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THREEPENCE



Leslie Douglas, photographed in delightful surroundings during his date at the Weymouth Pier Pavilion last week. On left is vocalist Pearl Carr, and the other lovely is the Weymouth Beauty Queen.

DUTCH 70% TAX STOPS LESLIE DOUGLAS TRIP

LESLIE DOUGLAS AND HIS BAND ARE SHORTLY RETURNING TO GERMANY FOR AN EXTENSIVE TOUR UNDER THE AUSPICES OF COMBINED SERVICES ENTERTAINMENTS, WHICH WILL KEEP THEM AWAY FOR TWELVE WEEKS, AND WILL ALSO TAKE THEM INTO AUSTRIA.

First under the auspices of ENSA, and later under CSE, Leslie and his outfit have already made a number of highly successful trips abroad entertaining the Forces. These have been not only in Germany and other parts of the Continent; back in the war years, they had to their credit a prolonged and memorable tour of the Far Eastern theatres of activity.

The Douglas boys depart from London on the first stages of their latest trip on October 3. It is almost certain that some part of their time will be spent playing in the American zone. When this takes place, the Americans will be paying the British Army authorities in dollars for Leslie Douglas's services, so that Leslie feels he can safely say his will be the first dance band actually to provide dollars for Britain.

DISAPPOINTED

Leslie Douglas told the *Melody Maker*: "I am extremely pleased to be returning with my band to Germany, as in playing a CSE engagement you can feel that you are doing a really good job. Just at the moment, however, I am a bitterly disappointed man. To follow my German tour, I had tentatively booked a month of music-hall and dance-hall appearances—with several broadcasts also—in Holland. As I was to receive £500 per week for these appearances, you can imagine how sorry I am to learn that Holland has just imposed a 70 per cent. tax on the earnings of all outside entertainers—thus effectively knocking all my plans on the head."

Leslie Douglas should have gone to Holland on December 1. Now that this project has fallen through, he is returning to England following the German tour, to carry out a number of one-night stand dates until Christmas, after which he will again play his "biggest gig of the year"—the Chelsea Arts Ball.

With those great king-pins of the band-show, Leslie himself (conductor and vocalist); Pearl Carr (vocals); and Sammy Herman (comedian), the rest of the line-up comprises Paul Bennett, Eric Entwistle, Benny Keen, and Pat O'Donnell (reeds); Benny Perrin, Bill Keys and Peter Winslow (trumpets); Harry Simons (trombone); Cliff Adams (piano); Les Pears (bass); and Ian Donaldson (drums). In addition to his comedy work, Sammy Herman also plays tymp.

A big blow to Leslie Douglas has been the serious illness of saxist-vocalist-arranger Jerry Alvarez. Taken suddenly to hospital, Jerry was operated on for an internal complaint.

The Leslie Douglas Band's first Regal records were issued in the August supplement, and two more titles are being issued for September. The Band is currently at Cleethorpes, and next week travels on to the Pier Pavilion, Redcar.

TITO BURNS RETURNING TO SOUTHSEA

ALTHOUGH he finished his successful summer season there as recently as August 30, Tito Burns is making a triumphant return, with his Accordion Club Sextet, to the Savoy Ballroom at Southsea next Monday (September 15), where he will be playing opposite Ronnie Pleydell and his Orchestra.

It should be made clear that Tito is returning with his Sextet—the group of specialists with whom he is heard each Thursday on the "Accordion Club" broadcasts—and not with the augmented band, with saxes and trumpet, with which he previously appeared at Southsea.

There will, however, be one important change. Vocalist-drummer Ray Ellington will not be returning. On drums this time will be stylish Tony Crombie, who is already heard with Tito on all the Thursday broadcasts; and as speciality vocalist Tito has engaged the young, coloured bomb-shell Cab Kaye.

Ray Ellington will continue to sing on the Thursday "Accordion Club" broadcasts on which, incidentally, owing to Roy Plomley's time-commitments, Gene Crowley will be competing for the next few weeks.

SANTIAGO'S HIPPODROME BREAK

SANTIAGO LOPEZ and his famous Latin-American outfit, from the Milroy Club, get the biggest break of their career with the news that they are to be one of the big stage features of the new London Hippodrome show, for which a 25-piece orchestra under the regis of George Melachrino has already been engaged.

Highly successful, both from his long run at the Milroy and on radio, television, and films, Santiago has the type of colourful outfit ideally suited to the stage.

When the Hippodrome show starts, in late October, he will play his own show on the stage at each performance and also, of course, continue with his Milroy appearances, his broadcasts, and his many other commitments and private dates.

Several personnel changes have taken place recently in Sante's outfit. With Santiago himself leading, playing maracas and singing, line-up now includes Billy Wastell (piano), who replaces Bobby Leach, Sam Molyneux (bass), Laurie Deniz (guitar), Don Amello (accordion), who replaces Frank Cava, Lou Stevenson (bongos and rhythm), and Billy Stevens (trumpet).

COTTON ILL

THE "Melody Maker" regrets to report the recent indisposition of famous hand-leading maestro Billy Cotton who, taken ill when appearing with his band at the Metropolitan Theatre, Edgware Road (London), recently, has been ordered to take a rest.

Bill managed to finish out the week at the Metropolitan Theatre, but did not appear with the Band during its date last week at the Brixton Empress Theatre.

Latest reports are that Bill—who has actually been slightly unwell for several months—is very much better, and it is likely that by the time these words are being read he will have resumed his old place in front of the band, which this week is at the Grand Derby.

During Bill's enforced absence, the Band has been ably fronted on its music-hall appearances by guitarist Laurie Johnson. For its recent "Band Parade" broadcast—when Bill Cotton was present, but didn't conduct—and its other broadcasts, the band's famous pianist and arranger, Clem Bernard, has been in charge.

BAND WANTED FOR SINGAPORE

THE *Melody Maker* is able to announce an opening for young, keen, single musicians who would like a trip to Singapore, with a twelve months' contract and passage paid both ways.

The job is at one of the finest hotels in the East, and accommodation is assured. Saxes doubling violins (one able to lead), trumpet, piano, bass and drums are required.

A complete band on these lines, able to play a little light music, would be considered, as would individual musicians.

Do not write to the *Melody Maker*, but apply, by letter only, to the Melachrino Organisation, 23, Albemarle Street, London, W.1.

SQUADS IN TOWN

TRAVELLING up from Clacton, where they are still resident at Butlin's Holiday Camp, the Squadronaires made two brief appearances in London last week—first for a studio broadcast (4th), and, two days later, to appear at a "Sunday Pictorial" garden party at Morden Hall Park.

Monday, September 15, will see the boys in town once again, when they are scheduled for a "Band Parade" airing; whilst on the 26th they have a further Decca recording session in the morning and a broadcast later in the day.



A recording studio picture of famous handleader Geraldo (at the piano) and his international vocal team, comprising West Indian Archie Lewis (left), Canadian Denny Vaughan and glamorous Carole Carr, whose engagement is announced this week.

GERALDO—FOUR ALBERT HALL DATES IN 8 DAYS!

GOOD news for Geraldo's legion of fans is that his "Tip Top Tunes" programme, which is currently heard in the Light Programme each Saturday from 1.30 to 2 p.m., is shortly to be transferred to the peak listening spot of 7.15 p.m., and will last for three-quarters of an hour instead of the usual half-hour.

This is perhaps the greatest compliment that can be paid to both the band and the programme, which will continue to be heard each Saturday.

Another feather in the Geraldo cap is the fact that the band will shortly appear four times in eight days at big Albert Hall dances.

These are the "Daily Express" Film Ball on September 29; the "Daily Mail" Fashions Ball (October 1); the Radio Industries Ball, held in conjunction with Radiolympia (October 3); and Selfridge's Staff Carnival on October 6.

At this last function, the Geraldo boys will share the musical honours with Billy Ternent and his Orchestra.

CAROLE CARR ENGAGED

THIS week the engagement is announced of Geraldo vocal star, glamorous 19-years-old Carole Carr to R.A.F. Squadron-Leader Peter Leuw.

The announcement of the engagement was delayed to coincide with the return to this country of Carole's mother and father, who have been across to the U.S. to see their new granddaughter, Mary Fremont Hull—born recently to Carole's sister, famous ex-Geraldo vocalist, Dorothy Carless.

It is two years since the couple met, during which time Peter Leuw has been serving overseas. The wedding is not likely to take place until early next year.

YES! It's Ascherberg's following "The Bells of St. Mary's" PEG O' MY HEART

"is the BIGGEST SHEET MUSIC SELLER IN AMERICA—THE No. 1."

"Variety," July 9th.

"is the BIGGEST RECORD SELLER OF THE DAY, OVER ONE MILLION FROM ONE RECORDING COMPANY ALONE—"

"Variety," July 9th.

"is the SONG WITH THE LARGEST RADIO AUDIENCE."

"Variety," July 9th.

"is No. 1 IN THE 'BILLBOARD' HONOUR ROLL OF HITS, BEATING ALL PREVIOUS RECORDS."

"Billboard," June 29th.

Strangely enough the above statements are TRUE!

Backed with TOMMY BORSEY'S GREAT HILL-BILLY MOONLIGHT ON THE PURPLE SAGE

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16, Mortimer Street, London, W.1



TED HEATH'S COMPLETE TRUMPET SECTION plays

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BESSON (Dept. 18), 15 West Street, London, W.C.2. Temple Bar 6529

CHANGES IN PAUL ADAM BAND

SEVERAL changes have recently taken place in Paul Adam's Mayfair Music at the Milroy niterie. Latest of these affects the piano chair, which is shortly to be occupied by talented young pianist-arranger Colin Beaton, who is replacing Phil Moody. Colin recently came into prominence again when he took over the baton at a moment's notice for the show, "Gardenia Lady," and made a smashing success.

Other recent changes have brought in ex-Vic Lewis, tenor sax and vocal celebrity, Charles Granville, who joined a few weeks back; and alto saxist, Chris Condon, who has just taken his place in the band.

Complete personnel is now Paul Adam (violin, leader); Russ Allen (bass and vocalist); Ray Davis (trumpet); Bill Jackman, Chris Condon, Len Royle, Charles Granville and Gordon Lewin (reeds); Geoff Loftis (drums); and Colin Beaton (piano).

Paul Adam and his band are airing next Monday (15th), when they will be heard opposite the Squadronaires in "Band Parade." Previous to this date they will be heard to-day (11th) in "Music While You Work," and to-morrow (12th) (1.30-2 p.m. Home).

Paul himself has recently returned from a holiday at Rapallo, Italy, and during his absence the band has been led and generally looked after by bassist Russ Allen.

HARRY DAVIS BACK FROM U.S.

DEBONAIR Harry Davis, replete with new American swing arrangements, Fifth Avenue ties, and brimful of the latest jazz lore, landed from the "Queen Elizabeth" at Southampton on Monday last (8th).

During his lightning trip to the States, Harry, apart from the reunion with his famous daughter Beryl—who greeted him with sister Cherry and Mrs. Davis at LaGuardia airport—personally met such world-famous swing celebrities as star re-bop trumpet man Dizzy Gillespie; famous ex-Goodman tenor saxist George Auld; former Glenn Miller drummer Ray McKinley; America's current singing sensation Mel Tormé; and Count Basie.

Finally, after a whirlwind ten days' tearing routine of disc-jockeys, broadcasts, live sessions, and receptions, Harry at last, exhausted, but mentally exhilarated, staggered aboard the "Queen Elizabeth" with exactly six cents in his pocket, to return, almost from dreamland, to the land of austerity.

The chronicle of Harry's breath-taking tour will appear, in his own words, in a special, exclusive article in next week's issue.

Monday Night Band Switch

A FURTHER switch in the late night dance music on Monday evenings brings back to the air Eddie Carroll's Quaglino's Sextet, who—from Monday last—share this spot with Chappie D'Amato's group from Hatchett's Restaurant.

These two bands thus take over from Harold Geller (Fischer's Restaurant) and Frank Weir (Lansdowne Restaurant) for this Monday night airing. Vocalists with Eddie Carroll last Monday were Peggy Reid and Pat O'Regan.

Personal Points: CHARLIE SHORT

Born in Merthyr Tydfil, South Wales, in 1921, Charlie (the hat) to be called Charlie by the way) worked as a clerk in an office until 1939, when some of his musician friends persuaded him to take up the string bass. Two years later he came to London and joined Johnny Claes' band, later working with Harry Parry and Carlo Krahmer. He joined the R.A.P. in 1942, and played with numerous service groups, including Buddy Featherstonhaugh's Radio Rhythm Club Band. When off duty he worked for several name bands on broadcasting and recording sessions, and joined Ted Heath on the "Top Ten" series. Now plays a special amplified bass and features with Heath small combinations, Kenny Baker Swing Group and Jack Parnell Quartet.



Favourite Musicians: Benny Goodman, Bob Leininger.
Favourite Bands: Boyd Raeburn, Elliott Lawrence.
Favourite Records: "Lovers' Leap," by Les Brown, "Black, Brown and Beige" by Duke Ellington.
Favourite Arrangers: Ralph Burns and Eddie Sauter.
Favourite Composers: Debussy, Delius.
Favourite Food: Home Cooking.
Hobby: Engineering.

LETTERS TO THE EDITOR

JUST so that "Accordion Lover" (6/9/47) should be freed of any misconception regarding my Accordion Club Sextet, which he regards as being "no different from any other band" with very little accordion in it, may I point out that we make no claim to be an "accordion band"? In fact, although I am the leader, I make a point of playing the accordion to prove how this instrument can fit into a modern sextet, rather than to star it to the exclusion of my other instrumentalists.

That "Accordion Lover" should regard the Sextet as "no different from any other band" and at the same time be a reader of the MELODY MAKER, seems a little odd to me. I had always assumed that readers were discriminating enough to be able to distinguish between, say, the music of Ted Heath and Billy Cotton, and even between the playing of such stars as Pete Chilver, Bernie Fenton and Tony Crombie (who are members of the Sextet), and that of other exponents of these instruments.

man for the plug, but also point out that L./Cpl. David Wilson is not on the B.F.N. staff. He belongs to the 5th Highland Division, and we owe to him a great deal of background work that went into the preparation of "Home Cooking" and "Their Names are Still on the Label."
J. D. C. FILLITER (CPL.),
 President, B.F.N. Swing Club,
 Broadcasting House,
 Hamburg.

PRaise FOR FOX
 MAY I applaud Roy Fox on his sweet music venture? The state of British dance bands is deplorable. The corn and re-bop and ch-baba tripe they dish up to music lovers is nothing else than tripe. And vocalists—have we any? The best I have heard in this country in 35 years is Val Merrill, who, I hope, will stick strictly to sweet numbers.
HARRY E. PORTE,
 London, E.1.

PURISTS' JAZZ
 NOWADAYS "jazz" is used to cover a wide scope, and we, the Purists, let it slide, because we in our hearts know which is the "real jazz." But surely "Jazz Matinee" should be devoted to jazz, and not, as Les Evans suggests, to big bands. True, we hear too little of these, but at present we hear no jazz outside an occasional "Family Favourites." Instead of the small pseudo-jazz groups we get at the moment, couldn't we hear from the Webb Dixielanders, Freddy Randall, or Johnny Haimis? There is a great public for these, and they do play jazz, and how!
JOHN WATTS,
 R.N.A.S., Arbroath.

TITO BURNS,
 B.B.C., London, W.1.
B.F.N. SWINGSTERS
 I SAW in your issue of August 30 a letter from Sgt. Rob White-man, mentioning several B.F.N. jazz programmes. On behalf of Hedley Chambers, in whose absence I am producing "Their Names are Still on the Label," I should like to thank Rob White-

Hawkins' Great Disc

"ESQUIRE" ALL-AMERICAN AWARD WINNERS
 ***How Me Down (Billy Moore, Jr.) (Am. Victor D6-VB-3371).
 ****Indian Summer (Al Dubin, Victor Herbert) (Am. Victor D6-VB-3370).
 (H.M.V. B9584—3s. 111d.)
 Coleman Hawkins (ten.); Harry Carney (bar.); Charlie Shavers, "Buck" Clayton (tp.), J. J. Johnson (tmb.); Teddy Wilson (pno.); John Collins (str.); "Chubby" Jean Jackson (bass); "Shadow" Wilson (dms.). Recorded December 4, 1946.

Edgar Jackson's Record Reviews

pecially Carney, who rides along with a delicious easy swing. The trumpet man also makes a top feature of a solo in which the sky-high ones, popped out with astonishing ease, are not the only good points.
 P.S.: Just to satisfy your curiosity and to save the long-suffering Wally Moody from being plagued to put out records which in some cases are not worth issuing, the other records in the Album are: "Dock-a-bye River,"

which is neither more nor less than Ellington's 1945 recording of "Hop, Skip And Jump," not previously released in America; "Jivin' With Jarvis," an old Lionel Hampton side with the King Cole Trio and Al Spiedock on drums—very old-fashioned and not worth supplementing space; "Buckin' The Blues," featuring guitarist John Collins and trumpeters Buck Clayton and Charlie Shavers (not so hot); a very old and old-fashioned Benny Goodman Quintet version of "I Cried For You," in which the only thing worth mentioning is Benny's clean, straightforward statement of the melody; a Louis Armstrong's record of "Sugar," reviewed last week.

HITS AND PIECES by Sammy Quaver

THEY'RE all smiles down the Alley once again, with music biz on the up, up, up. "Now Is the Hour" worked the miracle. Gracie and Hatch hyping current smash to fantastic heights, plus bringing out the sheet buyers to speculate on the rest of the frame favorites...

Took time off for an "educational" ninety minutes with Bill (ink Spots) Kenny at the Casino the other evening. A swell guy is this Kenny man, and here's his reply to my question, "What type of songs do you look for when record sessions are due?"
 "Corn—just corn that everyone understands." The night I was in, Bill was playing a record of "My First Love, Last Love," and throwing bouquets for Dorothy Squires singing. Jed Maston's arrangement, and Billy Reid's orchestra accompaniment. Mr. Kenny said, "This is one of the greatest tunes I've ever heard, and just as soon as we get back to New York we're recording the number."
 Mrs. Kenny, a cute hunk of personality, told me that one shop in St. Louis sold 5,000 "Gipsy" plaques in three hours, with thousands of fans lining the sidewalk waiting for the music parlour doors to open. Fellows, you should see that stack of fanmail piled up on the "Spots" dressing-room table! Yeah, the famous team have arrived here, but definitely!!
 Does the Blackpool football team know that Eddie Standring asked Billy Tennant to sign a club season ticket for the Arsenal? ... A reader writes, "Heaven forbid you became a disc-jockey!" You'd be the first to

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending September 4, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces:—

1. NOW IS THE HOUR (1s.) Keith Prowse
2. PEOPLE WILL SAY WE'RE IN LOVE (2s.) Chappell
3. COME BACK TO SORENTO (2s.) Ricordi
4. DOWN THE OLD SPANISH TRAIL (1s.) P. Maurice
5. I BELIEVE (1s.) Morris
6. I GOT THE SUN IN THE MORNING (1s.) Berlin
7. AMONG MY SOUVENIRS (1s.) L. Wright
8. MANSELLE (1s.) Francis Day
9. GUILTY (1s.) Francis Day
10. GAL IN CALICO (1s.) Feldman

listen, brother... My scouts tell me that The Revelers socked 'em good and proper at the "Sunday Pictorial" Film Festival at Morden, and that Doreen (Squads) Stephens looked ravishing in a new Colin Beck creation. "Tallahassee"—it's gonna rock the nation. "Hax" Hayes turned out for Sanderson's wallpaper firm in a cricket match at Perivale last week-end.

After their first three Saturday night shots from Ciro's, I'm passing judgment on Nat Allen's orchestra. Nat hit a bull with colourful presentations, discreet programming, unique arrangements, and, all in all, registered for a great follow-up to the Winnick series. ... Vocalist-actor Bob Arden writes from California to say he's on the verge of breaking into the big film colony. ... The Five Smith Bros. really boogie on "Variety Band Box" last Sunday.

The fans are all talking about Sid Phillips' "Royal Garden Blues" on "Jazz Matinee." Sid was stupendous, but positively! ... Concert in aid of the London Jewish Hospital at the Palace Theatre, Shaftesbury Avenue, showcased Arthur Tracy for the first time in nearly ten years. The "Street Singer" was acclaimed by a jam-packed house, and wowed 'em with a super-polished twenty minutes' song presentation. The class is still there, with the Tracy pipes functioning better than ever. ... Reported Hughie Charles severing with the Noel Gay house, to start up with Ross Parker as new partner. ... Peggy Brooks came through with flying colours on her first "Music Hall," and should become a "regular" on the Sharmar shows. ... I'm telling you that the Mills Brothers will be with us early part of 1948. ... Ink Spots a sensation at the Troc. last Sunday, with Harry Parry also scoring heavily. This Sunday, they're at the Caumont, Hammersmith.

THE PAN ALLEY OSCARS to Eva Beynon for a class "Chi-Baba Chi-Baba" from Ciro's last Saturday night. ... To Dan and Jim Sherry for a fine job on "If I Had My Life To Live Over" in "Music Hall." ... To Billy Mayerl ensemble for a great "Music in the Home" shot.

Collectors' Corner

by Rex Harris and Max Jones

OLIVER OBSCURITIES

By BRIAN RUST

THE following remarks may be of interest to your discussions on the early Oliver records in "C.C." of 23/8/47.

The Paramount records were made after the others, vide matrix numbers and catalogue numbers compared with other Paramount data. Date of these is about December, 1923, or January, 1924. The bass instrument audible thereon is a bassoon, unquestionably, though I can offer no suggestion as to who played it. The fact of the bassoon was checked by an eminent musical authority who was requested to listen closely to the break at the beginning of "Southern Stomps." Dods is quite definitely the clarinetist. It never occurred to me that it was anyone else, even without hearing "Southern Stomps."

The sessions referred to as the "July, 1923, OKehs" actually took place on June 22 and 23, 1923, and, try as I might, I cannot hear any bass instrument of any kind other than Dutrey's trombone. I cannot answer for all Oliver's OKehs, but I have originals of the June sessions, which, as I say, reveal no bass instrument. Nor is there any bass on the Columbia either.

I think we can dismiss as fatuous the suggestion that Evans, or Bailey, played on the last Gennett records. I possess the original of "Alligator Hop" (Ge. 5274), and I am of the opinion—in view of the rejection of Picou—that the clarinetist is some little-known or unknown man. (I am sorry I can give no names, but I feel such a course had best be left to those who compile discographies without the aid of records, apparatus for

playing same, and/or attentive ears.) The usual course, when in doubt for a name for a Chicago tax man, is to say blithely "Stomp Evans." Hence the idea that he plays on Dods' "Melancholy"/"Wild Man" (Br. 2667, etc.) and the Wanderers-Boots-Blacks. In the case of the Oliver Gennets, however, I would like to suggest that the unknown tenor is a soprano sax, and that its unskilful exponent is Boyd Atkins, of Louis' "Chicago Breakdown" (Co. 26378). The same slap-tonguing is evident here, and, although the key is different, there is a certain tonal similarity. That such comparatively low notes can be produced by a soprano I can demonstrate personally (at a risk of splitting my lip!)

RIVERBOAT REVIVAL—Part 4

By Thurman and Mary Grove

THIS riverboat ride has convinced me more than ever of the soundness of our long-held belief that when real jazz is promoted and becomes a prime concern, musicians will flock to play it, deserting 52nd Street with its modern idioms. Men like Buster Bailey or Charlie Holmes, playing now for John Kirby's Band and such outfits, could return to jazz and produce thrilling music. Most skilled musicians can play well any style they care to providing the money is on the line. They could switch from big-band work to dixieland jazz and make it sound convincing too, but salary is their guide standard.

Blesh presents this band as a New Orleans jazz band. We feel, however, that the music produced is actually a blend of the better aspects of music of that city mixed with the finer elements of what jazz or so-called Chicago style. The band members play ensemble on the opening and closing choruses with strings of solos sandwiched in between. New Orleans jazz, we were told, is ensemble music. Wild Bill and Brunis during his sojourn of 17 weeks on the air show gave the proceeding a dixieland flavour. Danny Barker, a swing-over-the-rhythm section, strikes many shuffle rhythm patterns right out of Eddie Condon's book. We've been happy to see what we consider a happy blending of the best advantages of both New Orleans and Chicago styles.

CALL SHEET

(Week commencing September 15)

- Blanche COLEMAN and Girls' Band. Pier Pavilion, Sandown.
 Billy GOTTON and Band. Green's Playhouse, Sandown.
 Leslie DOUGLAS and Band. Pier Pavilion, Redcar.
 Henry HALL and Band. Empire, Croydon.
 Teddy FOSTER and Band. Green's Playhouse Ballroom, Glasgow.
 Felix MENDELSSOHN and Hawaiian Serenaders. New Theatre, Cardiff.
 Sid MILLWARD and Nitwits. Empire, Hackney.
 Ossie NOBLE. Lyceum, Sheffield.
 Harry ROY and Band. Empire, Sheffield.
 TROISE and his Mandoliers. Palace, Leicester.
 Ted HEATH. Empire, Shepherd's Bush.
 Oscar RABIN and Band. New Britannia Pier, Yarmouth.
 Vic LEWIS and Band. One-night Stands, N. Ireland and Eire.

Our boat turns back, passes the George Washington Bridge and the blinking lights of the Palisades Park, passes the original embarking wharf. Our pilot fulfils Blesh's claim that the trips are improvised as well as the music. Down towards the Battery, dipping around the Statue of Liberty, and finally up-stream. The boat docks and Blesh announces the band will play on shipboard about 20 more minutes for those who care to stay.

This band of the North Haven is the hardest-working band we have ever seen, with the exception of the Bunk Johnson group, but their four hours of almost continuous playing left the audience just a bit jazz weary. Most stood about 5 or 10 minutes and then gingerly walked down the gangplank. On down the levee back towards the towering skyline of New York City hinged with leaden skies. Back to reality. Cabs bid eagerly for fare, and as they drove away the North Haven jazz band of seven musicians continued to play the blues into the rainy night air.

I BELIEVE
 ★
 TIME AFTER TIME
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 Mayfair 7600

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 Diminuendo in Blue R3033
 Magenta Haze - - - }
 She's Funny that Way R3057
 China Boy - - - }
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Nothing will stop pianist-arranger-composer RALPH SHARON from giving you advice on How to become a Drummer!

STATISTICS show that a baby is born every minute of every day, and every other one is a prospective drummer. I have a theory about drummers: I think that they have come into the world with a surging rhythm in their little limbs which gets stronger as they grow up, and is finally unleashed on the long-suffering public via a drum kit, somewhere around the age of sixteen.

I'll prove it! When Jack Parnell was a baby, did he chew his dummy like normal kids do? No; he wouldn't be pacified till his parents bought him a bass-drum pedal (small size) to suck. Did Norman Burns just idly shake his rattle without rhyme or reason? No; he sent out for another rattle, and within half-an-hour yelled: "Look, Mum! I'm playing the maracas!" And do you for one moment think that the first word Little Ray Ellington uttered was the corny and very commercial "Mamma" or "Dadda"? Not a bit of it. Seizing the sides of his crib and raising himself to his full height of two feet six inches, he screamed, "Hey baba bebop!"



Ralph Sharon

Oh, I could go on for ever giving you examples, but what's the use? Someone or other would come out with that well worn crack, "Gee, I didn't think drummers ever had a mother!" But now, to come back to the point of this article (which, in case you didn't notice, was "How To Become a Drummer"), I'm going to help all the poor frustrated kids who weren't really born drummers to achieve their ambition.

KIT.—You can obtain a kit at any reliable music-dealer's, and, although some drummers prefer a large and varied kit, I suggest you start off in a small way and just use what is essential. For the beginner the minimum will do; say, four bass drums, six snare drums, eight hi-hats, forty-five cymbals, fourteen bass-drum pedals, eighteen cymbal holders (eight swan's neck, seven duck's neck and three giraffe-neck), two gross drumsticks, three gross wire brushes, four vibraphones, two xylophones, three marimbas, a bird warbler, kazoo, Jew's harp, maracas, claves, ass's jawbone, temple blocks, cowbell, trap-tray, tea-tray and ash-tray.

At present-day prices, I should think that this lot would cost about a fiver.

STANCE.—This is very important, because, as Shakespeare once said—quote—"It don't matter how good you play, kid, so long as you look good behind your kit—unquote." There are various stances, but three are most popular. They are:—
(i) *The Solid Sender*.—Crouch over your side drum with the head (your own, mate) well down. Rock to and fro. It always looks more natural if you've had a few pints first. Shake the hair over the eyes, and at intervals of two minutes scream "Yeah man!" or "Oh, boy!" This is very effective on Sunday concerts.

(ii) *The Jollyboy*.—Adopt a perpetual grin, and sit rather upright with the toes pointing outwards. Keep muttering and nattering to yourself about nothing in particular, and, if you can spare the points, chew some gum. Never suck cough lozenges while playing, as they are liable to make you choke and throw you off the beat.

(iii) *The West-End'er or Smartie*.—For this it is necessary to assume a very grave face, as if you're about to collapse. Bend the body slightly forward as if

training carrots, and use brushes in a circular fashion. Whatever you do, don't smile at any of the customers, as this is regarded as insolence.

Now for some useful tips about drumming.

One-Stroke Roll.—Grasp the sticks firmly between the thumb and forefinger, then direct your gaze at your bass drum. Tap the snare drum once quickly and put the sticks away.

Two-Stroke Roll.—Same as above, only this time give two taps. (Eo.: And ask for Charlie?)

Crushed Roll.—One that has obviously been trodden on. There are other kinds of rolls, such as the cheese roll, the ham roll and the Barker roll, but these are of interest only to very advanced drummers, if there are such things.

Damping the Bass Drum.—This little matter has caused much controversy of late. Some blokes say, "I use a blanket doubled over five times"; others, "You can't beat a rubber sheet stolen from a baby's cot," etc., etc. Such ignorance astounds me. Here, to end all arguments, is the only correct way to damp a bass drum:—

Pour a glass of beer over it.

Hi-Hat Cymbals (How to Make Your Own).—Fasten together with a safety-pin two A.R.P. tin helmets face to face; insert a coat-hanger, and for the pedal use a discarded scooter frame. The hi-hat is played by striking the top cymbal (or helmet) sharply, and at the same time pressing the pedal. This opens the cymbals (or helmets) and makes a swish-swish-swish sound.

If you prefer to get a swish-swish swish-swish effect, reverse the cymbals (or helmets).

It is worth noting that by removing the top cymbal (or helmet) you have a handy little ash tray (or helmet).

I think that about winds everything up, as the monkey said to the organ-grinder (no offence, Robin Richmond). If you still want to be a drummer after reading this article, it will be no fault of mine. Personally, I hate all drummers; they are conceited, loud-mouthed, temperamental, egotistical, overbearing, snobbish, and, what's worse, they make a shocking noise. So I warn you that if you do take up the drums you'll never be a friend of mine. I have spoken!

(And whether drummers will ever speak to Ralph Sharon after reading this, remains to be seen. I have spoken!—EOROA.)

...and two Dixieland exponents describe their search for a **HOLIDAY FROM JAZZ**

by **NORRIE PARAMOR and GEOFF LOVE**



8.30 to 2 a.m., seven nights a week, yet they enjoy every minute of it. "The Big Three" at the Café Frégate, Knocke-la-Zoute: (l. to r.) Bob Haakmeester, guitar; Henk Muskes, piano; Frans Vellekoop (bass).

AFTER more than a year of broadcasts, dances, concerts, one-night stands, dashing all over the country and back to Town, we both felt that a holiday was indicated. We decided on a nice quiet time at some lonely resort where the only music is the lapping of the waves—and the sound of ourselves lapping the odd pint.

However, our respective better-halves got their heads together and decided on a Continental holiday. But we took a firm stand against this—and that's how we went to Belgium.

Eleven Whole Days!

After a broadcast finishing at 9.30 a.m. came a mad dash to Dover to catch the 12.10 boat, with wives and children forming an advance party. . . . When we arrived breathless but triumphant, they gave us looks as if we had just been round the corner for a quick one and taken a rather inordinate time about it. But there we were, at last . . . eleven whole days' holiday from jazz!

So after seeing our cars and aforementioned wives and offspring aboard safely (in that order), we settled down to some serious eating and drinking. With waistcoats bulging, we arrived at Knocke with a terrific thirst for knowledge and an eagle eye for the nearest Belgian eatinnet.

Now, all the cafés in Belgium have music of some kind or another—bands, orchestras, cabarets, risqué singers (in French, of course—now will you practise?), or what have you. The promenade consists of a long row of these cafés, so you can imagine the sound that struck our ears.

From all directions as we walked along we could hear what seemed like the whole of the Belgian equivalent of Archer Street doing its damndest to put the "din" in dinner. Then, right in front of us, slap on the promenade, an open-air dance was in progress, with a very original seven-piece combination providing the where-withal. And when we say original—if you can imagine seven musicians (*sic*) playing seven different tunes in seven different keys at the same time . . . well, maybe that's not something! Hastily retiring out of audible

range, you can imagine our amazement when, all of a sudden, but very softly at first, we heard the strains of "Seven Come Eleven." Doing a most life-like "Bisto Kids," we found ourselves in the Café Frégate, a place just a bit smaller than the smallest club in Town. Here the Belgian "rug-cutter," in the local equivalent of the zoot-suit or "spiv's special," was doing its "cutting." But with true austerity the dance floor was a strip of coconut matting just about big enough to make a couple of front-step foot-wipers.

We sat around soaking in the atmosphere (and a very good brand, too) while the band treated us to some good jazz from "Straiten Up and Fly Rite" through "Skyliner" to an impression of the Inkspots. These boys work seven nights a week from 8.30 to 2 a.m., with no interval and practically non-stop. They drink and smoke on the stand, and obviously love every minute of it.

No Dots

In the picture, as you can see, they are apparently studying some manuscript. As we never saw a sign of any dots on the bandstand at any time, we presume it's a piece of MS. they found around, and were looking for something to wrap in it! All this and "Jazz Me Blues" from a combination of piano, electric guitar and bass.

We had several enjoyable chats with the boys, all of whom speak excellent English and were most interested in British bands. They are Dutch, have been together for four years, and frequently broadcast from Radio Hilversum. As a rule they winter in Brussels and summer in la Zoute. They say that good musicians in Belgium

can easily earn £20 to £25 per week—and believe us, from what we saw of the prices, they need it!

The Ramblers Rumba!

Hearing that the famous Dutch outfit, the "Ramblers," were at the Casino for a couple of nights, we dropped in. Four ices set us back 25s., and the Ramblers were playing a Latin-American session—not a very good start! Eventually, with four brass, four saxes and four rhythm, we came to the main event, which turned out to be for the most part printed commercials.

The band appeared fairly well rehearsed, but seemed to lack the kick and originality of the days when it accompanied Hawkins on those memorable discs. What with the prices and lack of interesting jazz, we decided to get a drop of the real stuff (both kinds). So back we went to the Café Frégate to make a night of it.

Now, after eleven days of glorious sunshine by day and swill jazz by night, we said a sad farewell to the happy shores of Belgium. And as the sun sinks in the west, it's home again, borrowing the remaining quid from our wives and the innocent look on our children's faces for the benefit of the Customs.

Take it from us, if any musician wants a grand holiday, although prices are pretty steep, we can recommend a visit to Belgium. And if anybody knows of a lonely resort where the only music is the sound of the lapping waves, etc. . . . we'll settle for Knocke-la-Zoute and the boys at the Café Frégate.

(Pianist-arranger Norrie Paramor and trombonist-vocalist Geoff Love are partners in Harry Gold's Pieces of Eight.)

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"Don't ask me, eh, eh. Probably another of the Coal Board's ideas for stepping up production."

Harry Singer's GUIDE TO ARCHER STREET No. 10—Current Vogues (2)

THERE is a certain Jackson, Chubby by name and in stature, who has added a C string to his bass to enable him to rival the scope of a 'cello and still play with a terrific beat.

This excites as much aesthetic admiration in me as does his cultured beard, not to mention his latest title, worthy of the great Damon Runyon. He now bills himself as the Happy Monster.

Three thousand miles away in Archer Street many monsters are happy to sprout beards and flash an extra C string from their pockets at every opportunity in an attempt to create a similar sensation.

One or two of the beards look sufficiently tea-stained to be artistic, but ask them what they intend doing with that C string, and you'll hurt their feelings besides smothering them badly! To complicate things further, Sifranski, the Kenton bassist, introduced electric amplification on his instrument. So now we have the two factions in Archer Street, each claiming with cunning subtlety that they use a C string or an electric bass.

I personally hope they'll cancel each other out and get a more orthodox beat into their patter as well as their playing.

I have a great admiration for the genuine musician who feels himself restricted by orthodoxy and therefore sees fit to experiment with new instruments, but most of the Archer Street copycats reach the same level of achievement as the guys who wear rimless spectacles and kid themselves that they play like Tommy Dorsey or Benny Goodman.

Of course, Dizzy Gillespie has created a situation where the anti-rebop musician hesitates to wear sun-glasses in case he should be identified with Archer Street's Dizzy disciples.

I often wonder what would happen if some of Archer Street's idols were to do something drastically foolish like vanishing completely.

Perhaps Archer Street would cease to look like a poor man's Chelsea Arts Ball. But that is wishful thinking! Or is it?

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SWEET OR SWING: WHAT DOES THE PUBLIC WANT?

Last week's announcement by Roy Fox that he is disbanding his present orchestra to concentrate on "sweet" music has revived conjecture as to whether "swing" has lost its appeal. Tracing a popular number through its various stages from publisher to disc-jockey, the "M.M." publishes the following opinions from well-known figures in the dance-music profession.

MU Protest

WE do not usually concern ourselves with straight music. We are a dance music paper, and the straight side of the business has its own journals. But something has happened in the more serious realm of music which, in principle, is of vital importance to the dance music profession—particularly so since the Musicians' Union has had to take up the cudgels on behalf of its members.

What has happened is this—the Vienna Philharmonic Orchestra was given permission by the Ministry of Labour to play at the Edinburgh Music Festival. The Musicians' Union was not consulted but, since that is a special appearance, the M.U. in the cause of international culture, did not raise any objection. But then the M.U. learned that the Covent Garden Opera House Trust had engaged the Vienna Philharmonic Orchestra to appear in the pit at Covent Garden for a season. On August 25, the M.U. protested, only to be informed that the Ministry of Labour had granted the requisite permits for the engagement.

The reactions of the M.U. are contained in the following statement which it issued this week on the subject:—

"The National Executive Committee of the Musicians' Union, representing some 22,000 members, expresses the greatest alarm and indignation on the issue of Labour Permits to the Vienna Philharmonic Orchestra as an accompanying medium at Covent Garden Opera House on the occasion of the visit of the Vienna State Opera Company.

"We intend to use our fullest powers to prevent this dilution of the British musicians' supreme interest, viz.: that all performances in British orchestra pits shall continue to be the sole and inalienable right of British musicians. We are adamant in our decision to accept no compromise to this vital principle."

Now, how does this news and this protest affect our side of the business? Well, as all readers of the MELODY MAKER will know, the Musicians' Union since the war has been conducting a long and arduous fight for the international exchange of bands and music. It has maintained a policy that until reciprocal arrangements are in force, no foreign bands can work here, and that explains why we cannot have the much-desired visits of Benny Goodman, Duke Ellington, and others.

It will be at once realised that the Ministry of Labour has driven a wedge into the Musicians' Union negotiations by its precipitate action, and has opened the way to an influx of foreign bands by failing to consult, or be advised by, the governing body of musicians in this country.

We are in the middle of a crisis. Placards everywhere tell us that we "Work or Want." But what about the British musicians who want to work, and find their jobs taken away from them by an orchestra from Vienna?

We believe, and always have believed, that a free exchange of orchestras of every kind is the finest approach to ultimate international unity. But, until all the barriers come down all over the world, it is up to Britain to fight for the livelihood of its own musicians.

And it is up to the Ministry of Labour to support the Musicians' Union in that laudable object.

Publisher

JOHN ABBOTT

(of Francis, Day and Hunter, Ltd.)
 —who chooses numbers most likely to succeed.

THE current trend in popular music is definitely back to sweet melodies. Of course, as publishers we prefer sweet numbers to swing, and the reason is because no swing or "hot" number—call it what you will—ever had the sales of a good melody number. There's your answer.

Right through from when I started in this business it's been the same. And I say that lastest are basically the same to-day, although the younger folk naturally like their simple melody dressed up in a 1947 arrangement. But by that I don't mean a swing orchestration. What they still want to hear are the words and the tune. Take a pretty tune allied to good lyrics and you have the ingredients of a popular song—to-day or any time.

As far as sheet music is concerned, the biggest section of buyers is that composed of girls. They buy, as they've always bought, the simple, melodious number—the kind they themselves can play and maybe sing at home. They choose on the basis of what tune appeals to them most, that, and the sentiments expressed in the lyrics, are the deciding factors.

U.S. PARALLEL

There are youngsters who want something different, of course, for everyone doesn't like the same thing, but I've noticed that a great many people grow out of their early craze for swing.

I recently returned from a visit to the States and there I noticed that the situation was very different from what it had been on my previous visit in 1940. At that time American youth appeared to me to be indulging in what I termed "The Big Apple Craze"—it was all jitterbugging and swing music. But that had died down completely when I went over this year.

As I see it, people appreciate a change in music as they do in food. They'll always return to the simple musical fare of melodious songs.

Before closing, I'd like to point out that song publishers don't want to go back to the elementary harmonies of, say, 40 years ago. They appreciate that the advances made by writers and arrangers of swing music have their effect on popular songs as a whole, and the presentation of these songs benefits from the new ideas introduced to dance music by swing bands and their arrangers.

All we say is that the big public wants its music sweet, as opposed to "hot," and our proof lies in the relative sales value of the two kinds of number. I imagine, too, that the tremendous popularity of the Ink Spots—whose repertoire consists mainly of simple melody numbers—is a convincing indication of the general public's current taste, both here and in America.

Arranger

GEORGE EVANS

—who arranges numbers to suit the needs of modern orchestras.

THE future of dance music in this country must be swing; but just as definitely as it must be swing, it must not be "panic" or "blare" music. Contrary to common conception, these are not prerequisites of swing.

The current phase for even bigger and louder bands is not the way forward. What is wanted is an intelligent fusion of the sweet and hot extremes. Certainly music must have a real beat, but this need not consist only of riffs, or be obtained at the expense of the melody.

ART OR CASH?

I agree with Roy Fox's recent statement that the public wants to hear melodies, but up to now there haven't been many examples of bands treating melodies "with a beat" and without mutilating the theme.

Roy Fox is right in saying that there is a tendency for present-day bands to blow people out of a theatre, but this need not be. When it does happen it is usually due to short-sightedness on the part of the arranger, the band-leader, or both, in not employing the musicians in the most intelligent manner. And even if eight brass are used, they need not play triple forte all the time.

Personally, I do not think Roy Fox is doing the profession any good by going over to sweet music. Naturally, he will make money—but this isn't everything. If a person wants to get somewhere both musically and artistically,

ROY FOX SAID:

"I have come to the conclusion that the general public is fed up with going to the theatre or ballroom and being blown out of the place."

"I believe the great majority of people... always will prefer music they can understand. By that I mean music which they can easily distinguish the melody."

cally, then he must not expect to be a money-spinner at the same time. The two have seldom gone together yet.

There comes a time when one must create, or find an outlet for artistic expression. For example, many actors would rather work with the non-profit making Old Vic Theatre Co. and enjoy the resultant prestige than be top of the bill at the London Palladium. Maybe this is foolish, but I understand and admire their attitude.

Perhaps I may be forgiven for citing my own example. I did not make money with my band—actually I worked at a loss. But both I and the boys with me felt the creative urge, and if it came to doing the same thing again I know I wouldn't because.

Palais Director

CLAUDE LANGDON

—who has to gauge public reaction to the music played.

THESE distinct types of music really perform two totally different functions. Generally speaking, sweet music is more suited to listening, while swing is better for dancing. I would, therefore, say that, from the view point of our clientele, swing music or music with a distinctive "beat," is the more popular.

SWING DRAWS

As I see it, the main objection to sweet music is that it does not imbue young people with sufficient urge to dance. For this reason alone, swing is more appealing to the teen-agers who nightly flock to the Hammer-smith Palais. But I can well believe that, if you took a consensus of opinion from older people, they would express a preference for the type of music that Roy Fox intends to play.

Personally, I find it somewhat anomalous that many people find swing noisy, or otherwise unpleasant to the ear. In my opinion, swing is only objectionable if it is badly played.

A good swing band comprising star instrumentalists and featuring modern arrangements is a big draw so far as we are concerned, and the same combination, because it is a sufficiently unit, can also vary its performance with a modicum of sweet music which, appropriately played, can be suitable for dancing.

Record Executive

WALTER MOODY

—who selects the most popular numbers to be recorded by the most popular bands available.

IN popular music we have found that "sweet" and "swing" are not conflicting trends. I can only judge their relative appeal from record sales, and both, if they are good of their kind, sell equally well. Certainly swing records sales are definitely on the up grade. The only type that is losing ground is dated, small band jazz.

From the record-selling angle, swing can be divided into two categories: that played by large orchestras featuring strings and modern arrangements (Artie Shaw, Harry James, etc.), and smaller, arranged jazz groups (Lionel Hampton, Benny Goodman, etc.).

SWING SELLS

These are the types of swing that are to-day in tremendous demand; therefore I cannot agree with Roy Fox that swing music is finished. Our sales figures do not substantiate his opinions. But I suppose that, as Mr. Fox was never a swing man, he is probably doing a wise thing in re-forming a band more in accordance with his own ideas.

As in the case of swing, we can divide sweet music into two distinct types. There is music for dancing; and orchestral music of the concert variety, as exemplified by Peter Yorkie. Certainly this is the style of sweet music that is to-day in greatest demand. But I would emphasize that, although this is sweet music, it is sweet music with a "beat."

Record sales are a reliable guide to the musical tastes of the nation as a whole. Therefore, the fact that the orchestras of Harry James and Artie Shaw (which, although featuring strings and specialising in commercial

arrangements, primarily play in the swing idiom) are among our best sellers is sufficient proof of my contention that swing, far from losing favour, is wielding a powerful influence on popular musical trends.

Disc-Jockey

GEORGE ELRICK

—who enters direct to a publisher that knows what it wants.

ROY FOX is right. If a bandleader wants to appeal to the general public today, he must play on the sweeter side. My experience as disc-jockey on "Housewives' Choice" proves this beyond all doubt.

Every week, "Housewives' Choice" spins out some 120 requested discs—a very small fraction of the number of requests received during the same period. Every day, my task is to arrange these 55-minute sessions to obtain the greatest variety of music. Postcards are sorted into five piles: classical music, light music, straight singers, popular music singers and—dance music.

MILLER TOPS

My daily headache is to find sufficient dance music to ensure the variety that I seek to put into these programmes. And, of the requested dance music that I do find, the demand is for the sweet, melodic style.

Glenn Miller is the man they ask for, whether or not they know that he has recorded the number of their choice. And where he has not, I seek out a recording of it by a British band playing in a comparable style.

The vocalists they ask for are easily topped by Crosby, Sinatra, Como, Vera Lynn and Gracie Fields, side by side with Gill, Crooks and Dawson on the straighter records.

Nevertheless, the proportion remains at about one in six thousand for dance music.

But though there is only this minority appeal for dance music, let me say at once that the taste with which it is asked for has immeasurably risen of recent years. They very much like Kostelanetz, such numbers by Harry James as "Concerto for Trumpet," and Artie Shaw's new (and, incidentally, sweet) Orchestra. Their repeated choice of "Bless You" by the Ink Spots made this number, the Melachro Strinks are among their most popular choices of this country's outfit.

During my last two-week season, I managed to play one Woody Herman.

Yes, Roy is right. And unless bandleaders are content to play to small houses and cater for an enlightened, albeit enthusiastic, minority, they would do well to heed his advice.

NEXT WEEK

STANLEY BLACK, leader of the R.K.C. Dance Orchestra, will consider this topic from the point of view of one who has to cater for the vastly differing tastes of every section of the listening public.

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Len Camber Off to U.S.



Popular singer Len Camber (centre) left London last Thursday en route for an American holiday. At Waterloo Station he bid him "an revoir" were Chappell's contact-see Jimmy Hensley (left) and Gracie Fields' accompanist, Leslie Poul, ("M.M." photo.)

WOODY HERMAN IS RE-STARTING HIS BAND

AFTER some eight months of inactivity as a bandleader, Woody Herman—leader of last year's most sensational swing orchestra—is to reorganise his band for theatre, ballroom and hotel engagements this autumn, we learn from Davis-Weiss, of California.

Late last month Herman, who has been maintaining a name for himself as vocalist and radio "disc jockey," announced that he had concluded his contract with G.A.C. and had signed an exclusive manager contract with the newly formed Continental Artists. He is at present lining up musicians, and it is confidently predicted that several of his former sidemen will return.

More important still, ace arranger Ralph Burns, responsible more than anyone else for the unique sound of the late Herman band, has already accepted the post as chief arranger for the new outfit. Burns has been with Woody for four years, in that time mounting to top place in the esteem of critics and fellow-musicians for his ultra-modern orchestrations, and he has recently conducted all Woody's solo recordings. At time of going to press, Woody was still negotiating for instrumentalists and auditioning female singers.

Besides continuing his series of vocal records, Herman will shortly resume recording with a full orchestra.

RAY WEBB LEAVES FOR CANADA

RAY WEBB, well-known West End guitarist, and for the past eighteen months with Miff Ferris's Orchestra at the Windermere Club, is giving up the business, and sets off to start a new life in Canada in a few weeks' time.

Serving in the R.A.F. during the war, Ray was previously with Jack Jackson's Orchestra, and before that, well back in pre-war years, was on tour with Benny Carter, both here and in Holland.

Thinking that there is little future in the business in this country nowadays, Ray is planning a commercial career in Canada, where he has both relations and friends.



GEORGE HERSTONE famous drummer with famous SKYROCKETS Read his "Commonsense Drumming," 3/6

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BRILLIANT BANDS AT FIRST 1947 "M.M." AREA FINAL

THREE bands in quality for this year's "M.M." Final at Manchester next month are the Premier Players, of Colley (Lancs.).

They achieved the distinction when last Sunday (7th), they won the North British (Eastern Region) Area Final presented by Lewis Mackay in the magnificent Spa Royal Hall, Scarborough.

It was the first of the new Area Finals it has been necessary to arrange in view of the all-time record number of 40 County and District Championships that have taken place this season.

Had it not been for the fact that the Premier Players, although always winning by a narrow margin, consistently increased their margin on the recent occasions to which they were entitled by virtue of having been drawn as first first, there would have been only a mere fifty marks out a possible total of 1,000 between the best, present first and fifth in this year-based championship.

But even more remarkable was the fact that although they were only an Area Final, the standard was as high as, if not higher than, that of any previous "M.M." Final, and it is in any fair judgement of what will be found at the remainder of the Area Finals, it may safely be assumed that the standard of this year's "All-Britain" will be more terrific than ever.

The great ability of these M.M. (M.M.) Area Final competitors in a double tribute to the judges' reports which are given to all bands which take part in "M.M." County and District Championships.

Many young musicians manage to get a very high standard of their own unaided efforts... as individuals.

But they have not been so successful in finding out all that it takes to make a good ensemble.

The great importance of such features as dynamics, feeling, and a solid beat, and the strength of character which comes from such qualities as correct and sufficiently widespread punctuation and a keen understanding of how to produce the just spirit and aim and at the same time play beautifully, have been so far the most neglected by them until during the reports the judges have pulled their energies to pieces.

Set out in brief of the most recent three of the new Area Finals from the M.M. Association Club Bandmaster's Report, we have discovered Joe Maddell, and drummer Tony Corbridge—two of the music men who play while the competing bands change over.

Then, to close the show, the full M.M. Bandmaster gave a great display of skill and style.

Advanced as it was, it went down more than somewhat well with the most enthusiastic audience, and the afternoon, highly enjoyed throughout, by Edgar Jackson, general of the good folk of North-East England with one of the most exciting swing and dance music arrangements ever in Scarborough for jazz.

[For full results, see page 5]

ELRICK OFFERS LIBRARY

JUST back from his Continental holiday, Variety vocalist and "Housewife" singer George Elrick offers the Melody Maker that he has for disposal his entire library of standard and popular numbers, including vocal arrangements covering the past three or four years.

These are all scored by well-known arrangers for five or six brass, five voices and four rhythm, and he is ready to consider any reasonable offer.

George continues his Variety tour at Hackney Empire next week (15th), followed by the New Theatre, Cardiff. Later dates include two weeks' competing "Housewife" singer, beginning on October 13.

Still interested in his first love, he reports enthusiastically upon the Continental bands of Pi Scheffer's Skymasters and the Robert de Kers Orchestra playing the Palais, Scheveningen.

BIG BRUM JAZZ CONCERT

VETERAN New Orleans swing-writer Spencer Williams, composer of "East Street Blues," "Royal Garden Blues" and a score more jazz perennials, makes his first personal appearance next Wednesday (September 17), when he takes part in an all-star jazz concert given by Negro artists at the Birmingham Town Hall.

The concert—first of a new series to be presented by Midland jazz sponsor Louis Brunson—will feature such groups as the famous Caribbean Trio and Quartet, and an impromptu session led by "jam-master" Carlo Kraemer.

The musicians appearing will include Frank Williams (tp); Dick Katz (g); Frank Dennis and Lauderdale Cotton (sb); Coleridge Goode (b); Bertie King (cl); Frank Baker (tr); Carlo Kraemer (dr); Freddy Grant (vcl); Spencer Williams will come in on piano to play one or two of his best-known songs.

Advance reports suggest that all the 2,500 seats will be full, and Louis Brunson tells the Melody Maker that Spencer Williams and the band will broadcast from Birmingham after the show, in the Midland Home Service from 6.30 to 7.55 with David Maclean as compere. The concert itself will be compered by Sinclair Traill.

Incidentally, Spencer Williams will be returning to New York within the next few months after an absence from the States of more than 15 years.



A professional group at the wedding of vocalist Hughie Diamond at South Hams (last Sunday) (12th). Left to right: agent Jack Jacobsen; Johnny Franz (of Wessley, Day and Hunter); the bride and bridegroom; Maestro Mario (Glasgow's singing); (centre); Sid Green (of the Irwin Dash Music Co.); and band-leader Lou Sherman.

Hughie Diamond Weds

HUGHIE—WRIGHT, ex-Continental vocalist, Hughie Diamond (last Sunday) (12th) was married to the wife of the professional activities. For the wedding, on that day to charming Miss Doris Hall.

The ceremony took place at St. Paul's Church, South Hams, and was attended by about a hundred guests, including members of the profession, some of whom are seen in the photograph above.

Popular Hughie, who will be warmly congratulated on his entry into matrimony, is taking a week's honeymoon, and opens at the Palace, Reading, next week commencing September 15, with a stage tour lined up for his solo vocal specialities until Christmas.

NO SLEEP FOR THE SKYROCKETS

ON Friday of next week (19th) the busy Skyrocks will play their usual two evening sessions at the London Palladium, then off to the Gaumont Theatre, Chislehurst, to appear at a midnight matinee organised by the Dartington Branch of the Royal Air Forces Association.

Back to the West End immediately the show finishes, the "bonnets" tumble straight into rehearsal for a room broadcast on the Saturday (20th). The afternoon will be spent rehearsing for further broadcasts on September 22 and 23, then on to the Palladium for the Saturday night shows.

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SPECIAL NOTICES 2d. per word
FIRST-CLASS Tenor Sax/Clarinet available from Sept. 22, good reader, stylist, desires permanency as second Tenor in reputable combination.—Box 9727 "M.M."
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FELDMAN SWING CLUB, 106, Oxford St., W.1. Next Sunday, 14th, at 7.30 p.m.: Carlo Krahmer, Bobby Mickleborough, H. Arnold, Ken Oldham, Gerry Moore, Bernice Woods, etc.—For membership, send 5/- and s.a.c. to Secretary, 9, Oakleigh Gardens, Edgware.
HOT CLUB OF LONDON reopens Sat., Sept. 27, King George's Hall, Adelphi Place, W.1. Rex Harris. Original London Blue Blowers, George Webb's Dixielanders. Admission 3/8 only.
"RED BARN" Jazz Club. Meeting Mon. next, 8 p.m., "Red Barn" Hotel, Barnhurst. Further appearance of "Original London Blue Blowers" and resident group, George Webb's "Dixielanders." Bring disposals for Jazz Record auction.

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COLLAPSIBLE Bass Drum with case, offers.—Howard, 9, Greenside Rd., Croydon.

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DRUM KIT, good condition, £15.—169, Grieson Rd., Forest Hill, S.E.23.
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Leader of the Band



JOE KIRKHAM

Commencing his career as a brass band trombonist, Joe Kirkham played at Crystal Palace and Belle Vue before he was sixteen...

GOSSIP

IN Newcastle-on-Tyne, last week, dropped across tenorist Bernard Kelly, who was around the Manchester district in pre-war days...

BILLY WILSON LEADS AT NEW MANCHESTER

FARMER'S SUCCESS

DRAWING to the end of what has proved to be a most successful summer season at the Blue Lagoon Ballroom, Newquay...

BALLROOM

A VERY fine addition to the dancing amenities in suburban Manchester is the opening last week of the Capri Ballroom...



Nat Bookbinder

SONNY ROSE'S BRUM LINE-UP

THE MELODY MAKER is now able to confirm that the West End Ballroom, Birmingham, will definitely open on Wednesday, October 1...

GALLIER BUSY AT WARRINGTON

NOW in his twentieth month at the Casino Ballroom, Jimmy Gallier has steadily built up a reputation in and around Warrington...

WOLVES JAMBOREE

HELD on September 1 at the Civic and Wulfrun Halls, Wolverhampton, the first annual Jamboree organised by the local branch in aid of the Musicians' Union Benevolent Fund was an outstanding success...



In this exclusive "M.M." picture, proprietor bandleader Tony Stuart is busily signing contracts for the appearance of name bands at the Astoria Ballroom, Manchester...

JACK CANNON GOES BACK TO BURY

AFTER a three years' stay at the Devonshire Ballroom, Higher Broughton, Manchester, Jack Cannon finishes there this Friday (12th) and opens at the Plaza Ballroom, Bury, on Saturday.

AMER FOR "BAND OF THE WEEK"

LATEST band to join the rota for North Regional's "Band of the Week" programme, which is broadcast each Monday from 6.30 to 7 p.m., is Charles Amer and his band...

WOLVES JAMBOREE

HELD on September 1 at the Civic and Wulfrun Halls, Wolverhampton, the first annual Jamboree organised by the local branch in aid of the Musicians' Union Benevolent Fund was an outstanding success...

Advertisement for "Keep Going, Don't Stop" saxophone solo by Harry Hayes, published by Bosworth & Co. Ltd.



GIASGOW. Notable list of last week was the signing by Jack Chapman of Cecil Duncan, who will take the place of bassist Tommy Renwick at the Albert...

Advertisement for Alex Burns Ltd. featuring a large list of musical instruments for sale, such as clarinets, trumpets, and saxophones.

Advertisement for Hohner Accordion and Chromatic Harmonica repair and retuning services.

Advertisement for Foot's trumpets, featuring a smashing offer on fine collections of instruments.

Advertisement for Edinburg, a well-known in the dance band world in the West of Scotland.

Advertisement for G. Scarth Ltd. offering second-hand first-class instruments like clarinets and accordions.

Advertisement for Lew Davis, offering a chance to obtain wonderful instruments at pre-season prices.

Advertisement for Eire, featuring J. Arthur Rank having purchased the exclusive Metropolitan Ballroom, Cinema and Restaurant, Dublin.

Advertisement for Alex Burns Ltd. featuring an apple blossom wedding heartaches and another night like this Costa Rica - Mi Vida I'll Know It's Love.