

Melody Maker

INCORPORATING "RHYTHM"

VOL. 23 No. 747

NOVEMBER 29, 1947

[Registered at the G.P.O.]
as a Newspaper.

THREEPENCE



DIZZY GILLESPIE FOR EUROPE: M.U. TO CONSIDER ENGLISH VISIT

SENSATIONAL PLANS TO BRING BE-BOP TRUMPET KING DIZZY GILLESPIE AND HIS SIXTEEN-PIECE COLOURED ORCHESTRA TO SCANDINAVIA, AND, IT IS HOPED, ENGLAND, ARE NEARING COMPLETION!

This exciting news was revealed to the MELODY MAKER by Mr. Harold Lundquist, a director of the Swedish Tonoton Music Publishing Co., who was in London for the Royal Wedding.

Negotiations with Dizzy's personal manager, Milt Shaw, have already been concluded, and the band is scheduled to leave New York for Gothenburg on January 16.

The band will tour for ten days in Sweden, and then appear in Oslo and Copenhagen. During the first or second week in February it is due to play in the American Zone in Germany, and from there will probably go on to Belgium.

However, the big question for swing enthusiasts here is: "Will Dizzy and the boys come to Britain?" The MELODY MAKER is able to state that there is a strong probability, but the ultimate outcome rests with the Musicians' Union.

Mr. Lundquist told us: "Knowing that there is a tremendous following for Dizzy's music in Britain, I immediately contacted your top swing-band leader, Ted Heath. I knew that Ted, of all people, would be keen on the idea of presenting the band here."

"I was right—even though I added that Dizzy's contract called for the equivalent of £750 a day while he was touring in Scandinavia."

HEATH INTERESTED

"Ted immediately contacted the Musicians' Union for permission to present the band in Britain. Subject, of course, to the Union's sanction, two or three concerts would be given some time around the 22nd or 23rd of February. By the end of that month the band would be due to sail for the States."

Gillespie, besides being the most disc-jockeyed trumpet player of the day, is undoubtedly the most influential jazz musician to emerge since Armstrong, Ellington and Goodman. Almost single-handed, he has caused a revolution in jazz which will undoubtedly be carried a stage further if he draws in this country. A characteristic photograph of Dizzy's orchestra, while not fully confirmed at the time of going to press, includes Dizzy (trumpet) leading; Joe Gayles, Eugene Brown, Cecil McKenzie Payne, Howard William Johnson (trumps); Eiman Wright, Dave Burns, Jay Matthew McKay (trpts.); William Shepherd (trb.); John E. D. Lewis (pno. arr.); Alfred McKibben (bass); Joe Harris (drms.); and Kenneth Hagwood (vcls.).

A contingent from the band, the Dizzy Gillespie Sextet, would also be featured in speciality numbers. We understand that Ted Heath has, as stated, approached the Musicians' Union with a formal request. We are told that the matter will be considered at the Union's next Executive Committee meeting, which takes place early in December.

Meanwhile, fans will have to keep their fingers crossed, and hope for the best!

CON LAMPRECHT LEAVES HALL

AFTER many years' association with the band, tenor sax-arranger Con Lamprecht leaves Henry Hall at the end of this current week when the band finishes its week's engagement at the Embassy, Peterborough.

Con's future plans are, at the moment, a little indefinite. He will be taking up residence in Town, and, for a start, has had the offer to carry out several broadcasts to South Africa—his native country—with a combination of his own.

Other Lamprecht plans include a very definite intention to concentrate on arranging, in which sphere Con has made a considerable reputation. Originally joining Henry Hall several years before the war, Con Lamprecht served in the Army during the conflict, returning to Henry two years ago. His abilities as an instrumentalist, plus his big flair for arranging, should ensure that he is fully occupied again before very long. Other changes in the Hall band are believed to be pending.

Geraldo News

GERALDO and his Orchestra will visit Bristol, for the first time in several years, on Sunday, December 7, when the Maestro will appear with his full Dance Orchestra at the Embassy Cinema, plus vocalists Carole Carr, Denny Vaughan, Archie Lewis, and the Three Boys and a Girl.

Other news from the Geraldo camp is that his office requires saxist doubling flute, and a saxist doubling piano, for a three months' cruise. All applications to Stanley Kilburn, c/o Geraldo's office, 73, New Bond Street, London, W.1.

VACANCY WITH SYD DEAN.—Brighton bandleader, Syd Dean, is looking for a tenor-vocalist, or tenor-saxist, for a permanent job, with broadcasting dates. Syd is still resident at the Regent Dance Hall, Brighton (Phone: Brighton 6574).

THE VOTES ROLL IN FOR THE "M.M." DANCE BAND POLL!

TREMENDOUS interest is being taken in the 1947 MELODY MAKER Dance Band Poll which we announced last week. Already bulging post-bags testify to the keenness with which our readers are rushing in to record their votes for the best British bands and musicians of the year.

The innovation of an Entry Form has been hailed with delight, and we know that once again our Poll will represent the best-informed survey of the British dance band profession that it is possible to secure.

The Entry Form will be found this week on page 5, and should be filled in, cut out and attached to your entry.

We ask you to let us have your votes in the following categories:

- (1) Your Favourite Swing Band. (Vote for three bands in order of merit.)
- (2) Your Favourite Sweet Band. (Vote for three bands in order of merit.)
- (3) Your Favourite Small Combination. (One vote.)
- (4) Alto Sax.
- (5) Tenor Sax.
- (6) Clarinet.
- (7) Trumpet.
- (8) Trombone.
- (9) Piano.
- (10) Guitar.
- (11) Bass.
- (12) Drums.
- (13) Miscellaneous Instruments.
- (14) Your Favourite Female Vocalist.
- (15) Your Favourite Male Vocalist.
- (16) Your Favourite Bandleader.

In order to save paper, you can, if you wish, just indicate the number of the section you are voting for, rather than write out full "Swing Band," "Favourite Female Vocalist," etc.

Each reader is allowed only one entry in the Poll, and when you have written out your list, attach the Entry Form to it and send it to—"MELODY MAKER" DANCE BAND POLL, 6, Catherine Street, Strand, London, W.C.2.

NIGHT-CLUB MUSICIANS AND DIRECTION: The M.o.L. Explains

ON December 8, the new Registration for Employment Order comes into force, which requires the registration of, among other occupations, members of night-club staffs.

Since the first announcement by the Minister of Labour, Mr. George Isaacs, the MELODY MAKER has received many inquiries from musicians employed in bands working in London night spots who are anxious to know their position in regard to this new Order.

The MELODY MAKER, after exhaustive inquiries, is now able to sum up their position in one sentence: *Everybody* employed in night clubs, from the leader of the band down to the kitchen boy, will be required for registration, but the professional status of a musician (already exempted under the Control of Engagements Order) will count first with the Ministry of Labour, and not his status as a night-club employee.

Even a cabaret artist employed at the club for one performance a night will be required for registration; but it is understood that night-club employees will not be required to register personally. The employer will be required to furnish a list of all persons in his employ.

It was explained to the MELODY MAKER that, although night-club musicians and artists will have their names forwarded to the Ministry of Labour under this new Registration Order, that does not mean to say that their employment in a night club automatically renders them liable for direction.

The aim of the Order is not to rope in all musicians and artists who work in night clubs, nor, in fact, to countermand in any way the Ministry of Labour's attitude towards musicians and professional entertainers.

Details of registration requirements will be made public after the new Order comes into force on December 8, and the position will then be clarified.

At the moment, the MELODY MAKER is assured that, while night-club musicians are to be treated as part of the night-club staff for purposes of registration, their professional status as musicians will take precedence in any question of direction.

Loss Pioneer Burton Leaves: Mayes In

A VERY interesting brass change has just taken place in Joe Loos's Band. Last Saturday (22nd), trumpet Bill Burton left the Band, after being with Loos for over ten years. His place has been taken by ex-Harry Roy stylist "Chick" Mayes.

Bill Burton, who joined Joe Loos in the far-off days when Joe was at the Astoria in London, was one of the few now left of the original band. Before leaving, he was warmly thanked by Joe for his long years of excellent service with the band. Bill Burton has now become the licensee of the Grove Inn, in the famous Every Street, Ancoats, Manchester, where he will be pleased to welcome friends, both old and new.

Well remembered as a member of Harry Roy's Band in the early days of the war, "Chick" Mayes has been in the Services for several years, and has spent a long time in the Middle East. Released quite recently, his return to Town has found him playing in one or two jam sessions, and revealing the fact that he is still a formidable stylist.

STOP PRESS

Jack Jackson and his Band will be leaving the Potomac Restaurant, Jermyn Street, W.—where they commenced on October 16—in mid-December. Jack told the "Melody Maker" he had no statement to make about the termination of his engagement, and had not yet made specific plans for the future. Jackson's successor at Potomac is not decided at time of closing for press.

GELLER FOR GARTER CLUB

HAVING just recently left Fischers Bond Street Restaurant after a successful run there, West End leader Harold Geller has lost little time in getting fixed up again, since he returns to his old haunt, the Grosvenor Street Garter Club, on December 8.

Previously at the Garter some time ago with a quartet, Harold is returning with his full six-piece outfit.

Singing with Harold Geller at the Garter Club will be Nanette Rees, who will be remembered as the winner of the Nat Allen Television Singer Competition, held about a year ago. Harold Geller's return to the Garter Club has been negotiated by Kinn Elliott Director, Ltd.

In addition to this new West End break, Harold Geller is very busy broadcasting. He and his sextet will be heard in "Café on the Corner" (November 28), in "Music While You Work" (December 1), in a Home Service broadcast on December 10, and in "Music While You Work" again on December 19.

Last, but not least, Harold Geller's many friends will join in extending hearty congratulations to him on the acquisition of a baby son last Sunday (23rd).

JIVER IS BACK

RETURNING to England on November 18 after a hectic and very successful seven weeks at Prague's Café Fenix, Leslie "Jiver" Hutchinson and his Orchestra almost immediately renewed acquaintance with British fans. They played a dance at Herne Bay last Thursday (20th) and a Sunday concert at Rochdale (23rd), and this week will be heard at Norwich (27th) and Ramsgate (29th).

Whilst in Prague the boys cut five discs, comprising Leslie's own trumpet solo, "I Can't Get Started," two numbers featuring vocalist Frankie Smith, and two starring the small swing combination. Other activities included a concert in the Lucerna, Prague's biggest concert hall, and a dance on Sunday (16th) opposite the well-known Czechoslovakian orchestra of Carl Vlack, when 4,000 swing fans packed the hall to capacity.

For the information of British bookers, Leslie wishes to state that he is now using a ten-piece band (five saxes, three rhythm, vocalist, and himself on trumpet), adding a guitarist when necessary.

CECIL BLACK H.L.—Known to everyone in the profession, noted West End drummer, Cecil Black, has been very ill since June in Hammersmith Hospital, suffering from lung trouble. Cecil, who has played with countless famous bands during his career and for a long time was gig leader for Jack Jackson, is now making some progress and awaits admission to a sanatorium but would like to hear from his friends c/o Ward B3, Hammersmith Hospital, Du Cane Road, Shepherd's Bush, London, W.12.

ELLIOTT ACROSS OCEAN.—Famous guitarist, George Elliott, left England a fortnight ago for a trip to California and Mexico, expected to last at least six months. George is travelling on business, but will, no doubt, find plenty of opportunities to play, being one of the finest exponents of the Spanish guitar in Britain. The MELODY MAKER wishes him bon voyage and good luck.

VIC LEWIS RECORDING

LAST Monday (24th), Vic Lewis and his orchestra recorded four new, very individualistic sides for Parlophone. These, and future Parlophone recordings, will feature the star soloists of the band in numbers arranged to suit their own special styles.

The four titles just recorded were "When Your Lover Has Gone," featuring Jimmy Wilson on trombone; "Back To Sorrento," with the spotlight on tenor saxist Jimmy Skidmore; "Laura," featuring Ronnie Chamberlain's alto; and "Artistry In Percussion," starring Peter Coleman.

DATES

The Vic Lewis Orchestra makes a special duo-guest appearance at Hammersmith Palais and Cricklewood Palais on the night of December 4. Other forthcoming dates are the Royal Forest Hotel, Chingford (November 28); concert at the Capitol Theatre, Cardiff (30th); Plaza Ballroom, Derby (December 1); Baths, Greenwich (December 3); etc., with dozens of important dates lined up to follow, and with a "Band Parade" broadcast on December 15.

Vic's tour, from November 30, to December 12, is being arranged by Alf Praeger, who is also responsible for negotiating the "double" appearance at Hammersmith and Cricklewood on December 4.

Johnny Green has now left the band, as he found such concentrated touring too much of a strain. He is being replaced by June Fontaine, who, besides being a real "eye-ful" for the customers, has previously had both stage and dance band experience. Saxist Gerry Alvarez has had to go into hospital again, unfortunately, for another operation, and Bill Collins played the recent recording session instead, and will be heard on the band's broadcasts.

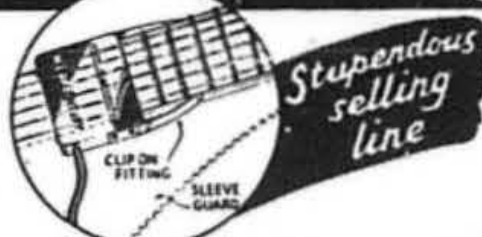
WATCH IT GROW!

PEG O' MY HEART

ASCHERBERG'S

16, Mortimer Street, London, W.1 MUS. 3562

THE "New Century" ELECTRO-MAGNETIC GUITAR PICK-UP



Stupendous selling line

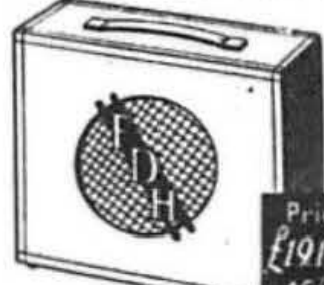
As used by Ace Guitarists

- IVOR MAIRANTS
- BERT WEEDON
- FRANK DENIZ
- GEORGE SISLEY
- ARCHIE SLAVIN
- SID JACOBSON, etc.

£3.6.0 including Purchase Tax

F.D.H. AMPLIFIERS

Specialy recommended for use in conjunction with "The New Century" Magnetic Guitar unit and all Electric Guitars.



Price £19.90 AC/DC

FRANCIS, DAY & HUNTER LTD
23, Denmark Street, London, W.C.2. Temple Bar 7435



Lena Horne says good-bye to Jack Parnell (right) and Charlie Short, who accompanied her act at the London Casino.—"M.M." photo.

I heard . . .

Rex Harris reviews last week's Radio

SNAPSODY from the **SKY-ROCKETS** under the new directorship of Woolf Phillips, and first reaction to the opening march was "Here comes 45 minutes of light music . . . proved to be a false alarm: this Jekyl and Hyde Concert Orchestra also provided "Royal Garden" and "My Money," which, if not exactly hot, were well above blood temperature . . . Paul Penoulet's concert arrangement of "Annie O Your O . . . Lenny's "Yes, Yes, Yes" with a "O" came through with gusto . . . liked the Holst "Marsian" chords which completed Woolf's comp. "To Tia" . . .—November 18, Light, 12.15 p.m.

PAUL ADAM'S Mayfair Music while you work minus the old maestro, but frantically fastidiously by Phillip Moody . . . must say titles were chosen with discretion for the tempo demanded by this work to wit: "Change Partners," "Nice work I.Y.C.O.L." . . . and a pleasure to recount, "Peg O' My Heart" hustled out of its usual drag . . . sudden

accelerando in "My Heart S.S." was a bit startling.—November 18, Light, 1.30 p.m.

LENA HORNE, and only with this para. could be printed in gold ink . . . here was a superb artist whose personality reached the valves of my set . . . the breath held, the pause exactly timed, the nuance delicate, the intonation insinuated, the performance unexpected; all came to me as perfectly as had her vital self across the footlights an hour or so previously . . . yes, Lena is certainly "Just One of Those Things."—November 18, Home, 9.30 p.m.

MAT TEMPLE, leaving a Home Service discussion on salaries . . . this sounded more like the old Temple, but not quite . . . best for Mat was "Rex's Dream" . . . soon it will be too late to say more Christmas dreaming this year, thank Heaven . . . "Begin the Beguine" made intriguing by rearrangement.—November 18, Light, 10.35 p.m.

SOLOMONS, whose opening "My Blue Heaven," for arrangement, balance and execution, reaffirmed my faith in one of my favourite bands . . . special mention to Ronnie Aldrich in "Jimmy Dorsey's Boogie" . . . don't care whose boogie it was—it was O.K. for me . . . Kenyon's "Painted Rhythms" came over with bounce and vivacity . . . taken all in all, the best Squads broadcast I have heard for many moons.—November 18, Light, 10.35 p.m.

ACCORDION CLUB, tearing home from Trafalgar Square after not having seen anything of the Royal Wedding except part of a child's anatomy which was continually pushed in my face . . . just grabbed the Tanner Sisters' tribute to "Dear Old News"—the "Super-Duper Picture of the Year" which they handled brightly in the Tanner manner . . . seem to recollect some really biting tenor work from Ronnie Scott, too.—November 20, Light, 12.15 p.m.

TOMMY SAMPSON, whose big hand dealt faithfully with Kenton's "Gulf Stream Boogie" . . . liked the definitely non-banal arrangement of "Surrey With The F.O.T." . . . in places however, the sections sounded a trifle mushy; there is room for more crispness and shading from this up and coming orchestra . . . why not use Dutch Kaye in her "Weeks, Days, Hours Blues"? It's perfect.—November 18, Light, 5.45 p.m.

FRANK WEIR, who made "Christmas Dreaming" a pleasant thing by an arco team and "Good King Wenceslas" piano coda . . . Alan D'van made something different of grand "Coffee Song" (apart from naughty false entry), and I appreciated the samba/jive switch . . . although not very fond of the Shaw/long-tom bits of pretentiousness, thought Frank did some lovely phrasing in George Shearing's "Clarinet Concertino" nothing to carp about the execution of "Summer-time" either.—November 20, Home, 7 p.m.

JAZZ CLUB, which turned out to be a tribute to Muggsy Spanier . . . if he heard it, I can only hope that he took the will for the deed: things didn't seem to rel . . . still think Humphrey Lyttell, although off-colour, was still the best Spanier understudy possible, and his plunger sounded quite in "Bessie" and "The Touro" was Muggsy incarnate, as also was Nobby Clarke doing a Brunies (Brunis if you prefer) . . .

"Mandy" didn't suit Dave Fullerton, and I've heard him do a much better "Riser Kate" . . . "Somerset Sweetheart" was showcased for some smooth soprano from Ronnie Chamberlain and a lovely lyrical-romantic tenor tenor chosen by "Mrs. G. Dore" and musically workmanlike from Phil Phillips in "Jazz Band Ball," although (in common with most people these days) I could have done with more brass, but his "Lonesome Road" was delightfully pepped with "Guitar Chorus"; "Baby" (Wendover's) seemed to be a bit tame, and I missed the right balance for the number . . . Billy Hume sounded the right bag spirit into the set, and I'd like to see "Blues" the Home, whilst Steve Race let himself go and warmed up "At Sundown" . . . the all-in really got rolling here . . . "Blat" and "The Christmas spirit" really only for the Women's guitar solo . . . yes—it seems a pretty good effort in retrospect, but somehow it didn't quite do a Spanier.—November 22, Light, 6.15 p.m.

CHARLIE SPANIER chiding away those Monday Morning Blues with one of the means "In a Mist" versions I've ever heard . . . appropriate breakfast "Coffee Song" from Dave Fullerton, who, incredibly enough, sounded in high spirits, despite the fact that he must have been up at some unearthly hour . . . and a 2:4 tea supped, but thank the "Out of My Dreams" has charming melody, and doesn't seem to have been pushed down our ears as much as the rest of the "Oklahoma" hits . . . nice choice of numbers: the final farefare came too soon.—November 24, Home, 9.30 a.m.

SEDLI NORMAN and his Rhythm Flyers in contrasted straight and swing versions of some of yesterday's ballads . . . piano and rhythm section showed vivacity, particularly in "That's a Plenty" . . . but guitar seemed laboured throughout.—November 24, Light, 1.30 p.m.

JOSE NORMAN'S Rumbalero, but only, unfortunately, for the last 10 minutes . . . plenty to show that here is a Latin-American style band in the top class, and I do mean top . . . haven't the faintest idea of the lineup, but authentically seems to be its middle name.—November 24, Light, 5.45 p.m.

SAND PARADE ground, which presented the Sounds drilled to precision, especially in "American Patrol" . . . Billy Terment getting all out with "Ireland" . . . fell back, he gear, all sides out . . . and could you recognize that hand by its trumpet triplets! . . . Dorven Stephens has a sweet voice when she doesn't make use of the "Music Hall" throat-clearing sob . . . Jill Allen uses the extreme low and vibrant come-butter with great effect in "That's My Dearest" . . . and Phillip's distinct style is both well favoured and his own, and I must say that in the two-band final for "Three Little Words" it shone like a good red in a naughty world . . . Jackson now extremely good and must give 100 per cent. for continuity, competence, and contrast . . . all in all I thought this was about to become Sand Parade, but beware now how it has improved!—November 24, Light, 5.45 p.m.

WALLY GRAPMAN at the Dechester and the best broadcast I've heard from them . . . a pony for the pianist, and Wally's guitar solos made very pleasant listening.—November 24, Light, 10.25 p.m.

Ellington's inverted bathos

DUKE ELLINGTON AND HIS ORCHESTRA
***Flippant Flurry (Ellington) (Am. Musicraft 5818)
***Tulp or Turnip (Toll Ma, Dream Face) (George, Ellington) (V. by Ray Nance) (Am. Musicraft 5841).
(Parlophone R3078—3s. 11d.)
Ellington (pno.) with Russell Procope, Johnny Hodges (alto); Jimmy Hamilton (clar., ten.); Albert Sears (tr.); Harry Carney (bar.); James Tate Jordan, Shelton Humphill, Francis Williams, Ray Nance, William "Cat" Anderson (tpts.); Lawrence Brown, Claude Jones, Wilber de Paris (tmps.); Freddy Gray (str.); Buster Pettis (bass); William "Sonny" Greer (dms.). Recorded December 5, 1946.
5841—As above, minus Anderson. Recorded December 18, 1946.

Edgar Jackson's Record Reviews

PICK OF THE WEEK
For Everybody
PHIL HARRIS—"That's What I Like 'Bout The South" and "If You're Ever Down in Texas" (H.M.V. B04888).
—And if it's Congo you long for:
DON ALFREDO ORCHESTRA—"Periquito (The Parrot)" (literal translation: "The Love Bird") (Parlophone R3068).

HARRY JAMES AND HIS ORCHESTRA
**East Coast Blues (Ray Conniff, Harry James) (Am. Columbia HCO.3463).
***The Last Mile (Ray Conniff, Harry James) (Am. Columbia HCO.3464).
(Columbia DB2380—3s. 11d.)
James (pt.) with Robert Poland, Francis Politron, Edward Ross, Willie Smith, Sam Sachse (tr.); Irwin Berkan, Dominick Suono, Eugene Koser, Pecos Savitt (tpts.); Carl Elmer, Victor Hamann, Charlie Presbise Juan Tizol (tmps.); Stanley Wrightman (pno.); Hilmer Timbreff (str.); Edward Mihalich (bass); Macklin Combs (dms.). Recorded June 22, 1947.

SINGING the lyrics of "Tulp or Turnip," trumpet man Ray Nance, turned vocalist for the occasion, provides one of the rare instances of conventional comedy in any Ellington record.
But after allowing Mr. Nance his short fit along the footway of facetiousness, the band, with Lawrence Brown's trombone showing up grandly in a well recorded solo, returns to the road of righteousness and swings along in the best Ellington tradition.

The record is inverted bathos, inasmuch as it goes from the ridiculous to not so far from the sublime. But that only makes it all the more entertaining.
"Flippant Flurry" has no such contrast. It is the Duke in a light, but nevertheless serious, mood.

The piece is rather brittle and not very inspired, and hardly Ellington at his best. But the performance, with Jimmy Hamilton's flute-like and rather academically styled clarinet, makes tuneful and tasteful music.

TO the extent that it is played with good attack by a band which is at least competent in its "commercial swing" way, "East Coast Blues" could have been a very fair record.
But an arranger who would be well advised to have a listen to the brilliant scores recently turned out by Eddie Sauter for Ray McKinley's terrific band on American Majestic, has not helped matters, leaving it to the exuberance of the band to cover up his rather old-fashioned ideas. Willie Smith has a solo, but, like the trombone, tends to be

drowned out in the maelstrom, not made any the less frantic by Nick Fatool's loudly jangling cymbals. Harry James tries to copy the more or less modern shriekers, and in so doing only manages to sound just like them.
"Last Mile" is rather more pleasant. Not that the tune or the arrangement are anything worth writing home about. But the band sounds relaxed, and, taking the piece at an easy swing tempo, manages to ride pleasantly without, for a change, shrieking its head off.

Stanley Wrightman's and the trombone's solos add appropriate touches of individuality, and although Mr. Fatool again keeps up his incessant cymbal jangle, he manages to drive solidly.

THE HERBIE FIELDS QUINTET
"Dardanelles" (Fisher, Bernard, Black) (Victor DF-VB-94).
**Rainbow Mood (Fields) (Victor DF-VB-93).
(H.M.V. B0504—3s. 11d.)
Fields (clar.) with Joseph Gatto (pno.); Rudolph Catara (str.); Martin Brown (bass); Stanley Kay (dms.). Recorded January 29, 1947.
83—As above, except Fields plays soprano saxophone. Recorded January 29, 1947.

HERBIE FIELDS' tuneful little "Rainbow Mood" makes very suitable material for guitarist Rudolph Catara to rhapsodize sympathetically, for pianist Joseph Gatto to stress the mood a little more passionately, and for Herb Fields to let us hear that on soprano he can couple a competent technique with a style which will not jar too heavily the nerves of those who, having noticed that this record is in the H.M.V. Swing Series, will rightly expect something worth calling style.

But seldom, if ever, did Boyd Senter or Ted Lewis at their worst turn out such corn as "Dardanelles."

We have the stars, they want them!

THESE eight weeks in New York have been among the most hectic, interesting, and exciting in my life.
It's impossible to portray, in mere words, a true picture of the American scene; but these few paragraphs about the stars I've met and the things I've done may help you to visualise the entertainment set-up in the U.S.A.

Only one thing has proved annoying. It seems that, apart from vague memories of Ambrose, most Americans have absolutely no knowledge of British artists. Reactions were amazing when I played some recordings of top British bands and singers. A bunch of bobbysoxers and in Connecticut just refused to believe their ears. They rated our work well up to American standards. I feel it's about time we overcame our inferiority complex and publicised our artists and recordings more in the States.

ONE Saturday a party comprising Beryl Davis, Mary Hatcher (star of "Oklahoma" and currently in Paramount's "Variety Girl") and myself dropped in to hear Ella Fitzgerald at the "Downbeat." Ella does unbelievably new things with old songs. Her scat version of "Lady Be Good" was the last word in the book of jazz singing.
Mel Torme is the current male singing sensation, and I was amused to see his pictures outside the Paramount Theatre plastered with lipstick imprints. That evening Mel barraged me with questions about British show business, and went overboard about the work of our young film star, Jean Simmons. He has seen all her films and wants to meet her someday. I'm bringing back an autographed album of his recordings and some pictures for Jean "with love from Mel."

I acquired "our Beryl" to the opening of Vaughn Monroe's fall season at the Commodore Hotel. Vaughn is another rage, and his fine vocals with the Moonmalds can be heard in most of the nation's juke boxes. Many stars called in to wish him luck—Woody Herman, Guy Lombardo, Sinatra-styled singer Vic Damone, and Boyd Raeburn. Famous emcee Ben Graber was there, too, and sends his greetings to old friends, including Leslie Mitchell.

I WAS there when Beryl opened in the Maisonette of the St. Regis Hotel. Her versions of Cockney and other English songs were a great success. Accompanying pianist was Ronnie Selby, Beryl, who for months past had been plugging Ronnie's talents to her agent, Willard Alexander, at last found

Let's really show the States what we can do, urges vocalist **LEN CAMBER**

a spot where she could use him. Believe me, I felt proud to see these two young British artists proving their worth before one of the most discerning audiences in America.
We shared a table with "grand old man of jazz" Benny Goodman. He had come in especially to hear Beryl sing. "B. G." told me that most of his free time is spent on his farm in Connecticut (can you imagine Benny as a farmer's boy?). He had been working on three concerts of serious music due for presentation in New York. It seems that, for the moment, the jazz world has lost his fine playing.
Beryl, incidentally, wonders whether any kind reader of the MELODY MAKER can supply her with the words of the nursery rhyme "Oranges and Lemons." Please address them to her at the St. Regis Hotel, New York City.

HERE are a few items of interest:
Nelle Lutchner's recording of "Hurry On Down" has already sold over a million copies. On the strength of this, she was booked at the Paramount for three thousand dollars a week.
Another recording to hit the million mark is Red Ingle's "Tim-tay-shun." The girl who sings (?) this number bears the label name of Cinderella G. Stump—a pseudonym for top-liner Jo Stafford. She gives the tune the wildest hill-billy treatment I've heard.
On Fifth Avenue I saw a well-known singer trailing along a pet fan. Seems they'll do anything for publicity in this country.
Have any "M.M." readers some old Ambrose or Ray Noble records? If so, please contact me c/o the Columbia Broadcasting System. A radio producer collects them, and will pay good prices.

GREETINGS to B.B.C. producer Pat Dixon. I know he'll be happy to hear that the American Broadcasting System has adopted his idea and title of "Beryl By Candlelight" for Beryl Davis's Sunday-night radio spot. Many ideas were mooted, but they decided that Pat's was the best.
Beryl is now featured in three radio shows weekly—the Vaughn Monroe Camel Show, the Phil Silvers Show, and, of course, "Beryl By Candlelight." Her name is now a household word here.

I'VE just returned to New York after a 2,000-mile round trip to Chicago. I had little time to

visit the jazz spots, but I did hear that wonderful Jimmy McPartland group, with his English wife, Marian Page, at the piano. Around town one has the choice of Mildred Bailey, Armstrong, Treadwell, Illinois Jacquet, and dozens more. I heard Frankie Laine, who is billed as the new song sensation. The girls love him.

Caught British star Florence Desmond at the Palmer House, Chicago. She is coming wonderfully heavy, and has very ritzy audiences limp with her satirical impressions.
It's a great thrill to appear on American radio, and I am certainly enjoying my Lipton Tea and Chesterfield Cigarette guest spots.
Good luck. More U.S. show gossip anon.

PUT DASH IN YOUR PROGRAMMES
THE TWO BAND PARADE HITS
LITTLE OLD MILL
AND
MY FIRST LOVE, MY LAST LOVE FOR ALWAYS
The Next No. 1 Waltz
TURN OVER A NEW LEAF
Watch this one Sweep
HAPPY-GO-LUCKY YOU
(and Broken Hearted Me)
Billy Reid's Rhythmic Groove
I'M GORNA HOLD YOU IN MY ARMS
MY PRETTY GIRL
A Sensational Kissing Song
STANDARDS
STARLIGHT SOUVENIRS • FALLING LEAVES • BLUE CHAMPAGNE
IRWIN DASH MUSIC PUBLISHING CO. LTD., 17, Berners St., London, W.1. MUSUM 7475-6-7

Besson "NEW CREATION"
chosen by
Billy Ternent's
COMPLETE TRUMPET SECTION
Pat Fisher
Eric Todd
Stan Howard
Hire Purchase
Terms Arranged
Consult your local dealer or—
BESSON,
Dept. 18, 15, West Street,
Charing Cross Rd., W.C.2. TELMEX 846529

BOSWORTH'S SMASH HIT
RUMBA ROYAL
Full Band - 3/6 With vocal refrain
Two Terrific New Swing Comers by HARRY FERRY
BACH BITIN' PLINK PLONK
5/7 Piece Bands. OBCHS. 2/6 each
Send for Free new swing and mid-time dances Catalogue to—
BOSWORTH & CO. LTD., 14/15, Haddon Street, Regent Street, London, W.1
Obtainable from all Music Dealers. REGENT 4061/2

K.P. HIT PARADE!
*NO GREATER LOVE
FOXTROT
*TOMORROW
FOXTROT
*NOW IS THE HOUR
WALTZ
*DOUBLE ORCH. 3/- *SINGLE 7/6
SWING SESSION!
HARRIS IMPET Swings 7:30
PHIL THE FLUTTER'S BALL
GIBBY CHAMBLIN Solo with
BARNYARD RISE
RED OWEN Solo a piece with
Ted Heath's Swing Arrangement of
SEE ME DANCE THE POLKA
L.S. Each 2/6 (Fully Good)
KATH PROWSE & Co. Ltd.,
43/43, Poland St., London, W.1
GERARD 9000

Touring bands must learn how to deliver the goods

by Jerry Dawson

(N.M. Northern Representative)

AS the Tommy Sampson band entered upon its third week at the Astoria Ballroom, Manchester, proprietor and band leader Tony Stuart announced that he is to form an eighteen-piece resident band with which to follow the name-band policy at this ballroom; a move inspired by Tony's personal appreciation of Tommy Sampson's large-sized band.

The anomaly of it all is that Tony is doing this despite the fact that neither Tommy Sampson nor most of the other bands which have recently played the Astoria for a season (one week or more) have proved quite the big success that was anticipated.

Tempo or 'tear-off'

The name-band series was inaugurated by Teddy Foster and his band early in September, and a fairly good week's business ensued. Since that time, none of the bands appearing at the Astoria has done anything like the business it should have done—and one cannot blame the publicity.

The reasons for this—and they are several—do not require a lot of searching for. In the first place, the Astoria is a palace, and people go there to dance modern ballroom dances. These name bands, however, ignoring this entirely, have deliberately played to the small number of "listeners" and the smaller number still of interested musicians and fans who can and do appreciate involved arrangements, "rebo" music and "tear-off" solos, without regard for tempo or suitability for dancing.

Then there was the band which, for advance publicity, sent along pictures showing a personnel of sixteen or so, yet when the band appeared it consisted of nine players, the playing leader, and two com-

pletely unknown and very ordinary soloists. This particular band was a good outfit—but it was not what the public was led to expect. Next came a band under a name leader, which proved to be a scratch band specially recruited for this one week's work, and which arrived one week short—the local branch of the band being called upon to supply a man on the day the band opened.

Dis and disorder

Add to all this the fact that none of the bands appears to take the slightest trouble (a) to ascertain the local "requirements" or (b) to conform to those when discovered. They all play as loudly as possible (and how loud some of them are!), with the result that they do neither themselves nor the dance halls any good at all—either financially or by continued reputation. There is no need for bands to be noisy—nor is there any need for them to descend to the monotonous level of the Victor Silvester Street Tempo business. But if one-night stands and provincial seasons are to remain a source of livelihood to bands and musicians, then many houses will have to be put in order.

Stylish success

Harry Parry with his Serlet was in the North recently, and his restrained, neatly stylish playing, backed by Harry's undoubted personality and careful attention to tempo, resulted in the band being far more successful than most touring outfits.

Play good arrangements; be progressive; use any new and novel form of music which will interest people—yes, do all these things, but remember that Joe Public visits the Astoria and other ballrooms to dance—not to be dazzled by volume, have his ears offended by grating noises from un-rehearsed scratch bands, or be kidded into expecting something better than, and different from, what he gets.

Tony Stuart believes that a big-sized modern band can be a success in a ballroom, and is prepared to back his ideas. Good luck to him!

The King Cole Trio and Us

Now that more records of this group are becoming available in this country, this analysis by one of Britain's foremost exponents of Cole-style music is of especial interest.

By HAMISH MENZIES

ONE of the most novel small combinations in America, and certainly the most highly paid, is the King Cole Trio. We, in Britain, haven't had a chance of hearing it as often as we'd like, except through the medium of A.F.N. and odd, jealously guarded records passed very gingerly from hand to hand. But its musical content is profound, and its effects have insidiously permeated into our small groups.

For those who are not familiar with the composition of the Trio, it has Nathaniel (King) Cole on piano and vocals, Oscar Moore on electric guitar, and Johnny Miller on bass.

"Parallel Pulse"

Quite apart from Nat Cole's singing, which immediately qualifies the music for a universal audience, the first thing that would strike you about the ensemble is the almost absurdly relaxed feeling which surrounds the whole performance. Not only is the best completely and confidently easy, but it seems to be what I can only describe as a "parallel pulse" which travels alongside all the time. It makes no difference how big the steps are or how broad the sound is: this invisible pulse is constantly there. This may strike you as not being of great importance, but in a small outfit with no sax or brass, attack is everything, and in Cole's case this hectoplasmic beat secures a solid frame in which to paint the picture. It is quite fantastic to hear the power and attack that Cole's phrasing has on top on this beat, even when the tempo is exceedingly fast.

The next salient characteristic of this Trio is the complete balance and understanding which exist between the guitar and piano and Nat's extraordinary use of chords and chord phrasing.

I can't for the life of me imagine anyone making rules about this sort of thing, but the old gutbucket principle still holds good—but, of course, with an entirely new technique in phrasing. Roughly speaking, whenever there is a major 6th for more than one beat in a slow number or more than three in a quick number, you start on the major 7th and resolve to 6th.

Chord Phrasing

Likewise, in the case of a dominant 7th, the relevant minor 7th is the introductory chord, which is resolved to the dominant 7th.

For an example, take "Don't Blame Me" and, for simplicity, assume that it is in the key of C. The first eight bars chord something like this: C maj. 7, C6, Cm7, Bb7/Bb, A15, A, Bb13, G dim. 7, F dim./C maj. 7, C6, G6 (with 1st inversion C maj. 6th), F sharp 6/D min. 7, F, F min.

G6/C6, C7, Bb7, A7/A min. 7, D7, D min. 7, D6/B/C maj. 7, C6, D min. 7, C7.

You'll see that instead of using a D minor 7 to G7 he frequently uses the open effect of another minor 7th, which can always be determined by forming a minor 7th chord a tone above the dominant 7th chord you are resolving to. The process can be applied to any number, and has the refreshing effect of taking even the most ordinary tunes out of the rut. Another example comes in "Embraceable You" in the key of Eb. His diminished chord in the second bar contains G sharp (chord F, F sharp, A natural, G sharp, F), which I think is superb. Furthermore, neither the Cole nor the Les Paul Trio think twice of using G, Bb, D, F sharp. A chord against a dominant 7th bass (in this case C7). That can now be regarded as the optional dominant "resolving" harmony.

Five-Note Chords

Students should train their hands to grasp a five-note chord and move it as one would a simpler harmony. By perfecting this you can employ the Nat Cole principle of moving through major 7th chords with the right hand on a tonic structure, preferably introducing from the bar before by using the last three quavers in that bar and tying the last to the first beat of the new bar.

The Trio gets some very effective results by using piano and guitar passages played on a third interval by single notes on each instrument. Again, I shouldn't imagine King Cole loses any sleep because a note or two of his chord conflicts on the semitone interval with a note of the tune. (Jazz Club, please note!) As long as the resolving process is harmonically correct and a logical progression (judiciously used), the effect is well worth it.

Lack of "Body"?

Cole often uses a single-note quaver triplet bar in the right hand, usually on a dominant 7th sequence, bringing the left hand in on the last quaver of the bar and the first beat of the new bar.

For example, in C major on a C7 bass, he plays C and D in quaver triplets with pronounced emphasis on each D with a Db7 chord and C7 chord at the end of the bar and the first beat of the next bar.

To people who have not heard the Trio, the obvious criticism might be that it lacked "body," but the perfectly balanced phrasing employed more than compensates for the smallness of the group. Oscar Moore's single-string improvisation is very delicate and very full, and he makes constant use of full-tone scales and glissandos. Nat adopts a useful idea when building up behind Oscar's solos. He lifts his light chords in the middle register and broadens the notes to an unbelievable extent—without being too busy. The effect is wonderful, but it must be very tastefully done or the notes is just a jangle. About the bass playing I can say little, except perhaps that, as far as I can judge, solo notes are used more than chord notes.

Cole Influence

The King Cole Trio has had a very pronounced effect on musical trends here. There are numerous small groups which have been formed only since the idea became workable over here, but so far, with the exception of my own quartet, which I led at the Rose Room and later took into Churchills under the sign of Jack Jackson, the vocal element has not been exploited.

I am not sure whether a British King Cole Trio would achieve the sensational success of the originator, but I do not think it has so much to do with a comparison of musicianship as with the fact that Britain demands a more discreetly melodic sort of noise. But there can be no doubt that treatment, tricks and the "beat" are creeping into the performances of our more courageous and progressive musicians. And why not?

After all, jazz is a sincere but sensational music, and surely anything which contributes to the ultimate saturation is a thing worthy of consideration.

HITS AND PIECES

by SAMMY QUAYER

THE same ten frames "lodgers" are still in possession, with "Kour" and "Sorrento" leading the procession for the unbroken consecutive week. A special pat on the back for the Keith Frowse jockeys Leslie Osborne, Hubert David and Jackson Potter, whose work on the nation's top tune merits the highest praise.

Reported Bass ("I'll Make Up for Everything") Parker created a stir down the Alley when he signed exclusively for Francis, Day and Hunter. Incidentally, the famous music house is holding a staff dinner on December 16 to celebrate the 10th anniversary of the foundation of the firm. Playing a recent comedy number, Jack Simpson's crew "stamped" around for some "forgotten" chords and, hey presto, a new tune was born which Jack has captioned "Lexion Patrol." Arriving at Highbury for the England v. Sweden match, Syd Green and Jimmie Leeds found themselves in the congenial company of Editor Samin, Astoria's Tommy White, George Johnson and Clem Stevens. "How come you can leave business during the day?" inquired Tommy, eyeing the Dash boys. "We can always land big plugs," retorted Jimmie, "but can't see interludes every day."

Tommy Sampson's Band really showed 'em something last Thursday evening. Definitely a "Royal" broadcast by the young Scots leader, and his best to date. Keep it commercial, Tommy, and ignore those Archer Street critics. A reader writes: "I see the B.B.C. have passed your recent disc-jockey recommendations." They usually do—the first year! I still fancy "An Revolt" for a sure-fire hit. Dropped into the Club Panama of Brighton Road on the Tinseltown-Philby wedding night and caught the Standard Sisters dining out a bold brand of despatch, while stinging-comedie Leon Strota whammed 'em with his terrific warbling. You should have heard those sophisticated stinging the pops while they sang! If the contact jockeys were to take a vote on B.B.C. producers' popu-

SAMMY QUAYER'S
Tune-of-the-Week
"NOW IS THE HOUR"
(Britain's Top Tune No. 1)
Written by:
Maewa Kellum and Ernest Scott
Published by:
Keith Frowse
Contact Jockeys:
Leslie Osborne, Hubert David and Jackson Potter
(M.P.C.P.A. members)

larity, Roy Spear would find himself high up on the list. Lend an ear to a new York ditty by Mack Gordon, "You Do." You'll hear it soon, and it will sweep! Won't someone please tell Eddie Carroll that it only costs threepence weekly to ascertain the ten top sellers? Keep your eye on the column, fellers. I've another "Plydell" earmarked for a "Quaver" build-up. Johnny Green resigned from Vic Lewis's orchestra. Now being "nursed" by B.B.C. see Alan Clark's "Works Wonders" shaping as a strong competitor to "Workers Playtime."

Along Radio Now they're telling me that Edmunds has "ran away" with "Band Parade" on the 17th. That Gerald's "Smoke, Smoke, Smoke" is a terrific mellow mixture. That Paul Rich is breaking in for some imitative personal appeal shows. That the M.P.C.P.A. is investigating a new kind of "plug" racket. That Joe Loss broke all records on his O.N.S. at Maidstone. That Lesy Bonn is shortly leaving for a three months' vacation in South Africa.

The dashes are now imploring handleaders to let them sing "Just One Of These Things." They all wanna do a "Lena Horne" now. Reported Hughie Charles has quit music to join Jack Hyllon's publicity ranks. The big 1948 Variety Club will find Val Parnes and Bernard Deifont battling for the ace American performers. Publishers Irwin Dash and Reg. Connelly leaving for America in the "Mauretania" December 9. The pitme-hot "Coffee Song" is steaming up the affricans. It seems to suit everybody's palate. Vocalist Ken Besmont walking on air these days. His baby daughter, Kathryn, starts her new Hollywood picture, "Dale for Judy" next month. The Fan-Axay Oscars to Marion Sanders for a really sensational rendering of "Happy Go Lucky And Free" in "Variety Band Box" on Sunday last. To Dick James for a great job on "My First Love, My Last Love For Always" with Cyril Stapleton. To Holt and Maurice for a fine work-out on "Down Sweetheart Avenue."

CALL SHEET

- (Week commencing December 1)
- BLUE ROCKETS. Palace, Chelsea.
 - Standard COLEMAN and Girls' Band. Cinevariety, Leeds.
 - Dr. SROGK and Graskpots. Empire, Chatham.
 - Nat GONELLA and New Georgians. Hippodrome, Ipswich.
 - Henry HALL and Band. Palace, Reading.
 - Ken HARVEY. Hippodrome, Coventry.
 - Ted HEATH and Band. One-night Stand.
 - Vic LEWIS and Band. One-night Stand, Midlands.
 - Felix MENDELSSOHN and Hawaiian Serenaders. Palace, Grimsby.
 - Billy MERRIN and his Commanders. Pier Ballroom, Redcar.
 - Syd MILLWARD and Nittwits. Empire, Sunderland.
 - Borrah MINNEVITON'S Harmonica Rascals. Empire, Glasgow.
 - Oscar RABIN and Band. One-night Stand, Midlands.
 - Jan RALPH and Band. Seaburn Hall, Sunderland.
 - Harry ROY and Band. Palace, Leicester.
 - TROISE and his Mandoliers. Hippodrome, Norwich.

DISC PRICES JUMP

IN common with almost all other articles, gramophone records are now costing more as a result of the recent Budget Purchase Tax increases.

Here are some of the changes most likely to concern swing and dance music enthusiasts:

	Old Price.	New Price.
Brunswick		
10-in. Black label	4 10s	5 6s
12-in. Black label	6 1s	6 7s
Columbia		
10-in. Magenta (PB Series)	3 1s	3 4s
10-in. Dark Blue (DB and Swing Series)	3 11s	4 4s
12-in. Dark Blue (DX Series)	4 10s	5 4s
Decca		
10-in. Blue (F Series)	3 1s	3 4s
M.M.V.		
10-in. Magenta (DB Series)	3 1s	3 4s
10-in. Plum (B Series), including Swing Series	3 11s	4 4s
12-in. Plum (C Series), including Swing Series	4 10s	5 4s
Parlophone		
10-in. Magenta (P Series)	3 1s	3 4s
10-in. Dark Blue (B Series), including Rhythm-style Series	3 11s	4 4s
12-in. Dark Blue (E Series), including Rhythm-style Series	4 10s	5 4s
Regal-Zonophone		
10-in. MR Series	2 5s	2 8s

Records released, and held by dealers, prior to the Budget are still saleable at the old prices.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending November 20, 1947, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:

1. NOW IS THE HOUR (1s.) Keith Frowse
2. COME BACK TO SORENTO (2s.) Ricordi
3. LITTLE OLD MILL ... (1s.) Dash
4. APPLE-BLOSSOM WEDDING (1s.) Campbell Connolly
5. I'LL MAKE UP FOR EVERYTHING (1s.) P. Maurice
6. FIRST LOVE MY LAST LOVE (1s.) Dash
7. THERE'S DANGER AHEAD (1s.) Yale
8. DEAR OLD DONEGAL (1s.) Leeds
9. GUILTY (1s.) Francis, Day
10. CHI-BABA (1s.) Sun

THE WALTZ...
WHISPER THAT YOU LOVE ME
THE SAMBA...
THE MOCKING BIRD

ORCHESTRATIONS
ALTO MOOD BY MURDER
DR. JECHELL & MR. HAYDN
SCOTS FAW SPECIAL
WALTZ WITH THE GREAT MASTERS STANBRED

REDSKIN SERIES
PAWNEE TRAIL
SIOUX SERENADE
INDIAN IN BROOKLYN
MORAWK MOOD

FILM FAVOURITES, Inc.
EVERYTHING'S IN RHYTHM
WITH MY HEART
DANCE MY WAY TO HEAVEN
FM IN A DANCING MOOD

CINEPHONIC MUSIC CO. LTD.
100, CHELSEA CROSS RD., W.C.2. TEL. 2256 "Classics"

THE No. 1 BRITISH SONG
DANGER AHEAD

READY SOON!
PERRY COMO'S LATEST
I NEVER LOVED ANYONE

YALE MUSIC CORP. LTD.,
133a, Charing X Rd., W.C.2. SER. 5063

This is It!
ROC!
The Mouthpiece with everything.

It is giving British musicians the tone, bite and volume that their job demands. 2 facings, 4 Standard opening and 5 opened up at the tip. For Alto 2 1/2", Tenor 2 1/2".

Braddlays
Banks Place Glasgow
(Scottish Trade Supplied)

GREAT STANDARDS
ARRANGED FOR DANCE BANDS

With Savard and Lasso (March), set 3/-
Song of the Grove (March), set 3/-
You'll Be For Better or for A Home (E. Almond) (March), set 3/-
March of Stars (March), set 3/-
Blue Devils (Waltz), set 3/-
1921 Night (Waltz), set 3/-
Jazztime Rumba (set 4/-)
Rumoury Rhythmic Rave (Quick-Step), set 4/-
Rumoury (Band Feature), set 2/-
Song of India (set 4/-)
Frisco Junction (set 4/6)
Dance Kings (set 4/6)
Blue Lull (set 4/6)
Carnegie (set 4/-)

SWING STYLE PHRASES
Piano - Stanley Black
Clarinet - Carl Harrison
Tenor Sax - George Evans
Trumpet - Leslie Hutchinson
Alto Sax - Harry Hayes
"Gait" Phrases Round the Drum - Jack Cummings
"Arranging of a Glass" - Indispensable for all copying Dance Band Arrangers.

Price 3/- each Book.
Write for complete Lists of Old-Fashioned Dances.

BOOSEY & HAWKES, LTD.
295, REGENT ST., LONDON, W.1
Telephone: LAN 2666.

ALL OF ME
DOWN SWEETHEART AVENUE
MAM'SELLE
GUILTY

FULL ORCHESTRATIONS 3/6 + SMALL ORCHESTRATIONS 3/-
★ WRITE TODAY FOR DETAILS OF OUR ORCHESTRAL CLUB ★

FRANCIS, DAY & HUNTER, LTD.
130/140, CHELSEA CROSS RD., LONDON, W.2
Phone: TEL. BAR 8351

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations
6, CATHERINE ST., STRAND, LONDON, W.C.2
Tel. Temple Bar 2808 Editor: RAY SOHME

Musicians and Morale

THE news on our front page this week that night-club musicians will have to register under the new Ministry of Labour Order, makes the time opportune for us once again to appeal to the authorities to recognise and exploit the great importance of dance music as a factor in the uplifting of public morale at the present time.

Although dance music is so often and so erroneously classed as a so-called "luxury profession," it must never be forgotten that its influence on the masses of this country, properly exploited, can be of the greatest possible benefit. Its sphere of operations extends far beyond the West End.

We have advocated before in this column that bands should be regimented to win the peace as they helped to win the war.

If, during the war, the Government realised that dance music helped the soldiers fight their battles, is it so ridiculous to suggest that dance music can now help the miners, the farmers and the factory-workers to win their production battles?

We can assure the authorities that the bandleaders in this country will be only too glad to help in any way they can to forward the all-out national effort by bringing their music to the miners, the mills, the farmers, the docks and the factories.

All that is needed is some central organisation (a kind of 1947 E.N.S.A.) to put the dance bands to their best uses in the places where their services will be of most benefit.

The Dance Band Directors' Association could give this project a great step forward by writing to the Ministry of Labour, placing itself at the disposal of the workers.

May we suggest that it takes this step immediately?

George Shearing

IT is with sorrow, not unmixed with pride, that we record this week that one of the few real geniuses of British dance music is leaving us for the United States.

He is George Shearing, one of the greatest personalities the British dance music profession has ever produced, and having scaled the heights of everything that this country can offer to a musician, he now turns his face towards the greater opportunities and the much greater financial security that America has to give.

George, with his wife and daughter, leaves England this Thursday (27th) aboard s.s. "America." He has some interesting recording and other playing propositions awaiting him when he reaches New York, and his future in the States is a rosy one.

Every since George was discovered by the MELODY MAKER in 1937 he has been a pillar of the profession. To call him a blind genius is to lay stress on an infirmity which has never been noticeable and which has never stood in his way.

Abreast of every changing mode in dance music, George has always been in the forefront—brilliant in performance, modest and well-loved in character.

In wishing him and his family every happiness and success in his new sphere of activity, we know that England's loss is America's gain.

When we hear of him at the top of the American tree—the position to which his undoubted talents will surely take him—we shall feel a pride in our hearts and be grateful that the British dance music profession has had so much to do with the building up of such a genius.

FELDMAN'S

SOUTH AMERICA, TAKE IT AWAY!

from Val Parnell's new London Hippodrome Production "STARLIGHT ROOF"

THAT'S MY DESIRE

MIA CANZONE D'AMORE

(My Song of Love)

S. FELDMAN & CO. LTD.
125-7-8, Shaftesbury Av., London, W.C.2
Telephone: TEMPLE BAR 5532 (4 lines)

I WISH I DIDN'T LOVE YOU SO

VICTORIA MUSIC CO. LTD.

14, St. George Street, London, W.1. (Mayfair 7600)

"ANNIE GET YOUR GUN"

THE GIRL THAT I MARRY

I GOT THE SUN IN THE MORNING

THEY SAY IT'S WONDERFUL

WHO DO YOU LOVE I HOPE

★ and of course—WHITE CHRISTMAS

IRVING BERLIN LTD.

Telephone: Mayfair 0513

14, St. George St., London, W.1

The Film Tax may be Dance Music's Salvation

says **FELIX MENDELSSOHN**



Felix Mendelssohn, leader of the Musicians' Syndicate, goes through his accounts at the end of a week's banding.

IF British films seize their chance with regard to dance music, the B.B.C. may find itself having to look to other forms of entertainment to fill the breach now occupied by dance bands.

I am not writing this in any spirit of gloating over the B.B.C., but rather as a warning and a pointer to what they may have to expect in the very near future as a result of the temporary cessation of new American films entering this country.

If the British film industry, all out to make the most of its present opportunities both here and on the Continent, should realise the vast potential audience existing for good British swing band "shorts" on the American pattern, then the Dance Band Department of the B.B.C. may find itself calling in vain for worthwhile bands to fill its portion of the daily programmes.

It has always been said, even within the film industry itself, that Britain cannot make film musicals to compete with the Hollywood product. But in this instance I am not talking of the full-length "super-colossal"; I mean the twenty-five-minute second-feature supporting film, containing a simple story, plenty of humour, and a star dance orchestra with, perhaps, a single supporting act.

In its modest way, this type of film, frequently in Technicolor, has netted thousands of dollars annually for the Hollywood purse. It is cheap and quick to make; further, it has put American dance bands and artists in the forefront of British consciousness. But Britain could easily do the same for its own stars—and perhaps now will—and benefit also and indirectly both the British variety theatre and the British gramophone industry.

We have the bands, the film industry has the resources. The two have only to get together to find that, for the right product, there is an eager and ever-increasing audience. Tying this up, when possible, with in-the-flesh cinevariety appearances of the band featured in the film will lead to as quick a money-spinner as the hardest Wardour Street mogul could wish for.

LET us consider what the British film industry can offer bands that the B.B.C. cannot. First, imaginative presentation. A café on the corner, for instance, that is exciting to look at, that "lives" with the bustle of customers instead of puzzling and irritating by dubbed subdued chatter and discreet tinkle of tea-tins. A desert island that is something more—very much more—than a crying of gulls and a surge of perpetually breaking waves. A scene, or scenes, in fact that frame the music and the story to the utmost advantage.

Second, brilliant reproduction of music—which can be recorded and re-recorded until the result in the cinema is perfection.

Third, higher fees—and this doesn't only mean bandleaders' fees. It means fees to arrangers, so that the best will give of their utmost; fees for musicians, so that the best can be engaged and kept together as a unit; fees for lyric-writers and song-writers that will inspire them to produce more than merely "pops."

And, lastly, and probably most important of all, it will give filming dance bands an audience at "peak-hour" receptivity every night of the week.

The tremendous impetus given thus to dance music and all con-

cerned in its production will not stop there. Once again dance music will find itself gaining as large a following as, if not larger than, it enjoyed in the hey-days of 1930-38. These are the people who will hurry to buy the records of their favourite British bands. These are the people who will hurry to book at their local music-halls when their screen favourites appear there in the flesh. And music-hall appearances themselves will inevitably rise in standard as a result of the studio work that has gone before (witness the Ted Heath Band, whom "London Town" not only put on the screen but on the musical map), at the same time as audiences increase.

It wouldn't merely be secondary that the B.B.C. would find dance music listening figures rising together with the standard of broadcast dance music—if the bands could spare the time away from the studios. . . .

AND here we come to my point. Is the B.B.C. aware of this possibly impending competition; and what is it planning to do to counteract it? For years it has been argued among artists and fans alike that only commercial radio, by

its competition with the B.B.C., would awaken the pundits of Furland Place to the need for catering for the widest interests of listeners.

Commercial radio has, so far, been unable to retrieve the high place it held with listeners before the war. But a dance-musical-minded cinema offers a serious and imminent rivalry that may either make or break the present-day system of dance band broadcasting.

If it steps up presentation, steps up fees, improves the choice of times given to dance music broadcasts—then it will have achieved an end that has been vainly pursued by musicians and listeners alike.

If it does not—then, so far as dance bands are concerned, the B.B.C. may find itself wondering how to close a not inconsiderable gap in its programmes.

Sir Stafford Cripps, when he was President of the Board of Trade, strongly urged the British film industry to consider "shorts" as a means of filling cinema programme time in view of the tax upon American films.

So what about it, Wardour Street? And then what about it, Furland Place?

A Doctor Looks Back

YOUR recent Editorial so exactly expresses my own feelings about dance music in this country that I hasten to endorse it. I am four years older than your correspondent, and although now a somewhat harassed doctor and family man, I still take a great interest in dance music.

I can honestly say that on few occasions nowadays do I enjoy a programme of dance music on the radio as I did in the days when each evening of the week was devoted to one "name" band, and I am in full agreement with you that the abandonment of this policy by the B.B.C. is responsible for the decline in musicianship and general entertainment policy which has, in my opinion, overtaken British dance music.

Low Stone and his Band led the field, as far as I was, and am, concerned. Even now, if he broadcasts and I am fortunate enough to be in at the time, his band and its arrangements have the power to stir my blood in the old way. But in the Mont-seigneur days, the Café Anglous days, the Hollywood Restaurant days, the days of Joe Crossman, Harry Berle, Lew Davis, Nat Gonella, Joe Ferrer, Albie Noakes, Titty Winters, Jim Easton, Bill Harry, Jack Jacobson, Tommy McQuarrie, Stanley Black, Monica Lister and vocalists Al Bowdell and, later, Alan Kane—I quote from memory—in those days I do not think that any band could, or can to-day, hold a candle to it.

In no other country but this could a band which used to produce such wonderfully balanced programmes, a band which broke all existing records at theatres and dance halls, a band in demand at the best private dances

and which was given the high spot of Christmas Day broadcasting—in no other country, and only under the B.B.C. system of discouraging any programme or person who is becoming, in the eyes of the B.B.C., too popular, could such a band be allowed to fade out of the public eye.

What a day for British dance music it would be if Lew Stone could, now, reform his band and set again an example to the bands of the day, with regular broadcasts at peak night spots for the best of them, and lesser spots for the lesser ones.

Do not let it be thought that I am regretting only the passing of Lew Stone's band. He was my favourite, but running close came, in my opinion, Ambrose, Sidney Lipton, and even in those days, Harry Roy, despite his clarinet and two pianos. There is no doubt, however, that Lew Stone and his Mont-seigneur Band, with their soft opening bars of "Oh, Joanna," used to usher in a programme of well-played, tastefully orchestrated and brilliantly put over dance music, the like of which has not been heard over the B.B.C. air since those days.

RADIOLOGIST.

Name and address supplied.

RANGEFINDER Air-Cooled DOUBLE CUP MOUTHPIECE



THE GREATEST ADVANCE IN MOUTHPIECE DESIGN YET MADE

- Clearer than anything we have ever played.
- Double-cup principle for high-note production.
- Straight-through bore for best quality and volume.
- Comfort—fit for double-cup and air-cooled.

In Large, Medium, or Small, for THE TRUMPET 27/- THE TROMBONE 37/6 (inc. p.p.)

Selmer 174-176, Charing Cross Rd., W.C.2

Personal Points: DENNY VAUGHAN

Born in Toronto, Canada, on December 21, 1921, Denny became interested in music when he was three years old, and began serious study on the accordion and piano when he was nine. By the time he was eighteen he was playing with local dance bands, and had begun his second year of study for his Bachelor of Music Degree at Toronto University when he joined the Canadian Army. He came over here in 1943 in the Canadian Army Show, toured Britain and the Continent, and joined Bob Farnon's Canadian Band of the A.E.F. in 1945 as pianist. Discharged in 1946, he elected to remain in this country and worked with Carroll Gibbons as a vocalist and arranger, later doing stints with George Melachrino on a radio series, and with Frank Weir and Stephane Grappelly. He has contributed arrangements for many top bands, including Cyril Stapleton, and joined Geraldo as featured vocalist and arranger last January.



Favourite Musicians: Art Tatum, Mel Powell.
Favourite Bands: Stan Kenton, Duke Ellington.
Favourite Records: "What Is This Thing Called Love?" by new Artie Shaw Orchestra; "Perfume Suite" by Duke Ellington.
Favourite Composers: Bartok, Berg.
Favourite Arrangers: Bob Farnon, Frank De Vol.
Favourite Vocalists: Frank Sinatra, Mel Tormé.
Favourite Food: Bananas and Cream with Brown Sugar.
Hobby: Aquatic sports.



Smiling Len Gardner, now singing on the air in the United States, records his impressions of the American swing scene on page 2.

CARL AND TITO AT SHEFFIELD

ONE of the most ambitious swing concerts ever presented in the Provinces will be staged at Sheffield City Hall on Friday week (December 5), when Carl Barrieteau and his new orchestra will be joined by Tito Burns and his Sextet in a terrific rhythm programme to be compered and generally aided by ace vocalist, Benny Lee.

Both bands will contribute separate programme sections in their individual styles, and Benny will feature his big hit renditions of "That's What I Like About The South" and "One Meat Ball." Mae Cooper and Dave Kidd will sing with the Barrieteau outfit and Cab Kaye will take the song spots with Tito Burns.

It is possible that the show will be rounded off with a sensational arrangement of "The Glider," specially written for the combined bands, and offering the novelty of a Carl-Tito duet.

Leicester Thieves Busy

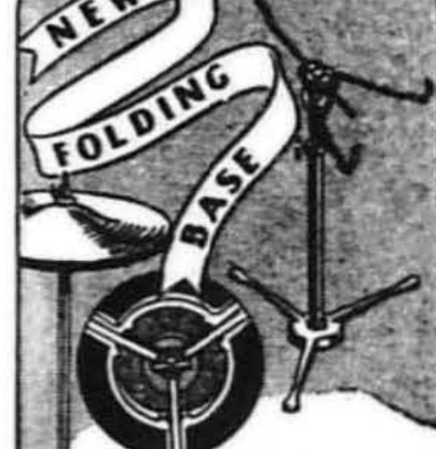
INSTRUMENT thieves were busy in Leicester last week. Going to the bandroom at the Trocadero Ballroom, Leicester, on Saturday evening, to get their kit for the evening dancing, Claude Pole found his alto sax and clarinet missing and Harry Waite also found his tenor sax missing.

The instruments were not insured. Both boys belong to Harry Pountney's Sextette. By very skilful entry, thieves also broke into the shop of instrument dealer and repairer, Phil Stanworth, also of Leicester, on Saturday evening last and stole two clarinets, a Buesby and Hawkes Regent No. 38635 and a Laflaur No. 2736.

Both of these instruments are brand new and had only been delivered that week. While they are fully insured, Phil is particularly annoyed inasmuch as he had been waiting over twelve months for delivery of them.

SOLOMONS IN CALCUTTA.—For some time with Leslie Douglas and his Orchestra, Indian saxophonist, Reub Solomons, who decided to go home after a comparatively short stay in England, is now working for Francisco Casanova, at Firpo's, Calcutta, according to his friend, guitarist Ike Isaacs, who stayed here and is now free-lancing. Ike describes Francisco as one of the finest straight saxophonists in the world, despite the fact that he leads a very excellent dance band.

ELLIS ELSEWHERE.—Trumpeter Bob Ellis asks the Melody Maker to pass on to his friends in the profession the news that he has moved and is now available at Tulise Hill 7266.



With the new Flush Base your S.D. Stand, High-hat or Cym. Stand is the best-looking, most efficient and most comfortable. One-screw control. Rigid as a rock. Never in the way. And everyone admires the Premier chromium plating.



Send me details of Flush Base Stands and other new Premier productions—also name of my Premier dealer. Name Address I play with at THE PREMIER DRUM CO., LTD. (M10), 116, Charing Cross Rd., W.C.2 TEL. 7227

"M.M." RHYTHM CLUB CAMPAIGN BEARING FRUIT: LIST OF OPERATING CLUBS

THE MELODY MAKER campaign to revive the Rhythm Club Movement has already resulted in a healthy stimulation of interest throughout the country. Here is the first list of Clubs that are functioning, together with details of readers who are anxious to form Rhythm Clubs in their districts. Additions to the list are welcomed, and will be published in these columns whenever space permits.

- BATH.—Meet weekly at Milsons, Kuching, Bath. Secretary: Rex Brain. 17 Westgate Street, Bath.
BARROW, LANCS.—Weekly meetings. Secretary: A. W. Crook, Aurool House, Ramadan Dock, Barrow, Lancs.
BLACKHEATH.—Meetings twice a week, on Wednesdays and Saturdays. Secretary: Bob Holman, 130, Church Terrace, Lewisham, S.E.13.
CATFORD, S.E.1.—Weekly meetings. Secretary: Ray Elliott, 140, Longhill Road, Catford, S.E.1.
CHALLENGE Jazz Club.—Secretary: Ken Lindsay, 218, Camden High Street, N.W.
CHELSEA.—Meetings at College of St. Mark and St. John, King's Road, Chelsea, S.W.18. Secretary: B. Oelitzman.
COVENTRY.—Meetings every Wednesday, 7.30, at "The Queen's," Primrose Hill Street, Coventry. Secretary: W. H. House, 33, Howes Lane, Whitley, Coventry.
DEVIZES.—Meetings each Thursday at 8 o'clock. Secretary: P. F. Bourlet, 39, New Park Street, Devizes, Wilt.
EDINBURGH.—Meetings every Monday. Secretary: Dave Mylne, Dalhousie Castle, Bonnyrigg, Midlothian.
GOSPORT.—Meetings Thursdays, 7.30, at Black Cat Cafe. Secretary: W. Taylor, 4, Leigh Road, Fareham, Hants.
HAMPTON, MIDDLESEX.—Meetings Saturday evenings at Church Hall. Secretary: R. M. Cooke, "Clonmore," 90, Broad Lane, Hampton, Middlesex.
HORSHAM.—Meetings fortnightly at the Anchor Hotel, East Street, Horsham. Secretary: A. Wales, 165, Ruisams Road, Horsham, Sussex.
LEYTON.—Meetings Wednesdays at Three Blackbirds Hotel. Secretary: R. S. F. Parsons, Three Blackbirds Hotel, High Road, Leyton, E.15.
NEWCASTLE-ON-TYNE.—Sunday afternoons fortnightly. Secretary: Miss Dora Swales, 59, Ashleigh Grove, Newcastle-on-Tyne 2.
NOTTINGHAM.—Monthly meetings at the Scout Hall, Shakespear Alport, Nottingham. Secretary: Ken Aisop, 48, Lenton Boulevard, Nottingham.
ROMFORD.—Meetings at present at local Y.M.C.A., but are in process of moving premises. Secretary: R. A. Stuart, 77, Globe Road, Romford, Essex.
ST. ALBANS.—Meetings every Tuesday, 8 p.m., at the "Wellington," Market Place, St. Albans. Secretary: Peter Clay, 4, Laurel Road, St. Albans.
ST. HELENS.—Meetings Sundays. Address: The Secretary, c/o 25, Windle Street, St. Helens, Lancs.
SHEFFIELD.—Weekly meetings. Secretary: Alan Slater, 160, Paalier Lane, Sheffield 11.
SOUTHAMPTON.—Regular meetings. Secretary: A. Aldred, 49, Highfield Crescent, Southampton.
STOCKPORT.—Meetings Mondays at 7.30 p.m., at Foresters' Hall, Market Place, Stockport. Secretary: Jack Gregory, "Briardene," 234, Dialstone Lane, Great Moor, Stockport, Cheshire.
TODMORDEN.—For details write O. Read, 9, Back Lumbuts Road, Todmorden, Lancs.
WARMINGHAM.—Meetings at Magnet Hotel, Silver Street, Warmingham, Wilts. Secretary: John Howell, same address.
WEST HERTS AND WATFORD.—Meetings Thursdays at Trade Union Hall, Woodford Road, Watford Junction. Secretary: Tom Hunt, 58a, Market Street, Watford.
In addition to the above, we have heard from people willing to form clubs in the following districts. Will anyone interested please get in touch?
BRIGHTON.—D. Stewart-Baxter, Dene-side, 47, Dene Vale, Withdean, Brighton.
BIRMINGHAM.—Louis Brunton, 10a, Prospect Road, Moseley, Birmingham 14.
CLAPHAM.—R. A. Gallimore, The Diskfoto Club, 185, Watling Avenue, Burnt Oak, Edgware, Middlesex.
CHORLTON-CUM-MANLEY (Manchester district).—E. Berkon, 2, Woodford Road, Bramhall.
LYTHAM ST. ANNES.—C. Ramabotham, Comaica, 23, Ansdell Road North, Lytham St. Annes.
PUTNEY.—Peter Warr, 13, Lower Park, Putney Hill, S.W.15.
TUNBRIDGE WELLS.—E. M. White, 189, Upper Grosvener Road, Tunbridge Wells, Kent.
WATFORD.—W. O. P. Foster, 23, Silverdale Road, Bushey, Herts.
WIMBLEDON.—C. H. Byott, 234, Central Road, Morden, Surrey.

Stars at Lyceum Film Ball

AN impressive line-up for next Tuesday's (December 2) Film Ball at the Lyceum, Strand, will find resident maestros Les Ayling and Ivor Kirchin on the stand, with Vera Lynn, Lind Joyce and Danny McCall as guest vocalists, while the cabaret includes the Radio Revellers among an impressive line-up of star acts.

Capt. Monahan chairman of the Cinema Managers' Association, who are organising the Ball, is currently producing cine-variety at the Regent Cinema, Holloway, and this week's bill includes the Tanner Sisters (Frances and Stella), together with Keith Levers Band, conducted by resident Regent pianist Ted da Costa.

Line-up of the Levers boys comprises Keith himself on vibes and bass, ex-Gonella; his wife, Edna Levers, vocalist and bassist; Freddie Webb, drums, ex-Parry; Dennis Termer, piano, ex-Duncan Whyte; Freddie Syer, 1st alto and cll. ex-Sampson; John Weston, 2nd alto, ex-Hall; Syd Harris, tr., ex-Parry; Doug Betts, tpt., ex-Geraldo; and Ray Dovel, 2nd tpt., ex-Winstone.

"MELODY MAKER" DANCE BAND POLL. 6, Catherine Street, Strand, W.C.2. Name Address I hereby certify that the attached is my only entry for the MELODY MAKER Dance Band Poll. MELODY MAKER, 29/11/47.

Chris Hayes's NEWS IN BRIEF

DUMMER DEPARTS.—After three-and-a-half years on Novachord with Wally Chapman at the Dorchester, well-known pianist and Novachord specialist Tommy Dummer has left due to the Novachord being dispensed with. Tommy is anxious to fix on piano or Novachord, and is available at Pro. 286.

JAM ON IT AT UXBRIDGE.—Due to the great success of a surprise jam session given on November 11 by Derek Neville on alto, Leon Calvert on trumpet and Jimmy Skidmore on tenor, at Burton's Ballroom, Uxbridge, where Nick Carter leads the resident band, the management has asked Derek to repeat the idea every Tuesday.

MAIL MAILES!—Bidding farewell to Air Force blues some months ago, Surrey drummer, Cliff Hales, formed a five-piece band and has since been very occupied with one-night engagements in the South. At a dance held recently at Coronation Ballroom, Kingston his band acted as relief outfit to Tito Burns' Sextet. Cliff, who played in various quarters of the globe while in the Air Force, and for a time was with the R.A.F. Central Band, controlled R.A.F. Welfare Productions and Broadcasts in India just prior to his release. On drums, he now leads Archie Cook's (sax, cll., Tommy Compton (acc. vin.), Phil Sours (pno.) and Lionel Futers (bass).

CLINTON FOR CLEETHORPE.—Secured by rumba-leader Don Enrico for his new engagement at the Winter Gardens, Cleethorpe, starting on Monday next (1st), vivacious raven-haired vocalist Dorothy Clinton will undoubtedly add extra appeal to this attractive up-and-coming band.

ALTOIST ROBBED.—Victim of a robbery at Gravesend, Les Oliver, Town Hall, Albert Court's Band, has lost his silver-plated underlung Conn alto, No. 27042, and Albert system clarinet, by Laflaur, No. 4600. Unfortunately, the instruments were not insured.

TOOTHPASTE HUNT.—A nice opportunity for bandleader Tommy Hunt to flash a gleaming smile occurs when he appears with his band in a short advertising film for the Peppercorn Co. which is being made at Merton Studios. Musical arrangements are being written for the picture by Howard Ward, of Peter Maurice.

IT'S A BOY!—While playing at a celebration dance in honour of the Royal Wedding, at Battersea Town Hall, on Thursday night (20th), bandleader Jimmy Andrews received the glad news that his wife Rosie had presented him with a son at St. James's Hospital, Balham, a few hours earlier! To add to his pleasure, Jimmy has clinched a series of Friday night dances at Battersea Town Hall, starting on Friday (26th) and lasting until January 9, 1948.

LONDONERS ONLY.—Since our mention of The London Swing World diary for giggers, alto-sax editor Tom Jones has had many requests for the book from the provinces. As the diary is, however, essentially for London musicians, he is offering to all applicants outside Greater London a refund, less postage, if they wish to return the book, unopened and without delay.

BARRITEAU SLAYS THE FANS AT MANCHESTER

COMPLETING his first hectic week of one-night stands in the North, with his new All-Star Orchestra, Carl Barrieteau, appearing last Saturday night (22nd) at Higher Broughton Assembly Rooms, Manchester, received a tumultuous reception from a house packed with fans. His success was all the more meritorious in that his lead alto Harry Klein collapsed after Friday's appearance at Ashton-under-Lyne, and was unable to appear on the Saturday. Oscar Birch valiantly moved up to the first alto chair, whilst the band was completed for the evening by Manchester saxist and a member of Jack McCormick's Band Ernie Cadman, who came through his difficult ordeal with flying colours. Despite technical troubles and the rough edges from which any new band is bound to suffer, the new Barrieteau Orchestra shows promise of developing into a first-rate band. Featuring some good arrangements, the terrific drumming of Ronnie Verrell and Carl himself, who is as outstanding ever on clarinet, the band concentrates on typically "power-house" music.



LENA HORNE LEAVES—BUT SHE'LL BE BACK!

ON Monday last (November 26), American songstress Lena Horne left London for Paris, where she is to appear for two weeks at the Club Champs-Elysees, from Friday, November 28, to December 21. Two days later, she, her husband Lennie Hayton, and pianist Luther Henderson will leave Charingham to return to New York.

But London has not seen the last of Lena in person! Lew and Leslie Grade, who are now her European representatives, inform the Melody Maker that this great singing star will definitely come back to this country next year. When she does she can be assured of a fine reception.

After concluding her tour of the Channel Isles last Saturday (22nd), Lena made her farewell appearance of this visit at the Granada, Bunting, where she played two shows in large and enthusiastic audiences.

Topping a variety bill, which also included Harry Perry and his Sextet with vocalist Jean Stradunsky, Lena received a protracted ovation that was only cut short by "The King."

As at the London Casino opening, she appeared anxious to smile with yet another encore, but a magnificent solo followed in which her voice and the curtain shut off Lena from the crowd's admiring gaze.

In the writer's opinion, she sang with more confidence than at the Casino opening or on the broadcast, and, despite the handicap of a semi-covered stage, group which suited her less well than her previous white "creation," managed to look as attractive as ever.

It is interesting to see Lena Horne's act for the third or fourth time and realize that she claims by her voice and style as much as by her beauty and incredible grace. Singing the same numbers in the same way, she nevertheless infuses each performance with real feeling by virtue of an expressive voice and her subtle "living" at the mike.

BLAKE AT No. 1

AFTER getting off on a rousing start at the inaugural meeting held on November 9, the No. 1 Rhythm Club is now well into its stride after the third highly successful gathering held on Sunday last at New's Club, Windmill Street, W.1.

On this evening Sunday the concert featured the given jointly by Sinclair Teall and Mike Williams, and a special attraction in the shape of a group led by trumpet star Cyril Blake will appear, in addition to the resident combination providing the usual jam session. Cyril Blake, notable pre-war figure of the No. 1, is making every effort to bring back as many of his "originals" as possible.

Both intending members and visitors will be welcome at all meetings of the Club, which commences at 8 p.m., the price of admission being 2s. 6d.

Featured trumpet-player with Billy Cotton is much-travelled Grisha Farrel, seen here. The band, with Grisha in good form, is currently putting over a sprightly show at the London Casino, much to the liking of the audience. Grisha, who is of Russian-French extraction, was in Cairo when war broke out. Joining the Army, he was drafted to E.N.S.A. and toured extensively with the "E.M.S.A. Swing Club" band.

HAWAIIAN DARTSMEN

IF there are any darts teams looking for fixtures with a bunch of ladies and gentlemen who appear twice nightly on the stage as performers of grass-skirt swing, Felix Mendelsohn will be glad to arrange matches between his Hawaiian Serenaders and all comers!

Last week, while at the East Ham Palace, the artists appearing with Felix had some strenuous games, and have several dates booked as they continue their current tour, at Swindon this week with Grimshy Hill and Pinner Park to follow.

It being some months since Felix did a television show, his fans will welcome his return to the cameras on December 22, when, from 3 to 3.50 p.m., he leads his Hawaiian Serenaders, playing music in contrast to Edmundo Ros and his Band. Broadcasting engagements for Felix until the close of the year include a relay from Hull in "Round the Halls" on December 11, and airings on December 12 and 16, also the probability of "Music Hall" on December 20.

For the broadcast on December 16 Felix will be featuring the Paul Mac Trio, with George Barclay as guest vocalist. Over Christmas his show takes a holiday, the first for seven years, and then does one-night stands in the North, Midlands and Scotland until February, when Felix returns to Variety with a brand-new revue presentation entitled "Hawaii Calling." Felix has just recorded with his Hawaiian Serenaders four more titles on Columbia. They are "Tom! Tom!," "The Maori Farewell Song," "Rhythm of the Islands" and "Samson Love Song."

The Greatest of Hits! HOW ARE THINGS IN GLOCCA MORRA IF THIS ISN'T LOVE Both from "Finian's Rainbow." AU REVOIR FEUDIN' AND FIGHTIN' CHAPPELL & CO., LTD., 58, New Bond St., London, W.1 (REDFAIR 7000) Orchestral Club Subscription—12 Months—£2. 2s. 6d.

The NEW Regent Series Clarinet New brilliance of tone—new liveliness—more carrying power. All features of the new Regent Clarinet, which is of completely new design throughout: new bore, new bell, new scale, new keywork. Ask your local dealer! BOOSEY & HAWKES LTD. 295, REGENT ST., LONDON, W.1 Lougham 2060 8-10, DENMAN ST., LONDON, W.2 Gerrard 1548

MUSIC COVERS
DANCE BAND SIZE
11" x 8"
Stiff Board covered in Black Cloth with Gilt Lettering

and Tie-up Tapes **3/6 EACH**
With name of Band added 6d. extra

Postage Rates: Up to 4 covers 8d., each additional cover add 1d.

Also special super cover in heavy Pegamoid with sliding strap and buckle. To accommodate unlimited library.

7/- EACH

CONCERT SIZE covers also supplied from 6/- each.

Send for detailed catalogue which includes Music Covers, Music Desks, Accessories, Orchestras, Instrumental Solos, Studies, etc.

BRON'S 55-59 Oxford St., London, W.1
GER. 3995

"WE AIM TO SATISFY"
EVERY QUALITY OR PRICE DEMAND

We have built up our customers' goodwill and satisfaction on this slogan, having proved that we still offer the best ALL ROUND VALUE. We afford every scope to both the PRO & SEMI-PRO Musician, realising that a satisfied client will become a regular one. We still allow full discounts for cash.

AN ORDER TO-DAY FOR ANY TYPE OF MUSICAL INSTRUMENT OR ACCESSORY WILL CONVINCING YOU.

Write, Call or Phone. Hrs. 9.30 to 5 p.m. Sats. 1.15 p.m.

DANCE BAND INSTRUMENT SUPPLIERS
24, ROBERT ST., LONDON, W.1 GER 974 748

MUSICIANS' UNION (LONDON BRANCH) ELECTIONS

We urge all London M.U. members to vote for the complete list shown below (the separate paper for the Executive Committee voting is especially important).

Yours fraternally,

**BILLY AMSTELL • JOCK BAIN • HARRY GOLD
IVOR MAIRANTS • GEORGE HURLEY • VAN PHILLIPS**

EXECUTIVE COMMITTEE:
KAHN, Charles (Viola)

LONDON BRANCH PRESIDENT:
PHILLIPS, Van (M.D.)

LONDON BRANCH VICE-PRESIDENT:
HURLEY, George (Viola)

LONDON BRANCH REFEREE:
MORGAN, Alfred H. (Sax)

LONDON TRADES COUNCIL:
CARDEW, Phil (Arr.)
FRANCIS, Harry (M.U. Organizer)
GLAZIER, Joshua (Vn. and Viola)
GOLD, Harry (M.D.)
HURLEY, George (Viola)
MITCHELL, Alex (M.U. Organizer)
STEVENS, Bernard (Composer)

LONDON DISTRICT COMMITTEES:
(You have 15 votes only; we ask you to cast fourteen votes for the following candidates):

AMSTELL, Billy (Sax)
BAIN, Jock (Trombone)
BOWEN, Bernard (Piano)
CLARK, Laurie (Trombone)
COOPER, George (Bass)
CORUM, Allice (Viola)
DAVIES, W. J. (Bill) (Sax)
DENBIN, Nat (Viola)
GOLD, Harry (M.D.)
GRAEME, Peter (Oboe)
HURLEY, George (Viola)
KILBEY, Reginald (Cello)
LEWINGTON, Bill (Sax)
MAIRANTS, Ivor (Advt.)



Here is the fluted streamline Alto Sax Mouthpiece—one of the new Paramount Range designed by Jack Heyworth. Moulded in heat-resisting plastic with metal re-inforcing ferrule, slide-on twin screw ligature and reed protector—Crystal silver-plated metal parts. Complete in box, £2.5.0 each, plus 15% Purchase Tax.

THREE OTHER SUPER MODELS, for details see illustrated folder.

JACK HEYWORTH
PARAMOUNT MOUTHPIECES

FREE!
Illustrated Folder sent on request.

Delux
CLIFTON STREET LONDON W.1

The new electro-magnetic contact

USE GUITAR - MIKE

True Guitar-tone, clear and without distortion, higher sensitivity, therefore more output from small amplifiers. Equal response from all strings. Details from: WESTBOURNE SOUND EQUIPMENT CO. LTD., 8, Denmark St., Charing X Rd., W.C.2 TEL. 4824



Collectors' Corner

HOT CLUB VOTES
DISTINGUISHED French jazz critic Hugues Panassie writes to inform us of changes that have been made in the personnel of the Hot Club of France. Readers will have noticed the Hot Club story in the "M.M." of November 15, so it is necessary to add only these details: The general meeting of the Hot Club of France took place on October 2. Panassie was re-elected president (forty votes) and Pierre Aube was re-elected treasurer (forty-four votes). Pierre Artis was elected general secretary (thirty-eight votes) in place of Charles Delaunay (nine votes). Delaunay is, of course, director of the Hot Club de Paris.

THE MINOR DRAG/I WISH I WERE TWINS
"Fats" Waller and his Rhythm. H.M.V. J.F. 1

Waller (piano); Charlie Gains (trumpet); Charlie Irvin (trombone); Arville Harris (clarinet); Eddie Condon (banjo).

By **Batts**

the clarinet of Arville Harris (for many years a Calloway cad) is neat and effective.

But that is not all! After the solo piano came two rick choruses by the whole band which will drive anyone but a chronic paralytic to frantic feet-tapping. For those of you who favour a purist Dixieland front line, it must be noted that Harris forsakes his clarinet for saxophone, the results were excellent in consequence.

FORGOTTEN, BUT NOT GONE, No. 7
IT is such an age since I wrote a "Forgotten, But Not Gone" that I have gone and forgotten myself where it was I put the records which I had decided were forgotten but not gone from the catalogues (writes Sinclair Trull).

But I have found some Wallers. The reason for that is quite easy to explain. It has been my practice for many years to have a batch of records by the ebullient "Fats" always ready-to-hand and turntable. In my opinion, a good axiom for the would-be successful host is "Have Fats on Tap." For why? Because every day likes Fats Waller. If he is that your house becomes infested by scholars of music classical, then play them a Waller. They will smile wily and probably remark that it is an awful noise but rather fun; and they won't ask you to "take it off."

A devotee of "chamber-harmony" will turn and maybe observe that it is terribly bright but does brighten up these horrid modern love songs. A jazz addict will simply comment "Fats—wonderful!" and the re-bopper just gaily shouts "Hey! Wal-s-ter!"

This is the personnel for "The Minor Drag," which, despite its title, is a major jazz classic. I was very surprised not long ago, having done a Waller record at a club, when I was approached by three separate people, none of whom had ever heard this record. I was surprised because I thought it was one that had crept into every jazz lover's home.

It was made as long ago as 1929, but if you are a modern don't let that put you off; this record will never date! One of its most extraordinary features is that although there is no drums and no bass the rhythm is as strong and vigorous as if the best drummer in the world were present.

"Fats" was once asked who was his favourite drummer. His answer was a grin and a glance at his own left hand. That may seem egotistical, but to coin a phrase, the proof of the beat is in the pounding. His left-hand work throughout this side is truly enormous. The tempo is fast, but that hand provides a left-to-right drive which never falters and stimulates the rest of the boys to fine endeavour.

Excepting Condon, to whom some measure of praise for the rhythm should also be accorded, the rest of them all solo. Waller is wonderful: it is one of his best solos and is truly hot. Gains' muted trumpet is as tasteful as it is forceful; Irvin's rough trombone fits the scene like distant thunder on a too-hot summer's night;

the reverse comes from a much later season in 1934, Pat's familiar on this side being: Herman Autrey (trumpet); Ben Whitte (clarinet); Albert Casey (guitar); Billy Taylor (bass); Harry Dia (drums).

This is a number which is right up the Waller alley, and makes the most of it both in his vocal and in his solo piano work. For the rest, Autrey plays some excellent muted horn and Ben Whitte contributes nice enough clarinet in the low register of his instrument. One cannot leave this record without mention of Waller's ludicrous vocal coda—it's a joy!

But to our mittens, as the French have it. Although Wally Moody has been on the receiving end of a certain amount of abuse owing to the fact that he has not put out as much jazz as some people think he should, one is rather apt to overlook the fact that he is still doing us proud with

could hardly have been more sorry had it been played by Spike Jones! Where is that careless abandon, that drive, that spirit that used to exist? Make no mistake. Squads, you are on the slippery downward slope, and unless you get right back in the groove and cut out the corn, you are going to hit the bottom with a bang. And no one will be more sorry than I.

In the past, you were the only band in Britain right in the top flight. Now we haven't one at all. (And that includes Ted Heath.) And, please, what has happened to that swing branch of the band—the Swing Six? B. F. LITTLE.

UN-SARTON
TWO readers—Dave Carey, of Miltonham, and N. White, of Birmingham—advise us that Brunswick have reissued 02063, Armstrong's "Georgia Bo Bo" ("Wild Man Blues," with the former side actually pressed from the "Drop That Beak" master).

Says Carey: "On examination it seems that they have confused the original Vocalion catalogue numbers with the master numbers. The current 'Bo Bo' label gives the mat. as 1037A (which is the relevant Voc. catalogue number), but in the wax is imprinted 1037B (the reverse of the original Voc. of course). I wonder how many copies this involves?"

Mr. White says he has heard three copies of the new pressing of "Bo Bo" (titled "Bo Bo"), and all are identical with the issue on Brunswick 02062. He concludes with this vital question: "How does one now obtain 'Georgia Bo Bo'?"

Letters to The Editor

WHILST attending the Royal Wedding Dance at the Royal Ballroom, Southsea, last Thursday, I witnessed a strange phenomenon. Harry Parry was on the stand giving out with "South Rampart Street Parade," and my partner and I were sitting out having a quiet drink when lo and behold, my partner's flask of sherry split in two. It was in perfect condition, and hadn't been touched.

I have heard of an opera singer's top note causing the same thing, but never a dance band. Maybe one of your readers can enlighten me on the subject.

R. W. GREGORY.
Liss, Hants.

I would like to endorse the remarks made by Signalman Glendinning, Hanover, B.A.O.R., in your issue dated September 27, regarding the performance given by Ivy Benson and her band.

I was also one of the lucky ones who saw her whilst she was in London. Being in the dance-band profession back in U.K., I would like to draw special notice to the excellent trumpet work of Gracie Cole, who absolutely brought the house down with her rendering of "Georgia" and her arrangement of "Carnival of Venice."

Also I would like to mention the vocal by Joyce Clark, who I think was one of the stars of the show, especially for her rendering with the choir (formed by the girls of the band) of "Bunny Mary of Argyll." I give full credit to the whole band, also for their rendering of "Four O'clock Jump" and "Eager Beaver."

B.A.O.R. BERNARD T. SMITH.

Sale of SPANISH ACOUSTIC Guitars

Sound instruments, repolished, etc. Tested—guaranteed flawless.

Mildy.	8
Williams, cello, 14 ft., reg. fin.	15 3
Harrison, U.S.A., cello, dark	15 8
Stuart, ...	15 8
Tolson, Tenor, 12 ft.	16 3
Gibson, cello, f holes, 14 ft.	16 10
Colburn, cello, 14 ft., reg. fin.	16 10
Williams, cello, 14 ft., reg. fin.	21 1
Tolson, f holes, dark finish	21 1
Williams, cello, f holes, 14 ft.	21 1
Gibson, cello, 14 ft., reg. fin.	21 1
Gibson, cello, 14 ft., with case	21 1
Gibson, cello, 14 ft., f holes	21 1
Emax, full round hole, 12 ft.	24 2
Athlet, round hole, 12 frets	24 2
Flanagan, round hole, 12 ft.	25 0
Gibson, cello, f holes, 14 ft.	25 0
Gibson, U.S.A., f holes, 14 frets	25 3
Ephraim, cello, 14 ft., sunburst	26 5
Ephraim, cello, 14 ft., reg. fin.	27 0
Gibson, brand new sample, latest, round hole, with U.S. case	28 7
Ephraim, pno., 14 ft., with case	30 7
Washburn, super French, round hole, 9 strings, shaped case	37 2
Gibson, full pno., round hole, 12 ft., sunburst, with shaped case	44 7
Washburn, lute de laux full pno. cello, f holes, shaped case	68 8

THESE STARS CAN'T AFFORD TO BE LET DOWN WITH THEIR INSTRUMENTS— NEITHER CAN YOU!

Below are a few of the Stars who depend on a "Harry Hayes Overhaul" repair or re-lacquering service:—

Frank Abbott, Ladd Busby, Cliff Barrows, Ronald Brown, George Bink, George Birchall, Jack Bentley, Tommy Bell, Ivor Byrom, Jimmy Cooke, Blanche Coleman, Phil Gardner, Charlie Chapman, Dennis Chandler, Jack Corrie, Jack Davies, Fredly Clayton, Rex Davis, Ralph Davies, Johnny Deane, Lee Evans, Aubrey Frank, Pat Fisher, Johnny Gray, Eric George, Hal Gosselin, Harry Gerrard, Art Gregory, Vic Gushon, Bill Griffiths, Charlie Grunwell, Cyril Glover, Bill Glover, Bill Humphrey, Albert Harris, Fred Hender, Neville Hughes, Jack Macgregor, Ted Evans, Garfield Ireland, Bert Jones, Bert Jones, Jimmy Jones, Harry Klein, Bill Lavigne, Harry Lewis, Maurice Lodge, Ricky Dooan, Don Lindsey, Billy Macdonald, Ken Macdonald, Donnie Marshall, Bill Matthews, Rex Owen, Harry Parry, Dennis Powell, Cecil Prudden, Jimmy Phillips, Harry Roche, Douglas Robinson, Ray Simpson, Paul Rays, Dick Bell, Mike Sema, Willy Scott, Jimmy Siggins, Freddy Sive, Harry Shaw, Graham Smith, Joe Smith, Jimmy Swinford, Billy Starke, Maurice Stoddard, Terry Small, Chick Smith, Tommy White, Roy White, Bill Woodard, Eric Wood, Bruce Wicks, Syd Wilcox, Ray Quinnell.

Harry Hayes 79, SHAFTESBURY AVENUE, LONDON, W.1

LEN WOOD
The Drummers' Paradise
59, FRITH ST., W.1. Ger. 1386

Hi-Hats from £2 10s., 14 x 8 crystal flash ACE S.D. £14, CONGA drum £18 10s., 14 x 11 all metal S.D. £4, 24 in. B.D. from £15, 5/H B.Ds. from £8, S.D. covers 22s. 6d., B.D. covers from £2 15s., SUPER AUTOCROT KIT £45, Bongos £6 10s., Practice pads 9s. 6d., internal dampers, B.D. £1, S.D. 7s. 6d., Hi-speed pedals from £2 10s., 5/H S.Ds. from £3, 18 wire snare £1. 11 in. AJAX S.D. £14.

Best WHITE CALF HEADS 35s., lopping free. Super SLUNKS £7, ALL DRUM REPAIRS PROMPTLY EXECUTED.

Adjustable cymbal stands £1 11s. 9d., 18 in. cymbal arms 11s., 14 x 12 and 12 x 10, white and chrome 5/T TTs. new Beverley £18 the pair, 14 x 22 white D/T TT, £12, 14 in. Rhumba tambourines £3, Crystal flash kit, 5/H £38, Console, complete with blocks, £2. All makes sticks, spurs, brushes and accessories.

Hours: 9.30—5 p.m. OPEN ALL DAY. 1st SATURDAY AFTERNOON.

BEVERLEY

TOM TOM HOLDER

INSTANTLY ADJUSTABLE

REF. No. 1445
Incorporating Patent No. 37654d.

ANOTHER BEVERLEY DEVELOPMENT

Essential for the modern layout.

Precision made and thoroughly tested. Designed for rigidity and speedy adjustment.

Introducing the new Pat. Beverley Super-Leverage Screws, and Extra Support Hoop Clamp.

Illustrated Folder of other new Beverley Equipment available from your Dealer or direct from the—

Sole Distributors:
BEVERLEY MUSICAL INDUSTRIES LTD., GROVERHILL • BEVERLEY • E. YORKS.

YOU'VE BEEN WAITING FOR THESE

FRONTALINI. Black and Chromium; Streamline, 3 Coupler. Many new and exclusive features. Brand new. Just arrived from Italy.

AJAX. Bass Drums. 24". White and Chromium; De-Luxe Models.

AJAX. Side Drums. 14"x8 1/2". White and Chromium; Streamline Fittings.

ABBOTT-VICTOR. Hand-made Guitars. As used by many famous artists.

HIRE PURCHASE TERMS
Come and talk it over with 'Woolfie'

FRANCIS, DAY & HUNTER Ltd. 138/140 Charing Cross Road London, W.C.2. TEL. 849 9351

IN common with many of your readers, I am a regular listener to the nightly A.P.N. airing "Accent on Music." Last night I was surprised and delighted to hear a special recording of Jack Nathan and his Band in the show.

In my opinion, this outfit displays such a high standard of musicianship and talent that it seems amazing that a section of the British public should hear of it several months after its inauguration only through the medium of an American Forces broadcasting station and not through our own B.B.C.

How about the extensive talent search recently announced by a leading recording company? At a time when we are threatened with the loss of American films, which promote American musicians to such a large extent, it seems a disgrace that a combination which, to my mind, holds precedence over many leading groups on both sides of the Atlantic should be completely ignored by an institution which claims to please all tastes to the utmost of its ability.

DENIS I. GOODWIN.
Regent's Park, N.W.3.

I recently heard the Heath Band at a Brighton dance. They started, with numbers such as "Opus 1" and "See Me Dance the Polka," in the fine style which established the band, but the standard soon deteriorated as the evening went on, and we heard the Heath Band as it is to-day, with some ill-conceived, tuneless arrangements, and noisy, shoddy playing. Several numbers were sheer "corn."

There was a "blues" number to which Dave Wilkins added a vocal which was in low taste in my opinion; the Jack Farmer Quartet served up some colourless re-bop banal, and "the lid was slammed on" with a deplorable version of "Woodchopper's Ball" which ended in blaring riffs. The five addicts revelled in it, but, personally, I was sickened.

Unfortunately, this desire to be "ultra-minded," which generally seems to be an excuse to produce more blare at the expense of musical quality and true artistry, is not confined to Ted Heath, but, judging by recent broadcasts, has also bitten Teddy Foster and Vic Lewis among others.

Not only is this trend having a pernicious effect upon the prestige of swing, but it is adverse to the efforts of bands like the Swada, Cyril Stapleton, Joe Loss and Eric Winstone and others who are always worth listening to and who play well-arranged, well-chosen swing numbers in a discreet, polished and musicianly way.

WALLACE D. BOULTON.
Berkley Heath, Kent.

ACCORDIONS
EVERY LEADING MAKE STOCKED

MULTI-COUPERS
A SPECIALITY

WIDE PURCHASE TERMS
EXPERT REPAIRS & TUNING
RESTORATION BOOTH FOR CASH

JENNINGS
49 BARTFORD ROAD • BARTFORD, OXF.
Phone: 3907

FOOTE HAS IT

Write for Bargain List of your instrument. Lowest Terms. Finest Selection in Town. Open Sun. 10-5. Thurs. 10-1. Ger. 1811.

CNAS. E. FOOTE LTD., 40, RUPERT ST., W.1.

Needs REEDS

Sax. Repair Kit

Selmer famous REFLECTOR PADS, springs, felt, cork, cement and full instructions for completely overhauling your sax. ALTO TENOR 27/6 30/- (inc. P.T.)

Vocaltone PLASTIC Reeds

Moisture proof, almost everlasting. Easy blowing, with 50% more volume. For CLARINET, ALTO, TENOR SAX. 5/6 (inc. P.T.)

Rangefinder

CRYSTAL CLARINET BARREL Greater volume, better tone. Cannot split. Hygienic, good looking. Short, medium or long. 30/- (inc. P.T.)

Leaflets and your dealer's name on request

Selmer

REGINALD FOORT

FAMOUS S.B.C. ORGANIST CAN TEACH YOU HOW TO MEMORISE YOUR MUSIC

with absolute confidence. If you can play at all from the music, write for my FREE book (postage 2/6). "The Master-Method of Memory-Playing and Sight-Reading" and learn how YOU can play from memory with confidence, and at sight with ease and certainty. State whether you play the Piano, Piano-Accordion, Violin, Sax, Cello or Organ, and if a moderate or advanced player.

REGINALD FOORT, F.R.C.O. (Studio 4), 14, Edgworth Crescent, London, N.W.4.

BRUM TOWER RE-OPENS AT LAST!

Leader of the Band



CHARLES AMER, After his third summer season at Butlin's Camp, Filey, Charles Amer is now back with his band at the Coalham Hotel, Redcar, of which he is managing director. He has been seen and heard in the film "Holiday Camp" and broadcast in "Up and Coming" on November 6 in the Northern programmes.

GOSSIP

EX-Eric Winstone trumpet Tony Bourne joins Sonny Rose at the West End Ballroom, Birmingham this Saturday, replacing Frank Webb. Altoist Billy Morton also leaving, and has not yet been replaced. Interested sax players should contact Sonny immediately. Sammy Ash, who leaves the Grand Casino, Birmingham, this Friday, opens on Saturday at the Ritz, Manchester, thus completing the switch with Harry Bostock. Jimmie Honeyman and his Band, ex-Nottingham Palais, are still free for a good resident berth. Jimmie can be contacted at 21, Curzon Street, Nottingham. If any lady pianist-entertainer would like a nice job over Christmas, would she please contact the manager at the Prince of Wales Hotel, Scarborough (tel. 925)? Keith Bird and Bob Adams, tenor saxists with the Gerald Orchestra which appeared at Ilkley, Yorkshire, last week, met an old pal in ex-R.A.F. colleague Stan Smith, who is resident at the Ilkley Moor Hotel. Home on leave from the B.A.O.R., bassist Bill Sims will be around from today (Thursday) until December 16. He would like to do a few gigs, and can be contacted at 28, Vernon Avenue, Wallasey, Cheshire. Also available for gigs from November 29 will be Syd Bennett, who is remaining in Manchester when Harry Bostock's Band moves from the Ritz to Birmingham. His phone number is Collyhurst 2626. If there are any other musicians or bands available for the Christmas period I would be glad to hear from them. Arthur Clarke and his Band will be returning to the Pump Rooms, Bath, on December 6 after their first break from there for 25 years. JERRY DAWSON.

ORIGINALLY booked to open at the Tower Ballroom, Birmingham, on Saturday, September 27, and having had the opening indefinitely postponed due to difficulties with the granting of the music and dancing licence, ex-Billy Cotton tenorist Peter Rose opened there on Saturday last (22nd), fronting an eight-piece band.

Peter already had the band set for the original opening date, but was not able to retain the whole of the personnel during the period of waiting, and his revised line-up now is: Wally Hale (tp., vibs, acc., vocals, arranger); Dick Relf and Bill Fletcher (altos); Ollie Singleton (tenor); Ken Kendall (piano); Bert Meredith (drums); George Beane (bass, fiddle, vocals); with Pete himself leading on tenor.

Peter intends to pursue a policy of sweet yet stylish music, and to feature from his band a vocal group supported by Wally Hale on vibs, on the lines of the "Merry Macs."

He again asks us to point out that he is not related to Sonny Rose, who is resident at Birmingham's West End Ballroom, although the two sax-playing Roses are on very friendly terms.

SONGWRITER WANTED

IT was during August Bank Holiday Week that one of the campers at Butlin's establishment at Filey, Yorks, handed band-leader Dick Denny, the manuscript piano part of a song he had written. Dick put this under the lid of the piano and promptly forgot about it.

Several weeks later Dick and his pianist Harry Hayward rediscovered the song and tried it over. They were very impressed with the number and would like to do something with it, but have no idea as to the identity of the writer.

The title of the song is "My Melody" and if the camper who wrote this number should see this and would like to contact Dick Denny at 143, Columbus Ravine, Scarborough, Yorks, it may be to his advantage.

Glasgow

THE latest development in the Glasgow gig rates business is that the musical directors have decided to call their originally proposed association the "Glasgow Musical Employers' Federation." The use of this title is a distinction without much difference that anyone can see, except that it emphasises the nature of the body. They have asked for a meeting with the Glasgow branch committee further to discuss the new rates, but at the time of writing permission for this had not yet been granted.

The opinion of the rank-and-file is that it is futile to carry a further palaver over this, as the people concerned had every opportunity to oppose the new rates at the monthly meetings which have been held over the past few months. The boys are, too, determined that they will not tolerate a position where a person can be a member of the union at the same time as he is a member of an employers' association.

On the list of bands to broadcast from Scottish Regional soon are the names of the Scott-Henderson outfit and Don Cunningham and his Band from the Astoria. Don had a successful audition recently, while the "M.M." contest notabilities needed no further boost than their earlier airing. Dates have not yet been allocated.

Bill Lambert supplied a nice programme for the other night, with arrangements by Eddie Clancy and Edwin Holland, but the airing was not improved by very bad balance and control, which was particularly noticeable in the saxes, the first alto and the baritone submerging the others. HUGH HINSHELWOOD.

EDINBURGH

NEWCOMERS to Scotland are Glyn Davies, the West of England trumpet player, and his Band, who have opened at the Palais de Danse, Cowdenbeath, Fife in succession to Billy Hay and his Band. Glyn's colleagues are: Bill Wharrelly (tenor); Eddie Barker (piano); A. F. Smith (drums); David Helling (trombone); Norman Elder (tp.); and Bill Livingstone (alto).

Edinburgh musicians turned out in force for the M.U. benefit dance at the Princes Ballroom. Enjoying the busman's holiday after packing up for the night at their own halls, they gave a big hand to the resident band under Tony Fusco, and displayed their staying powers by keeping up the revelry until the early hours of the morning.

Paving a flying visit to Edinburgh for the occasion, Dave Simpson (sax) and Andy Young (tp.), from Tommy Sampson's Band on tour. Pianist in the band at Dickson's Academy of Dancing in Edinburgh, Michael McPake has been appointed permanent secretary of the Edinburgh branch of the M.U. in succession to Jimmy Watson, who retired recently after 30 years' service in that capacity.

Johnny Young, who has been temporarily discharging the duties of Union Secretary, is now to devote himself entirely to duties of Scottish organiser.

EIRE

EIRE's first Irish Swins and Jazz Fan Club has headquarters at 71, Seafield Road, Clontarf, Dublin. Mr. Eric Tully is secretary. Des Fretwell and his Boys are contracted for the Astaire Ballroom, Galway. Bruce Clark's Dance Orchestra currently at the Tara Ballroom, Courtown, Wexford, and Marquee, Arklow, Wicklow. Very successful South Coast outfit is "Busty" Griffin's Swing Aces of Waterford. Tommy O'Brien is the star vocalist. Dublin's newest and gayest swing orchestra is conducted by Charlie Worrall with Ireland's personality thrush, Bridie Howitt. Neil Kearns and his Band have returned to Red Island Holiday Camp, Wick, for winter season after successful Scottish visit. The Carlton Band, Drogheda, is the very first provincial band to fulfil an engagement in Dublin City. Four leading Dublin ballrooms, closed since the summer for extensive renovation, to reopen shortly. They are: Metropole Olympic, Mansion House, and Orpheus.

JAZZ ON ILKLEY MOOR

NEW BALLROOM AT SOUTHEND

SITUATED in the centre of Southend, a new venue for dancers, the Regent Ballroom, Warrior Square, has just opened its doors. Music is in the capable hands of Jack Watts and his band, who have been resident at the Gilderdrome Skating Rink, Eastern Esplanade, for some eighteen months. The band at the Gilderdrome will continue under the aegis of Jack Watts, at one time proprietor-band-leader of the Park Hall, West-cliff. Current attraction at the Mecca Olympia Ballroom in addition to Stan Pease and his Swing-group is the terrific, multi-instrumental combo, the Mell trio, who for some time have been on a tour of the Mecca Halls. The trio has also been generous in giving charity performances at the Southern General and Municipal Hospitals.

NAME BANDS FOR TRENTHAM

TRENTHAM manager, R. H. Bastling, is now able to confirm that Vic Lewis and his Orchestra will definitely appear at the famous Midland spot on December 12. The booking of this popular attraction will prove a great draw to local fans, who have yet to hear this outfit in the flesh. A pre-war favourite makes a welcome post-war return to Trentham on New Year's Eve, when Henry Hall and his Orchestra play for the Gala Ball. Henry has always received a warm welcome at the ballroom, and his return on one of the season's biggest nights should pack the hall to capacity.

Brighton Moves

A BLOW to local musicians last week was the closing down of the luxury Restaurant Imperial, Brighton, with its three dancing rooms, one of which was open for public dinner-dances and the other two for private functions. Reasons for the closing down of Brighton's "Corner House" are the many current restrictions and the crushing effect of the not-more-than-a-hundred-a-banquet Order.

Ken Lyon's "Music Makers," directed by Claude Sadler, who have been in week-end residence at the Imperial for the last year, are now installed at the Sussex Country Sportsman's Club, where Ken Lyon and his partner, David Mason, appear with the band as often as their variety and cabaret commitments permit.

As a welcome change from reports of closing down comes the news of the post-war reopening of two more hotels. One is the famous Tudor Close Hotel at Rottingdean, favourite retreat of film stars and other celebrities, where Hal Rose is in musical command.

The other is the Desmond Hotel on Brighton front, which is featuring nightly dancing to Al Shaw's Novelty Quartet.

MANCHESTER TUITION SCHEME

IN an effort to stimulate business generally, and to help improve the standard amongst young local musicians, Messrs. Mamelok, Ltd., musical instrument dealers, of Manchester, have decided to offer a comprehensive scheme of tuition on all instruments. With band-leader Roy Tomkins, who himself teaches drums and tuned percussion instruments, at the head of the team, Messrs. Mamelok's have lined up John Massey (piano); Will Williamson (accordion); Bert Wood (bass); Cyril Longden (tp.); Syd Potts (clarinet); Roy Beech (saxophone); and Bob Smith (guitar), who will all have studios where lessons will be given.

TORQUAY leader Michael Kent

(Imperial Hotel) gets a well-deserved break this Friday (28th), when he and his Band will be airing in the West of England Home Service (6.30 p.m.). Violinist Michael is now leading Ernie Lockett (lead, alto, clarinet, violin and arranger, late Ronnie Pierdell); Charles Morley (alto and baritone sax); Vic Gatehouse (tenor sax, arranger); Vic Gatehouse (tenor sax, clarinet and violin); George Wakefield (drums and vibs); Lester Taylor (piano, arranger); and George Sabej (bass and cello).

AFTER a number of changes

of personnel, altoist Alf Kay is now well settled in at the Casino Ballroom, Oldham Road, Manchester, where he is leading a snappy five-piece. With Alf are Bill Molyneux (tenor); Johnny Frostick (tp.); Dennis Wilde (piano); and Alan Phillips (drums).

OLD-TIME DANCING

MAJANAH TANGO

TWO GUITARS TANGO

COCKNEY CAPERS JOLLITY BARN DANCE

PARIS 6/8

Suitable for MILITARY, ROSETTA and "SIDE BY SIDE" Two Steps

Price 3/- each—Full Dance

DIX LIMITED

8 New Compton St., London, W.C.2

We specialise in Top-Class Instruments

Which you can easily own through our generous H.P. & P.E. systems. Write for full details and lists, stating 'your' instrument.

Present stocks include:—

Bach Stradivarius Trombone, Model 6, lacquered, drawn nickel chrome. Soiled only ... £77 10s.

Bach Stradivarius Trumpet, lac., large bore, wonderful instrument. As new ... £75

Scandalli "Compura V" Accordion, streamlined, 4 v. 5 t. cplrs on grill, 120 B. push cplrs., brand new, sample from Italy ... £128 6s. 8d.

Ephiphone "Spartan" Guitar, giant auditorium, one of the best models of this famous range. Unmarked ... £40

Corn Tenor Sax., very latest series, lacquered, soiled only...

Repairs and overhauls, supervised by Musicians for Musicians.

Tutors for all instruments. Drums and accessories by Autocrat, Beverley, Carlton, etc., always in stock.

"For Everything Musical"

Lew Davis 134, CHARING CROSS ROAD, W.C.2

BURNS BARGAINS ARE "GILT EDGED SECURITIES"

Pick your bargain from below or send for our lists. LONDON'S LARGEST STOCKS OF BEVERLEY DRUMS & ACCESSORIES

SELMER L. ARMYSTRONG TRUMPET, new, g.l. p. ...	266 0	TENOR SAX, SELMER S.A., g.l. p. ...	266 0
TENOR CORN, g.l. late model ...	£115 0	TENOR SELMER NEW YORKER, g.l. p. ...	266 0
DOUBLE BASS, 4 string, wonderful tone ...	255 0	TRUMPET, G.L. p. ...	215 0
ALTO SAX, g.l. p. ...	257 10	TRUMPET, g.l. p. ...	207 10
GUITAR, RADIOTOKE ...	215 0	KEYWAY TRUMPET, new g.l. ...	207 10
BY ALGOL, BUFFET, Acc. Top F.A.p. ...	230 0	SOPRANO ACCORDION, 41 120 3, comp. ...	247 10
LAPLOR CLARI, SORENE, Sp. l.p., new ...	234 10	new	250 0
ALTO SAX, SELMER, Balance Action, s.p. l.p. ...	277 10	BASS, 4 string, special bargain ...	250 0
LEW DAVIS Autograph Trombone, s.p. ...	230 0	F.A.C.C., 41 120 3, ...	215 0
TENOR SAX, s.p. g.l. p. ...	255 0	F.A.C.C. PAOLO SOPRANO, 15 treble and ...	215 0
CLARINET, Sp. l.p., s.p. ...	214 0	3 bass, complete, brand new condition, ...	215 0
ALTO SAX, BUESCHER, g.l. p. ...	240 0	TRUMPET, BROADWAY, s.p. ...	215 0
ALTO SAX, BUESCHER, Aristocrat, s.p. l.p. ...	275 0	New STRATTON CLUB OF GUITAR, ...	255 13 6
F.A.C.C., FANCOTTI, 4 comp., s.p. ...	£141 12 6	F.A.C.C., DALLAGE, Artist Special, ...	200 0
BACK STRAD, T. CORNEY, g.l. p. ...	262 10	F.A.C.C., FRONTALINI, new, just arrived ...	2000 0
TENOR SAX, BUESCHER Aristocrat, g.l. p. ...	2165 0	made in Italy, 15 comp., amplifying, ...	2000 0
		FRONTALINI, 4120, 4 comp. (inc. P.T.) ...	291 10

HIRE PURCHASE & PART EXCHANGE ARRANGED. ACCESSORIES-REPAIRS-GOLD LACQUERING & SILVER PLATING

ALEX BURNS LTD

114-116, Shaftesbury Avenue, London, W.1. GERard 8183/4 and 3798

C & C'S ARE PROUD TO PRESENT



WATCH FOR THE SENSATIONAL - AND MIMI

A Terrific Success, this greatest of all Rumbas JUNGLE DRUMS Sets 3/6

BE SURE OF THE HITS. Send for details of our Orch. Club.

TEM. BAR 1653 CAMPBELL CONNELLY & Co. Ltd. 10, DENMARK STREET, W.C.2