters Sisters, famous girls' vocal trio currently featuring in British Variety, go to Paris shortly, when the girls return to a scene of old triumphs at the Fete Madiamo, where, in 1928, they scored a big success. The Sisters expect to be in Paris for two months.



Spanish-Indian bundle of personality Amru San; left Panama with the idea of making folks sit up and take notice over the widest possible area of countries. When she sang at the Feldman Club last Sunday (24th) the general raising of eyebrows was so very marked that it was perfectly obvious that Amru's ambition has succeeded over an area of many thousands of miles, since she has already successfully appeared in Havana, Bermuda, Jamaica, etc. Travelling to England last month, she is determined to break into the entertainment business here—and with looks like hers, she ought to succeed in a big way.

JOHNNY GREEN'S STAGE SHOW

MAKING his most impressive bid for big stage honours to date, young vocal star Johnny Green tops the bill this week at the Empress Theatre, Brixton, with a well-rehearsed show, popular and well-appreciated numbers, and with the support, at piano, of that tried and trusted stage and dance-band "veteran," Len Edwards.

Any weaknesses which this show may have had when seen by the "M.M." were due more to outside influences than to any fault of Johnny himself. The composition of his act causing him to dodge from one stage microphone to another, Johnny was unlucky enough to find one instrument very much better than its fellow, whilst his appearance on Monday night seemed to be one long struggle with a refractory pit orchestra.

Nevertheless, an impressive stage act which should keep Johnny's name green on all the leading music-hall bills for a long time to come.

STARS AT SOUTHEND

CONTINUING their presentation of one-night stands of broadcasting bands, the Kursaal on Friday last (August 22) drew a record crowd with Ted Heath and his Band (on the eve of their visit to Jersey).

Sydney Lipton and his Band from Grosvenor House, featuring the pianistics of Southend's own Pat Turner and Frankie Lester, will make their first appearance at the Kursaal on Tuesday, September 2.

To-night (Thursday), Victor Silvester will be playing in company with Tommy Trinder and a host of film stars for the Essex cricketer Peter Smith's Benefit Ball.

The house band for this gala show will be Bob Bran and his augmented Queen's Hotel Orchestra.

Two Roy Dexters

ROY DEXTER, bassist and vocalist with Nat Tempie, points out that he is not to be confused with the Roy Dexter now appearing with Harry Hines in the "Doctor Crook" stage show.

Roy assures the MELODY MAKER that he is very happy with the Temple Band and has no intention of leaving.



Last Wednesday, Southern Music's General Manager, genial Dave Toff, called for the States showed the E.E. "Queen Mary," and this special "M.M." picture, composed at Waterloo Station, shows (l. to r.) Cyril Symons, Southern Music's Chief; Mrs. Toff; Dave Toff; and Ken and Mrs. Crowley with their young offspring. A very old friend of Dave and Mrs. Toff's, General manager Ken is busy nowadays at the May Fair Hotel, and with television, broadcasting, etc.

MORE NAME BANDS FIXED FOR MANCHESTER ASTORIA

ON Monday next (September 1), Teddy Foster and his Orchestra open for the week at the Astoria Ballroom, Plymouth Grove, Manchester, thus launching a twelve-week series of "name" bands at this progressive ballroom.

To follow the six bands already announced in the Melody Maker, proprietor / bandleader Tony Stuart, in co-operation with J.P. Productions, Ltd., has now completed the bookings for the full three months.

Teddy Foster will pay a return visit in the week of October 11, followed by the ex-world fly-weight boxing champion, Jackie Patterson and his Band (20th). During this week it is understood that boxing displays in the upper café will be an added attraction.

Commencing Monday, October 27, Tommy Simpson and his Band will play a two-week season, and the list is completed by Ronnie Waino and his Orchestra, fresh from their sensational season at Buzell's Camp, Ayr (November 10), and a return visit of Carl Hamborn and his Band (17th).

Maxwell's Line-up

CLINTON MAXWELL, Calypso specialist and leader at the Harbrook Restaurant, Mayfair, has reorganised his band and his new line-up consists of Freddy Grant (sax. dir., flute); Louis Stephenson (sax. bass, vib.); Cyril Jones (sax.); Peter Joachim (trpt. and Calypso vib.); with Clinton, of course, leading on drums.

DEATH BANG.—The best of Ted Heath fans within reach of Wimbledon Town Hall will be delighted to hear that Ted and the boys will be making their first London date appearance for nearly three months, at this venue on September 2.

DEN BERRY OFF TO HOLLAND

ONE-TIME guitarist and tenorist, and nowadays famous arranger and manager of the Cosmo Music Company, Den Berry packs his grip and sets off—by air—for Holland this Saturday (28th).

As many will have quickly deduced from his recent article in the "M.M." the "writer of "Boston Bounce," "Apple Honey," "Florida Special," etc., is no joy when it comes to knowing his way about Holland's world of jazz.

Domiciled at Hilversum, Den will work mainly at arranging and broadcasting activities, and will also be the European Representative for the Paxton Music Company. The innumerable friends he has made in London will join us in wishing him "all the best" in his new move.

SMETHWICK STILL CHOOSING ITS BAND

THE Smethwick Corporation ask us to point out that the story printed in the "Melody Maker" dated August 16, stating that Jimmy Donnelly and his Band will be working for them again next winter, is not correct. The actual position is that the Corporation has been advertising for a band and has not yet made its final choice, but all applicants will stand an equal chance.

The MELODY MAKER wishes to apologise to the Smethwick Corporation and to Jimmy Donnelly for the error, which arose through a misunderstanding when our reporter interviewed him.

NORWICH STAGES ITS OWN "BAND PARADE"

NEXT week (commencing Tuesday, September 2) sees the presentation of "Band Parade of 1947" at the Samson and Hercules Ballroom, Norwich, under the aegis of R.D.S. Productions, Ltd.

With the ultra-efficient "Stardusters" permanently in residence at the Ballroom, a big one-night attraction on Tuesday will be Oscar Rabin and his complete band.

Oscar will come over from Yarmouth, where he is playing a resident season at the Britannia Pier, and for this one evening Victor Silvester and his Ballroom Orchestra will make a special appearance at Yarmouth to take the place of the Rabin Band.

The Silvester band then takes over the bandstand at the Samson and Hercules Ballroom the following evening (Wednesday, September 3). On Friday, September 5, Harry Davidson and his "Old Time" Dance Orchestra will be visiting Norwich for a one-night date at the Samson and Hercules.

All Set for Contest Semi-Finals

THE week after next will see the commencement of the Area Finals, which are the semi-finals for this year's great "All-Britain" Final on Sunday, October 19, at the King's Hall, Belle Vue, Manchester.

At these spectacular events, which in importance rank second only to the "All-Britain" Final, there will be not only the competing bands, all of which have already won three County or District Championships this season and will be at the top of their form as they fight to win the right to go forward to the "All-Britain," but also special features.

For instance, at the North Britain (Eastern Region) Area Final at Bridlington at 2 p.m. on Sunday week (September 7), there will be Tilo Burns and his B.B.C. Accordion Club Band.

They will close the show with a special stage presentation.

For further details of this and all other Area Finals see Fixtures List on page 6.



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Leader of the Band



Charles Farrell

An ex-Army musician, Charles Farrell was for many years a corner-stone of the Blackpool Tower band under Bertini and Norman Newman. When Harry Brennan relinquished leadership of the Empire band at the Winter Gardens, Blackpool, Charlie took over the reins. His band was on the air in "Northern Palms" last month.

GOSSIP

WIGAN and district musicians will be interested to hear that an M.U. meeting has been arranged for Sunday, August 31. Bandleader Ross Hall, 400, Bolton Road, Ashton-in-Makerfield, will supply any further details. Jack Brown, drummer with Frankie Hales at the Marmaduke Ballroom, Liverpool, is in Ward U, Walton Hospital, recovering from an operation. He would like to hear from his friends. Jack's chair in the Hales Band is being taken over temporarily by Johnny Lewis. Bassist Dick Brown would like to expand to the Northern Ireland Musicians' Association and its officials his thanks for their kindnesses during his recent long illness. Harry Ryder, bandleader at Buile Hill Cafe, Salford, is in urgent need of a tenor player. Day-time telephone number, Trafford 2979. Frank Naylor, in the piano chair with Harry Chatterton at the Fulford Ballroom, Hull, in place of Rex Milton. Eddie Lever, who recently left Billy Cotton, replaces Jack Murray in Bill Hawkins' Band at Berry Hill. Big date this Saturday for Alan Phillips, drummer with George Turner at the Casino Ballroom, Oldham Road, Manchester, who is marrying Miss Joyce Hamer at Pendleton Church.

JERRY DAWSON.

BASSIST "ARRESTED" IN ERROR!

An unusual and, indeed, embarrassing experience befell Johnny Scarff, bassist/manager of the Al Winnett outfit at Caproni's Ballroom, whilst he was out shopping in Bangor, Northern Ireland, recently. He had just left a chemist's shop and was setting off along the promenade when he was approached by a plain-clothes detective and asked to accompany him to the local police station. Upon arrival he was told that he fitted exactly the description of a "wanted man" and, despite his protestations of innocence, he was informed that he would be detained. However, he was allowed to get a message through to his boss and explain his predicament.

Al Winnett rushed round to the station to claim his bass-player and managed to get him released, but on one condition—that Johnny Scarff should return later that evening for an identification parade!

At the parade the "wanted man" was picked out, and after a round of apologies Johnny left the station no longer a "suspect."

Al Winnett, who went over to Caproni's Ballroom in Bangor on a three-weeks' contract, has had it extended by a further five weeks. Since he opened in July there have been several changes in the personnel of the band. Saxists Johnny Myers and Charlie Peeling have returned to London, and a former R.A.F. colleague of Al's, Oily Singleton, has joined the band on tenor. Previous to this Oily was playing with Bill Adams at the Orpheus, Belfast.

NEW SERIES FOR BROOKS

HAVING just completed a six months' series of weekly Olde Tyme dance music airings under the appropriate title of "Hansom Days," violinist Norman Brooks commenced a new series of Light Programme broadcasts last Monday (25th) directing the West Country Variety Orchestra.

Norman, who presents the resident band at the Berkeley Cafe, Bristol, and the light orchestra at the Grand Hotel, is well known to Western listeners as leader of the Norman Brooks Sextet, broadcasting unit.

FEATURED three times daily at the North Bay Corner Cafe, Scarborough, is Geri Thornton and his Novelty Quartet. Led by Geri on electric Hawaiian guitar, the quartet includes Roy Ashcroft (guitar); Clifton Russell (piano); and Fred Percival (bass).

Last on the air in April, Geri is looking forward to another radio date in the near future.



KELLY LEADS EIGHT-PIECE AT YEovil

LEADING the band at the L Princes Ballroom, Yeovil, Somerset, venue of the recent South-West Counties Melody Maker Championship, is altoist Billy Kelly, who took over the premises 18 months ago.



Billy Kelly

With Billy are Al Stubbs (alto); Tas Holbart (tenor); Lionel Pegg and Ron Allen (spts.); Peter Riley (bass); and Jack Moscrop (drums); whilst on piano is arranger/deputy leader Harry Lawson.

Up to the time of the Princes opening, there had never been a Palais in Yeovil, and the Kelly outfit is the town's first professional band.

WANTED.—To commence September 9, tenor or baritone sax doubling vocals for four weeks at Margate and the winter season at the Grand Hotel, Sheseld. Contact Winston Lee, St. George's Hotel, Margate.

GLASGOW

STILL another new M.U. branch reports progress, this time Cambuslang. Secretary Sydney Smith (address 35, Westburn Road) tells us that since the formation of the branch a few months ago the boys have been carrying on successful negotiations with council-owned bills, miners' welfare institutes, etc., with a view to enforcing a closed-shop policy. Last winter was a good season for the local exporters, and this forthcoming one should be even better, with the increased terms obtained by the M.U.

Billy McGivern and the boys from Barrowland did a good deed the other day when they went down to Troon with a party of children from Mearns-kirk Hospital, the affair being organized by Rex Kennedy of the "Sunday Mail." The children were the guests of the Taxmen's Association, a prominent figure in the latter being Johnny Samson, who used to play tenor at Barrowland.

More trombone changes, Billy Hill going into the Berkeley, following Clare Welch's departure, and Geoffrey Kerr going to the Empire in place of Ivor Haining, now at the Albert. Hugh Hinchelwood.

NORTHERN IRELAND

BACK in Belfast, after completing an agreement with the Musicians' Union, is energetic secretary of the Northern Ireland Musicians' Association, Laurie McCrea.

The main tenet of the agreement is that the local branch of the M.U. will be wound up and the remaining members given the opportunity to join the N.I.M.A. Agreements entered into with the B.B.C. regarding copyright etc. by the M.U. will have a similar effect in Belfast. Now that the air has been cleared, misunderstandings prevalent in the past should no longer exist.

An interesting item from the files of the N.I.M.A. is that members may be fined for being late for a job or for slovenly appearance on the stand.

Secretary McCrea is the "junior" member of the band at the Mayfair Dance studio, having only been resident in Belfast for a few years. Jimmy McCarthy and his wife, Gerrie, have been on the same job for 25 years, and violinist Jimmy Farrelly 19 years, which, judged by any standard, is a pretty good record.

EIRE

DUBLIN'S largest ballroom, the Mansion House, closed for renovation and enlargement to hold 1,900 dancers. Stan Campbell and his B.B.C. dance band from Derby, Northern Ireland, playing at Emmsy McGarthy's, are to spend the summer season at the Hydro, Killybegs, and the band from London on a six weeks' tour of Eire. Mollie McDonald's band at the Hydro, Killybegs, are to spend the summer season at the Hydro, Killybegs, and the band from London on a six weeks' tour of Eire. Mollie McDonald's band at the Hydro, Killybegs, are to spend the summer season at the Hydro, Killybegs, and the band from London on a six weeks' tour of Eire.

LES FEENEY LEADING AT NEWCASTLE

AFTER ten years of playing piano with Guy Bland and his Orchestra at Fenwick's Tea Rooms, Newcastle-on-Tyne, prior to which he was at Blinn's Cafe, Middlesbrough, for nine years, Les Feeney is moving over to the Heaton Assembly Rooms, where he will lead his own band from piano.

With him will be Les Todd and Jack Warren (saxes); Stan Harkness and Alf Cullen (tpts.); George Bright (bass); and Ernie Walton (drums).

During his five years' service in the R.A.F., Les Feeney was associated with a number of West End musicians in the "Flight" and "Stardust" Service shows at Blackpool.

WARD FOR BRUM SONG-FINALS

THIS Friday and Saturday (29th and 30th), at the Handsworth Flower Show, Birmingham, the final of the Birmingham Songwriting contest is being staged.

Hedley Ward and his Band will play the selected numbers, and the winners will be decided by public applause.

Incidentally, Hedley Ward's "Radio Players" sextet has been resident at the Mirabelle Ballroom, Dudley, during the summer months, and his contract here has been renewed for a further year from the end of August.

Hedley Ward's band is again broadcasting in the Midland Regional programme, at 6.30 on September 22.

GERRARD'S CHANGES

ENJOYING a most successful season at the Pavilion, Rothesay (under the Gerald banner), Harry Gerrard and his Orchestra are due to return to the Sampson and Hercules Ballroom, Norwich, on October 2, where they will remain for the winter season.

Recent changes in the sax section have brought in Joe McKenna on tenor from the Blue Rockets, and altoist George Noble from Glasgow.

Comprising five saxes, five brass, three rhythm, and vocalist Les Morris, Harry Gerrard has undoubtedly one of the best bands in the provinces, as was shown by his recent "Music while you Work" airing.

Would Freddy Clayton (Gerald) or his brother Stan get in touch with Timmy Taylor at Caproni's Ballroom, Bangor, Co. Down?

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Jack, Jack!	Puddin' in Steam
Heartaches	I Had My Life
Apple Blossom	Imagines
Midnight Masquerade	Let's Go Back
Sweetheart Ave.	Alone To Love You
Chi-Baba	Dear Old Denegal
I Wonder, I Wonder	For You For Me
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I Gotta Get	It's Dreamtime
The Best Man	Speakin' of Angels
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Out of My Dreams (W)	I Was Lucky (W)
Man'sella	I Remember Someone
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As Love As I'm	Try Little Tenderness
Dreaming	Slide the Railroad
Becca's a Galskin'	Same Old Dream
King Goodnight	People Will Say
Mama Do I Gotta	Surry With Tring
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