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TED HEATH ADDS BONGOES AS BAND BOWS TO RUMBA RAGE

IN THE VERY NEAR FUTURE, TED HEATH AND HIS MUSIC ARE TO ADD EVEN FURTHER TO THEIR ALREADY VAST NUMBER OF ADHERENTS BY GOING IN FOR LATIN-AMERICAN MUSIC IN A BIG WAY!

It should be at once made clear that this does not, and could not, mean that Ted will abandon his jive, his Hoagy Carmichael numbers, the power-house music, the intro-modern, even arrangements, or any of the other unique and immensely attributes which originally sent the band skyrocketing to overnight success.

Let Ted himself explain exactly what the new leaning towards Latin-American music is going to mean to the Band. Ted told the MELODY MAKER:—

"Wherever I play in ballrooms all over the country, I find a constantly increasing demand for Latin-American music. I don't mean instead of the kind of music with which the band has for so long become identified—I mean *in addition* to it.

"There is not the slightest doubt that it has become a very popular addition. This being the case, I am quite determined that the boys and myself will do it properly or not at all.

"Everywhere I see in operation the system of bands having a small contingent from the main outfit to play rumbas, and other music of the Latin-American type. Personally, however, I do not think this is the right way, and I am accordingly making plans to feature Latin-American numbers in this which the whole band will take part.

DIZZY-KENTON STYLE

"Making a particular feature of samba music, we shall, of course, use the whole band as I have said, obtain the authentic rhythms, but entirely new tone colours. We shall, in fact, be featuring Latin-American music in a 'big band' manner; and, by using nearly all the instruments at our turn, shall avoid the monotonous tone colour, without sacrificing any of the charm and authenticity associated with music of this type."

Now for the details. In the first place, a Latin-American expert is being added to the band. Known far and wide in the profession, he has already associated with several London rumba bands, he is well known and goes player Jack Mayer, who will be professionally known in future by a new and colourful name which is now being found for him.

In addition to playing the bongoes in authentic style, Jack is also assisting Ted both to choose a complete assortment of rumba-samba instruments, and to instruct the boys in the correct handling of them. The occasional transformation of Ted Heath and his Music into Ted Heath and his Experts in Latin-American interpretation is expected to take about three weeks.

A strong feature will also be made of vocals. These, in the calypso style, will be handled by Dave Wilkins. It is probable that music in the South American manner will be played first of all by the Heath boys during their concert dates at Bournemouth (August 2) and Torquay, but this will certainly be hard at it by their week in London Variety (Hippodrome and Empire) on August 30.

Following Sheffield's Bush, the Heath dates are Hackney Empire, Birmingham Hippodrome, and Finsbury Park Empire.

In addition to the occasional putting over of authentic Latin-American stuff, Jack Mayer and his bongoes will be used also in certain ultra-modern arrangements in the style already made famous by Poro Gonzalez in the Dizzy Gillespie Orchestra and Jack Costanza with the Stan Kenton crew.

The sensational Andrews Sisters—(reading downwards): Maxene, Patty and LaVerne.

ANDREWS SISTERS' DYNAMIC SUCCESS AT LONDON PALLADIUM!

THREE NICE PEOPLE TOOK LONDON BY STORM ON MONDAY NIGHT (2nd)—THE ANDREWS SISTERS, WHO, MAKING THEIR ENGLISH DEBUT AT THE LONDON PALLADIUM, SCORED THE GREATEST PERSONAL SUCCESS SINCE BABY FACE.

It isn't only their world-famous singing that makes these girls a "must" for all fans who can get near the Palladium box-office; it is also their charming stage-deportment, their delightful sense of comedy, and an easy and friendly manner that won all hearts the moment they stepped on the stage.

Queenpin of the trio is blonde, buxom Patty, who announces the songs, clowns and sings lead with her sisters, and is a delightful personality. This is exemplified by her signing an autograph on her knee when a child in the audience passed up a piece of paper during the act! Dark-haired Maxene acts as foil to her more exuberant sister, while strawberry blonde LaVerne is the quiet one of the three—she just gets on with the singing.

And what a singing! A tremendously enthusiastic audience first-nighted the Sisters for their ten numbers and two medleys—and would have kept them singing for ever, the second time they came on, hadn't been impatiently clamouring to get back.

SUNDAY CONCERTS

Best of all was their brilliant version of "The Shake Dance," which is really something, but the one that had the audience absolutely delighted was the girls' charming compliment to this country when they specially learned and sang Bud Flanagan's ditty—"Underneath the Arches." They also gave us the numbers which we know so well from their records, but hearing the songs from the records isn't like hearing them in the flesh; these girls are even better to see than they are to hear—which is saying plenty.

Among the songs they sang were "Down in Jimmy Valley," "Oh Johnny, Oh Johnny, Oh!," "Heartbreaker," "Feudin' and Fightin'," "Civilisation (Bongo, Bongo, Bongo)," "Don't You," and the number they told us was their own special favourite, "I'll Be With You In Apple Blossom Time." We also had a medley of some of their other hits, plus a medley of numbers from their forthcoming film, "Sing Pretty at the best in a delightful comedy take-off of "Sonny Boy."

The Sisters come on and off the stage for the Andrews Sisters' act, and are conducted by Vic Lewis, the brilliant American musician who is responsible for all the girls' arrangements. He was given a very nice and well-deserved tribute by the Sisters.

They have also brought over their own drummer, Tommy Rundell, and pianist, Wally Weschler, and the Stardusters really did the girls proud, providing a fine, rhythmic and musically backing throughout.

The Sisters are booked at the Palladium for a month, and our advice to all our readers is—hurry along and see them. You'll love 'em!

And what is at stake? A tremendously enthusiastic audience first-nighted their stay, the girls are giving their fans further opportunities of hearing them at four Sunday concerts.

These take place at the Hippodrome, Birmingham (August 8), Hippodrome, Brighton (August 15), Hippodrome, Bristol (August 22), and Victoria Palace (August 29). On all these dates, they will be accompanied by the Stardusters.—R. Z.

PAUL FENOULHET CLICKS RESIDENT 'BAND PARADE' BERTH

PAUL FENOULHET, FAMOUS ARRANGER, INSTRUMENTALIST AND EX-KEYBOARDS MANAGER, TAKES THE LIMELIGHT THIS WEEK WITH THE NEWS OF A NEW BROADCASTING VENTURE ON BIG AND UNCONVENTIONAL LINES.

Listeners who remember the success both of Paul's "Band Parade" arrangements and of his own spirited conducting of the band" finales every week will not be surprised to learn that, on the resumption of this popular weekly feature (commencing August 16), Paul is to handle an even bigger and much more important part in the "Band Parade" programme.

In short, the job to conduct his own resident group is being assigned to Paul. Whilst the other orchestras and guest artists will, of course, vary every week, Paul Fenoulhet will "stay put" in "Band Parade" with his own hand-picked orchestra, which is being billed as "Paul Fenoulhet and his Band Paraders."

INSTRUMENTATION

The unconventional aspect of the venture comes partly in Paul's instrumentation. Featuring a quartet of trombones, his outfit will also include one trumpet, one alto sax, one tenor sax, and one baritone sax (to be used as a quartet or also doubling other instruments). There will be a three-piece rhythm section (bass, guitar and drums), and the whole outfit will be rounded off by the separate string section of four violins, viola plus piano.

Naturally, all arranging for this unusual complement of instruments will be carried out by Paul himself. He will also have the job of accompanying all guest artists, etc.—either with his full outfit or by such sections of it as may be appropriate to the particular artist or artists being accompanied.

Whether Paul will continue to arrange and conduct the "massed band" type of finale in this next edition of "Band Parade" is not known yet, since plans for the new series are still in process of being formulated, and, at the time of writing, Paul has not finally signed the contract for his big new venture.

In any case the new undertaking will in no way affect Paul Fenoulhet's resident berth as staff arranger with Messrs. Chappell, where his ever-competent writing is earning him continued success.

Now that Paul has again won such a deservedly large space among the headlines, it seems only right to draw attention to yet another exciting undertaking of his—the records for the American market which were made and which, under the M-G-M label, have scored a resounding success over there.

BETTY HUTTON FIXED FOR PALLADIUM

THE influx of star American artists goes on. Following MELODY MAKER news stories that Hoagy Carmichael, Dinah Shore and Ella Fitzgerald are to open in London Variety, respectively, on August 9, 30 and September 27, we can now reveal that Betty Hutton—"Blonde Bombshell" of screen and recording fame—will definitely top the bill at the London Palladium for two weeks commencing Monday, September 13.

Scheduled to appear with her is a close-harmony group, the Mellolarks.

Betty, who has won a tremendous following for her appearances in such films as "The Fleet's In," "Incendiary Blonde," "Cross Me Heart" and "The Perils of Pauline," started her career at the age of 15, when she sang with bandleader Vincent Lopez. She is the sister of Marion Hutton, one-time singer with the Glenn Miller Orchestra.

Another dynamic personality lined up for a Variety appearance here shortly is America's "Hairless of Hi-de-ho," the one and only Cab Calloway. A tremendous showman, Cab scored a resounding success with his band when he came to Europe in 1935.

Confident U.S. Press statements announce that Cab will be sailing for England on August 23 for a month's season at the London Casino.

HARRY GOLD COLLAPSES

CONSTERNATION reigned in the ranks of the Pieces of Eight when, at the Commodore Ballroom, Ramsgate, on Tuesday, July 27, dapper leader Harry Gold collapsed and had to be carried from the stand.

The hostility summoned doctor discovered tonsilitis, ordered Harry to bed immediately, and admonished him for venturing to mount the stand with a temperature of a hundred and one.

For the remainder of the week the band carried on under the leadership of trombonist Ken Crew, who, after—having made a good recovery—rejoined the outfit at the Seaburn Hall, Sunderland, on Tuesday last (3rd).

FAMOUS US SONGSMITHS ARE HERE

DISTINGUISHED visitors in town this week are famous American songwriters Abner Silver and Benny Davis.

Responsible for such worldwide hits as "Margie," "Baby Face," "No, No, A Thousand Times No," "How Green Is My Valley," etc., they are over here on holiday.

Abner Silver, however, is combining business with pleasure in watching with interest the progress of his latest number, "Sipping Cider By The Zuyder Zee," which Sun music has just published.

PHIL GREEN'S PLANS FOR BIG NEW ASKEY SHOW

OWING to the terrific amount of work he is doing behind the scenes as Musical Director of "The Kid From Stratford," maestro Phil Green will only be able to conduct his 21-piece pit-orchestra personally on the opening night, Tuesday next (10th), at the Palace, Manchester.

Thereafter, Phil leaves the baton in the competent hands of famous broadcaster, Louis Voss, who leads the Kursaal Orchestra on the air.

Phil's right-hand man, his leading violinist for the past two-and-half years, Sid Morris, is assembling the orchestra, and the MELODY MAKER understands it will contain several notabilities from the dance and straight ranks.

Among them will be a brilliant pianist skilled a fortnight ago by Phil, who at last has found someone adequately to fill the vacancy caused by the departure to America a short while ago of his accomplished pianist and arranger, Phil Moody.

The newcomer is pianist, composer and arranger, Harry Rabinowitz, who came to England 18 months ago from South Africa, where he was Variety conductor for the South African broadcasting network in Johannesburg.

Since arriving here, Harry has broadcast as a soloist in many shows, including "Variety Bandbox" and "Piano Playtime." Phil regards him as a first-class acquisition and apart from playing piano in the show, he is for "The Kid From Stratford," he will be working for Phil on other broadcast and recording assignments.

His connection with "The Kid From Stratford" does not, of course, mean that Phil has left EMI, with whom he is associated as Director of Light Music.

"The Kid From Stratford," which stars comedian Arthur Askey, opens three weeks in Manchester and a fortnight each at Birmingham and Edinburgh, before opening in the West End of London in October.

HOLIDAY RELIEF BAND AT QUAG'S

WHILE the bands at Quaglino's Restaurant, London, W., take their annual holiday, during August, the relief work is being handled by bandsman-leader Frank Baron and his Band, who play at Quaglino's every Sunday night.

Famous pianist-leader Eddie Carroll and his Orchestra, who hold sway in the restaurant, are enjoying a spell of rest for two weeks from last Monday (2nd), and violinist-clarinettist Arnold Bailey and his Quartet, who have been featured in the Grill Room for 9 months, are off for a fortnight starting August 16.

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Carroll Gibbons' Indisposition

ADMIRERS of long-established Savoy Hotel maestro Carroll Gibbons will be sorry to learn that Carroll recently had to spend three weeks off the bandstand owing to an attack of bronchitis.

Now happily recovered, after a short spell at the coast to put him completely right, Carroll is back in harness at the Savoy again.

Meanwhile, he has "fixed up" for their annual holidays on August 14, Carroll's orchestra himself will as usual, be making a "solo" appearance in Variety. This time however, Carroll's appearance is only for the week of August 22 he is at the Palace, Manchester, and, for the rest of the time, until he resumes at the Savoy, Carroll's orchestra will stand having a well-deserved rest.

The Musical Spark-Plug of the Andrews Sisters

A pen-picture of MD Vic SCHOEN

by MAX JONES

ON the stage of the London Palladium this week, a diminutive guy with glasses and a GI haircut stands conducting the Skyrockets orchestra. He is bandleader-arranger Vic Schoen, musical spark-plug of the Andrews Sisters' fast-moving act.

Vic has been the Sisters' MD since he accompanied them in 1937 on their fame-making recording, "Bei Mir Bist Du Schon." Since then, he has made scores of sides with the Andrews Sisters, directed the orchestra for their stage and radio shows, and written the arrangements for their film appearances, which include "Argentine Nights," "Rookies," "The Road to Rio," "Hollywood Canteen," etc.

Born in New York in 1916, Vic started playing trumpet at 14. He realised his boyhood ambition to play with a "name" band when he joined the Gene Kardos orchestra in the early 'thirties. It was with this band that he developed his talent for arranging. A period with Dick Stabile followed in 1935 and, when Dick fired him ("because he didn't like my writing"), Vic went with Paul Tremaine.

In 1936 he joined Leon Belasco's Band and there met Patty, Maxene and LaVerne Andrews—the orchestra's featured trio.

After the Belasco band broke up, he teamed up with the Sisters and, after a lean spell, Vic and the girls obtained a regular air spot with Billy Swanson's orchestra from the Hotel Edison. These broadcasts brought the trio to the attention of Lou Levy (who promptly took over their management), and to Jack Kapp of American Decca, who gave them their first record session.

Vic wrote the arrangements for these first titles, and also played second trumpet in his seven-piece accompanying group. The band has now expanded, and Vic has given up his trumpet to concentrate on writing and arranging.

He has composed several tunes, and contributed orchestrations to most of the leading bands, among them Count Basie, Glenn Miller, Tommy Dorsey, and Benny Goodman. He has also directed accompaniments for such artists as Bing Crosby—his favourite singer—and Ella Fitzgerald. His band can be heard on "Flying Home," one of Ella's latest releases in this country.

He is married to Yvette Jacobs, and they have a boy, David, aged four. Vic's hobbies are gardening, golf and straight music. He favours the work of Debussy, Tschaikowsky, and Ravel—"the greatest orchestrator in the world"—and recently completed a symphony, as yet untitled.

Two members of Vic's band are currently playing with the Skyrockets. They are pianist Wally Weschler and drummer Tommy Rundell. Wally formerly played with Abe Lyman, Teddy Powell and Gene Krupa; Tommy previously worked with Bob Chester, Charly Sherock and Boyd Raeburn.

Collectors' Corner

by Max Jones and Sinclair Traill

DIXIELAND IN ENGLAND

By John Postgate

I WAS struck by the [illegible] attitude [illegible] "Inventory" [illegible] Bell [illegible] the records [illegible] [illegible]

As [illegible] of [illegible] Dixieland [illegible] I wondered why, if Max Jones [illegible] careful playing of their records.

[illegible]

I think [illegible] cannot [illegible] says: [illegible] seven [illegible] wish [illegible] suggest [illegible] common [illegible]

It [illegible] "Jazz [illegible] English [illegible] band [illegible] group [illegible] mon. They lack the quality [illegible] in that much abused term "collective understanding." The merit of the Bell band was that they were a band —they fitted together as a musical whole [illegible]

[illegible]

Consider the English Dixieland bands playing at present. The worst of all [illegible]

[illegible]

The [illegible] Humphrey Lyttelton's [illegible]

[illegible]

I am not really competent to consider the other groups. The Jelly Roll Kings [illegible] cient technique to give a fair estimate of their capabilities [illegible] show merit [illegible] heard Tony [illegible] cannot [illegible] Dixieland [illegible] for the [illegible]

I have [illegible] Brothers [illegible] noticing [illegible] satisfactory [illegible] they [illegible] at that [illegible] first [illegible] Ade [illegible]

I hope, however, that I have succeeded in making my point. If the English Dixieland bands are not going to decide [illegible] groups, [illegible] to their [illegible] as much [illegible] the front line [illegible] flexible [illegible] rhythm [illegible] the beat [illegible] a whole [illegible] cease relying on [illegible] ing solo [illegible] one soloist to be leader of the band.

EDITORIAL NOTE.—We were interested to read John Postgate's views on the Bell Band and the general state of British jazz. His observations will no doubt cause discussion among enthusiasts of the various local jazz groups and we invite readers' comments on his article.

Letters to The Editor

I READ the write-up of the Jack Benny show in the MELODY MAKER of July 24, and came across a line that surprised not only myself, but all four of us. It was the line which charged the Skyrockets with possessing "no beat."

I will admit that when the show opened, some of our numbers were played just a shade slower than they should have been. However, we firmly believe, having worked with most of the name bands in the States, that no band has ever played our music better than the Skyrockets—maybe some have played it as well, but none better, and we want your readers to know truly how we feel about this British band. It meant enough to me to prompt me to write this letter.

JUDD McMICHAEL (MERRY MACS).

London, W.1.

★

YOUR Canadian correspondent, in his report on Stan Kenton, summed up aptly—though, no doubt, unconsciously—the current attitude of Swing fans.

His third paragraph starts: "Altogether, the band is fine. The trumpets blare louder than ever. . . ."

Some months ago, two British disciples of rebop, on returning from New York, remarked on the quality of Duke Ellington's sax section. "The loudest we have heard," they said!

Methinks I will form myself a band of eighty brass and a hundred saxes (assorted). Maybe I, too, will then be a big noise! I must, of course, keep them playing the whole time, otherwise I can never expect my music to be appreciated.

Block-scored, too, by the way. It's so much easier.

STAN E. SAYERS.

Orpington.

WHEN I started to read Harald Grut's article last week, my heart began to sing a little song of joy.

Here, it seemed, was a valuable ally—someone else to add his voice to those of the many who have for so long been complaining about the complete lack of discrimination and understanding shown by our recording companies in the selection of records for release under their swing and jazz headings.

But I was soon disillusioned.

All too soon Mr. Grut revealed himself as an old-time jazz fanatic, doing no more than trying to make out a case for more records of his pet music.

Even so, I could have sympathised with him had he been able to give a list of good records not yet released here. But he was not.

The final give-away was when he started yelling for two (as he says) unissued Bunk Johnson sides.

Even our recording companies know that the most avid old-time jazz fans have come to admit that Bunk Johnson sounds too decrepit to mean anything, and outbursts like Mr. Grut's for records which no longer have any historical, artistic or tuitional value merely tend to make the companies feel that the complaints they get about what they do and do not release come only from cranks and so are not worth troubling about.

Highgate. EDGAR JACKSON.

★

I WAS extremely interested in the article by Kermit Goell in last week's publication. It was even more interesting—and a great pleasure—to note that he includes a Birmingham band among those Palais bands which appealed to him.

Hitherto, dance music in the Midlands has been in a most deplorable state, though enlivened for a short time by the Teddy Foster group.

With the arrival of Sonny Rose and his Band at the West End Ballroom last winter, Birmingham was able to boast one really outstanding outfit, an outfit which we should like the rest of the country to hear through the medium of the radio.

Thank you, Kermit Goell, for bringing attention to the Midlands.

A. JACKSON.

Birmingham 12.

★

I WAS interested to read the article by Mr. Kermit Goell in last week's MELODY MAKER, and particularly his remarks re Reggie Goff, who, he stated, "should be making records."

For your information, Reggie Goff made two sides for the "Decca and London Labels" six weeks ago, and the two titles—"When You're In Love" and "I Don't Care What They Say"—were issued in America two weeks ago. So great was the reaction that the London Record Company's representatives over there demanded two more titles from Goff at once, and sent over two brand new songs, namely, "Carnival" and "Violin."

These were recorded last Friday night by Reggie, accompanied by Cyril Stapleton and his Concert Orchestra, and will be rushed to America immediately.

BILL ELLIOTT (KINN-ELLIOTT DIRECTION).

London, W.C.2.

★

I HAVE just read this week's "M.M." and was rather surprised at Laurie Henshaw's review of Esy Morales' "Jungle Fantasy."

After reviewing the backing cut by Jimmy Saunders and saying that it should sell because it has a new sound, Mr. Henshaw proceeds to run down Esy's side.

Surely this side is a new sound. It has, in any case, been given air space by Messrs. Dorsey, Moffat and Jackson, and most people to whom I mention it rate it "hang on" or "terrific." Even Edgar Jackson praises it in his review!

However, many thanks to Mr. Henshaw for his review several weeks ago of Randy Brooks's "Tenderly." I bought this record, and it has since become my favourite disc.

Bath. R. COOK.

HITS AND PIECES

by Sammy Quaver

HERE comes the New Look frame. "Dance Ballerina" changed places with "Heartbreaker"; "Dream of Olwen" shot from ninth to fifth spot, and "Woody Woodpecker" bowed in to the exclusion of "Near You."

Oh Frankie, Frankie, Frankie Weir, why did you mar a really fine broadcast last Saturday night with that "naughty" version of "Night and Day"? Anyone tuning-in halfway through the number would never have recognised Cole Porter's classic. . . . Reported "Galway (can't keep it out of this column) Bay" already nearing the half-million copy mark.

Jack Jackson's wax whirl on "Tico Tico," by one Mickey Katz and his Kosher Jammers, had the Kosher fraternity in hysterics on the week-end "Round-up" show. A repeat ration, please, Jackson, and Saturday next won't be soon enough. . . . The whistling errand-boys have made "There Ought To Be A Society" No. 1 on their own Hit Parade. . . .

Said the West End club manager to the bandleader: "If you had played at our club instead of the opposition, we'd have brought you back for a return date within four weeks." "You can still do it," replied the maestro, "Nobody heard me across the way"! . . .

Ralph Wilson turned in a cracker-jack airshot the other morning, with the accent strictly on melody. . . . Ever heard of "Hector the Mouse"? It's the week-old property of warbler Eric Whitley, and when I caught a decko of this specimen at the Victoria Palace it was nestling comfortably in a biscuit-tin and being weaned on Swiss rolls and peaches.

A reader writes: "See you're back again on the Schmaltz trail, Sammy." You bet your life, and it's going to be a long one this time, brother! . . .

I'm telling you that Billy Reid's "Lonesome Lane" will make the first three in the moneyspinners' panel. . . . Bouquets are falling fast and furious on the Squadronaires. After Stanley Black's recent personal Oscar comes a rave from the Radio Revellers, who say, "The Squads are bringing back the good old days of first-class dance-band fare. . . ."

Current wax smash of "Underneath the Arches" is bringing renewed thrills to Bud Flanagan. . . . The "Ambition" line in "M.M.'s" "Personal Points" past fortnight looked like stirring up a Len Camber-Dick James "war," but Len got away to the USA just in time. . . .

Along Radio Row they're telling me THAT Anne Shelton rocked 'em at the Winter Gardens, Margate, on Monday night. . . . THAT Harry Davis seemed surprised that the top ten hits were not requested at the Empress Ballroom, Blackpool. . . . THAT maybe the dance-band fans are not sheet-music buyers. . . . THAT musicians are the main cause of the dearth of British tunes in band broadcasts. . . . THAT most baloneers are influenced by their instrumentalists. . . . THAT these wise guys will keep their bosses poor. . . . THAT, come rain or come shine, certain arrangers will still persist in dotting out those Chinese harmonies. . . . THAT "You Call Everyone Darling" is on the way over from Yankeeland and likely to sweep. . . . THAT the band agents are smiling again. . . . THAT they were all dreaming of a strike Christmas. . . . THAT after many unsuccessful efforts to locate a bandleader at his home, a certain contact-jockey told the maestro's wife, "Looks like he's trying to do a 'Molotov' on me!" . . . THAT Reg Goff is likely to spring a bombshell in the vocal section on the next "M.M." poll. . . . THAT Howard Lucraft may have a nice recording surprise coming to him within the next three months. . . .

Crack-of-the-week: When a certain bandleader, who is only accustomed to playing one-night stands, got his first full week's resident engagement, he forgot to turn up on the Tuesday night! . . . Just watch that "Sailing On A Dreamboat" number.

TIN PAN ALLEY OSCARS to Eric Whitley for a peach of a plug on "I'd Give A Million To-morrows" with Ralph Wilson's Ork. . . . To the Merry Macs for a wonderful workout on the Frank Weir broadcast. . . . To Alan Dean for a class "Do I" on the same transmission. . . . To Jack Jackson for that sensational David Rose "Estrellita" platter. . . . To Dorothe Morrow for a nightingale chirp on "Band Parade."

Britain's Top Tunes

THE following list of Ten Best Sellers, irrespective of price, for week ending July 29 has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:

1. GALWAY BAY (B) (1s.) Box and Cox
2. DANCE, BALLERINA, DANCE (A) (1s.) P. Maurice
3. HEARTBREAKER (A) (1s.) Leeds
4. TIME MAY CHANGE (B) (1s.) Campbell Connelly
5. DREAM OF OLWEN (B) (2s. 6d.) L. Wright
6. GOLDEN EARRINGS (A) (1s.) Victoria
7. NATURE BOY (A) (1s.) E. Morris
8. I'M LOOKING OVER A FOUR-LEAF CLOVER (A) (1s.) Francis, Day and Hunter
9. TOOLIE OOLIE DOOLIE (A) (1s.) Southern
10. WOODY WOODPECKER (A) (1s.) Leeds

A—American. B—British.

CALL SHEET
(Week commencing August 9)
BLUE ROCKETS. Britannia Pier, Great Yarmouth.
The BURNS and Sextet. Grand Hotel, Cliftonville.
Dr. CROCK and Crackpots. Theatre Royal, Hanley.
Lesli DOUGLAS and Orchestra. Seaburn Hall, Sunderland.
Gloria GAYE and Girls' Band. Gaiety Ballroom, Grimsby.
Harry GOLD and Pieces of Eight. City Hall, Perth.
Nat GONELLA and New Georgians. [illegible]
Ted HEATH and Music. [illegible] Blackpool.
Leslie HUTCHINSON and Orchestra. Green's Playhouse Ballroom, Glasgow.
Vic LEWIS and Orchestra. [illegible] Bangor, N.I.
Joe LOSS and Orchestra. [illegible] I.o.M.
Felix MENDELSSOHN and Hawaiian Serenaders. [illegible]
Fred [illegible] and [illegible] Mon. [illegible] Liverpool.
Harry PARRY and Sextet. City [illegible]
Harry ROY and Band. Winter Gardens, Weston-super-Mare.
Tommy SAMPSON and Orchestra. [illegible]
One-night Stands: Carl BARRITEAU; Joe DANIELS; Ray ELLINGTON; Teddy FOSTER; Oscar RABIN.

CARISSIMA
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The Duke Plays With Trains Again!

Record Reviews by EDGAR JACKSON

DUKE ELLINGTON AND HIS ORCHESTRA

****Happy Go Lucky Local (from "The Deep South" Suite), Parts I and II (Duke Ellington) [illegible] 5814 and 5815).

(Parlophone [illegible]—5s. 8d.)

Ellington (pno.) with Russell Procope (alto); Jimmy Hamilton (ten., clar.); [illegible] Harry Carney [illegible]; Taft Jordan, Shelton [illegible], William [illegible]; Harold [illegible]; Claude [illegible]; Fred [illegible] (bass); [illegible] (dms.). [illegible]

THIS is the Duke playing about with trains again.

It may not be his greatest ever composition. But no matter whether you look at it for the ingenuity with which it tells the story of a train in music or as just another example of what can happen to jazz when the Ellington gets another bright idea, it's equally good fun.

This happy-go-lucky local is one of those trains which, for all its superficial fussiness and exaggerated idea of its own importance, wends its way with an imperturbability that is as unruffled as its progress seems to be inevitable.

One can no more imagine it being hurried than imagine that anything could possibly retard its lazy but even pace, let alone stop it.

In the end, of course, it does stop. But no one will ever know whether it has reached its destination, because it gets nowhere in particular. But it goes everywhere in its journey there.

This morsel of musical wit gives the impression of practically every train noise you have ever heard, and, if you draw on your imagination, of every scene through which a train [illegible]

[illegible] before we get to better things in the form of Jimmy Hamilton's clarinet and some grand "Cat" Anderson train-whistle trumpet [illegible].

I would no more describe "Happy Go Lucky Local" as the most serious composition the Duke ever wrote than I would care to swear he was in a very serious frame of mind when he wrote it. But sometimes the less profound one tries to be, the better one's efforts come off. "Happy Go Lucky Local" has come off.

BOUQUET FOR DUKE

[illegible]

★

JOE LIGGINS AND THE HONEYDRIPPERS

"The Honeydripper"—Parts I and II (Joe Liggins) (Am. Royal [illegible])

(Parlophone [illegible]—5s. 8d.)

Liggins (pno.), with Willie Jackson (alto, bar.); [illegible] Jackson (ten.); [illegible]; Eddie Davis (bass); "Peppy" Prince (dms.). [illegible]

SOMEWHERE stored away in my collection I have an American Decca record made over twelve years ago by a coloured artist whose real name, I believe, is Roosevelt Sykes, but who is described on the label merely as "The Honeydripper."

I don't think Mr. Sykes ever made a very great name for himself. But he should have. He is one of the finest blues singers I have ever heard, not to mention also a good pianist.

I wish I could say as much for Joe Liggins, who seems to have purloined Mr. Sykes's soubriquet for both his band and the piece through which we are introduced to it by Parlophone this month. But unfortunately I cannot.

[illegible]

I think it would have been better if Parlophone had [illegible] advice before [illegible] ballyhoo. [illegible] rate the [illegible] of the [illegible] were probably [illegible] for getting [illegible] which other [illegible] rhyme nor [illegible] to have been [illegible]

HOAGY CARMICHAEL AND THE BIXIAN LEGEND

The great American songwriter-pianist-vocalist (due at the London Casino next Monday, August 9) tells all about Bix, but not enough about himself in his autobiography, just published.

The Stardust Road, by Hoagy Carmichael. [illegible] 114-116, Charing Cross Road, London, W.C.2. 8s.

HOAGY CARMICHAEL'S autobiography is a 156-page chronicle of fact and near fiction. Fact in so far as the author's school days and association with the early jazzmen are concerned; mainly fiction as regards recounted conversations with the late Bix Beiderbecke—Hoagy's closest friend.

It is unlikely that Hoagy could remember word for word his discussions and badinage with Bix but, if not word-perfect, his quotation of conversations that took place over twenty years ago will certainly interest those "Golden Age" enthusiasts who still worship at the Bixian shrine.

HOAGY'S SCHOOLDAYS

This book has shortcomings, but failure to perpetuate the legend of the "Immortal Bix" cannot be counted among them. Hardly a page passes without some mention of Beiderbecke—the guy with the "golden horn" . . . "the funny little mouth and teeth that are none too strong" . . . "a soul so sweet" . . . and so on, ad infinitum. Indeed, there is so much Bix in this book that salient details of Hoagy's ultimate career as a composer are inevitably missing.

In short, "The Stardust Road" has a promising beginning, but no satisfactory end. In the beginning there is Bix, and Bix remains until page 145. Sandwiched in between is an account of Hoagy's schooldays, and this, plus Bix, comprises the main substance of the book.

At least fifteen paragraphs start with the phrase, "The years have pants." The pants and paragraphs are mostly short. A sample of the author's literary style is gained from the opening page:—

"The 'phone rang and I picked it up. It was Wad Allen. 'Bix died,' he said.

"Wad laughed a funny laugh. I laughed, too. 'Company for Monk,' I said.

"'I wonder if it will hurt old Gabriel's feelings to play second trumpet?' Wad asked."

Thenceforth the story is told in similarly monosyllabic fashion and with scant attention to chronological sequence, until we arrive at the final six-page photo inset.

Despite his later preoccupation with secular delights—marijuana, dames, gin and jazz were taken in his schoolday stride (fortunately, only a penchant for jazz remained)—Hoagy assures the reader that he "grew into a normal boy, a member of the last [illegible] screaming youth knew no distinction between [illegible]."

He was born in Bloomington, Indiana. Bucktown, where the Negroes lived, was only a few blocks away. There is no doubt that his early associations with the coloured folk fostered his innate feeling for jazz.

He first "felt rhythm" with the college band, and earned five bucks for his first public appearance playing for a dance. When Hoagy went wild on piano, so did the crowd. "Who is that kid?" they asked. "Boy, he can really go!"

By the time the family had moved to [illegible], Indiana, Hoagy had left college and joined a local band. It played for private parties, and the guests often included such notabilities as actress Billie Burke, the late Flo Ziegfeld, and Irving Berlin. Listening to Berlin playing his latest song first gave Hoagy the idea of composing. "Hoagland," he said to himself, "if anyone who plays that feebly can write that nobly—you can write a song."

EARLY CLASSICS

Although the idea is conceived on page [illegible], it doesn't materialise until page [illegible]—the meeting with Bix taking place in between. But, after trying to play cornet like Bix ("Bix could play piano, maybe I could play horn"), Hoagy finally got around to composing.

Hoagy wrote a piece for the Wolverines dance band in the spring of 1924. At Bix's suggestion he called it "Free Wheeling." George Johnson, saxist with the Wolverines, retitled it. To-day, every jazzman knows the tune as "Riverboat Shuffle."

While still at college Hoagy wrote another jazz classic. He started playing a hotchpotch of his "frustrated feelings" and struck a peculiar strain. "Sounds like a whore in church," said a school-mate, "chantin' . . ."

"Gotta chant part all right," replied Hoagy, "coloured mammy, washin' clothes. Big stack of dirty clothes. . . ." That's how "Washboard Blues" was born. Or so Hoagy says.

Carmichael finally recorded the piece with Curt Hitch and his Happy Harmonists, "a band from Evansville that played Wolverine style." He later transcribed his improvised piano solo and built it into a song. A guy named Johnny Mercer wrote a swell lyric for it and we called it "Lazybones." "Lazybones" later sold at the rate of 15,000 sheet music copies a day and helped pull Tin Pan Alley out of a depression.

But not all Hoagy's works were hits. While on a trip to Havana he wrote "One Night In Havana." The tune was waxed by bandleader Fred Waring, but the master—marked "Not Commercial"—is still gathering dust on the Victor Co.'s shelves. Comments Hoagy philosophically: "Disappointments were part of the game. I was to find some of the better melodies were to get lost in the shuffle."

Fortunately, "Stardust" was saved for posterity—though it was some years before it attained evergreen status. Newspaper columnist Walter Winchell is credited with first plugging the song. He heard a piano rendition by a Sepian in the Black Poets Café in Greenwich Village.

THE WINCHELL SONG

"Contemporary newsmen were forced to put the drinks down while Walter held them by the lapels and whistled the first four bars. In this way 'Stardust' became known as the Walter Winchell song. Later, after the song had waned in popularity, Edgar Hayes picked up the torch and gave the Negro population of Harlem a quiet, tinkly piano version under a mooey stage and the song gathered new life."

Eventually, Hoagy arrived in Hollywood, where Paul Whiteman was making "King of Jazz." Hoagy mentions that Al Rinker (misspelled as "Reiker"), one of Whiteman's Rhythm Boys, introduced him to his sister, Mildred Bailey.

"Sitting in a rocking chair drinking beer and listening to her do my number 'Rockin' Chair' like nobody else was a real thrill," writes Hoagy.

Near the end of the book there is a nine-page letter to Hoagy from Howard "Wad" Allen, a college friend. An Editorial Note explains that "Wad" was impelled to write concerning the "omissions, inadequacies and inconsistencies he felt were present in Hoagy's account of himself."

This letter helps fill in some of the gaps. But, bearing in mind Hoagy's colourful life and the abundant material that must have been available, the book is still something of a disappointment. Even the "Golden Age" adherents will probably agree on that.

Laurie Henshaw

MAURICE BURMAN writes on JAZZ AND THE THIRD PROGRAMME

THE Third Programme exists as a cultural one — as one that gives only the best in Art, Music and Literature. Jazz music, of course, has been far beneath its notice and has been completely ignored.

This is a state of affairs that must not be tolerated.

It matters not for whom the BBC thinks the Third Programme is catering; people in Britain are listening to that station, and we have got to get them to hear jazz.

Jazz is music; it is unlike any other music; it is new; it is getting somewhere. To ignore it is to turn one's back on an important aspect of twentieth-century culture.

I suggest that we need to attract the following people:—

Those who have never heard jazz; those who have heard what they think is jazz and have not liked it; those who have heard what they think is jazz and have liked it; those who have heard one type of jazz (such as "Jazz Club") and have not liked it; and, finally, those who have never heard jazz but dislike it on principle.

AS a start such a programme would have to be one of records, or there would be no programme. It would be called "The Best in American Jazz," and each programme would feature a different American band. It would start with, say, Stan Kenton as an example of the newest type of American jazz, and one which at the same time possesses a good, shall we say, "snob" appeal.

Kenton may or may not play true jazz, but the listener cannot help but sit up and take notice of it—and that is what we are aiming at.

Then naturally one would have to present Duke Ellington, Woody Herman, Boyd Raeburn, etc., not forgetting the small bands or that very important man, Eddie Sauter. Neither must Benny Goodman's "Clarinet A la King" and similar types of recordings be forgotten.

When we have done with American bands, then we can turn homewards and call the series "The Best in British Jazz"—and, believe me, we can get away with it.

All over Europe one can tune in to stations where, if there is a jazz programme, it invariably starts: "Jazz was born in Storyville in New Orleans and spread via the Mississippi River." We want none of that.

We want something different and straightforward, neither apologetic nor over eulogistic.

TO get such a series on to the Third Programme we need a man who is a musician and who genuinely loves jazz—and at the same time one who has a good command of the English language. We want no apologists or cynics. For example, Spike Hughes would have been the ideal choice at one time. Today, however, he is disillusioned about our music and belongs to the "jazz is in a blocked tunnel" school.

Nor do we want musicians who do not understand jazz, who play it (or try to play it) while really disliking it. Nor do we want a person from the Purist School—that is, today we cannot afford to have records put on the Third Programme that are twenty to twenty-five years old, with wrong harmonies from a banjo and out-of-tune saxes.

I am putting this suggestion forward, however sketchily, because for jazz not to be on the Third Programme is ethically and artistically wrong, apart from being dam' bad business.

It is very bad business indeed when one considers that not so long ago dance bands were the very mainstay of the BBC. They are not so now, and we must get them back to that status.

I suggest that the above is at least one method by which we can do so.

CHATTER

by Chris Hayes

NICE to see free-lance saxist George Curtis firm on his two feet again after a queer accident on Easter Monday. When George sat down for a while between rehearsals of "Stand Easy," one of his legs "went to sleep" and collapsed under him when he stood up. He sustained a broken fibula and had his foot in plaster until a week or two ago, but carried on with all his sessions and still wore a smile.

* * *

DONNING his whites again, bandleader Felix Mendelssohn, who always finds time for cricket despite the strain of touring, will captain a team of county cricketers and footballers against R. Langley's XI at Nottingham on August 15 in aid of the Hyson Green Kiddies' Fund. Felix, by the way, has secured for his Hawaiian Serenaders Mako Klubi, the famous Hula dancer and tom-tom player.

* * *

THOSE screwy singers, the Harmaniacs, led by Steve Gibson, are getting more and more broadcasts since they made their bow two months ago in "Show Time." They aired on July 3 and 16, and now have a series of three broadcasts, in "Four in Hand," with Mario ("Harp") Lorenzi and Walter ("Songs at the Piano") Wade, which began on Monday (2nd) and will continue on August 9 and 16 (Home).

* * *

VISITING Canada and the USA, drummer Don Kellet came across his old friend Bill Povey. Don and Bill toured together with Harry Roy, and Bill is now playing lead-tenor with Norman Harris and his Band at the King Edward Hotel, Toronto, a twelve-piecer consisting of three tenors, a trumpet, four rhythm and four strings. Home again, Don is on the phone at Kingston 0749.

* * *

BESIDES orchestrating for and MD-ing the coming Arthur Askey show, "The Kid from Stratford," Phil Green has written a 15-minute legitimate ballet in conjunction with choreographer Pauline Grant. Phil tells me that Manning Sherwin has written some grand music for "The Kid From Stratford," the best songs being "The Promise In Your Eyes" and "One Romance."

* * *

NEW pastime recommended to musicians on holiday in the West is the amazing excursion of my rotund reporter and photographer colleague Jack Marshall, who travelled right across Devon and Cornwall by bus, from Ilfracombe to Land's End, at fares ranging from 1½d. to 7s. 6d. But, stresses Jack, you've got to be on your own to get on the buses at this time of the year!

* * *

LISTENERS had an unexpected treat in "Jazz Interlude" last Saturday (31st), when bandleaders Howard Lucraft and Freddy Randall insulted each other right and left in a saucy derogatory song mischievously suggested by producer Mark White and written almost on the spot by Howard's pianist, Steve Race!

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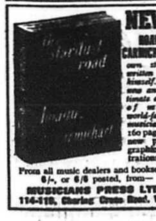
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Plug
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by
JONES

Collectors Corner

HOBBIES AND DO-DADDERS
By John Parkin

I WAS struck by the complete ignorance of attitude between Max Jones and Rex Harris in the Grams and Mike Sales review of the records for the "Tempo" label which appeared in the same issue of the "MM." (As was both right and proper, Rex Harris's article was editorial, whereas Max Jones's was serious study of their "Tempo" releases which really deserved the deference shown to them in the transcription, though there is nothing more to it than that.

* * *

Rex Harris, an English musicians' musician, has no interest in "jazz" as such, but as a fan, could not help but be aware that Max Jones, who is a jazz musician. Why, then, was it that the Bell band could not see that Max and in the end, quite well, occupies a position of the highest prestige in England? "Mr. Jones, I've heard the Geraldo (band) (dim.)."

Mr. Jones, of course, knows that Geraldo's original band with the King Oliver influence, is a jazz band, but there has been a group of this type that plays regularly on the air (Ray Ellis the Bells cd.). It is obvious that if the Dixieland style the other players are expected to follow, it is up to them to lead in order to the improvement. It is not enough for one of the trumpet should play a solo play in such a manner that the others can follow it.

In spite of the musical deficiencies of some of the members, George Webb's band knew their, but there should have to be no English group following their example. To some extent they followed the doctrine of careful collective work to rigidity and tension, as is implied in Max Jones's parenthetical dissertation. I suppose the same to be true of Claude Luter's band, though I've never heard them; the discussion of opinion expressed on that band by various authorities make this seem likely.

* * *

Consider the English Dixieland bands playing at present. The worst of all are undoubtedly the late unlamented "Jazz Club" groups, which are a useful example, if ever there was one. Here are accomplished musicians making such an exhibition of themselves as to achieve the fiasco which (I regret) occurred on an outside BBC variety show. They were completely beaten by musicians technically better by Dixieland standards, due only to an understanding of the idiom on the part of the latter.

The group that "carved" them, Humphrey Lyttelton's, were not too good, as a unit, the week themselves, for that matter—though they were miles ahead of the others. A cornet player consciously following Armstrong and a clarinettist following Dodds do not make a perfect jazz band, admirable though they are in themselves. Similarly, Freddie Randall's Band, perhaps the second best group extant, lacks the unity in its collective work which was the making of the Bell Band.

* * *

I am not really competent to consider the other groups. The Jelly Roll Kings have, in general, intelligent technique to give a fair estimate of their musicianship, though they show merit in B flat. I have not yet heard Tony Fisher's group, and I cannot judge the Oxford University Dixieland Band, as I have run them for the last five years. I fear they are in the same direction.

I have only once heard the Christie Brothers' Stompers, but I remember noticing that this band had a very satisfactory ensemble style. In fact they seemed better than the Bell band at that time, but this was the Bell's first appearance in England, and Lazy Ade was sharp, so perhaps I am making an unfair judgment.

I hope, however, that I have succeeded in making my point. If the English Dixieland bands are not going to decline into mere jam session groups, there must be more attention to their collective work. This applies as much to the rhythm section as to the front line; not only is the front line flexible in the music it plays, but the rhythm section should be flexible to the beat that it gives. The band as a whole must perform its music and cease relying on one or two outstanding soloists to pull it through, even one soloist be the leader of the band.

EDITOR'S NOTE: We were interested to read Jack Fletcher's views on the Bell Band and the general state of British jazz. His observations will no doubt cause discussion among enthusiasts of the various local jazz groups and we invite readers' comments on his article.

To The Editor

...rried to read Harold ...article last week, my ...ems a little some of ...

...mod, was a valuable ...also to add his voice ...e many who have for ...complaining about the ...of discrimination and ...shown by our record-... in the selection of ...ase under their swing ...moon disillusioned.

...Mr. Gaut revealed John...ins has fanatic notion ...trying to make out a ...records, of his set ...

...would have sympathized ...been able to give ...cords not yet released ...was not.

...re-away was when he ...for two (as he says) ...Johnson sides ...ording companies know ...and sidelines have ...to admit that Sunk...too decrepit to meet ...outbergs like Mr. ...cords which no junior ...storical, artistic or ...may tend to make ...feel that the com...s about what they do ...come only from ...are not worth trouble.

EDGAR JACKSON.

★

...mely interested in the ...Kermit Goell in last ...ion. It was even more ...d a great pleasure—to ...includes a Birmingham ...ose Palais bands which ...m.

...ice music in the Mid-... in a most deplorable ...enlivened for a short ...eddy Foster group. ...ival of Sonny Ross and ...e West End Palladium. ...mingham was able to ...ly outstanding outfit. ...e we should like the

Bath. R. DOOR.

TS AND PIECES
by Sammy Quaver

...the New Look frame, ...Ballerina" changed ...eartbreaker "; "Dream ...s from ninth to ...Woody Woodpecker" ...e exclusion of "Near

...Frankie, Frankie ...you mar a really ...Saturday night with ...version of "Night ...anyone turning-in half-...e number would never ...Cole Porter's classic ...Galway (can't keep ...Bay" already ...all-million copy mark. ...'s wax whirl on "Too ...Mickey Kate and his ...rra, had the Kosher ...ysterious on the week-...p" show. A repeat ...Jackson, and Saturday ...soon enough. . . The ...and-boys have made ...To See A doctoly" ...own Hit Parade. . . . ...Red club manager to ...If you had played ...tead of the opposition, ...ough you back for a ...within four weeks ...ll do it," replied the ...oody heard me across

...turned in a cracker-...e other morning, with ...bristly on melody. . . ...Hector the Mouse ...old property of Warner ...and when I caught a ...specimen at the Victoria ...nestling comfortably ...and being weaned on ...peaches.

...tes: "See you're back ...chmalis trail, Sammy." ...life, and it's going to ...this time, brother! . . . ...t that Billy Reid's ...ane" will make the ...the moneyspinners ...musicians are falling fast ...on the Squadronaires, ...Blake's recent personal ...a rave from the Radio ...say, "The Boys are ...the good old days of ...se-band flare . . ."

...smash of "Underneath ...is bringing renewed ...the moneyspinners ...forthright locked like ...en Camber-Dick James ...ion going away to the USA.

How they're telling me ...ation rocked 'em at the ...ns, Margate, on Mon-... That Harry Davis ...sed that the top ten ...mmissed at the Em-..., Blackpool. . . That ...ance-band fans are not

sheet-music buyers. . . . That musicians are the main cause of the death of British tunes in band broadcasts . . . That most baloneers are influenced by their instrumentalists. . . . That there were guests will soon ...their bonnes poor. . . . That, come ...ation or some pulse, certain arrangers will still persist in dotting out those Chinese harmonies. . . . That "You Call Everyone Darling" is on the way ...of "Night ...park. . . That Howard Lucraft may have a nice recording surprise coming to him within the next three months. . . .

Crack-of-the-week: When a certain bandleader, who is only accustomed to playing out-night stands, got his first full week's resident engagement, he forgot to turn up on the Tuesday night! . . . Just watch that "Sailing On A Dreamboat" number.

THE PAW ALLEY OBOARD to Eric Whitley for a bench of a plug on "I'd Give A Million To-morrow" ...with Ralph Wilson's Ork. . . . To the Merry Mac for a wonderful workout on the Frank Weir broadcast. . . . To Alan Dean for a class "Do I" on the same transmission. . . . To Jack Jackson for that sensational David Rose "Estrellita" platter. . . . To Dorothy Morrow for a nightingale chirp on "Band Parade."

Britain's Top Tunes

THE following list of Ten Best Sellers, irrespective of price, for week ending July 28 has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:

1. GALWAY BAY (B) (1a.) Box and Cox
2. DANCE BALLERINA, DANCE (A) (1a.) P. Maurice
3. HEARTBREAKER (A) (1a.) Leeds
4. TIME MAY CHANGE (B) (1a.) Campbell Connelly
5. DREAM OF OLIVER (A) (2s. 6d.) L. Wright
6. GOLDEN EARRINGS (A) (1s.) Victoria
7. NATURE BOY (A) (1s.) E. Morris
8. I'M LOOKING OVER A FOUR-LEAF CLOVER (A) (1s.) Francis, Day and Hunter
9. TOOLIE OOLIE DOOLIE (A) (1s.) Southern
10. WOODY WOODPECKER (A) (1s.) Leeds

A—American. B—British.

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The Duke Plays With Trains Again!

Record Review by EDGAR JACKSON

DUKE ELLINGTON and his ORCHESTRA

****Hang On Lucky Local (from "This Is Jazz No. 11" Suite). Parts 1 and 2 (Duke Ellington) (Decca F. 8614 and M.10).

(Performance rating: No. 2d.)

Ellington (p.), Cootie Williams (cor.), Rex Stewart (cor.), Lawrence Brown (t.b.), Jimmy Hamilton (cl.), Harry Carney (b.cl.), Johnny Hodges (a.s.), Chauncey Haughton (a.s.), Sheldon Williams (t.s.), Al Sears (t.s.), William Thomas (t.s.), Harold Ashby (t.s.), Harry Carney (b.s.), Claude Jones (t.), Shorty Baker (t.), Fred Guy (g.), Wilson Myers (b.), Sonny Greer (drms.).

THIS is the Duke playing about with railway trains, and it works well.

It may be that the Duke's position is such that he can look at his music and say it tells the story he wants to tell, or so it may be that he can have the music written and gets exactly what he wants, but it is good fun.

This happy, lilting music is superficial fantasy and comparable to some of its own predecessors in that it was written so remarkably that it is unruffled as its progress proves to be inevitable.

One can no more imagine it being hurried than one can imagine the train could possibly return to map but ever pass its alone step in.

In the end, of course, it does stop. But no one will ever know whether it has reached its destination, for it gets nowhere in particular. But it goes everywhere in between them.

This morsel of musical wit gives the impression of practically every tonic noise you have ever heard, and if you draw on your imagination, as every scene through which a train passes.

BOUQUET FOR DUKE

For the piece, which is Part IV of Ellington's "Deep South" Suite, and introduces matches of strains you may remember having heard in Ellingtonian favourites as "Echoes of Harlem" and "Daybreak Express," the Duke himself, the composer and arranger, gets the first bouquet.

But another really large and congratulatory posy is for his band, not only for interpreting so well the everything the Duke wrote into the score, but also for the parts which obviously were never written, and were left to, and score out of, the gentle imaginations of the Ellington soloists.

For instance, Russell Procope's alto in Side I. The notes he plays may have been written. But I bet they aren't any marks in music for the way he plays them and the character he gets into his playing, any more than there are marks which could have indicated the nuances of Tony Jordan's plunger-muted trumpet or Al Sears's tenor cues.

After opening with the Duke presenting some effective and well-accented chords, Side II introduces a figure which has become rather hackneyed now. But it is saved by the brilliant "christening" of the theme before we get to better things in the form of Jimmy Hamilton's clarinet and some grand "Cat on a Hot-tin-train-whistle trumpet sequence.

I would go more decidedly "Hang On Lucky Local" as the most outstanding composition the Duke ever made (when I could care to never be we is a very serious frame of mind when he wrote it. But, just as the Duke's profound one tries to be, the happy-go-lucky, "Hang On Lucky Local" is a joy.

★

JOE LIGGINS AND THE HONEYDRIPPERS

"The Honeydripper" Part 1 and Part 2 (Joe Liggins) (Decca F. 8614 and M. 10).

(Performance rating—No. 2d.)

Liggins (vocals and piano), Wynn Gaines (alto), Wayne Jones (t.s.), Jesse Ross (t.s.), Jesse Ross (drums).

SOMEWHERE stored away in my collection I have an American Decca record made over twelve years ago by a coloured band, the name escaping me, but it is Honeydripper Blues, but who is described on the label merely as "Jimmy Rushing's Orchestra."

I don't think Mr. Rushing ever made a very great impact on the record, but I wish I could say as much for Joe Liggins, who seems to have been the lead and the inspiration for this Honeydripper Blues, but unfortunately I am not.

Joe Liggins's piano style is a mixture of old-time jazz and a sort of pseudo-boogie woogie, and not very convincing as either.

His band, like its one from the leader, and adds to the mixture a sort of soft chamber jazz, but only to decorate an initial and dodge the use of any arrangements or adjustments.

Generally speaking, Joe Liggins has not only the instrumental personality (the piano playing is pretty mediocre) but also the tasks which might have given some way to get the record from being the superficially enchanting piece of dance music it is, to a musically rather crab proposition it is.

The disc appears to owe its existence here to the fact that it comes with the reputation of having reached the unique chart mark in America as the result of its popularity on the Juke Boxes.

I think it would have been better if the powers-that-be at Parlophone had made a little more effort to rediscovering a American ballyhoo, and, if they could not find a more discriminating majority of the coloured fraternity, who were probably responsible for the enormous sales, have an extraordinary fair for getting people to see neither rhyme nor reason, and this seems to have been one of those cases.

MAURICE BURMAN writes on JAZZ AND THE THIRD PROGRAMME

THE Third Programme exists as a cultural one — as one that gives only the best in Art, Music and Literature. Jazz music, of course, has been far beneath its notice and has been completely ignored.

This is a state of affairs that must not be tolerated.

It matters not for whom the BBC thinks the Third Programme is catering; people in Britain are listening to that station, and we have got to get them to hear jazz.

Jazz is music, it is unlike any other music; it is new; it is getting somewhere. To ignore it is to turn one's back on an important aspect of twentieth-century culture.

I suggest that we need to attract the following people:—

Those who have never heard jazz; those who have heard what they think is jazz and have not liked it; those who have heard what they think is jazz and have liked it; those who have heard one type of jazz (such as "Jazz Club") and have not liked it; and, finally, those who have never heard jazz but dislike it on principle.

As a start such a programme would have to be one of records, or there would be no programme. It would be called "The Story of Jazz," and each programme would feature a different American band. It would start with, say, Stan Kenton as an example of the newest type of American jazz and one which at the same time possesses good, shall we say, appeal.

Kenton may or may not play true jazz, but the listener cannot help but sit up and take notice of it—and that is what we are aiming at.

Then naturally, one would have to present Duke Ellington, Woody Herman, Boyd Raeburn, etc., not forgetting the small bands or that very important man, Eddie Sauter. Nobody must Benny Goodman's "Clarinet a la King" and similar types of recordings be forgotten.

When we have done with American bands, then we can turn homewards and call the series "The Story of British Jazz"—and, believe me, we can get away with it.

All over Europe we can tune in to stations where, if there is a jazz programme, it invariably starts "Jazz Band in Storyville in New Orleans and spread via the Mississippi River." We want none of that.

We want something different and straightforward, neither apologetic nor over eulogistic.

TO get such a series on to the Third Programme we need a man who is a musician and who genuinely loves jazz—and at the same time one who has a good command of the English language. We want no apologists or critics. For example, Spike Hughes would have been the ideal choice at one time. However, he is disillusioned about our music and belongs to the "jazz is in a blocked tunnel" school.

Nor do we want musicians who do not understand jazz, who play it (or try to play it) while really disliking it. Nor do we want a person from the Purist School—that is, today we cannot afford to have records put on the Third Programme that are twenty to twenty-five years old with wrong harmonies from a banjo and out-of-tune saxes.

I am putting this suggestion forward, however sketchily, because for jazz not to be on the Third Programme is ethically and artistically wrong, apart from being dam' bad business.

It is very bad business indeed when one considers that not so long ago dance bands were the very mainstay of the BBC. They are not so now, and we must get them back to that status.

I suggest that the above is at least one method by which we can do so.

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HOAGY CARMICHAEL AND THE BIXIAN LEGEND

The great American songwriter-pianist-vocalist (due at the London Casino next Monday, August 9) tells all about Bix, but not enough about himself in his autobiography, just published.

The Stardust Road, by Hoagy Carmichael (Putnam, Price 10s. 6d.).

HOAGY CARMICHAEL's autobiography is a 116-page book of 40 chapters and a postscript, but as far as the author's life is done and now, as he says, with the exception of a few concerned, mainly fiction, or rather the counting, "Everything will the Stardust Road" is Hoagy's closest friend.

It is unlikely that Hoagy would choose to be regarded as a great musician and beginner with Bix, if not with Beethoven, but a collection of conversations that took place over twenty years ago will certainly have a place in jazz lore, appropriate the still vivid image of the Bixian shrine.

HOAGY'S SCHOOLDAYS

This book has shortcomings, but it has its compensations. The legend of the "immortal Bix" cannot be counted among the shortcomings, but without some mention of "Bix" and "the gang with the cornets" it would be a poor book.

The funny little mouth, and teeth that are bone too strong, "a soul so sweet," Bix, Hoagy, or on, of course, indeed, there is so much Bix in this book that adds details of Hoagy's ultimate career as a composer are inevitably missing.

In short, "The Stardust Road" has a unwilling beginning, but no satisfactory end. In the beginning there is Bix, and Bix remains until page 116, "Lazybones" is written in honour of Hoagy's schooldays, and the rest of the book comprises the make this, plus a portion of the book.

At least fifteen paragraphs start with the phrase, "The years have passed." The pants and paragraphs are mostly short, and Hoagy's literary style is gained from the opening page:—

"The phone rang and I picked it up. It was Wad Allen. Bix died. He said."

Wad laughed a funny laugh, I laughed, too. 'Company for Monk,' I said.

"'I wonder if it will hurt old Gabriel's feelings to play second trumpet?' Wad asked."

Thenceforth the story is told in similarly monosyllabic fashion and with equal attention to chronological order. It is a prize at the first steamer point.

Dodge his later conversation with secular delights—marijuana, dancing and jazz was taken in his stride. Hoagy's chief character, only a one-sided, is the "Bix" of the book, and the reader, that is, "you and I," is left with a sense of having been in the presence of a man who, in the short of accumulating years, has gone in publication.

By the way, Mr. Bix Beiderbecke, Hoagy's "Bix" is not dead. Bix, the "Bix" is no doubt, that Bix, only pretended to be dead, and the pretender Bix is more better for just.

As ever, in the phrase, with the author, "and" and carried over, but not the first public pictures showing Hoagy's "Bix" and "Bix" and "Bix" as a boy, so did the over. "Bix" is not a boy, "Bix" is a boy, "Bix" can really go.

By the time the family had moved to Tipton, Hoagy's "Bix" had left college and joined a local band. It is not for pitch, but for the "Bix" and the other "Bix" and "Bix." Hoagy's "Bix" "Bix" "Bix"

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Vote Now!

BALLOT papers are going out this week for the Musicians' Union election for the important post of General Secretary, to succeed Mr. Fred Dambman.

The two candidates nominated for the post are 59-year-old Mr. B. Newton Brooke, Secretary of the Manchester Branch; and 42-year-old Mr Hardie Ratcliffe, Assistant General Secretary of the Union

On page 5 of this issue, you will find photographs and biographical details of these gentlemen, and it is not the place of the MELODY MAKER to influence you one way or another in your voting. What we want to impress upon you is to MAKE SURE THAT YOU RECORD YOUR VOTE. Too often in the past, elections have been decided and big issues determined by a minority of active MU members, resulting in the non-active members disagreeing when it is too late for them to have their say constitutionally. This must not happen with the election for the General Secretary; it is vitally important that the Union is represented by a man elected by the free vote of *all* members.

We would particularly impress upon musicians who are working away from home in summer jobs that they make sure that Union literature and ballot papers are forwarded to them. If the Union branch has not been informed of your summer address, make sure that the ballot paper can reach you from your home.

There is a definite date by which ballot papers must be returned, but do not wait until the last moment. VOTE NOW and make absolutely certain that the new General Secretary is not elected without your vote having had a say in the matter.

MU: A Bouquet

THERE is a general feeling of relief throughout the profession that the radio strike has been averted. It is not that the profession did not agree with the MU's claim for more money for its broadcasting members, but that the necessity for a strike in these days of arbitration seemed too drastic.

Wiser counsels having now prevailed, let us pay tribute to the Musicians' Union for the dignified part which it has played throughout the negotiations. In an anxiety to help, the Union three times adjusted its claims as a basis for settlement, and only issued its strike notices when it could do nothing further towards breaking the deadlock

At its Press Conferences—which veered the lay-press round to a more sympathetic consideration of the Union's claim than had been the case before—it put forward a restrained statement of policy and repeatedly expressed its willingness to mediate.

That the Musicians' Union has never been desirous of inflicting any hardship on its own broadcasting members or on the general listening public, is conclusively proved by its willingness to let the dispute go to arbitration, and we now await with interest the findings of the independent committee which the Ministry of Labour has appointed to consider the justice of the MU claims.

Whatever the outcome, the Union has done its best for its broadcasting members, and has given a tangible sign of its strength and its determination steadfastly to further the interests of its members.

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NEW ORLEANS TALKS TO DIXIELAND

Baby ("I'm only 49!") Dodds is part and parcel of jazz itself

The famous ex-King Oliver drummer gave this interview in Paris to

RUSS MURPHY

drummer with Graeme Bell's Australian Jazz Band

I HAD the good fortune to be in Paris when Mezz Mezzrow's Band arrived from the South, and one afternoon, along with our manager Mel Langdon, I received an invitation to visit him in his room at the Hotel Concorde in Montmartre.

When we got there we found the former Oliver-Armstrong-Morton drummer clad in vest and pants and (appropriately enough) a baby's bonnet! Presumably he had just finished a shower. Anyhow we found him modest and extremely affable, eagerly responsive to all our questions. In a word, a fine gentleman.

My first impression was one of amazement that so youthful-looking a man should have played with King Oliver's Creole Band around 1920. Apparently everyone who knows his recorded work thinks this way. The youngsters often say to Baby: "You must be an old man," to which he replies: "Hell, I'm only forty-nine." But let Baby tell the story in his own words.

"I've been playing drums for thirty years," he declares. "When I was only fourteen I had a swelled head, big ideas to play with big brother Johnny's band—he was twelve years my senior, you know. So on my fourteenth birthday I went out and got a bottle of gin and swilled the lot, then smoked a whole packet of cigarettes. Then up to brother Johnny to demand to be put in his band.

"I'd played since I was a toddler and thought I was good. "But Johnny's reply was: 'Run along, Benny, and learn to play those drums first and don't bother me until you can.' So I took his advice and went to music school—school I called it—for four long years, and soon realised that I had been drumming all wrong. I had to start all over again, disregard the beats that I'd learned in the past, and set myself a foundation of the rudiments of drumming.

"And to all the youngsters who want to take up an instrument I'll say right away: If you're going to be a musician, set down to mastering the instrument and be a musician the right way.

"SO at 19 I was a pretty competent drummer, versed in all forms of drum technique. I went right back to brother Johnny for a job and he got me my first professional engagement—with King Joe in the famous King Oliver Band, which Johnny was the clarinettist. Perhaps I should add that Joe was right on one point about my brother. Johnny had a fine record for good music and good musicians and he detested musicians who tried to make jazz out of bad music.

"Thinking back on my early days with Oliver, I recall that nothing's new in jazz these days. When I was playing in New York in 1919 man, the hi-hat cymbal first took shape. At that time Bill Ludwig, not the present W. F. Ludwig but the old man, approached me and asked me to try out a new idea of his—a contraption that called the Charleston Pedal.

"It was a metal perpendicular rod with two Turkish cymbals mounted on the top, with a footplate directed exactly like that of today's hi-hat. In those days most drummers had a beater with an attachment which let a cymbal simultaneously, the cymbal being clipped to the rim of the base drum.

"Now I hated this device; I couldn't stand the clang it made. So I decided to give Ludwig's idea a trial. It was all right, but never caught on with drummers at that time, so to be in line with others I dropped it too. I never did like the hi-hat anyway—come to think of it, I don't used one since!

"Now people are always asking me if I possess any 'secret beats.' I want to say that I never had a secret beat in my life—you will find all my beats in any drum tutor. I know that Gene Krupa, Davie Tough, George Wettling and one or two more reckon they picked up a lot of beats from me, but I don't remember showing 'em anything and I never did teach in my life.

"HERE'S a funny thing: kids today taking up jazz, man, they think they can bust themselves on a horn inside two weeks, playing all the old standards like 'Royal Garden Blues' and 'Ain't Gonna Give Nobody None O' This Jelly Roll.' But it ain't so. I learned the hard way and that's the way it has to be. Master the rudiments first and exhibit good technique. You need it in order to express yourself adequately—to allow that horn to say what you really want.

"I learned in the streets, first learning to beat the big drum correctly so as to know just where to put a particular beat and make it fit in with the music. Later I graduated to side drum. We were a brass band then and used a cornette, trombone and clarinets. Why, even Johnny played in that band and they were all good men.

"Boy, you had to be good on side drum. You if you weren't—and I put the other musicians out—they'd just push you off to the sidewalk.

"After that training I went to school and learned the principles of drumming for a white symphony percussionist. In my years of professional playing since then I guess I've worked 45 per cent. of my time playing Square Dances and National folk-music—dances same as your 'Old-time Dances.' So I've done my share of pit work, too.

Well, that's Baby's story. Asked whom he thought the best white drummers, for technique and good taste over the years, he replied without hesitation (to my surprise): "Oh, Gene Krupa and Ben Pollack."

NATURALLY we asked him what he thought of rebop. He replied: "Aw, I don't understand it: it seems a jumble of noise to me. Maybe there's sumpin to it, though, for outside of the jazz field I believed in my musical outlook. But it has no beat—seems a mess of discords and has no richness in the harmonies. Maybe it's too for me like a new Dizzy and the boys are trying to collect on."

On the subject of international barriers, Baby was quite eloquent. "I'd like to play in England, in Australia, too," he assured me, "but I don't see my way ahead with these union difficulties. Man, that's a bad thing, this business of barring musicians. And it's just as bad with our union in the U.S.

"I'm sure all the obstacles could be overcome by the various unions getting together, for I reckon the different countries could benefit by the visit of American bands of all types and you boys could show us a thing or two.

"A musician is an artist who should be allowed to display his talent wherever he pleases. Musicians create good feeling and helps mutual understanding when musicians of all countries mingle and exchange ideas."

As a drummer who is a keen admirer of Baby's work, I asked him questions about playing with jazz bands. He impressed on me that the great drummer Warren Evans (above) can be heard on disc by King Oliver, Louis Armstrong, Johnny Dodds, Jelly Roll Morton, Sidney Bechet, Clarence Lewis and Buck Johnson, etc., as well as on solo records.

New Orleans drummer Warren Evans (above) can be heard on disc by King Oliver, Louis Armstrong, Johnny Dodds, Jelly Roll Morton, Sidney Bechet, Clarence Lewis and Buck Johnson, etc., as well as on solo records.

Personal Points: DENNIS BOWDEN

Born in London, 1920, he took up bass at fourteen, studying under Claude Hobday at the R.C.M. Worked abroad for some years, then returned to Town in 1938 and joined Teddy Foster. In the following year, he joined the RAF, serving six years, four of them in the Middle East and East and East Africa. During latter part of his overseas service, he played in the M.E. Symphony Orchestra under Hugo Rignold. Demobbed in 1946, he rejoined Teddy Foster, staying with him for nearly two years, during which time the band toured the Continent extensively. In May this year, he joined Oscar Rabin, with whom he is still playing.

Favourite Musicians: Eddy Safranski, Bill Harris.
Favourite Bands: Stan Kenton, Boyd Raeburn.
Favourite Records: "Willow Weep For Me," by Stan Kenton; "Boyd Meets Stravinsky," by Boyd Raeburn.
Favourite Arrangers: Pete Rugolo, Eddie Sauter.
Favourite Composers: Tchaikowsky, Brahms, Prokoviev.
Favourite Food: Steaks—when possible!
Hobby: Breeding cocker spaniels.
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RAY KYSER PASSES THROUGH

"RELAX," chuckles a smiling Ray Kyser, U.S. bandleader, King Kyser has been in Paris for the past week before the "Queen Elizabeth" docked in Southampton on Monday (30th). He rehearsed in that month's Paris Olympia with a view to playing what is described as a "comeback" tour of the States.

DENNY DENNIS: BIG AMERICAN PLANS

from LEONARD FEATHER

DENNIS BOWDEN, BRITAIN'S GIFT TO THE AMERICAN GROWING TITANIC, WAS SIGNED LAST WEEK TO A PERSONAL MANAGEMENT CONTRACT WITH ARTHUR MICHAUD, LEADING PHILADELPHIA PROMOTER, DORSEY'S MANAGERIAL ORGANISATION [illegible] WILL GO INTO EFFECT, IT IS EXPECTED, WHEN DENNY'S PRESENT DEAL WITH [illegible]

[illegible] Denny's signing [illegible] Michaud's [illegible] with the Dorsey [illegible] Dennis [illegible] Dorsey [illegible] Dennis [illegible] Dorsey [illegible] Dennis [illegible]

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CONTEST REPORTS

HAD you been jumping the Jordan Half-stock, Tuesday of last week (July 20), you might have seen the prophet in the wilderness, John the Baptist, in the shape of a dreamy with heavy frown on that front.

They were the message and sentiment of the prophet of old that the essence of their delivery was the best.

Well, you ought to know—we'll be lucky if we get a hundred in on a night like this.

It night o'clock that lovely and the people in the Jordan Theatre, Stockton, were ready for the Jordan.

It was the first "M.M." contest to be held at the Jordan, and for the great crowd, in spite of the efforts of the Gaumont-British Theatre Group, to be the best contest ever held in the Jordan.

Of course, it was a Saturday night, and the lovely weather had drawn many of the regular Jordan fans away, but the contest was well and truly launched, and the audience followed it with the keenest interest.

It was won by the holders of the Hills County Cup, the Blue Ramblers, of Kirkby-in-Ashfield, by a narrow margin, but only after a very tough struggle with Jack Hale and his Made, from Shotton, and the New Orleans Jazz Band, from Middlesbrough, which, placed respectively second and third, both gave good performances.

NOTTINGHAM RESULTS

Judges: Alfie Noakes, Edgar Jackson.

Winners: BLUE RAMBLERS (Tony Hancock, trumpet; Dennis Wilson, trombone; Ken Ashton, clarinet; Ken Ashton, sax; R. G. Lewis, B.), Friday Avenue, Kirkby-in-Ashfield, Nottingham. (Phone: Sutton 2311.)

Individual's award for: Drums (Arthur Davenport). Best musician for: Alto (Reginald Leader), Tenor (Dennis Ashcroft), JACK HALE AND HIS MADE (Conor, Shotton), Trumpet (Tony Hancock), Trombone (Dennis Wilson), Clarinet (Ken Ashton), Piano (Jack Hale), Guitar (Ken Ashton), Bass (Reginald Leader), Vocal (Jack Hale).

Best Band: NEW ORLEANS JAZZ BAND (Conor, Shotton), Trumpet (Tony Ashcroft), Trombone (Dennis Wilson), Clarinet (Ken Ashton), Sax (Jack Hale), Piano (Jack Hale), Guitar (Ken Ashton), Bass (Reginald Leader), Drums (Arthur Davenport), Vocal (Jack Hale).

Best Vocalist: Jack Hale.

Best Solo: Jack Hale.

Best Arrangement: Jack Hale.

Best Novelty: Jack Hale.

Best Ensemble: Jack Hale.

Best Number: Jack Hale.

Best Number: Jack Hale.

Best Number

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PROVINCIAL PARS

NEW pianist with Bill Hawkins at the Hôte Palais de Danse, Bury, Lancs, is **Don Franklin**, who moves over from Arthur Walwork's band at the Plaza Ballroom, Manchester. Saxist **Bob Mitchell**, from the Glen Martyn Orchestra, has also joined the Hawkins Band on baritone. . . . Congratulations to **Alan Phillips**, drummer with **Johnny Prestick** at the Casino Ballroom, Manchester, whose wife recently presented him with a 7½lb. baby boy who will be named **Alan Keith**. . . . Alcoist **Fred Dickenson** is leaving **Syd Beasley's** Band at the Princess Ballroom, Manchester, to emigrate to Canada. He will be replaced from August 8 by **Jimmy Edwards**, who thus returns to the ballroom after a long period in hospital. . . . Condolences to Potteries bandleader **Ray Bassett**, who last week suffered a tragic loss in the death of his five-year-old son **Steve**. . . . Taking a "bumam's holiday" at the Astoria Ballroom, Nottingham, on the occasion of last week's Nottinghamshire Championship contest was Doncaster municipal drummer/leader **Len Boots**. . . . Terry Wanless, manager of Nottingham's Victoria Ballroom, also dropped in. . . . A visitor to the Mecca Ballroom, Manchester office last week was alcoist **Fred Attwood**, who was well known around Manchester in pre-war days. Fred has just completed a run with **Bert Peets** and has now reformed his own band. . . . Amongst the local artists taking part in last week's "Gert and Daisy's Working Party" broadcast, which originated in Manchester, were the **W'Pear Harmony** close harmony quartet. . . . Burnley pianist **Bert Hartley** has recently joined **Frank Sherry** at Toride Manor, in the Rossendale Valley. The trio is completed by saxist **Archie Taylor**. . . . When checking up on the "Manchester Gun-man" story (see page 6) I had to contact **Chief Inspector Harper** of Manchester City Police, and, to my surprise, discovered that he was very familiar with the **Melody Makers**. His son **Derek** happens to be tenor saxist in **Alan Lee's** Band at the Blackley Palais de Danse, Manchester.

JERRY DAWSON.

George Fierstone

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Dancing in a Dreamy Looking Inn	He Loves Me (W)
Beverly Hillbillies	You Can't Do Wrong To Right
Dancing Girl	Be Honest (W)
Rain on a 1,000 Roofs	Poor Lost Sinner
Caravan of Dreams (W)	Bella Bella
When You're In Love	Dancing Fancy
Something Sweet	Just Us
Raise on Ladder	Jukebox Saturday Night
Sailors Boy (W)	Ask Anyone
Nature Boy (W)	Gipsy
Sing Your Problem	Old Town Crier
Suddenly It's Love	Rose Bold Rose
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Cradle a Tune	Friendly Tavern
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Dream Town	Gone Down Hills Ch.
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Provincial Bands Welcome 'No Strike'

LAST week's news that the MU and the BBC had reached an agreement, and that the proposed strike of broadcasting musicians was "off," was hailed with great satisfaction and genuine relief throughout the profession.

The shadow of the strike had without question severely tested the loyalty of a great number of provincial leaders and musicians, and for weeks past it had brought about a drastic curtailment of dance band broadcasts in the Regions (about 100 per cent. in the North Region), and had robbed bands of a great deal of incentive to progress.

Now that the "all-clear" has been given, one is entitled to expect that Regional Programme Boards will once again budget for dance-band broadcasts in their programmes.

The whole position in the previous also feels that now is the time for Mr. Jim Davidson to make a strong plea for a modification of the outgoing ban made to him in the Melody Maker issue prior to the strike being mooted.

Whilst one claims that all provincial bands measure up to National broadcasting standards, there are several which would not disgrace any programme, from "Band Parade" to "Radio Rendezvous." These bands should at least be given the opportunity to prove their worth in competition with the best in the land—an opportunity which has always been denied them in the past, for reasons best known to the BBC.

NORTH AND MIDLANDS

As far as North Regional is concerned, it is well known that Bewker Andrews had a most ambitious programme-building schedule lined up for the autumn. In view of the new turn of events, there does not appear to be any reason why these plans should not be "taken from the shelf" and put into operation at the earliest opportunity.

Meanwhile, Birmingham's chief Philip Garston Jones, is also hoping to be able quickly to reintroduce the average six-band dance programme in his region.

Given better facilities for broadcasting—and for auditioning of new talent—there is no doubt that a great deal can be denied, and now is a golden opportunity for the BBC to put its house in order and give provincial bands that "fair crack of the whip."

GLASGOW

A HARDY annual down the Clyde coast is scholastic trumpet-bandleader Charlie Kerr, whose name was at one time well to the fore in the "M.M." contest results. Charlie has been resident at the Montrose Ballroom, Largs, for some time, and has a swell band at this important job.

The band has a large quota of Glasgow men includes Danny McCormick, Bob Eadie, Mickey Deans and Jimmy Love (saxes); Vic Norton (pno.); Sam Fullerton (drs.), and Jack Marshall (bass and vocals). Jack also plays trombone and occasional piano. The fans are enjoying the contributions of Mickey Deans, playing his first Scottish job for years.

Up in the Highlands, at Pitlochry, the Atholl Palace Hotel houses a versatile four-piece led by Les Harrison (vln.), who plays during the week at the Grosvenor Restaurant, Glasgow. With him are Jimmy Sinclair (cello and bass), an ex-buddy of the pre-war liners, Phil Price (pno.) and Derry Stark (drs.), the latter being until recently secretary of the Selkirk branch MU. At this resort this is the first change of orchestra for 18 years, as the job was previously played by Glasgow pianist Johnny Guthrie.

Galway Race Week Boosts Local Dancing

LAST week the annual Galway Races took place, after which night-time dancing reigned supreme. Biggest attraction was the famous Saloon, Eyre Square, Galway, where local piano wizard Des Fretwell and his Dance Orchestra played nightly. Des and band were augmented by famous Dublin personalities Joe Dowling (timb.), Jimmy Burke (sax) and Johnny Keyes, Ireland's Bing Crosby.

Galway Blazers' Hunt Ball took place in the Ballroom, Galway, with Bill Clancy and his Orch. playing. Bill and his band were at the Commercial Ballroom each night, this band including Dave Urquhart, late of Polies Reserve, Paris, and Ch Holloway on electric guitar. In the select Arcade Ballroom, Ballybrit, Galway, Johnny Cox and his Band were the attraction.

Sally Browne having left for London, the enterprising management of the luxurious Royal Ballroom, Dublin, have secured the services of Jon Clarke, South American bandoneon vocalist, direct from the U.S.A. . . . Ronnie Burke of Tramore, Co. Waterford, received a great reception when he sang with Mick Delaney's Band at the Olympia Ballroom, Waterford. . . . Dublin-born Johnny Carey, ex-and Manchester United captain, was present at the Balalaika Ballroom, Dublin, this week. . . . Alan Beale, well-known British saxist, who toured Ireland as a variety act at several leading Eire theatres, has been appointed Mus. Director of the famous Theatre Royal, Dublin.

Tommy Lorne, pianist de-luxe, and his Band are playing for the summer season at the Pavilion Ballroom, Blackrock—Dublin's attractive seaside resort. . . . Louis Broe and his Dub. In Band played recently at the Grand Ballroom, Malahide, Co. Dublin.

Brighton Essex Adds Two More

JEFFREY ESSEX, popular maestro at the swank Norfolk Hotel, Brighton, has augmented his orchestra by the addition of Ronnie Keen and Stan Ford, both of whom play alto sax and clarinet.

Owing to the departure of Eric Jupp to join Oscar Rabin, pianist Percy Warden is back with Jeffrey, thus renewing an association of several years' standing.

Until recently, Percy has been leading (for Ken Lyons) at the Sussex County Sportsmen's Club.

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NO SLUMP AT SEABURN HALL

AT a time when rumours of a slump in the dance hall business in the North-East are not infrequent, it is refreshing this week to be able to announce an optimistic report from Sunderland Corporation.

For the past two and a half years, Sunderland Town Council has adopted a policy of engaging Joe Fuller and his Jewish Rhythm Club Band in Port Elizabeth.

Discussing Joe Fuller's Band at a very prolonged meeting, Ald. Wilkinson accused of being distances travelled to fulfil engagements, a recent incident being that the band had to East London, about 100 miles each way by car, to appear by special request at a Jewish Welfare Council Royal Tour Concert held at the Queen's Theatre.

The band consists of Ray Fuller on drums and guitar, Chris Harry, saxist (tnr./sop.), Hilton Pearle (gtr.), Ben Barsley (pno.), and Len Lewis (drs.).

Len tells us that a former South of Scotland bandleader, Ian Martin, has written an amusing and interesting band in the Blue Danube, which, on Saturday, August 22, Oscar Rabin and his band will play Harry Davis take over for a fortnight.

DANCING CHAMPION TO MANAGE PALAIS

GREAT news for Potteries fans and fans of Britain's Champion World's Amateur Dancing Champion Syd Perkin has now left the amateur ranks and has become co-director and manager of the Silverdale Palais de Danse, near Newcastle-under-Lyme.

Resident band, under Syd's keen, strict eye, is the Mauric Bell's outfit, and the boys will continue at the Palais for the coming winter, when it is hoped to extend the present one Saturday night date to three nights.

Barry, at present leading a four-piece, may augment his band for the season.

Stoke Kiny's Hall, closed for the summer, reopened on July 31 with the Reg Hamer Orchestra, and Jimmie Moss and the Reginaires were featured for the evening on August 2.

Bernard Weller Leads

RESIDENT for the season at the Constitutional Holiday Camp, Hopton-on-Sea, is versatile drummer / compère / comedian Bernard Weller and his Band.

Most of the boys with Bernard are from the old Harry Gerrard band and include Eric Unwin, Joe McKenna, Ernie Cowell (saxes); Jack Guard, Cecil Belling (brass); George Curtis (pno.); Jack Thaxton (bass) and Tommy Wilson (drs.).

FOR the third successive year, Bob Roberts has supplied the band at the Town Hall Ballroom, Torquay, for the summer season commencing Saturday, July 17.

Seven strong, the band is led by Bill Jackson (alto, clar., vln.). With him are Russell Lenton and Bert Willett (alties); Ted Tremaine (tnr.); Stan Blackmore (pno.); Bert Alpine (drs.); and Bob Berridge (bass).

PORTSMOUTH HARRIS IN SOUTH AFRICA

FROM South Africa comes news of Portsmouth-born trumpeter Len Harris, who is now with Ronnie Hill's Silver Fifties and his Jewish Rhythm Club Band in Port Elizabeth.

Discussing Ron Fuller's Band at a very prolonged meeting, Ald. Wilkinson accused of being distances travelled to fulfil engagements, a recent incident being that the band had to East London, about 100 miles each way by car, to appear by special request at a Jewish Welfare Council Royal Tour Concert held at the Queen's Theatre.

The band consists of Ray Fuller on drums and guitar, Chris Harry, saxist (tnr./sop.), Hilton Pearle (gtr.), Ben Barsley (pno.), and Len Lewis (drs.).

Len tells us that a former South of Scotland bandleader, Ian Martin, has written an amusing and interesting band in the Blue Danube, which, on Saturday, August 22, Oscar Rabin and his band will play Harry Davis take over for a fortnight.

Len asks to be remembered to Nat and Ivy Gilbert, Ted Tinsley, Bill White (who was with the Ambrose band before the war), and Roy Collins and Bert Osborne, of Southampton. If any of these fellows, or Len's old pal Len, his address is Flat 2, 86, Western Road, Port Elizabeth, South Africa.

Kelly Fixes New Oldham Band

RESIDENT at the Newton Heath Palais de Danse, Manchester, is Jack Kelly, who is now responsible for the band at the Palais de Danse, Oldham, Lancs., which his firm has recently acquired.

This plus the fact that Laurie's trumpet Don Leather has left the band to join Joe Loss, has caused a certain amount of reshuffling.

The trumpet chair at Newton Heath has been filled by Alan Brooks, whilst altoist Bert Eckersall leaves to take over leadership at Oldham, a place being taken by Eric Hames. With Laurie Davenport, the rest of the boys at Newton Heath are: Stan Bennett (alto); Eddie Bennett (tnr.); Tommy Dawson (bass); Alan Ryde (pno.); and Jack Anderson (drs.).

At Oldham, Bert Eckersall leads Stan Whitaker (tnr.); Dick Spencer (tpt.); Bernard Ashworth (pno.); Bonny Cross (drs.); and Harold Brindle (bass).

MARGOLIS IN THE SWIM

A PLEASANT summer berth has been secured by Glasgow leader, Harry Margolis, whose band is now resident at Stonehaven, a Scottish holiday resort.

The band plays each day at the open-air swimming pool, and each evening at the Town Hall.

With Harry at Stonehaven are: Harry Doyle (alto, clar.); Bill Murtagh (tnr., bass); Tom Kane (gtr.); Hugh Kemp (pno.); David Paffer (drs.); plus himself leading on string bass.

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Melody Maker

INCORPORATING "RHYTHM"

VOL. 24 No. 784 AUGUST 14, 1948 [Registered at the G.P.O. as a Newspaper.] THREEPENCE

Beryl Davis Rushing U.S. Film For Hammersmith Palais Date

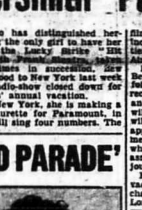
TWO anxious and hopeful bandleaders in London this week are Owen Bradley and Harry Davis. Due to pressure of business, Beryl Davis is leaving for Hollywood on Monday next (16th), they are hoping that U.S. singing-star Beryl Davis will be arriving in England on holiday in time to sing with them at the hall where she made her professional debut.

Beryl, who has distinguished herself by being the only girl to have her own radio-band series, "Beryl Davis Date," for three times in succession, flew from Hollywood to New York last week when the radio-show closed down for its six-weeks' annual vacation.

While in New York, she is making a musical featurette for Paramount, in which she will sing four numbers. The film has been written around several incidents from Beryl's wartime activities as spectacular the G.I. 5th Army Air.

Anxious to finish the film in time, Beryl will fly to Hollywood, see her folk and fans, and also to make some records for Decca over here. Her father and Oscar Rabin are hoping that she will arrive by Monday, when she will make a personal stage appearance with their band at Hammersmith Palais—the dance-hall with which the Rabin Band is so closely associated from its seven-years' sojourn there.

Frank Sinatra hopes to spend his vacation in Europe, and there is a chance that he may also be visiting London during the next six weeks.



The "M.M.'s" own picture of Beryl Davis, featured on the Scottish songs for her repertoire.

MAXINE FOR 'BAND PARADE'

NEXT Monday (August 16), Maxine Sullivan, who finished her Casino Theatre season last Saturday and is currently appearing at New Cross Empire, will be featured as guest star on "Band Parade."

This broadcast will mean a special rush for the American song stylist, since, next week she will be topping the bill at the Hippodrome, Chatham, and will have to travel all the way to the People's Palace in London's East End for the show.

Interviewed by the "M.M.," Maxine told us that her plans after that are, as yet, somewhat vague. She is expecting daily confirmation of several Continental dates, including Paris.

While here, she has been busy pursuing her chief hobby, which is the collecting of old folk songs, and believes she has found several which will be particularly suitable for her own repertoire. The song which, so far, has given her the greatest inspiration is the old Scottish ballad "The Laird O' Cockpen."

TERNENT DEPS AT DORCHESTER

AGAIN this year, bandleader Billy Ternent returns to the Dorchester Hotel for the holiday season, whilst Ted Chapman and his outfit take their well-earned vacation.

Billy will be taking in his full 14-piece orchestra, with his popular radio vocalists, Jack Ivan and Pat Lynn O'Rean. He opens next Monday (August 16).

Wally Chapman himself will be taking his vacation in the South of France and Switzerland.

There will be an important change in the instrumentation of the Chapman Band when it returns to the Dorchester bandstand on August 30. From that date onwards, Wally will be dropping his section of three violins, so that his band—with himself prestigious as usual as conductor and solo electric Hawaiian guitarist—will comprise four saxes, one trumpet, and four rhythm, the fourth member in the latter section being, of course, noted guitarist-vocalist Ken Crossley.

TED HEATH AIRING

COMMENCING on Saturday, August 28, radio fans will be given a triple chance to hear the music of Ted Heath and his Music, who will be playing the late-night dance music on that date, and also on the following two Saturday evenings (September 4 and 11).

Other news to gladden the hearts of Heath fans is that the band returns to Town, after an 11-week tour, on Monday, August 30, to play a one-week engagement at the Finsbury Theatre, Hackney, with another week in Variety to follow at the Empire, Shepherd's Bush (commencing Monday, September 6).

On September 17, the Skyrockets, with Alan Dean and Sally Douglas, will rush from their last show at the London Palladium to the Savoy Cinema, Ilford, for a special mid-night matinée concert in aid of the RAF Association.

Tommy Sampson—in striped American tie, centre—and all his boys were bright smiles when they set off last Monday (9th) for the adventure of several weeks in Germany, where this noted band will play to Forces throughout the British Zone of Occupation. Besides the power-house renderings of the band, it is to be hoped that the popular Henry MacKenzie Quintet. This exclusive "M.M." picture was taken at Liverpool Street station, as the boys were about to depart.

SKYROCKETS' NEW SINGERS

FOLLOWING the openings left in their ranks by the departure of Dick James and Doreen Lundy, the Skyrockets announce this week that they have signed up those talented and well-known vocalists Alan Dean and Sally Douglas to appear with them on their concerts, recordings and broadcasts.

Sally Douglas will be remembered for her long spell with Geraldo, and Alan Dean is currently one of our busiest and most popular male vocalists. His many broadcasts with Frank Weir, the Keynotes—in the weekly radio show "Take it from Here"—and with many pick-up groups, for whom he also arranges in the modern idiom, have kept him in the forefront of British vocalists for a long time, and his new job comes as a thoroughly well-deserved break.

Despite their heavy commitments at the London Palladium, where they are currently doing a splendid job accompanying the Andrews Sisters, the Skyrockets are beginning a big schedule of broadcasts over the next few months.

First dates already confirmed are: August 21 (10-10.45 p.m. Light); August 28 (12-12.25 p.m. Home) (this is a non-vocal programme). On September 4 the band will be on the air twice, once in the early morning and again at 7.30-8 p.m. in the General Overseas Service.

GERALDO FOR BLACKPOOL

COMMENCING on Monday, August 16, the full Geraldo Orchestra with its battery of top-line vocalists—including, of course, the band's newest star, Doreen Lundy—will take up residence at the Winter Gardens Ballroom, Blackpool, for four weeks, in succession to Ted Heath and his Music.

One of the first of the name bands to undertake seasonal work in Blackpool, Geraldo is an extremely popular figure on the Lancashire coast, and his legion of fans in the North-West will reap this opportunity of seeing and hearing their favourites in the flesh.

Other good news from the Geraldo camp is that the popular radio feature "Up Top Tunes" is to be continued whilst the band is out of Town, and the first of these will be broadcast on August 19 from the BBC's studio in the Jubilee Theatre, Blackpool.

There is little doubt that there will be further airings by the band during its sojourn on the coast, and details will be published immediately they are made available by the BBC.

FELIX KING'S ITALIAN HOLIDAY

POPULAR pianist Felix King, leader of the resident nine-piecer at the Nightingale night spot, London, left Britain on Monday, August 2, for three weeks' holiday in Sorrento and Capri.

Until Felix gets back, leadership of the band is in the hands of second pianist Freddie Hunt, who fronts a personnel comprising Reg. Arnold (tpt.); Ralph Bruce, Teddy Francis, Charles Granville and Frank Mellor (reeds); Jack Haydn (bass); and Len Lewis (drs.). Vocals are shared by Diana Coupland and Charles Granville.

'LAZYBONES' HOAGY STROLLS TO CASINO TRIUMPH

HOAGY CARMICHAEL IN THE MOST EASY-GOING AND UNPRETENTIOUS ACT EVER PRESENTED AT A WEST END VARIETY THEATRE, SLAYED THE LONDON CASINO AUDIENCES LAST MONDAY NIGHT (9th) ON HIS FIRST STAGE APPEARANCE IN ENGLAND.

To call his presentation an "act" is a misnomer; it might better be called a half-hour of casual labour.

"FOREVER AMBLER"

Hoagy ambles on the stage, ambles up and down the stage, ambles through the songs that made him famous, ambles through friendly announcements that are more a pleasant chat across the footlights, and then with a cheerful wave of the hand, ambles off. If his billing was, in fact, "Forever Ambler," it would not be far wrong, for there is a delightful lack of any ostentatious or starchiness about Hoagy, and his Will Rogers-ish personality comes across the footlights in a big way, despite the fact that he does nothing to exploit it.

Hoagy's accompanists are a quartet of British musicians comprising Nat Temple (clarinet and tenor), Bill Harry (guitar); Billy Wilshire (drums); and Joe Mudford (bass). They sit behind him and present an adequate accompaniment to his lazy ramblings. On the occasion on Monday night, Hoagy played his piano in a different key from that rehearsed, but the boys transposed flawlessly and Hoagy thoroughly expressed his high delight at their musicianship.

In point of fact, though, Hoagy hardly needs instrumental support any more than does the entertainer on your piano at your party. He is all-sufficient unto himself.

At the first house on Monday, the act might have been ruined by bad production. The stage was left in darkness and we saw the forms of scene-shifters lugging piano and props. The delay was making the audience restless—but suddenly the lights went up to disclose a couple of chairs and a piano! The finishing touches to the set. They ran off in confusion, and, Hoagy (clarinet) leaned his head round the side.

Strangely enough, we forgot the scene-shifting in one moment as Hoagy and his boys set to work to evenly consulted his cue-sheet and began to sing some of the songs that have made a name for both Hoagy and the band.

He sings in a pleasantly throaty, relaxed voice which he lubricates with a glass of water at frequent intervals. In between his songs he talks easily about songwriting and advances some of his theories—that, if you write a great song it will be a hit, even if you hide it at the bottom of your dresser drawer for years. He also tells us that the best songs are written on an inspiration in a matter of minutes, and that proceeds to play us one of his tunes which had taken him four years to write!

When he introduced the boys of his orchestra, he forgot their names, but nobody minded. He asked for requests and was amazed at the number of his tunes that the audience knew and shouted at him.

And after M.D. Harold Collins—who did a very good accompanying job—had vainly tried on three occasions to start "The King," Hoagy, having sung almost his whole repertoire of hits, ambled off the stage as cheerfully and inconsequentially as he had come on.

OVATION

Among the songs he sang were "Stardust," "Old Music Master," "Lazybones," "Little Old Lady," "Lazy River," "Memphis in June," "Who Killed Her?" "The Bad Cowboy," "The Monkey Song," "Hong Kong Blues," "Georgia On My Mind," "The Whale," etc., etc.

Never before has there been an act on the London stage which, by its very lack of showmanship, is so full of relaxed and natural artistry. Hoagy received a tumultuous ovation at both houses, and Melody Maker readers should do their utmost to see this wonder man of the piano and song.

Also worth seeing in a very good Variety bill is multi-voiced marvel Rex Rainer, who uncannily imitates musical instruments and finishes up with a one-man version of a Spike Jones record that is an absolute panic!

The inimitable Hoagy (right) discusses an arrangement with (r. to l.): Frank Denton, Don Leslie, Harry Wilshire and Nat Temple, members of the quartet which accompanies him on the stage. (MELODY MAKER picture.)

IRVING BERLIN DUE

FAMOUS U.S. songsmith Irving Berlin returns to England on a holiday-cum-business visit this coming week-end, and is expected to be around all his old haunts in a one-man version of a Spike Jones record that is an absolute panic!

★★ FROM THE "HOUSE OF HITS" ★★

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AND NOW!

A GRAND NEW WALTZ

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BOOSEY & HAWKES LIMITED

Personal Points:

SIM JACOBSEN

Born at Highbury, London, February 26, 1921, he took up the guitar at the age of thirteen and joined Teddy Joyce's Juvenile Band two years later. After a few months, however, he left to go into his uncle's music shop, where he stayed for two years. At the same time he led his own semi-pro. band and won an "M.M." award for guitar in January, 1940. For Maidstone collapsed at the Dorchester Hotel and Sid hurriedly took his place, resulting in his remaining there, with Lew Stone's band, until he joined the RAF in 1941. In 1942 he joined the Skyrockets and worked with them, RAF duties permitting, until his discharge in 1946, when he rejoined Lew Stone for four months at the Covent Royal, Southampton. He followed this by a tour of Canadian troop centres with Art Thompson and Kathleen Stobart, which lasted until he joined Ian Stewart at the Berkeley in 1946, where he remained until last May. He has always done sessions for the Skyrockets, and is currently concentrating on this work and appearing with them at the London Palladium.

Favourite Musicians: Bill Harris, George Van Epps.
Favourite Bands: Artie Shaw, Joe Mooney Quartet.
Favourite Records: "Changing My Tune," by Artie Shaw and the Meltones; "Just a Gigolo," by Joe Mooney Quartet.
Favourite Composers: Arnold Bax and Benjamin Britten.
Favourite Arrangers: Joe Mooney and Axel Stordahl.
Favourite Food: Macaroni.
Hobby: Golf.
Ambition: I would like to be in this business if I had one!

Letters to the Editor

AS a confirmed Third Programme listener, I was very amused that attention was drawn recently on this page to the fact that some jazz should be included in this somewhat august form of broadcasting, and be most pleased to be informed that the jazz that has been contemplated as part of the series, will be confined to Afro-American Music (although jazz is not strictly European). However, this may mean that there will be a very considerable time and, in the meantime, I agree we seem to have as much representation on jazz as on any other form of music.

I must, however, strongly disagree about the suitability of Kenton, Basie, etc., for a programme such as the serious music lover, Frankly, I feel it somewhat ironical that the prolific efforts of this school to age the manuscript of "jitterbug" music by 50-60 years and refer to the early works as Stravinsky, Bach, Mozart and Beethoven. Much of the so-called "advanced" harmony and syncopation is dissonance, pure and simple, with diminished fifth which has become a ball mark, and the only chord in the minor ninth added(!) in the eighth bar of Beethoven's Fifth Symphony published in 1808, not to mention Wagner's Tristan and Isolde Prelude where a 7 nature is made of dissonance.

In short, straight musicians would be amused at first and later bored by ultra-modern jazz because it is only doing in a cheap and ineffectual way what serious composers have done thoroughly and effectively. In this sphere, jazz is so conventional, simple, and lacking in imagination, construction and development, that it is a sort of "pot boiler" compared with the rich and heady draught of modern serious music.

Surely the one sphere of jazz which can bear any interest for lovers of serious music is the improvising, in which jazz is supreme—namely, improvisation.

I would like to add that the Men's Group of this year's unofficial jazz is a most enjoyable one for any journeyman and from the hospital.

G. S. VINN.
Ward 4, Heatherwood Hospital, Ascot, Berks.

WE would like, on behalf of the patients of the Hospital of this ward, to thank Tito Burns publicly through the medium of the Melody Maker for his generosity in free entertainment this afternoon (8th), and the pleasure he gave to the patients. Tito and his Sextet, Chittenden, and volunteered to come in and give us a show, backed with his Terry Devon and Dorothy Lewis, gave us a perfectly balanced programme, and the band played with a drive that had to be heard to be believed. Terry Devon proved to be as lovely to her voice, as she is to look at, and Dorothy Lewis "Lovely Lady" and "Embraceable You" were lovely. After the show, Tito and the boys came round and chatted with us.

To sum up, we think that Tito has a band worth being proud of, and that Terry Devon are two grand people who we would like to see in their every happiness in their forthcoming marriage.

G. SAYWELL, A. E. BUTTERFIELD, L. TOWNSEND, H. S. SINCK, V. A. GROVER, L. A. BENSON.
KG2 Ward, Royal Sun Bathing Hospital, Margate, Kent.

I GREATLY appreciated the leading article on Pat Dorsey Orchestras and would like to take this opportunity of giving a "M.M." bouquet to the long suffering pit musicians and their loving conductors.

To start with, the average wage for a musician in a first-class provincial pit orchestra is a mere £8 10s. and for this pittance the musician has to work in most cases, in cramped working conditions, while accommodation is frequently bad. He can expect no paid holiday, nor Christmas box. Though he may be part integral of the life of the theatre staff. Small wonder, then, that many understaffed and ill equipped pit orchestras are substandard when musicians are expected to perform miracles after having to undertake a day job as well as the pit job they may with.

I welcome this opportunity of taking the theatre managements to task for the way they treat us anything from £765 to £1,900 for a variety bill to see the orchestra, or the artistes rely for their success is attached a pathetic £8 10s. per week.

Such disgraceful conditions of employment have resulted in variety managers presenting their children from entering the profession, and this is leading to a national shortage of even poor musicians.

It is high time that the pit musician was paid a wage more in proportion to the important job he does.

BUSE SUMMERINE
(NAB Branch Secretary, Nottingham).

Collectors' Corner

by Max Jones and Sinclair Traill

HOT HILL BILLY

THE information we printed a few weeks back on the jazz content of certain Hill Billy records would seem to have stirred up a certain amount of interest. For your further information and interest, we would quote you a customer or two.

First, Norman White, of Winson Green, Birmingham:

"Here are two more first-class examples of the Hot Hill Billy: 'Trifin' Oal'/"Ride 'Em, Cowboy,' by Jimmie Revard and his Oklahoma Cowboys. Regal Zonophone MR3409. The first side, recorded in 1936, I consider to be one of the greatest blues sides ever to have been issued in this country—this may seem praise indeed, but I am sure that James Asman and Louis Brunton will back that statement. The line-up is piano, violin, guitar, bass and bass, and the record consists of vocal and piano choruses, with a half chorus from the fiddle thrown in for good measure. The pianist, I think, probably John Knocky Parker, an article on whose pianistic prowess appeared in a recent "Record Changes." You can tell your readers to keep a sharp look out for this record—it is a real knocks out!"

Mr. White continues: "The second record is 'Crazy Yodelling Blues' by The Swing Billies on Regal Zonophone MR3748. This was made in 1937 and is chiefly notable for some outrageous guitar and a better-than-most blues vocal. It is strictly twelve-bar blues, and the lyrics, to say the least of it, are interesting. I have no information regarding the personnel of this record."

* * *

ROBISON AND RODGERS

The second customer to front this question is Mr Medhurst, of West Brompton, London. He says: "I can make one contribution to the Hot Hill Billy listing and that is 'Tonight You Belong To Me'/'Carry Me Back To Carolina' by the Tennessee Ramblers on Regal Zonophone MR2. Both these sides have a lot of violin and guitar in the Venuti-Lang manner, and, in addition, the second side has quite a pleasant thing which I take to be a cornet. Reverting to the Carson Robison recordings, there is one that was missed by Ralph Venables; the side I refer to is 'Abraham,' on Regal Zonophone MR1405. This has a nice 'novelty accompaniment' and also contains what is probably a unique hot solo by jew's harp."

Mr. Medhurst goes on to say: "It seems to me, although may be wrong, him, that Ralph Venables has dismissed as negligible the vocals on such records as Carson Robison's 'Wait At The Door' and has let his attention wander solely on the accompaniment. This same attitude was once approved, in another sphere, by Brian Rust when he said: 'There is no jazz at all on the Jimmie Rodgers label.' . . . Jimmie Rodgers was intrinsically a folk singer and it is difficult to include these records as jazz items, although here and there occur a few bars which are most interesting."

"Now, I would like to submit that the Hill Billy vocal, at its best, is a form of jazz, analogous and quite as attractive as, for example, the listen to the side already mentioned, 'Wait At The Door.' Take, for instance, 'Jimmie Rodgers Dreams Of Home' on Regal Zonophone MR2. Both these sides have a lot of violin and guitar in the Venuti-Lang manner, and, in addition, the second side has quite a pleasant thing which I take to be a cornet. Reverting to the Carson Robison recordings, there is one that was missed by Ralph Venables; the side I refer to is 'Abraham,' on Regal Zonophone MR1405. This has a nice 'novelty accompaniment' and also contains what is probably a unique hot solo by jew's harp."

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REGAL ZONOPHONE ME SERIES

ONE last word from the Medhurst file: Regal Zonophone MEX and ME series is worth knowing about. They were available by special order, and contain, in addition to the "G.B.R. Blues" mentioned above, eight pleasant sides by the Jimmie Revello Band. These sides are quite entertaining, although not comparable with jazz is remote, despite the band's pseudonym."

Lastly, a word from Peter Kelly, of Wallasey: "Regarding the accompaniment to Jimmie Rodgers' 'Blue Yodel No. 9,' I have good reason to believe that the group were Texas Playboys, whose trumpeter was Benny Strickler."

Well, customers, there you have it. We haven't heard the records in question except the Rodgers side, but we shall certainly keep a look out for MR3409, and we can hardly wait to lean on our ears on "pleasant thing like a cornet," not forgetting the hot jew's harp effort.

* * *

OLIVER VICTORS

REGARDING the recent queries on the Oliver Victor series, Norman White, of Winson Green, writes to know if anyone has thought of comparing these solos with the Willie Smith sides on Brunswick? In his opinion, Dave Nelson always played flat; his style was crude, as a comparison with the Smith sides will prove. Mr. White goes on to say that he thinks Nelson was responsible in every case for the solo work on the Victors, as the solos vary from quite good to just dreadful. (Sorry we cannot agree with you, M.W. Some of the trumpet work is first rate, and we are as certain as it is possible to be on that much of the work is by Oliver.)

HITS AND PIECES

by SAMMY QUAVER

NO change at the top of the frame, but "Woody Woodpecker" took a mighty jump from tenth to fourth place. Reason? Well, we hear Bill Phillips is laughing out loud. Incidentally, the Bill Phillips version of the record has waved quite a few heads around the country, we understand.

I'm telling you that Britain's Russ Morgan, Billy Terry, and Ronnie Ross are doing a tremendous dance music, but I don't think Maurice Burman will agree. . . . If producer Jacques Levy could send a couple of spots for pops on his Friday night "Second Hand" package, this show could prove a solid mine to Tin Pan Alley. . . . Where is famous West End bandleader sent his stooge to collect some dole from the Musicians' Union? British songs, he was told to try Brill Building, 1619 Broadway!

ANSWERWHYNIAN.—When the girls left New York for London, Decca produced a new twin five gold platter, each representing their million selling record, "Buttons and Bows." Recently the Palladium stage door of the other evening, about two hour before the dressing-room, chatted with the sixteen, who used their autographed books to the bewilderment of door chief Bert, who'd never seen a dressing-room queue in all the years he's been on duty at the Marlborough Street entrance. Chesney Allen came from retirement and once again joined forces with his life-long partner Bud Flanagan to team up with the Andrews for a couple of shows at Wolverhampton The Arthur last Wednesday afternoon. The roof nearly fell in, with the customers screaming for encores.

Wonder how many bandleaders will have the courage to tell Eddie Calvert and Frank Weir that they can't play "Arches" because it's too corny!

Cannot the "Devil-May-Cares" (a Birmingham trio) the other evening. These two boys and a girl have got something. I like 'em, and they'll go places.

Alone Radio Row they're telling me that the "Babes Dance" is the No. 1 request with the bands. . . . That Harry Roy leaves for New York October 1, holiday-making for a few weeks. . . . That Steve Conway pulled 'em in all last week at the New Cross Empire. . . . That Billy Reid has gone the left ankle with "Anything I Dream Is Perfect." . . . That Boot Squires rocked 'em with it at Chelsea Palace. . . . That Billy's latest importation, the "Solovox" ocean is the talk of the town. . . . That Cecil Lewis got himself a nice "Empire News" plug last Sunday. . . . That Eric Winter is feeling way down in the dumps. . . . That someone knocked off his treasured "Hector the Mouse" in Victoria Station.

Tom on the Tank sheet counters at press time are "You Can't Be True, Dear," "Harlem Nocturne," and "Woody Woodpecker." . . . Jack White's Music While You Work" "Listen" records getting big reception in America for Jack's sake. The Tank workers like Jack's music and tempos.

CORN EXCHANGE!—Overheard outside the Acolian Hall: "I'll give you five of Ted Heath's for one of Victor Silvester's jubilee." . . . Looks like Jack Jackson's boost on Russ Morgan's "So Tired" platter will do for this one. Great Ralph Madhatt did for Francis Craig's "Near You." . . . Most important male warbler current now is Pat O'Regan. He did a standout job with Billy Terry's band last Saturday night. . . . Pye a strong notion that Jack Davidson is going to hang a cluster of airtime dates to Billy Cotton and Joe Loss when the maestros get settled on the Town.

TIN PAN ALLEY OGGAS to producer George Evans for his fine gold platter, "Buttons and Bows." . . . To Ken Bryant for a sock job on "Four Leaf Clover." . . . To the Andrews Sisters for a wonderful boost on the "Sabre Dance." . . . To Robin Richmond for a smash version of "Woody Woodpecker." . . . To "Dear" in "Variety Band Box."

Britain's Top Tunes

THE following list of Ten Best Sellers, irrespective of price, for week ending August 6, 1948, has been compiled by the Gallup Poll from the members of the Wholesale Music Distributors' Association, and lists the composers and the publishers:

1. GALWAY BAY (3). (1a). Bee and Cee
2. DANCE, BALLERINA, DANCE (2). (1a). Lonsdale
3. HEARTBREAKER (4). (1a). Leeds
4. SO RARE (5). (1a). Chappell
5. I'M LOOKING OVER A FOUR-LEAF CLOVER (1). (1a). Feldman
(1a.) Frederick May and Hunter
6. TIME MAY CHANGE (6). (1a.) Campbell Connelly
7. DREAM OF OLWEN (8). (2). Ed. L. Wright
8. GOLDEN EARRINGS (A) (1). Victoria
9. NATURE BOY (A) (1). Morris
10. TOOLIE OOLIE DOOLIE (A) (1a.) Southern

A—American. B—British.

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TITO BURNS and Sextet. Grand Hotel, Cliftonville.
BILLY COTTON and Band. Gaiety, Southport.
Dr. CROCK and Crackpots. Palace, Peterborough.
LESLIE DOUGLAS and Orchestra. Pier Ballroom, Swanage.
TEDDY FOSTER and Orchestra. New Britannia Pier, Yarmouth.
GLORIA GAYE and Girls' Band. Granada, Woolwich.
MAY GOWELLA and New Georgians. Pavilion, Rhyl.
TED HEATH and Music. Savoy Ballroom, Southsea.
LESLIE HUTCHINSON and Orchestra. Green's Playhouse Ballroom, Glasgow.
JOE LOSS and Orchestra. Villa Marina, Douglas, I.O.M.
FELIX MENDELSSOHN and Hawaiian Serenaders. Hippodrome, Manchester.
SYD MILLWARD and Musicals. Pavilion, West Hartlepool.
FREDDIE MIRFIELD and Garbage Men. Bedford, Camden Town.
HARRY ROY and Band. Coronation Ballroom, Ramsgate.
TOMMY SAMPSON and Orchestra. BACD.
CYRIL STAPLETON and Orchestra. Winter Gardens, Weston-super-Mare.
One-night Stands: CARL BARRIS (TAU); DUKE ELLINGTON; BARRY GOLD; VIC LEWIS; OSCAR RABIN.

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	Cash	Dep.	12 m'thly instalm'ts
"Monarch" (continental) dance style, slender, low pitch, large finish	£12 12 0	3 3 0	17/10
Cornet-Trumpet, "King Master" (U.S.A.), low pitch, silverplated	21 10 0	5 0 0	43/9
Besson "New Creation," latest model, low pitch, med.-large bore, silverplated, gold bell, slide-change	40 0 0	10 0 0	85/-
"King Liberty" model (U.S.A.), low pitch, med.-large bore, very good case	46 0 0	11 10 0	63/3
"Conn" (U.S.A.), low pitch, silverplated	26 15 0	7 10 0	40/-
"Manhattan," low pitch, silverplated	16 0 0	4 0 0	22/1
Besson "Symphony" model, low pitch, med. bore (silver or gold lacquer finish as tendered)	32 0 0	8 0 0	44/7
"Butscher" (U.S.A.), low p., silverplated, med.-large bore	36 0 0	9 0 0	49/7
Trumpet-Cornet, "Besson," low pitch, med.-large bore, bell, silverplated, latest model	40 0 0	10 0 0	55/-
Besson "Professor," low pitch, med.-large bore, slide-change, gold lacquer	50 0 0	12 10 0	67/7
"Professional" (Calefax), low pitch, nickelplated, dance style	18 12 0	4 5 0	25/10
Besson "Professor," low pitch slide, silverplated, slide change, med.-large bore	30 0 0	7 10 0	41/1

Besson (DEPT. 10) 15, WEST ST., W.C.2 TEM. 0010-9

Pete, Kenny shine in two Heath Showpieces

Edgar Jackson's Reviews

TED HEATH AND HIS MUSIC

Ted Heath

Pianist RALPH SHARON gives a glimpse of

The (rebop) Shape of Things to Come!

WHAT with all this talk of Dizzy Gillespie, Kenton and Chubby Jackson (not forgetting our own Tommy Dorsey) I got thinking the other day on the possibility of bringing together a lot of lovers of jazz and dance music—namely, which way is our pattern of dance music going to take? What will the future dance band be like in 1948-1949 and onwards?

Well, I'm sure that everyone is fed up with the sickly sweet sound that has prevailed for years. Dance music, I feel, has performed a complete picture of the future, and will now discount my startling discovery to date.

So to back and forward flits stuff thoroughly rebop! Rebop is the future of you who are worried and perplexed about the future of dance music. Rebop is the thing, and I'm sure that, once we get rid of the rebop, Kenton and Chubby Jackson (not forgetting our own Tommy Dorsey) I got thinking the other day on the possibility of bringing together a lot of lovers of jazz and dance music—namely, which way is our pattern of dance music going to take? What will the future dance band be like in 1948-1949 and onwards?

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So

Melody Maker
INCORPORATING "RHYTHM"
Member: Audit Bureau of Circulations
6, CATHERINE ST., STRAND, LONDON, W.C.2
Tele. Temple Bar 5882 Editor: Ray Sonin

'Red' Herring

THE forthcoming election for the post of General Secretary of the Musicians' Union is, we hope, a straight fight between two highly respected members of the Union whose votes are canvassed on the basis of their record of Union activity.

It would seem, however, that there has already been an attempt to obscure the straight issue by dragging a red herring across the trail—and when we say "red herring," we really mean it.

A body of straight musicians in London which calls itself the London Fellowship of Musicians has sent out a circular campaigning for 59-year-old Mr. B. Newton Brooke. Nobody has any quarrel with their partisanship, and they are as entitled to support Mr. Brooke as they are to support the other candidate if they want to.

But instead of letting Mr. Newton Brooke's record of Union service speak for itself, they have taken it upon themselves to suggest that, if you vote for Mr. Brooke's opponent, 42-year-old Mr. Hardie Ratcliffe, you will not be voting for someone who will take orders from the Musicians' Union, but for someone who will take his orders from a political party. In other words, the thinly-veiled suggestion is that Mr. Hardie Ratcliffe is a member of the Communist Party.

In the first place, Mr. Hardie Ratcliffe is *not* a member of the Communist Party, and never has been, nor is he a member of *any* political party. You may take that as an absolute fact.

In the second place, it is a strange thing that people who always demand that politics should be left out of music are the first people to introduce it to obscure the issue. What they usually mean is "leave any politics other than our own" out of music—and our attitude is and always has been that politics has no place in connection with music in any way whatsoever is absolutely wrong.

We say again that the election for the post of General Secretary must be fought out purely on the relative merits of Mr. Brooke and Mr. Ratcliffe. Whoever is the better servant to the Musicians' Union, that is the man you must vote for. You saw their records printed in last week's MELODY MAKER and you will be able to judge for yourselves whom you consider the right man to raise the Musicians' Union in the future to even greater heights than it has attained to-day.

But let us not have side-issues of politics, religion or other extraneous irrelevancies dragged in to influence a straight and decent election.

Insure Your Instruments!

ELSEWHERE in this issue you will find reports of no less than four thefts of musical instruments in various parts of the country. Once again we impress upon our readers to make sure that they keep a careful watch on their instruments, and particularly that they never leave them unattended in motor-cars or on bandstands.

It is, therefore, all the more important now to make sure that your tools of trade are insured, and you can avail yourself of the "M.M." musical instrument insurance scheme by writing direct to us. When all details will be forwarded to you by our insurance brokers.

It would seem an almost elementary safeguard for musicians to insure their instruments, but it is amazing how many of our unbusinesslike professional colleagues have failed to do so.

Before it is too late, write at once for details that may be of the greatest value to you.

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The 'Old Music Master' says

'I've no patience at all with the NARROW JAZZ BOYS'

A first-hand character impression of HOAGY CARMICHAEL

TOP-RANK songwriter, jazz pianist and vocalist—of radio, record, stage and screen renown—that's a lot for one man to achieve and remain unboastful and friendly. But Hoagland (known variously as Hoagy, Hugo and Hogwaddy) Carmichael has not only won fame and deserved it; he has gone further, he has taken the kicks of a busy life, with equanimity, good humour and not a trace of "big-time."

His "Stardust" book stamped him as one that might be sardonic, terse of speech and mildly crazy about jazz. Film roles make him out a sardonic character of philosophical bent. When you meet him, though, you realise that he's a reasonably normal American; a quiet talker and great story-teller, and a musician more than most.

First thing you notice is that he's smaller than you imagined. The impression he reveals an admiration for the men like Bix, Louis and Trumbauer (who were important musical influences) but not particularly enthusiastic about jazz. It's just a part of the enjoyment on hand.

"About a month before I left home," he told me, "I got to a taxi and told the driver to take me to the Negro section of Los Angeles to see what was happening. When we passed a joint with the name Kid Ory up outside, I said to the driver, 'That'll do for me.' Inside I found a club like a cleaned-out grocery store, with a small platform at one end on which these elderly coloured musicians were playing the old jazz. The place was packed. The people, I remember, looked particularly sleepy, but his band beats with an and drives like a million dollars a whack!

On stage Hoagy is himself—a very relaxed character. His is an unusual presentation for British variety, but effective. Making his personal appearance at the Carlton Cinema last week, he let the audience see and hear "Night Song," in which he has a featured part. Afterwards, Hoagy informally talked to friends until a minute before time, then, without hesitation, without having thought of anything to say beyond his opening sentence, put his gift for ad libbing got the crowd.

$3,000 'catch'

In "Night Song" Hoagy is seen singing and playing (he dubbed the vocal as piano) and setting a fish caught by Lorie Cameron.

About the fishing scene he told me: "These trout same were difficult to work with, because something wrong with the water in the studio tank. I guess, because it wasn't fresh, it stunned them. I tried to shoot the scene, up came a trout, I would shoot another, and it stunned one to keep going long enough for me to get it. It took me a couple of times." Hoagy undulated his hand twice, twisting his features in a typical grimace. "And then quit. You know what that shot cost? Fifteen hundred dollars a single."

I think this story illustrates Hoagy's sense of humour, his quiet philosophy and attitude towards fame and fling, as well as anything I know. Of course, you can't hear him tell it, but if you are familiar with his records you can imagine the morose accents of the Hoagian drawl.

Glutton for golf

His wife, Ruth, whom he married in 1936, corroborated my impression that her husband is a glutton for work rather than work. They live in about three acres on a hilly scene on Beverly Hills, California, with their two sons—Hoagy Bix, aged eight, and Dan, who is two years younger. Says Ruth: "When Hoagy comes home from golf—which he plays every day—he goes straight to the bar, has his drink, then goes to the piano, greet me and anyone else who may be waiting."

It's when Hoagy starts talking about songwriting that he really expands.

"It's a lot of fun writing songs," he told me. "Anyone who has the urge to should try. Contrary to general belief, the doors are wide open in the States. And one thing is certain: write a song about a theme and you're apt to make a lot of money."

Hoagy himself hasn't specialised in songs about the Lone Star State or, indeed, in any kind of romantic song. He made his name, after serving a pretty long apprenticeship, with pure melody numbers like "Stardust" (written before 1928) or melodic swing-time like "Rockbottom Blues" and "Riverboat Shuffle." None of them had words at first. Mostly the lyrics were added by someone else later on, but if Hoagy felt he got the words he wanted he'd write them himself or alter the other fellow's.

"To get words to fit the melody and idea of a song just right is *the* most difficult thing," Hoagy claims. "So I'm writing my own words quite often. Not because I think I get the good, you know, but because I can at least get the feel of my own music."

Words and music

Hoagy's latest, written for the London Casino show, is a bouncy legpull about a gorilla and a cannibal ballistic king. Tentatively double-titled, Hoagy is leaving it to British audiences to choose between "The Monkey Song" and "King Bebopa's Dream." Probably the lay public miss the satanic of Carmichael in such singing in this number, but they like the crack about the king's stomach-ache: "It must have been something you ate!"

A lot of songs? Well, that depends largely on how it's performed, of course. But, as I remarked to my lover, would say not. But Hoagy says: "Yes," and he, after all, has heard more jazz and more music than I've had dinners.

"I don't have any patience with the narrow jazz boys—no patience at all," says Hoagy emphatically. "They can't separate jazz and popular jazz and swing music. I don't think you can separate music at all . . . not properly. It's all one, really, all leads out of the one thing. Do I make myself clear?"

He lifts a quizzical brow. "The thing's clear to me all right. None of my songs would have succeeded without I'd had a jazz background. But that doesn't mean I try to write jazz. I write music, and those listers are conditioned by my musical environment, which means some were directly inspired by jazz, others not.

"Many have been big hits, so they are commercially jazz, but I never in my life sat down and tried to write a commercial song. As a matter of fact, several of my songs were turned down for years as "un-commercial." Jazz? Well, I'd say I wrote years before I dared turn it loose on the public—I knew I knew they wouldn't take it at that time.

Jazz background

"It isn't a question of my having 'progressed' from jazz to something else. In the early days I wrote 'Star-dust' (which I played in a very different fashion on an early Gennett recording from the way it's usually played to-day) and also some more obvious jazz tunes. Then I wrote the big hits—'Rockin' Chair,' 'Lazy River' and 'Georgia,' and a lot of slow melodic numbers. Later I did 'Hong Kong Blues' and 'New Orleans,' which I think are jazz. Anyway, I can tell you it took a jazz education to enable me to write 'em.

"So when I came to the point at which the writer said 'Hoagy ho longer writes jazz—he's left the fold,' and so on, I said to myself 'That's a young fellow gone wrong. All I reckon to do is write a melody (and maybe words to go with it). I do my best to write a good tune. And that's all I ever did. There's licks associated with old-style jazz and rebop licks to-day; there's fashions in them. But all the best licks in the world don't mean a thing compared with a good melody. In music you've got to have good melody—that's what I believe."

Before leaving the topic, it is worth recalling a dozen of the less publicised Carmichael compositions—"March Of The Hoodlums," "Boneyard Shuffle," "Sing It Way Down Low," "Old Man Harlem," Charlie Two-Step," "Moon Country," "Thanksgivin'," "Ballad In Blue," "One Night In Havana," "Daybreak," "Poor Old Joe" and "Memphis In June." The great majority of these have been recorded by swing bands. Hoagy reveals that Duke helped him out by using "Hoodlums" at a time when his writing was not bringing in much money. Goodman, of course, recorded the "Ballad In Blue" (a charming "mood" piece), but that was a few years later when he was beginning to go well for Carmichael.

Collectors' pieces

It was in 1927 that he had his first film parts—as piano player in "Topper." Paramount had him under contract to write music, and he was collecting on one or two hits, "Lazybones," "Georgia," "Rockin' Chair" and "Little Old Lady" have been steady broadsinners for Hoagy, and "Stardust" still brings in a regular ten thousand dollars yearly. Like Bottenberg, Bix, he was a money-spinner in the States. He has recorded a dozen of his songs, about half of which have clicked.

On records Carmichael has attained the status of an old music-master (witness the reissue of his pre-war recordings of "Lazy River" and "Riverboat Shuffle" on the current batch of American "Decca" reissue discs). These sides were released here on Columbia and, with "New Orleans" on Top Gleeds, Poms on Parlophone, helped make his name with casual collectors.

The serious ones already knew his scatting on "Walking The Dog" and "I Must Have That Man," his cross-talk with Louis on Armstrong's "Rockin' Chair," his vocals on that same tune and "Georgia" on his own band, and his warm effort on the Tommy Tucker Gang's "High And Dry." Later, there were "Sing It Way Down Low," "Lazy River" and "Little Old Lady" and "Washboard Blues"—the last two vocals with the Oscar Levant Band.

I talked about all these to Hoagy, and he was surprised that I preferred the earlier "Hong Kong" and "Shuffle" to the recent Brunswick versions. "Just trying things out then," he said. "Trying for an idea, not getting it." I agreed that his new release of "Riverboat Shuffle" was good, wished that the U.S. Decca folks would use more of those trio or solo piano backgrounds instead of the big bands and "Whoo-Whoo" vocal groups. "I don't need a band behind me," Hoagy grinned. "Only a beat."

On both "Hong Kong Blues" disc he uses his famous mandolin-attachment piano to give a battered effect to the music. On the new "Shuffle," he's accompanied by Buddy Cole, white pianist who plays on his radio programmes, and the record is Hoagy's fastest for some time. "Good people, we've got 'Milenberg Joys' in a special orchestration," he tells Hoagy, and one of the breaks goes: "Mr. Hawkins on the tenor."

The swing's still there

"Yeah, I just put the line in for fun this time," he said. "You know, people in the States are not as informed about jazz as they are here. I couldn't talk to anyone over there who knew as much about my records as you do."

To-day, jazz boys don't go for Hoagy's records like they did. Maybe the material isn't so good; certainly the background music has slipped. But there isn't much difference in the voice, and the swing's still there.

The wonder is, though, that he draws the cash customers to the record counter. Hoagy is a singer getting by without a singing voice; his sorrowful voice, confidential style and relaxed phrasing hypnotise listeners into acceptance of singing which is almost soliloquising in rhythm. Maybe his screen personality helps sell his records and radio act. Whatever it is, they certainly sell and will go on selling. To me that is good, because I like Hoagy better than the floppy-bow brigade.

Max Jones

HOAGY ON THE AIR

TO-NIGHT (Thursday), the BBC pays tribute to Hoagy Carmichael by featuring him in a special airing with the groundbreakers dance orchestra, under the direction of Ronald Gourley, currently on the stage of the London Palladium. The broadcast commences at 11 p.m. in the Light Programme.

For this occasion the Sounds' brass section will be augmented by eight pieces, the additional musicians being Derrick Abbott (tpt.), Les Gaerne and Harry Clarke (tmbs.), Bert Weedon will be on guitar, the saxophone and string section led by violinist Eric Coates will also be heard. Girl vocalist is ex-Geraldo singer Carole Carr.

Hoagy will be heard singing seven of his own songs: "Riverboat Shuffle," "Memphis In June," "The Monkey Song," "Little Old Lady," "The Bed Of Crosses," "Stardust," "Orole" and "Hong Kong Blues."

Arrangements have been scored by Wolf Phillips, Bob Sharples and Eric Ball, leader of Roland Shaw. The programme, which may be recorded for transmission later, is being produced by Pat Dixon.

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TEDDY FOSTER INSTRUMENT THEFTS: MEN IN COURT

THE story—published in last week's issue of the MELODY MAKER—of the capture of a man at Messrs. Stock and Chapman, Manchester instrument stores, was retold at Carlisle Magistrates' Court on Tuesday last (10th), when Thomas Galvey Foley (22), baker, of Carlisle, was charged with stealing two saxophones and two clarinets from the Cecil Cinema, Carlisle.

These instruments were the property of Johnny Beadhouse and Eddie Elford, of Teddy Foster's Band.

Frederick Charles Cameron (30), a clerk, also of Carlisle, was charged with receiving the instruments, knowing them to be stolen, while the two men were charged jointly with breaking and entering the premises of Messrs. J. F. Dial, musical dealers of Carlisle, and stealing two violins, a violin case and a saxophone and with stealing from a motor-car belonging to Mr. Dial a quantity of violins—the property of Mlle Pauline de Manindy, of Brussels, a violinist at Dial's Musical Conservatory, who was on a motoring tour at the time.

Evidence of the arrest of Cameron at Blackpool was given by Detective-Constable Hunt of Manchester City Police, which had charged Cameron also at Manchester City Police, gave evidence of finding musical instruments and a violin case in a car in which Cameron had travelled to Manchester.

Mr. Lionel Lightfoot, prosecuting, said that all the musical instruments stolen had been recovered, with the exception of one violin, which he was not prepared to offer any evidence at that time.

Cameron pleaded guilty to all charges except that relating to the pistol, whilst Foley pleaded guilty to all charges.

Both men were committed for trial to the Carlisle Quarter Sessions, bail being allowed.

PHIL GREEN'S BEREAVEMENT

PHIL GREEN was the central figure in a tragic incident at the Hippodrome, Birmingham, on the opening night of the Bertram Mills Circus, last week, when Phil was suddenly taken ill and collapsed while playing his trombone, but recovered sufficiently to finish the show. Phil was taken home by his manager, Mr. Paul Fenton, and his doctor was called.

The funeral took place on Monday at Golders Green Crematorium, and Phil dashed back to Manchester for Tuesday's opening of the show at the Hippodrome, but, however, decided on the opening night, preferring to leave this in the capable hands of his deputy, Ronnie Aldrich, who took the evening through the final rehearsals during Phil's absence.

Meanwhile, the resident pit orchestra, Phil brought along several noted West End musicians, among them Ronnie Scott, a member of the Geraldo sax section, Alan Roakes (tpt.), who deputised for Phil for the week prior to opening with Geraldo on Sunday next at Blackpool.

Other notables include violin-leader Sid Margo, Bobby Bassett (clar.); Ted Hyde (drs.); George Schofield (double-bass) and Ralph Reader (pno.).

As I put the show (seen on the opening night), it was far too long—it ran for almost 3½ hours, and lacked co-ordination and speed. As a pure musical show, it did not make the best of its talented cast. Highlights were "Is Telling Them" "The Frontier In Your Eyes" and "Romance"—all written by Maninier Sherwin.

"Bright and Early" Nathan

FANS of the modernistic Churchills Club band led by suave pianist Jack Nathan, on learning that the outfit is scheduled for a welcome reappearance on the air, should temper their pleasure with a Spartan determination, for, commencing August 16, the band is booked for a series of Monday morning broadcasts in the 6.30 a.m. "Bright and Early" feature.

Recently returned from his holiday in Switzerland, spent with "M.M." radio critic Maurice Burnett, Jack is hard at work, together with his tenor-saxist, Ronnie Scott, on some interesting new arrangements that should ensure that the early rising of the band's numerous fans will not be a wasted effort.

WILLIS'S OLYMPIC BREAK

A GREAT honour was accorded to regular Wembley Pool leader Bertram Willis when he was appointed MD of the Olympic Games, a position which he has filled admirably since the Games were officially opened a fortnight ago.

Bertram and his Orchestra played throughout the many swimming and diving events, playing the various National Anthems for each of the aquatic Victory Ceremonies. In addition to this, the orchestra also was playing at Henley on Monday (9th) for the rowing finals; at Herne Hill yesterday (11th) for the cycling finals; and will be playing at the Empire Pool, Wembley, tomorrow (13th) for the boxing finals, and Saturday (14th) at Earls Court for the gymnastic events finals.

As though the general preparation and rehearsal for these many commitments were not enough, Bertram was obliged to find band parts for 64 competing nations' National Anthems for his orchestra's use for the military bands in the Stadium.

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RANDALL BAND IN THE NEWS

O' major importance to the host of bands of Freddy Randall and his Band of Rhythm (Decca) is the number of bookings secured for the band for the first time in the past month or so. It was just carried out to last recording session—another smashing Dixie disc for the pulsating "Cleveland Stomp."

The band played a very successful Cleveland Stomp Club dance last Tuesday (10th), and lesser Town or Country dates, all of which are in high spirits in Devon. These engagements include the Exmouth Pavilion, the band's resident spot, Cook's Kitchen, Cleveland Stomp Club on Sunday evening and Tuesday (17th) and Friday. At the "Ferry" a number of guest artists will be seen and heard with the band in the new season, John Dickie added to the line-up, and Hamish Menzies on trombone, Ken and Tony Finnis' sax section and Stanley Dale.

Two branches of the Cleveland Rhythm Club are being formed, one after a holiday break, at Southsea, the club will be run by Ron Ashton, and—commencing on August 17—at new premises, the Cross Keys Inn, Lessness Heath.

The city club will be on a Saturday, also, and at the City Hall, Cowgate, with a "Memory of Jazz" concert, with a "Memory of Jazz" and the Five Pieces of Eight, who have been playing at the Cleveland Club for some time (3s. each) from the Club Hall, or from Harry Gold, 2, St. Gower's Road, Acton, E.10.

KING COLE TRIO CHANGE

FROM New York, the MELODY MAKER learns that, for the second time in twelve months, Nat King Cole is having to make a change to his famous Trio.

Last year Oscar Moore, one of the brothers Moore, left, and was replaced by tenorist Lionel Hampton and guitarist Irving Ashby, and Johnny Miller, who has played bass with the group since the very first drops, stood his long association in order to settle down permanently in California with his family.

Miller is replaced by Joe Comfort, who joined the Nat Cole Trio's engagement at the Los Angeles Million Dollar Theatre.

Concerts for Rain

TWO nice breaks for John Halm and his Jellyroll Kings occur this month, when on the 22nd John takes the band to Birmingham Town Hall to appear at the Jazz Concert sponsored by the Birmingham Mercury to Town to guest on the 30th at the No. 1 Jazz Club, Leicester Square, in advance of Humphrey Lyttelton, who—as reported below—will be attending the Belgian Jazz Festival.

Other dates for the Jellyroll Kings are Bruce Grove Dance Club, Tottenham (August 20), followed by a session at Cook's Ferry List, Edmonton (August 27).

GIRL-BASSIST WANTED.—After a long and happy association, Jack Parnell's Band for Girls' Band, at the Bernard and Bert Green's Band, at end of this month, Jack's bass player is married. Consequently, he is seeking a girl bass player, who must be contracted at Buffin's Holiday Camp, Skegness.

ESSEX FREELANCE.—Commencing Saturday, Ken Ewart, for six years with Bradbury Pound and more recently with Eric Delaney's Band, is now turned freelance and can be contacted at 2, Dennington Street (Temple Bar 6384), or at his home (Kingston 6746).

STAPLETON'S TOUR DATES

FINAL details of Cyril Stapleton's tour preliminary announcement of which appeared in the MELODY MAKER—are to hand this week.

Re-admitted to the Grafton Club and his Band are to kick-off next Monday (August 16) with a week at Bournemouth Pavilion, the following week, this date to be followed by a week at the Gaumont, Chester, and a week at the Gaumont, Wolverhampton.

Following this comes a week at the new Britannia Pier, Great Yarmouth, and then a three weeks' season at Stephens's Bath Pavilion, Glasgow. These additional engagements will be in addition to the regular Sunday Concerts, to be presented at Tooting Granada, Finsbury Park Gaumont, Ilford Gaumont, Chiswick Empire and Fulham Gaumont. Cyril will appear without his own band at the Fulham Gaumont, preceding the conclusion of his tour, at the Burton Palace, Birmingham, when he starts on September 3.

Cyril Stapleton tour also includes several Sunday concerts. Amongst those booked are two at the South Parade Pier, Southsea, on August 29; and an evening show at the Odeon, Newcastle, on September 12.

Monday, October 4, will find Cyril back in the Grafton Club, which commences a new series of "Seven-Day" Concerts. The instrument used, a grand orchestra of 14 strings and 14 woodwinds.

LYTTELTON LEAVES FOR BELGIAN JAZZ 'OLYMPICS'

THIS Friday, August 13, Humphrey Lyttelton and the six members of his band, accompanied by manager Lyn Dutton, leave Victoria Station at 2.30 p.m. en route for Knocke, Belgium, where they are representing Britain in the European Jazz Festival. With Humphrey (cornet) will be Wally Parkes (clar.); Harry Brown (trom.); Pat Hawes (pno.); Neville Skrimshire (gtr.); Lee Sawyer (bass); and John Robinson (drs.).

The Festival, which has been organised by the Belgian Hot Club, begins on Saturday (14th) and continues for four days. The bands taking part are: Humphrey Lyttelton and his Band (London); The Bob Shots (Liège); Claude Abadie and his Band (Paris); The Dutch Swing College (Hague); and the New Rhythm Band (Geneva).

The Festival Maxim learns that this Festival is to be broadcast from the Knock Casino, this Saturday, and on Saturday (14th) from 9 p.m. until midnight, with all the combinations participating. The Lyttelton Band are scheduled from 9-30 p.m. on Monday and Tuesday (16th and 17th). British enthusiasts should note that these times are all BST and that the programmes can be picked up on 49.9 metres.

Humphrey and the boys will be returning to England on Wednesday (18th), and at the Saturday Club Humphrey earns the congratulations of Jack Jackson, who has invited the band to appear, when he marries Miss Patricia Bradford, on Saturday, August 21. The band will have a two-week vacation and then return to their Monday Club dates at the No. 1 Jazz Club, London Jazz Club.

Meanwhile, Ronnie and the period the band is away in Belgium their place in the Saturday Club will be taken by Mike Daniels' Delta Jazzmen and Tony Fonzo and his Band (August 14); by Freddy Randall and his Band and John Maize's Jellyroll Kings (August 21); and by Ken Colyer's Dunkirk Band again on Saturday, August 28.

At the No. 1 Jazz Club, Leicester Square, the Daniels Band will play Ronnie Ross's Quartet, with Ronnie's outfit on Monday (16th).

FENOULHET PICKS HIS 'BAND PARADE' LINE-UP

AS announced in last week's issue, musical conductor and arranger Paul Fenoulhet will be taking over the resident band spot on "Band Parade" as and from Monday next (16th).

Paul has decided to use a rather unconventional line-up for his new orchestra, which, in fact, will be entitled to tackle all types of assignments, and, incidentally, he will continue to arrange and conduct the weekly "Band Parade" in addition to his resident orchestra.

Here is the personnel and instrumentation of the orchestra Paul Fenoulhet will use each week: Trumpet—Ted Jepson; alto-clarinet—Johnny Dankworth; tenor, doubling oboe and baritone—Harry Smith; baritone and flute—Harry Smith; trombone—Jack Parnell; Fred Wood-rum, Eddie Jepson, Joe Cordell; Piano—Paul Fenoulhet; drums—Eddie Thompson; guitar—Jack Richmond; bass—Jack Bentley; vibes—Jack Cyril Milner; A. N. Other; Vole—Dave Bellman; and piano—Albert Gordon.

Owing to Johnny Dankworth's commitments, Johnny Dankworth will be unable to play his part in the "Band Parade," but his place will be taken by Harry Gibbs.

Apart from Fenoulhet's orchestra, to be known as the "Band Paraders," the resident band will also be in the Symphonettes, Ron Bizzetto and his Rhythm Boys, Ronnie Sullivan, Monte Rex, Monty Rodgers, and Don Larusso at the organ. The show will be produced by Jack Jackson.

INSTRUMENT THEFTS

THREE more instrument thefts that have just taken place in towns as far apart as Bournemouth and Lydney serve as a warning to all musicians to keep their instruments under constant supervision all the time and to insure them against loss.

The first theft was a guitar stolen from a car somewhere between Stephens's Bath Pavilion and Bruce Grove, on Saturday, July 31. The instrument, the property of Cyril Stapleton, of the Two Playhouse variety set—is a dark brown Selmer guitar, with a flat sound board.

The other theft in the Metropolis took place on Saturday evening last (13th) when a Selmer Super-Jumbo guitar, the property of Ronnie Ross, was stolen from a No. 52 bus somewhere between Ladbroke Grove and Willesden. The instrument—Serial No. 16600—the plaintiff's Selmer—was the one by its owner, Arthur Kelland, at Victoria.

The third theft took place at Bournemouth last Thursday (5th), when a car belonging to Sonny Bob Jenkins—currently with Michael Thomas at the Pavilion—was stolen. The car has since been recovered, but the clarinet, which was left in the car, has not yet been found. The instrument is a Leblanc fitted with a Brilhart Tonalin mouthpiece, serial No. 2,633.

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Impressions Sound Studio when our American trombonist, Benny Sands (left) and Albert Hunter (right) recently put together with Britain's top Guy Lombardo in sound-recording mood. Title is "B.M.S." played by Albert on his specially-made trombone. Other titles cut were "Tiger Rag," "Sweet Sue," "Dinah," "Ain't Misbehavin'," "Sweet Georgia Brown," "Perdido," "I'll Be Seeing You," "Blue Grass Wedding Day," and "Indian Summer." Benny and Albert are now in a concert tour with Michael Carr, who, when not writing "Mother Machree" and "Ma Blushin' Rose" for his pupils, plays piano and sings his own compositions. Albert Hunter has also written a successful book called "All Women Are Wahines." The visitors travel on to France, Switzerland and Italy on holiday.

LESLIE HUTCHINSON AT GREEN'S PLAYHOUSE

LESLIE HUTCHINSON has returned to the Playhouse, Glasgow, and is playing to good business despite the holiday period. Tony de Souza gets full marks for plantation, while Leslie gives a generous spotlight to up-and-coming vocalists Marrinette Williams and Frankie Baker.

Harry Hargrave and his Band appear to be creating a major sensation at the Palais, Glasgow, judging by reports from visitors. Harry has lately gone a little further than the rare dance-band out of dance tempo. On Friday afternoon the boys put over stage show, and this innovation was certainly appreciated by the local musicians who are at the head of the municipal venture.

Still another band in Ayrshire to use a different name is the Heads of Ayr Hotel, which is now catering for non-residents. Jimmy Dunbar's Band and his Band from Saturday Bullitt's, Glasgow, are functioning while other units in the Highlands are Harry Gilmour and his Orchestra and Ken and his Showtimers.

Local boys will regret to hear of the illness of Jimmy Burns, Glasgow MM branch president and trumpet man at the Palais Ballroom, Glasgow, who had finished his fortnight's holiday when he fell ill being replaced by Jimmy Smith with nearly fever. Sid Cosgrove is dropping at the moment.

Three Coastal Contests

ALL previous attendance records for the high jump competition where last Thursday (the 5th) at Bognor, Sussex, when the Bognor Regis Town Band had a benefit out at the Rye Bandstand, Bognor, and it had to be moved to the Pier.

Yes, you guessed it, it was a wet night, and the crowd had to be sent home, but those who decided that it was a Band night were rewarded with a fine Band night.

Contrary to a report after Hastings Carnival, the contest was not a good one, the Bognor Band, although attacked and only a bad error of judgment by the bandsman in question prevented the Bognor Band from winning the contest.

The Bognor Band was playing well, but the judges were quite right when they said that the contest was not a good one, and that the Bognor Band had not shown enough the strength of the band, and although the strongest band in the contest, the Band from Gillingham (Kent), proved themselves to be not essentially the best band, they have every right to go before the judges.

Bognor Band, who gave a fine performance, and Gillingham Band, who gave a fine performance, are the two bands who have been at Bognor last year, had beaten every the most performances of the contest, and the Band from Gillingham, Kent, was the winner of the contest.

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Leader of the Band

GEORGE BERNARD.

Photo shows (l.) Jack Hylton, director of the Hylton Band, with George Bernard, the Hylton trumpeter, who has been appointed musical director of the Jack Hylton Organisation, in succession to Ray Ellis, who resigned some time ago to form his own band. He currently is playing at the Cafe Anglais, Leicester Square, London.

PROVINCIAL PAIRS

NEW dance player with Gordon Thomas at the Plaza Ballroom, Perth, is Mack Brown, who hails from Dundee. Brown has played with Jack Hylton's Band at the Douglas Bay Hotel, Isle of Man, being in charge of the band when Jack Hylton, Harry Leyton, Jack Hylton Jr. and Ronnie Ascot were in Douglas.

Jack Hylton, director of the Jack Hylton Organisation, is playing at the Palace Ballroom, Manchester, this week. Hylton's rendition of Fred Astaire's "Dancing in the Dark" is a feature of the show, and his boys present a medley of Astaire numbers. Hylton's band is currently in the trumpet chair with Barney Martin Band at the Blue Ball, Manchester, while Jack Hylton himself is expected to call musicians who have played with his Organisation, including trumpeter Ronnie Hughes, who now is with Ambrose at the Mayfair Hotel, London, to form a reunion with Hylton (Reg) at the Palace Hotel, Bournemouth.

JEFFREY DAVISON.

READINESS to have a "quiet talk" with Scottish ballroom owners, who had announced a "secret plan" to fight increased fees imposed for the use of copyright music, has been expressed by the Performing Right Society.

Some Scottish dance halls in Edinburgh, Glasgow, Aberdeen and Dunfermline have been told they would have to pay the new fees, ranging from 10% to 50% on the previous rates—or their licences would be withdrawn.

Edinburgh's biggest dance hall, the Palais de Danse, recently assessed at £7700, compared with the old figure of £5000 last autumn. The licence for another Edinburgh hall was raised from £225 to £1450, and a third from £50 to £500.

Announcing their intention to plan "with every legal means at our disposal" the North British Ballroom Association last week formed a plan which would, in the words of the association secretary, Mr. J. F. Stewart, "shake the Performing Right Society to its foundations."

TARIFF REVISION

Mr. H. E. Fletcher, the association's president, said that the Scottish Ballroom Association, which covers the West of Scotland, and professional dancing teachers had agreed, in principle, to join in the fight. The English association had also decided to support the move.

Explaining that the tariff revision now being made was the first since 1939, an official of the Performing Right Society stated that the society was prepared to submit the matter to an independent arbitrator if an amicable agreement could not be reached with the NBBA.

The new tariff favoured the small dance halls, and was particularly that went in for tuition dances, the official claimed.

Referring to the Edinburgh Palais de Danse case, the official also said: "We had previously assessed it on the capacity of the hall, at 700. It is actually much bigger—speaking from memory, about 1,000.

"We had also been told that the number of dances per annum at the hall, which was 280, was wrong, that has been returned to us is over 600."

BENNY FREEDMAN TO LEAVE FOLKESTONE

RESIDENT at one of East Kent's most popular dance halls—the Leas Cliff Hall, Folkestone—for the past three years, Benny Freedman and his 10-piece orchestra will not be re-engaged when their 12 months' contract expires on September 26.

This was one of a number of band changes suggested in a report by the entertainments sub-committee of Folkestone Town Council (Mr. W. Hogg) to the Entertainments Committee. The Leas Cliff Hall change was among the clauses passed by the committee for approval.

Mr. Hogg told the MELODY MAKER that the Benny Freedman band was very popular with patrons and had proved tremendously during the period at Folkestone. The reason for the change of bands was solely for a "change of faces."

"Benny has a grand little outfit," he said, "and is ready to go a long way."

Benny Freedman said the council's decision came as a shock to him.

"I have turned down a couple of resident jobs offered the band, having had no idea that my contract would not be renewed.

"I would consider a palais job for the winter—preferably in Kent. But my plans are rather vague at the time. I might arrange a series of one-night stands in Kent."

Led by Benny on alto, clarinet and violin, the band plays from arrangements of modern and standard numbers in a manner pleasing to dancers and fans alike. People from many parts of Kent have made the hall their rendezvous on Saturday nights. Very popular with all is drummer-vocalist Joe Moore.

Ted Heath, Oscar Rabin, Harry Davis, Carl Barriteau and international dance champions have all played there.

A professional since the age of 14, Benny became a bandleader at Woking two years later. He played for some time at the Cumberland Hotel, Marble Arch, the Ace.

From over 79 applications, Phil Whitby, now leading a 10-piece band at the Leas Cliff Hall for 12 months from October 1.

Boole at Blackley

MANY years ago a member of the band at Blackley Palais de Danse, Manchester, Cyril Boole returned on Monday last (9th) with his own band, in succession to Alan Lee and his Band.

Altoist Cyril is leading Alf Davies (alto); Ernie Boole and Eric Ball (tsrs.); Norman Emmerson (tpt.); Ronnie Taylor (pno.); Bill Taylor (bass); and Joe Millward (drs.).

Cyril's contract at Blackley is for an indefinite period.

South Coast News

RESIDENT for the summer season at Warners Holiday Camp, Seaton, Devon, is Vic Carter and his Band.

Tenor saxist Vic leads a 6-strong group of boys who are reunited to feature straight music in addition to the normal dance sessions.

The remainder of the boys at the camp are George Birch (alto/clar./vln.); Frank Anderson (tpt./vln.); Harry Lawson (drums); and Tom Charrington (pno./acc.).

TORQUAY NOTES.

RECENTLY installed by Torquay Corporation at the Princes Gardens, Bobby Hind is attracting crowds to this spot with his light music and entertaining accordeonistic.

Often enough the music has to be relayed to people unable to get into the enclosure.

At the 400 Ballroom, "The People" dancing competitions are attracting big crowds each week, whilst at the Palace Hotel, maestro Bobby Hind is again holding sway.

The seasonal band at St. Mary's Holiday Camp, Brixham, Devon, is under the leadership of George Henry.

MORECAMBE ROUND-UP

Vic Lewis in Northern Ireland

AN all-night dash from Blackpool by private car, rail and ship was necessary in order to get the Vic Lewis Orchestra to Bangor, Northern Ireland, in time for their opening at Caproni's Ballroom on August Bank Holiday.

In spite of their arduous journey of the previous night, the boys played with imperial vigour "music of tomorrow," and received a wonderful reception from the large crowd.

To give dancers a rest and to cater for enthusiasts of music scored in an ultra-modern manner, the orchestra plays a short session of this type of music each evening. Will Vic, the maestro's intention to feature it at the two Sunday concerts which the band will be playing.

Since the band was last in Bangor there have been ten changes of personnel and two additions. One of the latter is lovely Lynda Russell, who proved to be a most stylish vocalist.

On the completion of their visit to Bangor, the Lewis Band will return to England to embark upon a week of one-nighters.

ANOTHER JAZZ CONCERT AT MANCHESTER

IN view of the tremendous success of its first jazz concert, the South Lancashire Rhythm Club is to present a much more ambitious show at the Holdsworth Hall, Manchester, on September 11.

On the bill will be Mick Gill and his Imperial Dixielanders; the five-piece Yorkshire Jazz Band; Taste de Jazzmen; the Cleveland Creepers; Johnny Fish and his Boogie Trio; Charles Laverack, boogie pianist; and Manchester's own blues singer, Joan Roberts.

Compering the show will be Bill Kinnell and Sinclair Trail.

Jazz Riverboat Trips Up The Cam

SO successful was the first Cambridge River Show Boat up the River Cam on Tuesday, August 3, that the promoters of the venture have already organised four future trips, due to take place on Tuesday next (17th) and the following three Tuesday evenings—August 24 and 31, and September 7. The music will again be provided by Duncan Whyte and his Band.

The River Show Boat leaves Victoria Bridge, Cambridge, at 7 p.m., and a grand evening's entertainment is guaranteed with Duncan Whyte's boys and vocalists Judy Johnson and Ivan Spencer, playing the most authentic New Orleans jazz all the way.

HEARTY congratulations to "M.M." Hoag on the birth of a son, correspondent, Peter H. Green, on his marriage (on August 1) to Miss Brenda Cox. We join Peter's many friends and musical acquaintances in Hamsphire in wishing the happy couple the best of good luck.

DESPITE talk of a stump at the North-West coast resort, Morecambe is still holding its own with its usual quota of dance bands to cater for holidaymakers.

At the Marine Ballroom, New Central Pier, where genial Jim Taylor presides managerially, the band is under the leadership of Charles Brown.

An ex-Army bandsman (he served under his bandmaster brother Basil Brown in the King's Own), Charlie joined the pier band in 1946, playing lead trumpet with Stan Knott. When Stan—resigned in August last year Charlie was appointed leader, and, still playing trumpet, he has with him, deputy leader Brian Atkins (alto, voc.); Bert Hills (alto); Eric Atkinson and Ray Webb (tnrs.); Les Watterson (tpt.); Tom Smith (trom.); Alf Sawyer (pno.); Alf Altree (bass); and Alan Filling (drs.).

At the Winter Gardens Ballroom, Harry Thorpe still holds sway, with his band playing only on three nights each week—the other nights being devoted to boxing and wrestling.

With Harry are Tommy Rutherford (drs.); Harold Schofield (bass); Harris Johnson (pno.); Bobby Dixon and Bill Kitchen (alts); Fred Green and Cyril Burnett (tnrs.); Alf Hodgson and Dick Hodgson (tpts.).

On the two nights each week Harry presents a second band, styled "The Commanders," which has recently been formed under the leadership of Bandsman George Heyworth.

ANOTHER NEW LEADER

After many years as bandleader at Morecambe's Floral Hall, ill-health has caused Norman Robinson to retire from the profession, and the band is now under the leadership of pianist Les Shoreman.

A bandleader since 1927, Les, who is still a comparatively young man, had his own bands at Margate and at the Palace, Manchester, for many years. He joined Norman Robinson in 1940 and has remained at Morecambe ever since, apart from a short spell at Blackpool Tower.

With Les at Morecambe are Jack Esplin and Derek Watterson (altos); Cyril Disley (tnr.); George Heyworth (bari.); Harry Laffan and Jack Harrison (tpts.); Laurie Houston (bass); and Eddie Ferguson (drs.).

HOLIDAY CAMP

At Windsurian Tower Holiday Camp, five miles out of Morecambe, Gordon Desmond is enjoying a successful season.

There have been a couple of changes in the band since the beginning of the season, the newcomers being Johnny Elder (tpt.) and Jack Brent (pno.). The rest of the boys, with Gordon playing drums, still are: Doug. Fordyce and Charles Field (altos); Charles Ellison and Bert Turner (tnrs.); Harry Peek (tpt.); Rex Greenwood (trom.); and bassist George Beaney.

At the moment, tenorist Bert Turner is taking a couple of weeks off, and temporarily filling the cap is Manchester saxist Beddon Evans.

Blackpool Lewis

ENJOYING his seventh year at musical director at the Central Pier, Blackpool, Tommy Lewis again is playing his alto and leading the band for dancing daily, out of doors.

With Tom, who plays drums, are Bill Gregory (pno.); Hal Greatbanks (alto); Ben Fenton (alto); Gordon Sumner (tnr.); and Arthur Lowes (tpt.).

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Decca discover more Bob Crosby Dixieland classics

Edgar Jackson's Record Reviews

BOB CROSBY AND HIS ORCHESTRA

****King Porter Stomp (Morton) (Am. Decca DLA2860).

****Sugar Foot Stomp (Armstrong-Oliver) (Am. Decca DLA2861).

(Brunswick 03930—4s. 8d.)

Crosby directing Matty Matlock (clart.); Arthur "Doc" Rando (alto, clart.); Art Mendelssohn (alto); Eddie Miller, Gil Rodin (tnrs.); Yank Lawson, Lyman Vunk, Max Herman (tpts.); Floyd O'Brien, Elmer Smithers, Moe Morrow (tpbns.); Jess Stacy (pno.); Nappy Lamare (gtr.); Bob Haggart (bass); Ray Bauduc (drs.). Recorded February 1, 1942, Los Angeles.

THE belated, but welcome discovery of these two titles by Decca takes us back to the closing stages of the glorious seven years' career of Bob Crosby and his Dixieland Band.

Crosby made many more records subsequently. But these two were among the last he recorded with the "regular" band he started in 1935, the personnel of which remained, more or less, the same until the aggregation broke up on account of the war in 1942.

At the time the band was in Los Angeles, and during the January, February and March (1942) it undertook about four sessions.

This one of February 1 was the second of them, and Crosby appears to have used it to put on to wax six Dixieland classics which he had not previously covered. They were, in addition to "King Porter" and "Sugar Foot," "Jazzers' Blues," [illegible]

[illegible]

MILLS BLUE RHYTHM BAND

***Blue Rhythm Bounce (Van Alexander, Irving Mills) (Am. Regal 305B).

***Blue Rhythm Serenade (Van Alexander, Irving Mills) (Am. Regal 306A).

(Parlophone R3126—4s. 8d.)

Van Alexander directing Edward J. Ross (clart.); Willie M. Smith (alto); Herbert Haymer (tnr.); Henry "Butch" Jones (tnr.); Ray E. Linn, Jimmy Zito (tpts.); [illegible] (tmb.); Charles Garble (vib.); Walter Weschler (pno.); Barnard Kessel (gtr.); Arnold Fishkind (bass); Irving Cottler (drs.). Recorded November 15, 1947.

THESE two sides are the companion mates to "Blue Rhythm Chant" and "Blue Rhythm Ramble" (Parlophone R3116), reviewed 26/6/48, and, taken all round, much the same sort of thing—that is to say, swing that is straightforward and "obvious" enough for the ordinary dance music enthusiast and yet not without some interest for the more discerning fans.

The numbers, at least, have the advantage of being catchy little tunes. Having presented them in easily recognisable form, Mr. Alexander then contents himself with writing no more than backgrounds, so that the soloists may take over to give the records the individuality which only improvised solos can provide.

Eddie Ross, Herbie Haymer, Barney Kessel and Charles Garble are all featured, and do well enough. So do Ray Linn and Jimmy Zito, of whose contrasted open and muted trumpet styles Van makes the same effective usage as he did in "Blue Rhythm Ramble." Also there is Walter Weschler's piano, especially good in "Bounce."

But the star of the proceedings is without doubt Willie Smith. The others may have his melodic sense, poise, ease or style, but none of them manage to combine all these qualities to the same extent as the one-and-only Mr. Smith.

Certainly it is possible to find more enterprising swing on records than we have yet been given in this series of "Blue Rhythm" titles turned out by Van Alexander for this latest resurrection of the Mills Blue Rhythm Band. But so often, for some reason or another, it does not always come off as intended. This is where Van Alexander scores.

He makes you feel that not only he, but also his band, know what they are doing, and that they are capable of doing it efficiently. Which, after all, is something these days.

Jackson v. Grut

"M.M." Danish Correspondent, Harald Grut replies to Edgar Jackson.

I HAVE read your letter to the Editor about my article in the MELODY MAKER of July 31 with great interest. Apart from the fact that you do not agree with my point of view—I never thought that you would [illegible]

[illegible]

... logues of the gramophone companies, why not give the "cranks" a chance to buy the kind of recorded music that they favour? You wouldn't even have to listen to it.

HARALD GRUT.

Copenhagen.

. . . and here are further points from three of the many other letters on this subject: [illegible]

[illegible]

... as follows: "Taken by and large, I can find nothing in the records to give me cause to quarrel even with this high praise, any more than I can deny that, while it has no other outstanding soloist, the band at least plays real old-time New Orleans jazz as well and as genuinely as ever I have heard it played."—*Les Phythian, Liverpool, 13.*

Collectors' Corner

by Max Jones and Sinclair Traill

NEEDLES

THE subject of what needles to use would still seem to be a problem with many of our readers. As things have altered somewhat during the past months—we refer to quality of wax and quality of needles—we think a few words on this subject would not come amiss.

In a letter received by us lately, Charles Graham, of [illegible], says that he has obtained excellent results with Davey thorns.

He is referring to use on current American wax, and he further advises us that whilst the records seem to throw up peculiar patches, there is no way about the playing. We personally haven't tried the Davey, but have found the same thing happening with the [illegible] fibre. After some playings there is a discolouration of the wax, which does not affect the record in any other way.

C. G. Taylor, of Sutton Coldfield, has gone into the matter of steel or fibre for American pressings in a methodical and painstaking manner. For your better information, here are his findings.

20 playings—Steel: Slight wear. Fibre: Ditto.

40 playings—Steel: White lines on heavy passages. Fibre: Ditto.

60 playings—Steel: Wear general. Bad on heavy passages. Fibre: Generally bad wear.

Records Waxed When New.

20 playings—Steel: Wear nil. Fibre: Ditto.

40 playings—Steel: Slight wear on heavy passages. Fibre: No sign of wear.

60 playings—Steel: White lines on heavy passages. Fibre: Very slight wear only.

80 playings—Steel: General wear. Fibre: Slight wear on heavy passages only.

He goes on to say that, using a fibre on a waxed record, one hundred playings can be obtained before the [illegible]

[illegible]

... use with new surfaces but liable to fracture on old discs. So for jazz collectors they seem hardly to be recommended.

He is now using a standard record-player, with lightweight magnet pick-up (designed for the use of a special steel stylus) in conjunction with a five-valve radio set. Results are good enough, and the stylus lasts for, say, forty or fifty sides in good condition, ten or twelve sides of worn records. The advantage is that the needle you discard after six Paramounts has cost only a few pence. So there are our findings to date.

Last year we had a letter from Bernard Garland, of Wallasey, who is a bit of an expert on these matters. In it he condemns the use of sapphires to eternity. We should be interested to hear if he still sticks by that view, or if he has changed his opinion.

DIXIELAND IN ENGLAND

By Ralph Venables

IT seems to me that John Postgate in his contribution to "Collectors' Corner" (August 7) on the subject of the Graeme Bell band, has tended to miss the point with regard to the articles written by Rex Harris and Max Jones. Mr. Postgate finds it difficult to reconcile the two articles, complaining that the enthusiasm of Rex and the criticism of Max were in considerable adversity to one another.

But surely this is explained entirely by the fact that Rex Harris was discussing the Bell Band as a band (i.e., describing their activities and their actual performance in the flesh), whereas Max Jones—in what was certainly one of the finest pieces of record criticism seen in the "M.M." for many years—was discussing only their recorded work.

We have all seen the apologetic description of a band's records not doing the musicians justice, but after seeing the Bell Band in action on countless occasions (and, of course, after hearing all their records), I cannot for a moment deny that in their case this is indeed so. On just a few discs, notably the Ampersand "Closer Walk," the Supraphon "Ballin' The Jack" and (if you can include this) the BBC performance of "Dr Jazz," the "canned" music attains the standard of the live product.

[illegible]

THE BELL BAND AND BRITISH JAZZ

By Steven Lane.

[illegible]

HITS AND PIECES

by SAMMY QUAVER

THE Alley's smiling again. Business is on the up and up. Pubs. are saving bags of £ s. d. Plugs are plentiful, and even the bandleaders are getting used to playing for free. . . .

"Toolie Oolie's" exit caused frame vacancy, and "You Can't Be True, Dear," jumped in. . . . "Woodpecker" gave the K.O. to "Heartbreaker" and copped first-time place money. . . . "Golden Earrings" switched over with "Olwen," but obstinate "Galway" refuses to surrender top spot.

Don't be surprised if your "Hits and Pieces" scribe breaks into a forthcoming radio production. I suggested an idea to the BBC which brought a quick nod, and yours truly will shortly be going into a huddle with a well-known producer. No clues for the moment, fellows, but I figure Tin Pan Alley may bestow an Oscar on me later.

A reader writes: "Come off it, brother! Why should the bands play all the Schmaltz that you recommend?" Because I'd like to see 'em stay OUT of the red and IN this business, brother!

Attention, Laurie Henshaw! So Sarah Vaughan is a musical phoney, eh? Well, you've had it if you ever attempt to set foot on American soil, because Leonard Feather and his boy friends have already placed their machine-guns in position. . . . No, Laurie, I disagree, but EMPHATICALLY. Sarah's idolised and often copied over there, and it was a naughty dig at a truly sensational artist.

CRACK-OF-THE-WEEK by Hoagy Carmichael at the Casino: The famous composer told of a special request for a songwriter to play a medley of his hit!

There's only one Felix Mendelssohn. Playing Swansea Empire recently, Felix invited several Australian Test cricketers on the stage and bedecked them with straw skirts and everything, causing a panic with the excited Saturday night audience. . . . The Serenaders are breaking records up and down the country, and with a load of broadcasts in the bag they are sitting pretty. A special bouquet to George Barclay, whose warbling with the outfit is standout.

ALONG RADIO ROW they're telling me THAT Oscar Rabin and Harry Davis are arranging their dates to enable them to see Queen's Park Rangers play. . . . THAT the boys say they can easily fix one-nighters, but football has priority. . . . THAT when a publisher asked a contact jockey what his firm were doing about Christmas presents, he replied: "We'll accept them"! . . . THAT our bandleaders are at last buckling on the corn [illegible] . . . THAT come- dian-film star Lew Parker, at the Palladium, is rocking 'em with "I will now sing one of your favourite songs. I only wish it were one of mine." . . . THAT Laurie Johnson seems to be getting somewhere with his different brand of music. . . . THAT Joe Lubin has cancelled his proposed vacation in England. . . . THAT both he and Eddie Lisbona are fully occupied in New York . . . THAT Frank Weir caught Beryl Davis singing "My Happiness" on the "Hit Parade" and sent her a fan letter.

Syd Phillips' broadcast knocked your pal Sammy for a loop last Friday night. A terrific show, Mr. P., but I'd like to hear your male vocalist, Johnny Eager, inject a little more zip into his warbling, and that diction needs a spot of "Kiwi," too.

Watch out for Art Mooney's "Bluebird of Happiness."

With five "Way Out West" broadcasts a week, looks like Johnny Denis is heading for the big time, and as far back as three years ago impresario Maurice Kinn warned me that Johnny would make it.

THIS WEEK'S TRUE STORY: When a guy walked into a West End gramophone store and was able to buy records of the current hits, they provided him with a free issue of fainting powders as well! . . .

TIN PAN ALLEY OSCARS to Derek Roy for a smash workout on "Rambling Rose" in V.B.B. . . . To Jill Allen for a sweet warble on "You Turned The Tables On Me" with Sid Phillips' Ork. . . . To Archie Lewis for an impressive "Nature Boy" with Geraldo. . . . To all concerned for the sensational Hoagy Carmichael air-hour. The "Old Music Master" is such a natural broadcaster, they're calling him Radio's "Nature Boy."

Britain's Top Tunes

THE following list of Ten Best Sellers, irrespective of price, for week ending August 12, 1948, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:

1. GALWAY BAY (B) (1s.) Box and Cox
2. DANCE, BALLERINA, DANCE (A) (1s.) P. Maurice
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5. I'M LOOKING OVER A FOUR-LEAF CLOVER (A) (1s.) Francis, Day and Hunter
6. TIME MAY CHANGE (B) (1s.) Campbell Connelly
7. GOLDEN EARRINGS (A) (1s.) Victoria
8. DREAM OF OLWEN (B) (2s. 6d.) L. Wright
9. YOU CAN'T BE TRUE, DEAR (A) (1s.) Chappell
10. NATURE BOY (A) (1s.) E. Morris

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The Union and the 'M.M.'

LETTERS TO THE EDITOR

ALTHOUGH not a musician nor member of any trade union myself, I have been a regular reader of the MELODY MAKER for ten years now and have naturally noted how strongly in support of trade unions and all they stand for your paper is.

I have also noted during the last few months how pleased your staff have been to report the great success enjoyed by a number of artists and bands through the medium of their records in the USA.

Even to myself, a non-member of the profession, it is obviously more than a coincidence that these sudden successes have only come into being since the Petrillo ban on all recording in America—a step taken, I assume, for the protection of the American musician.

The fact that agents and recording companies in this country have lost no time in forming new companies and flying out special master recordings of all the latest hits savours rather of blacking activities.

From a patriotic, dollar point of view, I heartily applaud their success in making hay while the sun shines, and personally I disapprove of the Petrillo ban, as it certainly seems wrong to me that one man should have the right to deprive millions of people from hearing their favourite bands and artists on record.

However, the above paragraph has really no bearing on the point of this letter, which is to raise the point of how your paper can recognise the two opposing points, as up to now you certainly seem to have supported both the strike action and our amazing success over there which is obviously due to this action, a point you are very careful not to mention.

I have seen a letter written in similar vein to this printed in your "Letters" column some time ago, but without comment. Would it be too much to ask to see this one in print with your comments this time?

KEITH A. SPOONER.

North Finchley, N.12.

[*See Editorial comment on page 4.*]

UNION MEMBERS!
Make sure you play your part in the
ELECTION OF THE MU GENERAL SECRETARY
Be certain that you receive your ballot-paper, and send it in by the closing-date.
VOTE NOW!

Pit conditions

AS a sincere member of the MU, allow me to thank you for your comments and the publicity you gave to several articles concerning the MU during these last few weeks.

Concerning the MU branch secretary's letter in the "M.M." dated August 14, I could add quite a lot of disgusting facts concerning theatre musicians' conditions, but surely this is a matter for very serious consideration by the MU authorities. Also, it seems that the "M.M." is our only means of information and publicity.

I am MD of (heaven forgive me) a band of six performers. We have played for the Five Smith Brothers, "Hutch," Donald Peers, Maudie Edwards and many more radio artistes. Everybody seems quite satisfied, although most of our orchestrations are special BBC arrangements. I ask you!

M.B., Lanes.

(Name and address withheld.)

The Manchester Branch

IN your issue dated August 7, I read with interest the biographical details of the two candidates in the forthcoming election for a new General Secretary of the Musicians' Union.

[illegible]

MU, Brighton Branch.

'Politics'

YOUR leader in last week's issue of the "M.M." raises a point [illegible]

[illegible]

H. KAHN.

London, E.8.

> "JAZZ AND THE THIRD PROGRAMME"
>
> Since the publication, in our issue of August 7, of Radio Critic Maurice Burman's piece on the inclusion of jazz in the BBC Third Programme, and composer-arranger Kenneth Essex's letter in last week's issue, we have received very many letters on this subject. Too numerous to include herewith, a selection will be published in our next week's issue.—EDITOR.

That Hoagy session

SAMMY QUAVER must surely have his Tin Pan Alley Oscar department working overtime this week for performances by the gang on the airing "Stardust Road."

First, a gold-plated one for Hoagy Carmichael himself for being real, script or no script, in fifty-five—no, fifty-six minutes of finest quality radio programme packed with his own famous melodies.

Next, one for the Squadronaires and accompanying musicians for grand execution of the Hoagland numbers which, on so very short notice, must have meant intensive rehearsal, though I would venture to say that it's being more or less impromptu gave the show a terrific backing.

To Carole Carr for the very English manner in which she put over the Hoagy Carmichael songs, and to Woolf Phillips, Bob Sharples, Reg Briggs and Roland Shaw for interesting and pleasing arrangements which undoubtedly gave style to both musicians and programme.

To Pat Dixon—who should be knighted.

Lastly, a special award to our friends of the BBC for a grand gesture in presenting this superb programme, enabling us Northerners to hear Hoagy before his visit becomes history, and also for the length of time allotted—even the extra minute from 11.55 to 11.56 p.m. Hoagy will be proud to tell the folks back home that his programme ran over into the British news broadcast time.

Let us have a recorded repeat by all means.

To Hoagy: Best wishes from the cottonfields of Lancashire, and, if you have time—"Go North, young man!"

(My apologies, Sammy, for giving away your property, but these were deserving cases.)

RICH. E. BADDELEY.

Newton-le-Willows, Lancashire

When 'M.M.' reporters, Laurie Henshaw and Max Jones, dropped in to 'grill' the famous Sisters at the Palladium, they found that . . .

THERE'S MORE IN THE ANDREWS THAN MEETS THE EAR!

Interviewing the Andrews Sisters is great fun. At the Palladium they keep open house, and are always ready to chat amusingly to their friends, as the accompanying article proves. The "M.M." picture above shows Maxene (left) aiming to pour cold (soda) water on one of Vic Schoen's musical ideas, with help from LaVerne (extreme right) and Patty.

THE Sisters greeted us with $5,000 smiles and hiked us into Maxene's Palladium dressing-room. They sat down and told us:—

that the $5,000 is what they take weekly for three fifteen-minute stints on the "Campbell Soup" U.S. Radio show. But they spend about five hours a day on rehearsals, brushing up five new arrangements a week. "Competition's keen in the States. When you're on top you work hard to stay there."

that they "starved" from 1932 to 1937. And they still starved after making their disc hit "Bei Mir Bist Du Schon." "People thought we were so famous then that we didn't need work; but we'd have jumped at a job paying $150 a week!"

that until they got the hang of British money, they peeled off pound notes like dollar bills. At poker, pound and ten shilling notes took the place of their usual dollar stakes. The mistake was costly; at the end of one game Maxene was "£30 in the red." Tipping went haywire, too. At least a dozen taxi drivers are running around with LaVerne's pound notes in their pockets.

that Britain's rations haven't trimmed their waistlines. "But, of course, our sponsor has been sending three food parcels a week." They brought over a hundred pounds of prime steaks, "but it went bad on us. When our British maid smelt it she burst into tears." Said Maxene: "You know, I could have sat down and cried right along with her." They say the best crack on the food shortage was made by a U.S. reporter. Asked "How do you find the food here?" he said: "It's pretty difficult, but we find it."

[illegible]

... our style. A spell with Glenn Miller didn't work out too well at first. For special effects, Vic Schoen wrote in some slide trombone passages. Being an arranger, too, Glenn had his own views; he didn't go for the two-beat stuff we liked."

that their most embarrassing experience was on a Forces' "Command Performance" show [illegible]

that their most disappointing moment was seeing themselves on screen at the preview of "Argentine Nights." "At that time the studio tried to make every girl look like Deanna Durbin. That didn't suit us at all. We wore wigs, and make-up so heavy it cracked as we sang. The audience laughed; we nearly cried. Most of our other films have been stinkers too."

[illegible]

that "The Skyrockets did a fine job. They cut our music faster than most American bands. Not all our bands are good. We're so scared of some U.S. pit orchestras we take our own outfit on tour. We've sung with name bands, but their music doesn't always match [illegible]

CALL SHEET

(Week commencing August 23)

Nat ALLEN and Orchestra. Ciro's Club, London.

Tito BURNS and Sextet. Green's Playhouse Ballroom, Glasgow.

Billy COTTON and Band. Tivoli, New Brighton.

Dr. CROCK and Crackpots. Palace, Leicester.

Leslie DOUGLAS and Orchestra. Gaiety Ballroom, Grimsby.

Gloria GAYE and Girls' Band. Granada, Harrow.

Nat GONELLA and New Georgians. Pavilion, Rhyl.

Ted HEATH and Music. Winter Gardens, Bournemouth.

Joe LOSS and Orchestra. Villa Marina, Douglas, I.o.M.

Felix MENDELSSOHN and Hawaiian Serenaders. Queen's, Rhyl.

Fred MIRFIELD and Garbage Men. Savoy, Scunthorpe.

Harry PARRY and Sextet. New Britannia Pier, Yarmouth.

Oscar RABIN and Orchestra. Seaburn Hall, Sunderland.

Harry ROY and Band. Regal, Yarmouth.

Tommy SAMPSON and Orchestra. BAOR.

Cyril STAPLETON and Orchestra. Coronation Ballroom, Ramsgate.

One-night Stands: BLUE ROCKETS; Joe DANIELS; Ray ELLINGTON; Teddy FOSTER; Leslie HUTCHINSON.

THE STORY BEHIND THE SIGNATURE TUNES

'Somebody Stole My Gal'

introducing

BILLY COTTON

Although "Somebody Stole My Gal" is the fourth signature-tune to be used by genial bandleader Billy Cotton, it is probably the best one he has ever had, aptly fitting his rollicking stage-presentation, and getting it off to a crisp and cheerful start, with his musicians adding their familiar yells of excitement.

Bill tried "Smile, Darn Yer, Smile," "Nobody's Sweetheart" and "I'm Just Wild About Harry" before he adopted "Somebody Stole My Gal" in 1933. He recorded it on Regal-Zonophone, arranged by his pianist, Clem Bernard, and sung by Alan Breeze—which, incidentally, was just about Alan's first attempt at a rhythmic vocal.

One of the evergreens of jazz, "Somebody Stole My Gal" was written by Leo Woods in 1918 and is published by Francis, Day and Hunter.—G. H.

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British Records in USA

THE letter from Keith A Spooner on page 2 of this issue brings to the fore once again the whole question of British recordings for America.

We made our viewpoint quite clear on this matter as far back as November 22 last year when we pointed out certain pertinent aspects of the position as they affected British musicians. This is what we said:—

"First of all there is the deep and important question of principle. The quarrel of one worker for better conditions is the quarrel of all workers, that is the overriding principle of Trade Unionism, and that British musicians feel this way is proved by their action in 1942, when they voluntarily prevented their records being despatched to the States to break the strike. Nobody wants to be a "scab" or a "blacking," but economic circumstances have altered in this country since 1942, and there are other considerations which may have to be taken into account.

"There is the question of the almighty dollar. This country needs dollars badly, and the sale of our records in the United States can help provide us with them.

"So it all boils down, as far as this country is concerned, to a problem of material considerations versus idealistic principles.

"The question has been asked: why should we support the American musicians when they have done nothing for us? The answer is, of course, that the American musicians have done something for us. They have taught us all we know about dance music and have enabled us to build up a sound musical profession in this country. Isn't that something?

"But, more important, they have what every thinking man will realise is a justifiable grievance. Their livelihood is being threatened by the unrestricted use of their work on wax. Their problems might be ours, and it would be a bold and unimaginative man who dared to say that the struggle of any section of musicians anywhere in the world is not the concern of all musicians everywhere."

The fact that the Musicians' Union has not made its position clear on this question does not affect in any way the opinions we expressed nine months ago. We cannot believe that our American colleagues view with delight and approval the fact that the only records coming in to beat the Petrillo recording ban are those by English bands of new tunes inaccessible otherwise to the American public.

Had the BBC strike eventuated, our musicians would not have liked it at all if American bands had been broadcast in their place on the British air—but the principle is exactly the same and any deviation from that principle (for whatever economic reason) is democratically speaking, unsound.

But the fact remains that this country's lifeblood is export and valuable dollars are being earned by the records that are sent over to America. Since these records are very popular and are doing much to increase the reputation of British bands and artists over there, we report the success of these records in the MELODY MAKER as news. That is our service to our readers, and we would not allow our questioning of the principles involved to keep such important news away from our public.

Another thing. There has been much fuss and bother about what have been called "scab" recordings—in other words, background music recorded by a band here on to which the voice of a leading American singer has been dubbed in the States. For the life of us, we fail to see how such a recording is any more or less "scab" than a record of a new tune rushed across the Atlantic from this country to beat the Petrillo ban.

The principle is exactly the same—either all the recordings done here for American consumption during the recording ban are "scab" or none of them is. There can be no midway salving of the conscience.

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Rebop or 'Revivalism': Which is the pathway to progress?

The basic principles behind the New Orleans Revival

discussed by cornettist-bandleader Humphrey LYTTELTON

FOR some years now there has been developing in jazz a movement which has come to be known as "The New Orleans Revival." From the moment when the existence of this movement first began to dawn on the mass of jazz commentators it has been the subject of controversy. Reactions to it have varied from fanatical support through derisive indifference to violent and bitter antagonism.

In rebop it has found a natural sparring-partner, and their frequent bouts have raised a clamour of invective and abuse which certainly enlivens, if it does not dignify, the discussion of jazz today.

As the leader of a band which subscribes to the Revivalist movement in this country, I am naturally interested in all the criticism, whether favourable or adverse, which the movement has aroused.

I believe that, in jazz as in any other art, intelligent and well-informed criticism is of the greatest value. Therefore I am depressed by the fact that, while there are many people only too eager to wish the death-knell on the New Orleans Revival, there are precious few who have more than the patchwork idea of what it is that is being revived. With the result that the true significance of the movement is rapidly becoming concealed beneath a crust of fallacies.

Long-term policy

PROMINENT among these fallacies is the belief that the Revival is a reactionary movement which spurns all the modern and "progressive" trends in jazz while itself offering nothing but sterile repetition. The fallacy here is twofold: for to assume that New Orleans jazz is retrogressive, it implies that the modern developments of which rebop is the most self-conscious its offshoots or descendants, are advanced and progressive.

I am more concerned here with the aims of the revivalists than with the claims of the reboppers. But up to a point one cannot separate the two, for, strange enough, the motive force which sent the revivalists turning back to New Orleans is the same as that which started the reboppers off on their wild-goose chase after "something new." This motive force was a desperate urge to get away from the worn-out clichés, aimless routines and interminable "jam-sessions" into which jazz had gradually drifted during the thirties.

To achieve this, the revivalists adopted a long-term policy which was (and still is) quite simply this: to seek out the basic principles which distinguished the early forms of instrumental jazz, and which have become almost obscured beneath the accumulation of decadent influences; and to re-establish those principles as the basis for future development.

No imitation

NOW if there is anything "unprogressive" about these aims, I'm afraid I don't see it. You will notice that they omit all the motives which are popularly attributed to the Revival. There is no mention of any attempt to "recapture the spirit of a bygone age"; nothing which implies a desire to imitate the music of any particular band or any particular era; and nothing which discourages development in any direction at all, provided that, this time, the essential principles of jazz are not allowed to drift out of sight.

As a practical line of escape from the swing cul-de-sac, this retracing of steps to the main road, even if it entails a temporary detour, seems to me to be logical and sound.

Rebop 'monopoly'

AND what is the alternative? I am not very impressed by the claim of rebop to a monopoly in "progressive." Listen to any small-band Gillespie recording or, better still, go along to one of the West End clubs where our local "modernistic" talent are to be heard in action, and what do you find? The fruits of revolution? New and startling music? I'm afraid not.

What you will hear is the same old pattern of ensemble-solo chorus-ensemble which the small swing bands have been dishing up ad nauseam since 1935, its nakedness now to some extent concealed beneath a new suit of chords. What sort of progress is this? In a very short time the "revolutionary" harmonies of which we hear so much will inevitably become as familiar as the rest of the swing vocabulary.

And what then? The best that can be hoped for is that there will be a hand another Gillespie to furnish us with a new set. Now, borrowing the harmonic ideas of late-nineteenth-century European composers, superimposing them upon the pattern of pre-war swing and giving the result a comic name may be great fun as a parlour game. But it has as little to commend it as a progressive artistic development as has a new hat as a cure for a bald head.

Unity and fluidity

AS a jazz musician, I hold the not unreasonable belief that I can learn more about jazz from King Oliver and Jelly Roll Morton than from Debussy and Stravinsky. And therefore, when I formed my band early this year, I had a definite purpose in mind—first, to study and master the technique of ensemble playing in the New Orleans tradition; and then carefully to examine and assess all subsequent developments, assimilating the good and discarding the bad.

The path towards mastery of New Orleans "collective improvisation" is a narrow one. It is only too easy to slip off into the "jam-session gutter," against which Mike Poston's (Collectors' Corner, 7/1/48) quite rightly and fairly warns us. But there is a greater danger, and I wish I could be certain that Mr. Postnote was keenly aware of it. Unity of ensemble playing is one of the essential ingredients of New Orleans jazz—but so also is fluidity; and if in achieving the one you sacrifice the other, the result is disaster.

Dixieland 'dead'

FOR years now the Dixieland style has been in a dead end, because by stereotyping the trombone part and restricting the clarinet to an upper-register descant role, it gradually developed a hardening of the arteries from which it is never likely to recover. And the Lu Watters-George Webb style, with its two-cornets-in-harmony (a ludicrous caricature of the King Oliver line-up) threatens to go the same way.

In Harry Brown I am lucky to have a trombonist who owes more to Kid Ory and Jim Robinson than to Daddy Edwards or George Brunis. He and I and Wally Fawkes have been playing together now for eighteen months: and although we still have a long way to go, I think we are on the right lines. And let no one say that we have not a rich store to draw upon. Men like Armstrong, Bechet, Dodds, Ory, Mezzrow, Ladnier and Bunk Johnson have all made valuable contributions to the funds of New Orleans jazz.

Edgar Jackson's habit, frequently indulged, of dismissing their living music as "old time" has no longer of tuitional value, only goes to prove my opinion that Mr. Jackson is a very, very "old time" critic.

*** EDITOR'S NOTE.—As we close for press, we learn that Humphrey Lyttelton and his Band have secured a major booking at the Eurosonic Jazz Festival in Belgium, where they are representing Britain. A full report from our Belgian correspondent will appear next week of the "marathon" opening festivities at the Knocke Casino (the bands played a concert from 9 until 11.30 p.m., and then continued to play for dancing until 3 a.m.), but it is interesting to know that the majority of fans are already placing the Lyttelton group top of the visitors, bracketed equal with the Dutch Swing College Band. Humphrey's success as a British "ambassador of jazz" on the Continent will lend particular interest to his article above.

Personal Points: LESLIE PAUL

Born in Bolton May 16, 1918, he began musical study on the piano at the age of nine, studying classical music with the object of becoming a concert pianist. By the time he was fourteen he had appeared as a soloist at many musical festivals, but at the age of fifteen he joined the local rhythm club, changed his ideas on music and joined his first semi-pro. dance band. At eighteen he joined the band on board the liner Orion and played on this and other liners until 1939, when he joined the RAF. While in the Service he led his own six-piece band, and later, while in Berlin, wrote music for the RAF Show, Rhythmbobbed in February, 1946, he joined Chappell's professional department, and is now in charge of the professional department of the Edwin H. Morris company. He accompanies many famous artists at concerts and on radio. His first big break in this sphere came last year when he accompanied Gracie Fields on her tour. He also worked for Denny Dennis and Len Camber, and is pianist with the Ray Martin Orchestra.

Favourite Musicians: Les Paul (the guitarist and no relation), Art Tatum.
Favourite Bands: Les Brown, David Rose Orchestra.
Favourite Records: "Lover," new solo record by Les Paul; "Humoresque," by Dave Rose.
Favourite Composers: Rachmaninoff, Delius.
Favourite Arrangers: Paul Fenoulhet, Frank De Vol.
Favourite Food: Shell fish.
Hobby: Tennis.
Ambition: To find a flat!!!

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Speed-Motorist Mantovani

Mantovani at the wheel of the new super British Healey roadster.

MANTOVANI, the noted bandleader, like Billy Cotton, that the greatest relaxation is to be obtained from driving fast motor cars.

"Monty" has never actually done any racing, but during the last 20 years his garage has housed a remarkable assembly of cars, including seven seater Austen-Hornsby tourer, now defunct, in which he learned the true art of gear-changing, a Morris Oxford, an Austin Sixteen, a Thrupp-and-Maybury sports car, a 20/70 Super-sports Fiat (very speedy, this one!), a large Renault, and a defunct Fourteen. His present mount is a Sitre M.G.

He had just had the week-end of his life when, with a motoring journalist friend, he tried out the actual Healey roadster which this year came in second in the unlimited sports class in Italy's classic Mille Miglia at an average speed of over 65 m.p.h., and defeated all comers in the class in the International Alpine Trial. On the silverstone circuit, this car has used for Britain's first Grand Prix Motor Race, Monty clocked well over the 100 m.p.h. mark.

TITO BURNS' PERSONNEL RESHUFFLE

STILL destined to lead the style and make the news, Tito Burns comes into the headlines again this week with further changes in his line-up. To begin with, tenor stylist Ben Morris (who was with Tito's big band at Southsea last year, and who played a long spell with the Claude Giddins Band at Gillingham, Kent), is replacing Ronnie Scott.

The drum chair—occupied both by "Flash" Winstone and Johnny Wise since Tony Crombie was "loaned" to Duke Ellington—becomes permanently to young Derek Abrahams, a promising youngster who leaves Teddy Foster's Orchestra this week-end to take over with Tito.

With the back department—formerly in Joe Maddell's bands—now in charge of Archie Mack, the final among the recent changes comes with the introduction of Don Reeve, who replaces Johnny Dankworth on alto.

NEW LINE-UP

Also—as announced in the next column—vocal ace Cab Kaye is shortly leaving Tito to open up with his own outfit. No replacement has, of course, been decided for Cab as yet.

Full and up-to-date personnel of the Tito Burns Sextet is, therefore, Tito himself (accordion), Cab Kaye (vocals); Ronnie Price (piano, vocals and arranger); Albert Hall (trumpet); Don Reeve (alto, clarinet); Rex Morris (tenor); Archie Mack (bass); and Derek Price (drums).

Regarding these several changes, Tito told the MELODY MAKER: "Nothing can keep an unchanged personnel for very long, at least, not a touring band. I have made changes, and will continue to do so until I am entirely satisfied with overall results. Meanwhile, I have nothing but admiration for the playing of the various musicians who have passed through the Sextet (if I didn't, they wouldn't have been with me in the first place)."

Finishing up its five weeks' run at the Grand Hotel Cliftonville this week-end, the Sextet—in heartedly augmented form—opens at Green's Playhouse, Glasgow, on Monday (22nd) for two weeks. Afterwards—and back to a Sextet once more—the outfit is at the Seaburn Hall, Sunderland (September 6).

FRONTING his own Octette, clarry virtuoso Nat Temple aired again very successfully last Tuesday (17th), while he has another airing on September 4 (12.30-1 p.m.). On Friday, August 13, Nat took his Octette to the Savoy Ballroom, Southsea, and still a lot of jazz on the Continent will lend particular interest to his article above.

CAB KAYE TURNS BANDLEADER

FAMOUS vocalist and personality of the dance band business, Cab Kaye, is to leave the Tito Burns Sextet to form a new outfit of his own. An important resident—date has already been booked for the new combination, and Cab will open at the Adelphi Ballroom, West Bromwich, on October 18.

Cab's band will be seven strong, and is to be billed as "Cab Kaye and his Modernaires." Personnel of the outfit, and singing his own forceful style of speciality vocals, Cab will also play guitar. His personnel has not yet been fixed, but it is already arranged that Tommy Pollard, well-known piano and vibes exponent, is to be a member of the band.

By amicable arrangement with Tito Burns, Cab will be leaving the Sextet at the end of September. He will then have a week's rest before he stands with his new outfit prior to taking up residence at West Bromwich.

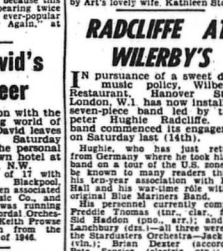
RADIO REVELLERS' RADIO RETURN

THE MELODY MAKER is able to report that this week the new radio series featuring the popular Radio Revellers vocal group is now in active preparation by the BBC, and is expected to begin transmission within the next fortnight.

Produced by Glyn Jones and called "Four Men, One Song," after their signature tune (specially composed by Dennis Norden and Reveller Art Reed), the show will be introduced by Neal Arden, of "Quiet Rhythm" fame, and will feature, besides the Radio Revellers, Spanish guitar solos by Freddie Phillips.

In response to the many requests they have received from all over the country—the Revellers told the "M.M." this week—they do not intend to use any instrumental accompaniment on this series. The boys feel that the public wish to hear them exactly as they are on records and at concerts—that is, unaccompanied only by Art Reed's guitar.

The first session of "Four Men, One Song" was recorded on Monday this week and the show, which will last twenty minutes, will be broadcast on Tuesdays from 10.15-10.35 p.m. in the Light programme. It has been initially scheduled for a run of six weeks. The reason behind the Monday recording sessions is because this fine quartet are still appearing twice nightly in the seemingly ever-popular Crazy Show, "Together Again," at the Victoria Palace.



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Hubert David's New Career

AFTER an association with the music publishing world of 27 years, Hubert W. David leaves Keith Prowse this Saturday (21st) to take over the personal management of his own hotel at Belsize Park, London, N.W.

Starting at the age of 17 with Lawrence Wright at Blackpool, Hubert David has also been associated with Peter Maurice Music Co., and just prior to the war was running his own business—the Wordal Oriental Service. He joined Keith Prowse upon his demobilisation from the RASC in the early part of 1946.

FOSTER DRUM-CHANGE

AS a replacement to drummer Derek Price, who leaves the band to join Tito Burns this Sunday (22nd), Teddy Foster has secured the very competent services of young Manchuian Freddy Ashworth.

Freddy has been playing recently with Arthur Wallwork's Band at the Plaza Ballroom, Manchester, and last winter was with Rae Allan's Band at Harpurhey Baths.

AFTER playing the Tower, Blackpool, next Sunday (22nd), Ray Ellington and his Quartet air in "Band Parade" the following day (23rd). Further dates now fixed bring them to Wimbledon Town Hall (27th); the De Montfort Hall, Leicester (with the full Ellington show) 29th; and a one-night date at Harpenden (September 3).

BERT WEEDON'S BREAKDOWN

THE MELODY MAKER is sorry to announce that noted guitarist Bert Weedon has suffered a breakdown and has been ordered several weeks of complete rest.

Bert had a touch of influenza earlier this year, and this, plus overwork, has caused a slump in the busiest free-lance players in the profession. Bert has noticed this temporary deterioration in health.

Among many others, Bert is heard on the Radio Luxembourg and Forces Broadcasts, Cyril Stapleton and his Band, Harry Gold and his Pieces of Eight, Harry Leader and his Band, etc. For the past few weeks a good deal of Bert's free-lance work will be undertaken by his close associate, first-rank Andy Wolstenholme.

Bert would like to hear from his friends whilst he is confined to his home. Letters may be sent to him at 29, Park View, Monks Park, Wembley, Middlesex.

BOB FARNON RETURNS

HIS many friends in the profession will be glad to hear that noted Canadian conductor and arranger Bob Farnon will be arriving back in Britain this week-end after a short holiday in the U.S. and his native Canada.

Farnon, who came over here during the war with Canadian Army Band of the AEF and decided to stay, is now one of our leading arrangers and orchestral conductors. His arrangements are a part of the standard repertoire of such star bands as those of Geraldo and Ted Heath, his music can be heard on dozens of recordings, and he has written and conducted the scores for many films. Bob Farnon has a heavy schedule of work, especially with films, ahead of him as soon as he returns.

Art Thompson's Embassy Changes

ART THOMPSON informs us this week that his new band at the Embassy Club is settling in nicely, and is going down very well with the patrons.

As is usual with many new bands, however, several changes in the line-up have occurred, and Harry Conn has now joined the band on lead alto. Jimmy Skidmore has left, and until Art can find a suitable replacement his place on lead tenor is being filled by Art's lovely wife, Kathleen Stobart.

RADCLIFFE AT WILERBY'S

IN pursuance of a sweet dance music policy, Wilerby's Restaurant, Hanover Street, London, W.1 has now installed a seven-piece band led by trumpeter Hughie Radcliffe. The band commenced its engagement on Saturday last (14th).

Hughie, who has just returned from Germany where he took his own band on a tour of the U.S. zone, will be known to many readers through his ten-year association with Henry Hall and his war-time role with the original Blue Mariners Band.

His personnel currently comprises Freddie Thomas (tnr., clar, flute); Sid Haddon (pno., arr.); and Ron Langsbury (drs.)—all three were with the Starcusters Orchestra—Jack Gold (vln.); Brian Dexter (accordion); Pete Senior (electric gtr.); and Benny Varetto (bass) (ex-Frank Weir and the Starcusters).

Many will recall that the late Ken Johnson led a band at Wilerby's before the war.

MAXINE AND "BAND PARADE"

OWING to a last-minute alteration in her arrangements, coloured singing star Maxine Sullivan was unable to appear in "Band Parade" on Monday, as we announced in last week's "M.M." She will, however, appear in the programme this coming Monday (August 23).

MOSS KAYE MOVES.—Reed exponent Moss Kaye has now moved to 15, Wyre Grove, Edgware, Middlesex (phone: Edgware 8689).

INTERNATIONAL MUSICIANS' MEETING AT ZURICH

WORLD CO-OPERATION BETWEEN MUSICIANS' UNIONS OF ALL COUNTRIES WAS THE KEYNOTE OF AN INTERNATIONAL CONGRESS OF MUSICIANS HELD AT ZURICH THIS MONTH.

The four-day Congress was attended by some thirty delegates representing nine European countries. Britain was represented by Harold Stone and Ian Phillips (members of the MU Executive Committee), in addition to Hardie Ratcliffe, Assistant General Secretary.

Asked for his impressions upon his return to Britain, Hardie Ratcliffe told the MELODY MAKER: The formation of an International Federation of Musicians is welcomed. This new organisation will facilitate the exchange of information between the unions of different countries, and will thus be of great value to all musicians in the interests of the music profession throughout the world.

Adds Mr. Ratcliffe: It was gratifying to find that the various reports submitted that, although the unions of other countries regard Britain as occupying a leading position in trade union activity, they have made progress in some directions in advance of our own.

In the meantime, Britain's new organisation is now other countries in very good.

The MELODY MAKER understands that the constitution of the new International Federation of Musicians has already been drafted, and that the president, who is to be the principal executive officer, is to be nominated by the British MU.

HARRY LEADER'S SWEET MUSIC AIR DATES

FANS of Harry Leader and his Astoria Ballroom Orchestra should note the dates of the first three broadcasts which Harry has scheduled for this month—the first airings since he recently changed his musical policy to that of first-class sweet music for dancing.

This change of policy has of course necessitated the commissioning of a completely new library of arrangements, and the band's interpretation of some of these can be heard on August 31 (11.15 a.m. Home); August 25 (2.45 p.m., Home); and August 31 (9 p.m., Light).

Harry describes the band's new style as vaguely Millerish in slant, though distinguished by some original effects developed within the band itself. Much of the scoring has been done by the band's tenorist, Eddie Dee, additional arrangements being contributed by Stan Bowsher and Ivan Gray.

Harry intends to wax, as his first disc in the new style, "Cumana," which will feature his pianist, Maurice Arnold. This will be backed by a samba, as yet unnamed, from the pen of Harry himself.

STANLEY BLACK'S BUSY FILM PROGRAMME

SURELY—the busiest bandleader in Britain these days must be Stanley Black, whose BBC Orchestra take their well-earned annual holiday next week. But, instead of packing up to go to Paris, there will be no holiday for Stanley.

In addition to conducting the music for which regular weekly broadcasts as Semar Gulesian's "It's a Great Life," plus "Out of Nowhere," "Tropical Magic," "Radio Revels" and a large number of important dance music programmes and short series music, Stanley is busy on "Song and Dance." Stanley has been busy during the past few weeks composing the incidental music for two British films at the Elstree studios.

One of these films is the new Constellation picture, "The Small Voice," starring Valerie Hobson; the other is the Alliance-Anglo Film production "They Crackle Not Glass Slipper."

Completion of these two films will bring the total of film scores composed by Stanley Black so far and will also mark the fourth film on which he has worked—he has also contributed music to two other special music to films from time to time.

Stanley begins work at Riverside Studios on Friday week conducting his score for "The Small Voice" for which he will use a forty-two piece orchestra.

As soon as he returns from his brief rest he will begin work on "Much Binding in the Marsh," which returns to the air next month, as mentioned in last week's issue, being prepared by Charles Chilton to be called "Music in the Sun" and featuring a large augmented orchestra in an hour-long South American musical show something similar to Tropical Magic.

In addition to all this work Stanley Black told the "M.M." this week that he still manages to prepare and conduct recording sessions for Decca.

DANIELS NEEDS TROMBONIST: As his present trombonist—Monty Lubert—wishes to stay in town, Bobby Leader Joe Daniels is in urgent need of a first-class trombonist. Any interested brass-men should contact either Joe personally or Harry Dawson—TEMple Bar 8092.

SUNDAY SWING: Habitués of the Swing Music Music Makers' Club, N.W.10, will be a big treat in store this week (22nd) when Jimmy Skidmore (tenor), Ralph Sharon (pno.), and Bob Burns (tnr.) will be the guest artists. Playing in support of this wealth of musical talent will be the resident outfit, in which Jimmy Skidmore also shines.

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'M.M.' Contest Page

1948 establishes record contesting year!

70 County and District Championships

SUBJECT to any unexpected last-minute cancellations, there will have been no fewer than seventy County and District Championships this year.

This compares with sixty-nine contest events last year, and it is the busiest contesting season on the road since the pre-war days, during which the Melody Maker has associated itself with dance-band contests.

This week's Fixtures List on this page gives the full list of the 1948 Finals which will decide which of the winners of the seventy County and District Championships shall have the right to take part in the year's great "Melody Maker" Contest Finals at Leeds, October 27.

Complete details, including attendance, ticket prices, etc., of the remaining Area Finals and Semi-Finals which will decide which of the winners of the seventy County and District Championships shall have the right to take part in the year's great "Melody Maker" Contest Finals at Leeds, October 27.

Details of the remaining Area events will be announced within the next week or so.

Zetland's win at Cleethorpes' first

CLEETHORPES had its first—ever "M.M." contest when Zetland (18th), the 1948 East Lincolnshire Championship was presented at the Pier Pavilion by Lewis Buckley.

As is sometimes the case at coastal-resort contests, the entry list was small, only four bands actually taking part.

However, they put up a good show, and, together with Bob Walker and his very competent trio, they made a distinct impression at weekends and holiday-time visitors, an entertaining and interesting evening.

The contest was won by the Zetland Players, of Doncaster, who, for the third year, at three other events this year, finished in second place. Cleethorpes' entry only succeeded in the below, but also drew forth a deserved tribute from the 300-odd guests, when the Mayor of Cleethorpes handed them the Cup.

CLEETHORPES RESULTS

Judge: Lee Evans, North Abbott.

Winners: THE ZETLAND PLAYERS (alto/clarinet, piano, guitar, bass drums). All cons.: Mr. J. Ward, 1, Ash Grove Drive, Doncaster, Yorks. (Phone: Doncaster 3231.)

Individuals' awards for: Piano (Ken Goodwin); Guitar (Ken Fowler); Bass (Harry Wiper); Drums (Fred Stewart). Cleethorpes Band: Alto and Clarinet (Phil Ewin).

Second: JACK SHELDON AND HIS BAND (alto/clarinet, piano, guitar, bass, 19, Willson Street, Wath-on-Dearne, Nr. Rotherham, Yorks. (Phone: Wombourgh 2265.)

Individuals' awards for: Alto and Clarinet (Jack Sheldon). Also mention for Piano (Jack Sheldon).

Third: AL MILLS AND THE SWINGTETTE (tenor, trumpet, piano, bass, drums, vocalist). All cons.: Mr. A. W. Mills, 21, Co-operative Street, Goldthorpe, Rotherham, Yorks. (Phone: Goldthorpe 3112.)

Individuals's award for Tenor (Royal Rice).

Jean Green, of Geo. M. Scott and his Band, received the Individuals's award for Vocal.

Ellington Quartet for S.W. Yorks

THE famous Bay Ellington Quartet has been engaged by Organiser Lewis Buckley to support the contest band at the South-West Yorkshire Championship, to be held before a sealed audience at the Empire Theatre, Dewsbury, at 7 o'clock on Friday, next week.

It will be the Quartet's first appearance in Yorkshire, and as there is likely to be a big demand for seats, intending guests are advised to make early application for the tickets if they wish to avoid disappointment.

Seats—reserved 5s., 4s., 3s. 6d. and 2s. 6d.; unreserved 1s. 6d.—are now obtainable from the Manager, Empire Theatre, Dewsbury. Postal applications must include full remittance and s.a.e.

Yorkshire bands entering for this contest is the last chance they will have to qualify for an Area Final this season.

Weston-super-Mariners!

OWING to the large number of bands which have entered for the South Estuary Championship at the Winter Gardens Pavilion, Weston-super-Mare, on Friday of next week (7th), the contest will commence at 7.30 p.m. instead of 8 o'clock, as previously announced.

A feature of the evening will be the special engagement of Reuben Bauld of George "Harv" Cree and his Blue Mariners, of BBC fame.

CONTEST FIXTURES

LONDON

(Last London chance for bands to qualify for their Area Final)

WIMBLEDON.—Wednesday, September 8 (7.30 to 11.00 p.m.), at the Town Hall.—The 1948 Wimbledon Championship.

Organisers: The MELODY MAKER O.L.A.G.O.O. All cons.: Mr. Bill Walker (Area Secretary), "Red Ridge," Shawley Way, Epsom Downs, Surrey. Phone: Burgh Heath 4496; Elkington 3711.

PROVINCES

LEEDS.—Thursday, Friday, August 26 (7.30 p.m. to midnight), at the Central Ballroom, Briggate.—The 1948 City of Leeds and District Championship. House Band: Vernon Tarlie and his Orchestra. Compere: Leslie Adams.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 2244.)

MANCHESTER.—Friday, next week, August 27 (7.30 p.m. to midnight), at the Palais de Danse, Oldham Road, Ashton.—The 1948 Northern Counties Championship. House Band: Sid Baxter and his Band. Compere: Leslie Adams.

Organiser: Mr. Lewis Buckley. For address see under Wimbledon.

NEWCASTLE-UP-ON-TYNE.—Friday, next week, August 27 (8 p.m. to 1 a.m.), at the Gaiety Ballroom.—The 1948 Northumberland Championship. House Band: Phil Saxon and his Band. Compere: Gerry Dawson.

Organiser: Mr. Bernard Millard, 42, Grainger Street, Newcastle-upon-Tyne. (Phone: Newcastle 1369.)

SOUTH-SUPERMARINE.—Friday, next week, August 27 (note new time: 7.30 p.m. to midnight), at the Winter Gardens Pavilion.—The 1948 Severn Estuary Championship. House Band: George "Harv" Cree and his Blue Mariners. Compere: Leslie Adams.

Organiser: Mr. S. Davies, Director of Entertainments, Winter Gardens Pavilion, Weston-super-Mare. (Phone: Weston-super-Mare 515.)

BRIGHTON.—Tuesday, September 3 (7.30 p.m. to midnight), at the Princes Pavilion.—The 1948 Brighton Championship.

Organiser: Mr. Bill Walker. For address see under Wimbledon.

BLACKBURN (Lancs).—Thursday, September 9 (7.30 p.m. to midnight), at the King George Hall.—The 1948 North Lancashire Championship.

Organiser: Mr. Lewis Buckley. For address see under Leeds.

DEWSBURY (Yorks).—Sunday, September 12 (7 to 11 p.m.), at the Empire Theatre.—The 1948 South-West Yorkshire Championship. Compere: Leslie Adams.

Organiser: Mr. Lewis Buckley. For address see under Leeds.

LEICESTER.—Friday, September 10 (7.30 p.m. to midnight), at the Palais de Danse.—The 1948 Leicester Championship.

Organiser: Mr. Arthur Elmhedt, 28, Rugby Road, Hinckley, Leicester. (Phone: Hinckley 84.)

Rules and Entry Forms for all the Contests now available from their respective organisers.

1948 AREA FINALS

These Area Finals are open only to bands which have qualified by winning a Melody Maker County or District Championship this year.

All eligible bands will be advised of the Area Final to which they have been allocated and given full instructions regarding the procedure they should take to secure a ticket for the Final. Until then, they should take no action.

LONDON.—Wednesday, September 12 (7 to 7.30 p.m.), at the Stoll Theatre, Kingsway.—The North London Area Final.

(Western Region) Area Final, Sections "A" and "B".

Special attraction, in support of the competing bands, Vic Lewis and his Orchestra. Compere: Leslie Adams.

Seats, reserved 5s., 4s., 3s., unreserved 2s. 6d. (all inclusive of entertainment tax); now obtainable from the Manager, Stoll Theatre, Kingsway, W.C.2. Postal applications must include full remittance and s.a.e. Organiser: Mr. Lewis Buckley.

LONDON.—Monday, September 20 (7 to 11 p.m.), at the Palais de Danse.—The South Britain (Eastern Region) Area Final, Section "A".

Non-stop dancing to the competing bands and guest Palais bands. Compere: Roger Jackson.

Tickets, 2s. 6d. each or six night, or in advance from the Manager, Hammersmith Palais de Danse, London, W.6. Postal applications also be reserved. Postal applications must include full remittance and s.a.e. Organisers: Melody Maker Dance Band Contests Management.

HALIFAX.—Friday, September 24 (7.30 p.m. to midnight), at the Victoria Hall.—The 1948 Yorkshire Area Final (Eastern Region) Area Final, Section "A".

Non-stop dancing to the competing bands and guest "honest band" to be announced. Compere: Leslie Adams.

Further details to be announced. Organiser: Mr. Arthur Elmhedt.

LEICESTER.—Friday, September 24 (7.30 to 11.30 p.m.), at the Grand Hall, before a seated audience.—The Mid-Britain (Eastern Region) Area Final.

Special attraction in support of the competing bands. Further details to be announced. Organiser: Mr. Arthur Elmhedt.

LONDON.—Monday, September 27 (7 to 11 p.m.), at the Hammersmith Palais de Danse.—The South Britain (Eastern Region) Area Final, Section "B".

Further details and ticket prices as for South Britain (Eastern Region) Area Final, Section "A," at Hammersmith Palais de Danse, September 20.

COVENTRY.—Sunday, October 3 (7 to 11 p.m.), at the Coventry Hippodrome Theatre, before a seated audience.—The Mid-Britain (Western Region) Area Final.

Further details to be announced. Organiser: Mr. Arthur Elmhedt.

BATH.—Wednesday, October 6 (7.30 p.m. to midnight), at the Pavilion.—The South Britain (Western Region) Area Final.

Further details to be announced. Organiser: Mr. Lewis Buckley.

LONDON.—Wednesday, October 13 (7.30 to 11.30 p.m.), at the Astoria Ballroom, Charing Cross Road, W.C.2.—The Greater London Area Final.

Further details to be announced. Organiser: The Melody Maker Dance Band Contests.

"ALL-BRITAIN" FINAL

Sunday, October 17, at the King's Hall, Belle Vue, Manchester.

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Leader of the Band

DON SMITH

First a bandleader at the age of 16, Don Smith was able to another; his musical activities whilst serving in the RAF during the war. Demobbed in 1946, he joined Oscar Rabin, playing trumpet and playing vocals. Two years ago he formed his own band and took over at the Saunton Hotel, Hornchurch Ballroom, Norwich.

PROVINCIAL PARS

WITH the 1948 summer season rapidly approaching its grand finale numerous bands will shortly be available for inland work, after spending recent months on the coast. Many such would be pleased to hear from any management requiring a band for the winter, and if I can be of any assistance in effecting introductions I will be glad to do so. Write to me at 2-4, Oxford Road, Manchester 1. . . . Alan Dixon, drummer and xylophonist with Maxine Sullivan at the Palace Hotel, Torquay, has been booked for a return broadcast, the "Carnival Concert" on Sunday, September 19. . . . The Yorkshire dance Band, booked to appear at the Jazz Concert in Manchester on September 11, will be seven strong—not five as stated last week. . . . At one time lead trumpet with Ambrose, Harry Westbourne Players, noted Yorkshire contesting band, Bert Earnshaw has now doubled in Bournemouth, and is available for gigs. He is on the telephone at Christchurch 681. . . . Tenorist Mike Sverdlov, and his John Gordon Hexet at the Plaza Ballroom, Derby, as reported in this column last week. Keith Barr stepped into the breach and Gordon is delighted with his work. . . . Bill Keyes (ex.) also left Gordon Homer last week to rejoin Leslie Douglas. He is replaced by a further tenor sax, Charlie Thomas. . . . Doug. Sheldon and his Band recently opened at the Swan Hotel, Yardley, Birmingham, playing nightly. With Doug. are, inter alia: are: Les Gilles (tpt.); Bernard Cutler (pno.); Martin Davies (bass); and Ted Chandler (drs.).

On Sunday last (15th), a team from Ken Mackintosh's Band met a team from the band's fan club in a cricket match at Nottingham. Despite the six wickets which Ken himself took, the fan club won by eight runs. . . . A surprise visitor to Manchester this week is ex-Oscar Rabin trumpeter Bobby Hutchinson, who has returned to his home town to look after his mother.

JERRY DAWSON.

TWO BANDS AT BRIGHTON AQUARIUM

PIANIST-LEADER Les Hilsden, who returned to Sherry's, Brighton, two months ago after a short rest from bandleading, leaves Sherry's again on Friday (20th) to go over to the new Aquarium Ballroom, where he will open with a six-piece outfit on August 22 opposite vocalist-leader Dennis Hale and his Band.

An experienced leader, Les Hilsden who has worked for Moss on and off for 12 years, is very popular in Brighton, where his next job will give him more scope, enabling him to expand his band and employ some of his bright ideas, one being the use of a new kind of electric organ which he has designed.

This is an old French Musette organ which he has had electrified and amplified, the result being a cross between a Hammond and a Musette chord. With a front line of three saxes, all playing everything from soprano to baritone, plus two pianos and drums, Les has a strong but useful instrumentation with all sorts of possibilities.

DENNIS HALE'S TRIOS

Les Hilsden and George Mulcaut will play pianos and the electric piano. The drummer will be Cyril Dawson, and the trumpets will be Bryan Strangroom, Bert Brown, and Brian Williams.

Apart from his 13-piece band in the Ballroom, Dennis Hale has a couple of trios playing on the roof for dancing when weather permits, one in the afternoon and one in the evening, both consisting of piano, drums and violin. Dennis is likely to be joined by a good sham pianist and a girl vocalist, who should call or write to him at the Aquarium.

MORE BROADCASTS FOR SCOTS BANDS

FROM BBC Scottish Regional headquarters comes the encouraging news that arrangements are being made to feature a series of dance band broadcasts during the last quarter of the year.

The bands will be recruited from the best-known palais outfits, and may include some new names providing their auditioned talent come up to standard. In the meantime, there will be an hour programme on Saturday, September 4, at 10.30 p.m. on the Home, from entitled "Variety in Rhythm."

Bill Lambert's big Band will provide the live part, and continuing rhythm will be supplied by a new outfit, the Bill Keyes Trio. This is a Latin-American style group led by Norman Davis, formerly with the Scottish Variety Orchestra. Norman has assembled all the rhythm instruments, and has put in some intensive rehearsal.

Another BBC note is that pianist and variety leader Harry Carmichael will be heard in a series of "Scottish Variety" series starting on August 21, this being a programme intended to bring some newcomers to the mike.

Trumpet man Alistair Cochrane has an extensive gig connection round his native Lanarkshire, is already booked for the winter, and now he has embarked on a new venture. He has opened a shop in Glasgow for the sale of music records and accessories, and he is a keen student of Scottish band business, and despite his commitments many travelling involved, the local boys' clientele for fans during the winter months.

DON SMITH'S NORWICH CONTRACT EXTENDED

EX-OSCAR RABIN vocalist and trumpet-player Don Smith has made a big success of his first bandleading venture at the Samson and Hercules Ballroom, Norwich. With two months more of his contract still to run, proprietor Mr. Geoffrey Leathers has already extended it right up to the end of June, indicative of the management's confidence in Don and his band.

During the winter the ballroom will feature a name-band policy for one-night stands, and this programme will be inaugurated by Oscar Rabin himself on October 11, continuing with Cyril Stapleton (October 21) and Harry Parry (November 4).

Don Smith and the band will, of course, officiate opposite the visiting notabilities.

EVELYN HARDY BUSY AT TEIGNMOUTH

APPEARING for the second season at the Pier Ballroom and Restaurant, Teignmouth, is Evelyn Hardy's Ladies' Band.

Evelyn still leads her girls on trumpet and with her are Joan Kiss (vln., tpr., acrd.); Jace Bernard (vln., clar., vln.); Rosie Chase (pno.); Vera Clive (drs., vocals).

At the Bay Hotel in the same town, Harry Taylor leads a five-piece which specializes in light orchestral and semi-classical music.

Harry plays violin and reeds, the rest of the line-up (and a girl) are Mick Marrington (vln., tpr. and bari.); Bert Chalmers (bass); Reed Evans (drs.); and Mary Crocker (vocals).

A happy spirit of co-operation exists between Evelyn Hardy and her Girls and Harry Taylor's group, each helping the other out on special occasions.

Lawrence Hale's Westgate Sextet

PLAYING for the summer season opposite Sid Phillips' Band at St. Mildred's Hotel, Westgate-on-Sea, Lawrence Hale and his Music.

Better known perhaps as Wally Hale, Lawrence has been associated with many bands, the last being that of Edmundo Ros, and more recently with Benny Rose at the West End Ballroom, Birmingham.

At Westgate, Lawrence, playing trumpet, accordion and vibraphone, leads Steve Stevens (pno.); Maurice Weston (bass); Michael Lawrence (drs.); Donald Georgson (alto, clar., tpr.); Donald Life (electric gtrs.).

RHYL'S FLORAL HALL A BIG SUMMER SUCCESS

FOR many years small only as the Pavilion at Rhyl, North Wales, had changed its face this Summer, and is now known as the Floral Hall, and is the largest ballroom with the title of the Floral Hall.

The ballroom was opened in April by Mr. Philip Lewis of Rhyl and his Grandsons, who have spared no expense in making the place attractive. Not less publicised than usual, Rhyl's Floral Hall has had a busy Summer, and the ballroom has been packed nightly with the Saturday night dances being sold out weeks in advance. Nat Gonella and his Band played to a Sold-Out Ballroom for a week, and the Saturday night dances were sold out weeks in advance. Nat Gonella and his Band played to a Sold-Out Ballroom for a week, and the Saturday night dances were sold out weeks in advance.

Nat Gonella

(September 4) the band will play a concert at the Arcadia Theatre, Colwyn Bay (the following week), and of September 5 at Weston-super-Mare and the following week at the Mecca Ballroom, Southend.

SAXES WANTED

For the week at Weston, Nat is in need of two alto and a tenor sax and with which to augment his section, and he would be interested to hear from any musicians who can fill the bill that week.

Further, who, of course, plays Hammond organ, has recently acquired a new organist in Paul Bell, the trio being completed by drummer Bill Lennard.

Domestic news from the Gonella group is that pianist Al Dallimore is going to Bournemouth to work as a London girl, Miss Lorna Wood, a member of the Nat Gonella Band's many friends in the North West.

Nottingham Sunshine's Asteria Line-Up

DUE to open September 6 at Asteria Ballroom, Nottingham, playing two dances and two hours' dance music each evening, local leader Burke Sunshine has now completed his personnel.

Leading on violin, Burke has selected George Spencer, Ken Ward, Jack Faulkner (drs.); Jeff Hatfield (alto, clar.); Ray Ward (tpr., clar.), and Wally Talbot (tpt.). Three of these were members of Burke's original band at the Palais, Lincoln.

A bandleader for 25 years, Burke will be using his well-known massive "gig" connection in order to concentrate upon the work at the Asteria.

ERIC SIDDONS A VICTIM OF ILL-HEALTH

AT one time with Abe Walters at Clevo's and the Embassy Club, after which he led his own group at the exclusive Regency Club, trumpet-arranger Eric Siddons left the West End last Christmas to open with an all-female band at the Adelphi Ballroom, West Brompton.

This proved job a lucky break for Eric in view of the decision of John Gordon, managing director of the Adelphi, that, with intensified interest in jazz, he would put both the ballroom and Eric's band well and truly on the map.

In the past eight months great strides have been made, insofar as business at the Adelphi has reached a phenomenal peak, and, in addition to which Eric and the boys have played a series of one-night stands which still take the band to far parts of the Midlands, including a series for Wolverhampton Corporation at the Civic Hall.

Unfortunately, ill health has first prevented Eric from fulfilling these Sunday dates, and, on the bad news being Eric's, he has completely lost his voice and, that, at the end of a long-drawn-out illness, he needs a long holiday in West Bromwich, for a complete turn of treatment.

Gordon is hoping to fix a well-known trumpet leader to front the band up to October 16, and from October 18 a new band, to be formed and led by personality vocalist Cab Kaye, will open at the Adelphi. (See story on page 5.)

Whether or not Cab and his crew will take over the one-nighters booked for the Siddons band is in the melting-pot at the moment, but John Gordon is hoping to straighten matters out in the course of the next week or so.

Dates from October 18 John hopes to place the Siddons boys *en bloc* in southern dance halls, details of which cannot be divulged at the moment.

TERRY-RANDALL-FELDMAN FOR PLYMOUTH EMBASSY

HAVING commenced a name band policy with the Sunday booking of Joe Daniels and his Hot-shots, who appeared there on Wednesday, August 11, Percy Jones, proprietor of the Embassy Ballroom, Plymouth, has followed up with the booking of the Revelli Jivers Quartet, Freddy Randall Band, Jack Leon, and the Victor Feldman Quartet.

Resident at the Embassy is Duke Edwards and his Embassy Band, consisting Johnnie Gross (pno); Howard Rowland (gtr); Cliff Lawrence (bass); Bill Andrews (tpt, vln); Harold Coles, (drs); Ken Gordon (alto, clar, clarinet and tenor), and featuring Jean Moulder and Bill Paine (vocals).

Chris Cassidy, stylist of the singalong lyrics, is leaving the Embassy Hall residency to join the Frankie Fuge gig outfit.

Bill has a slump in local dancing, the newly federated Exmouth Hall has cut into the trade, but the eight-piece resident outfit, and the boys are now playing in Torquay, which helps to make up until the seasonal boom returns.

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Melody Maker INCORPORATING "RHYTHM"

VOL. 24 No. 786 AUGUST 28, 1948 [Registered at the G.P.O. as a Newspaper] THREEPENCE

STAR DANCE BANDS FOR BRITISH OVERSEAS TROOPS

CSE Sending Freddy Randall And Other Exciting Outfits

THE TREMENDOUS INTEREST IN DANCE BANDS AMONG BRITISH TROOPS IN GERMANY IS HAVING EXCITING REPERCUSSIONS, AS WILL BE REALISED FROM THE NEWS THAT COMBINED SERVICES ENTERTAINMENT HAVE BOOKED A BIG LINE-UP OF DANCE-BAND STARS TO ENTERTAIN THE FORCES IN THE BRITISH ZONE OF GERMANY.

Symptomatic of the progressive nature of CSE's approach to dance bands is the fact that Ditsland trumpet-star Freddy Randall and his seven-piece band have been booked to tour Germany for six weeks from September 22.

The Randall Band—plus new vocalist discovery Maxine Rellet—will be the big feature of a show intriguingly titled "Revelry in Ribbon," which will be built around the dynamic personality of Freddy himself. The title of the show is more an "eye-catcher" than a suggestion that the band—always associated with British music—is changing its style to any extent.

During the six weeks' tour, the "Revelry in Rebop" Revelli Jivers will be seen and heard in Nuremburg, Lubeck, Hamburg, Wunsdorf, Hanover, Minden, Osnabruck, Dortmund and Dusseldorf.

BRITISH DATES FIRST

Prior to the German tour, Freddy and the band have a busy date-sheet to work through. This evening (28th) they play a one-nighter at Tiverton, Devon, with tomorrow (27th) and Saturday (28th) at the 400 Club, Torquay. On Monday next (30th) the band commences a one-week engagement at the Pier Ballroom, Redcar, and will also be playing their usual weekly sessions at Cook's Ferry Inn (Sundays); Southend Jazz Club (Tuesdays); and Town Hall for dancing (Fridays), prior to leaving with a grand farewell session at the "Ferry" on September 19.

Details will also be available shortly of some interesting broadcasting dates which the Randall bunch are to fulfil before their tour.

At present in Germany undertaking a tour similar to that which the Randall band will play is Tommy Sampson and his Orchestra, whose offerings are so much to the liking of the British troops that their tour has been extended for another fortnight—making nine weeks in all.

Another star band booked for Germany is Eric Winstone and his Orchestra, who undertake a four weeks' tour there from October 28—an interesting return date for Eric, since he was the first band to play to the troops in Germany after its conquest.

CSE—the department of the War Office which looks after the recreation of the troops—is highly delighted with the general reaction to dance bands, and we were informed by the Controller that their difficulty is to keep the troops supplied with the dance band entertainment they have and clamour for, without, at the same time, sending over so many dance bands as to kill their novelty.

MIDDLE EAST ALSO

Also under the control of CSE is the Middle East, where the British troops will have a three-months' visit from Ivy Benson and her All-Girls' Band from December 31 next. Ivy is one of the most popular combinations ever to visit the troop areas and, after two visits to Germany, is now extending her travels further afield.

Touring the Middle East at the present moment for CSE is noted London trumpet-player Ben Dudley, leading a trio in a show which is out there, for 14 weeks. This show also includes the Beverley Twins.

Meanwhile, the American Forces in the Occupation Zone of Germany are also to hear British dance music, for yesterday (Wednesday, 25th) a group of some of Britain's liveliest swing stars left for an eight weeks' tour, during which time several broadcasts over AFN have been scheduled.

Booked by Harry Lowe, under the auspices of U.S. Special Services, the five-piece band consists of Jimmy Deuchar (tnr.); Ivor Daniels (gtr.); Bert Daniels (bass); Bill Jones (pno.); and Al Hogg (drs.). Singing with the group will be newcomer Julia Dowers.

As reported on page 5, the very popular Merry Mace are also lined up for a tour of the American zone.

FORMER ANDY KIRK SINGER IN LONDON VARIETY

UNHERALDED by advance publicity, well-known American Negro child star, June Richmond (*photo inset*) arrived in Britain last Thursday (19th) on the "Queen Mary."

Her first appearance in British swing fans for her recordings with Jimmy Dorsey and Andy Kirk—is currently appearing at the London Casino until September 4. With her is talented piano-accompanist Rufus Webster.

After her fortnight's season at the Casino, June will stay at least two more weeks in this country, appearing in all probability, at suburban theatres. Full details will be given in our next issue.

Giving his impressions of the Variety debut on Monday last, (23rd), Max John writes: At the Casino, June Richmond was not topping the bill but she was very emphatically took the first house. So well did she warm up a cold audience that she showed promise of being a minor riot by the time this applears in print.

Getting away to a slow start with "The Best Things In Life Are Free," June then broke down the audience with a comic rendering of "Don't Fence Me In." She has some of Fats Waller's facial expressions and all-round ability, and, like Fats, she can guy a number and swing it at the same time. Unlike Waller, she boasts a big, rich voice and the ability to sing straight-faced when she wants to.

Most of June's songs allowed her time off for clowning, and she gave "Donkey Serenade" a wide berth. I would have made Allan Jones's hair uncut. A fast-strung "Old Man Silver" was more humorous than hot, but "Poor Little Me"—June's recent U.S. show-stopper—combined a good tune with an amusing lyric, and for me this was her number one offering.

Jazz lovers should be warned that June does none of her real swinging. "I know what's commercial," she told me at rehearsal, "and I have to sing what the public wants." On Monday she lacked the self-assurance for which she is noted at home. But once she gets to know the kind of audience attracted by London Variety she'll doubtless get her act across with speed and precision.

STOP PRESS

After four years, famous altoist-arranger Wally Stott is leaving Geraldo's Orchestra as soon as suitable replacement can be found. Wally will concentrate on arranging and conducting film music.

Paul Carpenter's Canadian Rush

BREAKING progressive new ground by being the first full-dated swing outfit to appear within the once-sacred-to-classical-music-portals of the Bournemouth Pavilion, Ted Heath found his opening there last Monday (23rd) even more memorable than he had anticipated when the curtain had to rise for the first time without the presence in front of sax compère Paul Carpenter.

The reason for the absence of Paul — who has, of course, appeared with the band and helped to build it up with his dynamic compering right from the first—was that he had been compelled to fly home to Canada the previous week owing to the serious illness of his mother.

Paul was due to return in time for the Bournemouth opening, but his plane was unfortunately late. Stage and radio star Bernard Hunter deputised for Paul until he appeared, and did an excellent job.

Among the spate of rumours regularly surrounding a band of the eminence of Ted Heath's, one definite change of personnel can be announced. Baritone saxist Dave Shand is leaving in the near future to join Maurice Winnick when he restarts at Ciro's Club.

NO DISCS WITH VISITING AMERICAN STARS'!

Important M U Recording Directive

ACTION HAS AT LAST BEEN TAKEN BY THE MUSICIANS' UNION REGARDING CERTAIN GRAMOPHONE RECORDS MADE IN THIS COUNTRY, AND FEATURING AMERICAN ARTISTS, DESIGNED TO BEAT THE AMERICAN FEDERATION OF MUSICIANS' BAN.

In a directive issued to all MU members this week, instructions have been given regarding the recordings which are called "an abnormal type of gramophone records" but no statement of policy has been made about the records made here and sent to the States as a dollar-earning export.

The directive reads:

"The Union's Broadcasting and Recording Sub-Committee has considered the abnormal types of gramophone records being made in Britain since members of the AF of M ceased to record. The Sub-Committee has learned an instruction to all members of the Union not to record any background accompaniment music unless it is agreed that the records shall be added in the USA."

"Union members have been instructed also that they are not to record with American artists on short visits to this country without prior consultation with the General Secretary and with his special consent.

"The whole object of these instructions is to ensure that musicians in Britain will not be used in substitution for AF of M members on strike, to accompany American recording artists, whether the artists do their share of the recording in the USA, or during temporary visits to Britain."

'JAZZ CLUB' FUTURE PLANS

"WE have been much interested in the letters and discussions in the Melody Maker, and the views expressed by our readers have been most helpful."

With these words, the BBC, in a special statement which it issued last week regarding the new "Jazz Club" series, acknowledges the interest shown by "M.M." readers in the programmes.

As we exclusively announced in our last issue, the programme comes back on Saturday (September 4) at its usual time—6.30 p.m. (Light) with a feature entitled "Tribute to Bix."

The second broadcast, on September 11, will come from the No. 1 Jazz Club, Leicester Square, London, where resident group—Humphrey Lyttelton and his band—will play, and an extra visiting attraction will be Sid Phillips and his band.

The official BBC statement giving us this information goes on to say:

"Visits will be paid to Rhythm Clubs on a wider scale than hitherto, and eventually 'Jazz Club' plans to cover the whole country instead of visiting clubs only in the London area.

"Resident titles 'host' and 'secretary' will be dropped, but that does not mean that Harry Parry and Billy Munn will not appear in the programme. Harry Parry will compere all bands and will then take his turn with other well-known guest figures.

"Billy Munn will continue to act as musical adviser for the feature and will be heard on the piano from time to time.

"Jam sessions will not disappear from the programme, and leading jazz musicians will be invited to pick their own players and to make their own choice of numbers—subject to the approval of the producer, Mark White."

MAXINE'S DATES

FOLLOWING her excellent broadcast on "Band Parade" last Monday, famous coloured vocal star Maxine Sullivan has been booked to appear in the television show "Rooftop Rendezvous" on Saturday evening (August 28), 9-10 p.m.

She will follow this by a week's engagement at the Pier Pavilion, Folkestone, commencing Monday next, August 30.

Popular "Piano of Distinction" June Lee and Cyril Ellis were used on August 4th, and are starting the ether in this "BLBC" picture with (left) Cecil Lewis (pianist), Bill Kimber and Harry Gray (bass). (Back row, L. to r.) Will Ward, Ronnie Ross and Ronnie Ross.

HAYES AND WEIR TO AIR IN REBOP SESSION

THE FIRST REAL ATTEMPT TO "SELL" BEBOP TO THE RADIO PUBLIC WILL BE MADE BY THE BBC TOMORROW NIGHT (FRIDAY, 27th) WHEN TERRY HAYES WILL BE DEVOTING FORTY MINUTES TO THE CONTRASTED DANCE MUSIC STYLES OF HARRY HAYES' NEW OCTET AND FRANK WEIR'S ORCHESTRA.

A BBC Press statement says that the programme is to be aired from 10.35 p.m. (Light), is an outcome of the Variety Department's view that "bebop is a phase in the evolution of dance idioms, and may well burn out; it may be as great a development from swing as swing has been from Jazz."

The statement continues: "As a 'bop' is the subject of great controversy, going into the air will eventually be as among the general public, and not only among the new style in an ordinary dance music programme so that the public may listen to Mozart and Bach (radio), Bach (electric), leading Frank Ellington (tpt.); Fred Ballerini, Benny Harris (tpt.); Mack Ali (reeds); Ralph Sharon (pno.); Benny Varetto (bass) and Mickey Greave (drs.). Vocalists are Vivien Paget and Alan Dean.

Sally to attend Harry Hayes and an all-star personnel comprising Reg Dwight (tpt.); Derek Humble (alto); Jimmy Hood (tnr.); Tommy Pollard (pno.); Jack Fallon (bass); and Tony Crombie (drs.).

Harry's octet will also spotlight the talents of brilliant young drummer Victor Feldman—but on this occasion Victor will be playing vibes. The programme, his radio debut on this instrument, on which he is usually an accompanied partner.

Frank Weir's orchestra, which will provide a smooth contrast to the Hayes' more modern set, includes Frank (electric) leading Frank Ellington (tpt.); Fred Ballerini, Benny Harris (tpt.); Mack Ali (reeds); Ralph Sharon (pno.); Benny Varetto (bass) and Mickey Greave (drs.). Vocalists are Vivien Paget and Alan Dean.

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"Manhattan," low pitch, silverplated	38 0 0	5 0 0	32/6
Besson "Symphony" model, low pitch, med. bore (silver plated)	38 0 0	5 0 0	46/2
"Boosicher" (U.S.A.), low p., silverplated, med.-large bore	38 0 0	5 0 0	49/7
Trumpet-Cornet, Besson "Bestra" model, low pitch (large bore), silverplated, lacquered	48 0 0	10 0 0	55/-
Besson "Prestonian," low pitch, med.-large bore, slide-change, gold lacquer	38 0 0	5 10 0	47/7
"Paris Model" (U.S.A.), large pitch, silverplated, dance style	38 10 0	5 10 0	52/10
Besson "Prestonian," low pitch slide, silverplated, slide change, large bore	38 0 0	7 10 0	42/6
Besson "New Century," low pitch model, low pitch, med.-large bore, silverplated, gold bell, slide-change	42 0 0	10 0 0	55/-
"Monarch," low pitch, silverplated, dance-style (slender), slide-change, attractive case	38 0 0	5 0 0	18/9
"Bestrian Master" (Dallas), dance style, low pitch slide, silverplated	38 0 0	4 10 0	22/6

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CHATTER

by Chris Hayes

DISTINCTION of being the man with the longest one-word song title in the world has fallen upon young Windmill pianist-composer Ron Bridges. The title? Well, here it comes, and take a deep breath: "Llanfairpwllgwyngyllgogerychwyrndrobwll-Llantisiliogogogoch"—"Llanfair P.G." for short. It's just been published by Box and Cox, who have also brought out his "As Irish As Dublin Town," which the Five Smith Brothers record for Parlophone this month and which Leeds Music publish in the States.

* * *

AN Air Force romance leads to marriage on September 11, when well-known pianist, Sid Hadden, now with Hughie Radcliffe at Wilerby's Restaurant, W., weds Miss Peggy Gardiner, at Cowdenbeath. They first first met three years ago at the RAF station at Edzell, Scotland, where Sid was playing in a service outfit led by West Indian drummer Tommy Wilson, and Peggy was working on MT.

* * *

PIANIST and vibraphonist, Tommy Wolfe, who led his own band for 18 months at the Melody Inn, Westcliff, and a month at the neighbouring Queen's Hotel, has joined Robin Richmond on vibes and arranging. Tommy is also appearing, by kind permission of Robin, on various dates with the George Mitchell Choir, providing their accompaniment with a sweet-and-swing quartet.

* * *

FOR six weeks, saxist Dixie Dean, who is spending the summer with the Palace Players, directed by trumpeter Burt Green, on the Palace Pier, Brighton, has dashed to London every night to lead his own small band at the Cocoanut Grove, deputising for Sid Phillips, who is on holiday.

It's been terribly tiring, but Dixie made up for lost sleep by snoozing on the train to Victoria and back, although his return trip to Brighton entailed a lightning early-morning change at East Croydon. All went well until he had a business appointment in Town one day and went back to Brighton about noon, falling fast asleep as usual, directly the train started to move.

Awaking with a start at East Croydon, he made his habitual flying leap into a train on another platform, nodded off again and awoke at—Portsmouth! Unable to get to Brighton along the coast, he had to travel back via London, missing his afternoon session at Brighton, where he arrived, flustered and breathless, around 7 p.m., to find his wife in tears and the police searching for him!

* * *

FROM Edinburgh, where he is working with the GPO Telephone Dept., Wemyss Craigie, who used to run the Roy Fox Fan Club, writes to tell me that Mary Lee, one-time vocalist with Roy, is making a great hit at the local Gaiety Theatre, appearing in a show with Scots comedian Alex Munro. Mary is married to Ronnie Jackley, brother of "rubber-neck" comic Jack, and has a two-year-old daughter, Diana.

* * *

DYNAMIC Press agent Jack Oliphant, who has represented such famous artists as Georgie Harris, Tom Walls, Bebe Daniels and Ben Lyon, Molly Picon, Ruth Etting and Gertrude Niesen, is shortly to visit America to arrange exchange visits by British and American stars. Jack, who has looked after Sophie Tucker's publicity for 20 years, also feeds the Press with information about "The Kid from Stratford" and "Sit Down A Minute, Adrian."

THE STORY BEHIND THE SIGNATURE TUNES

'You Made Me Love You'

introducing

TEDDY FOSTER

When husky-voiced vocalist and trumpeter Teddy Foster first had a band of his own, The Collegians, at Tony's Ballroom, Birmingham, in 1929, his signature tune, suitably enough, was "Collegiate."

After touring for a while with Billy Cotton, Teddy formed a small hot outfit called the Kings of Swing, whose signature tune was "St. Louis Blues."

Altering his instrumentation and his style from time to time, Teddy used "Liebestraume" and "Intermezzo," but has favoured "You Made Me Love You" since 1943, when he was at the Casino, Birmingham, and broadcasting in "Saturday Night at the Palais."

He picked it, as you may guess, because he is an admirer of Harry James, whose recording of "You Made Me Love You" is so popular. Teddy opened all his broadcasts playing a trumpet solo of it himself, but he now has a completely new orchestration by his first alto, Dave Edo. Incidentally, a trumpet solo is still played, although not by Teddy.

"You Made Me Love You," which was written in 1913 by James V. Monaco and Joe McCarthy, was first sung by Grace La Rue and Eva Levy Latona, stage stars of that era. It is published by Francis, Day and Hunter.—C. H.

Jazz - - - and the 'Third'

POINTS FROM READERS' LETTERS

MAURICE BURMAN'S suggestions on the subject were intelligent, practical and aimed at cutting down the inevitable initial prejudice to a minimum. Mr. Essex doesn't agree. He says, in effect, that modern rhythmic music is far behind modern accepted music in harmonic construction and always will be.

He illustrates with Beethoven's use in the 1790's of the dominant ninth with diminished fifth, a chord which, I agree, is a little over-used in rebop. But, surely, there are a thousand ways in which this chord could be interestingly used that no one has dreamed up yet.

And, conversely, when Stravinsky uses the ordinary little dominant and sub-dominant, dare Mr. Essex accuse him of being dated?

Anyway, it is ridiculous to compare on harmonic structure alone. Our music is more exhilarating, and harmonic complexity is often sacrificed to promote exhilaration.

Because of its antique value, old jazz has claims on Third Programme time, but not as music—it is not good music in itself, and seldom claims to be.

The thousands of permanently frustrated lovers of good rhythmic music have never been satisfied by a BBC that still looks upon dance and swing bands as music-hall turns and purveyors of love-sick June-moon rubbish. Now is their chance to increase considerably their Third listening figures while still more living up to the high aims and ideals that prompted them to launch the programme.

KEN. W. MAWSON (Modernaires Dance Orchestra).
Bradford, Yorks.

SHORTLY after Christmas I discussed jazz and the possibility of its incorporation into the Third Programme with Leslie Perowne. If I remember aright, Leslie smiled rather cynically and hinted that he could not foresee such a reality, but I believe he, too, felt that jazz should hold its rightful place in the Third Programme.

Personally, I believed that Leslie Perowne was the man that jazz needed to champion its cause, and today I feel that is still so. Leslie Perowne has the voice, the wit and the subject knowledge. I should be in a position to know as I had the honour of working at the Milan Radio Station while he was Station Commander (ABS).

But, oh, Maurice, why drag Stan Kenton and Woody Herman into it? Ellington, yes; he has a "historical" connection with jazz and with modern progressive music, but Kenton (despite his wonderful band) comes way back in the picture. I am no purist; I guess I went to all the "schools"— . . . but surely the true jazz to be shown to a Third Programme audience starts with "Knockin' a Jug," "Patrol Wagon Blues," the Tatum piano solos, the Johnny Hodges Unit, etc. Overbearing examples of modern progressive music such as Herman's "Blowin' Up A Storm" and the Gillespies are going to do absolutely nothing in championing the cause of "jazz" (as Maurice calls it).

The commercial angle, too, must be accentuated, and we must pay attention to such names as Gershwin, Ferde Grofe, Morton Gould and Kostelanetz.

J. EDGAR PATERSON (late ABS and AEF).
Pinner, Middx.

I REALISE that Kenton and Co. are trying something new for jazz — but, for heaven's sake don't say that the harmonies which are a feature of their work are new to music. Kenton is merely using Stravinsky-Bartok harmonies in the same way that the dance-arranger uses fake Debussy-Ravel ones.

Kenton's "This Is My Theme" may sound very revolutionary to ears which have been accustomed to the formal construction of a popular song, but what is new about it when we realise that the idea behind this voice-music combination is as old as the hills, and dates from Handel's time, while more recently Walton has also used the medium?

I have always placed Ellington far above Kenton. The former is (to quote Constant Lambert) definitely a *petit maître*, and a genuine Negro composer, whose works bear comparison with not only jazz compositions but the work of Stravinsky, Hindemith, etc., etc.

In passing, I wonder how the average Kenton-Raeburn-rebop fan would get on with, say, Schonberg's "Orchestral Pieces."

EDMUND B. CLANCY (Charles Young and his Band).
Inverness.

KENNETH ESSEX'S letter will, I hope, give "modern" jazz musicians and enthusiasts a more sober and real sense of values.

There is, however, one paragraph containing a very confusing reference to something called "Spanish Cante Rondo" [a printing error, due to misreading Kenneth Essex's writing.—Ed.].

"The folk art in question is not "Cante Rondo," but "Cante Hondo (or Jondo)"—"cante" meaning song, and "hondo" deep or profound: a profound song of the depths, of the doss-houses, jails, poor-houses, and so on.

Jazz was also to be found under similar circumstances, and performers of both improvised, but beyond these points, any reasonable similarity ceased to exist. This should be clearly understood, lest there be any indiscriminate linking of the two.

In the same paragraph of the letter a position of supremacy in improvisation is claimed for this particular art. This is peculiar, because in spite of the efforts of the late Manuel de Falla, the art is very nearly extinct.

The same supremacy is claimed (also in the same paragraph) for Jazz and "certain Indian music." This is rather an extravagant claim. Improvisation had reached a high level of development long before jazz was ever thought of, and was a popular feature of the recitals of the Great Masters in the salons of their aristocratic patrons.

W. H. KIRKPATRICK.
London, W.11.

Britain's Top Tunes

THE following list of ten best-sellers, irrespective of price, for week ended August 19, 1948, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:—

1. GALWAY BAY (B.) (1/-) Box and Cox
2. DANCE, BALLERINA, DANCE (A) (1/-) Peter Maurice
3. WOODY WOODPECKER (A) (1/-) Leeds
4. HEARTBREAKER (A) (1/-) Leeds
5. TIME MAY CHANGE (B) (1/-) Campbell Connelly
6. YOU CAN'T BE TRUE, DEAR (A) (1/-) Chappell
7. I'M LOOKING OVER A FOUR-LEAF CLOVER (A) (1/-) Francis, Day and Hunter
8. DREAM OF OLWEN (B) (2/6) L. Wright
9. GOLDEN EARRINGS (A) (1/-) Victoria
10. NEAR YOU (A) (1/-) Bradbury Wood

A—American; B—British.

HITS AND PIECES

by SAMMY SAMWELL

[illegible]

Manchester MU Secretary Defends His Branch

[illegible]

LEEDS CONTEST

Full report

[illegible]

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Rebop in dance tempo—it CAN be done

says

TITO BURNS

in this statement to 'MM' readers of his past and present policy

I HAVE often wondered what prompts band-leaders to write articles. Well, the last nine months have shown me!

I have had many letters recently asking my views on bebop, commercial and Dixieland music; whether I am breaking up or not; if I am going commercial; news of recordings, broadcasts, change of personnel; and many other queries.

Let me state right now, I am *not* disbanding; in fact, the Sextet's date sheet has never been stronger. The story printed in the paper recently of my disbandment was true at the time of going to press; however, it should never have reached this paper, as the boys and I had not reached the final verdict in our decision as to "whether or not."

As readers now know, we carried on with great success. Actually, a word of praise is due here for the "M.M." reporters for their being right on the spot with the news and, in fact, printing the truth.

As regards changes in personnel, I think I dealt comprehensively enough with this topic in the interview I gave to the "M.M." last week. I have only to add that on certain occasions vocalist Terry Devon will be singing with the Sextet; but I must stress that Miss Devon is not a regular member of the outfit.

IT'S a well-known fact that the Sextet is probably the foremost bop group in the country, and I hope it stays that way; but—a very big BUT—let us not lose our perspective in this matter of style.

I frankly cannot stand loud, raucous bop. (And, for that matter, I don't think a dancer or musician can.) This fallacy of loud drumming and blowing is quite wrong, but unfortunately most of the young musicians of to-day seem to accept it.

Listen to any record of Charlie Parker, Dizzy, Fats Navarro, and the many other bop styles. The drummer does not drown everything else. Sure, he plays in the bop idiom, bass-drum accent here, an occasional side-drum fill-in there, but it is in sympathy with the front-line soloist.

That is the main difference, I think, between English drummers and American. The English drummer plays a thirty-two bar chorus all on his own—never mind what the soloist is doing — whereas the American drummer realises he is there, first, to provide that much-needed "beat" (for want of a better word), and secondly the occasional fill-in I have already mentioned.

The greatest argument I can put forward is Max Roach. Ask anybody who has crossed the Atlantic recently and heard Max playing on 52nd Street. They must agree with me. (I shall probably be flooded with hundreds of letters from drummers now, but I'll offset that by opening a drum school!)

However, to carry on with the Sextet's style. Surely no one is fool enough to expect a name band to do an appearance playing a whole evening of complete bop? This came home to me one night at Oxford Galleries, Newcastle, which is *the* dancers' ballroom.

The night we appeared the number of dancers totalled 1,500, and frankly all sceptical of us. I admit I am no Victor Silvester, yet we played for them all night, and the following week "Danceland" magazine (which is the bible of the strict-tempo bands) wrote up the story of how a "jazz band" played bebop in dance tempo! It can be done!

Yet, out of the 1,500 present, 200 bop fans complained because we played the occasional tango, rumba and waltz!

THIS, then, is where I cease being a pioneer. The Sextet will still play a quota of progressive music, but it will be in dance tempo and easy on the ear.

I must say that the attitude adopted by these fans is not general. In most parts of the country the fans are intelligent enough to realise that they are in the minority, and, after all, my boys must eat!

This brings me to another point. Recently we played a double concert with Harry Gold and his Pieces of Eight. I thoroughly enjoyed it. Make no mistake, I am not a fanatic. I still like Dixieland music (and any other kind as far as that goes). One of my favourite records is Muggsy's "At Sundown." Now I suppose we will have a letter from Harry Gold saying how much he likes Dizzy's "Our Delight." However, don't expect me to play "Jazz Me Blues," please.

As for commercial music, that speaks for itself. Just try doing a one-nighter without the current pops in your library, and you sign your own death warrant.

COMES now a very serious part of running a band—namely, broadcasting and records. Many fans wrote in to say they bought my first record and they were disappointed. Well, so am I! The truth of the matter is it was not the Sextet at all. It was an American combination, Tito and his Swingtette, with three accordions (heaven help us!), probably recorded years ago. No, I am sorry, readers; despite many requests from fans and dealers, the companies say, "Not at the moment. . . ."

It seems a little odd that, despite the fact that the Sextet was formed before Joe Mooney was heard of in this country, there is no room for it on wax, although I have the greatest admiration for the Mooney Quartet. Incidentally, as a point of interest, the American Dial Records have requested us to record on their label alongside American big names.

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THAT about sums up everything, except in future let us look at things in the right light. If we are playing for a dancing crowd, don't for Pete's sake expect us to play "Ooh Bop Sh'bam" all night. Likewise, if it is a jazz show, broadcast, stage or dance hall, then by all means sit back and expect the bop.

- - - but when rebop comes in, out goes the melody!

Edgar Jackson's Record Reviews

LIONEL HAMPTON AND HIS SEXTET
***Cherokee (Ray Noble) (Am. Decca L4560). (Recorded December, 1947.)
****Rebop And Bebop (Lionel Hampton) (Am. Decca L4561). (Recorded December, 1947.)
(Brunswick 03942—5s. 9d.)

ANYONE who wants to hear the tune of "Cherokee" had better forget this record and try instead some other version, such as Ray Noble's own on Columbia FB2102.

For, like the coupling, "Rebop And Bebop," this Hampton recording of "Cherokee" is rebop. Both sides come from a Hampton Album, just issued in America, entitled "New Movements in Bebop," which presents our Lionel as American Decca's reply to Victor and Dizzy, and when rebop takes the stage, tunes as written know that they've had it.

Of course, Mum and Dad won't like it. They'll say they can't hear the melody. It can't be helped. It's nothing new. They've been saying the same thing ever since they first heard jazz.

Idiom

But those of you who are not completely worn out already by the effort might do worse than make a final attempt to explain that it arises out of the fact that jazz and straight music are very different things.

In straight music the compositions are written in the idiom of the music. Therefore, there is no reason to play them otherwise than "as wrote." At any rate, that goes for better classical compositions, because there is no object in altering them unless the alteration is an improvement—and who can improve on, for instance, Bach or Beethoven, or even Chopin? In the case of less meritorious compositions . . . well, you can hear them redressed any day you like to listen-in to bands like Peter Yorke's or George Melachrino's. Sometimes the redressing adds something new and worthwhile, in which case it is justified. At other times it adds nothing, in which case there is no justification for it.

But in either case, the original melody not only remains the chief attraction, but is suitable for retention as such because it was written in, and so suits, the idiom of the performance.

Jazz, on the other hand, is an entirely different idiom, so one of two things has to happen. Either you have to have compositions written in the idiom of the music or else you have to adapt straight compositions to the jazz idiom.

Framework

In the latter case, the original composition inevitably becomes no more than a framework around which a new structure has to be built. Sometimes it is the arranger who builds the structure. At other times it is the player who becomes as it were his own composer, giving voice to his own ideas through improvisation.

But in either case, often the only part of the original composition that can be retained is the harmonies, the melody being "revised" and deviating from the original in direct ratio to the arranger's or player's understanding of the jazz idiom and his creativeness in the exploitation of it.

Happily, this creativeness of its protagonists has been a marked feature of the evolution of jazz, with the result that, far from standing still, it branched out along various original lines.

One of the most original is, of course, the latest development, rebop. It has introduced not only a new rhythmic aspect, but also a new harmonic content. This has called not only for the necessary alteration of the melodic line of tunes not originally written in the bop idiom, but also for a variation in the harmonic structure of such tunes, with the result that the compositions have inevitably deviated further than ever from their original form, until we come to the stage reached in this Hampton record of "Cherokee."

This has so little resemblance to [illegible] "Cherokee" that they could have given it an entirely new name with little chance of an action for infringement of copyright meeting with success.

And it doesn't matter either. The pertinent point is not whether the record is a good performance of "Cherokee," but whether it is good 'bop.

Taken by and large, I think it is. It is certainly better than Hampton's "Rebop's Turning Blue" or "Zoo-Baba-Da-Oo-Ee" (Brunswick 03923, reviewed 24/7/48), which, incidentally, came from the same "New Movements in Bebop" album.

There is a trumpet whose ideas on 'bop may be different from Dizzy's but are equally imaginative and interesting. Dodo Marmarosa's piano and the tenor (? Morris Lane) are much better; and Lionel Hampton adds to past laurels by showing that there isn't much in rebop that he hasn't tumbled to.

There are times when the band as a whole might be cleaner and pay more attention to dynamics, but, in spite of this, the performance manages to ride.

Much the same may be said of "Rebop And Bebop" on the obverse, which makes this definitely a coupling which should appeal strongly to all of you who are interested in this new 'bop idiom.

★

KING COLE TRIO
***Call The Police (Nathaniel Cole) (Am. Decca [illegible]). (Recorded October 22, 1941.)
***Hit That Jive, Jack (Tolbert, Alston) (Am. Decca [illegible]). (Recorded October 22, 1941.)
(Brunswick 03943—5s. 9d.)

PRETENTIOUSNESS has been one of the worst failings swing has had to cope with. That goes for compositions as well as arrangements and the way they are sometimes played.

But an almost equally debatable factor has been the other extreme of paucity, which has sometimes descended to the stage of naïveté and even inanity.

These two pieces come perilously near to being in this latter category as regards both words and music. But it hasn't prevented the King Cole Trio from giving us a sample of that particular brand of neat swing for which this intimate little group has for so long been popular.

Oscar Moore succeeds in showing again that he is a tasteful and ingenious guitarist; Wesley Prince on bass does fill-ins perfectly; and King Cole—well, he always was a grand pianist.

BOOKSHELF

Playing the Piano for Pleasure. The Falcon Press, London. 8s. 6d.

I HAVE long been of the opinion that the ordinary methods of teaching the piano are wrong; that some knowledge of the ABC of music is essential before even bothering about the keyboard; and that a knowledge of harmony would cut down the drudgery of piano playing by at least half.

A member of the editorial staff of the "New Yorker," Mr. Charles Cooke, offers 188 pp. of practical advice for amateur pianists without even bothering about the body corporate of the music itself.

There is much valuable advice about technique, methods of practice, repertoires and analyses of well-known piano works. The whole book is by an enthusiast who manages to convey that enthusiasm to the reader. You can follow its advice and your piano playing must improve. You can then work four or even more hours a day, so that your technique is simply formidable. But don't forget that you still might not be a musician. You'll simply be a workman in the garden of music without studying the only thing which really matters to a musician—the knowledge of music rather than a mere knowledge of how to play an instrument.—S. R. N.

CALL SHEET

(Week commencing August 30)

BLUE ROCKETS. Gaiety Ballroom, Grimsby.
Tito BURNS and Sextet. Green's Playhouse, Glasgow.
Billy COTTON and Band. Grand, Derby.
Dr. CROCK and Crackpots. Palace, Walthamstow.
Teddy FOSTER and Orchestra. Coronation Ballroom, Ramsgate.
Nat GONELLA and New Georgians. Pavilion, Rhyl.
Ted HEATH and Music. Empire, Hackney.
Joe LOSS and Orchestra. Villa Marina, Douglas, IOM.
Felix MENDELSSOHN and Hawaiian Serenaders. Empire, New Cross.
Syd MILLWARD and Nitwits. Empire, Dewsbury.
Fred MIRFIELD and Garbage Men. Hippodrome, Norwich.
Oscar RABIN and Orchestra. Seaburn Hall, Sunderland.
Harry ROY and Band. New, Cambridge.
Tommy SAMPSON and Orchestra. BAOR.
Cyril STAPLETON and Orchestra. New Britannia Pier, Yarmouth.
One-night Stands: Carl BARRITEAU; Joe DANIELS; Ray ELLINGTON; Harry GOLD; Leslie HUTCHINSON; Vic LEWIS; Harry PARRY.

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JUNE (225 lbs.) IN AUGUST

The 'Melody Maker' talks to comedy swing-singer June Richmond and her pianist Rufus Webster, now appearing at the London Casino

June and Rufus were holding a "post mortem" after their first-house appearance at the Casino on Monday night when this "M.M." picture was taken.

AFTER a morning's rehearsal which had impresario Bernard Delfont, Harold Collins's pit orchestra, and sundry stage hands all nodding approval, the girl who had sung with Jimmy Dorsey, Cab Calloway, and Andy Kirk sank her 225 lbs. into the front stalls of the London Casino and told the MELODY MAKER her story.

"I was born in Chicago in 1915," said June Richmond. "My mother was a legitimate singer and taught me a little. Apart from this, I had no vocal training. But I was always blessed with a good ear.

"At fifteen I broke into show business, first as a chorus girl, then as a cabaret singer at the Grand Terrace Café. I remember Earl Hines' band was there at the time.

"Then I worked at various clubs, and finally made Hollywood, where I first became a band singer.

"It happened this way. Jimmy Dorsey and his Band were on Bing Crosby's radio show. Jimmy had heard me sing, and he brought Bing along to Hollywood's Cotton Club to give his opinion on my possibilities as a band singer. Bing said I made out fine, so Jimmy hired me.

"Records? Sure, we made several—'I Let A Song Go Out Of My Heart' [since deleted], 'Darktown Strutters' Ball,' 'I Haven't Changed A Thing' [unissued here].

"I had a year's spell with Cab Calloway and made one or two records, then joined Andy Kirk. That would be around 1940. Andy had a fine band—I was with him six years. We recorded lots of titles, among them 'Cuban Boogie Woogie,' 'Fine and Mellow,' 'Fifteen Minute Intermission,' 'Take Those Blues Away,' 'Hey Lordy Mama,' '47th Street Jive,' 'Then I'll Be Happy,' 'What's Your Story?' [last four unissued here].

"Then I went out as a single, and had a good part in the Broadway show, 'Are You With It?' 'Poor Little Me'—the number I sang—became the hit song of the show.

"Since then I've played all the big theatres in the States; just before coming here I was at the Apollo, New York."

June added that she recorded a couple of titles under her own name for the U.S. Mercury label, and that she appeared in the Columbia film "Carolina Blues," which featured Kay Kyser and his Band.

ACCOMPANYING June Richmond in her London Casino act is coloured pianist Rufus Webster [no relation to the other jazz Websters], a 28-year-old stylist born in Edmondson, Arkansas, and reared in St. Louis, Missouri.

Rufus obtained his BSc degree and "minored in music" at the University of Minnesota. He played with the college orchestra, then, to help pay for his studies, worked part-time with various bands, among them the Jeter-Pillars Orchestra.

A review of June Richmond's act by Max Jones is printed on page 1 of this issue.

Early in 1940 he toured professionally with Benny Carter and his seventeen-piece orchestra, which then included in its personnel drummer Max Roach, trombonist J. J. Johnson, and trumpeter Freddy Webster.

Rufus recorded with this band, but only for the Capitol and De Luxe labels, which are unavailable here.

Of Carter himself, Rufus says: "He was the very best musician I've ever worked with. They don't come any better than Benny."

After one and a half years with Carter, Rufus moved to New York, where he played with bands led by John Kirby, Rex Stewart, and Earl Warren, one-time altoist with Count Basie.

His debut as a stage accompanist was made with June Richmond in November, 1947.

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...ERS

HITS AND PIECES

by SAMMY QUAVER

[illegible]

... the line-up. . . . THAT Dave Freer, ex-R.F. contact see, now with Arthur Ross's Organisation, penned a smash waltz, which was snapped up by newly-opened Norris Music. . . . THAT Tin Pan Alley is excited about the new Gracie Fields air series in the fall.

Barry Green sends word from New York that he heard two fifteen-minute programmes of records by Phil Green and Joe Loss. He also tipped me off to a wonderful song that's getting plenty attention over there—"A Little Bit More."

ALLEY QUIZ—What happened to the pops on "Variety Band Box" on Sunday night? And I wonder what the contact jocks thought about Tom Ronald's first crack as producer of this peak-time package. Biggest variety air show didn't include one of the top ten tunes, and "Manana" alone saved the "box" from becoming a non-pop programme. . . . "Hurry on back with 'Music Hall'!" will be Denmark Street's plea to John Sharman.

Do you remember "12th Street Rag"? Right now Pee Wee Hunt's record of this oldie is second to "You Can't Be True, Dear" on the Yankee record counter.

A gold plaque to Ted Heath, who earned the following rave notice by record reviewer Bernie Woods, of "Variety": "Heath's arrangements of 'You Go To My Head' and 'Dark Eyes' are a rare cut. His scoring of 'Head' spotlighting Pete Chilver's guitar is a luscious bit of tailoring performed in a manner superior to most and the equal of anything that U.S. bands of the same calibre have turned out recently. Same goes for flip-over which plays up fine trumpeting by Kenny Baker. Jukes in picked locations will find them valuable. For disc-jocks who programme instead of picking in the dark, both are music."

THE PAN ALLEY OSCARS to Edmundo Ros for a native-sounding work-out on "Manana." . . . To Benny Lee and Edna Kaye for a smart duet on "Do That Again." . . . To Arthur Young for some hurricane pianistics on "Young Hurricane" in "V.B.B." . . . To the Maple Leaf Four for a grand "Woodpecker" on Henry Hall's Guest Night.

Manchester MU Secretary Defends His Branch

To the Editor.

[illegible]

... Here I leave the rest to the imagination of the reader.

B. NEWTON BROOKE.
(Secretary, Manchester MU Branch.)

LEEDS CONTEST

Full report

[illegible]

...KIRKPATRICK.

...Top Tunes

[illegible]

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The matter of broadcasting is quite different. After doing a year on "Accordion Club" playing 90 per cent. bop, I rather think we became typed. (This is entirely my own theory, readers.) However, the BBC are quite fair, and I am sure that they realise that on, say, a "Jazz Interlude" programme you can't play "Galway Bay," for example; so we hope you will hear some good news around September, which is our first month back in Town.

THAT about sums up everything, except in future let us look at things in the right light. If we are playing for a dancing crowd, don't for Pete's sake expect us to play "Ooh Bop Sh'bam" all night. Likewise, if it is a jazz show, broadcast, stage or dance hall, then by all means sit back and expect the bop.

---but when rebop comes in, out goes the melody!

Edgar Jackson's Record Reviews

LIONEL HAMPTON AND HIS SEXTET
***Cherokee (Ray Noble) (Am. Decca L4560). (Recorded December, 1947.)
****Rebop And Bebop (Lionel Hampton) (Am. Decca L4561). (Recorded December, 1947.)
(Brunswick 03942—5s. 9d.)

ANYONE who wants to hear the tune of "Cherokee" had better forget this record and try instead some other version, such as Ray Noble's own on Columbia FB2102.

For, like the coupling, "Rebop And Bebop," this Hampton recording of "Cherokee" is rebop. Both sides come from a Hampton Album, just issued in America, entitled "New Movements in Bebop" which presents our Lionel as American Decca's reply to Victor and Dizzy, and when rebop takes the stage, tunes as written know that they've had it.

Of course, Mum and Dad won't like it. They'll say they can't hear the melody. It can't be helped. It's nothing new. They've been saying the same thing ever since they first heard jazz.

Idiom

But those of you who are not completely worn out already by the effort might do worse than make a final attempt to explain that it arises out of the fact that jazz and straight music are very different things.

In straight music the compositions are written in the idiom of the music. Therefore, there is no reason to play them otherwise than "as wrote." At any rate, that goes for better classical compositions, because there is no object in altering them unless the alteration is an improvement—and who can improve on, for instance, Bach or Beethoven, or even Chopin? In the case of less meritorious compositions . . . well, you can hear them redressed any day you like to listen-in to bands like Peter Yorke's or George Melachrino's. Sometimes the redressing adds something new and worthwhile, in which case it is justified. At other times it adds nothing, in which case there is no justification for it.

But in either case, the original melody not only remains the chief attraction, but is suitable for retention as such because it was written in, and so suits, the idiom of the performance.

Jazz, on the other hand, is an entirely different idiom, so one of two things has to happen. Either you have to have compositions written in the idiom of the music or else you have to adapt straight compositions to the jazz idiom.

Framework

In the latter case, the original composition inevitably becomes no more than a framework around which a new structure has to be built. Sometimes it is the arranger who builds the structure. At other times it is the player who becomes as it were his own composer, giving voice to his own ideas through improvisation.

But in either case, often the only part of the original composition that can be retained is the harmonies, the melody being "revised" and deviating from the original in direct ratio to the arranger's or player's understanding of the jazz idiom and his creativeness in the exploitation of it.

Happily, this creativeness of its protagonists has been a marked feature of the evolution of jazz, with the result that, far from standing still, it branched out along various original lines.

One of the most original is, of course, the latest development, rebop. It has introduced not only a new rhythmic aspect, but also a new harmonic content. This has called not only for the necessary alteration of the melodic line of tunes not originally written in the bop idiom, but also for a variation in the harmonic structure of such tunes, with the result that the compositions have inevitably deviated further than ever from their original form, until we come to the stage reached in this Hampton record of "Cherokee."

This has so little resemblance to "Cherokee" that they could have given it an entirely new name with little chance of an action for infringement of copyright meeting with success.

And it doesn't matter either. The pertinent point is not whether the record is a good performance of "Cherokee," but whether it is good 'bop.

Taken by and large, I think it is. It is certainly better than Hampton's "Rebop's Turning Blue" or "Zoo-Baba-Da-Oo-Ee" (Brunswick O3922, reviewed 24/7/48), which, incidentally, came from the same "New Movements in Bebop" album.

There is a trumpet whose ideas on 'bop may be different from Dizzy's but are equally imaginative and interesting. Dodo Marmarosa's piano and the tenor (? Morris Lane) are much better; and Lionel Hampton adds to past laurels by showing that there isn't much in rebop that he hasn't tumbled to.

There are times when the band as a whole might be cleaner and pay more attention to dynamics, but, in spite of this, the performance manages to ride.

Much the same may be said of "Rebop And Bebop" on the obverse, which makes this definitely a coupling which should appeal strongly to all of you who are interested in this new 'bop idiom.

★

KING COLE TRIO
***Call The Police (Nathaniel Cole) (Am. Decca 60850). (Recorded October 22, 1941.)
***Hit That Jive, Jack (Tolbert, Alston) (Am. Decca 60853). (Recorded October 22, 1941.)
(Brunswick 03943—5s. 9d.)

PRETENTIOUSNESS has been one of the worst failings swing has had to cope with. That goes for compositions as well as arrangements and the way they are sometimes played.

But an almost equally debatable factor has been the other extreme of paucity, which has sometimes descended to the stage of naïveté and even inanity.

These two pieces come perilously near to being in this latter category as regards both words and music. But it hasn't prevented the King Cole Trio from giving us a sample of that particular brand of neat swing for which this intimate little group has for so long been popular.

Oscar Moore succeeds in showing again that he is a tasteful and ingenious guitarist; Wesley Prince on bass does fill-ins perfectly; and King Cole—well, he always was a grand pianist.

BOOKSHELF

Playing the Piano for Pleasure. The Falcon Press, London. 8s. 6d.

I HAVE long been of the opinion that the ordinary methods of teaching the piano are wrong; that some knowledge of the ABC of music is essential before even bothering about the keyboard; and that a knowledge of harmony would cut down the drudgery of piano playing by at least half.

A member of the editorial staff of the "New Yorker," Mr. Charles Cooke, offers 188 pp. of practical advice for amateur pianists without even bothering about the body corporate of the music itself.

There is much valuable advice about technique, methods of practice, repertoires and analyses of well-known piano works. The whole book is by an enthusiast who manages to convey that enthusiasm to the reader. You can follow its advice and your piano playing must improve. You can then work four or even more hours a day, so that your technique is simply formidable. But don't forget that you still might not be a musician. You'll simply be a workman in the garden of music without studying the only thing which really matters to a musician—the knowledge of music rather than a mere knowledge of how to play an instrument.—S. R. N.

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CALL SHEET

(Week commencing August 30)

BLUE ROCKETS. Gaiety Ballroom, Grimsby.
Tito BURNS and Sextet. Green's Playhouse, Glasgow.
Billy COTTON and Band. Grand, Derby.
Dr. CROCK and Crackpots. Palace, Walthamstow.
Teddy FOSTER and Orchestra. Coronation Ballroom, Ramsgate.
Nat GONELLA and New Georgians. Pavilion, Rhyl.
Ted HEATH and Music. Empire, Hackney.
Joe LOSS and Orchestra. Villa Marina, Douglas, IOM.
Felix MENDELSSOHN and Hawaiian Serenaders. Empire, New Cross.
Syd MILLWARD and Nitwits. Empire, Dewsbury.
Fred MIRFIELD and Garbage Men. Hippodrome, Norwich.
Oscar RABIN and Orchestra. Seaburn Hall, Sunderland.
Harry ROY and Band. New, Cambridge.
Tommy SAMPSON and Orchestra. BAOR.
Cyril STAPLETON and Orchestra. New Britannia Pier, Yarmouth.
One-night Stands: Carl BARRITEAU; Joe DANIELS; Ray ELLINGTON; Harry GOLD; Leslie HUTCHINSON; Vic LEWIS; Harry PARRY.

JUNE (225 lbs.) IN AUGUST

The 'Melody Maker' talks to comedy swing-singer June Richmond and her pianist Rufus Webster, now appearing at the London Casino

June and Rufus were holding a "post mortem" after their first-house appearance at the Casino on Monday night when this "M.M." picture was taken.

AFTER a morning's rehearsal which had impresario Bernard Delfont, Harold Collins's pit orchestra, and sundry stage hands all nodding approval, the girl who had sung with Jimmy Dorsey, Cab Calloway, and Andy Kirk sank her 225 lbs. into the front stalls of the London Casino and told the MELODY MAKER her story.

"I was born in Chicago in 1915," said June Richmond. "My mother was a legitimate singer and taught me a little. Apart from this, I had no vocal training. But I was always blessed with a good ear.

"At fifteen I broke into show business, first as a chorus girl, then as a cabaret singer at the Grand Terrace Café. I remember Earl Hines' Band was there at the time.

"Then I worked at various clubs, and finally made Hollywood, where I first became a band singer.

"It happened this way. Jimmy Dorsey and his Band were on Bing Crosby's radio show. Jimmy had heard me sing, and he brought Bing along to Hollywood's Cotton Club to give his opinion on my possibilities as a band singer. Bing said I made out fine, so Jimmy hired me.

"Records? Sure, we made several—'I Let A Song Go Out Of My Heart' [since deleted], 'Darktown Strutters' Ball,' 'I Haven't Changed A Thing' [unissued here].

"I had a year's spell with Cab Calloway and made one or two records, then joined Andy Kirk. That would be around 1940. Andy had a fine band—I was with him six years. We recorded lots of titles, among them 'Cuban Boogie Woogie,' 'Pine and Mellow,' 'Fifteen Minute Intermission,' 'Take Those Blues Away,' 'Hey Lordy Mama,' '47th Street Jive,' 'Then I'll Be Happy,' 'What's Your Story?' [last four unissued here].

"Then I went out as a single, and had a good part in the Broadway show, 'Are You With It?' 'Poor Little Me'—the number I sang—became the hit song of the show.

"Since then I've played all the big theatres in the States; just before coming here I was at the Apollo, New York."

June added that she recorded a couple of titles under her own name for the U.S. Mercury label, and that she appeared in the Columbia film "Carolina Blues," which featured Kay Kyser and his Band.

ACCOMPANYING June Richmond in her London Casino act is coloured pianist Rufus Webster [no relation to the other jazz Websters], a 28-year-old stylist born in Edmondson, Arkansas, and reared in St. Louis, Missouri.

Rufus obtained his BSc degree and "minored in music" at the University of Minnesota. He played with the college orchestra, then, to help pay for his studies, worked part-time with various bands, among them the Jeter-Pillars Orchestra.

A review of June Richmond's act by Max Jones is printed on page 1 of this issue.

Early in 1940 he toured professionally with Benny Carter and his seventeen-piece orchestra, which then included in its personnel drummer Max Roach, trombonist J. J. Johnson, and trumpeter Freddy Webster.

Rufus recorded with this band, but only for the Capitol and De Luxe labels, which are unavailable here.

Of Carter himself, Rufus says: "He was the very best musician I've ever worked with. They don't come any better than Benny."

After one and a half years with Carter, Rufus moved to New York, where he played with bands led by John Kirby, Rex Stewart, and Earl Warren, one-time altoist with Count Basie.

His debut as a stage accompanist was made with June Richmond in November, 1947.

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Cut the Cackle!

COLLIE KNOX, the controversial and widely-read radio critic of the "Daily Mail," has been getting his literary teeth into the vexed and long-standing problem of BBC announcers. In among his other pertinent comments, he wrote in his column last week that "there is another brand of talker—the dance-band compère—who is becoming wildly annoying"—and how right he is!

It is not the first time that ebullient Collie has aired this grievance, and we ourselves have been publicly complaining about the standard of dance band compèring for some fifteen years. But the standard remains as low, as ill-informed and as flippant as ever.

How heartbreaking it must be for a bandleader, striving his hardest to impress his listeners with his own distinctive brand of dance music, to find his performance nullified by facetious, unfunny and irritating announcements by the compère—remarks that show neither a knowledge of nor a sympathy with dance music.

We have always wondered why dance music must be regarded as the butt of wisecracking fatuousness. Announcers of symphony concerts and light music programmes would be asked to resign forthwith if they descended to making a gag about the title of the music that was to be played, and a million listeners would march in a body to protest publicly to the BBC if any announcer dared to make facetious remarks about Sir Adrian Boult or a Beethoven symphony. Yet it has become accepted BBC practice to be playful, gay, "precious" and anything but knowledgeable the moment that dance music programmes come on the air.

Mr. Jim Davidson is doing good work at the BBC. May we suggest he goes one step further and gives the dance band announcers the same careful and analytical attention before they broadcast, as he does the bands?

As far as we are concerned, we consider that the true secret of good dance band compèring is the giving of information in an interesting and informal way as, for instance, Ralph Moffatt did on "Band Parade" last Monday. Ralph never descended to wisecracks; he told the listeners everything they wanted to know about the numbers they were about to hear, and he sounded so at ease and relaxed that he made the listeners feel interested and friendly-disposed to the programme.

We praise Ralph Moffatt not because we are pro-American; quite the reverse, for, as a general rule, we have as little time for the wild enthusiasm and hysterical eulogies of the typical transatlantic dance band compères as we have for the meaningless flippancies of the ill-informed British BBC announcers.

We would earnestly recommend all BBC compères in charge of dance music sessions or popular music gramophone recitals to tune in on Sundays at 4.30 p.m. to hear John Watt present "Songs of the Years." John as befits a man who was BBC Director of Variety for years, knows how to talk to the listeners in their own language interestingly and informatively. He does not need to make jokes in order to hold one's attention, and the same goes for the "daddy" of them all—Christopher Stone.

For our part, we would rather the bandleaders themselves announced their own programmes despite the sometimes peculiar quality of some of their voices. At least they do know their subject, and they are wise enough to leave gags to professional comedians.

If this simple solution is quite beyond the power of the BBC to encompass, may we respectfully suggest that the scripts of the BBC dance band compères are carefully vetted by somebody who understands the subject?

There is plenty that can be said about every tune and every arrangement ever played by a dance band without descending to puns on titles or clever turns of phrase, and if the standard of dance music is to be raised, the BBC must remember that the more interesting and informative the announcing, the more interesting will be the resultant broadcast.

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The ways we look at Jazz

A personal viewpoint by the producer of 'Jazz Club,' 'Jazz Interlude,' 'Band Parade,' etc.

What IS this thing called jazz? What is THIS thing called jazz? What IS this thing called? Jazz?

MARK WHITE

JUST three different ways of manipulating six very familiar words, so that each manipulation gives those words an entirely different meaning.

As far as jazz is concerned, there seem to be not three but dozens of different combinations and permutations, all adding up to the one word "Jazz" in the eyes of each individual manipulator. "Jazz," says the first collector/critic, "is New Orleans style, King Oliver, Louis Armstrong's Hot Five and, of more recent years, Bunk Johnson's Band and Kid Ory's."

"True," says collector/critic number two; "but also Chicago style, McKenzie and Condon's Chicagoans, Bud Freeman, Muggsy Spanier's Ragtimers, and the rest. They're jazz, too."

"What about Bix?" says critic number three. "Oh, yes, of course, Bix, too," admit the others. But no Basie, Hampton, Nichols or any of that New York rubbish."

"H'm," says the young man who grew up with the music of the 1930s, "what about Hawkins, Goodman, Dorsey, and people like that jazz musicians. And we need to describe the Casa Loma, Ellington and Lunceford groups as jazz bands."

"Degenerate Swing," "Big Band Rifts," "Modernistic Rubbish," scream the critics.

"Corny stuff," says the musician who has sneaked in unobserved. "Dated, period music. All right in its day, but now we have progressive jazz like Kenton's music from the big bands, and rebop from the small groups. Gillespie, Parker, McGhee, Harris—they're your jazzmen of to-day. Bop music is the most significant development in jazz since Buddy Bolden first blew his cornet."

The collectors and the pre-rebop type retire in disgust, actually united amongst themselves for once, against this most common, most feared enemy—" rebop."

★

WELL, that hasn't got us very far, has it? What *is* this thing called jazz? Personally I think the best summing up is that no one given to be overally by one of our leading critics (he probably wouldn't care to record it in print, though) said: "Jazz is mainly improvised, small band music, covering a heap of things from New Orleans and Dixieland to Coleman Hawkins' sax solos and the Benny Goodman Sextet. Swing I would define as what we used to call big band jazz—such bands as Basie, Hampton, Ellington, Dorsey, etc.

"It's true that some have more leanings towards jazz than others simply because of their style of arranging and the fact that they make frequent use of improvised solos, but in the main I'd say that was swing music.

"Rebop—well, I think it's too young to define and pigeon-hole it yet. Why, half of our so-called 'bop' musicians can't even play the instrument—they're a closer relation to jazz than swing.

"How to classify Mr. Kenton and Mr. Raeburn, and their progressive jazz school, I wouldn't know. Half the time it bears no relation to anything at all except a vague, inept, amateurish resemblance to modern classical music. It certainly has nothing to do with jazz"

★

THERE seems to me to be a lot of good sense in this. I don't object to collectors. Let them collect, junk-shop, matrix-hunt, personnel-chase—anything they like. Much valuable data is thereby amassed, and it's certainly more useful than collecting matchbox tops or beer mats. But let them not presume to tell us dogmatically that *this* is jazz, and *that* is not.

It doesn't seem to me that an encyclopædic knowledge of who played what on which label and when, with a complete inability to tell whether a man is in or out of tune, whether a pianist is playing right or wrong chords, whether a rhythm section does or does not play together, is a sufficient basis upon which to pronounce about jazz. Let them express their opinions by all means—but don't let them dogmatise.

A typical example of the harm which critics can do is to be seen in the unfortunate raves which appeared when poor old Bunk Johnson was dragged out of obscurity to play again at the age of 70. By common consent, and such words as tuning, pitch, tone or intonation mean nothing to him. No wonder he is the collectors' boy. They make a pretty pair

★

BETWEEN these two extremes lie, I am sure, the majority of those whom we still must call the "jazz fans." They collect discs, go to rhythm clubs and jazz concerts with the best of them, but they seldom burst into print, are usually mute in an argument, and mostly feel conscious of their lack of musical knowledge, though in many cases they know more music than the collectors and critics, and are a great deal more rational musically than many jazz musicians.

Of the old-timers, they regard Armstrong as a King, have an affection for Ellington, and get a kick out of the exuberance of the Condon gang. They appreciate the perfection of Bix, Goodman, Teagarden, Dorsey and Hawkins, and instead of regarding Harry James as a ham exhibitionist, they merely said that a great trumpet player no longer considers it worth while to play jazz.

They are puzzled by Gillespie, and stupefied by Kenton, but they know what they like, and what they like is pretty well always well played, in tune and coherent jazz. Let us rejoice that they still exist, and that they have not become submerged in a flood of matrix numbers and rebop licks.

And may heaven preserve them from self-appointed jazz experts and self-important alleged jazz musicians.

N.B.: The views expressed in this article do not necessarily represent the policy of the BBC as applied to Jazz Club. They are the personal views of the author.

★

AND the musicians, too—they do at least as much harm themselves. There are two types. The young professional, to whom everything prior to Gillespie and Parker is corny and outdated, and to whom any simple chord progression is useless as a basis for improvisation. He must have a plethora of augmented 13ths and such like before he can get started.

And then there is the dyed-in-the-wool New Orleans/Chicago/Dixieland musician, usually an amateur or semi-pro. He is the Collector/Critic's delight, and is frequently hailed as the saviour of jazz. Occasionally he actually is a good musician, but more often he can barely get tongue and fingers round his instrument.

Personal Points: PAT DODD

Born in London on March 17, 1909, he took up the piano at the age of six and studied until he was fourteen. The day after leaving school he began work as pianist at a Plaistow cinema, where he remained for six months before going to another hall for a year and a half. His next job was with Victor Vorzanger at East Ham Palais, where he remained two years. This was followed by a season at the Glasgow Piccadilly Club, a season in Herne Bay, and another season in Glasgow. Six months in the relief band at the Astoria followed until he went to the Berkeley Hotel with Sydney Kyte. He continued with the Savoy group for the next eleven years, during which time he played with Percival Mackey at the Savoy, and then returned to the Berkeley with Al Collins. He joined the RAF in August, 1940, and helped to form the Skyrockets Orchestra, with whom he has played ever since. He has recorded several solo pieces, and interrupted his Palladium activities with the band this year to go to Germany as Tony Martin's accompanist.

Favourite Musicians: Fats Waller, Benny Goodman.
Favourite Bands: Tommy Dorsey and Glenn Miller.
Favourite Records: "Humoresque," by Art Tatum; "At Last," by Glenn Miller.
Favourite Composers: Chopin and Duke Ellington.
Favourite Arrangers: Toots Camarata, Axel Stordahl.
Favourite Food: Johnny Walker.
Hobby: Golf.
Ambition: To see unity within the Musicians' Union.

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LYTTELTON WEDS: BACK AFTER BELGIAN TRIUMPH

THE European Jazz Festival concluded on Tuesday night, August 17, at the Knocke Casino, Belgium, and on Wednesday (18th), Humphrey Lyttelton and his Band returned to England.

On the following day, Humphrey married Miss Patricia Braithwaite, of Hampstead, at Church Row, N.W.3, and the pair are now on their honeymoon in Norfolk.

As reported last week in the MELODY MAKER, the Lyttelton Band scored a signal success with followers of New Orleans style. Rebop enthusiasts favoured the Bob Shots, amateur group from Leige, who made their first appearance at the Brussels Film Festival.

The MELODY MAKER's Belgian correspondent writes: "The opening function took place before a European audience to that at the Negresco Hotel, Nice, earlier this year—90 people in stuffed-shirts, 1 per cent. fans. It was a spectacular affair, beginning with concert running from 9 until 11.30 p.m. and the dancing continuing until about 4 a.m.—and bands and public alike no doubt felt that six hours of full-blooded New Orleans or rebop was too much of a good thing. There were three small club rooms for dancing, the bands playing each in rotation.

FINE DUTCH OUTFIT

"The Dutch swing College has a fine outfit, with two clarinets (other-wise the usual New Orleans line-out); Claude Abadie has the usual line-up again, plus an alto sax and his band plays small arrangements & la Crosby Bob-Cats.

"From Switzerland, the New Rhythm Band is stellar, but, I think, a little better. The Belgian Bob Shots are the sole survivors of rebop, and they are not tremendously impressive. Lyttelton's Band you know. The experience of these bands in playing for dancing at London jazz clubs has proved invaluable here.

"The audiences are not demonstrative, dancing a lot but applauding little. They react equally mildly to all the types of jazz. As at Nice, jamming is forbidden outside hours, but one or two of the combinations have exchanged members for an impromptu session in the Casino itself."

The Mitchell Quintet (Belgium) and the Dutch (Swing College) and French (Claude Abadie) bands were unfortunate enough to have their drums and basses confiscated at the frontier. Other bands came to their assistance to enable them to play in the Festival.

On Sunday (15th), the bands played a concert at Ostend, and on Monday and Tuesday they were again at the Casino for a concert and dancing.

The Lyttelton Band, now on a two-week vacation, resumes work on Saturday, September 4, at the London Jazz Club, Great Windmill Street.

NICHOLLS NEEDS TENOR.—Bandleader Johnny Nicholls, who has just opened at Sherry's Dance Hall, Brighton, with his own outfit is in urgent need of a good tenor saxist. He should be contacted direct at Sherry's or at Brighton 3942.

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MERRY MACS FOR CONTINENT

AFTER completing a week's engagement at Blackpool's Palace Theatre, commencing Monday next, August 30, the Merry Macs will fly to Germany on September 10 to entertain troops and occupation personnel in the American and British Zones.

Instead of the customary few days' lightning visit, the Macs intend covering as many garrisons and hospitals as is possible, and expect to remain in Germany at least two weeks.

Following their Service tour, Judd, Ted and Marjorie McMichael, Clive Erard and their arranger and musical director, Ray Chamberlain, will embark on a tour of key cities on the Continent and probably Scandinavia before returning to the States for a few months.

The Merry Macs have already been booked for an extensive return visit to Europe next Spring and four months of bookings have already been scheduled—a deserved tribute to their impeccable vocal act

They will be on Saturday, August 28, 9-10 p.m., in "Rooftop Rendezvous."

Paul Adam Back from Italy

CONCLUDING their few weeks' summer holiday season at the Palace Hotel Excelsior, Rapallo, Italy, Paul Adam and his Band return to London on Friday (20th) to reopen the same night at the Milroy Club.

The Band found work plentiful in Italy for twelve months if he had wished, going direct from Rapallo to the Casino, Nice, for six weeks, then back then to Le Boile, in Milan, for three weeks, finishing the year with three months back at the Grand Hotel, Excelsior.

Although the terms and the climate made the offer very attractive, Paul's prior commitments, of course, prevented his accepting, but he will be visiting Rapallo for another short season at the Grand Hotel Excelsior next September.

Paul has resumed at the Milroy with his usual personnel, and is back on the air on September 15 (6.30 to 6.45 p.m.).

ILLNESS HITS PAUL RAYE BAND

WHEN the "Queen Mary" sailed for New York this week, bandleader Paul Raye hoped to have his personnel problems solved and to be fronting the Raye Sextet with personnel engaged for the job.

Unfortunately, although pianist Eddie Farrow, who was ill on the first voyage, has now returned to the band, Alec Lanetillo, Eddie Rock suddenly contracted dermatitis. His place on this trip is being taken by Manny Prince.

Paul Raye reports that on his last visit to New York he spent a considerable time with Jack Harris, who is in excellent health and sends his best wishes to his many friends in Britain. Paul also saw Duke Ellington and Ina Ray Hutton at the Paramount. The Duke sends his regards to everybody he met here during his tour, and reports that he will be starting work on a Broadway musical in the late autumn.

MILLWARD PIANIST TAKEN ILL

THE happy record of Sid Millward and his Nitwits, who have plugged their way through two years of heavy variety bookings with only one personnel change, was spoiled last week by the illness of pianist Alan Clare, who, afflicted with spinal trouble, has had to enter hospital for observation.

Hard put to find a suitable replacement, Sid has been fortunate in securing the temporary services of pianist-arrist Monty Warlock, who opens with the band at the Empire, Dewsbury, for a week commencing August 30.

The Nitwits' Advance Films short, aptly titled "Nitwits on Parade," is now safely in the can, and will shortly be released.

FOSTER AIR-DATES

FANS of the commercial brand of music now played by the Teddy Foster New Style Orchestra will be pleased to learn that the band has four air-dates already fixed for next month.

The first is a "Band Parade" spot, from 8.30-to 9.30 p.m. (Light) on September 8; followed by a "MWWW" from 4.30 to 4 p.m. (Light); and two late night dance music airings from 10.35 to 11.15 p.m. (Light) on Wednesdays the 15th and 22nd.

BERT JONES WITH SKYROCKETS. During the month which the Andrews Sisters have spent at the London Palladium, the Skyrockets Orchestra has been augmented on the stage by the inclusion of well-known baritone saxist Bert Jones, who will probably remain with the Band throughout the visit of the Hot Shots, who opens at the Palladium next Monday (30th) for a fortnight. While the trumpet players of the Skyrockets (Les Lambert, Chick Smith and Bob Parkman) are taking their annual vacation, Teddy Foster is deputising for each one in turn in the pit and on the stage.

WAITS HOME.—Just back from a tour of Germany ex-Parry bassist Hughie Waite is currently deputising with Les Aylion's Band at the Lyceum, Strand. He is in the process of rehearsing the band which he led so successfully at the Rex Ballroom, Camberwell, and hopes to fix a resident berth with it.

BERYL DAVIS AMONG THE BASEBALL BOYS

A new picture from the States

JUST after we went to press with last week's issue, Beryl Davis wrote to tell us that her picture commitments in New York had left her so little time that she will be unable to make her promised trip home this summer.

Beryl tells us that her picture will be released by Paramount in London within the next two months, and that the main part of the story concerns her entry into the American music profession.

Our picture shows Beryl Davis stepping with a group of Hollywood celebrities prior to her New York trip. The occasion was the Benefit baseball game held at Hollywood's Gene Field between the Hollywood Sprouts and Frank Sinatra's Hollywood Stars. After the game, the two teams, headed with stars, played each other in a friendly match, the proceeds being donated to charity at press time. Other bat girls in the picture are Beryl's own Esther Williams, June Allyson and Jane Russell. Pictured with Beryl are (l. to r.) Alex Cooper (disc-jockey); film star Eddie Bracken; Peter Potter and Bob McLaughlin (disc-jockeys); and film star Robert Stack.

The "B" on the sweater, by the way, is for Sinatra!

BIG FELDMAN CLUB PLANS

THE Feldman Club (100, Oxford Street, W.) announces a big programme of attractions for the coming Sunday during September. Starting on Sunday, September 5, the first of the visiting bands will be the famous Rebop "All Stars."

On September 12, the Club features an all-"bop" session, including a band of experts, including Denis Rose (tpt.); Ronnie Scott (ten.); Johnny Dankworth (alto); Tony Crombie (drs.); Frank Dunlop (bass); and Eddie Thompson (pno.). On September 19 the Club has a visit from the Ray Ellington Quartet, another special session at the Grand Hotel Excelsior "house" band, Rapallo, for a return visit from Tito Burns and his Sextet.

The same premises (100 Oxford Street, W.) will be the venue of a new Wednesday night dance-band venture presented by Bob Feldman and due to open on September 22. This aims to provide dancing—to the music of famous bands—for the general, to interest the jazz fan, public. No club membership will be necessary, and the admission fee everyone will be 4s.

The first two Wednesdays will feature Tito Burns and his Sextet, with guest artists, Harry Gold and his Pieces of Eight will be featured the week after that, whilst the Victor Feldman Sextet (with Terry Devon and Alan Dean vocalists) will occupy the bandstand for the fourth week.

BOBBY YOUNG AT THE WINDMILL

VOCAL celebrity and sessioneer Bobby Young recently made a complete change in his professional life, when he signed on among the cast of London's famous Windmill Theatre.

Starting last week, at Revudeville No. 215," Bobby is not only singing in his usual rich style, but, taking his place in several colourful scenes, he plays his new role well, and is a definite asset to the show.

Since leaving Roberto Inglez's outfit at the Savoy Hotel, Bobby has been mainly engaged in appearances as a "solo" in various night spots.

Regarding his new job it shows business, Bobby told the "M.M." "This emphatically doesn't mean that I am through with dance band sessions—I have some fine work coming up, and I'm looking forward to it, but I have been anxious for a long time to learn all about stage work, with the idea of perhaps one day playing a juvenile lead in a show. I feel that my present role is giving me the finest possible training."

Johnny Gerson in U.S.

A LETTER from ex-Tito Burns accordion, vibes and piano-player Johnny Gerson—now resident in New York—brings fresh news of the musical scene on that side of the "pond," and also of the writer himself.

For the past three months Johnny has been leading his own quintet, comprising Al Alvarez (tenor, clar., piano.); Marty Bleiman (tpt.); Lou Quintas (drs.), and himself. After several one-nighters, weddings, etc. the quartet is now playing the rest of the summer season at the exclusive Hotel Grafton, Kiamesha Lake, N.Y.

JOE DANIELS MAKES SOME CHANGES

TO take the place of Monty Lewis, who announced he leaves the Hot Shots on Saturday (28th), Joe Daniels has signed Maurice Pratt, who has been with Tommy Sampson and his Orchestra. Monty has to go into hospital for an internal operation.

Guitarist Mike Connell has also left Joe, after a short engagement, deputising during Tony Wayne's absence.

Next week, the Hot Shots are working one-night stands in England and Scotland, as follows: Newbury (Monday), Camberley (Wednesday), Harrow (Thursday); Keiso (Friday); and Selkirk (Saturday); with a concert at Carlisle (Sunday).

VIC LEWIS CHANGE

HAVING played with the Vic Lewis Orchestra for the past seven months, pianist-arranger Frank Horrox left the band on Sunday last (22nd) to concentrate on working in town, and studying at the Royal College of Music.

As the band is holidaying it's week, no replacement has yet been found, and it is likely that arranger Ken Thorne will fill the piano chair temporarily when the band starts work again on Wednesday next (September 1) with a one-night stand at the City Hall, Sheffield.

The Lewis band follows this date with a series of one-nighters: Hull (2nd); Bedworth (3rd); Burnley (4th); Morecambe (5th); Manchester (6th); Liverpool (7th); New Brighton (8th); Halifax (9th); Ashton (10th), with the "M.M." contest at Blackpool in the afternoon, and a concert at the Tower Circus there on Sunday, September 12.

The next broadcast by the Lewis Orchestra will be heard on September 14 from 10.15 to 11.15 p.m. Light

PUTNEY RHYTHM CLUB RE-OPENS.—Good news for fans in South-West London is the fact that the Putney Rhythm Club reopens on Sunday, September 17. The new premises will be the "Spreadeagle Hotel," Wandsworth High Street, and secretary Peter Worth welcomes all members and friends. Meetings will be held fortnightly.

Another Band from Provinces Gets Home Service Break

HARD on the heels of last week's front-page story of provincial bands being given a long-awaited chance to broadcast in nationally heard programmes comes news that still another band has been added to the list.

On Thursday, July 22, Geri Thornton and his Hawaiian Rhythm, a Yorkshire provincial group, was given its chance with a half-hour broadcast in the Home Service.

Obviously Mr. Jim Davidson's department was pleased with the result, for Geri has been asked to play similar programmes on September 2 and 9—again in the Home Service, 11 to 11.30 a.m., from the Leeds studios.

Last summer, Geri and his group were resident at the Cumberland Hotel and Corner Café, Scarborough, followed by their second winter season at Hitchen's Restaurant, Leeds. Due to a double family bereavement and the consequent demand upon his time in settling his business affairs, Geri has not undertaken residents work during this summer, but hopes to return to this sphere for the forthcoming winter season.

With him on these two airings will be Jack Speight (pno.); Arthur Tinkler (tpt.); Bass); George Walls (drs.); Harry Wormald (gtr.); Johnny Johnson (gtr., ukr.); Jock Middleton (clar.); and vocalists Geraldine Farrar and Johnny Moran. The latter should by now be very much at home in Hawaiian numbers, as he sang with Felix Mendelssohn's Hawaiian Serenaders for two nights last week in Manchester, and for a further two nights this week at the Palace Theatre, Rhyl.

Apropos last week's story Ken Mackintosh and his Band will broadcast from the Birmingham studios and not from Manchester as was stated.

IRVING BERLIN IN BIG AIR-SHOW

ON Wednesday next (September 1) a programme in honour of famous composer Irving Berlin, will be presented by the BBC, in which the songwriter himself will speak. The programme will be kept for a special airing during the Christmas season.

Lasting for one hour, it will feature Dick Ceccato, Mitchell Ohaus, Jane Lenner; Benny Lee; Diana Miller; Rita Williams and Roy Walker. Music will be played by the BBC Variety Orchestra, and the whole show compered by Lionel Marson, and produced by Tom Ronald.

IPSWICH MUSICIANS' DAY OUT.—On Sunday last (22nd) a party of IPSWICH MU members, wives, children and friends, from the Ipswich Branch, spent a very pleasant day at Yarmouth. The trip was organised by a special committee set up under the leadership of bassist Tommy Borcham, president of this active branch is George Arnott.

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Collectors' Corner
Edited by Max Jones and Sinclair Traill

CARMICHAEL SCOOP

THE COMETS had already met Hoagy Carmichael on more than one occasion when Carmichael specialist Stanley Wenzlick expressed the intention of interrogating Hoagy about some of the more obscure points of his recording career. So we joined Stanley for the pilgrimage to the Savoy Hotel. We were rewarded an hour or more of Hoagy and hot chocolate, and we left Hoagy, to collate his data.

One of Ralph's queries concerned the Comet's Gennett "Stardust" and another appears below. A point worth mentioning is that Hoagy's first record (gained within a week of Hoagy's arrival in England) is a question posed by Stanley Wenzlick, which we argued about. We wonder, as we have often wondered, why the hour of Americans don't go to the source, so to speak, more often in these matters.

We had mentioned the Comets' "Stardust"/"One Night in Havana" to Hoagy previously, and he accepted this with a nod and a smile. From this, we mean that Blackstone's information about Hoagy's record was

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Leader of the Band

EDDIE SHAW
A member of the [illegible] organisation for the past 17 years, Eddie Shaw is now in his third year at the Plaza Ballroom, Belfast. Has more than 100 broadcasts to his credit—[illegible] of them from Northern Ireland.

PROVINCIAL PARS

HEARTY congratulations to Derek [illegible], pianist with Alan Young's Orchestra at Squire's Gate Holiday Camp, Blackpool, whose wife, Bobbie, recently presented him with a lusty son, who is to be christened David [illegible]. . . . A visitor to Manchester last week was Maurice Sheffield, enjoying a few days' holiday. Since moving from Edinburgh to the Locarno at Glasgow, Maurice and his band have recently successfully passed a BBC audition and hope to be on the air in the near future. . . . Visited Bradford last week and dropped across ex-Harry Parry drummer Syd Raymond, who for some months past has been touring with [illegible] in his "One-man BBC" variety act, and has also appeared on several occasions with American film star Martha Raye. . . . Was present at last week's recording of the weekly broadcast feature "Blackpool Night," and was very impressed with the work of the Seaside Orchestra directed by the Blackpool Tower Co.'s musical adviser, [illegible]. This outfit made an excellent job of accompanying such diverse acts as the Four Aces, Max and Harry Nesbitt, and American torch singer Gloria King. . . . During Sophie Tucker's tremendously successful appearance at the Bournemouth Winter Gardens, [illegible], pianist with the [illegible] crew who accompanied Sophie on her tour, was suddenly called to London for domestic reasons. Bandleader-pianist [illegible] very successfully filled the vacant piano stool for the remaining two nights of the show. . . . Each year, open-air dancing is held in the Bournemouth Pleasure Gardens, and this year for the third year in succession Charlie [illegible] and his Orchestra have played to thousands of dancers over the last four weeks. . . . Final result of the [illegible] Ball staged by the Torbay Branch MU was the handing over of [illegible] to the Branch [illegible] Fund. Branch secretary Billy [illegible] claims that this figure is a record for the provinces.

JERRY DAWSON.

MU AND NIMA SIGN AGREEMENT

AFTER prolonged negotiations, the agreement between the Musicians' Union and the Northern Ireland Musicians' Association has been signed. This is of especial interest to MU members who desire to work in Northern Ireland as the new arrangement allows for a free exchange of musicians between the two "territories."

The MU will act as negotiator for the local association in connection with the BBC, recording companies, etc. NIMA secretary, Laurie McCrea, is to be congratulated on the culmination of some tricky and patient negotiating.

To take the place of trombonist Danny McNulty, who left to go band-leading in Dumfries, Eddie Shaw has signed up ex-Tommy Sampson slip-horn man George Ritchie.

Belfast Embassy Club bandleader Stan Cox has landed himself a pretty job in as much as he will be touring some thirty Northern Ireland towns with his outfit playing at dances looking for a "Miss Northern Ireland" Beauty Queen. Stan and the boys are playing right on top of form just now, and they have been joined by an "old boy" of the band in altoist Reg Spence, who recently finished up with Neil Kearns in Dublin.

BIRMINGHAM JAZZ CONCERT

THIS Saturday, August 28, well-known Midland promoter Louis Brunton is staging another of his popular Town Hall concerts in Birmingham. There will be musicians from the home town, and bands from London and Nottingham. If possible, a fourth jazz group will be booked from another Midland town.

The bands already billed are the Azalea Jazz Band, from Birmingham; Mick Gill's Imperial Dixielanders, from Nottingham; and John Haim and his Jelly Roll Kings, from London. Birmingham pianist Ray Foxley will appear as a "single," and Beryl Bryden will sing with the Haim band.

JACK CHAPMAN HOLDS GLASGOW RECORD

AT the start of a new winter season in Glasgow, first mention should go to a bandleader who has held the long-service record for some years.

He is Jack Chapman, who has been at the Albert Ballroom since 1936, and he is all set for another season, leading the boys on sax and violin as usual.

With him are Jack Britton, Les Reid and Bob Chippington (saxes); Jimmy Wilson (tpt.); Ivor Haining (tmb.); Les Farrell (pno.); Cecil Duncan (gtr.); and L. Brotherhood (drs.).

There will shortly be a change in the vocal department, as Peggy Kane is going to Canada. Peggy is one of Glasgow's most popular vocalists, and has had spells at the Berkeley and also with Alf Johnston at Dundee.

Jack's new recruit is a lassie from Lancashire, Joan Miller by name, who has had plenty of experience.

Dancers will greet a familiar figure when Bob Gray comes back North to manage the Astoria Ballroom. Bob made many friends during his spell at the next-door Locarno, and has a fond feeling for Glasgow. He has been in a "travelling" job for Mecca since he left the Locarno. Vacancy at the Astoria was caused through the departure of Harry Hill, who came North to play drums on the job, but finally settled down as manager.

Harry Denmark, who leads the band at the Rustic Club Sunday sessions, is planning to take the boys to Robroyston Hospital to put over a show.

BAND SWITCH AT BOURNEMOUTH

COMMENCING on August 16, music changes affecting three of Bournemouth's biggest and foremost hotels came into force.

After three and a half years at the Branksome Towers Hotel, Harold C. Gee, noted violin-leader, and his Orchestra moved to the Royal Bath Hotel. With Harold are Harold Lewis (tnr., clar., viola); Stan Golten (bass); Johnny Baldwin (pno.); and Peter Halifax (drs.).

The new MD at the "Towers" will be Marcel Torrent, formerly at the Norfolk Hotel. Marcel (vln.) leads Charlie Marsh (bass); Harry Riggs ('cello/flute); Frank Walsh (drs.); and Frankie Sharber (pno.).

The vacant stand at the Norfolk Hotel has been taken over by pianist Johnny Trottman, who leads Frank Vicary (vln.); Freddy Weston (drs.); and Bob Curtis (tnr./clar.).

Johnny Kniff Airing

THURSDAY, September 9, will be a big day for Lou Simmons pianist Johnny Kniff, for on that day Johnny gets his first solo spot on the air.

He will be heard in the West of England Home Service (6.45 to 7 pm), and listeners will hear him feature his own arrangement of "Boogie Sabre Dance," a number for which he has received hundreds of requests since he first played it with the Simmons Band over the airwaves.

Lou Simmons and his Band will be heard in the series "Band of the Week" on September 16 from 7 to 7.30 pm.

TORQUAY TOPICS

INSTALLED by Bobby Howse, the band at the Palm Court Hotel, Torquay, has enjoyed a very successful summer sojourn, and has now been booked to play throughout the winter season.

Norman Drew leading on trumpet for Bobby Howse, has with him Syd Gilpin (pno.); Johnny Cloud (drs.); Bill Shipp (bass); Les Fielding (vln., alto, clar.).

At the 400 Ballroom, Jimmie Honeyman is in need of Conga drums and any other rumba equipment. Will anyone having these for sale communicate with him at the 400 Ballroom, Victoria Parade, Torquay?

The Victor Feldman Quartet has been booked for a two-night visit to the 400 on September 3 and 4.

Joe Quinlan ('cello, bass), currently with Ronnie Clegg at the Palace Hotel, Paignton, was married to Miss Averil Washbourne at Caldicot (Mon.) on Sunday, August 22.

Gordon Homer from Derby to Southsea

A LIGHTNING audition — a quick decision—and a display of generosity on the part of Mr. Sam Ramsden, veteran proprietor of the Plaza Ballroom, Derby, will result in Gordon Homer and his Band opening up on Monday next (30th) for the winter season at the Embassy Ballroom, Southsea.

Gordon and the boys have been resident at the Plaza during the summer, and their contract still had six weeks to run when, on Sunday last Mr. Spickernell heard the band and decided it was just what he required for the Embassy.

Mr. Sam Ramsden was immediately approached, and sportingly agreed to release Gordon Homer for the last five weeks of his contract, and has fixed Jack Dale and his Band, from Birmingham, to fill in for this period.

BIG BREAK FOR CONTEST WINNERS

THE winners of the MELODY MAKER South-Eastern Counties Championship held at the Coronation Ballroom, Ramsgate, have already felt the benefit of their contesting efforts.

Impresario Philip Moss-Vernon, who organised the contest, has engaged the band in question—Pat Carron and his Modernists—to appear at some of his popular "Saturday Night at the Coronation" dances during the forthcoming winter season.

The season starts on September 11 with Robin Richmond and his Organ Grinders' Swing, followed on the 18th by the Ray Ellington Quartet.

Meanwhile, Pat Carron continues to go great guns with his Gillingham gig connection, and his line-up is: John Hemsworth (pno.); Roy Bone (tnr.); Ken Baker (tpt.); George Lawrence (bass); Charles Judge (gtr.); with Pat himself leading on drums.

Al Worth and his Band, of Gillingham, who were runners-up in the contest, have also received a booking from the Moss-Vernon office.

ELLINGTON QUARTET IN THE PROVINCES

CONTINUING their highly successful barn-storming tour of the provinces, the Ray Ellington Quartet have been booked by Lewis Buckley as the star attraction at the MELODY MAKER South-West Yorkshire District Championship at the Empire Theatre, Dewsbury, on Sunday, September 5.

During the week of September 6, Ray and the boys will be seen and heard around the Midlands, playing Monday, Tuesday and Wednesday at the Adelphi Ballroom, West Bromwich.

On Thursday (9th) they will appear at the Civic Hall, Wolverhampton, and on the following night (10th) at Trentham Gardens Ballroom, Stoke.

BRIGHTON DEAN'S HALF-CENTURY

ON the air regularly since he opened at the Regent, Brighton in November, 1945, immediately after his release from H.M. Forces, Syd Dean has now passed his 50th post-war broadcast, which he celebrated on July 3, and is well on the way to his century, with more airings in August, September and October.

Every broadcast means a hustle for Syd and his boys, who go up to London for the purpose, an example of their timed-to-a-minute schedule taking place on Saturday last (21st), when they rehearsed most of the morning, did their broadcast from 12 to 12.25 p.m., and were back in Brighton for their regular afternoon session.

At the Regent, where he continues with his own twelve-piece dance band and his contrasting seven-piece "Strings in Rhythm," Syd plays three sessions a week—on Wednesday, Friday and Saturday—with the entire ensemble of nineteen musicians. All his men are ex-Service, and he carries three arrangers.

Max Green, the lead-alto, about whom George Evans wrote so glowingly when he was radio critic for the MELODY MAKER, is now back with Syd after a fruitless trip to Canada, where he had hoped to live.

Max left England on July 1, going with a promise from Syd that if things didn't turn out right, he would be reinstated. Almost as soon as he arrived in Montreal, Max cabled Syd to say that he didn't feel too happy. He was back in England on August 5, and rejoined Syd the next day.

Line-up of the two bands controlled by Syd Dean at the Regent is:

Dance Band.—Max Green (1st alto); Harry Strain (2nd alto); Les Williams (1st tnr., dep. ldr., arr.); Rufe Bernstein (2nd tnr.); Dennis Beard (bari.); Johnny Woolaston (1st tpt., arr.); Benny Litchfield (2nd tpt.); Harry Bolton (3rd tpt., vcl.); Buddy Lee (trom.); Frank Harlow (pno., arr.); Freddy Craig (bass); and Dennis Delaney (drs.).

Strings in Rhythm.—Frank Booth (pno., ldr.); Harry Kaye and Jack Lembo (vlns., tnrs.); Bill Seal (vln., alto); Dennis Beard (bari., clar.); Colin Janes (bass, vcl.); and Bill Rawlinson (drs.).

Syd's next broadcast is from 12 to 12.30 p.m. on August 31.

BOB WALKER TO RETURN TO GRIMSBY

WHAT must be a near record in these days of short engagements is that claimed by bandleader Bob Walker, who has been in residence with his band at the Gaiety Ballroom, Grimsby, each winter season since 1932.

Bob Walker leads: Les Smith, Cyril Stephenson (altos and arrangers); Owen Seston (tnr.); Wally King, Arnold Mason, Cliff Ornsby (tpts. and arrangers); Tommy Gamble (trom.); Mark Hardy (pno.); Ted Symonds (gtr.); Ronnie Fallon (bass); and Hal Payne (drs.).

The band doubles its winter job with a regular summer season at the Pier Pavilion, Cleethorpes, where they will close this year on September 25, opening at the Gaiety Ballroom on September 27.

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