

# Melody Maker

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"RHYTHM"

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THREEPENCE

## HENRY HALL BAND GETS NOTICE AS LEADER LAYS DOWN BATON TO PLAN NEW SHOW

A GREAT SURPRISE FOR THE WHOLE DANCE-BAND WORLD BROKE LAST WEEK-END WITH THE NEWS THAT HENRY HALL HANDED HIS ORCHESTRA SIX WEEKS' NOTICE LAST SATURDAY. THE DATE SCHEDULED FOR THE ACTUAL BREAK-UP OF THIS FAMOUS BAND IS JANUARY 17, 1948.

THUS, AFTER COMPLETING TWENTY-FIVE YEARS IN THE BUSINESS, HENRY HALL LAYS DOWN THE BATON, BUT, DESPITE LAY-PRESS STORIES THAT "JAZZ IS DEAD" AND "SHOW BANDS ARE DEAD," WE CAN ASSURE OUR READERS THAT THIS DRASTIC MOVE HAS NO SUGGESTION OF HENRY'S RETIREMENT BEHIND IT. QUITE THE CONTRARY, IN FACT, IS THE CASE, SINCE HENRY WISHES TO TAKE THREE MONTHS OFF IN ORDER TO PLAN A COMPLETELY NEW STAGE SHOW, WITH WHICH HE INTENDS TO EMERGE AGAIN IN MID-APRIL, 1948.

Interviewed by the Melody Maker on Monday, Henry Hall stated: "For the past ten years I have been consistently touring the music-halls with my own particular show, presenting also my weekly 'Guest Night' for the B.B.C. I feel that, with so much being said about dance bands losing their popularity in theatres, now is the time to make a clean break and to present an entirely different show.

"Nothing stands still in entertainment, and it may possibly be



that the old type of stage band show, with its conventional comedy and music, may have 'had it' nowadays. Anyway, after ten years, I feel that a new show is essential, and I shall leave

no stone unturned in my efforts to present something that is as novel and entertaining as I can possibly make it.

"By concentrating every moment of my supposed 'holiday' on new ideas, new clothes, new arrangements, etc., I hope by the spring to have something really new and sensational to offer my public. If, when my new plans are formulated, I am able to utilise the services of some of my old and trusted musicians, I will do so, but, again I am not prepared at this stage to commit myself to anything definite."

Apart from these statements, Henry refused to give any more specific details of his new production. He maintained silence when asked if it was his intention to put on a road-show in Variety—a complete show, in which his band might play an integral part.

For the moment, Henry's policy towards the further discussion of his big new plans is very clearly one of "Wait and see," so that the profession is left, for the moment, to conjecture whether he will go out with a complete road-show, or with a new dance band, assembled and produced on entirely original lines. When asked if any new production he was planning would include the band, Henry thought a moment, and then said: "Yes, it definitely will."

Henry Hall first attained nationwide fame when he joined the B.B.C. as resident dance-band leader on March 13, 1932. He took over the position vacated by Jack Payne.

Famous vocalists and instrumentalists who have been through Henry's ranks and have now attained stardom include Les Allen, Phyllis Robins, George Eirik, Len Bermon, Bert Read, Cyril Stapleton, etc.



Being made-up for his starring part in the film, "Gypsy Tunes," Ted Heath vocalist-composer Paul Carpenter is watched with interest and amusement by ace-drummer Jack Payne. With trombonist Harry Roche, Jack and Paul were down from the set (see Monday, 8th) down to Southampton to fulfil their duties with Ted Heath at the Barbican Theatre.

## CHAPPIE D'AMATO MAKES CHANGES

CHANGES which Chappie D'Amato is making in his Dance Orchestra at Hatchett's Piccadilly Restaurant mean that new faces will be seen in the vocal and bass departments almost immediately.

Singing star Bette Roberts, who has enjoyed a very long association with Hatchett's, leaves on December 20. Bette is nowadays heard in several regular broadcasting spots (including "Monday Night at Eight"), apart from her lively singing with the D'Amato band, and in future she will concentrate on her free-lance work.

Second Hatchett's change means that bassist Don Stuteley will sever a long and very happy association with the band this coming week-end.

Don's successor is none other than that ever-young "veteran" of the bass, Tiny Winters, who, since his R.A.F. days, has enjoyed a lengthy spell with Lew Stone. Tiny starts in at Hatchett's next Monday (15th).

Although it does not profess to be a "jazz" band, it is surprising the number of members of the D'Amato Band who have been heard in "Jazz Club." Dave Fullerton (drums and vocals) has appeared several times; and Bobby McObee (piano) has also been heard, whilst this coming Saturday (13th) Eddie Laurence Bassi makes his "Jazz Club" debut.

## New Air Series For Geraldo

A NEW radio series starting at the end of this month will bring Geraldo and his Concert Orchestra on the air for a 45-minute weekly spot.

Starting on Sunday, December 28 (1.15 to 2 p.m., Light), it will be entitled "Music for You" and will be produced by David Miller.

Last Sunday (7th), the Embassy, Bristol, was the scene of a record-breaking appearance by Geraldo and his Dance Orchestra. The theatre was solidly booked out days before the event, and the band was given a tremendous ovation. Afterwards Geraldo and his boys were mobbed by enthusiastic fans as they left.

## U.S. BANDS PILING UP THREE YEARS' RECORD STOCK AGAINST DECEMBER 31 BAN

THE "BIG FIVE" RECORDING COMPANIES OF THE UNITED STATES ARE WORKING ROUND-THE-CLOCK AND WILL HAVE ENOUGH RECORDS TO LAST FOR THREE YEARS WHEN JAMES PETRILLO'S BAN ON ALL NEW RECORDINGS GOES INTO EFFECT ON DECEMBER 31.

Vocalists, bandleaders, recording engineers, arrangers, music copyists, song pluggers and music publishers have been working hard since Petrillo's announcement on October 18, according to trade circles in New York.

Frank Sinatra, who normally makes 40 records a year, will have made a four-year supply of about 160 records by the deadline. There will be a stock of equal size by Dinah Shore.

Kate Smith is rehearsing and recording 45 hours a week and will have 100 "standards"—songs that have been popular for many years—on wax by the end of the year.

Sammy Kaye's Band finishes its night-club work at 1.30 a.m., rehearses until 7 a.m., sleeps four hours and reports again at noon for several hours of recording work. Perry Como, who has been recording night and day, will have made enough records to keep his fans happy for three years.

But most of all it is uncertainty that is fraying nerves. What tunes will catch on? How long will the Petrillo ban last? If it doesn't go into effect, how will companies unload all the songs recorded? Will the public's taste in popular music be the same in three years, or will songs recorded now be obsolete then?

### HOW MANY?

The big record companies—RCA-Victor, Columbia, Capitol, Decca and M-G-M—are reluctant to reveal how many new master records they are making.

"We are laying plans to anticipate the Petrillo ban," said a spokesman for RCA-Victor.

Decca has more than 8,500 master records, over 500 of them by Bing Crosby.

But it is known that Decca's biggest artistes—Crosby, Dick Haymes, Al Jolson and Guy Lombardo—are recording as many numbers as they can manage. Lombardo has already transcribed 150 half-hour radio programmes—one a week for three years.

"No matter what happens," said one spokesman for the recording industry, "Petrillo will win out."

## Australian Dixielanders Coming Here

AFTER an eventful and extremely successful four months' tour of Czechoslovakia, Graeme Bell and his Dixieland Jazz Band left Prague on Tuesday, December 9, for Paris. The band's Paris stay, of one week only, will include a concert at the Hot Club on Sunday (14th).

Other dates are likely to be fixed by the new Federation of Hot Clubs, whose secretary, Charles Delaunay, is billing the Dixielanders as "Australia's finest band." It is also expected that the band will make records in France.

Next Tuesday (16th) the Bell Dixielanders are due to arrive in England, and they are hoping to stay here until April.

At the time of writing, few details are available of what the band's activities will be in this country, but we are able to reveal that Graeme Bell and the boys will definitely appear at a Hot Club of London concert on Saturday, December 20, and Birmingham promoter Louis D. Brunton hopes to be presenting them at his Town Hall concert on Wednesday (17th).

The No. 1 Rhythm Club and other clubs up and down the country will doubtless wish to present this fine jazz outfit, and inquiries should be addressed to Kinn-Elliott Direction, 27, Whitcomb Street, London, W.C.2.

## LES EVANS AT No. 1

THE No. 1 Rhythm Club audience this Sunday (14th) afternoon are in for an unusual treat when a programme is presented by Les Evans and the Saxes and Sevens (by permission of George Evans).

This band—comprising seven saxes and four rhythm—is made up of Les Evans's pupils and has been playing together for instructional purposes. One of its rehearsals was overheard by joint-secretaries Geoff Armstrong and Sinclair Traill, who prevailed upon Les to bring the band along on Sunday for the Club meeting at Mac's Rehearsal Rooms, 61, Great Windmill Street, Piccadilly, W.

All the arrangements played will be by George Evans, and admirers of this great musical personality, who is still in hospital, will be glad to know that, following a second operation, he is now making good progress.

## NAT ALLEN'S XMAS DAY TELEVISION BREAK

A BIG gesture made by band-leader Nat Allen to give a Yuletide show to wounded soldiers now means that Nat and his augmented band and artists will be seen and heard in the B.B.C. television programmes on Christmas Day, at the peak hour of 3.15 p.m., immediately following the speech by H.M. the King.

This will be an O.B. broadcast, since instead of being sent out from the Alexandra Palace, it will be transmitted direct from the Star and Garter Home for Wounded Soldiers, at Richmond Hill, Surrey, the television authorities having decided that this fine show would undoubtedly make grand Christmas fare for tele-viewers.

The Nat Allen Band, augmented to fifteen strong for the occasion, tele-views from 1.15-4 p.m. The band will feature no fewer than four vocalists, who will be Alan Kane, Diane Rabin, Ken Crossley and Joan Anderson.

In addition to Nat's big band show, he is also endeavouring to organise a small talent competition among the soldier inmates of the Star and Garter Home, so that it is possible that one or more of the wounded men themselves may also figure on the programme.

## Winstone's Month In "Band Parade"

ANOTHER "plum" for band-leader Eric Winstone is his resident engagement for the next month in the B.B.C.'s famous Monday night "Band Parade" series. Eric's band follows four weeks' successive airings by the Squadronaires.

Eric, who is just completing three weeks at Green's Playhouse, Glasgow, gives a concert at Newcastle-on-Tyne on Sunday next (14th), then arrives in Town to take up his "Band Parade" commitment on Monday (15th).

On this occasion the transmission takes place at 7.30 p.m., but thereafter reverts to the previous time of 8.30 p.m.

The full fifteen-piece Winstone line-up will be featured, plus vibes exponent Roy Marsh, and vocalists Julie Dawn and Dennis Hale.

A further key-spot for the band is its scheduled appearance in a new television feature, "The Eric Winstone Show." This, primarily a variety programme, is being presented by Eric himself, and will star many guest celebrities. The first transmissions take place at 3 and 8.30 p.m. on Wednesday, December 17.

## SAMPSON—FREE XMAS

OWING to an unfortunate misunderstanding Tommy Sampson and his Orchestra find themselves at the last moment without a booking over the Christmas holidays.

We feel that, even at this late stage, we have only to bring this first-class band to the attention of bookers for it to be placed, and any management interested should contact Tommy by phone or wire at Edinburgh 83080.

## Bert Daniels for Lipton

WELL-KNOWN bassist Bert Daniels, who was at the Potomac with Reg Dare's group until recently, and who, like his guitarist brother Ivor, has played with many of the country's notable bands, joins Sidney Lipton's Grosvenor House Dance Orchestra this coming Monday (15th).

Bert takes the chair vacated by West End bassist Arthur O'Neill.

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Benny Lee meets Benny Lee! This "M.M." photo shows noted singer Benny Lee (right) with his roller-skating champion wannabe (left), who is manager of the Stretcham Ice Rink. Also in the picture are young radio, stage and screen star Petula Clark and three members of the famous Stretcham Ice Hockey Team.

# She's not just a singer, ★ she's a musician!

Peter Tanner draws a pen-portrait of

## SARAH VAUGHAN,

whose records are now available for the first time in this country

THIS story starts in 1942, and the scene is the Apollo Theatre, up in Harlem, home of Negro talent. Earl Hines is the star attraction, but his young vocalist, Sarah Vaughan, steals the show, just as she had done six months previously when she walked away with the first prize in the Apollo Amateur Contest.

"The young girl stepped to the mike and sang 'Body and Soul.' Towards the end she twisted the melody into a startling descending sequence of ninths. Every musician in the audience at that moment probably thought to himself, 'My, this girl isn't just a singer. She's a musician. She knows changes. And what a quality!'"

Thus wrote Leonard Feather in "Metronome," and when we met in New York last summer he reiterated his enthusiasm for this

twenty-three-year-old coloured girl—an enthusiasm which I was soon to share after listening to some of her recordings, such as "Mean to Me" and "Lower Me."

SARAH claims Newark, New Jersey, as her birth-place, and the date as March 27, 1924. Her parents were both musical, and Sarah started to study music from the age of seven, majoring in the subject at high school. Like Ella Fitzgerald, who, incidentally, has done much to help her, Sarah first gained recognition by winning first prize and a week's engagement at one of the Apollo Theatre's famous amateur-night contests.

Billy Eckstine heard her there and recommended her to Earl Hines. The Parker promptly

hired her to sing with his band, which at that time included Dizzy Gillespie and Charlie "Yardbird" Parker amongst its personnel.

Though association with the more revolutionary jazz musicians undeniably influenced her style, Sarah has retained more of the authentic jazz spirit in her singing than one might imagine. Sarah's idols are Ella Holiday and Ella Fitzgerald; but it would be a mistake to infer that her singing is in any way a mixture of these two fine artists' styles, though both Ella and Ella have, of course, influenced her.

Sarah sings instrumentally, like all the best jazz singers. Her phrasing possesses a remarkable sense of rhythmic timing, and her singing style has been compared with the phrasing of Art Tatum; not such an odd simile as it may seem.

AFTER about a year with Earl Hines, Sarah left to appear as a single act and to concentrate on recording, starting with one side with Billy Eckstine's Orchestra on De Luxe entitled "I'll Wait and Pray."

Sarah didn't have to wait long either, as soon afterwards she was in big demand at the recording studios, making sides with the John Kirby Orchestra, Tony Scott, George Avak, Dickie Wells, Stan Smith, and Dizzy Gillespie. She also made some under her own name, organised by Leonard Feather, using such men as Dizzy Gillespie, Flip Phillips, and the late Max Jafté to accompany her. For Muscraft, Sarah has made a number of sides, some with accompaniment by Tad Dameron's Orchestra and others with Dizzy, all of which are available to E.M.I. over here.

LAST year Sarah appeared at the Downtown Cafe Society with Pete Johnson and the J.C. Heard crew, a combination which particularly suited her talents. More recently she has been touring and continuing her Muscraft sessions, though such sides as I have heard have not attained the high standard she set a year or so ago.

Sarah Vaughan is, nevertheless, probably the most interesting singer to emerge from the modern school of jazz. The future is bright for her, whether she decides to stick with the re-bop boys or return to more conventional jazz forms.



Sarah Vaughan, singer of the year's "Mean to Me" and "Lower Me"

# ★ And here (with Gillespie, Parker & Wilson) she is to prove it! ★

SARAH VAUGHAN—VOCALIST  
"Body and Soul" (Hines, Gour, Eylon, Jimmy Green) (AM. Muscraft 3618).

"When We're Alone" (Burton, Jason) (AM. Muscraft 5632).

5618.—Acc. by George Treadwell and his Orchestra: Treadwell (cpt.); George W. Nicholas, Alfred M. Gibson, Jr., Eddy De Verteuil (reeds); James H. Jones (pno.); J. W. Smith, Jr. (g'tar); Alfred McKibben (bass); William J. Barker (dms.). Recorded July 18, 1946.

5632.—Acc. by The Teddy Wilson Sextet: Wilson (pno.); Seville Brown (clar.); Don Byas (tenor); George James (bar.); Buck Clayton (tptr.); Rene Palmeri (g'tar); Billy Taylor (bass); J. C. Heard (dms.). Recorded August 19, 1946.

DIZZY GILLESPIE AND HIS ALL-STAR QUINTET

"Loverman" (Ramirez, Davis, Sherman) (V. by Sarah Vaughan) (AM. Muscraft 4567, transferred from Guild).

"Shaw 'Nuff" (Charlie Parker, Dizzy Gillespie) (AM. Muscraft 4568, transferred from Guild). (Parlophone R3877—4s. 4d.) Gillespie (cpt.) with Charlie Parker (tptr.); Al Haig (pno.); "Sassy" Russett (bass); S. Catlett (dms.). Recorded 1945.

DOUBTLESS you have already tumbled to the fact that these two platters have been linked together for review because both present—in her debut over

## Edgar Jackson's Record Reviews

here—coloured vocalist Sarah Vaughan. If from there you have gone a step further and decided it must also mean that your humble critic thinks enough of Sarah to wish to present her to you as the main attraction even on a Dizzy Gillespie side, you would not be wrong either.

For you may take my word for it that Miss Vaughan is in the Ella Fitzgerald-Billie Holiday-June Christy class. And I am not the only one who thinks so. She has been the idol of the greatest American swing players and the rave of all the most enlightened critics over there for over a year now.

Writing in "Metronome," critic Leonard Feather says:—"Some of the people who listen to Sarah at the Cafe Society can't understand what it is that makes others rave about her."

"Well, it isn't any one thing, but a combination of qualities: the ethereally pure tone, her instrument-like sense of phrasing (Sarah explains it by saying she's always been crazy about musical instruments and tries consciously to sing

like one) and, best of all, the occasional effects she achieves, generally towards the end of a song, by spreading one syllable over several notes and suggesting passing chords with these subtle variations on the melody."

How right Leonard is you will be able to realise for yourself when you hear "When We're Alone."

You'll probably recognise this tune when you hear it. It's an old 1931 song revived. Roy Fox used to play it a lot in the old days when he was at the Mous-seigneur. The chorus went "Just picture a love nest high up in the sky," but in this record Sarah sings the original American lyric, in which, among other differences, "penthouse" is substituted for "love nest."

The only thing wrong with the record is that you not only expect, but long to hear, Sarah come in for the reprise at the end, but she doesn't. She sings only the first chorus. The rest of the record is by the band—Teddy Wilson and his Sextet.

Reason for this is that the side was really a Teddy Wilson Sextet performance with Sarah as vocalist, and in America it was labelled as such.

But with one of their rare flashes of real understanding, Parlophone realised that Sarah was the main attraction, and have presented her accordingly.

But please do not take this as meaning that the band is not also well worth your attention.

It gives Sarah a sympathetic accompaniment and then follows with a nice spot of Teddy's personal piano before the ensemble comes in to give a finishing touch of elegance to a most prepossessing record.

In "Loverman" Sarah is, if possible, even better, and her enrapturing singing is made none the less enchanting by the presence of Dizzy Gillespie's Band.

Here Dizzy forsakes his re-bop to provide something more suitable for the occasion, and plays a solo which shows that he can be almost as intriguing when it comes to slow, nostalgic music.

In "Shaw 'Nuff," however, he takes us back to his re-bop business, thereby providing one of the most complete contrasts ever found in a single disc.

A feature of the side is that it marks the record debut over here of Charlie Parker.

Charlie has for long been recognised not only in America, but also over here, from broadcasts of his records over the A.P.N., as the greatest re-bop alto saxist in existence, and the solo he takes amply proves his right to the distinction.

But Charlie has little if anything on Dizzy or, for that matter, pianist Al Haig. Their solos do their share towards making this a worthy half of the best swing coupling of the month.

**PICK OF THE WEEK**  
For Everybody  
GERALDO.—Two top tunes: "The Kerry Dance" and "Cheery Rise" (12 in. Parlophone R3457).  
TONY MARTIN.—"Passing By" and "Oh, My Achin' Heart!" (H.M.V. B9693).

## CALL SHEET

(Week commencing December 15)

- BLUE ROCKETS. Empress, Brixton.
- Stanohe COLEMAN and Girls' Band. Winter Gardens, Weston-super-Mare.
- Billy COTTON and Band. County, Hereford.
- Gloria GAYE and Girls' Band. Hippodrome, Bournemouth.
- Nat GONELLA and New Georgian. Pier Ballroom, Redcar.
- Henry HALL and Band. Empire, Hackney.
- Ted HEATH and Band. Barbecue Ballroom, Bournemouth.
- Joe LOSS and Band. Green's Playhouse Ballroom, Glasgow.
- Felix MENDELSSOHN and Hawaiian Serenaders. Empire, Finsbury Park.
- Syd MILLWARD and Nitwits. Empire, Middlesbrough.
- Borrah MINNEVITON'S Harmonica Rascals. Palace, Leicester.
- Oscar RABIN and Band. One-night Stand, North.
- Harry ROY and Band. Empire, Sunderland.
- TROISE and his Mandoliers. Palace, Grimsby.

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## HITS AND PIECES by SAMMY QUAYER

MIRACLES sometimes happen, and a super-duper one burst forth last Thursday at 3 p.m. precisely, when the "Midweek Star" Discsellers' Association held the song world that "Now is the Hour" was at last delivered from its exiled position after a month's run of six consecutive weeks. "Now" had looked a somewhat certain to wind up the year at the head of the parade, but the nation's new singer, Jimmy Kennedy and Nat Simon's Apollo Musician's Band, in a worthy successor and almost sang on all St. Paul's bells ring out the old and sing in the new. . . .

"Chorus" reluctantly bade farewell. "Demoralising" over "which" meant a complete loss of "Gillespie" and "Merrill" means a lightning entry and exit, leaving in and out within seven days. It'll be back in the post, but high. . . . My time of the week. . . .

"Peg O' My Heart" came through as expected. Jimmy (Manchester) Allen coasted nicely on this super-cooled beauty past month, and after a great single-handed job, planted "Peg" an effort not overlooked by the Aldy boys, who showered congratulations on the Maritime Street set. . . .

A reader writes: "How many No. 1 hits did you predict in 1947? See back 'M.M.' pages and don't forget to send the outside brother."

That was a nice "Shine to America" broadcast by Chippie D'Amato last Thursday afternoon. "Would he sing to hear a 'Shine to Britain' shot by Hatcher's maestro. . . . Birthday greetings to Astoria band leader Jack White. . . . Much did Billy Tennant pay out over the Atlantic. Manchester City result at Highbury on Saturday? . . .

Harry Seattle, leading two well-wishers last Friday, donated Royal Albert Hall (Queen Lewis Partnership) Ball third year running and Donkeyman Head (Anglo-Britannian Society Ball), making no fewer than eight two-way trips between 9 p.m. and 1 a.m., an all-time record. Harry played to approximately 5,000 dancers at the famous Kensington hall, with the hostess really lapping up some great dancing. . . . How many of those "Gossamer" at "Joe Deane" leaders who've been supplied with free gifts for years have ever dropped down and bought a Christmas cigar for the pros, boys who've taken care of their needs? But there'll be a face-up when the Aldy jollies cancel their usual tickets. . . .

SAMMY QUAYER'S  
"Now is the Hour"  
Published by:  
Columbia, Heugel and Gru, Ltd.  
Written by:  
Fred Fisher and Alfred Bryan  
Contact jockey:  
Jimmy Allen

give acknowledgment to arrangers on all pop discs. . . . That Jack and Tommy White haven't had a pick-up on the pop side this year. . . . That the light music programmes are being cut by 100 hours during the next three months. . . . That Irvin Dash and Reg Connolly have made a pact not to discuss music biz on their trip over to the U.S.A.—one year!!! and that the odds are 100-1 against Joe Lahn and Eddie Liebana selling the famous pub, a couple of songs on the best.

## Already in the Hit Parade!!

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I'LL KEEP YOU IN MY HEART  
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# Melody Maker

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Member: Audit Bureau of Circulations

6, CATHERINE ST., STRAND, LONDON, W.C.2  
Tel. Temple Bar 2468 Editor: RAY SCOTT

## Stage Bands are Not Dead

LET Billy Cotton, that grand figure of the dance-band world, give us the theme for our Editorial this week.

He telephoned us on Monday to make some typical comments on the news of Henry Hall's decision to break up his band, and, particularly, on some extracts from Jack Payne's new book, "Signature Tune," which the "Daily Express" published as supporting Henry Hall's opinions of show business.

The "Daily Express," pointing out the parallel between Henry Hall's and Jack Payne's attitude, said: "Each believes the Show Band Act in its present form has perhaps had its day. Hall believes the solution is in new ideas; Payne stresses another aspect—the money."

And here comes Billy Cotton to stress yet another side, in the forthright fashion for which he is famous. He said to us:

"You can put these headlines up in your paper—'Oh, Mr. Hall! Oh, Mr. Payne!' What are they trying to do—kill dance bands entirely? Their published statements are doing nothing to help the business—quite the reverse. Jack Payne hasn't had a band for years, so I don't see how he can say whether show bands have had their day or not. Henry Hall is a grand fellow, and I like him, but I'm surprised at him knocking the band business.

"Don't these people realise that radio attractions that go on the halls always find things difficult after a time? The curiosity of the public to see their radio idols in the flesh takes them round the halls a few years, and then they've got to fight every inch of the way. That's when you see whether they can take it or not.

"I can't afford, nor do I ever want, to lay off for a few months to plan a new show. It's up to me to keep my show abreast of public taste all the time, and I'm doing all right, thank you. If show bands are dead, nobody has told me or my bookers about it—and the public that comes in to have a laugh and give a clap or two don't seem to have heard of it either.

"No, Henry; no, Jack—it won't wash. If you want to break up your band, Henry, and go in for something different—good luck to you, and I hope you do well. But don't talk about show bands acts being dead.

"There'll always be difficult times in a fickle game like the entertainment business—but the difference between my band and the bands that were built up on the radio is this: We hit our difficult times when we started. We had to get over them, and that's why we keep jogging along merrily through the years with our troubles behind us. Radio attractions start at the top and meet their difficult times later.

"Yes, I've seen 'em come; I've seen 'em go, and all I can say is this—if show bands are dead, here's one that won't lie down!"

## Your Xmas "M.M."

READERS might like to know in advance our arrangements for Christmas, as a result of which they will get two copies of the MELODY MAKER before the festive season.

The issue for Christmas will be published as usual on Thursday, December 18 (dated December 20), and the following week's issue (normally due out on Thursday, December 25) will be brought forward to be on the bookstalls on the Tuesday before Christmas—December 23.

So you will have a couple of MELODY MAKERS to cheer you up over your Christmas holiday. The drastic paper ration, unfortunately, prevents us giving you a larger "M.M." unless we sacrifice thousands of our circulation and disappoint even more would-be readers than we perform have to do at the moment; but we'll do our best to make the Christmas issues as bright, cheery and seasonable as possible.

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## THEY SAY IT'S WONDERFUL

## WHO DO YOU LOVE I HOPE

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On December 15, 1944, Major Glenn Miller left England by air to prepare the way for his band to tour France. He was never seen again, and the cause of his disappearance remains a mystery to this day. On this third anniversary, we publish an intimate account of his six months in England, by one who was able closely to study the methods and personality of the man who has been called

# The White Man's 'Duke'

ON the 29th of June, 1944, a coach-load of tired, bearded soldiers, in American uniform, tumbled off the boat-train at Euston Station, having crossed the Atlantic in the troopship "Queen Elizabeth."

It was the American Band of the A.E.F., headed by Captain Glenn Miller, unheralded and met only by a barrage of buzz-bombs. In fact, Glenn found the buzz-bomb welcome so vigorous that within a few days he had wangled the band a transfer to Bedford, about fifty miles north.

That piece of wangling was one of the luckiest breaks Glenn ever had. He and the boys arrived in Bedford to learn that Sloane Court, where they had been billeted, had been bombed, and that most of the fifty Military Police whose quarters they had shared had been killed.

At this time I was working on the "Bedfordshire Times," and the first news I had of the arrival of the Miller Band was when the Mayor, Mr. J. A. Canvin, came up to me and said: "I've got some news that may interest you—Glenn Miller's staying in Bedford."

Interested? Hell, I went crazy! I prayed like mad, hoping I'd get the job of covering the opening broadcast—and I was lucky.

The broadcast was timed to begin at 8.15 on the Sunday evening from the Corn Exchange. I was there at ten in the morning just to see the boys rehearse!

IT was a wonderful sight to see that great big band on the stage. On the left side were twenty string players, many of them from the best American symphony orchestras, balanced by nineteen top swing players, including French horn, together with arrangers, copyists and instrument mechanic, which made up a mass total of 62.

That morning Jerry Gray (of "American Patrol" fame) had dished out parts of his new arrangement of "Begin the Beguine," and every band leader in this country would have benefited by being present to see just how the Miller band worked to achieve the peak of perfection that became a byword among musicians everywhere.

First they played the number through several times. A short rest, then back at it again. Glenn would sort out a difficult passage and push it at them over and over again until they got it perfect. But he would never be satisfied.

HE was quiet and unemotional, almost cold. One snap of the fingers and the band was in action. Another snap, and they stopped. He never missed a snuffed note. There were never any frantic scenes of temperament; just a cold, withering look, and the unfortunate miscreant would shrivel on his seat.

The time for the broadcast drew near and the Corn Exchange filled. At that time the building was being used as a Forces canteen as well as a B.B.C. studio. American flyers drifted in and mingled with British Tommies and Air Force boys. There were even some sailors as well as members of the other Allied Forces.

### SCREEN:

AFTER several false alarms, Jules Levy's "New Orleans" has finally come to Town (at the London Pavilion now), and everyone in and around London can see and hear Armstrong, Ory, Bigard, Billie Holiday, Zutty, Meade Lux Lewis, Woody Herman and a lot more interesting people for about the price of a packet of cigarettes.

Is the film worth it? Frankly, no—as a film. But as a musical experience, with some interesting shots of New Orleans and the musicians in question thrown in for good measure, I can recommend this picture, confident that every reader of this paper will be carried away—from the opening bars up until the time Herman takes over from the coloured players.

First, there's Louie's Dixieland Band serving up tunes like "West End Blues," "Mahogany Hall," "Dipper Mouth," and "Where the Blues Were Born." Then Louie plays a duet with pianist Richard Hagemann, sings a few bars of "I Thought I Heard Buddy Bolden Say," sings "Endie" with a big band, "Lady Day" comes across well on some of the film's pop songs. "Do You Know What It Means?" "The Blues are Brewin'" and a good one called "Farewell to Storyville." And tubby Meade Lux hammers out his "Honky Tonk Train Blues" and jives amusingly with Louie.

So far almost too good to be true musically. But it can't last, and it doesn't. For no valid reason, the Herman Herd takes over and the picture gets sad. It isn't Woody's fault but things take place which shouldn't happen to any clarinetist. Before you can say "Clemens," there is the full Herman orchestra mixing it on the stage of the city's largest concert hall with the city's largest symphony orchestra. Red Norvo's shining vibraphone and, on separate rests, a vocal ensemble, several additional pianists, and Dorothy Patrick warbling what she fondly believes to be jazz.

The film won't do jazz any good but it won't do jazz lovers any harm—unless they go expecting to see a serious portrayal of the music's origins and development.—M. J.



by Richard Dellow

What a cheer went up as Glenn came on the stage. Then came silence, the red light went on, someone tapped a couple of pieces of wood in front of the microphone, and then the soft strains of "Moonlight Serenade" seeped out. The air was like magic. I've never seen a band get such applause. We cheered and stamped our feet, and I think the officials got worried in case we kept it up too long and put the show behind schedule.

The amazing thing about that broadcast, however, was that the band had no notes. These had disappeared on the railway, and the loss hadn't been discovered until the day of the broadcast.

A call was sent out to nearby American 'dromes for empty Spancans. The enterprising band mechanic bent them, twisted them, cut them, and made a whole series of substitute mutes for the trumpets and trombones.

I'll bet not one person listening ever suspected that anything was wrong.

WHEN the last strains of the concert had died away, everyone went wild; it was such wonderful music. Yet, would you believe it, a couple of days later Glenn was summoned to Broadcasting House, where he was told very firmly by Mr. Maurice Gorham that the B.B.C. did not condone music that was loud in some places and soft in others. (Do you remember the way the band's brass section used to swell up into deafening crescendos?)

Glenn rather politely said "Nuts," walked out and slammed the door.

At this time the band was based at Thurleigh Aerodrome, and they used to come in to broadcast from the Corn Exchange or make recordings in the Co-partners' Hall. Most of Ray McKinley's "Swing Shift" shows and Mel Powell's "Uptown Hall" were recorded there.

Johnny Desmond, the thin, dark-haired vocalist who looked something like Frankie Sinatra and is now challenging him in popularity, launched his own show, and Concertmaster George Ockner led the Miller string section to fame through his "Strings with Wings" programmes.

Ockner, a fine straight musician brought up in the classical school, told me he considered Glenn Miller was one of the great musicians of the day.

He wasn't the only one who thought so. On the night of the band's first appearance at the Queensberry Club, thousands of uniformed men and women were left standing outside. They queued there for hours, and even refused to leave their places during an air raid. Anything was worth while if it meant seeing the great Glenn Miller.

IN August came promotion and Glenn was made a major.

Then he was asked if he would like to take over the U.S. Army Band. Military-band music was not in his line, however, and Glenn refused the offer and instead asked if he could take his A.E.F. Band to France.

His request was granted, but before he could leave he had to record a host of programmes for the B.B.C., to whom he was contracted. In two weeks, working eighteen hours a day, hundreds of records were cut, making up 129 separate programmes.

In spite of all that thing work, Glenn made a splendid gesture to all of his fans and put on a massive concert in the Corn Ex-

change, Bedford, to which anyone could go. As far as I know, this was the only time the band performed before a civilian audience, and the one thousand lucky persons who got in must be the envy of every fan in the country.

ALL was ready now for the French tour, and the Major decided to fly to the Continent so he could arrange accommodation for the rest of the boys.

On December 15 he motored out to Twin Woods Aerodrome, where Flying Officer Johnny Morgan was ready to take him off in a single-engined Norseman C.64.

The last that was ever seen of the Major was his plane disappearing in the low-lying storm clouds.

Three days later the band flew across to France, and the first hint they got that something was wrong was when they discovered no accommodation had been arranged for them. A hasty check-up followed, and on December 25 (Christmas Morning) it was officially announced that Major Glenn Miller was missing in flight.

Exactly how he died remains a mystery. He may have been shot down or, more likely, had engine trouble and force-landed into the Channel. The wreckage of a Norseman C.64 was washed up on the South Coast a few weeks later, but it was not possible to identify the plane.

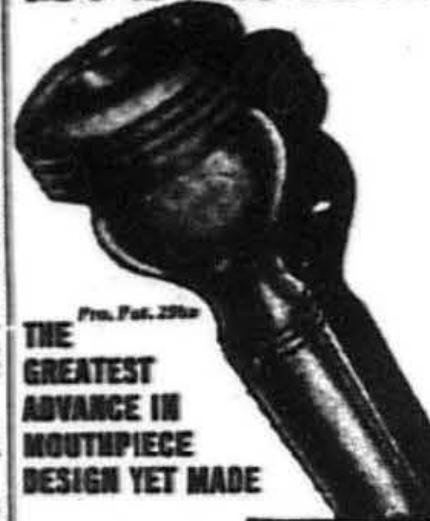
BUT whatever happened, I don't believe the hundred-and-one malicious rumours that were flying round. Neither Miller nor his pilot were drunk. Miller had had a few farewell drinks in the officers' mess, but what departing traveller does not? Neither was Glenn flying without orders. He was accompanied on the aerodrome by Lt.-Col. Baessel, and proceeded under official S.H.A.E.F. orders. And finally (and this is the baby of the lot), he was not a master German spy returning secretly to Germany. He was just a great, warm-hearted musician trying to boost up the morale of thousands of home-sick soldiers in the way he best knew how.

All credit to Ray McKinley for the splendid way he led the band in the absence of his leader, but nothing he could do could hide the fact that some vital part of the band was gone.

MILLER was one of the finest musicians to whom jazz has given birth. But when he died he had not reached his final greatness. He was still maturing. When you talked to him you got the idea that he was still striving for something new; but what it was no one knew, perhaps not even Glenn himself. Yet, had he lived a few more years, I'm sure he would have stumbled on to a new form of musical expression. New tone colours. Perhaps the ever-quested "fusion." Something that would have made his name immortal.

To put it in a nutshell: Glenn Miller was the white man's Duke Ellington. When next you play over his "Moonlight Serenade," give a thought for the Musical Major who gave his life for the boys he loved.

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# SHEARING AT STAN KENTON NEW YORK RECORDING

Latest U.S. News Air-mailed by  
LEONARD FEATHER

STAN KENTON is the big news in New York at the moment. His reorganised band opened last week at the Commodore Hotel, and the opening was attended by a flock of celebrities, including Boyd Raeburn, King Cole, Bobby Sherwood, Bea Wain, Doris Day, Frances Wayne and Neal Hefti, plus Alfie Kahn with a group of other British musicians who had arrived that day after playing their way across on the "Queen Mary."

The Kenton band astonished everybody, not only with the quality, but with the quantity of the sounds it produced. It is certainly the loudest band in jazz history, and with very little shading to justify it. The ten brass seldom get below a double-fortissimo, or so it seemed to regular patrons of the hotel, accustomed to the innocuous music of Vaughn Monroe. However, despite the gloomy predictions of song-publishers, who dislike the band mainly because Stan refuses to play their corny songs, the business in the room has been good.

### CARTER TIDIC

Two extra percussion men grace the band in addition to the splendid regular drummer, Shelby Mann. One plays a small bongo drum and the other occasionally shakes a pair of maracas. They add very little to the music, as does June Christy, Pete Rugolo's arrangements offer some very colourful material, and the least that can be said for the band is that it is trying to do something daringly different at a time when most leaders are scared stiff to play anything enterprising because of the trend towards sweet music.

A description of the occasion from a British musician's viewpoint, by Mossy Kaye, will appear in an early issue of the "M.M."—Enrro.

Kenton has been recording in New York, trying, like every other band-leader, to get in as many sides as possible before the New Year's Eve deadline.

At his most recent session the highlight was "Lonely Woman," a fine Rugolo treatment of a beautiful tune written a decade ago with music by Benny Carter and lyrics by "M.M." Editor Ray Soren, which was never published until a few months ago. June Christy sang Soren's exceptional lyrics, written during Carter's stay in England.

### SHEARING ACTIVE

Joe Martin, a publicity representative for London Records, which is releasing English Decca masters over here, has arranged to take George around to be interviewed on numerous disc jockey shows. Coincidentally, George's first American recording, made during his visit here last year, was released only this week on Savoy, the titles being "Have You Met Miss Jones?" and an original, "Buccanier's Bounce." Savoy has already approached George to take part in a bebop waxing date next week featuring tenor sax man Dexter Gordon, and he will also make another solo session for this label.

Meanwhile, the Three Deuces, noted Fifty-Second Street spot where George amazed American musicians during his sitting-in sets last year, has already offered him a job.

The Deuces remains the Street's most interesting spot, despite the depressing social atmosphere. The incumbents are Bill Harris, with a group that includes the fine bebop pianist Hank Jones, bassist Jack Lesberg (at last escaped from the Condon confines) and drummer Tiny Kahn, plus a tenor player of unknown identity who has just replaced Frankie Socolow, who left for Sweden to join Chubby Jackson.

Also at the Deuces is Allen Eager.

the erratic but talented young tenor man, who excels Lester Young in Lester's own style. Next week Illinois Jacquet's sensational band, featuring the greatest bebop trombonist, J. J. Johnson, will come in for two weeks, with the newest sensation on hariton, sax, Leo Parker whose record "Mad Lad" on Apollo is causing much talk in hip circles. Also in the Jacquet jump group are Joe Newman, trumpet, Al Charles Thompson, piano, and Shadow Wilson, drums.

### VIBRAHARP ACE

Sarah Vaughan, who has just won the "Down Beat" poll by a fantastic majority (last year she was still struggling for recognition), returns to the Onyx next week at a reported thousand dollars a week. Also back on 52nd Street is Joe Marshall, at the Hickory House; Joe Mooney's Quartet and Stuff Smith's Trio are holding the fort at the Down Beat.

Beryl Davis made her debut on the Hit Parade on Saturday night, December 6, sharing vocal honours with Frank Sinatra. She replaced Doris Day, who became tired of the restrictions placed on singers on this program, as anyone who read or saw "The Hucksters" can imagine. Beryl did a good job within the limitations of the show.

The Chubby Jackson group mentioned above, which has just departed for Sweden, includes one of

the two greatest young vibraharp men in the business, Terry Gibbs (the other is Dixie Milton Jackson). Pianist is Louis "Count" Levy, a talented youth who was recently Sarah Vaughan's accompanist in Chicago.

Conti Candoli is on trumpet, Dennis Best, only coloured member of the group, is on drums, and the group would be incomplete without the inimitable Mrs. Jackson, Chubby's ex-vaudeville mother, and a dominant personality in her own right known to everyone who knows and likes Chubby (the dedicated one of his recent records to her—"Mom Jackson").

English Jazz is going to get a break over here, judging by the news that London Records plan to release several swing sides, the first being Jack Parnell's "Old Man Bebop" due out here next month.

## RAY ELLINGTON'S NEW GROUP IS SENSATION AT PACKED HEATH SUNDAY SHOW

GUEST-STAR highspot of two hours' jam-packed musical entertainment was the frantic be-boppish instrumental offering of Ray Ellington's phenomenal new quartet which, on its first public appearance, rocked the fans in their seats at Ted Heath's thirty-fourth great and groovy "Swing Session" staged at the London Palladium last Sunday evening (7th).

Bearing in mind the present "recession" in entertainment business, it is indeed a tribute to Ted's consistent pulling power and his followers' undiminished enthusiasm that "house full" notices are still the rule. As was the case when the first "Swing Session" was presented nearly two years ago, stalls, boxes, balconies and galleries were filled to capacity, and the overflow element was craning their necks at the back of the hall.

### CHEERS FOR TED

The opening bars of Ted's signature tune were greeted with cheers, whistles and gusts of applause, and, evidently heartened by such a sizzling reception, the boys in the band kept up a fast pitch of musical perfection. Their performance, which was far superior to that witnessed on the opening of the recent London Casino engagement—a factor that seems to indicate that given the right audience, the band makes suitable response.

Musical highlights were Ted's performance of Pat Waller's "London Suite: the swing opus, "I Hear You Screaming"; the Kenny Baker trumpet showpiece, "Morning Glory"; and the Harry James specialties, "Trumpet Blues" and "Two O'Clock Jump."

Less conspicuous were the offerings by the smaller units drawn from the main band—the Kenny Baker Swing Group and the Jack Parnell Quartet. Both combinations tended to play in a discursive manner, and were surprisingly not as rhythmic as one would have expected.

In particular, the piano playing by Norman Steinlauf in the latter group was too effete for the general be-bop styled content; he was obviously at his best in the classically toned passages scored for piano in the full band's attractive rendering of Debussy's "Clair de Lune."

### BOUQUET FOR RAY

It must be admitted that, in the small-band sphere, the Ted Heath combination were eclipsed by Ray Ellington's Quartet. Bassist Coleridge Goode, pianist Dick Katz and guitarist Lauderdale Caton backed up Ray's knocked-out vocals with tremendous drive, and when Ray switched to drumming, the combo really rocked. Much of the credit for the presentation was due to famous stage producer, Buddy Bradley, who also neatly compered the Ellington offering—in rhyme.

The guest spot contribution by fourteen-year-old Petula Clark needed editing. This youngster has undoubted ability, but even talent can be tedious. The opening of the second half showed a touch of the showman's genius; the best comedy gag of the evening found diminutive trombonist Jackie Armstrong outsting Ted from his role of conductor, the maestro himself taking Jackie's place in the brass section. Moustachioed saxist Johnny Gray was bowing Charlie Shor's "Freeling" and Charlie was blowing tenor and altoist Leslie Gilbert and guitarist Dave Goldberg had switched to each other's instruments. Nevertheless, under the "adverse" circumstances, the band's rendering of "Opus 1" was a creditable performance.

Finally, mention must be made of Paul Carpenter's informal and witty compering. Even when a mike cuts dead, Paul can always turn a suitable phrase, and his easy gazing had the audience with him all the way.—L. M.

## Johnny Green Loses Voice

FATE hit vocalist Johnny Green a knock-out blow during the week-end, when sudden and complete loss of voice deprived him of no fewer than three broadcast sessions.

These were to have been with Buddy Featherstonhaugh in Monday's (8th) Home Service at 3 p.m. with Harry Parry, to follow with Harry Parry that same evening, and a half-hour with Howard Lucraft on Wednesday at 9.30 a.m. in the Light Programme.

Last-minute fixings secured Dick James for the first and last of these, while Denny Dennis stepped in to take over the Parry vocals in "Band Parade."

As we close for press, Johnny's voice is beginning to return, but he will not be able to sing for at least a week.



Among the musical celebrities who attended the wedding at Battersea Register Office last Saturday (8th) of drummer-vibraharpist Stanley Fraser to Miss Joan Morgan, were Stan's colleague of the "Mauritania" dance band, Jimmy Honey (pno.); with Alan Morgan, of the radio "Fossilisation Orchestra"; Maurice Winnick's manager, Harry Frame, and many others. Stanley is taking a rest from the "Mauritania's" current trip to New York; replacing him in Paul Lombard's band will be Tony Spencer. This special "M.M." picture shows Stanley and his bride leaving the Register Office after the ceremony.

## JOE LOSS'S EAST HAM-B.B.C. RUSH

OPENING the first week they have ever played at the East Ham Palace, on Monday night (8th), Joe Loss and his Band had 45 minutes to get there from the Cripplegate studios of the B.B.C. after a broadcast which ended at 6.15 p.m. Weaving through dense evening traffic, their coach arrived with only a few minutes to spare!

Joe still has a splendid stage show, thoroughly musical and immaculate, with three fine singers, a dash of comedy, and a bunch of tunes selected to satisfy everyone. His band is crisp and efficient, and his conducting is more spectacular than ever.

Elizabeth Batery, suffering from a severe cold with a touch of laryngitis, sang wonderfully well, and covered up her few spasms of coughing with superb stagecraft. Lively and lovely, she is an excellent little artiste. The robust vocals of Howard Jones and Don Rivers, and the strong pianistics of Billy McGuffey, also helped a sound, attractive act.

Joe Loss goes, as usual, to Green's Playhouse Ballroom, Glasgow, over Christmas and the New Year.

## PLEYBELL SCORING

FOLLOWING his successful seasons at Newquay, Southsea, and the Hammersmith Palais, ex-Skyrockets altoist and clarinetist Ronnie Pleydell has settled down with his excellent combination at the Princes Ballroom, Brighton.

Ronnie features five saxes, leading on alto himself, Sid Dewell, Archie Horn, Dennis Greenwood, Archie Kaye, the last named being the band's vocalist. Best of the boys are Ronnie Horler (tp.), Pete Sennier (guitar), Alan Roper (piano), Jeff Whetstone (drums), and Frank Donnison (bass).

We are asked to state that the joint managing directors of the Brighton Aquarium and Princes Ballroom are R. M. Davis and K. F. Moorhouse.

## "GOLDEN AGE" SESSION AT "JAZZ CLUB" THIS SATURDAY

"GOLDEN AGE" jazz adherents will welcome next Saturday's B.B.C. "Jazz Club" airing, which features the music of Bill Beiderbecke, Red Nichols' Five Pennies, and Joe Venuti's Blue Four, played by an all-star line-up comprising Cliff Townsend (alto, clarinet), Bobby Mickleborough (trombone), Eddie Macauley (piano), Jack Llewellyn (guitar), Freddy Gardner (bass sax), Laurence Horn (violin), and Max Abrams (drums and timps). Guest stars will be vocalist Benny Lee, and multi-instrumentalist E. O. "Peggy" Pogson.

Bandleader Jack Jackson will also be heard playing trumpet on the session.

Next Saturday's "Jazz Club" runs the full forty-five minutes, but henceforth the programmes return to the original running time of half-an-hour.

ROMFORD RHYTHM CLUB.—Michael Wadsworth, of 3, Repton Gardens, Oldea Park, Hornchurch, Essex, is now secretary of the Romford Rhythm Club.

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PUBLIC NOTICES 6d. per word. LONDON COUNTY COUNCIL. Officers are invited from Bands, Orchestras and Dance Bands to give performances in the Council's Parks and open spaces during the 1948 season. Officers must be made on the official form obtainable from the Chief Officer of the Parks Department, Old County Hall, Spring Gardens, S.W.1, and must reach the Chief Officer by a p.m. on Thursday, January 8, (1948).

SPECIAL NOTICES 6d. per word. BILLY GIBBONS and his Broadcasting Band are open to accept offers for the Summer Season, 1948. Inquiries to 78, Alington Rd., Whitechurch, Shropshire. Telephone: 438.

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CHANGES OF ADDRESS 6d. per word. GEORGE E. BEAUMONT proudly announces the transfer of his West End School of Music to larger and better premises at 18, Great Newport St., W.C.2 (one moment from Leicester Square Tube Station). Phone: Temple Bar 4287.

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ENGAGEMENTS WANTED 6d. per word. ACCORDIONIST.—Evd. 887. ACCORDIONIST, read, busk.—Museum 2922.

ALTO/CLARINET.—Harrow 6934. ALTO/TENOR/CLAR.—Derek Rogers, Larkwood 1519.

DRUMMER. experienced.—Mon. 157. DRUMMER, read own transport: 1947 Premier Kit, gigs or perm.—Bexley Heath 1432.

DRUMMER, show kit, available evenings and seasonal engagements.—Pat. 8329.

DRUMMER. Vocals, S/D. experienced.—Nursery Row, S.E.17. DRUMMER.—Balham 5122.

DRUMMER, exp. dance, available Christmas Eve, Boxing and New Year's Eve.—Cnd. 7923.

DRUMMER, young, fine kit, just finished 18 months ballroom, wants perm.—Arn. 3794.

DRUMMER, car, modern stylist, 1948 kit.—Mal. 2577.

DRUMMER and PIANIST, car, would separate.—Emf. 2664.

DRUMMER, free evening gigs, show kit.—Pat. 8233.

DRUMMER, evenings.—Derwent 4043.

DRUMMER, teen, young, gigs or perm.—Prospect 5449 (evenings). DRUMMER, read, experienced. own transport.—Rust, Ful. 1698.

DRUMMER, car.—Rom Brewer, Hounslow 3157.

DRUMMER, just released Forces, young, perm. anywhere.—S. Keppel St., Kings Lynn.

DRUMMER, free, car.—Archway 3282.

DRUMMER, Gladstone 7786. DRUMMER, read, car.—Stevena, Grange Wood 4793.

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### Leader of the Band



**SONNY ROSE**  
Originally playing at the West End Ballroom, Birmingham, with Wally Dewar's band in pre-war days, Sonny Rose joined the Army and was posted to "Stars in Battledress." Upon demob., he toured with his unit, joined Jack White's band at the Astoria, London, and then secured the job as leader when the West End reopened. Has several of his wartime colleagues in the band.

### MORE MIDLANDS AIR DATES?

**B**ANDLEADERS' accusations of unfair treatment are hotly denied by B.B.C. Midlands Variety and Dance Band chief Philip Garston Jones, who (writes Jerry Dawson) accorded me a warm welcome on my recent visit to the Midland Regional studios at Birmingham. The occasion was a half-hour broadcast by Vincent Ladbroke and his Orchestra, and I was impressed by the efficiency of the balance given to Vincent by engineer Glyn Alkin. Glyn can—and does—read a score, and, more important still, his job is to balance all dance bands doing Midland studio broadcasts. This system might well be copied by other regions, as this constant association of the balancer on the one hand and the bandleaders and musicians on the other makes for sympathetic and understanding treatment. At the moment, Midland Region has one dance band date every two weeks, but Mr. Garston Jones hopes at least to double this number—to one per week—in the near future, providing that (a) the hierarchy allows him the programme space, and (b) he is able to obtain the engineers and equipment with which to service same. His difficulties are many, inasmuch as not only has he to look after all studio variety and dance bands, but also variety O.E.'s as well. Time and extra staff can't always smooth out most of these obstructions.

### ROSE (S.) DOING BIG BUSINESS

**B**y now thoroughly settled in West End Ballroom, Birmingham, ex-Jack White saxist Sonny Rose is feeling very pleased. The changes of personnel mentioned two weeks ago have now taken effect, and the band, which has proved tremendously popular with patrons, is pulling record business into this famous dancing venue. By judicious use of the band's many "doubles," non-stop dancing is the order, and a big feature is made of the currently popular Latin-American rhythms. Recently auditioned by the B.B.C., Sonny is looking forward to a Midland Regional airing in the near future.

### LADBROOKE'S LAY-OFF

**T**HE tremendous pressure of work during recent months has brought Midlands leader Vincent Ladbroke to the verge of a nervous breakdown, and acting upon strict medical orders, he has been obliged to lay down his baton for a few weeks. Unable to appear with the band for its current week at the Pavilion, Redcar, Vincent has handed over leadership to his colleague Jackson Cox, and Vin will not be able to front his band for its busy Christmas season. After a complete rest at a Yorkshire health resort, Vin hopes to be back in circulation again early in the New Year.

### ROSE (P.) WANTS NEW MEN

**P**ETER ROSE'S recent debut at the Tower Ballroom, Edgbaston, Birmingham, whilst highly successful, caused quite a flutter in the dovecoats when it was immediately realised by manager Bert Thomas that an eight-piece band was hardly adequate for this huge ballroom. Peter was immediately authorised to augment, and he added a trumpet-player and Bram Fisher (trombone). Now comes the news that Peter's two alto players are to leave the band, and he would be delighted to hear from any altoist who might be interested in a well-paid job in the provinces. Other changes in the band, since its opening, affect the rhythm section, which now includes ex-David Miller pianist Bill Brown, and Eric Kemp (drums). By the time this appears in print, Eric will be in hospital for treatment, but hopes to be back with the band in a short time.

### JAZZ CONCERT ANNIVERSARY

**O**FFERING what portends to be a milestone of jazz in the Midlands, Birmingham's enterprising jazz sponsor, Louis Brunton, presents a grand jazz concert at the city's Town Hall at 7.30 p.m. next Wednesday (17th), which marks his first anniversary as the man behind many similar events in the past at this venue. The concert, for which Louis has compiled a three-band bill, includes Eric Lovell's Jazz Revivalists; the Gully Low Stompers, a group of local boys who play in the true Dixieland style; and Stan Keeley's Jazz Stylitics. For the fans of the ebullient "Fats" Waller, Frank Hampton, blind Birmingham boy, will give a piano recital of his compositions. The whole show will be completed by the well-known jazz authority, Bill Kinnell.

### M.U. ACTIVE IN NORTH WEST

**T**HE formation of branches of the M.U. in North Wales and the Isle of Man now brings the total number of branches in the North-West District up to fifteen. On November 23 last, at the Cartmel Hotel, Colwyn Bay, the inaugural meeting of the North Wales Branch was held, when officers and committee were elected, with Mr. A. Lavery, 43, Buttern Road, Rhyl, as secretary. The branch kicks off with 50 members. On November 30, at the Musicians Club, Circular Road, Douglas, an I.O.M. branch was born with 35 members, and Mr. T. Lewin, of 9, Belmont Terrace, Douglas, was appointed Branch Secretary. Early in the New Year a branch is to be formed at Blackburn, about which more later.

### Bands Grand at the Casino

**S**OMEWHAT of a veteran, with fourteen years of Mecca service to his credit, Manny Berg returned to the fold as a bandleader upon his demobilisation more than a year ago, and is a well-established favourite with the dancers at the Grand Casino, Birmingham. With his somewhat unusual and versatile five-piece, Manny is able to offer patrons anything from "Rose Marie" to Re-bop. Playing alto, clarinet and violin, Manny leads Syd Bakewell (accordion); Frank Mortimer (piano and acc.); Sid Kay (bass guitar and violin); and Tommy Allen (drums). Also at the Casino as Harry Bostock's band, which moved over from Manchester ten days ago, minus maestro Harry, who had to remain behind, due to illness. Drummer Bobby Hall nobly stepped into the breach and, with the co-operation of the rest of the boys, got the band off to flying start; and with our representative hearing the band last week, it was playing better than ever in its new surroundings. More or less recovered, Harry Bostock is now back in his place in front of the band, which features newcomers Dave Green (piano), Frank Dye (tenor) and Frank Fielding (trombone), in addition to the regulars—Bob Hall (drums); Vic Mavall (bass); Larry Fray (alto); and Jack Hutton (trumpet); with Harry on alto, clarinet and violin.

### GOSSIP

**M**IFF HILL, trombonist with Phil Phillips at High Street Baths, Ballroom, Manchester, was married last week at Ashton Parish Church to Miss Gladys Evans, of Hove, whom Miff met in Brighton. At one time with Freddy Platt at the Carlton, Rochdale, trombonist Roy Bassett is due for immediate demob. from the Army. Can be contacted at 3, Holts Terrace, Heights Lane, Rochdale. An open meeting of the M.U. under the aegis of the Manchester Branch will be held at the Bleachers' and Dyers' Club, Pivot Dale, Stockport, at 3 p.m. on Sunday next (14th). Speakers will include Ted Almond, North-West District Organiser, and B. Newton Brooks, Manchester Branch secretary. Tenor sax wanted to start immediately at Torside Manor, Helmsford, Lancs. Contact Frank Sherry, Bostedale 1488. Local maestro Jack Briley is presenting a 12-piece band at the Floral Hall, Southport, for the New Year week. Three to six-piece bands, with good vocals and comedy, available for one-week bookings, should contact Mr. E. J. S. Twite at the Blue Bell Hotel, High Street, Southport, Tel. 2309. Pianist Bill Rayner occupying the stand at the Ritz, Manchester, this week with Sammy Ash and his band. Tenor doubling violin wanted to commence early in the New Year at a North-West hotel. Contact Ernie Lorraine at 58, Kenyon Lane, Moston, Manchester, 10. **JERRY DAWSON.**

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### HARRIS AT DUMFRIES PLAZA

**W**ELL-KNOWN Bradford and Leeds district bandleader Tony Harris, who was with the R.A.F. Welfare Productions during the war, and who has been leading a co-operative band in the Assembly Rooms, Dumfries, clicked for a local plum when he took the band into the Plaza Ballroom in that town. The engagement started on December 1, and, with Tony leading on piano and accordion, the line-up consists of Bill Williams (band); Slim Silimmon (tenor); Bill Muir (tp.); Bob Bell (drums). Incidentally, congratulations to Tony and Mrs. Harris on the recent birth of a son.

### Glasgow

**S**INCE Bob Gray finished up in his manager's job at Glasgow Locarno the other day, quite a few people have been puzzled as to his immediate whereabouts. News has now come that he has been appointed to a higher post with the Mecca combine, and will now act as outside representative for the firm in the Sussex area, thus having Mecca halls in Brighton and Hove on his beat. Most musicians are aware of the tendency for modern "palats" dancers to stand on the floor apathetically after each number, giving no sign in the old-fashioned manner that they want an encore. When Eric Winstone sees this, he usually asks through the mike: "Do you really want one?" Eric says that apathy displayed by dancers is all part of the modern acceptance of such as dance music as a machine-made, functional product with no money, and a sign that much of the joie de vivre has departed. Eric, as will be seen, is doing his best to restore some of the old enthusiasm and spontaneous jollity to the ballrooms. An increasing number of the arrangements in Eric Winstone's book are from the pen of Fred Evans, who plays trumpet in the band. Eric thinks highly of Fred, and gives him a free hand with the dots. A one-nighter by Carl Barritze up North gave us a chance of a talk with the boys in Glasgow. Mickey Deans tells us Carl will be in Glasgow for a short season shortly after the turn of the year. The Chalmers Wood office supplies a regular band every Saturday for a promotion at Paisley Town Hall. Jimmy Reid directing the line-up, which travels from Glasgow.

**B**USY with one-night dates all around western Cornwall, Truro bandleader Ruby Richmond goes into the Blue Lagoon Ballroom, Newquay, for Christmas week. Leading herself from piano, Ruby's present-day outfit includes Dick Dunn (trumpet); Peter Marlowe (trombone); Tommy Moore and Arthur Cooper (saxophones); Cliff Tidball (bass); and Jack Brown (drums).

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