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THREEPENCE

MUSICIANS PICK THE MUSICIANS FOR GREAT "M.M." JAZZ RALLY

THE GREATEST "INTERNATIONAL TEAM" OF BRITISH SWING-MUSICIANS EVER BROUGHT TOGETHER IN THE HISTORY OF THE PROFESSION HAS NOW BEEN SELECTED!

They have been chosen by their fellow-musicians and by this country's leading swing personalities, numbering 128 in all, and this is the first time in history that musicians have been picked by musicians to "play for their country" in what promises to be one of the most important events in British jazz history—the MELODY MAKER-Columbia Public Recorded Jazz Rally of 1947, on Sunday afternoon, June 29.

Reg Dare to Lead at Potomac

EXTENSIVE speculation in the West End as to who would follow Harry Parry into the Potomac when Harry leaves early next month, has ended with the news that star tenorman Reg Dare will be returning to the resort where he previously had such a lengthy run.

Reg opens up on July 9, and, as his plans stand at present, will be featuring a sextet, plus girl singer. Instrumentation of his outfit will be tenor, trumpet, electric guitar, piano, bass and drums.

Full personnel had not been fixed as we close for press.

Since his previous Potomac appearances, Reg, apart from many broadcasting activities, has been leading his own lively outfit at the "Bag of Nails" niterie in Town.

The style of the new Potomac band is to be predominantly "sweet society," although it is to be hoped that Reg, himself one of the greatest tenor players in the business, will give the boys their heads occasionally and feature at least a small percentage of the swing music which he knows so well how to purvey.

JOSE NORMAN CLICKS BIG WEST END RUMBA DOUBLE

RUMBA pioneer José Norman starts his biggest dates and the busiest period of his career on June 30, when he opens a new "doubling" engagement in which he will feature with his band not only at the West End Chesterfield Club, but also at the exclusive Bond Street Churchills.

Entitled José Norman and his Rumbaeros, the outfit will be 10 strong for Churchills, where José is following in the footsteps of Edmundo Ros. At the Chesterfield Club—where he will appear in the early evening—José will feature a six-piece.

José Norman is currently appearing at the Berkeley Square "Nightingale" niterie, where he has been for several months, playing opposite Felix King's mammoth Orchestra. His other recent dates in the West End include appearances at the Coconut Grove—where he had a lengthy run—the Slavia, etc., whilst in the old days he played many niteries and hotels, including the Cuba, the Bristol Grill, etc., etc.

A pioneer in the strictest sense of the term, José was years ahead of anyone else in this country in forming a rumba band, and actually broadcast with such an outfit from the old ZLO in the early radio days. In reference to this now historic broadcast, it is interesting to note that Lew Stone was the pianist, whilst Bill Hartly—who subsequently went to the States as Ray Noble's manager—was one of the percussionists.

Such ventures were, however, too far ahead of their time to be taken very seriously. After a busy period of band-leading, José dropped these activities in favour of composing and arranging of a highly original order. Some time later we find him putting in a four-year period as one of the staff arrangers with Jack Payne.

One of José's most notable compositions has been "Cuban Pete," which is now the big feature of a film being made in Hollywood, and featuring Des. Arney and his Rumba Band, the King Sisters and Ethel Smith.

José Norman's pioneering interests in the rumba commenced when he married into a cele-

(Please turn to page 5)

Before an audience of over 1,000 in the huge No. 1 studio of the E.M.I. Recording Studios at 3, Abbey Road, St. John's Wood, London, N.W.8, the selected musicians will be formed into small jam groups, and everything they play will be recorded.

Copies of their records will be rushed to the United States as an answer to the all-star bands assembled by the American magazines, "Esquire" and "Metronome."

In other words, the Jazz Rally proposes to put British jazz firmly on the world map, and, for this purpose, it was most important to ensure that the selection of the representative instrumentalists was made by the most competent people.

A list of our leading swing-celebrities—players, writers, band-leaders and authorities—was drawn up, and they were each sent a voting-paper asking them to select the three players whom they considered to be the finest on their respective instruments.

The great interest taken in this poll was evidenced by the fact that, with the exception of a very few lists which may yet come in after this issue has gone to press, everybody voted who was asked to do so.

We, therefore, can claim that this selection of musicians represents the consensus of the best-informed British opinion, and we warmly congratulate the chosen musicians on the honour that has been accorded to them by their own profession.

Here is the list, showing the first three in each section:—

ALTO-SAX

Harry Hayes
Bertie King
Ronnie Chamberlain

TENOR-SAX

Tommy Whittle
Reg Dare
Ronnie Scott

CLARINET

Carl Barrièreau
Cliff Townshend
Nat Temple and Frank Weir (tied)

TRUMPET

Kenny Baker
Dave Wilkins
Reg Arnold

TROMBONE

George Chisholm
Lad Busby
Wool Phillips

PIANO

George Shearing
Norman Stenfall
Ralph Sharon

GUITAR

Dave Goldberg
Pete Chilver
Frank Deniz

BASS

Jack Collier and Jack Fallon (tied first)

Coleridge Goode and Charlie Short (tied second)

DRUMS

Jack Parnell
Jock Cummings
George Fierstone

In the case of ties, both musicians concerned are being invited to appear, so four clarinetists and four bass-players have been selected for the session.

Congratulatory telegrams were despatched to all the winners early this week, followed by letters of official invitation, and it is hoped that all the musicians chosen will be available to appear at what will undoubtedly be the day of the year for British jazz.

Kaye Waxes Solo

HARRY KAYE, star vocalist for several years with Joe Loss, and more recently heard on air and wax with many of our leading bands, has just recorded his first solo titles for Regal-Zonophone, with accompaniment by Phil Green and his Band.

Titles are "Gonna Get Me Somebody to Love" (from "Duel in the Sun") and "Beware My Heart" (from "Carnegie Hall").

Billy Munn Off to Seaside

BILLY MUNN, whose band has been going great guns at the exclusive Orchid Room niterie for a long time, and whose personal appearances on "Jazz Club" have materially heightened his great reputation as a pianist, is leaving Town for the seaside.

On July 28, he and his full Orchid Room Band, with vocalist, Doreen and Tom Henry specially featured, are returning to the Ocean Hotel, Sandown, Isle of Wight, where they made a terrific success last year.

Billy will be at Sandown from July 28 until September 14, and will, no doubt, be again broadcasting from the Island. At the conclusion of the season, he will return to the Orchid Room.

Meanwhile, Billy and his boys have a tremendously busy period to get through before embarking for the Isle of Wight. Apart from the nightly Orchid Room sessions, a positive spate of broadcasts is booked up. The band will be heard on July 7, 14 and 28. In addition, they are contracted for "Bright and Early" broadcasts; a "Music While You Work" and a "Band Parade" in the near future.

Billy's first records for Decca under the title of "Billy Munn and his Orchid Room Orchestra," will be issued in August, and he and the boys have another Decca session to work in before they leave Town.

While the Munn band is away, the Orchid Room dance music will be dispensed by a band under the more-than-capable baton of famous musician, ex-Jack Payne, violinist-leader-arranger, Stanley Andrews, who is taking in a band the same size as Billy Munn's combination for the holiday season.

Bob Bissetto and his Latin-American outfit will remain at the club.

SHEARING WITH WEIR ON ACCORDION

BRITAIN'S PREMIER PIANIST, GEORGE SHEARING, RE-NEWS AN OLD MUSICAL ASSOCIATION WHEN, ON MONDAY, JUNE 30, HE JOINS THE BAND OF CLARINETTIST FRANK WEIR AT THE LANSDOWNE RESTAURANT, LONDON, W.1.

Of specific interest to those fans who have hitherto associated the name of Shearing with swing-piano playing, is the news that George, in his new engagement, will primarily be featured on accordion. He is an equally adept performer on this instrument, and the modernistic scoring of Frank's ten-piece will give him full scope as a swing soloist.

During intermissions, George will also relieve capable pianist Ralph Sharon who, since Frank's band opened at the Lansdowne in May last, has been a king-pin of the rhythm section.

Previously with Frank Weir's original Astor Club Seven and his Fischers' Restaurant orchestra, George was present at many of the former's Decca recording sessions. His renewed advent with the Weir band is part of Frank's policy to achieve even more distinctive tone colour.

For the first time since its Lansdowne engagement, the band will be commencing a series of late-night broadcasts on July 7, when Frank Weir will feature a special Quintet comprising himself (clt.), leading George Shearing (accrdn.), Ralph Sharon (pno.), Ebbey Kevin (drms.), and Jack Seymour (bass).

Jack, incidentally, has now replaced bassist Tiny Winters, who has joined Lew Stone at the London Coliseum. Guitarist Alan Metcalfe will soon be leaving the band.



An exclusive Melody Maker picture of Ray and Gladys Noble, taken at Waterloo Station, London, upon their arrival in this country on Tuesday. It is the normal practice in American Commercial Radio for the big shows to be replaced for the summer months by something rather less ambitious, and Ray has taken advantage of this "summer replacement" of the Charlie McCarthy programme, on which he is featured, to make the trip to the Home-land, and enjoy a well-earned holiday. He will return to the U.S. for the resumption of the show's half-hour Sunday spot, on September 7.

Ray Noble is Here

LOOKING remarkably fit, and not a day older than when this country last saw him in 1938, Ray Noble, accompanied by his wife, arrived in London on Tuesday last for a two-month visit of a purely private nature.

Interviewed by the Melody Maker at Waterloo Station, Ray said: "The chief object of my visit is to see our families for the first time in nine years."

One of the few British leaders successfully to storm the U.S. citadel, Ray Noble first sprang into prominence in 1927 when, at the age of 20, he won an arranging competition sponsored by the MELODY MAKER.

He joined the staff of Lawrence Wright Music Co. as an arranger and later became director of the New Mayfair Orchestra on H.M.V. records. He also enjoyed worldwide success as a song-writer, with such hit songs as "Goodnight, Sweetheart," "By the Fireside," "Love is the Sweetest Thing" and "The Very Thought of You" (Ray's signature tune) to his credit.

In 1935 he went to America, taking vocalist Al Bowlly and drummer-manager Al Hartly with him. He formed an other-wise All-American band, became an American citizen, played at the Rainbow Room and appeared in the musical "Big Broadcast of 1938." One-time members of his band have been "Toots" Mondello, Will Bradley, Glenn Miller, Johnny Mince, Bud Freeman, Claude Thornhill, Charlie Spivak, Pee-Wee Erwin and George van Eps.

It is interesting to note that when Ray came to England in 1938, bringing with him Jimmy "Trump" Davidson's Canadian Band, he left his American band in the care of his trombonist, Glenn Miller—thus Glenn got the urge to lead his own band.

Back in America, Ray Noble rose to greater heights still, culminating in his securing the Charlie McCarthy radio show, both as bandleader and comedian, which was a regular feature of A.P.N. broadcasts in this country during the war years.

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Letters

I WAS very pleased to read in your paper that the MU has come to an agreement with the recording companies to stop records taking the place of live musicians. I am myself semi-pro, bandleader, employing MU personnel and adhering to MU prices, and I have found it very hard to compete against radiograms in the Midlands area.

I do not believe the MU have done enough in this matter of radiograms being used to supply dance music, and it hardly seems fair on MU members that by adhering to MU rules they should find themselves without work because of the competition of "canned" music. Apart from making the members generally dissatisfied, this state of affairs tends to make them say "We've paid our subs and are not deriving much benefit so why should we bother? We'll play under price."

I have often heard this sentiment expressed, and I draw your attention to it in the interests of "live musicians" as a whole.

REG HEATHCOTE.
Quarry Bank, Staffs.

CUT-RATE PROS.

IT is quite evident that the future of the local musician is sinking back to the depths of the bad old pre-war days.

As a semi-pro, bandleader I invariably quote £6 for my five-piece band. I am, however, usually told that "So-and-so, of Blank's Band" or some equally well-known musician, is quite content to receive 25s. or 26s. for the gig, so we don't see why we should pay more."

One club secretary told me that he gets some of the best "West End" boys for his Sunday dances, and he never pays more than 27s. 6d. per man.

On another occasion, one of the local "gig kings" in the Ilford district tried to take a regular Sunday job from me by offering to supply a five-piece band for £6 17s. 6d.—and he is also a pro.

The average pro. is always squawking about the semi-pros, "carving up the same," but they should set their own house in order first and stop the pros. resorting to such practices.

MAURICE A. GILBERT.
Goodmayes, Ilford.

TEN YEARS BEHIND?

I FOR one disagree with Len Phillips about the standard of Australian bands being "unbelievably high." I spent fourteen months in and around Sydney, and during the whole time never heard or saw a really good Aussie band; certainly none was any better than an ordinary British Dalmian band.

Recordings of American and British bands are primarily featured on the Australian radio, and in the hundreds of juke boxes around Sydney one finds records of our own Geraldo, Joe Loss, Harry Parry, and so on. In fact, the Aussies, who know good music, think our boys terrific, and they certainly have nothing to compare with Ted Heath and Oscar Rabin for instance.

Certainly Australia is a grand place to work in, but musically—well, I'd say it is ten years behind the times.

WARMINSTER, WILTS. J. WHATLEY.

WHAT IS THIS SWING?

IT is not my usual policy to dispute the arguments that appear in your paper, but the article "Formula for Swing," by Jules Ruben, which you published quite recently, calls for criticism. Indeed, it is the main point of that article on which I find myself disagreeing with Mr. Ruben. To quote: "Why are these musicians particularly rhythmic in this way? Simply because they are gifted with sheer timing ability."

The inaccuracy of this statement could, I believe, be proved by a simple experiment. Take any group of first-class "straight" musicians and let them play a piece of music written in the swing idiom. Despite their impeccable technique and timing, the resultant music would not be swing. But surely Mr. Ruben would not have the audacity to say that these musicians were not "time perfect," or as near as makes no difference?

Again, in Victor Silvester's Orchestra we have an ensemble with almost perfect balance and timing, and yet this band does not swing. While I admit that the Silvester Orchestra plays in the legato style, and tends to feel the music rather than to read it note for note, the fact remains that were they to play precisely what is written, the result would still not be swing.

I propose to take a risk and try to define swing in my own way. I say, in all sincerity that swing is a created atmosphere; a combination of buoyancy of spirit and sympathetic understanding of one's fellow musicians. Being abstract rather than material, swing does not lend itself to a man-made formula, and I would conclude by pointing out that a certain orchestra will swing on one session and fail to do so on another, although personnel and other material factors remain unchanged. Swing must be "felt" and cannot be captured by formula.

VERNON M. FISK.
West Wickham, Kent.

TODAY . . .

WITH pleasure and surprise the other night I heard Moffatt (A.P.N. announcer) say: "Tonight is Ted Heath night . . . I wasn't until about 11.15 we got going, but what a build-up Ted received! And then, the most admirable half-hour I can remember: everything perfect from 'Ikkia Moor' to 'Woodchoppers' Ball." Heath—the greatest band ever!

SOUTHPORT, LANES. B. W. AUSTIN.

AND YESTERDAY

I WONDER how many readers who have seen the film "Margie" were as impressed as I was by the dance tunes of twenty years ago? I am not so old that these tuneful melodies brought back nostalgic memories, but I imagine that no one could fail to appreciate the vast difference between the tunes of that period and the present, to the detriment of the latter.

At the risk of being termed "corny," I venture to claim that if any of the present-day bands, including Ted Heath's, could play with the exuberance and sound as snappy as the band (presumably playing in the styles of 1928) did in this picture, then they will have contributed something worth listening to.

Mournful tunes, played in an appropriately "dead" manner (and if there should be a spark of melody an arranger who knows his job can soon decently bury it) will kill any band.

But why expire in public via the radio? Listeners are usually already depressed after hearing the news bulletin.

CHARLES HAZELL.
Gatehead-on-Tyne.



Here is the latest exclusive "M.M." photo of Jess Norman and his Rumbblers, the colourful outfit which, as reported on Page 1, gets a fine break on the June 30, when the band opens up its big "double" date at the Chamberfield Club and the swank Churchills terrier. Jess, who is at present featured at the Nightingale, is seen on the extreme right of the above picture.

Hits & Pieces

by Sammy Quaver

RIGHT ON THE BEAM DERR.—It's the blackest sheet sales period in twenty-five years, according to some of the oldie publishers, but the air-time battalion still expect . . . Many maestros now being told: "Our staff writers will make the specials, otherwise you can count us out!" Harry Roy's invested plenty in a big rubber-doll manufacturing set-up.

Al Jolson observes: "When you're a guest star, they have to make you look good; but when you have your own air show, you've got to make the others look good."

My Ansoe Hacienda will be right there if there's any big next few weeks.

Found my Pin-Up-of-the-Week Pearl Carr, a luscious beauty in white, warbling away with the over-noisy Leslie Douglas outfit at Camberwell Palace. . . . A pat on the back to Dave Toff and his henchmen for a bang-up job on the hit parader "Tell Me, Marianne."

Either they don't listen to dance music these days or they don't like swing. Contestant on "Merry-Go-Round" ouis couldn't think of, or didn't know of, Ted Heath or Paul Carpenter. Now isn't that a sad state of affairs? . . . If the bands treated "Huggin' and Chalkin'" and "Linda" the way Rae Jenkins' ork and Denny Dennis carressed 'em last

Saturday afternoon, they'd be hits, but big.

Donald Peer's Tuesday night series will prove a godsend to the Alley, and should skyrocket the "Cavalier of Song" to the No. 1 songster of the nation. It's your big chance, Mr. P. grab it! Quite a few maestros turning a deaf ear to one-night stand offers. They figure they know how to lose money at home without having to leave town.

Who's the bandleader who didn't know "Imagines" was a beautiful ballad? Won't he ever learn? . . . Quotes a Yank music scribe: "English newcomer Beryl Davis proves that she is a personable singer who may become a valuable addition to the Victor label if she finds the right record." First USA titles waxed were "If My Heart Had a Window" and "I Want to be Loved," aided by Toots Camarata's crew.

Unless the BBC can put back the clock and bring back the big names for regular sessions, they'd better write off dance music as an "also ran."

Did you catch Vera Lynn singing my last week's tip-off ditty "If I Had My Life to Live Over"? A great pop song by a great pop singer. . . . Marjorie Dash rang papa Irwin from New York early hours of last Wednesday morning to tell him that she'd placed "All Over Again" with Sammy Kaye's firm, Republic Music. Sammy took one look at Dorothy Squires' record, and it was "in the bag."

Joe Lubin and Eddie Lisbona look like they've cuffed a winner in "I Don't Want to Dream Again."

Name leaders, a la Tommy Dorsey, entering the disc-jockey field. Latest rank craze for the top names to spin the platters could be recommended to the BBC. It's bound to come, anyway. It always happens that way over here!

Wait until you see the result of my "Best Band for Breakfast, Lunch, Early Evening and Late Night Music." You'll gasp, if present leaders are the ultimate winners! Closing date for your cards—Saturday, June 29.

A reader writes: "You're too corny for the Melody Maker." Thanks for reading the stuff, pal. Nice column, isn't it? . . . Whoever puts out No. 2 show of "Annie, Get Your Gun" should cotton on to Violet Terry, of Risico and Terry, for the Dolores

Gray rôle. She'd be a natural for the part.

THE FAW ALLEY OSCARS to the Radio Revellers for a polished "Doin' What Comes Naturally." . . . To Doreen Harris for a great performance of "Paddling in the Stream." . . . To the Five Smith Brothers for a bang-up job on "Dear Old Donegal."

CLASSICS from the CLUBS

HERE, as they say, is the bitter end, and we finish off the Y's with a sprinkling of Z's, concluding our alphabetical suggestions of several hundred of the good old tunes which are still popular in the Clubs and Niteries throughout the country.

Yesterday C
You Are My Heart's Delight D
You Are My Lucky Star F
You Go To My Head C
You Made Me Love You E
You Must Have Seen A Beautiful Baby E
You Rascal You A
You Took Advantage Of Me F
You Were Meant For Me F
You're A Sweetheart E
You're Driving Me Crazy F
You're In Kentucky As Sure As You're Born E
You're Lucky To Me E
You're The Cream In My Coffee C
You're The One I Care For C
Your Heart And Mine C
You're A Viper F
Yours E
Zigzagger E
Zing! Went The Strings Of My Heart E

SEASONAL VOCALS.—Here is a title for vocalists, and Benny Lee one of the best of them all, chooses one which is equally popular with the great Billie Holiday and Frank Sinatra, the grand old title, "You Go To My Head," as being a number with a lovely melody and a fine lyric to go with it.

Carlo Kraemer

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending June 12, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:—

1. AMONG MY SOUVENIRS
2. GAL IN CALICO
3. TELL ME, MARIANNE
4. APRIL SHOWERS
5. HOW LUCKY YOU ARE
6. TRY A LITTLE TENDERNESS
7. ANNIVERSARY SONG
8. YOU WENT AWAY AND LEFT ME
9. HARRIET
10. PEOPLE WILL SAY WE'RE IN LOVE

NEWCOMER to Al Tabor's Band at the London Bagatelle Restaurant is saxist Eddie Gurney. Eddie, who replaces "Bing" Stern, has had extensive West End experience in his time, at the May Fair Hotel, Piccadilly Hotel and elsewhere.

Al Tabor, incidentally, requires a sophisticated, modern-style girl singer.

Applications—by letter only—to Al Tabor, the Bagatelle Restaurant, Mayfair Place, Piccadilly, London, W.1.

EAST LONDON SWING CLUB.—Drummer Johnny Speight, ex-pupil of Carlo Kraemer, is opening the East London Swing Club at the Eastern Hotel, Commercial Road, E. on Friday, June 27, when he will lead a Jazz Group consisting of Ken Walker (tenor), L. Walton (trumpet), Neville Skrimshire (guitar), Charlie Donkin (bass), and a pianist as yet unnamed. Doors are open to all members of the MU on production of paid-up cards.

DISTINCTION FOR BLUE STAR ORK.—Distinction of being chosen by New College and Magdalen College for their Commemoration Balls goes to Oxford's extremely popular Blue Star Orchestra led by Stan Rogers. Seaside trip for the outfit takes them to the Pier Pavilion, Redcar, for one week commencing June 30.

TENOR REQUIRED AT SOUTHEA.—Reliable tenor-clarinet is required for the Embassy Ballroom, Southsea, by pianist Jack Lennox, who leads Harry Roy's "Red Rockets." Jack, who will be holding auditions in London, leads Jack Guard on trumpet and vocals, Johnny Linker on bass, Freddy Webb on drums, and plays piano duets with Arthur Stafford.

SON FOR SAMUELS.—Congratulations to ex-Eric Winstone, Nat Allen tenor-saxist Sam Samuels on the birth of a baby son, 7 lb. 11 oz. Barry Stephen, who has as his godfather and godmother vocalist Alan Kane and his wife.

DRUMMER-LEADER RECOVERS.—Fit again after a tedious illness which caused him to cancel a lot of work, drummer-vocalist-leader Sid Lewis is able to take engagements on drums or leading his band, and is now on the "phone at Rodney 2676.

TRUMPET VACANCY AT WEYMOUTH.—Les Moran, bandleader at the Regent Ballroom, Weymouth, needs a first-class lead trumpeter. Telephone number is Weymouth 186.

STOLEN INSTRUMENTS.—Stolen from the bandroom at Nottingham Palais on Friday last—one gold-lacquered Conn tenor saxophone in case (number 274657) and one Buffet clarinet, the property of Les Thorpe tenor man, Lew Keating. Anyone who may be offered these instruments should contact the police at once.

NEWS IN BRIEF

Edited by CHRIS HAYES

LEADER / PIANIST. Permanent successor to pianist Tommy Saville in Harry Leader's Band at the Astoria, Charing Cross Road, is Manchester-born Maurice Arnold, who "dipped" for Tommy whilst the latter was in hospital. A magnificent technician, Maurice has already proved his show-stopping propensities.

JAN ON THE AIR.—Cricklewood Dance Hall resident leader Jan Wildman sets another airing on June 26 (9-9.30 a.m. Home). His last broadcast, in which a special feature was made of two pianos, received very favourable comment from all those "in the know." Leader-pianist-vocalist Jan has been at Cricklewood for four years now, and is very popular with all the local fans.

MOORE BACK.—Piano stylist Gerry Moore has just returned from the tour of Germany which he made with Dutch harmonica virtuoso Max Geldray and his swing outfit. Gerry resumed at his resident London job, Merrie's Club (Baker Street), last Monday (16th). Meanwhile, Max Geldray is re-forming his outfit on the Continent for another visit to Germany, but this time Gerry Moore's many English commitments will keep him at home.

RADIO REVELLERS will be heard in "Music Hall" on June 28, when this programme ends its long run. A gala show, this will be the Revellers' third appearance in just a year in this popular Saturday-night feature.

DRUMMER DOWN.—Doug Lester, popular drummer with Sammy Ash, is at present seriously ill in the Allcroft Ward, St. Mary's Hospital, Paddington, W., where he'll be grateful to hear from friends in the profession. Sammy Ash, seeking a competent man to deputise, asks those interested to apply to him at the Grand Casino, Birmingham.

CHELMSFORD JAM.—Bob Feldman is presenting a special jam session at the Shire Hall, Chelmsford, on Saturday, June 28 (7.30 p.m.). Dancing will take place to the music of a typical Feldman Club group, with Carlo Kraemer (drums), Bob Feldman (clarinet), Jimmy Skidmore (tenor), Willie Solomon (piano), Teddy Wadmore (bass), Freddy Clayton (trumpet), Ronnie Chamberlain (alto and soprano saxes), etc.

PHOTOGENIC FELIX.—On Monday next (22nd), Felix Mendelssohn's Hawaiian Serenaders will record the music for their 46th Pathe "short" outdoor riverside shots for which will be made at Cookham, Berkshire, on Wednesday. During this time, the band will be playing the Shepherds Bush Empire, with a 15-minute airing by the "Hawaiian Islanders" section of the Mendelssohn entourage on Tuesday (24th) at 5.30 p.m. in the Light programme.

BOB FOR SILVESTER.—To replace bassist George Senior, who, after a long and worthy career in dance music, has retired to enter the hotel business, Victor Silvester has chosen wisely in selecting Bob Roberts, who in future will be heard on all Victor's broadcasts and records. Well known to **MELODY MAKER** readers through the medium of his technical articles, Bob was, until quite recently, with the Blue Rockets.

DANKWORTH FREE.—Young clarinet-alto stylist Johnny Dankworth was discharged from the Army last week on medical grounds. Johnny, who has spent just over a year in khaki, is anxious to take up the professional threads again immediately, and may be contacted at Larkwood 2393.

QUESNEL NIGHT AND DAY.—Tenor saxist Reg Quesnel asks us to point out that he is still sessioning, etc., with Billy Ternent. His job with Jack Jackson's Band at Churchills is in the late evenings only, and, therefore, makes no difference to his daily work. Reg by the way, has now had the "phone" laid on at Cunningham 6875.

PUT **DASH** IN YOUR PROGRAMMES THE BIG NOVELTY **LITTLE OLD MILL** A TERRIFIC JINGLE **ALL OVER AGAIN** THE SUPER WALTZ **MAY I CALL YOU SWEETHEART** SING CROSBY'S SENSATION **Your Socks Don't Match** 3/6 Per Set **8 PIECE QUICKSTEPS** **DARLING NELLIE GRAY** AND **MOMENT MUSICAL** 2/6 Per Set **HOT SERIES** **RAHPSODY FOR REEDS** AND **CONCERTO FOR DRUMS** 3/6 Per Set **IRWIN DASH** MUSIC PUBLISHING CO. LTD. 17, Berners St., London, W.1. W01.7475-6-7

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CALL SHEET (Week commencing June 23)

Nat ALLEN and Orchestra. Green's Playhouse, Glasgow.
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Len CAMBER. Hippodrome, Golders Green.
Bianche COLEMAN and Girls' Band. Pier Pavilion, Sandown, I.C.W. (Season).
Billy COTTON and Band. Palace, Blackpool.
Leslie DOUGLAS and Band. Pier Pavilion, Weymouth.
Teddy FOSTER and Band. Oxford Galleries, Newcastle-on-Tyne.
Roy FOX and Band. Palace Theatre, Douglas, I.O.M. (Season).
Morten FRASER and Harmonica Rascais. Palace, Newcastle.
Nat GONELLA and Swing Trio. Court Royal Hotel, Southampton.
Stephane GRAPPELLO and George SHEARING. Hippodrome, Bristol.
Henry HALL and Band. Garrick, Southampton.
Felix MENDELSSOHN and Hawaiian Serenaders. Empire, Shepherds Bush.
Sid MILLWARD and Nitwits. Empire, Finsbury Park.
Oscar RABIN and Band. Seaburn Hall, Sunderland.
Charles SHADWELL and Orchestra. Hippodrome, Aston.
Anna SHELTON. Alhambra, Bradford.
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Music in the Shows

THE Press "raves" which have deservedly greeted the opening of "Annie Get Your Gun" at the London Coliseum have a significance which we hope has not been lost on those who put on musical shows in this country.

For the first time since the palmy, almost-forgotten days before the war, music has come into its own in the theatre. Lew Stone, the musical director of "Annie," is quite rightly the hub of the whole production, and Irving Berlin, the composer, is quite rightly the star of the show.

When will the British musical-show producers realise that music must come first in a successful production? They invariably work their shows the wrong way round—stars, first; production, second; author, third; composer, a bad fourth; and musical director, also ran.

We hope they will take a belated lesson from the capacity box-office attraction of "Oklahoma" and "Annie." In both of these shows, the finest composers in America were commissioned to write the music and everything virtually started from there. The book and the production were all designed to spotlight the music, and the orchestra and the musical director were rightly regarded as vital to the success of the show.

How often do we hear, in this country, of the Tin Pan Alley boys being asked whether they have any songs lying around for Mr. Producer to have a look at for his new show? It happens all the time. It is wrong, and it is one of the reasons why British musical shows succeed in spite of the music, and never because of it.

We have first-class songwriters in this country, as witness the commercial hits that they send round the world. Let the enterprising show-producer build his show round the best work that a team of local songsmiths can turn out, and the results will be pleasantly surprising.

And once he has the best songs, let him make sure he has the best musical director and the best orchestra. Even the best songs can be badly conducted and badly played. Expense must not be spared on anything that makes sure that a musical show is satisfyingly musical.

Picking the Winners!

THE musicians have selected the musicians! It is an historic happening in the annals of British jazz, and the results should be well worth hearing at the MELODY MAKER-Columbia Jazz Rally on June 29.

There are few major surprises in the selections, but it is gratifying to notice that the musicians have acknowledged the excellent work of such up-and-coming youngsters as guitarist Pete Chilver; trumpet-player Reg Arnold; tenor-saxists Tommy Whittle and Ronnie Scott; and alto-soprano-sax Ronnie Chamberlain.

At the other end of the scale, the consistently fine bass-playing of Gerald's Jack Collier—and we know he will pardon us if we refer to him as a "veteran" of the business—has been paid a signal compliment.

On Sunday week, the best musicians that the best musicians could choose will go into action to prove to the world—and particularly to America—that, as the B.B.C. programme puts it, "Jazz is where you find it" . . . and we confidently believe you can find it in London.

Incidentally, many disappointed readers have asked us to arrange for a broadcast of part of the proceedings. It was an idea which we carefully considered, but we turned it down because we felt that the atmosphere of a broadcast might put too great a strain on the instrumentalists, who will be under enough strain as it is, with a critical audience and a critical circle of wax noting their every whisper.

However, we are discussing with the B.B.C. the possibility of playing a selection of the Jazz Rally records, with expert commentary, after the event. We hope this will be possible so that those who were unable to get tickets will have a chance of hearing what happened.

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WHEN SOCIETY MEETS

JAZZ

The results of an experiment made by HAMISH MENZIES

"DON'T be silly—it's not possible," would be the reply anyone would get if he dared to suggest that dispensing jam sessions to Mayfair socialites in one of London's most exclusive niteries would be as popular as the civilly dispensed music they are accustomed to.

And, frankly, I was as sceptical as anyone about taking the quartet into Society's ménage. But go in it did and play jazz it did, to the members' delight and to my utter astonishment.

It's always very interesting to watch people's reactions to this sort of music, and Churchillia was no exception. In the first place, let me tell you of the combination. We had Pete Chilver on electric guitar, Jack Fallon on bass, and subsequently Ronnie Scott on tenor. Laurie Morgan started with us on drums and I played the piano and took the vocals. The whole outfit was under Jack Jackson's aegis.

Whole Tone Bebop

To say we were apprehensive about the opening night would be an understatement, because half the band's appeal was the quality of the soloists, and whether Pete's whole-tone bebop improvisations were going to be lethargically or enthusiastically received was a matter of supreme conjecture.

I had written a library of about seventy experimental orchestrations which was the foundation on which we had to build, and I would like to say something about them before going any further. I found the combinations which were most satisfactory, using the guitar as a single-string instrument, to be:

- (1) Piano lead with guitar playing a close interval, and tenor with an open secondary harmony.
- (2) Tenor lead with guitar playing a close interval, and piano playing secondary harmonies.
- (3) Guitar lead with piano playing close interval an octave

higher, and tenor playing secondary harmonies pitched as high as his range would allow.

The first combination was most successful in bright numbers with fast-moving passages; the second went with mostly anything, but was inclined to be dull; the third went well with slow numbers with a fast-moving melody.

I would like to emphasise, too, that I did not attempt to write jazz. I would not be so presumptuous. What I did do was to give the various soloists a lead-in for the first four bars of their eight, usually based on some aspect of the number's melody and usually in riff form. Jack Fallon did most of his solos with the key of D to any other. Behind a vocal, either Pete or Ronnie did ad lib. jazz in between the breaks in the lyrics, and sometimes they worked out a unison riff quietly played behind the melody, which was very effective.

I usually took some riff and employed it as an intro for eight bars and also as a coda. This I found more effective than contorting the tune to fit a four-bar intro. Also I decided on the interpretation of the chords I

was going to use for any particular number and made sure Pete knew them, too, to avoid any discrepancy in harmony.

I would like to say here that the original Rose Room members (Moss Kaye and Ivor Mairants) were largely responsible for the lessons learned, and the results as I have them were due to their untiring rehearsal. Thank you, boys!

Swing is the Thing

Anyway we got off to a flying start and whether Jack Jackson charged them into believing that swing was the thing or whether they honestly liked it, the results seemed satisfactory enough. Not to make it too blatant, we compromised by playing the Kern, Porter and Gerahwin favourites in the style to which nobody objects. But as time proceeded even they came out of their shell until latterly we were able to take them completely into our idiom.

Of course, the general style and sound were intended to be vaguely of King Cole origin, and all our "pops" came under the aegis for this treatment, but the reaction amazed me. I found that the West End slow tempo was almost a live tempo admirably suited to the "I'm in the Mood for Love" type of number, and the quickstep tempo was equally suited to our special hot arrangements, both being, as they are, somewhat more lively than their ballroom counterparts.

We found also a great demand for the Duke Ellington compositions, including the least known of his works, and also for Fats Waller numbers, including tunes which had only been released in America. We were requested to play "How High the Moon" three or four times a night, and "Hey-Ba-Ba-Rebop" was a smash hit, whilst other numbers of that type were all favourites.

Steam Up!

By this time we were pulling no punches and really developing some steam, but what was so interesting, apart from the general success of the experiment musically, was the interest evoked by the clientèle in the instruments themselves. They seemed quite intrigued by the fact that Pete's noise came from an amplifier under the piano and seemingly had never reckoned on the guitar as such a powerful musical instrument. And when Jack Fallon did his bow-bass-cum-vocal solos, they were quite in awe.

Frankly, Pete's main worries were not confined to explaining away his musical virtuosity. He had a cruel amber spotlight, installed for Edmundo Ros, shining down on him all night! I shall never forget the night he arrived wearing the largest pair of sun spectacles I have ever seen in my life—and refused to take them off!

Anyway, it was a very enlightening experience dispensing all the forbidden noises and getting an enthusiastic reception from the crowd. It made me feel, restricted as that audience is, that, in the midst of a general state of uncertainty in the music business, we had achieved our aim.

I think you will admit that it is the exception rather than the rule these days to have a society club audience request you to play "Back Bay Shuffle" and "Air Mail Special." We just couldn't get our breath!

Personal Points: JOCK BAIN

Born June 8, 1914, in Edinburgh, Scotland, he took up the violin at the age of seven. While at school he played bass trombone in their brass band, eventually switching to tenor trombone in the City of Edinburgh Brass Band, where he won three medals. At fourteen he was already playing in local Palais bands, and continued with various units all over the North before coming to London in 1935, where he worked at the Locarno, Streatham. He then joined Roy Fox for three and half years until the band broke up. Next he went with Jack Harris, and continued with him until the outbreak of war, when he began a life of freelancing with almost every outfit in the country. Joining Gerald at the end of 1944, he has been with him ever since. He is a fine modern soloist and is very popular at jam sessions.



- Favourite Musicians: Bill Harris, Dizzy Gillespie, Roy Eldridge.
- Favourite Bands: Stan Kenton, Les Brown.
- Favourite Composers: Tchaikowsky, Duke Ellington.
- Favourite Arrangers: Bob Farnon, Elliot Lawrence.
- Favourite Records: "Bljou" by Woody Herman; "Benny Rides Again" by Benny Goodman.
- Favourite Food: Milk.
- Favourite Hobbies: Photography, engineering.
- Favourite Ambition: To have the best band in the country.

TACTLESS TOPICS by Claude Bampton Cloches de 'Corn'eville

WHAT the above means I really forget, but it looks nice, so, subject to your illustrious Editor and his ubiquitous scissors, we will proceed as from there, irrespective.

And, thinking of Corneville, reminds me that a few weeks ago one George Chisholm, the one and only, was subject to considerable badinage by his colleagues of the Squadronaires; it seems that they hovered in George's vicinity sucking pieces of straw and making clucking noises like broody hens; they got to talking all hill-billy and Rocky Mountainish, corn-on-the-cob and all that, and became extremely adept at taking careful aim and ejecting imaginary tobacco-juice, cupidward, in the direction of the nearest member of the sax team. Just because George was busy on his swing version of "Barnyard Reel."

There is, however, no truth in the rumour that the brass section learnt to play "God Save the King" thuswise, or that the saxes retailed with "The Blue Bells of Scotland" into the assembled bowler-hat stands.

Or that George had to go and finish his swing-score of the old "Barnyard Reel" way up on top of a haystack.

And although I have not had the opportunity of speaking to him about it, I feel that George, being George, and a Scotsman at that, knows very well that swing has its roots in many places other than just the Mississippi. The young "modern" experts may not think so, but there is more than plenty of swing in a Highland Reel, an Irish Jig, a lone hill-billy fiddler way up in the hills, the national folk songs and dancing music of many countries in the waltzes of Vienna, even in the minuets of the lately lamented Marie Antoinette.

And as we've got around to her, I can see my friend the Editor reaching for his scissors à la Madame la Guillotine, preparatory to cutting large chunks of this before it sees your breakfast table; says he: "Never mind about going all round the mulberry-bush, Claude, give them less elephants and more moral."

The moral in this case being just this—Prior to civilisation as we know it, before the advent of records, radio, trains, trams and trolley buses, people had to make their own dancing music, and the more remote the place, the smaller, naturally, would be the orchestra.

So small, in fact, that in many cases, be it a Highland glen, an Irish hamlet, a shack or two up in the

Rocky Mountains, the band might easily be just a fiddler, or maybe a solitary piper.

And the boys and girls and their aunts and uncles would dance away to their hearts' content; maybe the little brown jug and the old stone jar would wet the fiddler's whistle en route, and everyone would be more than happy dancing their way through the night.

Now to make people dance, and to keep them dancing, one has to have rhythm, and my point is that if one were to take any averagely good front-line man of to-day out of his section and plunk him down in the wilds with an evening's dancing music to provide, solo, for twenty, or thirty, or forty, people, he wouldn't know where to begin, much less finish, a long several-hour stretch.

You see, with civilisation, along came transport, roads, big bands, rhythm sections and front lines and lamp-posts. . . .

And too many front-line men, 99 per cent. of them, in fact, just lean on the piano player, the drummer, or their lead section man, leaning on them like leaning up against a lamp post waiting for a bus.

The other 1 per cent., the Chisholms, McDevitts and McQuatters, the Craigs and Maccaffers, they I think, prefer to use their own two feet. And walk.

BOOKSHELF

The Singing Business, by George Baker (Ascherberg, Hopwood and Crew, Ltd., 5s.).

MESSRS. Ascherberg, Hopwood and Crew are building a worthwhile series of instructional books on music. After Joseph Lewis's two books about conducting and Leslie Woodgate on the work of the chorus master, we now have George Baker on "The Singing Business."

Full of wise counsel for singers (and crooners, too), this book is not without humour. Here, for example, is Mr. Baker on our contraltos: "But we can all recall our favourite contraltos walling about a man named 'Ted.' He was des-pyzed rejek-Ted! re-jek-hek-hek-Ted." Which just about sums up much of dozens of performances of "The Messiah" I heard in my youth!

So even though you despise "straight" singing, I would advise you to buy this book. Yes, even you can learn something here!—S. R. N.

Everyman's Dictionary of Music (J. M. Dent and Sons, Ltd., 10s. 6d.).

NOT by any means for the be-bop fan, but a must for the man who takes his music as he should take it. Compiled by Eric Blom, the dictionary contains 10,000 references to composers, performers, musical terms, instruments, institutions, national anthems, and countless other items. A cheap but valuable substitute for more expensive and pretentious works the book is an authoritative encyclopaedia.—H. H.

Esquire's Jazz Book (Peter Davies, London, 16s.).

JAZZ fans are indebted to a publisher who is also a fan for this attractive volume, which is a condensation of the Esquire annual jazz books for 1944, 1945 and 1946. Originally edited by Paul Eduard Miller, the job has been done for British fans by Ralph Venables. In his foreword Mr. Venables says that, faced with a really heart-breaking job of sub-editing, he preferred to retain the factual articles and omit those given over to "opinion." How wise he was is shown by the fact that the avowed aim of these books is educational. Superbly illustrated, the book contains something for everybody, being historical and biographical. It is intended to issue each subsequent "Esquire" annual in Britain concurrently with the American edition.—H. H.



Looking in at London just now, on a five months holiday trip, is band-leader Ken Mac, who, for the past 25 years, has been the "Ambrose of India." His band of three brass, three sax, three rhythm and two vocalists, is the leading outfit in India, and has consistently broadcast from All-India Radio, Bombay, ever since broadcasting started there. This photograph, taken in the "Melody Maker" office, shows Ken Mac (left) showing band-leader Woolf Phillips a lavishly-produced booklet entitled "25 Years a Band-leader," which has been published about his distinguished musical career. Eagerly catching up on the musical developments here since he was last in England in 1924, Ken sails for the United States next month to spend the rest of his holiday among the American dance musicians.

BRITISH-U.S. 5-BAND EXCHANGE IS VISITING PUBLISHER'S AMBITION

ON Tuesday last (17th), a Constellation aircraft touched down after 14 hours' flight from America, bringing Lou Levy, President of the Leeds Music Corporation of America, on the first of three visits he is planning to make before the end of this year. Aiming to promote the recently formed Leeds Music, Ltd., of Denmark Street, W.C.2, to the same eminence as its American counterpart, Lou Levy told the MELODY MAKER that among many schemes for giving a boost to an ailing profession in both Continents was one for a reciprocal interchange of top-line British and American dance bands.

"My ambition is to see the exchange of five American for five British bands," he said. "Don Haines, manager of the present Glenn Miller Band, would like to bring his entire band over; so would Woody Herman. Count Basie would leave to-morrow if it were possible. James, Hampton and Dorsey are eager to play to British audiences.

"Over in the States, British records are already proving popular on the various networks. Gerald and Ted Heath, to mention only two British bands, would find a terrific welcome. Playing the numbers that are popular in their own countries, in their own style, they would give a tremendous impetus to the business, and American publishers are keenly behind the idea.

"The American dance band world," he added, "has been badly hit, though I see signs of a recovery around September."

Lou Levy expects that his present visit will last for two or three weeks.

RECENTLY demobbed from the R.A.F., a grand break has come the way of Dave King, who leaves Donald Cunningham at the Astoria Ballroom, Glasgow, next week-end to take over the drum chair with Joe Loss and his Band.

Dave will thus join the Losa aggregation in time for the commencement of the band's summer season at the Villa Marina, Douglas, I.O.M.



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HARRY PARRY TO LAUNCH BIG SERIES OF LONDON "JAZZ CLUB" CONCERTS

THE news that Jazz Club is coming off the air on July 3 does not mean to say that the fans of this bright programme are to be denied the chance of seeing their favourite swing stars in action during the months when the programme is having its summer vacation. Band-leader, clarinet-star and host of Jazz Club, Harry Parry, has arranged to bring the leading swing instrumentalists in this country to play at a super-series of concerts commencing Sunday, July 6, at St. Pancras Town Hall, Euston Road, London, N.W.1 at 7.30 p.m.

Under the title of "Harry Parry Presents the Jazz Club," with Mark White, Billy Munn, and a host of instrumental stars who have performed on the weekly radio programme, the concerts will last for two hours, and the slogan will be "Jazz all the Way." Harry Parry told the MELODY MAKER on Tuesday: "I am launching these concerts to satisfy the disappointed fans to whom I have been unable to send tickets for 'Jazz Club' and also those who have been crowded out of the 'M.M.'-Columbia Jazz Rally.

"I know from my weekly 'Jazz Club' mail that there is a terrific demand for the real jazz, and I am out to satisfy this demand publicly."

Tickets are 5s., 4s. and 3s., and, as admission is limited, immediate application should be made (enclosing remittance and a, and an envelope), to the Secretary, Harry Parry's Jazz Club, 4, Earlham Street, London, W.C.2.

Harry informs us that he has some enterprising innovations up his sleeve to make these concerts something to be talked about.

REG GOFF AIR-LEADING



Reg Goff—a picture by his tenor-playing colleague, Les Watson.

WELL-KNOWN clarinettist Reg Goff, who, since he left Stanley Black and the B.B.C. Dance Orchestra, has been very busy free-lancing around town, has blossomed out as a broadcasting band-leader in his own right.

Leading his own combination of piano, tenor, accordion, bass, drums and clarinet, Reg did an airing on Whit Saturday which was so successful that another date has come his way for Thursday of next week (26th) at 3 p.m. (Home Service).

Reg's personnel includes Mickey Binell (accordion), Neville Hughes (tenor and violin), Flash Winstone (drums), and Johnny Douglas (piano and arranger), with Dick James singing.

Ferrie On The Air

MIFF FERRIE and his Ferry-men had a pleasant surprise last week when, out of the blue, the B.B.C. offered them their first dance music date since last August.

Although Miff and his boys have done several television dates, and the Vocaltones—the Ferrie singing outfit—have frequently broadcast (including their own very successful "Song bag" series), there has been an extraordinary scarcity of dance music dates for them.

Now this state of affairs has been put right, and Miff and his Ferry-men, with the Vocaltones singing, will be heard broadcasting this Friday (20th) at 3 p.m. (Home Service).

Happily ensconced at the exclusive Windermere Club, Miff and his boys go on holiday for three weeks in August, when the niterie closes. Miff himself will take the opportunity of spending his vacation in a nursing-home undergoing a belated eye-operation.

M.D. OWEN

THE professional wheel has turned full cycle in the case of trumpet-clarinet-band-leader Harry Owen, who opens on June 23 at Reading as M.D. of the Cyril Fletcher-Betty Astell show.

When Harry left the Army in 1924 his first job was M.D. of a touring show, and now, after a long sojourn with Ambrose and other famous bands, in addition to leading his own band at West End niteries, Harry has gone back to his first love.

After Reading, the show goes on to Southampton and then for a three months' season to Torquay, where Harry will be conducting the Municipal Orchestra for the show.

Eddie Griffiths has done all the arrangements, and broadcasts are already lined up.

LADBROOKE AT HAMMERSMITH FOR MONTH



Vincent Ladbroke at the mics.

ON the move again is maestro Lou Preager, who will be absent from the Hammersmith Palais for four weeks commencing July 13. His place at Hammersmith during that time will be taken by noted Midlands favourite Vincent Ladbroke and his Orchestra.

For two weeks Lou and his boys will be enjoying a well-deserved holiday, after which they go to the New Era Ballroom, Jersey, for two weeks commencing July 27, then back to Hammersmith to launch the autumn season. The Jersey booking has been handled by Lou's brother, Alf Preager, in conjunction with agent Harry Lowe.

Another piece of good news from the Preager camp is that Lou's Columbia recording contract has been extended for a further two years.

For five years before the war a prolific broadcaster, Vincent Ladbroke joined the RAF in 1940 and rose to the rank of flight-lieutenant. Whilst serving, he commanded the RAF guards of honour to Messrs. Churchill, Attlee and Bevin at Potsdam.

Demobilised at the end of 1945, he re-formed his band and recommenced broadcasting in May, 1946. He has since been booked solidly for one-night stands and Sunday concerts.

His band at Hammersmith will consist of three rhythm, three brass and four sax, plus Vincent himself leading and playing an additional piano.

The Ladbroke Band will again be heard in "Music While You Work" at 3.30 p.m. on July 1.

Heath Holiday: Carpenter For Canada

AFTER an overseas season (20th), Ted Heath and his Band will pack away their instruments and take a very well-deserved holiday until the middle of July. Several of the boys are to make long holiday trips. Ted himself is taking a tour of Sweden with his wife, and saxist Reg Owen is also going to Sweden, although not with Ted's party.

Longest trip of all will be made by Heath vocalist-compère Paul Carpenter, who takes off from London Airport on Friday, June 27, to fly home for a lightning visit to his native Canada. Paul, who hails from Montreal, will be primarily going to see his family—particularly his father, who is seriously ill—but already a number of broadcasts and personal appearances have been arranged for him as soon as he gets there.

Other Heath boys who are travelling far from home are drummer Jack Parnell and trombonist Jack Bentley, who plan to visit Monte Carlo. Remainder of the boys will be enjoying the break in various parts of England. Tenorist Tommy Whittle, for instance, is holidaying in Wales, whilst guitarist Dave Goldberg goes back to his native Glasgow for the two weeks' rest.

Ted Heath and his Band resume work on July 14, when they will play for the week at the Mecca Ritz Dance Hall, Manchester. They will subsequently spend three weeks in Blackpool, playing the Winter Gardens for a fortnight's resident season, followed by one week's stage appearance at the Palace.

During this Blackpool period the band will play Sunday concerts at Morecambe (20th), Liverpool (27th), and Morecambe again (August 3).

DANIELS WANTS BRASS.—Starting up his act again shortly, after a brief rest, Joe Daniels requires trumpeters and trombonists. Ring him at Arnold 4643.

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Chappie D'Amato on Wax

AFTER a considerable absence from this particular field, Chappie D'Amato and his Orchestra, from Hatchett's Restaurant, W., recently recorded four sides for E.M.I., two of which—"Hong Kong Blues" and "Lili Marlene"—will be released in the Regal supplement under the Regal label.

Air dates for June for this enterprising outfit include a 9 a.m. broadcast on the 19th, followed by a "Band Parade" opposite the Teddy Foster Orchestra on Monday the 30th.

As this latter programme is not off the air until 8 p.m. (at which time the band is scheduled to start at Hatchett's) a hectic dash from the Mile End Road to Piccadilly is indicated, with the possibility that Chappie may instal a trio to cope with the first hour there.

The D'Amato group is also due to broadcast at 9.45 a.m. on July 5.

King's Contract Renewed

FRANKIE MORGAN informs the MELODY MAKER that Felix King and his 16-piece band have had their contract renewed for another six months at the Nightingale niterie in Berkeley Square, W.

Felix has been in residence for five months, and is making a feature of quiet music interpreted by the largest resident band in London.

In addition to his broadcasts on June 23 and July 2 (the former in "Band Parade" opposite Harry Gold and his Pieces of Eight), Felix now has another dance band session on July 9 (5.45 p.m., Light).

He also has two 45-minute relays over Radio Diffusion Française from the Nightingale on July 17 and August 7, and, just to complete Felix's cup of happiness, his latest composition, "Paddling in the Stream" (with lyric by Howard Barnes) has just got off to a good start and looks like being a hit.

NORMAN'S RUMBA DOUBLE

(Continued from page 1)

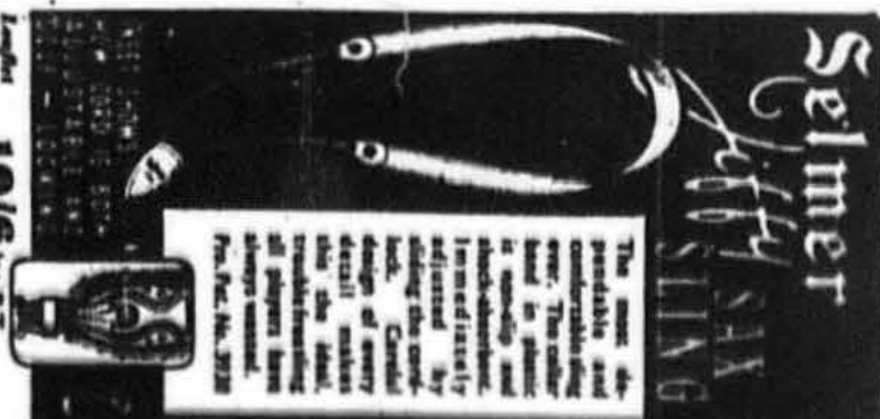
brated Cuban family. His bride was Signorita Manuella Garcia, whose father, General Garcia, is Cuban Consul, and whose grandfather, General Caxito Garcia, was a great celebrity in that country, his face still adorning the Cuban postage stamps.

Referring to his new contract at Churchills, José told THE MELODY MAKER: "I'm fixing me to follow in the footsteps of Edmundo Ros and Churchills management team, given me the biggest break in my career of pioneering in London, and it is an opportunity. Brightly seize with both hands."

With JANEOS ed. leading, singing, and INSTRUMENTS, his outfit will be for sale in Whittall (drums), Box K.37, W. (piano), Geraldine Macey, Oxon. (vocalist), Jack McLean (graphs ed. per week), Jock Perry (rute), a PRODUCTIONS, Argara, vocals, m. pen. Stamp, list, José by Victoria Rd., Lock and will be held.

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