

# Melody Maker

INCORPORATING

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THREEPENCE

## ROY FOX TAKES NOVEL EIGHT-PIECE INTO POTOMAC

THE WIDESPREAD SPECULATION ALL OVER LONDON DANCE-BAND CIRCLES AS TO WHO WOULD SUCCEED JACK JACKSON AT THE POTOMAC CAME TO A HEAD LAST WEEK-END WITH THE SURPRISE ANNOUNCEMENT THAT NONE OTHER THAN FAMOUS "VETERAN" OF WEST END, STAGE AND RADIO, ROY FOX, WAS STARTING LAST TUESDAY (16th) WITH HIS OCTET.

Not only was the return of Roy Fox to the West End unexpected, but the outfit with which he has started is to a large extent unorthodox, the band's instrumentation consisting of violin, electric guitar, tenor-sax, trumpet, and three rhythm. In addition, Roy himself is also being featured on trumpet, whilst there are no fewer than three speciality vocalists.

With his novel band, and his battery of vocal talent, Roy has gone all out to produce the much-needed new tone colour and "new noise" so badly required among the over-conventional dance orchestras all over town. Those who remember the smooth efficiency of Roy Fox's Band at the Milroy Club some time ago will at least admire the efforts which he is making to produce something a little bit different from the ordinary standard product.

Since Roy returned to this country in January, 1946, after eight years in his native America, he has led his band on the stage, at dance-halls, at the exclusive Milroy niterie in London, and the Strand Palais, Douglas, Isle of Man, for the summer season. He disbanded his large outfit to go in for a new, sweet type of presentation, and this latest combination is the result.

Few of the members of the new Roy Fox band will need any introduction to students of the business. On trumpet, Roy has secured George Leham, brother of famous Harry; whilst his electric guitarist is that celebrated broadcaster, film and stage figure, Andy Wolkowsky.

Remaining personnel includes Danny Levin (vln.); Eric Bragg (pno.); Tiny Stone (bass); and Derek Collins (tr. and clar.). The important "double" of drums and vocalist is carried by old Fox stalwart and noted broadcasting singer Bobby Joy.

Remaining two vocalists are popular and stylish Dinah Kaye, who stays on at the Potomac under a separate contract with the management; and new, golden-voiced Roy Fox discovery, sixteen-year-old Jessie Harrison, a Northern girl who is proving a sensation with her fine, burbling voice.

The engagement of Roy Fox and his Band at the Potomac has been negotiated by Kinn-Elliott Direction.

## A Merry Christmas To All!



The spirit of Christmas is well exemplified in this special "M.M." picture which shows bandleader Joe Loss and his 7-year-old daughter Jennifer choosing suitable toys at Harrod's with the help of an obviously swing-minded Santa Claus.

## OPERATION BLOW TO PARRY ON EVE OF BIG CINE-TOUR

ON THE EVE OF BREAKING NEW GROUND WITH HIS BAND IN CINE-VARIETY, BANDLEADER-CLARINETTIST HARRY FARRY WAS RUSHED TO HOSPITAL ON MONDAY EVENING (16th) AND OPERATED ON IMMEDIATELY FOR ACUTE APPENDICITIS.

As we go to press, we learn that Harry is comfortable and is making satisfactory progress.

By a fortunate coincidence, the operation occurred during one of the very few occasions in Harry's busy history when he had taken a fortnight off in order to enjoy Christmas with his family. The only immediate engagements affected by his illness are his weekly "Jazz Club" session this Saturday, and a broadcast with his band next Monday, at noon.

More important, however, is the position regarding a new venture for the band on which he is scheduled to embark on December 29 at East Ham—the first week of a tour of super-cinemas in and around London, playing a twenty-five minutes' stage show in between the films.

Harry's agent, well-known variety personality, Keith Devon, told the MELODY MAKER on Tuesday: "Billy Cotton's remarks in last week's MELODY MAKER about stage bands not being 'dead' have received practical recognition in the case of Harry Farry, whose new-style presentation is getting as much work as we can cope with."

"The fact that he has been booked to play a tour of super-cinemas in and around London does not look as if the day of stage bands is over, and I hope that Harry will be fully recovered to embark upon what should prove to be a most valuable outlet for dance bands in the future."

Full details of Harry's cine-variety dates will be given in an early issue. The band will have charming Jean Bradbury as vocalist and will play its usual swing, commercial and novelty programme.

As we closed for press, the B.B.C. was unable to inform us of the substitutes it had arranged for Harry's two airings.

All his many friends will join us in wishing Harry a speedy return to complete health, and if any readers care to write to him to cheer him up, he is at the University College Hospital, London, W.C.1.

## XMAS BANDS FOR PANTO AND RADIO

THERE will be plenty of good dance music on the air over Christmas. The week commences, brightly enough, with "Band Parade" on Monday (December 22, 8.30 p.m., Light), in which there will be, as usual, three bands—resident orchestra Eric Winstone; Billy Cotton and his Band; and Reggie Goff and his Sextet, who are making a big name for themselves in small band circles. The guest stars

will be Dorothy Squires and Billy Reid.

Christmas Eve (24th) brings an early "Music While You Work" presentation (10.30 a.m., Home) by Cecil Norman and his Rhythm, with Sid Phillips and his Band on the Light Programme at 11.15 a.m. Eric Winstone has another airing at 5.45 p.m. (Light), and three bands combine to usher in the Christmas holiday in the persons of Joe Loss and his Band from Green's Playhouse, Ballroom, Glasgow (10.35 p.m., Light), followed by Harry Roy and his Band, from the Barbecue, Bournemouth (11.5 p.m.), and Eddie Shaw and his Band, from the Playhouse Ballroom, Belfast (11.35 p.m.).

As a concession to family festivities, it will be noted that broadcasts over Christmas will go on till midnight.

On Christmas Day there is "Band Parade Review" at 11.15 a.m. (Light), with Gerald's Orchestra and the Skerickets, plus the Radio Revellers guest-starring. At 5 p.m. Billy Ternent and his Orchestra will be heard in "Christmas Variety Band-Box," and at 7.15 p.m. the Variety Department Christmas Party will be accompanied by the Augmented Dance Orchestra conducted by Stanley Black.

At 9 p.m. there is to be a Gracie Fields Christmas Programme, but dance band interest will probably be centred on her piano-accompanist, who is none other than Chappell's music publishing celebrity, Teddy Holmes.

The last programme for the day comes from the Savoy Hotel, London, where Carroll Gibbons and his Orchestra and Roberto Ingles and his Rumba Band share the honours.

Boxing Day brings an early programme from Mantovani and his Band, from the Light Programme at 10.30 a.m. (Home), with Jack White and his Band filling the "Music While You Work" spot at 10.30 a.m. (Home). On the Light Programme at 11 a.m., Edmundo Ros and his Band will be heard, and a programme called "Double Happiness" at 2.15 p.m. (Home), brings a real contrast in dance music styles with the offerings of Ted Heath and his Music and Victor Silvester and his Ballroom Orchestra.

Late night dance music on the Light Programme will be shared by the Bournemouth Orchestra from the Salutation Hotel, Perth (10.45 p.m.), and Lou Preager and his Band from the Hamersmith Palais, London (11.30 p.m.).

### MANTOVANI

**BIGGEST** pantomime job in the West End of London for the Christmas season goes to versatile conductor, Mantovani, who will be fronting an 18-piece orchestra in "Babes in the Wood," at the Prince's Theatre, where the stars will be Eddie Gray, George Gee and Jill Manners.

With a repertoire ranging from ballet to swing, it is a show at which Monty, with his long and varied experience, is sure to excel, and it brings him very happy memories of the only other pantomime he has ever done—at the Victoria Palace, for Lupino Lane, during the war, when the subject was also "Babes in the Wood."

At the Prince's Theatre, where the panto is due to run at least eight weeks, Mantovani will be using the same boys who were with him throughout his distinctly successful season at the luxury Barbecue Restaurant, Bournemouth, less, of course, vocalist Cyril Shane, who has now gone to America.

The line-up will be T. Gutter (leader); L. Kitchen, J. Goldin, M. Boren, S. Bellinfante (vlns.); J. Cohen (cello); Norman Barker, Freddy Williams, Sid Manikin (saxes, clars.); Pat

Eydmann (flute); Stan Newsome, Tommy Anderson, Jack Chadwick, Maurice Gee (brass); Charlie Botterill (drums); Ivan Fosello (pno.); and Wally Ashworth (bass). "Babes in the Wood" opens on December 24 (Christmas Eve), and on December 26 (Boxing Day), Mantovani has a fine radio spot, playing dance (Please turn to page 5)



Roy Fox (centre) signs his contract for the Potomac, while Bill Elliott (left) and Maurice Kinn, who negotiated the deal, look on approvingly. — "M.M." PHOTO.

## KEN GRIEFF GETS FISCHERS: ALLEN LEAVES

### "M.M." OUT AGAIN ON TUESDAY

Owing to the Christmas holidays, next week's MELODY MAKER, due out on Thursday (25th), will be on sale next Tuesday, December 23.

### "ACCORDION CLUB" FINISHES

SWING fans all over the country will be sorry to learn that to-day's (Thursday, December 18) "Accordion Club" will be the last broadcast in the present series.

Produced by Charles Chilton, and first starting up over a year ago, "Accordion Club," with the swingy Tito Burns Sextet, vocalist Ray Ellington, compere Roy Plomley, and the many other stars who have taken part, will be widely missed.

This Thursday's show will feature Tito and the Sextet, with Ray Ellington as usual, plus guest-star Jimmy Edwards. As the last strains of the Club's signature tune, "Tete a Tete," die away for the moment, fans everywhere will be hoping that the rumours about "Accordion Club" returning later on as an evening show, will prove correct.

THE news which broke over the week-end that Nat Allen and his Band were leaving Fischers Restaurant, Bond Street, W., after a stay of only three weeks, led to great activity among agents and bands to secure this West End plum.

Auditions have been going on during the early part of the week and, as we close for press, we are informed by enterprising Harry Dawson, of the Eric Winstone office, that he has signed trumpet-player Ken Grieff and his Band in the job.

Ken will start next Monday, fronting four saxes and three rhythm, with himself leading on trumpet. There will also be a girl vocalist, still to be determined.

Ken Grieff was at Muswell Hill Palais for a long spell, and, before forming his own band, played with Oscar Rabin and other leading outfits.

Nat Allen told the MELODY MAKER on Monday: "I have enjoyed my short stay at Fischers very much, but I could not carry on with the job when I learned that the management had turned down broadcasts from the Restaurant. A band like mine lives on the kudos of such broadcasts and, without them, even the most congenial resident job suffers."

The Big Xmas Waltz  
**WHISPER THAT YOU LOVE ME**  
The Biggest Pantomime Number  
**MY LOVELY WORLD AND YOU**  
Harold Gollers Latest Samba  
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Eddie Calvert } WITH FRANK THORNTON } WITH HARRY ROY  
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# Music in the Abstract . . .

in how **CHUBBY JACKSON** described his music to Peter Tamm

"A **ABSTRACT** music with non-metronomic beat is the music of tomorrow—the day after," alleges emotional bass player Chubby Jackson.

Chubby Jackson's style of jazz is only one of many similar outgrowths in the transition that is taking place in jazz today, and whether you like it or not, this swing away from New Orleans and Dixieland jazz is here to stay—for a while, anyway.

The jazz modernist feels that the authentic jazz forms are limited in their scope as regards improvisation and harmonics. The modernist wishes to change jazz from merely emotional music to an intellectual level, and in so doing demonstrate his technical knowledge and his ability to master the most complicated contrapuntal rhythms. The fact that the whole essence of jazz is lost in the process betters him not one whit.

Chubby Jackson's orchestra, which expresses the leader's musical ideas pretty faithfully, was attracting quite a bit of attention last summer on 52nd Street in New York. The night that I heard the band, the audience seemed quite dazed by Chubby's unexpected tempo changes, weird chords and generally discordant ensemble passages. For "The Monster," as he is called, thinks nothing of having his guitarist play in a different though related key from the rest of the band, as on the "Happy Monster," or change tempo four times in three minutes as in his "Follow the Leader"—if you can!

### Five string bass

Chubby, or rather Grig Stewart Jackson, to give him his full name, who was born in New York in 1918, is a large, pleasant, likeable guy, ready to talk on almost any subject especially as regards his special five-string bass.

"The addition of a C string on the bass goes way back," says Chubby. "All the same, I feel that its more general use will be of help to all bass players. Until Sam Stewart and one or two others came along, the bass had been rather a neglected instrument. I intend to help make the bass a legitimate instrument—for solos. That is, as far as pizzicato goes."

Chubby's love of the bass started at high school when he gave up playing the clarinet in its favour. Later at Ohio State University he studied the instrument seriously, finally giving up his last years in college to join Mike Riley's band both as bassist and comedy vocalist.

Later he played with many bands, including those of Jan

Scott, Johnny Messner and Raymond Scott, before joining Charles Barnett in a two-bass act along with Oscar Pettiford. In 1943, Chubby joined Woody Herman and became an integral part of that band, both as regards his personality and bass playing. When Chubby formed his own band just about a year ago, "Down Beat" described it as playing "fifth dimensional music"; whilst Chubby himself remarked that he intended to start where rebop left off!

### Time will tell . . .

Early this year, Irving Mills, always on the look-out for new talent, was impressed enough to record the outfit for his Royal label; and it is two of these sides which have appeared over here (see page 2). Listening to these, it is readily apparent that Chubby's music is technically brilliant and rather more progressive than that of Dizzy or any other of the boys from Minton's, but without the abandon and tireless energy of the Negro exponents.

Chubby Jackson is a man with ideas and the courage to carry them through. Already his music is provocative and technically of considerable interest, but time will tell whether or not it is indeed the "music of tomorrow—the day after."

# IT'S TIME FOR A NEW DRUM SET-UP!

Maybe I'm wrong, but I think it is about time we had a new set-up for drums. Below, you see my own idea, brought about in the first place because it aids playing and is more practical all round, but also because I believe that more multi-toned drumming is coming our way, and this arrangement produces instantaneous availability of all the tones of drums.

says **TED ALEXANDER**

THE major difference in layout is created by the bass drum being on my right, operated by a specially constructed side-action pedal. Having this drum on one side leaves sufficient space for the three toms in front, making them more accessible with minimum loss of time in movement.

This opens up amazing scope for variable-toned rhythm, making use of the formerly dead space occupied by the bass drum. I find the side-action pedal more easily controlled because the push of the foot comes directly below the beater.

Drummer with Henry Hall

Looking down on the drums from where I sit, I have the snare drum almost directly in front of me, with one of the three tom-toms beyond and above that. Left of the snare drum is the hi-hat, and then a cymbal. Moving round in front from left to right, I have tom-tom, cymbal, the aforementioned tom-tom, another tom-tom, and then the third cymbal over the bass drum on my right.

Apart from extra availability of tones, appearance is vastly improved from the audience's view.



## A fantasy (or is it?) devised by pianist **RALPH SHARON**

# The Rehearsal

The scene: Mickey's Rehearsal Rooms, Charing Cross Road. Ten past 10 a.m.

THE ORCHESTRA:— leader Joe Soap . . . . . drums Bernie Newman . . . . . bass Walter Mallon . . . . . piano John Kipper . . . . . 1st alto Ben McCosmitch . . . . . 1st tenor "Stinky" Newington . . . . . 2nd alto Curry Oakes . . . . . 2nd tenor Arthur Walters . . . . . 2nd tenor Sammy Shortness . . . . . 1st baritone Benny Kaker . . . . . 1st trumpet Al N. Hopkins . . . . . 2nd trumpet Al N. Thanks . . . . . 2nd trumpet Dennis Rosenberg . . . . . 3rd trumpet Merton Uppsey . . . . . 1st trombone Buddy Ladsby . . . . . 2nd trombone

JOE: Hello, boys! Nice to see you all here on time. Now we've got a lot of work to do, so get out the "Oodles of Poodles" number first.

BERNIE: Aw, heck, Joe; can't we start with something a bit slower? That thing wasn't really getting into it. Why not kick off with "Soledad"? Let's warm up to the "Foodles" thing, eh, Joe?

JOE: (completely ignoring Bernie's remarks): As I said, fellows, "Foodles," from the top.

BERNIE: (in a very audible whisper to Dennis): This guy's so square! Joe: Did you say something then, Bernie?

BERNIE: No; I only said that I admired the way your barber cuts your hair.

JOE: (gratefully): Yes, he's quite good. I like the way it's shaped at the back. It looks sharp, eh, boys?

DENNIS: Yes, sharp as a big hook. Joe, can we get started? I've got to leave at one sharp, because I've got two sessions on this afternoon, besides a recording and a "Music While You Work."

JOE: (trailing himself to his full height of 4 ft. 11 in.): Yes, yes; we're wasting time. O.K., boys, "Foodles" from the top.

BERNIE: (sarcastically): Does anyone here mind if I tune up, only it puts me off slightly if I'm half a tone sharp?

JOE: (coughing): Sorry, Benny O.K., fellows; take an A.

SILENCE.

JOE: (louder): Take an A, boys.

DEARLY SILENCE.

JOE: (screaming): Will somebody tell me what goes on? I'm the guy in charge here, and when I say take an A I don't expect you all to—

DENNIS: Oh, Joe!

JOE:—at that gaping. Just do as I—

DENNIS: Oh, Joe!

JOE: Well, what do you want?

DENNIS: The boys can't take an A because of the key.

JOE: Geyser? Which geyser?

DENNIS: Johnny. He's asleep at the piano.

JOE: Well, for heaven's sake wake him up! We must make a start.

(Everyone fills his lungs and blows a few bars, making a colossal discord. At the same time, Bernie cracks Johnny over the head with a tom-tom beater.)

JOHN: (coming to life): Boy, this Boyd Raeburn stuff kills me! Now take the chord you fellows just played. Who else but the Boyd would dare to play a diminished with an added flattened thirteenth? He's the only thing, I tell you. The greatest!

JOE: (happily): For your information, Johnny, the fellows were not playing anything at all. They were merely trying to wake you up.

JOHN: (beaming): Why, that's mighty swell of you guys; that's something I really do appreciate. And, to show you all how grateful I am, you can all come over to my place later and hear the new Dixie record.

EVERYBODY: What's it called?

JOHN: "On hearing the first cuckoo in spring sing the gear."

DENNIS: Jeppers, that's really something! But have you heard the one that Sammy's got? It starts off with Parker playing a double-tempo run, just like he does in "Corny-ology."

JOE: You know it—Be-bobber-ober-ober-ly - booba - booba - boobi - oobi - boo-bubi-drebo.

THE WHOLE BAND CHIMES IN: Beber - didly - soba - rooba - yep-roo - a - scroody - y - a - la - berber-ubbi - boo - bu - bu - bepop - bepop-bop!!!

DENNIS: I didn't know you guys knew that one. What about the other side? Lu - bee - ober - ober-uber - chilya - subba - luya - bop - do - do - bebop!

JOE: (tearing his hair): Have you fellows gone crazy? This studio is costing me a packet; my time is precious, and you just sit there like a bunch of imbeciles chanting ober-uber - booba - ober - beeba - la - oops - bepop - bepop - bepop - bepop!!!

DENNIS: No, Joe; it's bee - bobber-ober - ober - ly - leeba - oops - a - depop.

THE WHOLE BAND:—beebi - oobi-hoo - bu - bu - bepop - bepop - bepop-BOP!!!

JOE: (sarcastically): Oh, I'm sorry, boys! Guess I'm just a square.

# The Drape of Things to Come!

by **TONY BROWN**

IT hit me between the eyes just after I left the Army. Six years in, of course, a long time, and time is anything but a static quality. Times, then, it seemed, had changed. These, it appeared, were the days of big drapes. Moreover, it seemed that things could only be better if they were bigger.

Whenever I turned I saw masses who followed the Cut of the Large. Particularly in the world of jazz. There was the slavish striving after big tone; there were the big bands (let's out-Kenton Kenton!); the big brass sections; big chords; big kits for "musicians; big amplifiers for bassists; big . . . as for evening wear; big knots for ties; sh! and big suits! The Drape, it must be Drape! Joe assured me of that.

But I must introduce Joe. He was a self-confident 16-year-old and an unashamed bebop boy. For a time he was a well-informed mentor. He had a firm grasp on the most modern trends and was intensely critical of my dated outlook. My demob suit he viewed with horror. "How," he demanded, "do you expect to go places in a get-up like that?"

This was, of course, unanswerable. Fifty thousand or more other demobees made a pattern of grey chalk stripes across the face of Britain, and there was nothing to distinguish me except, perhaps, that I felt more drably conspicuous than any among them.

Your tie, pointed out Joe, is more than I can bear! Not, I gathered, so much for its design, though that was uninspiring enough. The fact was, I tied knots like a sailor. My knot was too small. Much, much too small. "Look at this," said Joe, fingering his neckwear with obvious pride. I looked. It certainly was some knot. Then again, it certainly was some tie. He even went as far, out of the goodness of his heart, as to show me how such knots were made.

But, truly, I hadn't the nerve to try. I felt, somehow, that an immense tie would make my chalk stripes more depressing still, if that were possible. Joe was disgusted. "You don't look anything like a musician," he snorted. "Look at your hair!"

It looked all right to me, but Joe knew best. It was just too ridiculously short. Seeing the doubt on my face, Joe laboured the point. How could I expect to get gigs when I had such a corny appearance? One must look progressive, he insisted. Indiscreetly, the poison did its work.

A month later I boasted a Picasso tie, which I wore in the very latest style. It was a killer. I wore my hair in the Texan manner, chewed gum, rolled my socks down, spoke pseudo-Yankee and moved easily inside my first Drape. I carried myself with over-developed assurance and talked airily of Bartok and Stravinsky.

A week later I fixed myself up with a band, and I considered that they were lucky to get me. I must confess that from a purely musical point of view I wasn't worthy of the job, but, what the hell! Wrong notes could be turned into Modern Nuances with the magic word Rebop. After all, the other boys didn't know, and in less than no time they were copying me.

By the way, how is my beard coming along?



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# Melody Maker

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## The Festive Season

**E**VEN though this is going to be an austerity Christmas, there is nothing of the austerity touch about the good wishes we send our readers all over the world on this festive occasion. Most musicians will be having an active rather than a merry Christmas, for times of general rejoicing are, invariably, times of hard work for the melody makers.

Our wish to them is that they overcome satisfactorily the problems arising out of the abolition of the basic petrol ration, and the many other little troubles that the British flesh is heir to in these difficult days.

At a time conspicuous for its "peace on earth" (even though the peace is somewhat uneasy) and "goodwill to all men" (even though the goodwill is tinged with suspicion), it is neither our place nor our intention to discuss the many and complicated problems that beset the dance bands.

We feel, however, that this is the time of year to say that it would be better for the future of the business as a whole if there were some uniformity in its ranks as far as policy and thought are concerned.

Healthy difference of opinion strengthens a profession, but internal argument weakens it. There are many rival factions in dance music, and we deplore the unhealthy trend away from unity which has crept into our business since the end of the war. What 1948 will bring the profession, we don't know—and we are not going to hazard anything at this stage because, by doing so, we shall lose the theme for another Editorial in the first issue of 1948!

There is, however, becoming apparent a quite definite lightening of the economic clouds that beset this country. The light may be small at the moment, but the significance is large.

The general tightening of the belt has hit musicians hard, as entertainment is always first to suffer, but perhaps 1948 will see better times, and the profession will come into its own again as it deserves to do. We sincerely hope so.

To all our readers and friends (we like to flatter ourselves that the terms are synonymous) we wish a happy holiday round their firesides with their loved ones; to our Forces readers abroad, we wish a speedy return home, and to musicians everywhere, we wish more power to their elbows and a swiny Christmas.

In fact, whichever way we put it and however much we wrap it up, all this boils down to the simple fact that

**We Wish You All A Merry Christmas**

FELDMAN'S

**I WONDER WHO'S KISSING HER NOW**

From the Twentieth Century Fox film, "I WONDER WHO'S KISSING HER NOW."

**THAT'S MY DESIRE**

**SOUTH AMERICA, TAKE IT AWAY!**

From Val Parnell's London Hippodrome production, "STARLIGHT ROOF."

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**XMAS**



**1928**



Fred Elizalde

Bernie Flet  
ang Pee Wee  
Lyman Fred  
l Whiteman  
te The Goofy  
my Dorsey J  
Ambrose Ben  
ck Red Nich  
Russell Ab  
r Bert Ambro  
us Five Gus



Jack Hylton

son Ben Poll  
Nichols Ja  
immy McPartl  
Jean Goldket  
Lanin Gus A  
Johnny Hamp  
tcher Hender  
ton Eddie La  
d Elizalde J  
e Gideon Joe  
en Bernie J

**XMAS**



**1928**



Jay Wilbur

These are the names the jazz fans were talking about during Christmas, 1928—

# The Dawn of the Golden Age

by Douglas S. Enefer

**C**HRISTMAS, 1928. . . . Nineteen years ago, yet what worlds away it seems in retrospect. Mankind was still at peace (or should the expression be "not at war?")—but the world of jazz was a seething battle-ground of new ideas. For the Golden Age which has been a hardy annual topic of conversation ever since had dawned.

Plenty of now historic jazz had been made before Christmas, 1928—but the festival of goodwill which marked the close of that year was seeing jazz really come into its own. "Hot" playing was becoming all the vogue in the States (we hadn't got around to calling it "swing"); new ideas were being eagerly discussed; composers, arrangers and performers were busy experimenting with those ideas; talking pictures were making their first impact on entertainment, and radio was enjoying its first real boom.

## THEY CALLED IT "WESTERN" STYLE

**I**N America the latter medium was already established as a big business with 28 broadcasting studios located in New York City alone; and The Old Maestro Ben Bernie, not forgetting Old Uncle Don Voorhees and all, were currently hogging the jazz air time.

But the greater part of the real jazz revolution was not taking place in New York at all—it was in the Windy City that much of the most righteous jazz was being created. Incidentally, what is now known as "Chicago style" was then known to many as "Western style," and although Chi musicians were greatly admired by their Metropolitan colleagues, their brand of music was too advanced for Joe Public along Broadway (Ben Pollack found this out when he took a "hot" Chicago group into "The Little Club" just off the Great White Way; the patrons were not impressed). Fletcher Henderson had the reputation of leading the city's hottest aggregation, although other coloured outfits were going to town in the various Harlem joints.

## VENUTI-LANG IN THE PIT

**M**USICIANS whose names some awe were, in 1928, playing with theatre pit orchestras. These, however, were setting a high rhythmic standard for this type of work; one such, put in by Voorhees for the George M. Cohan Theatre's "Rain or Shine" show, was conducted by none other than Joe Venuti, the

line-up including Eddie Lang and Pee Wee Russell. . . . And what of the recording world? Red Nichols and his Five Pennies provided us with an ideal 1928 Christmas present by their waxing of *There'll Come a Time and Whispering*. Older discographers may recall that there was some discussion at the time as to the identity of a "hot" trumpet player on this session—critical opinion concluding that it was "probably a man called Jimmy McPartland!"

## THESE NAMES MADE DANCE-BAND NEWS

**T**HEN, the young Dorsey Brothers attracted considerable attention among the jazz intelligentsia by what was considered to be an outstandingly brilliant recording, in two parts, of *Was It A Dream?* released here on Parlophone. Other seasonable disc-fare was being offered on behalf of Jean Goldkette; The Goofus Five; Sam Lanin's Famous Players (and his Three Star Singers); Gus Arnheim and his Ambassadors Hotel line-up; Johnny Hamp's Kentucky Serenaders; the Coon-Sanders Orchestra; The Revelers; The Clocquot Club Eskimos; Nat Shilkret and his Orchestra; and Abe Lyman's California Orchestra. Lesser-known (entirely forgotten now by most folk) were Jimmy Joy's orchestra from Kansas City, The Tampa Blue Ensemble (specialising in vocals) and The Seven Little Polar Bears (an American combination of the old-time "pep" sort).

## WHITEMAN SIGNED FOR "KING OF JAZZ"

**B**UT standing head and body else was "Pops" Whiteman, whose band was pretty generally regarded as the last word in modern dance band style ("of course, by now I suppose someone will be saying you cannot expect every band to be like Whiteman's" was a typical review comment of the period). And something of a sensation was caused when, just before this particular Christmas, Carl Laemmle contracted to pay P.W. £16,000 to work on "The King of Jazz" motion picture opus.

Sophie Tucker was going strong among the exponents of "hot" singing, although a young gent, known as "Byng" Crosby was attracting attention among

the knowledgeable. In this country, Melville Gideon was being billed as "rhythmic vocalist with orchestra."

## THE NAMES BEHIND THE HYLTON BAND

**T**ALKING of England, just nineteen years ago Jack Hylton was busy (among other things) doing popular concert versions of current pops and negotiating a Continental visit at a monster fee—the band including the late Harry Berly, Arthur Young and E. O. Pogson; Bill Cotton had his Savannah Band; Jack Payne was at the B.B.C., with "M.M." "discovery" Ray Noble as arranger; Charlie Kunz was at the Chez Henri; Jay Wilbur had a restaurant band and, in addition, was recording manager for the Dominion Company (his gramophone personnel including Billy Thorburn on piano and Max Goldberg on first trumpet); while Bert Ambrose was, of course, selling it to the *Hit* of the May Fair Hotel, and the MELODY MAKER was just about to celebrate its second birthday.

## SAVOY CHRISTMAS MEDLEY —BY ELIZALDE!

**B**UT just as Red Nichols and the lesser-known Chicagoans were agitating musical minds in the U.S., so was Fred Elizalde's Savoy Music doing likewise over here. This unique ensemble then included Ben Frankel on fiddle, Len Pillis on guitar, Tiny Stock on bass, Sylvester Ahola on trumpet and Adrian Rollini busy with his bass sax.

And the 1928 songs hits? Remember *My Inspiration Is You*, *Sentimental Baby*, *Dusky Sirens*, *Firefly*, *I Went to Be Alone With Mary Brown*, *Just a Little Fond Affection* and *That's My Weakness Now?*

Incidentally, before ending this quite random dipping into the 1928 bag, it is illuminating to call to mind the fact that most people intimately concerned with the music business in this country believed that talking pictures did not offer a particularly serious threat to "live" cinema orchestras; the general feeling was that once the "novelty" of sound pictures had "worn-off" the old demand for the human orchestra would prevail.

Apparently musical experts, like some politicians, were not very good at reading the writing on the wall in 1928. . . .

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## Personal Points:

## CAB KAYE

Born in London, 1920, Cab joined Billy Cotton's band as a vocalist soon after leaving school in 1936. He stayed with the band for eighteen months and then spent six months appearing in various West End cabarets. This was followed by a long spell, almost three years, with Ivor Kirchin on the Mecca circuit, and in turn by a three-month engagement in cabaret in Montreal and a spell with Ken Johnson at the Café de Paris. In 1940, he joined the Merchant Navy and had many exciting experiences, including being torpedoed, before his eventual discharge in 1942. After three months with Harry Parry, he formed his own band at the Orchard Club, where he stayed for two and a half years. A tour with his own trio with Jiver Hutchinson in the Far East, followed by a year on the Continent in cabaret came next. He returned to this country only recently, and is currently featured vocalist with the Tito Burns Sextet.



Favourite Musicians: Duke Ellington, Dizzy Gillespie.  
Favourite Bands: Duke Ellington, Earl Hines.  
Favourite Records: "Cotton Tail" by Duke Ellington; "What's This?" by King Cole Trio.  
Favourite Vocalists: Ella Fitzgerald, Al Hibbler.  
Favourite Composers: Delius, Chopin.  
Favourite Arrangers: Ed Sauter, Sy Oliver.  
Favourite Food: Chicken and rice.  
Hobby: Playing guitar.  
Ambition: To sing as well as Billie Holiday!

# AUSTRALIAN DIXIELAND BAND ARRIVES HERE

THE members of Graeme Bell's Dixieland Jazz Band, minus bassist Lou Silberman, who missed the train at Paris, arrived at Victoria Station last Monday (15th) at 7 p.m., having travelled here from Paris via Calais and Dover. They were accompanied by Mrs. Jack Varney (formerly Miss Marie Tuckova, of Tyson, Czechoslovakia), wife of the band's guitarist. The couple were married in Prague early this month.

An announced in last week's Melody Maker, the band was in Paris for a Hot Club concert on Sunday (14th). A capacity crowd of four hundred packed the hall on the Rue Cardinet for the show which included two jazz groups besides the Australian Dixielanders, and gave the Bell boys a great reception.

## HOT CLUB DATE

Once in England, leader Graeme Bell lost no time in catching a train for Maitland, Derbyshire, to see his wife, Elizabeth, and their daughter, who was born last Friday night. The rest of the band remained in London until Wednesday (17th), when they made their way to Birmingham to appear in Louis Armstrong's Jazz Concert on Wednesday evening.

Lee Silberman plans to rejoin the boys at Birmingham, and the whole band will make its London debut at the Hot Club, King George's Hall, Adelphi Place, W.C., this Saturday (20th), at 8.30 p.m., supported by George Webb, John Bain, the Christie Brothers Band, etc. in a terrific feat of jazz. Next Monday (22nd), the Bell Dixielanders are to appear at the Derbyshire Rhythm Club, meeting at the Red Barn, Barnhurst.

After that, their immediate plans are uncertain, although it is to be hoped that this Australian combination will be given the opportunity to broadcast at least on one occasion. But from January 4-6 the boys will be in Holland, where they are to play three concerts for the Amsterdam Jazz Society, and make records for the Dutch Decca Company.

## SQUADS' XMAS RUSH

THE Christmas rush will also be a rush for the Squads—aires, in order to cover their dates during the coming week.

After their dance at the Victoria Hall, Halifax, to-morrow (18th), they return to London for the Queen's Park Rangers F.C. Supporters' Club dance, at the Postcard Hall, this Saturday (20th), where they will have Paul Ray and his Music supporting them.

This Sunday (21st), the Squads appear at the Embassy, Bristol, when part of their show will be broadcast from 7.30 to 8.30 p.m. in the Light Programme.

Featuring in this broadcast will be famous Dutch harmonica virtuoso Max Geldray. Travelling to Scotland on Tuesday (22nd), the Squads remain over the Christmas period at the Station Hotel, Perth, with a broadcast from that venue on Friday (26th) (10.30-11.15 p.m.).

**PIANIST AND ALTOIST WANTED.**—Openings exist for a dancer pianist and an altoist who can double for a resident job opening immediately. Send full particulars to Fred Christie at the Marine Theatre, Lyme Regis.

**REEDISTS AHEAD.**—Recent changes in the personnel of the two dance bands installed under Gerald's rule on the "Queen Mary" now find reed stylists Fred Bruce and Tony Martin replacing Albert Baum and Mousie Kaye in Harold Fletcher's combination. Dave Kahn takes over from Sidney Burman on trumpet.

**BURNS' STAFF OUTING.**—As a very charming gesture to her staff, in appreciation of their good work during her personal troubles, Mrs. Alex Burns, who is carrying on her late husband's musical instrument firm in Shaftesbury Avenue, booked front-row seats at the Derry Lane Theatre on Tuesday (18th) and took all her employees to see "Oklahoma."

## The Great Hits from "OKLAHOMA"

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**PEOPLE WILL SAY WE'RE IN LOVE**

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## STANLEY BLACK'S BUSY XMAS

ONE of the busiest musical people inside the B.B.C. over Christmas will be maestro Stanley Black, whose outfit will be heard on Christmas Eve, Christmas Day and twice on Boxing Day.

Programmes in which Stanley will be heard are the "Much Binding in the Marsh" show on Christmas Eve (7.30 p.m., Light); the big Christmas Party Program on Christmas Day (7.15, Light); in "Two Ton Tonic," the Tenor O'Shea air show on Boxing Day (6.30 p.m., Light); and in "Oscar Hammerstein Writes Theme" (8.15 p.m., Light), also on Boxing Day.

These many Christmas appearances, calling both for concentrated effort and a high degree of versatility, should bring the Stanley Black Orchestra to listeners in some of its best and most varied moods.

Recent news from the Stanley Black camp, however, is the return of Denny Dennis to a regular place in the Stanley Black Dance Orchestra. This long-established vocal star is one of our most popular broadcasters, and the return of Crosby-voiced Denny will be an extremely popular event with the fans.

Also regularly with the Stanley Black Dance Orchestra in future will be that very modern and versatile singer Benny Lee.

A big triumph for Stanley Black and his Orchestra is the great success of his Decca record, "The Black Kind of Blues," which has sold an astronomical figure in the States and which is now one of the first four in the "Billboard" Poll.

Meanwhile, the profession will rally round to congratulate ex-Stanley Black drummer Joe King, who married Miss Jean Kay, of Hendon, at Cannon Hall Register Office, and sailed with his bride to South Africa last Tuesday (16th). Joe wishes, through our columns, to say "au revoir" to his innumerable professional friends all over the country.

## LYNN MASON GETS HATCHETT'S VOCAL "PLUM"

NO fewer than fourteen girl singers were auditioned for the vocal chair in Chapple D'Amato's Band at Hatchett's London Restaurant, and the final choice of a chirpette to succeed Bette Roberts (who, as announced in our last issue, leaves this coming week-end to concentrate on free-lancing) has fallen on Lynn Mason, twenty-two-year-old Brighton girl whom Londoners have already heard at the Orchid Room.

Ex-Wren Lynn Mason sang with Stanley Andrews and his Orchestra at the Orchid Room niter in Mayfair last summer. She broadcast with Stanley and has also aired with Duncan Whyte. Her first airing with Chapple D'Amato takes place on December 29, exactly a week after her taking up the engagement, which she starts next Monday (22nd).

## Sid Gross Starts "Swing Shop" Again

ENTHUSIASTS who recall his series of concerts at the Adelphi Theatre in 1945 will be interested to know that guitarist-promoter Sid Gross plans a new weekly presentation of his "Swing Shop" Sunday sessions commencing December 21.

This latest venture will take place at the Caribbean Club, Denman Street, W.1.

For the first concert, which starts at 3 p.m., Sid has engaged the renowned be-bop stars of radio's "Accordian Club," the Tito Burns Sextet. The personnel comprises Tito Burns (accordian), leading ex-Ted Heath tenorist Ronnie Scott, Dennis Rose (trumpet); Pete Chilver (guitar); Jack Fallon (bass); Bernie Fenton (piano) and Tony Crombie (drums). In addition, several top-line musicians have promised to appear to "sit in" with Tito's group.

Sid Gross emphasizes that only "progressive jazz" will be featured. For full details, write to the Secretary, Swing Shop Sunday Club, 132, Dennis Hill Lane, N.W.2, enclosing stamped addressed envelope.

**JAZZ returns to the Home Service on Monday, December 29, at 3 in the afternoon, when our Radio Critic, Rex Harris, starts the first of a series of record programmes, presenting the best in jazz under the promising title of "Jazz Classics."**

**DEAN LANG.**—Deputising for "busticker" Johnny Green on Howard Louchard's airing last week was versatile modernist Alan Dean, and not Dick James as accidentally reported. Sorry, Alan!

## CALL SHEET

- (Week commencing December 22)
- BLUE ROCKETS.** Metropolitan, Edgware Road.
  - Simone COLEMAN and Girls' Band.** Coronation Ballroom, Ramsgate.
  - Dick DENNY and Band.** Pier Ballroom, Redcar.
  - Harry GOLD and Pieces of Eight.** Seaburn Hall, Sunderland.
  - Max GONELLA and New Georgians.** Court Royal Hotel, Southampton.
  - Henry HALL and Band.** One-night Stands, London Area.
  - Joe LOSS and Band.** Green's Playhouse Ballroom, Glasgow.
  - Billy MERRIS and Commanders.** One-night Stands, Midlands and North.
  - Burrah MINNEVITCH'S Harmonica Rascals.** Empire, Shepherd's Bush.
  - Oscar RASIN and Band.** Eldorado Ballroom, Leith.
  - Harry BARBERIE Ballroom, Bournemouth.**



The three "big noises" of the progressive new Unit Music Publishing Company, Phil Elliott (late Lawrence Wright, etc.), Leslie Saguley and Norman Maxwell (late Giephonics) hold a pre-Christmas housewarming party at their Soho Street offices last week, and entertained this group of celebrities, which includes ace-congratress Adelaide Hall; John Sharman, of "Music Hall" radio fame; Miss Vera Sinclair; Miss Peggy Glynn; and the Unit's three principals.—M.M. Photo.

## XMAS PANTOS

(continued from page one)

music from 9 to 9.30 a.m., with Alan Kay and Edna Kaye singing for him.

His records on Decca have been among the top-sellers for seven years, and he is now able to announce that his contract with Decca has been extended for another two years.

## OWEN WALTERS

FOR their big touring pantomime, "Cinderella," starring film-actress Jean Kent and radio-comedian Derek Roy, Gaumont-British have engaged as Musical Director, busy radio conductor Owen Walters, who will lead his own 15-piece orchestra.

Presented by Derek Bright, "Cinderella" starts off at the Regal, Edmonton, on December 26, and thereafter plays at the Trocadero, Elephant and Castle (January 5), the Gaumont, Hammersmith (January 12), and the Troxy, Stepney (January 19), staying a week at each theatre.

Acting as Musical Director of the show will not interfere with Owen's broadcasting activities, among them, the very entertaining series of "Music in the Air," which he does regularly, alternating with John Bior and Mark Lubbock. A first-class conductor, who has held many fine appointments in his career, Owen has had a wonderful year of radio and is already approaching his 100th broadcast in twelve months.

His combination for "Cinderella" will be Arthur Gaillard (leader); A. Borne (rep.); Ray Tyler (vln.); Jim Calton, Ken Dobbs (saxes, etc.); Pat May, Mick Griffin, Frank Green, Stanley Wilson (trumpets); Bill Whinnie (bass); Stan Tizzard (cello); Charles Fletcher (drums); and Bill Miller (piano).

Now well established in London, with many irons in the fire, Owen has opened a West End office at 36-38, Dean Street, W.1 (Gerrard 4911), where he supervises his orchestras. His equally talented brother, Danny, who has been M.D. at the Palace Theatre, Plymouth, for the last 15 months, since leaving the R.A.F., resumes his association with Jack Hyton, for whom he once played fiddle, when he goes out for Jack as Musical Director of "Follow the Girls" at Christmas, opening in Glasgow for a month, and proceeding to Edinburgh, Bournemouth, Newcastle, etc. Danny will be conducting a 22-piece orchestra.

## TED HEATH'S BIG NEW YEAR REVEL

AN exciting musical presentation for the delectation of London swing enthusiasts and dancers is being staged by the Ted Heath Fan Club at the Seymour Hall, W.1, on Friday, January 2.

Billed as "New Year Revel, 1948," this all-star round-up of British instrumental and vocal talent features the top-line attractions of Ted Heath and his Music and the Tito Burns Sextet, of B.B.C. "Accordian Club" fame, plus such solo notabilities as pianist Hamish Menzies, Cab Kaye, and singers Benny Lee, Alan Dean and Paul Carpenter, who will also be fulfilling his usual role as compere. Fourteen-year-old "London Town" starlet Petula Clark has a prominent spot in the evening's programme.

Other stellar musical attractions comprise the Ted Heath small-band contingents, the Kenny Baker Swing Group, and the Jack Parnell Quartet. Ted's tenor saxist and comedian, Johnny Gray will also be featured with the "Futives" from "Swing," while a speciality contribution will be made by trumpet-vocalist Dave Wilkins. Several other well-known musical notabilities are also scheduled to appear.

## NEW AIR SERIES FOR JOSE NORMAN

ORIGINATOR of rumba rhythm in Britain 17 years ago, Jose Norman, heard this week in "Variety Bandbox" and "Band Parade," and with a further broadcast coming up on Saturday next (4.30 to 5 p.m., Light Programme), has been signed for six "Bright and Early" broadcasts in the New Year.

Jose is also busy as Musical Director for British Animated Productions, at present engaged on the series of "Bubble and Squeak" cartoons, the first of which will be seen shortly. This is a departure from Latin-American music for Jose, who composes and arranges the background music, as well as directing an orchestra of 26, for which his own tumbaleros form the nucleus.

**FREE-LANCE GILBRAITH.**—Brilliant accordionist Barney Gilbraith is leaving Bill Dally ("Ramon"), tumbalero who doubles Ciro's and the Embassy on Saturday (20th) to free-lance. His number is Pul. 1765.

## WILLIS AUGMENTS TO 30 FOR BIG ICE SHOW

A VERY big event for band-leader Bert Willis, who is musical director at Wembley Pool, occurred on Tuesday night (16th), when he played once again for the fiercely contested British Amateur Ice Skating Championship.

Bert, who has been associated with the Empire Pool since 1935, being pianist with former leader, Jackson Thomas, until appointed M.D. himself two years ago, augmented his seven-piece outfit, which plays every night of the week for skating, dancing, speedway and ice hockey fixtures, to 30, including 15 strings.

It was a terrific task providing the music for the championship, with varying tempos—which had to be absolutely accurate—and an enormous range of tunes, but Bert made a grand show of it, and now looks forward to an exceptionally busy time ahead, connected with the forthcoming Olympic Games.

## VIC LEWIS AT No. 1 RHYTHM CLUB

REVERTING to the small-band jazz that first brought him fame, Vic Lewis presents his Jazzmen at the No. 1 Rhythm Club's grand Christmas meeting this Sunday (December 21).

Besides the Lewis Jazzmen, the club's resident jam group will be in attendance, and there will be a record recital by Eddie Mansfield. As usual, the meeting takes place at Mac's Rehearsal Rooms, 67, Windmill Street, Piccadilly, commencing at 3 p.m.

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## BUSY GERALDO'S PEAK XMAS AND NEW YEAR DATES

LOOKING forward to a busy Christmas and New Year season, Geraldo and his Orchestra play the first date in a big round of engagements next Monday (22nd), when they are featured at the big "New Chronicle" Ball at the Albert Hall in London (where Victor Silvester and his Orchestra will also appear).

On December 28 the Geraldo Orchestra play the first in their "Music for You" air series, and the following day (29th) they open a week's stage engagement at the Palace Theatre, Blackpool. Several broadcasts and additional dates have also been arranged during this big week of activity.

On New Year's Eve (31st) the band goes on, after its Palace Theatre engagement, to play at the Blackpool Express Ballroom at a late-night dance from which the Geraldos will be broadcast. On Thursday (January 1) they appear at the Tower Ballroom, where they play for dancing after their Palace show; whilst on Saturday (2nd) their stage act from the Palace is to be broadcast.

In addition to his full band of instrumentalists and his several vocal notabilities, Geraldo will be featuring a new star for the first time in his Blackpool stage show. She is singer-dancer Lynn Godfrey, whose rumba interpretations with Stanley's Band at the Orchid Room and elsewhere will be well remembered.

Lynn is the talented seventeen-year-old daughter of well-known rumba trumpet-player Bill Godfrey.

## KEN BEAUMONT'S BAND AIRING

EXPERIENCED dance-band singer-guitarist Ken Beaumont broadcasts next Tuesday (23rd) with his own sweet music sextet. In addition to the music of his six instrumentalists, Ken will play guitar as well as sing, and for good measure the offering will be rounded off by some vocal specialities from popular broadcaster Rita Williams. The outfit to be heard next Tuesday will be titled Ken Beaumont's Music, and the time of the broadcast is 9.30-10 a.m. Home.

This, by the way, is not the first time vocalist Ken has broadcast with his own band. He also aired with a combination some years ago from Manchester.

One of the best-established dance-band singers in the business, Ken's last regular date in town was with Leslie Foster at Murray's Club. Before that, he enjoyed a long resident B.B.C. engagement with Billy Terenti, and has, in fact, sung and broadcast with most of the leading bands in the country. At present concentrating on free-lance work, Ken can be contacted at Terenti's 1376.

Ken Beaumont should also be given a big hand on account of the amazing progress of his nine-year-old daughter Kathryn, who, for the past 15 months, has been filming in Hollywood for M-G-M.

### XMAS GIFTS

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### HARRY HEPP



OR DON'T YOU TELL HARRY? HARRY!

I'VE JUST SEEN THE PINKIE— A SWELL GIG FOR CHRISTMAS EVE!

THAT WAS SMALL— BUT— NOW YOU KNOW— ONCE IN DAVID'S HAND, IT'S GONE!

## Christmas Corner

by Max Jones and Sinclair Trail



THAT the spirit of Christmas still lives has been evident this week as we edge ourselves into this week corner, stepping over food parcels addressed to Edgar Jackson and rare discs left by an American for Ralph Venables. Christmas cards and records-disposal lists litter the desk: a sprig of mistletoe hangs like a threat above us, and holly—carefully composed by some unknown hand—reposed on our swivel chairs one morning. Indeed, the Corner looks a happy, homely spot, and we have been touched by these charming symbols of the season—in particular by the holly. A happy Christmas to you all.

**BELL BAND'S LATEST DISCS**  
MEL LANGDON, manager of Graeme Bell's Dixieland Band, called to tell us that just about all of Prague had read the recent "M.M." article about the band. Indeed, it was plastered all over the window of the city's best and biggest music store, Good. Met continued: "The band's second Ultraphon recording session took place on November 13, at nine-thirty in the morning. Sales of the first records have been so brisk that another pressing has already been necessary. Hot on the heels of this situation came John Hammond, from New York, with a proposition to the company for a reciprocal arrangement with U.S. record firms. John's stated opinion of Bell's jazz, plus the band's popularity in Czechoslovakia, adds up to something good.

Here's the details of the latest sides: "When the Saints Go Marching" (Voc. Ade Monabourgh); "Ballin' the Jack" (Voc. Roger Bell); "Get it Fixed" and "Organ Grinder" (Voc. Ade Monabourgh)—all by the full band. "Blue Tongue Blues" by a quartet comprising Monabourgh (clarinet), Varney (banjo), Silberstein (drums) and Murray (drums); and "Willie the Weeper" by a quartet comprising Graeme Bell (piano), Roger Bell (cornet), Don Roberts (clarinet) and Russa Murphy (dms.).

**CHRISTMAS READING**  
THE position with regard to British jazz has deteriorated since the last time we wrote this feature. Printing difficulties and new regulations governing the supply of paper from the merchants have made regular production well-nigh impossible, and very costly when it is achieved. Faced with these obstacles, the local branch have folded or gone over to quarterly production or worse. As we predicted last time, prices are being raised. Even so, the publishers are in some cases losing money, and this again discourages regular publication.

It looks as if one or two of the remaining small magazines will soon follow "Discography," "Jazz Tempo," "Jazzology" and others into the wilderness. Perhaps when only a couple survive they may be able to get sufficient support from jazz lovers to keep going in style.

## HARRY HAYES'S

### CHORD STRUCTURE AS APPLIED TO THE SAXOPHONE

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Otherwise it means clearing the field of the specialist jazzmag, which looked at one time as if it would flourish in this country to a greater degree than anywhere else in the world.

"Pickup," Vol. 2, No. 11, November, 1947—"Pickup," the only monthly left in the jazz field, came up for November with a Bill Holiday cover and ditto article by "Bistic": a review of "Bambling the Pennies" by Charles Wareing, with some interesting lines of investigation offered on that subject; "Behop and New Orleans Jazz" by David Walsh; "The Cat and Gals" feature—as amusing as ever; the Davis-Clarke collectors' piece, this time dealing with Harmonograph, Globe, more Victor Race series; a V-Disc listing, readers' letters, editorial, and reviews of local September records and recent U.S. releases by "The Speaker" and "Melitic," respectively. This issue costs the usual shilling, and "Pickup" announces that its next is to be an illustrated double number for Christmas, priced two shillings.

"Jazz Music," Vol. 2, No. 8—"Jazz Music" alleged to be a bi-monthly, but lately fallen into slack ways, now appears at 1s. 6d. instead of the traditional bob, with a brief editorial explanation.

Number six has a Brad Gowans cover and article on Brad by Ralph Venables. Leading article is an autobiographical note by Negro clarinetist Rudy Jackson, and it is followed by a piece about Jackson, Armstrong and King Oliver, written by Charles Chilton from his conversations with Rudy in Cayman. Bruce Parrott weighs into Lain Lang for the latter's review of the Mess book, and Lang replies. Derrick Stewart-Baxter contributes a biography and discography of Jim Robinson, Lain Lang reviews books, Charlie Willford covers the current records, and "Investigation Dept." by Ron Davies completes the contents, save for the photos of Oliver's Creole Band and Dixie Grayson, Albert Nicholas, and Jim Robinson, Bunk Lewis and the boys.

"Hot Notes"—This Irish mag., one of the most stable, so far, has produced five issues this year, which is good.

## Letters to The Editor

**MAY** I thank and congratulate the MELODY MAKER for sacrificing valuable space to the special third anniversary write-up on the late Glenn Miller? I am sure that Miller fans all over the country will join me with these thanks and thereby salute this outstanding musician. Thank goodness for the gramophone record, whereby we can still listen to his famous civilian orchestra.

But why has no enterprising British record company issued records of Miller's great band playing some of their terrific arrangements, such as "Moonlight Serenade," "Polynesian," "Little Brown Jug" and "American Patrol," to mention just a few?

**P. BENNETT, Trowbridge, Wilts.**

**IN** the past, very much to my annoyance, Joe Loss has been referred to as the "British Glenn Miller," by people who surely must be uncultured. Now, after listening to "Band Parade" recently when the Loss Ork. played opposite Cyril Stapleton's great bunch, hope, for the sake of the memory of that great master, Miller, the "fans" now realize that J. L. never has been, nor ever will be, anything like a British Glenn Miller.

Great Britain can boast many more names in front of Loss in the dance band world.

**WILLIAM F. EVERETT, R.A.F. Station, Sptl. S.A.F.O., S.A.O.R. 28.**

**I** WOULD like to congratulate Gerald and the Parlophone Co. for recording at long last some of the outstanding "Tip Top Tunes" arrangements. What a welcome change after a long line of dreary pop tune recordings! These "Tip Top Tunes" recordings will continue and include not only arrangements for the full orchestra but also some of the fine Tip Top Spot numbers featuring Gerald's soloists, a sprinkling of swing specials, and, of course, some small-band music with the groovy Tip Toppers swing group.

**BRIAN FRANCIS, Tetley, Sheffield.**

**HEARTY** congratulations to Edgar Jackson for having the courage to criticize drummers. After fifteen years as a pianist, I attribute addiction to strong drink, gibbering in my sleep, furtive looks behind me in the street, and a band-happy look entirely to nerve-shattering noises produced by drummers with a diabolical ingenuity for putting 'em in where you don't expect them.

**JOHN HOWARD, Golborne, Lancs.**

**I** AGREE with "Monsieur" (13/12/47) when he says that Lew Stone's was the best we ever had in this country, but I think he is forgetting that in those days Bert Ambrose also had a very fine outfit and recorded some discs equal to some of the American recordings of the same period.

Heath and Gerald fans should try and find some old recordings by Lew Stone, and I suggest they also try some of the Ambrose outfit, of which Ted Heath was a member.

**ARNOLD WRIGHT, Uplands, Stroud.**

**"HIT PARADE OF 1947"** was a second-feature film at a Luton cinema recently, starring Woody Herman and his Band. That "Woody" should be put in a second feature is bad enough, but they only allowed him two tunes. True they were "North-West Passage" and "Pan It," but they had to add to our pleasure by fading the band out in preference to close-ups of the male and female stars gazing into each other's eyes.

Now that a fresh weight is put on British film production, let's hope that they will not continue to make feeble attempts at copying Yankee musicals. Why can't they aim a bit higher? For a start, instead of bashfully hiding Ted Heath in the background (as in "London Town") they could feature some of our best bands with top-line billing.

**Luton, Beds. R. G. NEAL.**

**MANY** thanks to Marine Boxall (22/11/47) for including me in his letter among bands he would like to hear broadcasting. Unfortunately, four of the bands he mentioned are in the "banned" area for even Regional broadcasts, let alone "M.W.Y.W." sittings—which reminds me that, in the last two years, I cannot recall any West Regional dance band or light orchestra playing a "M.W.Y.W." session. We in the West Country are, indeed, the "Lesion of Lost Musicians."

The B.B.C. programmes, from November 30 to December 6, for West Regional listeners contained 105 minutes of programme dance music. This includes 6.30 a.m. broadcasts I venture to suggest that there are thousands of people in the West Country who cannot receive the Light Programme on their sets. This virtually precludes them from ever hearing dance music. Can you wonder at the decline-to-day in popular music? Make no mistake about it, the B.B.C. are to blame.

**BOBBY HOWSE (Bobby Howse and his Orchestra), Palm Court Hotel, Torquay.**

going. Now editor Keartland asks us to state that the November-December issue will not appear, "due to prevailing conditions in the printing trade," but that the next issue will be published in January.

"Jazz Forum" and "Jazz"—Editor McCarthy advises us that "Jazz Forum," No. 6, will be published in January with a slightly revised format, making 48 pages instead of 32. We have not received "Jazz," Vol. 3, No. 4, but understand that it is published (1s. 6d.).

\* \* \*

**CORNER CARDS**  
Some of the greetings we'd like to send out are partly votes of thanks for services rendered. But here they are anyway:

To United Artists Corporation: For "New Orleans," and may next year see a picture which sells the real jazz without concession to the popular music industry or Jim Crow.

To Poppas Mizzrow and Sechet: For the very real jazz on King Jazz, and for the sharp autobiography by the former.

To Century, Disc, Circle, Crestant, etc., etc., etc.: to the many small U.S. record companies who did well by jazz during '47. May they keep it up next year.

To the English Jazz Record Society: Both got away to a fair start and finished strongly this year. Keep up the reissue programme in 1948, so that local collectors are able to buy the rarer items at favourable prices.

To Victor and Columbia Recording Companies: Thanks for the reissues, and keep them going next year.

To the British recording companies: Praise is due for the quality of recording and processing, materials, etc. But may we have a little more jazz next year?

To the Rhythm Clubs: May they flourish in 1948 and spread enlightenment. When there's a strong R.C. movement there's usually a big public for jazz—consequently more good records released.

To the book publishers, large and small: Last year was noteworthy for an unprecedented quantity of jazz literature. Follow it up, please.

To all readers of these columns: A final vote of gratitude to all those who have written to us, for us and again us, and to those who haven't. Best wishes for 1948.

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Leader of the Band



**FREDDY WILLIAMSON**  
 After a successful summer season at Brixham, Devon, Freddie Williamson has returned to the Berkeley Club and the 3 Roadhouse, Bristol. This is Freddie's ninth season at the Berkeley, and his fourth at the 3. He is due to return to Brixham for next summer.

**XMAS GOSSIP**  
 HAVING just completed 71 years at the Winter Gardens Ballroom, Morecambe, maestro Harry Thorpey reports a change in his band. Bassist Jack Gardner is leaving the band to join Felix Mendelssohn, and his place is taken by Jim Thornton. Incidentally, Harry and the boys are free for New Year's Eve and would be interested in a good-class gig. Maurice Perry now on trumpet with Hal Graham at the Rialto, Liverpool, replacing Jack Stokes, who left a couple of weeks ago. Tenorist Ronnie Sheen has joined Rae Allen at Harpurhey Baths Ballroom, Manchester, and his chair with Percy Pease and his Band has gone to Stan Schofield, who moves over from Eric Salthouse's Band at the Lido Ballroom, Ashton Old Road. Rae Allen's lead alto, Lewis Ingham, is off ill at the moment, and Alan Wood and Norman Heap are currently sharing the alto chair to help out. Lead alto Tommy Bennett has resigned his job with Dick Denny, and started on Saturday last with Ken Noor at the Plaza Ballroom, Manchester, succeeding Bill Ineson. Congratulations to ex-Oscar Rubin and Freddy Platt trumpet Les Moss, who on Friday last (12th) became the proud father of a 6-lb. baby girl. Liverpool Rhythm Club is staging a Christmas Swing Session at the Pictorial Hall at 7.30 p.m. on Sunday, December 21. Bill Gregson's tenorist Johnny Jones and his group, plus Eric Lister's "Easyriders," are the attractions. And now may I once again convey the Season's Greetings to all provincial readers and correspondents, particularly to all those who have assisted in making "Page Eight" truly representative of the provinces. A Merry Christmas to you all.  
 JERRY DAWSON.

A BIG broadcasting break has come the way of bandleader Eddie Shaw, now at the Plaza Ballroom, Belfast, in the shape of a series of weekly two-band sessions on the Northern Ireland Home Service, commencing Tuesday, December 30 (7.30-8 p.m.), and continuing on the following five Tuesday evenings. "Come into the Parlour," as the programme is styled, will also feature the music of David Curry's Irish Rhythms Orchestra, which will be playing popular Irish music of the past few generations in its true Irish idiom, whilst the Shaw Band will be adding its modern interpretations. Well known locally as a dance bandleader, David Curry is an authority on traditional Irish music. Since 1937 the Irish Rhythms have been a popular feature of Northern Ireland's radio programmes, and the orchestra for this new series will be 26 strong, with George Beggs, Leila Webster, and the Parlour Singers to add the vocal touch. Since Eddie Shaw went to the Plaza in February, 1946, he has been steadily adding to his broadcasting reputation, and besides this "Come into the Parlour" series he has landed yet another "plum" in the fact that he will be broadcasting late-night dance music on the Light programme on Christmas Eve (11.15 p.m.-12 midnight) from the Plaza. For these broadcasts Eddie will be using the band that he features at the Plaza, comprising Jerry Denver, Ned McCrudden, Al McCall and Frank Wood (saxes, etc.); Danny Stevens, Jim Richmond (trpts.); Danny McNulty (trb.); Tommy James (trb.); Harry Long (trb.); Ken Austin (trb.); and Frank Hughes (trb.). In addition, there will also be a six-piece string section. In addition to the band's regular broadcasting vocalist (Billy McCormick), Ann Rich, well known for her work with Ronnie Munro's "Sunday Serenade," will be joining the band for the series.

**WESTON SEASON FOR BERRY.**  
 TAKING ten days off from the Court Royal Hotel, Southampton, where he has been appearing with his quartet for the last few months, guitarist-leader Charles Berry, who was a member of the George Evans orchestra, is to reopen the Atlantic Hotel, at Weston-super-Mare, on December 24. Charles, who returns to the Court Royal on January 1, leads Denny Drummer on piano and vocals, Ken Williams on drums and vibes, and Maurice Owen on alto and clarinet.

**GLASGOW**  
 NEXT broadcast in the new Scots dance band series will be from the Aberdeen studio, on December 29, at 8.30 p.m. Feature of the orchestra will be Charlie Young and His Band, who play at the Northern Meeting Rooms, Inverness. This Glasgow bandleader has made a first-class reputation up North since he was asked to take over by the Chalmers Wood office. At Dennistoun Palais, trumpet man Bill Willey has given up his chair with Lauri Blandford to go back to his occupation of carpenter. His place has been taken by Jimmy Coupe, who should prove a worthy successor. When conductor Erik Ogden took over at Glasgow Empire he instituted a progressive policy which had as its object the bettering of the orchestra into a unit which would be rather more capable of coping with modern requirements than were previous instrumentalists. To assist in this worthy aim he obtained substantial increases in the wages available for some of the necessary instruments. In a recent broadcast the Halls broadcast, Mr. Ogden also showed enterprise by arranging for separate woodwind sections in the orchestra. Local dance men Danny McCormack and Bobby Hamilton were on the job on this occasion. After touring with Nat Allen and other trumpeters, Johnny Hamilton has found a place in the pit at the King's Theatre, where he finds as his mate Duggie Anderson, also having a change from the dance game. Glasgow variety students' "Daft Friday" has been a hardy annual now for many years, and, as usual, there is always something special about the musical line for the dance, which finishes up round about 8 a.m. This year, three bands did the chore, the newly arrived Tommy Sampson Band providing a terrific attraction for the folks. Also on the bill were local top-liners, Bill Lambert's boys, together with the Scott-Henderson lot. Briefly, pianist J. H. McCormack rejoined Stewart Neilson at Inverness again after a spell back home through indisposition. Trumpet Syd Beecham, of B.B.C. Scottish Variety Orchestra, building up a nice gig connection, with plenty seasonable jobs. Eric Robin tenor man Bert Tobias, gigging for all and sundry just now, particularly Bill Lambert.

**SHERRY BUSY AT TORSIDE MANOR**  
 DESPITE petrol restrictions and their obvious effect upon road-house business, the Torside Manor Country Club, at Helmsford, Lancs, is still prospering. A carefully organised taxi service, which brings people in from the surrounding towns, such as Bury, Bolton, etc., has helped to overcome the difficulties of private travel. Presently leading there, and with him at present are Rex Hilton (piano) and Lew Rawcliffe (alto/tenor/clar./viola).

**MOORHOUSE MAKES CHANGES**  
 LOOKING forward to a bumper Christmas season at the Grand Palais de Danse, Douglas, I.O.M., bandleader Harold Moorhouse announces changes in his line-up. Pianist Ernest Freeman has returned to the mainland for health reasons, and his chair is taken by a 17-year-old Liverpool boy, Dennis Willey. Another newcomer to the band is trombonist Kenneth Aard, who won his individualist award when he played with Ronnie Oddie's band from Blackburn in last season's "M.M." North Britain (West Region) Area Final at Blackpool. Appearing at the Villa Marina in Douglas for the festive season will be Jan Ralfini and his Band, who enjoyed a successful season there last summer.

**DRUMMER FOR U.S.**  
 OFFERED the chance of a home in America, well-known drummer Harold Schorfield leaves London on Thursday night (18th) to catch the Queen Mary at Southampton on Friday (19th), bound for New York, where relatives will welcome him and he will look around and decide whether to continue his musical career or take a commercial job. Thirty-eight years of age, Harold Schorfield played before the war with Alex Freer and his Band at the Plaza, Glasgow. As a war-worker he took on engineering, and when released went into the B.B.C. Scottish Variety Orchestra, directed by Ronnie Munro. He then joined Billy Tennant, and for the past two years he has been with Billy Munn. Sailing with Harold will be his wife and seven-month-old son, Christopher.

SAMPSON BACK AT LEITH

FULFILLING a two weeks' engagement at the Eldorado Ballroom, Leith, where he made his debut as leader of an unknown band less than a year ago, Tommy Sampson has received a warm welcome from fans who have witnessed his meteoric rise to the heights. All but five of the 17 members of Tommy's outfit are "old originals" from the Eldorado. They include three of his trumpet-players (Stan Reynolds, Duncan Campbell and Alec McGregor), three trombonists (Johnny Kirkwood, Ralph Hutchison and Andy Young), and three saxes (George Hunter, Henry McKenzie and Jimmy Waugh), together with Sammy Stokes (bass); Terry Walsh (guitar); and Doug Cooper (drums). Replacing Henry Shaw, who went to the States, is Bert Courtley (trp.); other newcomers being Clare Walsh (trombone); Lou Warburton and Joe Temperley (saxes); and David Simpson (piano), who was previously at the New Cavendish Ballroom, Edinburgh. Tommy has a broadcast this Friday (19th), from 5.45 to 6.15 p.m.; Christmas week sees him at Scunthorpe, and New Year week at Redcar; Sunday concerts are lined up at Newcastle, Cardiff and Birmingham during January.

**HOTEL BERTH FOR EDWARDS**  
 ONE of the first leaders to feature Latin-American music in the North, Reg Edwards has just clinched the exclusive Hotel Victoria, job in New Brighton. With Reg leading on alto, the rest of the line-up is: Eric Parr (guitar); Andy Eowden (bass); Bill Prescott (drums); G. Pulford (trp.); and Ralph Austin (piano). Reg will be remembered for his airings from the Bon Marche Restaurant in Liverpool.

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RAY ELLINGTON AT EDINBURGH

ALTHOUGH it is only three weeks since its formation, the new and sensational Quartet led by vocal-drum star Ray Ellington is already in heavy demand by those who welcome Ray's highly individual and exhilarating brand of vocal and instrumental re-bop. Following its terrific success at the Ted Heath Swing Session on December 7 (reported in last week's issue), news now arrives that Ray Ellington Quartet has been booked for a two weeks' appearance commencing Monday, January 5, 1948, at the West End Restaurant, Edinburgh. Ray's engagement affords Scots swing enthusiasts their first opportunity of seeing and hearing the group that has taken London by storm. The Quartet has several dates scheduled for the Christmas holidays, these being appearances on Boxing Day and Saturday (December 27) at the Sydney Hall, Weymouth, and a booking at Chesil Beach Holiday Camp, Weymouth, on Monday (29th).

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