

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 742

OCTOBER 25, 1947

[Registered at the G.P.O. as a Newspaper.]

THREEPENCE

ILFORD "BOMBERS" WIN DANCE BAND BLUE RIBBAND AT GREATEST-EVER "ALL-BRITAIN"

FELIX M. MAKES GRAND GESTURE TO M.C.C. CRICKETER

THANKS to a magnificent gesture on the part of Felix Mendelssohn and his Hawaiian Serenaders, Gerald Smithson, the 20-year-old Bevin boy Yorkshire cricketer, may, after all, be able to play for the M.C.C. on its tour of the West Indies.

Although chosen to play, Smithson has been told by the Ministry of Labour that he cannot be released from Askern Colliery ahead of schedule. The team leaves England on December 27, and Smithson is due to be released with Group 64 13 days later.

Felix and his Serenaders, however, have telegraphed the M.C.C. offering to pay Smithson's passage by air to the West Indies so that he may be in time to join the team out there.

A keen cricketer who has played for many well-known clubs himself, Felix told the Melody Maker: "I have seen Smithson play and consider him a brilliant fielder and left-handed batsman. We are all keen sportsmen in this band and want to see him get the chance he deserves. The money for his passage will come out of our Sports Fund."

Smithson, who is currently working underground at Askern Colliery, learned on Saturday last (18th) of the efforts musicians were making on his behalf and at once wired back his sincere thanks. At the time of closing for press, the M.C.C. had not finally decided what action it could take upon Felix's telegraphed offer.

Whatever the outcome, cricket enthusiasts throughout the country will join with the Melody Maker in expressing to Felix and his Serenaders their appreciation of a grand gesture in the cause of British sport.

BEFORE A WILDLY ENTHUSIASTIC CROWD OF OVER 6,000, WHICH PACKED THE VAST KING'S HALL, BELLE VUE, MANCHESTER, FROM FLOOR TO CEILING LAST SUNDAY (19th), THE "JIVE BOMBERS," A SIX-PIECE SWING BAND FROM ILFORD, ESSEX, BECAME THE 1947 NATIONAL DANCE BAND CHAMPIONS BY WINNING THE GREATEST-EVER "MELODY MAKER" "ALL-BRITAIN" FINALS DANCE BAND CHAMPIONSHIP.

Culmination of a contesting season which has constituted a record in the whole 21-years' history of MELODY MAKER Dance Band Contests, the "All-Britain" this year set a new and terrific standard in presentation and performance.

Thirteen semi-professional bands—who had fought their way to the Final through our nationwide series of 69 County and District Championships and 10 Area Finals—sallied forth to Manchester to do battle one against the other for the "Blue Ribband" of the semi-professional world—the title of "All-Britain" Champions and the cups, banner, and gold medals that go with it.

The standard of playing was, frankly, staggering in its quality. Considering that all these bands consisted of men doing essential

GERALDO
—In this Personal Message of Congratulation to the "All-Britain" bands, says...
"It is many years since I had the honour of being asked to adjudicate at a 'Melody Maker' 'All-Britain' Final, and I must say that the standard of the playing this year absolutely staggered me."
"Most of the bands were as good as the majority of our best professional combinations."
"But it was not only the playing that impressed me. I would like to congratulate the bands also on their smart appearance and deportment. It showed a commendably high degree of the personal pride which is essential to maintain the prestige of our dance musicians and the music we play."



JUDGING THE "ALL-BRITAIN"—(L. to r.): Paul Fenoulhet, Geraldo, Ray Davis, Harry Marsh and Les Evans look studios at the "All-Britain" as they listen critically to over four hours' playing by the thirteen finest semi-professional dance bands in the country. Further photographs, together with the full results, will be found on page 3 of this issue.



This artistic picture, taken in the rays of the arc-lamps, spotlights Ted Heath and his band in action at the "All-Britain."

Sam Gelsley Leaves Harry Roy

AFTER a very happy association lasting two years, star guitarist Sam Gelsley and band-leader Harry Roy have parted company.

Harry's orchestra will now continue on its successful stage tour with a three-piece rhythm section.

Sam is meanwhile concentrating on business commitments in Brighton that require his immediate attention.

Very soon, however, this ex-Jack Harris and Blue Rockets instrumental and comedy stylist—who amusingly describes himself as a "genius who has now deteriorated until he is merely terrific"—will be available for a resident offer, which may be addressed to him at 34, Waterloo Street, Hove. (Phone: Hove 7421.)

SID BUCKMAN LEADING AT BRIGHTON

LONG-ESTABLISHED trumpet star Sid Buckman, who has recently been appearing in many different types of engagements with his own band, including broadcasting and television, clicked for a new engagement last week when he secured a contract to appear at "La Martinique" Restaurant at Brighton, where he is leading a snappy five-piece.

Leading on trumpet, Sid Buckman is supported at Brighton by B. Boyde (drums); A. Boyde (bass); J. Drummond (piano and arranger); and B. Skinner (tenor and clarinet). The band has been fixed at Brighton by enterprising London agent Frank Morgan.

SWING-ACCORDIONISTS' SENSATIONAL DEBUT

AN enthusiastic "phone-call from wildly excited "M.M." reporter, Laurie Henshaw, as we closed for press on Tuesday night, brought news of the sensational debut in London of two Italians whom he unhesitatingly dubs "the greatest swing-accordionists, bar none, in the world!"

They are Gorni Kramer and Wolmer, whose concert at the Kensington Town Hall on Tuesday produced something entirely new in modern, rhythmic squeezebox technique, and had the fans and experts present absolutely raving.

A full report will appear in next week's "M.M." but readers should make a note of the next concert by these virtuosi—at the Lewisham Town Hall next Wednesday evening (29th).

jobs up and down the country, and playing and practising only in their spare time, it says wonders for their keenness and their understanding of the most modern aspects of the dance music idiom that for four hours they kept the vast audience enthralled by the high standard of their playing—a standard that put most of them on a par with the best professional bands.

At the judging table, the MELODY MAKER had assembled a star-studded panel of experts, consisting of band-leading celebrity Geraldo; Skyrockets leader Paul Fenoulhet; alto-wizard Harry Hayes; coach-arranger and tenor-sax notability Les Evans, and Melody Maker Editor Ray Sonin as President. These five gentlemen will be the first to admit that they had a difficult job in separating bands that all reached a magnificent standard.

The victory of the Jive Bombers was, however, clear-cut, although there were not many marks between that band and the runners-up—the youthful Falcons, of Leigh (Lancs), who won their place through the Area Finals Runners-up heat, held in the morning. Third place was won by last year's "All-Britain" winners, the Scott-Henderson Quintette, of Glasgow.

FEAST OF MUSIC

It is perhaps fitting that the Jive Bombers should have won this season, since last year, when they qualified for the "All-Britain" Final, they were unable to appear, through a sudden bereavement to the alto-saxophone player, whose baby died on the day of the contest.

It was not, however, sentimentality on this account that brought them victory this year, for the judges were only concerned with what they heard musically emanating from the bandstand; and it was on really excellent individual and ensemble playing in a tasteful, relaxed and eminently musicianly manner that they won the coveted title.

For the colossal audience, this year's All-Britain represented one of the greatest feasts of dance music ever offered. In all, the proceedings lasted for over five hours, and the splendid co-operation of the Belle Vue staff, plus the efforts of Melody Maker Contests Director Edgar Jackson, and the organiser, Lewis Buckley, ensured a presentation that was slick and never flagged.

The difficult rôle of compere was admirably filled by B.B.C. Northern expert Leslie Adams, who mingled wit and wisdom to the high delight of the audience.

(Please turn to page 3)

CAESAR PETRILLO STRIKES AGAIN: ALL U.S. RECORDINGS BANNED!

FOR THE SECOND TIME WITHIN SIX YEARS, THE AMERICAN FEDERATION OF MUSICIANS IS TO BAN ALL GRAMOPHONE RECORDING BY ANY ONE OF ITS 225,000 MEMBERS.

A.F.M. President James Caesar Petrillo announces that the ban will come into force as from January 1 next, when his present agreement with the recording companies is due to expire.

It was in August, 1942, that the A.F.M. first stopped its members from making records, and it was not until November, 1944, 27 months later, that a new agreement between the Federation and the U.S. recording companies was signed, and recording by A.F.M. musicians allowed to recommence.

Like the original ban, this new one will mean that the one means we over here have of following the trend of American dance and swing music will be denied us.

The effect of this will not be felt immediately, because not only have the English recording companies many American masters which have not yet been issued here, but the American companies—which, in anticipation of another ban, have been recording frantically to build up stocks—have an even greater number of unreleased performances, the masters of which will also be available for issue here.

BUTLIN'S SIGN WINSTONE FOR THIRD SEASON

BACK in Town after 18 weeks at Pwhelli for the Butlin Holiday Camps, Eric Winstone, who has now had two years' experience of this type of entertainment, makes news by signing ahead for yet a third season of Hi de Hi.

Throughout the summer, while theatres and dance-halls have been complaining of bad business, the Butlin camps were packed with holiday makers and every night the Winstone Orchestra, playing in an enormous ballroom, entertained between two and three thousand dancers a session.

Every Tuesday evening the Orchestra presented their famous stage show to a super capacity crowd, while jive fans were catered for by the Butlin Rhythm Club, inaugurated by Eric, and featuring Roy Marsh and his Swingette.

Broadcasting from the nearby Banzor Studios, Eric registered an all-camp record for a series with 14 programmes on either Home, Light or Regional waverights, while one of the major sensations of the season was the terrific popularity of Sinatra-styled vocalist Denis Hale.

Back at the London studios with a run of B.B.C. and Television dates, Eric took over Home and Light programme sessions last Saturday and Tuesday nights, together with a Band Parade airing on the Monday, when he showed that he had lost none of his old touch at presenting a highly commercial, but none the less polished and musical sound.

Demobbed last week after four years in the R.A.F., Harry Dawson, late of Anglo-American Artists, and the Oscar Rabin offer, has now joined Eric Winstone at his Denmark Street office. Originally a pianist and composer, Harry gained valuable experience on the organising side of the profession when he managed the Rabin "Woodchoppers," Percival Mackey's Ambassador Band, and Johnny Clark, before going into the Forces.

Petrillo explains his reasons for the ban by saying that the members of the A.F.M. realise that in recording for the gramophone "they are merely setting up a competition to themselves which would eventually destroy them."

These are, however, many who feel that it was proved long ago that the publicity which gramophone records give to bands only makes the public more dance- and swing-music conscious, and thereby increases the demand for more and more "live" performances.

The **Besson** NEW CREATION

SPEAKS FOR ITSELF!

The following famous players are all using the Besson "New Creation" Trumpet:

HENRY BAKER	With	PAT FISHER	With
STAR BENDER	TED	ERIC TOOD	BILLY TERNEY
DAVE WILKINS	HEVIE	STAR HOWARD	
CLIFF BARNES		FRANK THORNTON	With
EDDIE CALVERT		EDDIE LLOYD	HARRY ROY
DERRICK ABBOTT	With	JONNY SHAKESPEARE	With
FREDDIE CLAYTON	GERALDO	VERNON THOMPSON	VIC LEWIS
ALFIE BARNES		NORMAN HULLANEY	With
FREDDY WARR	With	REG HANDBY	CHARLES SHADWELL

See Purchase Terms arranged
ASK YOUR LOCAL DEALER

BESSON (Dept. M) • 15 WEST STREET, CHANCING CROSS RD LONDON, W.C.2

THE **New Century** ELECTRO-MAGNETIC GUITAR PICK-UP

As used by Ace Guitarists
IVOR MARRANTS
BERT WEDON
FRANK DENZ
GEOFF. SISLEY
ARCHE SLAVIN
SID JACOBSON, etc.

£3.6.0 including Purchase Tax

F.D.H. AMPLIFIERS

Specially recommended for use in conjunction with "The New Century" Magnetic Guitar unit and all Electric Guitars.

FRANCIS DAY & HUNTER LTD
23, Denmark Street, London, W.C.2. Temple Bar 7455



After the christening of Melita Melachrine at Holy Trinity, Brompton Square. Photo shows (l. to r.): Proud father George Melachrine, famous comedian Sid Field (who was godfather); Mrs. Melachrine (formerly film actress Sheila Bigham) and Melita.

HITS AND PIECES

by Sammy Quaver

ALL publishers depending on next eight weeks' peak period to up the balance-sheets for 1947. . . "First Love, Last Love" moved into frame, and "Little Old Mill" ousted "Chi-Baba" to grab place money. . . I'm still betting on "Peg o' My Heart" to hit the jack-pot in spite of all the dubious ones. . . Terry Thomas's "One Meat Ball" à la Richard Tauber ran away with the honours on "Alhambra of the Air" last Sunday night. . .

I know of four contact fella's who've been offered financial backing to operate their own firms, and wouldn't those bosses like to know, too! So many people have turned disc jockeys in the States that the only guest artists available for these sponsored platter shows are disc jockeys! . . . Here's a Fred Allen reflection on studio audiences: "Nobody knows where they come from or where they are going to." A reader writes: "I'm getting fed up with your rooster for this, that and the other band-leader." "Relax, brother, and root with me. It's terrific fun!"

Instead of throwing hand grenades, a little more respect by certain song-writers for their fellow songsmiths would be very welcome to these ears. Found my pin-up-of-the-week, Edna (Mrs Stanley Black) Kaye, struttin' down Grosvenor Street attired in a posh tweedy ensemble that had the femme sidewalkers gasping with envy, and Edna looking more beautiful than ever since taking on the duties of housewifery for the famous "Black Magic" maestro. . . American Decca just launched the first Denny Dennis discs. . . How many publishers have made bids for Billy Reid's "Free in the Meadow," and who's gonna get the plum? . . . Thought I noticed the Bob Sharpley hallmark on some recent Gerald broadcasts. Bob's arrangements stood out a mile. . . Wonder whether Sid Phillips' "Elma's Delight" was written by Maurice Burman's sister Elma (friend of all the stars) Warren? . . . A famous publishing house have caught up on me and how! That smash ditty which I wrote about last

week, "When You Come to the End of the Day," will get under way the end of the year, and watch Ray Bon's platter make it. . . A smart comeback by the new Two Bascahs (Charlie O'Donnell and Bill Siretti) has given the Alley hustlers another important contact, since the singing team have proved themselves big copy sellers. . . Spent an interesting fifty minutes in the "Housewives' Choice" studio the other morning. George Black knows his listeners, and that manufactured-on-the-spot signing-of-check should stay in—it will pay dividends. . . Attention, programme planners! I'd like to see a disc-jockey match between the two Harrys—Parry and Davis. Give 'em a half-hour session, and watch the listening figures. . . I figure that chirper Terry Deva, will be the busiest thrush knockin' around this fall, 'cos her pipes can switch from ballad to rhythm with little competition from the rest of the canaries. . .

TIN PAN ALLEY OSCARS to Eddie Reinder for a sock warble on "I'll Make Up for Everything" in Sherman's "Music Hall." . . To Roy Lester for a real "Ted Lewis" on "Say What You Mean" in the same show. . . To Paul Rich for a class "Temptation" wailing with Lou Preager. . . To Sam Brown for impressive work-out on "Deep Down In My Heart" with Maurice Winnet from Ciro's Club last Saturday night. . . Here's the latest news from the Tin Pan Alley Ball front: First prize in a big raffle will be a made-to-measure hand-sewn gent's suit, with measurements on the spot by—JACK TRAIN!!

Louis is not what he was

Edgar Jackson's Record Reviews

LOUIS ARMSTRONG'S DIXIELAND SEVEN
"Malgony Hall Stomp" (Capitol)
Williams (arr.) Sam Factor
DS-78-1214
"When The Blues Were Born In New Orleans (About The Birth Of Jazz)" (Capitol)
Carleton (arr.) Sam Factor
DS-78-1215
UNLV. 8888—2. 1947

Armstrong (tr.) with Barney Bigard (clar.); Edward "Kid" Dreyfus (p.); Charlie Beal (b.); Arthur "Butt" Best (dr.); George "Butt" Collesser (bass); Elmer "Butt" (dm.). Recorded October 17, 1946.

LOUIS was the piece called "Where The Blues Were Born" (though actually it is little more than our old friend "Twelfth Street Rag") as a means of introducing the various members of the band; hence the sub-title "Meet The Boys." The idea is nothing new, at any rate for Louis, who has worked the stunt on more than one other occasion. But done as it is here, in a version which has nothing else to sell, it is as good an excuse as any for allowing Louis to give that ingratiating, stinky voice of his an airing. Also it has the advantage of letting all those who are unable to read this column know "who done it."

If those last three words should sound as though they would be more appropriate to some heinous crime, let me add that, except for Louis's stinging which is not exactly a thing of beauty, will be for some a joy for ever, the rest of the record comes dangerously near to being within the "criminal" category.

Admittedly, no such criticism could fairly be levelled against the side had it been made twenty years ago. But times have changed, and with them jazz. To-day this band of old-timers sounds for the most part, hopelessly dated.

PRICE OF THE WEEK
(For Everybody)
STANLEY BLACK—"Action" and "The Blahs Numbers" (Capitol)
STANLEY SHATTA—"All of Me" (Columbia DS2300)

"acknowledgments" taken by players, after each has been named, are naive to the point of comedy, and the whole performance sounds none the better for the overly rhythmic section. In fact, the only people likely to find a good word to say for the record are those who still worship at the shrine of old-time jazz, and refuse to realize the futility of continuing to idolise those who, like Kid Ory especially, were once rightly accepted as the "greats" of jazz, but who now have become little more than the unmuffled relics of a music that has changed almost beyond recognition.

Which the same must be said of "Malgony Hall Stomp," which is not even as good as Louis's original 1929 version, still available on Parlophone B571.

As in "Where The Blues," the spirit is not only willing, but there. But the ideas are hopelessly weak and out-dated. Instrumentally, hardly anyone but Louis means a thing. And even he is not what he was.

HARRY JAMES AND HIS ORCHESTRA
"The Basement Side" (Ray Conf. (Capitol)
"The Basement Side" (Am. Columbia)
"The Basement Side" (Capitol)
"The Basement Side" (Capitol)
"The Basement Side" (Capitol)

Bruner, Gene Corcoran, George C. Davis, Edward Rosa, William McL. "Willie" Smith (tr.); Irwin Berkon, James D. Campbell, James Grimes, James W. Troutman (tp.); Victor Hamann, Charles F. Preebel, Juan Tizol, Jesse H. Smith (b.); Arnold Ross (bass); Edward L. Gauscy, Jr. (dr.); Edward Mitchell (bass); Nick Fatool (dm.). Recorded December 19, 1945.

"BEAUMONT RIDE" is typical 1945 live jump. It is more than good enough for the jitterbug dancing popularised here by the Yanks during the war, even if the idiom has become a little old-fashioned in the past two short years.

Harry James shows his usual polished technique in solos of which I have no space to say more than that idiomatically they are fair. To go further would mean an almost note-for-note analysis of practically every phrase, which is impossible here in these days of paper shortage.

"Cotton Tail" is more up to date, and also more interesting. For one thing, it is played by a small group, and that always gives soloists more chances.

I cannot tell you how the side compares with the Duke's own 1940 version of the piece (H.M.V. B9090, in the "Masters of Swing" Album), because that was in the part of my library which was blitzed during the war, and I don't remember it very well.

But, taking the James version on its own face value, it is worth getting not only for Willie Smith, who has a whole chorus to himself, but also because of the obvious influence "Dizzy" Gillespie and his re-bop seem to be having on Harry James's trumpet playing.

Rex Harris reviews I heard . . .

GUITAR SOLD in "Now is the Hour" which made me look up . . . "M.W.Y.W." . . . balance made drummer appear as top-pull soloist in every number. . . Light, 1.30 p.m.

WALLY CHAPMAN, who brought to the music of dreams in twenty-two minutes of what sounded like Count's Care Less Music. . . Solides chased one another madly in "My Lovely World and You," which seemed to put Pat O'Regan more than of "A Peckin' Duck" does not show Ella Williams at her best. . . Wally's own announcement was the same of howling. . . "Remember December," otherwise wished I hadn't switched from Home Service's gripping talk on "Breakdown of Civilization." . . Oct. 14, Light, 10.30 p.m.

NAT TEMPLE, his clarinet and his orchestra . . . not enough clarinet and too much orchestra. . . what has happened to it?—Oct. 11, Home, 9.30 a.m.

FRANK WEIR and a well-nigh immaculate performance, we heard to F.W. himself for clarinet work. . . What a Beautiful Morning, in particular, which also saw Alan Donn a shining spot. . . "Blue Linn" arranged and tenor-voiced without a flaw. . . section work in "I Can't Believe T.Y.L.W.M." almost an L.P.S. job. . . not terribly impressed by F.W.'s own number, "Remember December," but you can't have everything.—Oct. 11, Home, 12 noon.

TED HEATH, who started off with amply disguised "See Me Dancer the Polka," reminiscent of "American Patrol" . . . Parnell as a singer is still a fine drummer and orchestral setting for his "I'm So Right Tonight" was strictly in the Heath tradition, but . . . what happened to "The Breeze and I"? Call it modern harmonies or plain old-fashioned style-of-time: either way it sounded horrible to the listener. . . "Snowflake Kings" had delivery of treatment and impressive brass-section work, but then again, in "Ted Heats' Poetic Maiden," their number passage was minor and good. . . Paul Carpenter fought bravely in his own style, looking neither a bit nor in spiriting reflection. . . What's the matter with that normally crisp swing band which surrounded Kenny Baker's "Ad Lib Prole," which I heard later in "Family Favourites"?—Oct. 13, Light, 5.40 p.m.

EDMUNDO ROE, and unfortunately left a most tempting pile of old jazz discs I was browsing through, but found the change exhilarating. . . ranged about the countries of South America from "Brazil" to "Nicaragua" and back. . . "Sertanental Gaucho" taken out of its tempo tempo and much improved. It was. . . Atré-cubano. . . "Jungle Drum" made me wonder why any other band attempts it. . . "Dogs Nothing to do with the Simi Cabana" should have wound up fifteen hundred seconds that went by like fifteen, then O.R. announced that or something and she carried on with one more before the old familiar strains of "Cuban Blues" . . . verdict: more jazz. . . Oct. 11, Light, 10.30 p.m.

PAUL FENDELNET, whose five-socks started the pyrotechnic display with crackling arrangement and execution of "Blue Linn" . . . set-piece for me was "Breeze," which contained an exciting clarinet solo, keen brass attack and that trans-sonic as clear as a whistle. . . getting a shade tired of "Anne" numbers, although "It's Wonderful" finished with feeling by Dick James who also had a peach of a last note in "New Rock" . . . "Pat's Pattern" . . . an old-of-the-art composition, by Donald J.

Smith, proved showcase for pianist Pat O'Regan: hope to hear it again. . . "Glimmer Blues" arrived in an unfamiliar setting: was tasting the delights of some pretty alto work, stems—stems—12.45 fade-out.—Oct. 18, Light, 12.15 p.m.

FOUR OR FIVE TIMES, a record programme written by Charles Maynard and devoted to one tune repeated in different manner. This week "St. Louis Blues" by Robeson, Wailer (organ), Mills Bros, and a grim and ruff-laden Dorsey Bros. version which finishes with banal trombone cadenza. . . very poor choice. . . what about Ethel Waters' clarinet for a start? . . . general idea good. . . I should know—I ran a society "Three of a Kind" in the "Gleaner" just four years ago.—Oct. 18, Home, 10 p.m.

REG GOLF SECRETLY . . . "Talle-hawse" turned up a band vocal with jazz intonation, first time I've learnt that it is the capital city of Florida. . . Reg Golf appeared at the mike like the immortal being, boasting a bassoonist with all the tricks of the trade at his disposal tips for respiratory attractive tenor-voice from Neville Huxley throughout programme, but my pick was pianist Johnny Oudaska's arrangement of "In the Still of the Night" . . . surprising how much volume Micky Binell's soulless adds to small group. . . Show-like quality of Reg Golf's clarinet in "Old Spanish Trail"—Oct. 17, Home, 12.15 a.m.

ERIC WINSTONE, who enchanted me with those controlled brass passages in "Garden in the Rain" . . . appropriate number for Julie Dawn: "I Got the Sun in the Morning," but the combined more nasal than usual. . . results of a reasonable cold. . . bell-like quality of saxes in intro, to "Something in the Wind": there certainly was something in the reeds. . . Eric Winstone's latest composition, "Breeze," turned out to be a long-gone in which the alto-sax wove a willfully outstanding thread after the vintage brass patterns, but trumpet solo showed a tendency to be a little off-colour. . . Denis Hale made Eric Winstone's ring in a lively fashion, much preferred his dramatic attack to those irritating perturbation quips in one chorus.—Oct. 12, Home, 12 noon.

JACK CLARK in the studio again, and know that musicians on the session will agree that Humphrey Gylleton's cornet infused the spirit which made it really ride, although he was obviously not at home in "Suppermouth" and "Two Nineteen Blues" due to unfamiliar support. . . Being clarity and force in "Eccentric" and uninhibited strangled all-out for Diana Ward's "Blues in the Night" showed distinction, taste and unbounded enthusiasm: let's hope this mainstay of Webb's Dixielanders never gets lost into the section of a powerhouse band. . . old Humphrey himself materialised as Wood Phillips, specially in "Sugar" and "I Gotta Right to Sing the Blues" . . . quite like old times to hear Harry and guest Roy Marsh thump-thump away in "I'm Young and Healthy," etc. . . rhythm section inoperative but ever-present, as it should be, with old friends Eddie Shennally, Archie Shavin, Will Hemmings and Sid Hester putting in a terrific base for Roy Marsh in "Breeze Like You" . . . cutting contest between acting-secretary Sid Phillips and Harry Parry and Cliff Deschamps in "Clarinet Blues" was a lesson in various intonations. . . Jimmy Shidmore's "Pennies From Heaven" showed him yet again in a subdued mood, or is that his permanently accepted style now? Do let's hear some of the exuberance again, Jimmy, just to let us hear. . . "Sweet Georgia Brown" finished with a more groovy all-in reminiscence of a semi-pro band, but taken

all in Jazz Club is working hard to live up to its name; it fully deserves its forty-five minutes a week, and a personal quiz I have carried out among friends outside the business shows that Parry's announcing is both natural and relaxed—is, in fact, ideal for the job.—Oct. 18, Light, 6.15 p.m.

SID PHILLIPS, whose lovely "Clarinet Cadenza" ushered in 35 minutes of pliable delight. . . a clarinet player of virtuosity blessed with versatility. . . "Barnyard Reel" seems to be dixieland cum hill-billy. . . Eugene Cedric himself came through Sid's clarinet in "Truckin' . . . his two compositions made happy contrast: "Elmer's Delight" and "Chints and Chippendale" . . . plenty hot rim-shots in old Henderson number "Aggravatin' Papa" . . . only adverse criticism of S.P. arrangement of "I.P.A.N.E." was that Baby was too long.—Oct. 20, Home, 9.30 a.m.

SQUADS from 5.50 onwards, and caught that old "Barnyard Reel" again full of the right spirit. . . same applied to fast number which followed "Embraceable You," also the "Bubbles" job. . . and welcome home Squads.—Oct. 20, Light, 5.40 p.m.

BILLY TERNENT, who saved the announcer a lot of trouble by using his vocalists to sing the title words in the intro bars. . . Did I hear someone whisper "Sammy Kaye"? . . . Peggy Reid gave us some of her intimately warm and chummy singing. . . Pat O'Regan fine except for those strained top notes: "The Bungalow" was pitched too high, Pat. . . what a beat the drummer whipped up for the last chorus of the Calico Girl.—Oct. 20, Light, 10.15 p.m.



JACK HEYWORTH'S NEW PARAMOUNT SAX MOUTHPIECE

e 1947 Jubilee version of a pre-war favourite. Jack Heyworth's 50 years of "know how" brings you a mouthpiece to give more power and bite to your playing. There are 3 other fine models for clarinet, alto, and tenor. Free art folder gives details and prices from 25/6. Write today!

Write for folder to
JACK HEYWORTH LD.
DEPT. "M."
154, CHURCH ST., BLACKPOOL

NEW SUPER RHYTHM-STYLE RECORDS

DUKE ELLINGTON and his Orchestra
Riding on a Blue Note - R 3062
The new Black and Tan Fantasy

THE MILLS BLUE RHYTHM BAND
Blue Rhythm Jam; Blue Rhythm Be-Pop
R 3063

HARRY PARRY and his Radio Quartet
Exactly like You; Ain't she Sweet
R 3064

The Stars Turn on
PARLOPHONE

THE PARLOPHONE COMPANY LIMITED, HAYES, MIDDLESEX

PETER MAURICE CLUB ONE
One Subscription only for Four Clubs

ANOTHER PETER MAURICE SMASH HIT!
"I'LL MAKE UP FOR EV'RYTHING"
"MY GIRL'S AN IRISH GIRL"
"DOWN THE OLD SPANISH TRAIL"

LEEDS MUSIC LTD.
PRESENT THE SEASON'S SENSATION!
"CHRISTMAS DREAMING"
"MANAGUA NICARAGUA"

CLUB TERMS—Small Orch. 24/6, Full Orch. £1.12.0, T&C—L. (also see page two) 16/6, Extra P.C. 13/6, Other rates 4/-, Piano solo (long obs.) 13/6.
THE PETER MAURICE MUSIC Co. Ltd., 21, Denmark St., W.C.2 TEL 2656

The "All-Britain" in News and Pictures



THE PRIZE PRESENTATION.—(Left): The Editor of the "M.M." hands the Jack Hytton Gold Challenge Cup to the leader of the Jive Bombers, the winning band. (Above): Gerald presents the runners-up cup to the Falcons Band.

Photos by Gordon White

A GREAT SHOW!

(Continued from page 1)

and the introduction of a special tuning device, kindly lent by E.M.I., meant that bands were able to tune-up off-stage and there was very little waiting in between the performances.

Even when the thirteen semi-pro. bands had done their stuff, and the prize-winners and individualists had received their awards from the hands of the judges, the great feast of dance music was by no means over.

To the wild cheers of the audience, the greatest swing band of the day took the stand, and Ted Heath and his Music, with all their notabilities and small combinations, presented a programme which raised the crowd to the very peak of enthusiasm.

It says a great deal for Ted and his boys that, following the performances of thirteen other bands, when an audience might be excused for being a little weary of listening, they could still "send" their listeners with their magnificent swing, first-class arrangements and impeccable playing.

It was, altogether, an outstanding and historic day in the annals of British dance music.

On this page and elsewhere will be found photographs and further details of what will go down in the memories of the 6,000 lucky onlookers as the greatest ever "All-Britain"—a Championship Final splendidly presented, magnificently contested, and brilliantly won.

LETTERHEADING CONTEST

The prize offered by the MELODY MAKER for the best band letterheading embodying the MELODY MAKER "Emblem of Success" awarded to all bands winning a County or District Championship, an Area Final, or the "All-Britain" Final has been won by Aubrey Hirst and his Westbourne Players, of Huddersfield, with the Ben Chase Quartette, of Norwich, second.

PROGRAMMES

Practically all 3,500 of the 50-page programmes printed for the "All-Britain" Final had to be used to supply the phenomenal demand in the hall on the day, and a reprint is now in hand to meet the hundreds of further applications for this magnificent souvenir of a great occasion.

The programme includes the story of Melody Maker Contests from 1926 to the present day; an explanation of how MELODY MAKER Contests are judged; the main rules for the contests; full details of all the bands which qualified for the Area Finals Runners-up Heat and the "All-Britain" Final; pictures and biographies of most of the bands which appeared in the "All-Britain"; the "All-Britain" Prize List; details of Ted Heath and his Music, who brought the house down at the special professional attraction of the Festival; pictures of the "All-Britain" judges, etc.

Those who were unable to be present and would like a copy of the programme can obtain one by sending 1s. 3d. (P.O. or stamps) to the Organiser, Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

OUR THANKS

The "M.M." offers the most sincere congratulations and thanks to Mr. Lewis Buckley, who undertook, for the "M.M.", all the local organisation at Manchester of this year's greatest-ever "M.M." "All-Britain" Final Championship.

Limited quantity of the original de luxe American edition.

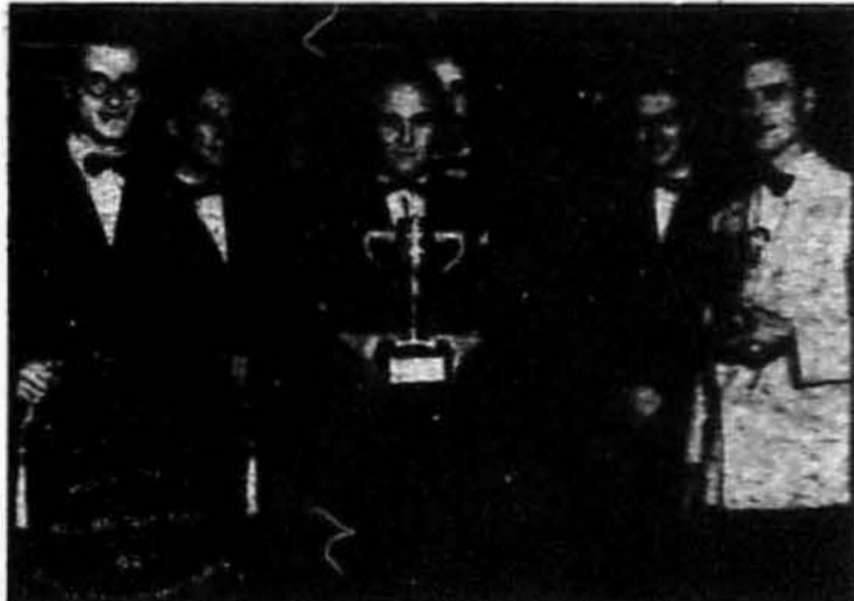
jazzways

A superb, album-style luxury volume, 11x8 1/2 ins. Superfine paper, magnificent maroon cloth binding, extra heavy-weight jacket of outstanding design. Over 100 unpublished photos—27 full-page and 10 in full colour. 16 chapters by recognised authorities.

A real collector's piece, which cannot be repeated once this edition is sold. Secure your copy NOW! Orders will be executed in strict rotation.

15s.

or 15s. 6d. posted direct from—**MUSICIANS PRESS LTD.** 114-B, Charing Cross Rd., London, W.C.2



THE WINNERS.—The Jive Bombers, of Ilford, Essex, display the spoils of victory to the camera. On left is Kenneth Sommerville (tpt.), adjudged the finest individual musician in the whole contest.



THE SCRIMMAGE!—The amazing scene at the interval when the judges were swamped by enthusiastic autograph-hunters!

HOW THE "BOMBERS" WON

A SIX-PIECE swing combination, and hottest band in the contest, the Jive Bombers won the 1947 "All-Britain" Final on their waltz!

It happened like this. Although every member of the band did not win his individualist's award, or even in one case an hon. mention, the combination possessed the greatest aggregate of outstanding instrumentalists of any band in the contest.

It started off well with an original swing foxtrot, "J.B. Dilemma," in which not only did the virtuosity of the players individually shine brilliantly, but the band produced an excellent ensemble. There was real drive and spirit in its relaxed but supremely confident, exhilarating, and well-nigh musically faultless playing.

Most of these features were conspicuous also in the quick-step, which, although re-titled for the occasion "Groovin' High," was in fact a swing version of "Whispering," and it was in this number that the band nearly lost the contest.

The alto/clarinet and trumpet front line, mostly in unison, played real re-bop. But the solos, although d'colavins at times phenomena; t-liquique, were not re-bop in conception or execution. Also, while the front line always at least tried to keep in the re-bop idiom, the rhythm section was unable, or at any rate made no

attempt, to do likewise. It just played straightforward foxtrot rhythm.

But the marks the band lost under the treatment of tunes headings on this, it more than recovered in its waltz.

Now, not only is the waltz one of the two most popular ballroom dances in the country to-day, and therefore an essential part of the stock-in-trade of any self-respecting dance band, but it is also the supreme test of genuine musicianship.

Yet many of even the larger bands which should be able to play the best waltzes often fail in this dance. Their waltzes sound monotonous and sometimes even dreary, because the bands do not realise the scope the dance offers for feeling, colour and, above all, artistry.

But not so with the Jive Bombers. Forgetting entirely their first love, jive, they entered fully into the spirit of the waltz and all it can mean musically. They showed an imagination and sense of real musical artistry which, while it reached its climax in the superb playing of trumpet-man Kenneth Sommerville, was reflected almost equally in the grand performance of the whole band.

There seem to be two morals in this. The first is that even small swing bands can play entrancing waltzes if only they will look upon them in the right spirit and with sufficient enthusiasm. The second is that waltzes, being the real test of honest-to-goodness musicianship, are an essential feature of any dance-band contest.

RHYTHM IS THEIR (SPARE-TIME) BUSINESS

The Jive Bombers, who won the Championship, consist of two engineers, a catering manager, a printer, and a retail gown-salesman.

The Falcons, who came second, were originally an A.T.C. band, and were coached by the Oscar Rabin arranging discovery Alyn Ainsworth. Since the war, two of their members have become miners, two others are patternmakers, two are clerks, one is a teacher, another a painter. Another is a mill-hand, another a tool grinder. The last is on demob leave.

plumber, a greengrocer, a bobbin-maker's apprentice, a tailor, a grocer, a printer, a farmer, and an art student.

Bill Cole, whose Clubmen came 25th, is blind. Nevertheless, he manages to make a good living at a trumpet. The other members of his band are a dockyard apprentice, a moulder, a NAAFI buyer, an aircraft stressman, and an accountant's clerk.

"All-Britain" Finals—Full Results

Winners: THE JIVE BOMBERS, of Ilford. All cons.: Sidney C. White (Leader), 32, Otley Drive, Ilford, Essex. (Phone: Valentine 5388.)

Kenneth Franklin (alto/clarinet); Kenneth Sommerville (tpt.); Stanley D. Walker (pno.); Stanley Musgrave (gtr.); Ronald Arrowsmith (bass); Sidney C. White (Leader, drums).

Individualist's award for: Trumpet (Kenneth Sommerville). Hon. mentions for: Alto (Kenneth Franklin); Piano (Stanley D. Walker); Guitar (Stanley Musgrave); Bass (Ronald Arrowsmith).

Second: THE "FALCONS" DANCE BAND, of Tyldesley, Manchester. All cons.: Kenneth Williams (Secretary), 281, Manchester Road, Tyldesley, Manchester. (Phone: Walkden 3325.)

Maurice Alcock (Leader, alto, clarinet); Samuel Pugh (alto, clarinet); Joseph Stewart, Herbert South (drums); Kenneth Williams (baritone); Albert Ramsden, William Chapman, Eric Gregory (tpts.); Frank Gregory (pno.); Thomas Jackson (bass); Kenneth Somers (dms.).

Individualist's awards for: Alto and Clarinet (Maurice Alcock). Hon. mention for: Baritone (Kenneth Williams).

Third: THE SCOTT HENDERSON QUARTETTE, of Glasgow. All cons.: George Scott Henderson (Leader), 1, Dunes Drive, Scotstoun, Glasgow, W.4. (Phone: Scotstoun 3681.)

Ronald E. Brown (clarinet, tenor); George Scott Henderson (Leader, pno.); Kenneth Muir (gtr.); Frank Cole (bass); Bruce Gibson (dms.).

Individualist's awards for: Tenor (Ronald E. Brown); Piano (George Scott Henderson); Bass (Frank Cole).

Fourth: THE PREMIER PLAYERS, of Selby. All cons.: C. D. Barrett (Leader), 20, Ouldlands Drive, Otley, Yorks. (Five saxes, three tpts., piano, bass, drums.)

Hon. mention for: Trumpet (Colin Mancham).

Fifth: BILL COLE AND HIS CLUBMEN, of Southsea. All cons.: Alex.

J. Poore (Manager), 32, Tredegar Road, Southsea, Hants. (Alto/clarinet, tenor, piano, guitar, bass, drums.)

Hon. mention for: Piano (Bill Cole).

Sixth: JIMMY COLQUHOUN AND HIS MUSIC MAKERS, of Paisley. All cons.: Jimmy Colquhoun (Leader), 11, Cochran Street, Paisley, Renfrewshire, Scotland. (Four saxes, three tpts., tmb., piano, bass, drums.)

Individualist's award for: Drums (Jimmy Leggat).

Seventh: JOHNNIE STILES AND HIS BAND, of Swindon. All cons.: Johnnie Stiles (Leader), 116, Morrison Street, Swindon, Wills. (Phone: Swindon 2518.) (Five saxes, two tpts., tmb., piano, bass, dms.)

Eighth: WILF RIGBY AND HIS DANCE ORCHESTRA, of Warrington. All cons.: Wilf Rigby (Leader), 31, Wilson Paton Street, Warrington, Lancs. (Warrington 2444.) (Four saxes, two tpts., two tmb., piano, bass, drums.)

Individualist's award for: Trombone (Terry Magle). Hon. mention for: Bass (John I. Dishfield).

Ninth: ETON AND HIS QUADS, of Stockport. All cons.: Frank Etchells (Leader), 29, Keswick Road, Heaton Chapel, Stockport, Cheshire. (Phones: Heaton Moor 4887, Rushmore 1211.)

Thirteen bands competed.

WRIGHT HITS

BACKED WITH
"DELLAH" WALTZ "SILVER STAR"
 "I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"
 BACKED WITH
"MARIA, MY OWN" NEW ARRANGEMENT
"SLEEPY SAN BENITO"
 BACKED WITH
"THE WEDDING OF THE ROYAL PRINCESS"

Double Orchestration (S.O.) 3/- each

LAWRENCE WRIGHT MUSIC 19, DENMARK STREET, CO. LTD., LONDON, W.C.2. Temple Bar 2141

BOSWORTH'S A Terrific Seller

TWO NEW SWING CAMEOS
 5/7 PIECE BANDS

ON THE BEAM
 By JOHN WASON and TOMMY SAVILLE

MUSTARD AND CRESS
 By HON. MAIRARTS

ORCHESTRATIONS 2/6 EACH

OL' MAN REBOP By FLOYD WILSON
 Arr. Norman Shelton for 5-piece band. Price 3/6

The Rumba Rages
CHIQUE CHIQUE CHA
 Broadcast by Edmundo Ros, Roberto Inglez ORCHESTRATIONS 3/6 EACH

VEM-VEM
 Recorded by Roberto Inglez on H.M.V. for November release

SEND FOR FREE NEW SWING AND OLD TIME DANCES CATALOGUE to—
BOSWORTH & CO., LTD., 14/18, Heddon St., Regent St., London, W.1
 Obtainable from all Music Dealers REGENT 4961/2

FRANCIS & DAY'S Orchestral Club

BY BECOMING A MEMBER YOU ARE ENTITLED TO RECEIVE 24 NUMBERS AS THEY ARE PUBLISHED FROM THE DATE OF YOUR ENROLMENT. RECENT ISSUES INCLUDE:

THE TURNTABLE SONG
 "ROUND, AH ROUND, AH ROUND" BACKED WITH

SOMETHING IN THE WIND
 HITS FROM THE NEW DEANNA DURBIN FILM OF THE SAME NAME

FRANCIS, DAY & HUNTER LIMITED,
 125/126, CHANCERY CROSS ROAD, LONDON, W.C.2. (TELE. SEE 9331)

Please send me as a Subscriber to your Orchestral Journal for which I enclose £. s. d. The arrangement I require is Full Orchestra £12.0, Small Orchestra £4.8. Tick P.C. (and any other two parts 10/-). Latte P.C. 2/- Other extra parts 6/-. Tick with X combination required.

Name of Subscriber _____
 Address _____

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations

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

Song-Plugging: Why is the B.B.C. Stalling?

THE MELODY MAKER would like to ask the B.B.C. two questions: (1) Why have the agreements with the music-publishers for the total prohibition of song-plugging not been ratified? and (2) Why is the B.B.C. stalling in putting an end to a practice which it has already publicly denounced as "pernicious and degrading"? These are questions that affect the whole profession, and we want to know the answers.

It was in March of this year that Sir Valentine Holmes, in his B.B.C. Inquiry Report, recommended that means be devised to stop song-plugging for good and all. Since then, a Committee has been set up, negotiations have been going on, and it was confidently and reliably expected that a cast-iron decision from the B.B.C. would be announced round about the beginning of September.

Our information now is that the responsible music-publishing organisation has done its full share of co-operation in these negotiations, and that the agreement drawn up between it and the B.B.C. about song-plugging only wants signing to come into effect.

Why, then, is the B.B.C. stalling? If, as Sir Valentine Holmes admitted in his Report, the B.B.C. has unavailingly tried for twelve years to stop song-plugging, surely this procrastination at a time when it has its greatest chance of putting an end to the practice once and for all is, to say the least, extraordinary.

Can it be that the B.B.C. is stalling deliberately because it knows that, without the financial benefit of song-plugging, few band-leaders could afford to broadcast for the present woefully inadequate broadcasting fees?

If this is the case, then the B.B.C.'s attitude to song-plugging is nothing short of hypocritical. On the face of things as they stand at the moment, the B.B.C. is apparently prepared to condone a "pernicious and degrading practice" to save itself money, because, if it refuses to allow bands to accept outside plug-money, it knows that the demand for higher fees for broadcasting dance bands will be intensified and must come about.

Hard things have been said about the B.B.C. in its time, but we hesitate to think that our national broadcasting organisation could be as snugly parsimonious as the facts seem to suggest.

But we warn the B.B.C. that, while it continues to stall on the question of song-plugging, its motives in so doing can only be regarded as suspect. And, if there is any good reason why the negotiations for the cessation of song-plugging are not officially being implemented, then let the B.B.C. come out into the open and say so. Goodwill between all parties concerned can end song-plugging, but it will never end while the B.B.C.'s attitude on the subject has perforce to be regarded with suspicion.

In any case, the MELODY MAKER feels strongly that it is a great pity that the B.B.C. ever had the opportunity of taking the initiative in attempting to stop song-plugging. The solution should have been arrived at by consultation between the band-leaders' representatives and the music-publishing organisation, who should then have announced their findings to the B.B.C. They are the two bodies most concerned, yet the balance of power in the negotiations has shifted right over to the B.B.C.—in our opinion, a tactical error on the part of the interested parties.

However, since the B.B.C. has, rightly or wrongly, been drawn into the negotiations, we demand that it justify itself by doing something immediately.

Otherwise, we shall be forced to the reluctant conclusion that the B.B.C. is quite ready to let song-plugging go on as long as possible and is turning a blind eye to what it considers to be its iniquities, rather than put its hand into its pocket and give band-leaders sufficient money to make them independent of music-publishers' blandishments when they take their bands on the air.

FELDMAN'S ORCHESTRAL CLUB 24 ORCHESTRATIONS FOR 24/-

Your first parcel includes—

THAT'S MY DESIRE

Coupled with FOOLISHLY YOURS

"MIA CANZONE D'AMORE"

(My Song of Love)

B. FELDMAN & CO. Ltd., 125-7-9, Shaftesbury Ave., W.C.2
Telephone: Temple Bar 5532 (4 lines)

The Great Hits from 'OKLAHOMA'

OH WHAT A BEAUTIFUL MORNIN'
PEOPLE WILL SAY WE'RE IN LOVE
OUT OF MY DREAMS

WILLIAMSON MUSIC LTD.
14, ST. GEORGE STREET, LONDON, W.1

"ANNIE GET YOUR GUN"

I GOT THE SUN IN THE MORNING ★ THEY SAY IT'S WONDERFUL ★ THE GIRL THAT I MARRY ★ WHO DO YOU LOVE I HOPE

Telephone: Mayfair 0513

IRVING BERLIN LTD.

THE WAY TO MAKE STARS

A study in contrasts by

Harry Davis

SO you want to be a star? Your parents are convinced you have talent—and you know you've got the spark.

O.K.—you're set to go. Burning with ambition, dewy-eyed with hope, you plan to rocket ahead—and burst with dazzling brilliance above those big-timers who already enjoy a place in the sun.

Just what are your prospects? How do you, too, become a "Hutch," an Anne Shelton, or a Vera Lynn—an artist beset by autograph hunters, lauded by critics, the object of fawning adulation by an adoring public?

Your first step is to find a suitable agent—and "suitable" is the operative word. To find a man without a King Midas outlook is like prospecting for gold; the only difference is that you hold small stakes in the claim.

Whatever your luck, and before the agent will even consider you as a money-making potentiality, you first have to sign that "sole-agency" clause. This, for better or worse, binds you to that one agent, and also means that, if ever you do get work, the man on your back draws his 10 per cent. This is his governing outlook on life—and on you. He gets his cut as long as you are working, and, to him, it doesn't matter a great deal where.

His office has been the graveyard of many young hopes. Unmoved by your touching ambitions, he'll have no hesitation in planting you in a totally unsuitable job. So long as you make £10 a week, he gets £1.

There's no build-up. No battery of live-wire publicity men blaze your way. You just stumble along alone. Your agent may give you a fillip by standing the local booker a drink in the

nearest pub. Usually, however, he remains riveted in his office and gauges your progress from theatre managers' reports and box-office receipts. He has plenty of other, and sometimes bigger, fish to fry. If he's smart, he has hooked a few established artists. They are the hundred-a-weekers, from whom he files a far bigger cut. Thus, you're left to flounder for yourself.

The outcome can often be sheer artistic degradation, disillusionment, and a quick slide-back to the obscurity from whence you came.

So much for your ambitions. They haven't turned out to be worth the 10-per-cent. you promised to pay.

Now cast your cloudy eyes on a more hopeful scene. The setting is America. There, things are different.

A BRITISH girl, whose name and capabilities are virtually unknown to the great American public, steps ashore at New York.

Her only assets are good looks, a voice, and a couple of letters of recommendation—and remember, plenty of American girls have had all these.

She, too, is determined to become a star—really big. So she sets out to find an agent. She gets a good one. She knows that a man that could build up such bands as Benny Goodman, Count Basie, and Vaughn Munroe is good enough for her.

Fortunately, the agent is sold at the outset. Sold to the extent of backing her with five thousand pounds. He's prepared to make a business deal that will show him big returns on the

money invested. The fact that he has his own money at stake provides him with the incentive to work and win.

The five thousand is put in the kitty. Out of that comes money for publicity, gowns, musical arrangements, good-will appearances—all those myriad things involved in the vital business of "build-up." At this stage, the embryo star gets merely a nominal salary, and many tempting offers of work are refused as being unsuitable. Both she and the agent are content to wait. The pay-off comes later.

MEANWHILE, people get busy. The chief publicity man—he makes the equivalent of £50 a week, and earns every cent—plots his campaign. So long as they spell his product's name right, he doesn't mind much what the papers say about her. The better the publicity, the bigger the ultimate pay-off.

He pulls a unique stunt. He sells "Life" magazine the idea of running a double-page spread showing all the people who are concerned in a young artist's build-up.

To get over eighty busy people together for one picture costs "Life" a fortune, but they—like the girl's agent—are concerned with only one idea. In their case, it's putting over a magazine. Some eight million readers will talk about that double-page picture. Both the publicity man—and the publishers—feel they've done a good job.

Meanwhile, the agent is pushing on. Contacts, publicity, build-up—these form the basis of his beliefs. One day he's in Baltimore. The next, Chicago. Then Hollywood.

The girl herself, impressed by results, is content to do as she's told—even if it entails sleeping on her feet. By now she has so much faith in her agent that she wouldn't question his statement that midnight was twelve noon. If he says "Sing" she sings. But if he decrees otherwise she wouldn't even croon in her bath.

Grueiling going; but already those dividends are coming in.

To-day, that young singer is earning at least £300 a week. Within only nine months she has practically made the grade to stardom. It took her nine years to reach the half-way mark over here.

You all know her name. She's my daughter Beryl.

BOOKSHELF

"Jazzways," edited by George Rosenthal and Frank Zachary. Musicians' Press, Ltd., 15s.

THE Musicians' Press is doing jazz lovers a good turn. Tuning-up with Goffin's book—not, perhaps, the best possible introduction—they then scored a definite hit with Mezzrow's irresistible confessions and depressions. "Really the Blues"—the best autobiography yet achieved in the jazz world. Now the M.P. follows up with the finest illustrated book made on the subject.

This English edition is part of a new revised American edition and "Jazzways" is now a well-bound, art-jacketed production, with improved arrangement of copy, slightly less satisfactory photo reproduction, no advertising, and the same impressive list of contributors, less one whose material has dated.

There are wonderful pictures to suit every taste, and they are appropriately captioned. Dizzy is "the current swing favourite." Big Sid Catlett "plays everything from dixieland to swing." Billie Holiday is "52nd Street's leading prima donna." Butterfield played "with Whiteman for a living, with Condon for kicks," and "fast runs and melody abstractions" type Art Tatum's piano-playing.

On the prose side, there are pieces on Goodman, Hampton, and swing in general; short items about personalities that show good critical sense ("One For the Money" about Art Shaw, "Two For the Show" about Coatie Williams and Gene Krupa); articles on collecting and about jazz bands, white and coloured. Most impressive of several valuable contributions is the New Orleans reportage by Gene Williams and photographer Skipppy Adelman. Running it close is Fred Ramsey's "Gone Down State Street" and Rudl Blesh's "Jazz Begins." Art Hodes and Dale Curran have nice stuff, the former concluding with the remark, "People don't understand jazz because they haven't heard it."

"Jazzways" is for the people who have heard jazz and grown to like it. There's not much talk about progress, most of the writers realising that a fully-developed music form like New Orleans jazz can be a thing of joy for ever. So for the jazz-lovers who ask "What's good?" rather than "What's new?" here is the ideal volume—a connoisseur's book with some startling photo-illustrations, twenty-seven of them being full-page, 11 in. x 8 in.—M. J.

Preview of a Star

When the famous American swing singer, Lena Horne, arrives in this country for her London Casino debut next month (as exclusively revealed in last week's "Melody Maker"), she will introduce to British fans a great young American jazz star in the person of her accompanist, Luther Henderson. Here is a preview of this brilliant young composer-arranger, written by our New York correspondent.

YOUNG Luther Henderson is not related to either Fletcher or Horace, though, incidentally, the latter was Lena Horne's pianist and musical director a couple of years ago. Luther, who is one of the most articulate and literate of the many young musicians on the New York scene, is the son of a prominent educator. He was first heard of professionally with the trio of guitarist Leonard Ware, and it was while he was a member of that group that he became very friendly with Mercer Ellington. Together they wrote the war-time song, "A Slip Of The Lip Might Sink A Ship," which became one of the Duke's biggest recording hits and one of Ray Nance's most requested numbers.

During a nineteen-month period of Navy service, Luther was on the radio staff at Great Lakes Naval Station for both the Negro and White sections. Later he was sent to the U.S. Naval School in Washington and worked on the arranging staff.

In the past couple of years he has written arrangements for singer Thelma Carpenter, dancer Katherine Dunham, and for Count Basie, Earl Hines and Mercer Ellington, for whom he played piano and wrote the tune

and arrangements on Mercer's recent excellent record, "You Name It."

He also did some of the orchestration for the Duke Ellington score of "Beggar's Holiday," which was presented on Broadway earlier this year.

Luther led the accompanying band for two singers on recent Victor recording dates, namely, Etta Jones, a promising young blues singer, and Leslie Scott, ballad singer from the Louis Armstrong band. He has solos on several sides made at these dates.

One of his last jobs before leaving the States last Saturday (18th) to come to Europe, was the preparation of music for Lena Horne's first date under her contract with M-G-M records. Luther is a graduate of the Juilliard School of Music, a skilled all-round musician and a personable guy. Like Lena herself, he will undoubtedly win innumerable friends during their European sojourn.

Leonard Feather

Needs BRASS

Shastock MUTES
Regd. in Gt. Britain
That these are the finest Mutes in the world is proved by the fact that every well-known Brass Section in the U.S.A. and here uses them.

"Tonacolor" as illustrated
Tru. 25/- Tru. 32/6 inc. P.T.
Send for Brass Accessories catalogue, giving illustrations, descriptions and prices of 17 other Shastock Mutes.

Rangofinder
DOUBLE CUP
Crystal Clear
Always warm to lips. Double-Cup for easier higher notes.
Tru. 25/- Tru. 35/- inc. P.T.

Jiffy
BOWLER HAT and MUTE STAND
Metal, acoustically-shaped
Bowler, rich enamel finish.
Adjustable light-weight stand, with easy-to-reach 4-mute rack, holds in a jiffy.
Bowler Hat Inc. P.T. 21/- Mute Stand Inc. P.T. 35/-
Leadless on request from:

Selmer
14 CHASING CRENSHAW, LONDON, W.C.2

Personal Points: RONNIE SCOTT



Born in Commercial Road London, on January 28, 1927 Ronnie Scott showed no particular interest in music until he reached the age of fifteen. Then he wanted to play a saxophone, and took lessons on tenor from Jack Lewis, father of former Squadronaires saxist Harry Lewis, and was soon playing with local gig bands. In 1945, after he had been noticed at jam sessions, he joined Cab Quay's band at the Orchard Club. After a brief stay there he joined Johnny Claes, and remained with this outfit for a year, touring and gaining much useful experience. Early in 1946, Ted Heath asked him to join his all-star orchestra, and Ronnie accepted, touring Scandinavia with the band and featuring in the Jack Parnell Quartet. After a year with Heath he left for a holiday in America, and then took a job on the "Queen Mary." He is currently with Tito Burns' Sextet. A convert to the be-bop school, Ronnie is among the country's top jazz soloists on any instrument.

- Favourite Musicians: Coleman Hawkins, Dizzy Gillespie, Charlie Parker.
- Favourite Bands: Stan Kenton, Boyd Raeburn.
- Favourite Records: "One Bass Hit" by Dizzy Gillespie; "Intermission Riff" by Stan Kenton.
- Favourite Composers: Ravel, Kern, Ellington.
- Favourite Arrangers: Johnny Richards and Pete Rugolo.
- Favourite Food: Roast chicken.
- Hobby: Talking about my trips to America.

FRED ELIZALDE STRAIGHT-COMPOSER IS COMING HERE

ON November 3, at the Central Hall, Westminster, the London Symphony Orchestra will play a symphony concert under the famous French conductor, Gaston Poulet. In the programme is a new violin concerto and the composer is Fred Elizalde, leader of perhaps the first swing band this country ever had, who is coming over specially for the performance.

Elizalde was the arbiter of dance-band fashion in England from 1927 to 1931. He first became prominent at Cambridge, where he led the Quintaginta Dance Band, but before that he had played in America and led an orchestra at the Cinderella Roof in San Francisco which included Teddy Schilling and, for a time, Bix Beiderbecke.

It was Elizalde who first told the fans here of Louis Armstrong and about Bix, when the "M.M." called him "Biddlebecke." The Elizalde Savoy Band of 1928-30 had Adrian and Arthur Rollins, Bud Livingston, Chelisea Quealey, Babby Davis, and Jack Rus(s) among its American stars, and the late Al Bowlly, Phil Cardew, Ben Frankel, Harry Hayes, and George Hurley were some of the now famous British players who were associated with it.

There will be many who remember Fred Elizalde as a brilliant pianist and arranger who will want to hear his serious music at the Central Hall on November 3. Tickets are 2s. to 6s., and can be obtained from the box office at the Central Hall, Messrs. Ibbs and Tillet, Ltd., 124, Wrenmore Street, W.1, or the usual ticket agencies.



Fred Elizalde

Altoist in Road Smash

LAST Monday, the 13th, proved an unlucky day for altoist John Weston, of Peter Leigh's Mayfair Orchestra, currently playing the Pier Pavilion, Cleethorpes. Whilst riding his motor cycle at Huntingdon, he came into collision with a lorry and suffered concussion and severe facial injuries which will necessitate his remaining in hospital for at least three weeks.

He would greatly appreciate hearing from friends, who should write to him c/o the Albert Ward, Huntingdon County Hospital. His place in the Mayfair Orchestra has, in the meantime, been taken by ex-Francisco Condé altoist Ernie Jones.

Peter himself is at present confined to London under doctor's orders, and his Mayfair Orchestra is operating under the leadership of drummer Eric Kemp.



Drummers!

SEE YOUR DEALERS NOW ABOUT THE NEW PREMIERS with the sensational, exclusive Flush Bracing

Premier

USED BY 9 STARS OUT OF 10

The Premier Drum Co. Ltd. (EO), 116, Charing Cross Road, W.C.2 TEL. 7227

DEATH OF SEYMOUR BURNS

THE MELODY MAKER announces with the deepest regret the death of well-known musical-instrument factor, musician and composer, Seymour Burns. Seymour passed away in hospital last Tuesday morning (21st) following a severe internal operation. He had been in hospital a week and appeared to be going on quite well when he had a sudden relapse.

Seymour, who was fifty-one, leaves a widow and two young children, to whom we respectfully tender our sincere sympathy.

Seymour was the elder brother of the late Alex. Burns, and it is a tragic coincidence that his death should have occurred only five months after Alex., proprietor of the well-known Shaftesbury Avenue instrument firm, passed away.

Of recent years Seymour Burns had been in business in Oxford as Seymour Burns and Co., but he planned to return to London and had made arrangements to have the necessary accommodation for carrying on his instrumental supply undertaking at Messrs. Broons.

Originally a pianist and composer, Seymour Burns enjoyed a colourful career. Out in Hollywood many years ago, he became musical director and composer to some of the world-famous stars of silent film days, among them Pola Negri.

This exciting phase of his career, into which he "ate-crashed" his way with extraordinary enterprise when completely unknown, lasted for a long while, and only ended because Seymour, worn out with the endless demands of his profession, became ill with severe internal trouble and had to return home.

Back in England, Seymour had composed a great deal of music, especially for the accordion. In addition to his long association with the sale of musical instruments.

The funeral will take place at Rainham (Essex) this afternoon (23rd).

JOE WATSON GOES TO SEA

PREVIOUSLY with Harry Hayes and Geraldo and, throughout the summer, a rhythmical mainstay of Nat Temple's Orchestra at Butlin's, Skegness, stylish drummer Joe Watson has now joined Harold Fields' band aboard the "Queen Mary." He replaces Johnny Wise.

Other news from the Fields' camp comprises an exciting account of a lightning visit to 52nd Street by tenorman Mossy Kaye.

In New York for a brief 36 hours, Mossy spent a five-studded evening listening to ace-tenorists Charlie Ventura and Lester Young bandleader Billy Eckstine. Ella Fitzgerald, trumpeter Roy Eldridge, and a host of swing stars who make 52nd Street "a glorious notch-potch of jazz."

Mossy also visited the St. Regis Hotel, where, in a resident engagement, Britain's own Beryl Davis was being accompanied by ex-Blue Rockets' pianist Ronnie Selby. Former Geraldo singer Len Camber, there on holiday, also joined the trio.

Beryl sent greetings to all her friends in Britain.

WEST END DRUM MOVES.—On Monday night (20th), Royston Lowe joined Tommy Moran at the Blue Pavilion and his drum chair with Frank King at the Regency Club has been taken over by Harry Benson who also sings.

CALL SHEET (Week commencing October 27)

- Blanche COLFMAN and Girls' Band, Seaburn Hall, Sunderland.
 - Billy COTTON and Band, Pavilion Newport.
 - Henry HALL and Band, Tivoli Hill.
 - Ken HARVEY, Alhambra, Glasgow.
 - Ted HEATH and Band, One-night Stands, London Area.
 - Joe LOSS and Band, Empire, Croydon.
 - George MELACHRINO'S "Starlight Roof" Orchestra, Hippodrome, London.
 - Felix MENDELSSOHN and Hawaiian Serenaders, Hippodrome, Birmingham.
 - Syd MILLWARD and Nitwits, Palace Plymouth.
 - Oscar RABIN and Band, One-night Stands, London and South.
 - Harry ROY and Band, Empire, Glasgow.
- Britain's Top Tunes**
- The following list of Ten Best Sellers, irrespective of price, for week ending October 16, 1947, 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 Prose
 2. COME BACK TO SORRENTO (2s.) Ricordi
 3. LITTLE OLD MILL (1s.) Dash
 4. CHI BABA (1s.) Sun
 5. GUILTY (1s.) Francis Day
 6. I BELIEVE (1s.) Edwin Morris
 7. OLD SPANISH TRAIL (1s.) P. Maurice
 8. THERE'S DANGER AHEAD (1s.) Yale
 9. MY FIRST LOVE, MY LAST LOVE (1s.) Dash
 10. DEAR OLD DONEGAL (1s.) Leeds



ELLA LOGAN'S NIECE JOINS REG ARNOLD

A NEW swing-singer for London, who comes in with a grand reputation already made, started with Reg Arnold and his Band at the Orchid Room niterie last Monday (20th).

She is Annabella Ross, Scots-born artiste who has spent 15 years on stage, screen and radio in the U.S., and, according to Reg Arnold, is a swing stylist who is "out of this world."

Older members of the profession in Town will be particularly interested to learn that Annabella is a niece of Ella Logan, that famous and dynamic songstress from Glasgow who spent several very successful years in London dance band circles before travelling to the States and making a big reputation there.

Annabella Ross takes the place of Lynn Mason at the Orchid Room. She is being presented by Ambrose.

There are further changes in Reg Arnold's Band, now settling down very nicely at this exclusive niterie.

Tenorman Jack Fisher—recently with Harold Fields aboard the s.s. "Queen Mary"—has taken over from Wally Moffat; and Jack Peach—who was with Reggie Dare at the "Potomac" Restaurant—now occupies the Orchid Room drum chair. Frank Holmes is shortly coming in on sax, replacing "Biff" Byfield.

Folkestone's New M.U. Branch

A NEW branch of the Musicians' Union at Folkestone (Kent) was successfully opened last Sunday (18th) by M.U. South-East Area Organiser Harry Francis. A well-attended and enthusiastic meeting took place, and the many keen local musicians present were addressed both by Harry Francis and by Arthur Turner, Branch Secretary from Chatham, and Jack Barnard (Thanet), who loyally came along to give Harry Francis all possible assistance and support.

Secretary of the new Folkestone Branch is Mr. Ronald Stone, of 73 Cheriton Road Folkestone telephone Folkestone 510501. All musicians in the district who are not yet M.U. members should contact Mr. Stone at once.

President of the new Folkestone M.U. Branch is Benny Freedman, well-known local figure of the profession, and M.D. at the Leas Cliff Hall.

GRIEFF LEAVES MUSWELL HILL

AFTER a full year's residence at the Muswell Hill Palais, bandleader Ken Grieff finally says goodbye to the bandstand on October 25.

Ken, who has been very successful with the patrons of this hall with his eight-piece combination, now comes nearer to town. Harry Dawson, at the Winstone office, is busy at the moment arranging some interesting future work for this excellent dance attraction.

ALVAREZ JOINS VIC LEWIS

ALTO sax expert and talented arranger Gerry Alvarez has recently returned to professional circles after a long spell in hospital following a severe internal operation.

Gerry, whose last engagement was with Leslie Douglas's Orchestra, celebrates his return to harness by joining up with Vic Lewis. He will be playing baritone sax, in place of Frank Holmes, who, as reported elsewhere, is shortly going over to Reg Arnold's Band at the Orchid Room.

Holmes Joins Victoria

ON Monday last (20th), pre-war Northern and Scottish Regionals bandleader Alan Holmes moved over from the exploitation staff of Bradbury Wood, Ltd., to that of Victoria Music Co., Ltd. Alan will be well remembered for his many air-sessions with his own sextet prior to joining the R.A.F. On demobilisation, however, he relinquished bandleading for exploitation, and his many friends will wish him every success at the St. George's Street address.

BIG NIGHT FOR CASS.—Great break for semi-pro lady-bandleader, Cassy Davey, occurs on October 24, when her band is engaged for the Wilfred Pickles Show being aired in aid of the Park Prevent Disabled Soldiers' Hospital, at Battersea Town Hall. Cassy is augmenting her band for the occasion up to 13, with herself leading from piano.

AD. CORRECTION.—Messrs. Boosey and Hawkes have asked us to point out that, whereas Max Abrams was stated in their advertisement on the front page on October 11, to be with the B.B.C. Television Orchestra, he is, of course, now with Sid Phillips.

On Monday (20th) at Harringay, Hawaiian flyweight boxer Dado Marino fought Rinty Monaghan and lost the bout on points. Years ago he fought another losing battle—when he took up the clarinet, and actually led his own band at one time, but threw in the towel (musically speaking) in favour of a sporting career. Above you see Dado during his training trying a little nimble fingerwork again for a change, under the eagle eye of N.W. Allen saxist celebrity Eddie Pratt.

P.O.W. ROMANCE BEHIND NEW SOUTHEND DATE

THE Winter Gardens Ballroom of the Palace Hotel, Southend, gets a new resident band next Monday (27th), under a London leader, when guitarist Nigel Stewart takes in his own seven-piece band, under the aegis of R.D.S. Productions, Ltd.

The name of Nigel Stewart may not have a familiar ring in professional circles as yet, but that is because "Nigel Stewart" is actually well-known West End guitarist Nigel Plunkett, who has adopted a slightly more euphonious surname now that he has assumed the cares of leadership.

One of the few genuinely romantic stories in the profession is of the manner in which Nigel secured this very important engagement, which may well lead to big things for him.

CHANCE MEETING

To tell the story properly, we must introduce here Sam Kydd, who fronted and compered bands for Oscar Rabin before joining the Forces, and who is now manager at the Winter Gardens, Southend, for R.D.S. Productions, Ltd.

Sam Kydd—who was blown up at Calais and mourned as dead by all his intimates—ultimately turned up in a P.O.W. camp in Poland, where he met Nigel Plunkett, whom he found running a dance band there.

Finally released by the Russians, the boys said good-bye, and their passages lay in quite different parts of the world until, after three years, they met again in civvies outside the Rabin office—Sam Kydd looking for a band attraction and Nigel—who had a band formed and rehearsed—eager to sell one.

It didn't take them long to go upstairs to the Rabin office and get everything fixed, and next Monday's Southend debut by "Nigel Stewart" is the result. This change brings to an end the "name band" policy instituted at Southend, which finishes next Saturday (25th), when the Stardusters conclude their three-weeks' date there.

However, the new outfit is expected to give Southend dancers and fans plenty to think about, for Nigel Stewart has lined up a first-class outfit, with ex-Gonella Keith Levers (bass and vibes); Eddie Curtis (saxophone); Freddy Webb (drums); Bill Pearson (alto and clarinet); Chivvie Pelling (tenor and clarinet); and last, but emphatically not least, charming Edna Levers, not only handling vocals, but taking over bass whenever Keith Levers is featured on vibes.

GREEN JOINS MILLWARD.—Chosen by Nitwits leader Syd Millward to fill the vacancy on banjo and guitar caused by the departure of Ronnie Genender, well-known performer on fretted instruments, Lew Green started with the Nitwits at the Granada, Sutton, on Monday (20th).

FRESH JELLY-ROLLS.—Fresh faces in John Haim's Jelly Roll Kings are those of clarinetist Frank Lofthouse, who has replaced Doug Boyd, and 16-year-old trombonist Ron Dickson, of whose playing John Haim is more than enthusiastic. Ron replaces Tony Pinnis. Former clarinetist with this New Orleans line-up, Alan Willson, is now in the R.A.F.

AU REVOIR

Low Stone Arrangement Available Shortly

BURTON LANE'S FEUDIN' AND FIGHTIN'

To be followed by the sensational Finian's Rainbow hit

HOW ARE THINGS IN GLOCCA MORRA

CHAPPELL & CO., LTD., 50, New Bond St., London, W.1 (MAYfair 7600)

Jock's autograph is right here—on the handle of every—

Jock Cummings

AUTOGRAPHED DRUMSTICK

This ever-popular "Ajax" star-designed his autographed sticks for himself—and YOU! Every stick bears the Jock Cummings autograph. And every pair is tested and matched. Price 8/9 (including P.T.)

Ask your local dealer

BOOSEY & HAWKES LTD.

295, REGENT STREET, LONDON, W.1 Langham 2060
8-10, DENMAN STREET, LONDON, W.1 Gerrard 1648

Lew Davis
AUTOGRAPH MUTES



They set the Standard

You will notice more good players using the famous Lew Davis Blue-and-white mutes than all other kinds put together.

Trum- Trum-
pet bone

MEGA 17/- 22/6
SOFTONE 19/- 25/-
REGULAR 11/6 17/-
MULTIMUTE 27/6 32/6

Trum- Trum-
pet bone

WOW-WOW 14/6 19/-
CUP MUTE 17/- 22/6
FAMOUS
MUSH 19/- 25/-

Leaflet from
KING INSTRUMENT CO., LTD.
114, CHANCING CROSS ROAD, W.C.2

BRON'S
ORCHESTRAL SERVICE

All the Publishers' Orchestrations in Stock

WE HAVE THE LARGEST AND MOST COMPREHENSIVE STOCK OF ORCHESTRATIONS IN THE UNITED KINGDOM.

Send for complete Catalogue which embraces Orchestration, Instrumental Solos and Methods, Accessories, Music Covers and Music Desks.

Orders of 5/- or over C.O.D. if desired (C.O.D. NOT AVAILABLE FOR MUSIC DESKS)

LIGHTWEIGHT MUSIC DESKS

Semi-Circular Front, Spacious Music Shelf. Made in "Pressure" Board, Alum. Shell. Covered in washable Resins, full range Colours with Treble Clef Sign (or 2 initials). Two Gold Metal Bands. Size 28" x 17" (larger model for Bass 45"). Ideal for transport. Carriage Approximately 1/- extra.

55-59, OXFORD ST., LONDON, W.1
Tel.: GER. 3995 (Entrance in Saba St.)

HARRY HEPP



By Betts

I'M AFRAID THERE'S ONLY ROOM FOR ONE

Collectors' Corner
by Max Jones and Sinclair Trail

FAR and away the most important tidings of 1947 for the record student is the news that the almost legendary records made by Jelly Roll Morton for the Folk Song Archives of the Library of Congress are actually to be made available to the general public.

The man behind this scoop is Rudi Blesh, of Circle Records, and he is deserving of the encomium of all collectors for his diligent efforts to get these fabulous sides released. Whilst not stretching a point too far, we might now almost consider buying a copy of his "Shining Trumpets," just to show our appreciation of what he has done for jazz.

These records were cut at the American Congressional Library in May, 1938. The session lasted for five weeks, and was supervised by Alan Lomax. Although for remarkable nearly one hundred sides were cut, and omitting a few which we gather might be nauseous even to the impatient ears of the hardened blues-listener, they will all be issued in a series of 12 albums.

So much has been written about Ferdinand Joseph Morton that it would be merely redundant to repeat it here. He was then "I am the great Jelly Roll Morton. I invented jazz; yes, I did!" He even signed his letters with the appellation after his name of "Originator of Jazz and Stomps. World's greatest hot tune writer." Yet, despite his superabundance of egotism, Jelly Roll Morton was indeed a very great figure in jazz and did exert a tremendous influence on the shaping of this kind of music.

Unlike so many of the older musicians, Morton would seem to have been blessed with a very retentive memory. Many of these records are autobiographical. He has recounted much of what he could remember of the New Orleans voodoo chants of 40 years ago. He tells of the old hymns, the funeral lamentations, the Creole melodies, and has even recorded as many of the "house" tunes as he could remember. He has described in detail just how the New Orleans military marches were transmuted into the dixieland stomp as we know them today. He gives his conception of how the basic rhythm of jazz was derived from the clapping of hands and stamping of feet of the fervently religious Negroes in the Negro Baptist Churches. He tells of such legendary New Orleans characters as Tony Jackson, Aaron Harris, Madame Papa Laou, Cam Kid, Bum French, and many others.

Also, he has recorded a heap of his own compositions. The names of some of these are new to us, but the many piquant titles stir our curiosity to a high degree.

And so, in point of fact, these records would seem to be a complete and unabridged history of jazz from the poignant viewpoint of one of its most illustrious sons. And, boys, you haven't got to read it this time. Just sit back and listen!

To recapitulate, our thanks are due to Rudi Blesh, who has fought for nine years in the dance attic released; to Alan Lomax, who recorded them in the first place; and, perhaps above all, to Charles Edward Smith. It was the last gentleman who dug Jelly Roll Morton from an obscure retirement in May, 1938. Morton had that in an upstairs room of the "Music Box" in Washington, D.C. when he was tracked down by Charles Edward and once more given the chance to take his real place in jazz.

There will be 45 records on 12 in. vinylite, and the total cost will be \$120 for the complete set, payable in quarterly instalments of 20 bucks.

How do you get them over? Well, that is our headache as well as yours!

A listing of the complete recording session will appear next week.

*** * ***

JOE SULLIVAN DISCOGRAPHY
by Frank Dutton
PART SIX

CAPITOL JAZZMEN—Billy May (tpt.), Jimmy Noone (tbl.), Dave Matthews (tr.), Jack Teagarden

Needs REEDS

Jiffy Sax Sling

Plastic, comfortable, instantly adjustable. Self-locking, positively non-slip. Washable collar band keeps new.

10/6 (inc. P.T.)

Jiffy Reed Cutter and Scraper

Cuts and scrapes reeds. In handsome leather wallet. For CLARINET, ALTO OR TENOR SAX REEDS.

Pro. Pat. No. 6574

10/6 (inc. P.T.)

Sax Repair Kit

Selmer famous REFLECTOR PADS, springs, felt, cork, cement and full instructions for completely overhauling your sax.

ALTO TENOR
27/6 30/- (inc. P.T.)

Vocaltone PLASTIC Reeds

Moisture proof, almost everlasting. Easy blowing, with 50% more volume. For CLARINET, ALTO, TENOR SAX.

5 STRENGTHS—SOFT TO HARD

Range Finder

CRYSTAL CLARINET BARREL

Greater volume, better tone. Cannot split. Hygienic, good looking. Short, medium or long.

30/- (inc. P.T.)

Selmerlube

Top half of the crystal plastic container holds special cork lubricant, bottom section, cork grease.

1/6

Jiffy Sax Stands

Model for Alto, Tenor and Clarinet. Packs in bell of instrument. Opened or closed in a jiffy.

inc. P.T. 27/6

Baritone Model, adjustable for position.
inc. P.T. £3-5-0

Leaflets and your dealer's name on request

HARRY HAYES

FOR LACQUERING PLATING PADDING PAIRS

ALL SAX & CLARINET REPAIRS CHECKED AND TESTED BY HARRY, PERSONALLY.

Harry Hayes 76, SHAFTESBURY AVENUE, LONDON, W.1

Preceding and following hours: 10 a.m. to 5.30 p.m. SATS 10 a.m. to 2.30 p.m.

GET MORE OUT OF YOUR GUITAR

Rocker feet conform automatically to contour of any Cello Guitar. Independent micro-screw height adjustment.



The Clifton SELF ALIGNING GUITAR BRIDGE

Price 12/- net from your local dealer

CLIFTON STREET LONDON E.C.2

Letters to The Editor

THE apparent discovery by string bass players of the five-string bass is just another fatuous case of the slavish imitation of the so-called "progressive" dance-band business. The five-string bass with the low G has been in universal use among Continental symphony orchestras for many years and quite a few of our own "long-hair" bassists, including, believe, Eugene Crum, have used it for some time.

STANLEY NELSON
Wembley, Middlesex.

A LITTLE boy was once learning the violin. When it was evident to his anxious parents that his efforts were in vain, he was asked to learn the piano instead and refused. If it is difficult to manage four strings, how much worse would be a whole box-full of them. This childish and irrelevant reply comes to my mind on reading the latest instalment of the Bob Roberts and Charlie Short controversy.

Even a quarter-page, and one should have expected some clear argument against amplification, should have used this opportunity to substantiate his somewhat rash and generalised statements earlier this year. Instead, he flatly repeated his opinion that amplified bass sounds distorted and quoted a convenient, but anonymous, recording engineer to convince us that it would require tens of equipment and a 12-ft. speaker to reproduce the bass properly.

Did this engineer use two tons of equipment to record the bass Bob Roberts was playing with? And did he expect to reproduce the finished record with a 12-ft. speaker? If this man's argument is right, how else was he able to capture and reproduce the bass within the band on a smaller apparatus? Obviously, there is no need for a Carter Paterson. Charlie Short manages very nicely with his little Skoda car, and I know dozens of other amplified bassists who manage without a car altogether.

Bob also insists that Eddie Safran-ski reached the top of the poll without amplification. So did Charlie Short, because he acquired his outfit long after his success was established. Does Bob know that Eddie is now also an addict of this "most distorted of all sounds"? The makers of the American equipment recently published a long, impressive array of amplified bass users over the world. If advertising space in the MELODY MAKER were less limited, I would have published just as impressive a list long ago.

As the inventor and (in this country) distributor of the equipment that Bob rightly or wrongly so deems "fairness" and more clearly motivated objection. Does he really think that over a hundred band-leaders in this country would allow their bassist to use amplification if the sound produced were distorted?

HENRY WEILL
Gen. Mgr., Westbourne Sound Equipment Co., Ltd.
London, W.2.

IN regard to the article "Bass-ically Speaking" (18/10/47), I entirely agree with Charlie Short. Being a keen swing fan, I feel that the bass is an augmentation of the bass drum. Without these no rhythm section could exist. But please understand that this is only my opinion; being a trumpeter, I have no technical knowledge of the bass.

Ted Heath being my favourite band I listen to him at every opportunity,

Selmer

14 CHANCING CROSS ROAD, LONDON, W.C.2

LEN WOOD

The Drummers' Paradise
59, FRITH ST., W.1, Ger. 1386

28" Collapsible, Black ... £15
Drummers' Stool ... £3.10.0
U.S. Style Kit ... £50
Bass Drum Covers From £2.10.0
24" Bass Drums ... From £20
Large Range Tom-Toms From £7
14"x11" All Metal Side Drum From £4
Gold Glitter B.D. and S.D. Pair £15

SIDE DRUMS from £5

RHUMBA INSTRUMENTS

Excellent Speedy Repair Service on all types of Drums

Best white calf heads (tapping trees) 35/-

Best Bargains in Secondhand Kits from £25. Part Exchange and bring your kit up to date.

Same day service on all repairs.
OPEN 9.30 to 5 p.m. Inc. Saturdays

THE SAXOPHONE SHOP
(JOHN PAUSEY)

TENOR SAXES:
Hobson, G.L. ... £60
Albin's American, G.L. ... £54
Martin (Lewins), S.P. ... £75
Rome, S.P. ... £60
Buescher, G.L. ... £70
Globe, S.P. ... £74

All instruments on 7 days' approval. Part Exchange. Hire Purchase. Instruments bought.

VALDORF REEDS
Clarinet, 1/2 Alto, 1/2 Tenor, 2/2 Postage 5/-
Postage 5/-

Overhauls, Repairs, Silver-plating, Gold Lacquering, Saxophone, Woodwind, and Brass Repairs while you wait.

BERGLARSEN MOUTHPIECES
Clarinet, Alto, Tenor 4/6 (Postage 6/-)
Baritone 4/6 (Postage 6/-)

156, SHAFTESBURY AVE., W.C.2
(Opp. FELDMAN'S, CAMBRIDGE CIRCUS)
Phone: TEMple Bar 8919

ABBOTT-VICTOR

The Most Broadcast and Recorded Guitar

ALEC ALEXANDER
AL FERDMAN
SID. JACOBSON
BILL LINDSAY
TONY LOFHOUSE
BERNIE MYERS
BOB MALLIN
GEOFF. SISLEY
BILL TRINGHAM
BERT WEEDON
ANDY WOLKOWSKY

COMPLETE RANGE OF NEW

Bire-Purchase Terms - Send for Illustrated Brochure
COME AND TALK IT OVER WITH "WOOLFIE"

FRANCIS, DAY & HUNTER LTD. 138/140, CHANCING CROSS RD., LONDON, W.C.2. Tel. Bar 8341

B.B.C. SYMPHONY ORCHESTRA
VIC LEWIS
SKYROCKETS
B.B.C. SCOTTISH VARIETY
HATCHETTS, ETC.
TITO BURNS SEXTETTE
HENRY HALL'S ORCHESTRA
B.B.C. and TELEVISION
B.B.C. STAFF GUITARIST
SQUADRONAIRES ORCHESTRA
GILLY COTTON'S BAND

ABBOTT GUITARS IN STOCK

AL CHINNEY
Chaplin Road, N.W.2.

MANY thanks to Teddy Foster for his interesting letter (18/10/47) upon the subject of compres on purely dance band programmes. I'm afraid that I (and I am sure there must be hundreds like me) still agree with the "M.M." upon this issue, and that for out-and-out dance band shows no verbal corn is needed.

Of course, there are some gnosters who can vastly aid a show of this type, but they have to be of the Bob Hope or Jack Benny class, and with all due respects to Jack Jackson, I'm afraid that our Jack could hardly be considered in the same class.

Still, thanks to the "M.M." for presenting the picture so lucidly—and thank you, too, Mr. Foster for putting your side of picture with equal clarity.

HARRY BINSTOCK
Aldgate, E.1.

MELODY MAKER

Classified Advertisement Rates

as indicated against each heading. Please allow for 2 extra words if Box No. is required...

PUBLIC NOTICES

HERNE BAY Urban District Council Concert Party. Tenders are invited from established Concert Party Proprietors...

HERNE BAY Urban District Council Resident Stage Band. Tenders are invited for the provision of a Resident Stage Band...

SPECIAL NOTICES

SEXTET formed from sessioners, with personality leader, available. Box 9641. "M.M."

AGENCIES

THE AGENCIES of Coloured People's Employment Agency for Black and White attractions, dancers, vocalists...

BUSINESSES

NEWLY DECORATED modern ballroom for sale, seaside resort in West of Ireland...

STUDIOS

"APM" STUDIOS in nine districts offer expert personal tuition your favourite syncopated piano style...

CLUBS

AT COOK'S FERRY INN every Sunday. A Grand Jazz Meeting. Next Sunday: Freddy Randall and his band...

HALLS

DANCE HALL WANTED. North or Central London. Particulars to Box 9810. "M.M."

MUSICAL SERVICES

SONGWRITERS: Have your song recorded by a pianist. The one-note melody will be sufficient...

PUBLICATIONS

"M.M.s." 1940-47 complete. Offers to Crayden, 58, Corrance Rd., S.W.2.

RECORDS FOR SALE

FOR SALE, large collection of swing and straight records; many catalogue editions; many American labels...

SERVICES

MONOMARKS, permanent London address. Letters redirected 5/- p.a. Write, Monomark, BCM/MONOS, W.1.

Vacancies advertised are restricted to persons or employments exempted from the provisions of the Control of Engagements Order, 1947.

ENGAGEMENTS WANTED

ACCORDIONIST. Syd. 5597. ALTO. Library. Acorn 4122. ALTO seeks semi-pro work; reader; preferably small jump band...

MUSICIANS WANTED

ALTO and Clarinet, pref. doubling Piano; keen, modern style; for West End Dance Hall, London. Box 9662. "M.M."

BANDS WANTED

6-8 PIECE (B and D.), coast hotel; state terms 26-hour week, live out; instrumentation, experience. Box 9659. "M.M."

VOCALISTS

FIRST-CLASS experienced Vocalist doubling Guitar; finishing 7 months' contract at first-class hotel...

SITUATIONS VACANT

COPY TYPIST, Junior, required to assist in office and showrooms of old established West End Musical Instrument Firm...

SITUATIONS WANTED

CV. SHERMAN, Drummer young, stylist; just completed coastal engagement; touring considered...

WANTED

GEO. EVANS photo-stal scores from records. Details to Orange House, Morpeth Northumberland.

DRESSWEAR

YOUR TIE handprinted in oils (washable), any subject or design, 7/6. Box 9890. "M.M."

MUSICIANS WANTED

ALTO and Clarinet, pref. doubling Piano; keen, modern style; for West End Dance Hall, London. Box 9662. "M.M."

IMMEDIATE VACANCIES

Reformed Band of 3rd King's Own Hussars for musicians 14-18 years and 17+ upwards. Duties entirely musical...

ROYAL SIGNALS BAND

There are vacancies for the following: Trombone, Euphonium, Bass, String players, and Vocalist...

WANTED

Pianist/Accordion, Alto/Clarinet. Scotland. Box 9864. "M.M."

BANDS VACANT

A SERVICE worth considering, Nat Sherman Orchestras available Christmas New Year. BM/NSNO, London, W.C.1. Arnold 3928.

AGE KENTON'S BAND

any combination available, first class. Wordsworth 1720.

ANDRE LEON MUSIQUE

Bands supplied, small or large combinations, resident or one-night stands; own transport. Phone: Macaulay 3959.

ANY COMBINATION

anytime free October 25. Phone Edgar 7800.

BOB ETON'S Etonians

Gigs or perm. 35, Pleasance Rd., Putney, S.W.15.

SUNNY MAY Broadcasting Orchestra

available for dances and concerts, any distance. Broadcasting regularly. 142, Charing Cross Rd., W.C.2. Tel. Bar 4977.

EWELYN HARDY Ladies' Band

a number anywhere. 49, Elmfield Rd., Putney, S.W.15.

FRED HEDLEY'S Band

winners 12 championships. 50, Lavenham Rd., S.W.18. Putney 7643.

GEORGE PAYNE and his Band

Phone Jack Nevett at Akershot 1144 for details.

HOWARD BAKER and Band

at broadcast late Hammersmith Palais accepting first-class engagements; other bands also for offer. 69, Glenwood Gdns., Ilford, Valentine 4043.

IT'S DIFFERENT!!!

Leon Roy's Band with Shanie; creators of the Jovous Night for all patrons. Own props, etc. Special programme. 36 Mitchley Rd., N.17. Tel. 2272.

JACK GALLOP and his Band

now available. Phone Battersea 8286.

JIMMIE BOYD'S Novelty Music

Sweet Modernistic Rhythm; sound equipment, Vocalist, Complete. Full details and terms. 40, DeWald Cres., Uxbridge, Middlesex. Uxbridge 802.

JIVE BOMBERS

winners 6 championships. 33, Oley Drive, Ilford, Essex. Val. 5368.

JOHNNY PEDLARS

If you want Swing we got; if you want Sweet we got. Finchley 3553.

LOU PRAGER'S Ambassadors

Band specially chosen combination; one-night stands anywhere. Lou Prager's Presentations, 69, Glenwood Gdns., Ilford, Valentine 4043.

MICHAEL JAMES and his Band

from a Trio upwards; town or country, distance no object. 28, The Approach London, W.3. Shepherd's Bush 4210.

WHISKEY BREEZE and his Latin-Americans

on all occasions. Ring Wembley 1518.

PHIL CONWAY and his Band

strict dance tempo. Mal. 4217.

STAN WELLS Dance Bands

37, Rosebank Ave., Sudbury, Wembley.

INSTRUMENT REPAIRS

ACCORDION PLAYERS! Britain's largest and best equipped factory offers you its service for Repairs to all makes of Accordions...

ACCORDION REPAIR SERVICE

Tuning and pitch alterations, tremolo or straight; new bellows supplied, old ones repaired; every conceivable type of repair undertaken...

ACCORDION REPAIRS by Great Britain's largest repairers

Actual makers of reeds, bellows, keys, mechanisms, etc. Specialists in macro-laque work. Visitors welcomed to our well-fitted workshops...

ACCORDION REPAIRS of every description

promptly carried out by experts on the premises of G. Scarth, 55, Charing Cross Rd., London, W.C.2.

BILL EMBURY'S Drum Hospital

expert attention on all repairs, plating, spraying, etc. Have your large B.D. cut to modern 24 in. by the originator, any condition...

DANCE BAND Instrument Specialists

Trombones and Trumpets overhauled and acquired as new; tested by experts. Lawback Bros., I. Hawley Rd., Kentish Town, N.W.1. Tel: Gul. 1428.

HONNER REPAIR SERVICE

Accordions and Chromatic Harmonicas, all brands, by first-class factory-trained experts. Our name is your guarantee...

INSTRUMENTS completely overhauled

In one day, out the next, including personal testing. Harry Hayes, 78, Shaftesbury Ave., W.1. GERRARD 1285.

PIANO-ACCORDION Repairs

Send or bring your instrument to us for a high-class overhaul at a fair price. Alex Burns, 114-116, Shaftesbury Ave., W.1.

REPAIRS: We are now in a position

to accept a limited number of Saxophones, Clarinets and woodwind instruments for repair. Highest-grade workmanship guaranteed...

SELMER REPAIRS are Expert Repairs

with personal supervision of Ben Davis. Super-efficient service; delivery to promised date. All instruments, including Accordions by skilled craftsmen. 114, Charing Cross Rd., W.C.2.

DRUMS

ADJUSTABLE, telescopic, collapsible. 1947 models, 50"-70"; round or shaped steel. Modern Musical Supplies, 68, Archway St., Barnes, London, S.W.13.

CARLTON Deep 11, crystal flash

super. £25. Morton, 4, Ball Lane, Leek, Staffs.

COLLAPSIBLES, 1947 models

26 x 12, plastic finishes; limited supplies. See O'Brien 186, Gower St., Euston Rd., N.W.1. Bus. 3520.

DAVE TOUGH'S Advance Paradiddle Exercises

8/- per post; Buddy Rich's Tutor, 10/6; "America's Drum Stylus", 6/6; Krupa's Drum Method, 13/-; Ted Warren, 19, Atley Rd., Bow, London, E.3.

FOR SALE: Full-size Drum Kit

in good condition. £50. Wharf, Long Hills, Wyberton West Rd., Boston, Lincs.

KEN STEARN. Complete white Drum Kit

£21; Carlton Kit with covers. £25; Krupa-style Kit with two Tom-Toms 4 Cyma, etc. £40; Carlton blue-flash 16 x 17 1/2 Tom-Tom 8 x 8 snare, white ditto 6 x 8 snare, 115 Longwood Gdns., Ilford, Val. 1528.

KRUPA KIT, 28 x 15 Bass, 14 x 7 Snare

2 tunable Tom-Toms, 2 Zildjian, all accessories, £80.-116, Charlton Rd., Edmonton, N.9.

K. ZILDJIAN, medium, two, 15 in.; one, 14 in.

gumbo. Coldrick, 18, Salisbury Square, London, E.C.4.

ZILDJIAN'S 2 elevens, as new, good tone

Offers: 32, Pompee Rd., Sauchie, Alloa.

MOUTHPIECES

"BELL METAL" Sax Mouthpieces for that "bite" and big volume, complete with literature and cap. Medium plated, 3, 4 and 5 star sizes. Alto £6/6; Tenor £7/7. Send for free illustrated brochure. Lewin-Mold, Ltd., Sole Makers, Dept. MM, 84, Berwick St., London, W.1. Ger. 8982.

BRIHART TENOR, 5-star, Tonalito

£9.-Beckett, Locarno, Streatham, or Rav. 5929.

SAVE THE mouthpieces of your musical instruments

electro-plated with heavy deposit of silver plate. Send your mouthpieces, together with a 5/- postal order to Simpson Bros., Electro-Platers, New Holland, Lincs. Mouthpieces returned the day of receipt.

LET HARRY HAYES advise you

78, Shaftesbury Ave., Piccadilly end 10-5 Saturdays included. WANTED: Brihart Tonalito 4-star Alto. 394, Cannon Rd., Fallings Park, Wolverhampton.

INSTRUMENTS FOR SALE

A BALANCED-ACTION Selmer Alto, reconditioned, perfect. £79 10s. cash, or £19 17s. 6d. down and £4 19s. 11d. monthly. Several good Tenors, too. Chas. E. Foote, Ltd., 40, Rupert St., W.1. Ger. 1811.

ACCORDION, Bettimo Soprano

7-voice, 120 bass, beautiful instrument never used, with case. £100 or near offer. Box 9835. "M.M."

ALTO-CONN, recently overhauled

£30.-Moore & Kinnaird St., Paddington.

TENOR MARTIN; Bb Boehm Clarinet

like new. Lewis, 19, St. Matthew's Rd. S.W.3. Bri. 3596.

BUSCHER ARISTOCRAT Alto Sax

hardly used, shop-soiled condition, suitable top-liner; a perfect instrument. £80 or nearest offer. Apply, R. Howe, 134, Village Way, Ashford, Middlesex.

CLARINET, Cabart Bb L.P. S.S.

£28 10s.-75, Fairchild Drive, Wandsworth.

CONN TROMBONE, perfect condition

Howard 43, Denbigh St., Victoria (evenings).

DANCE TRUMPET, "Cavalier"

Elkhart, U.S.A., Conn make, S.P., perfect case. £18 10s. bargain. B. 31, Albion Drive, London, E.8. Clissold 4054.

ELECTRIC HAWAIIAN Guitar, 3 necks

(16 strings), black/white, polished finish, pure tone, ideal for stage, recording or broadcasting. £70 or offer. Harry Brooker, 8, Bury Hall Villas, N.9. Lab. 1353.

KING SILVER TONE Trumpet and case

perfect condition. £55.-Box 9854. "M.M."

NEW SUPER DEARMAN Alto, perfect

£40.-Mason, 22, Willes Rd., Kentish Town, N.W.5. Gul 1774.

PENNSYLVANIA SPECIAL Baritone, gold lacquered

excellent condition, best offer over £35.-Lowland, 3, Glasshouse Lane, Hoxborough.

ROLES DIPLOMAT Trumpet, S.P.

new condition, case, etc. £30.-Robertson, Mains, Clunie, Blairgowrie.

SELMER ALTO, good condition

£50.-Colin Nichols (late of Charles Shadwell's Orchestra), 31, Linden Odn., W.4. Phone Chiswick 1233.

SELMER ALTO, L.P.O.L. little used

excellent; best offer over £55. Also Tenor Guitar, fine tone appearance; offers, £15.-To view write Bishop, 242, Creighton Ave., East Finchley, N.3.

SELMER ALTO, S.P.O.B., Cigar-Cutter

perfect playing condition, Beeson overhaul. £50. near offers. Kirkpatrick, 25e, Powis Square, W.11. Park 5424.

TROMBONE, Besson International

S.P.L.P. good condition, £35.-Melkiejohn, 346, Princes Rd., Penkhull, Stoke-on-Trent, Staffs.

INSTRUMENTS WANTED

SELL your unwanted instrument to Alex Burns, Ltd. at your price. State fullest particulars and price required. Alex Burns, Ltd., 114, Shaftesbury Ave., London, W.1.

PHOTOGRAPHS

Personnel of 14 top-line bands in "Band Parade", 1/6 post free from Fanfare Musical Publications, 31, Whitcomb St., W.C.2.

IT WILL PAY YOU to give us a visit

The CHEAPEST and BEST house in the TRADE for SAXOPHONES, TRUMPETS, TROMBONES, CLARINETS, ACCORDIONS, STRING BASSES, GUITARS, etc., etc. Agents and stockists of every well known make of musical instrument including the "GRAPTOP" saxophone, the "MUTETOP" saxophone, the "ARTISTOP" saxophone and "ARTISTOP" of every description. Our repair department is not only the best, but the cheapest and quickest in the trade. Every kind of accessory cheap in stock. Cash or write.

DANCE BAND INSTRUMENT SUPPLIERS

24, Rupert Street, London, W.1. Gerrard 7486

LOU PRAGER again on four!!

And with him is DOUG CALDERWOOD using the W.S.E. Bass-Amplification Equipment. Write to: full details to: THE WESTBOURNE SOUND EQUIPMENT CO. LTD., 8, DENMARK STREET, CHANCERY CROSS RD., LONDON, W.C.2. Temple Bar 8792

CONN ALTOS

All models of this famous U.S. make. Reconditioned, perfect. At Bargain Prices, ranging from £10 or £10 down and 57/6 a month. Open Sets, till 5. Thurs. till 1. GER. 1811. CHAS. E. FOOTE, LTD., 40, RUPERT STREET, W.1. Established 1923. FOOTE

London's Drum Centre

"RIGHT" in the heart of the Capital WE CAN PUT IT RIGHT! GUARANTEED REPAIRS, OVERHAULS, EXCHANGE AND BEST OF NEW GEAR. Send for Weekly Lists. BE UP TO DATE, let us cut your S.D. down to 24. AN L.W.H. 100% JOB EVERY TIME. IT'S A KILLER! DAVE TOUGH'S PARADIDDLE EXERCISES 8/- post free Heads on Hoops for all makes. 24-HOUR SERVICE ON ALL HEADS Drum Service with Speed and Satisfaction 8 a.m. - 6 p.m. Sats. included Under the direct supervision of Len W. Hunt L. W. HUNT DRUM CO. LTD. The Drummers' Headquarters ARCHER ST. PICCADILLY, W.1.

NORTHERN OFFICE
2-4, OXFORD ROAD,
MANCHESTER 1
Phone: Central 3232
Staff Representative:
JERRY DAWSON
Leader of the Band



LAURI BLANDFORD
Bred and born in Leeds, Lauri Blandford is now in his seventh year at the Dennistoun Palais, Glasgow. His was the first resident band in Scotland to broadcast in "Saturday Night at the Palais," and he has recently completed his second series of broadcasts as a "Disc Jockey" in "Lauri Blandford's Record Autographs."

GOSSIP
THE profession and his wife was undoubtedly at the "All-Britain" at Belle Vue last Sunday. Geres Harper and brother Eddie were both a little shaken by the terrifically high standard displayed by their semi-pro brethren. So was Hull's Harry Chatterton, Oldham's Tommy Smith, New Brighton's Bert Yates (with manager Bert Beatty), Rochdale's Freddy Platt amongst others. Perhaps the most surprised person there was B.C.'s Alan Clarke, who used as he is to presenting London bands on the air, must have wondered how some of them would have fared in this company.
Changes: Ron Maybury to replace Norman Poynton on tenor sax with Bill Hawkins at Bury Ritz, Norman now being with Harry Rydes at Buile Hill Cafe, Salford. Stan Whitaker - also on tenor - has replaced Bill Eatock in Dick Stanley's Band at the Empress, Wigan. Norman Collins installing a band at Chorlton Palais, Manchester, at the end of the month, replacing Reub Platt. Drummer Bob Hall and bassist Vic Warrall, both with Harry Bostock's Band at the Manchester Ritz, made a grand job of their Laurel and Hardy spot in the "Mars-Bars" interlude. Understand that Midlands maestro Arthur Rowberry is reforming his band and will concentrate on gigs and one-night stands. Old-timer Jan Ralini playing Salford Hippodrome this current week. Manchester Astoria bassist Reg Kelly now the proud father of 7-lb. Susan.

CHANGES AT NOTTINGHAM

FOR the first time since pre-war years all three principal Nottingham ballrooms are making simultaneous changes in their musical arrangements in preparation for the winter season. Some of these changes are, to say the least, surprising.
First and foremost is the departure of Leslie Thorpe from the Palais de Danse after eight years of yeoman service.
The rostrum here will be taken over by one who will be well remembered by the older members of the Nottingham dancing public - none other than Roy Richards, whose first visit to the Palais de Danse was as drummer with Billy Merrin's Commanders some eighteen years ago.
Les Thorpe goes to Sherry's at Brighton. It is understood that the change is only one of winter duration, as Thorpe is due back at the Palais next April.
The next important change concerns the Victoria Ballroom, where (as announced last week) Jimmy Honeyman gives way to Al Washbrooke. After being at this ballroom prior to the war, Honeyman took over again some eighteen months ago on returning from the Forces. Al Washbrooke, who might almost be entitled to be called "Local Boy," originally came to Nottingham some thirteen years ago with Jack Padbury's outfit at the Victoria Ballroom. Like so many other London musicians, he married and settled in Nottingham and has invariably worked here. Whilst in the Services he held the important position of M.D. with the Desert Air Force Orchestra. He leaves an engagement as pianist with Les Thorpe to take over at the Victoria Ballroom.
Final transition is at the Greyfriars Hall, where, after a very successful summer at the Winter Gardens, Yarmouth, Maurice Illie returns to the exclusion of Billy Merrin. Maurice, of course, held this job last winter, Merrin taking over the reorganisation of his Commanders last May. Billy has been working hard during the past summer in preparation for taking over his old Midlands connection of one-night stands.



Some of the "All-Britain" contestants tuning-up by means of the special tuning device kindly lent by Electrical and Musical Industries, Ltd., of Hayes. This brainwave of Edgar Jackson's for eliminating the usual bandstand tuning-waits by the use of this device, was a conspicuous success.

SURPRISE CHANGE AT MANCHESTER

ON Saturday, November 1, a brand new outfit under the leadership of noted Manchester percussionist Harry Turner is due to open at the Devonshire Ballroom, Higher Broughton, Manchester.
Installed and controlled by the Ritz, Bury, maestro Bill Hawkins, the band replaces the Richard Valery outfit, led by Norman Cooke, which has been at the Devonshire since September 13.
As we close for press the line-up of the Turner group is not completed; but it will include Harry playing drums and Phil Freeman (piano); Al Davenport (bass); Tommy Ferguson (trumpet); and Frank Ikin and A. Freedman (saxes), with two further saxes still to be fixed.
After his demobilisation from the R.A.F., Harry Turner was for a long time with Charlie Bassett at the Ritz, Manchester, and this is his first big break as a leader.

SCOTS SUNDAY DANCING BATTLE

SHOTS in the Sunday dancing battle in Edinburgh have been fired by the Presbyteries of the Church of Scotland and the Free Church of Scotland.

The former body has passed a resolution deploring housing conditions which left many young people with little opportunity for enjoying family life, and, while acknowledging the Church's failure to cope adequately with the situation, urged that permission should not be granted for Sunday opening of dance halls.
A letter stating objections to the proposed Sunday opening has been sent to the Town Clerk by a committee of the latter body. In asking the Town Council to refuse permission for Sunday opening, the committee contended that to open such places would not be helpful to the solution of the youth and work-a-day problems. The principal objection, they stated, was based on the law of the Lord's Day.

GLASGOW

FROM Chalmers Wood's office, Jimmy Reid tells us that he is fixing men at the moment for a band which will tour the seven Scottish islands as supporting item to a show coming from Blackpool. The show's "principals" will travel, but Jimmy will provide the remainder of the line-up. First appearance will be at Ayr on October 27, followed by dates at Paisley, Falkirk, Kirkcaldy, Dundee, Dunfermline and Perth.

FARRELL LEADS AT BUXTON

THE departure from the Spa Hotel, Buxton, of violin/leader Bert Prunier has resulted in piano stylist Reg. Farrell taking over leadership of the quartet there.
Reg. who has been at the Spa Hotel for the past two years, has installed Richard Northey on violin and alto, the remaining boys being Alan Tweedale (cello/tenor) and Brian Brockhurst (drums, bass, relief piano).

AT DONCASTER

FOLLOWING a successful season last winter, Doncaster Baths Ballroom reopened for dancing on October 18, this time for five nights per week. Agnif Len Boote and his Orchestra have been chosen to supply the music, and Len has installed a 10-piece band, with himself on drums.
With him are: Bert Barron and Eric Mellor (tpnts.), Jeff Newman (trombone), Frank Davies (alto), Les Sowerby (tenor), Denis Anderson (guitar), Eddie Payne (piano), and Arty Clark (bass).
The Palais de Danse, Burntisland, Fifeshire, opened its doors for public dancing on Friday, October 17, for the first time since 1939. The Palais was requisitioned at the start of hostilities, and only recently released.
The band is led by hot trumpeter Frankie Smith, recently at the Princes Ballroom, Edinburgh.

OXFORD GLAMOUR NIGHT

EIGHT of Oxford's loveliest ladies were on view when Oscar Rabin's Band, with Harry Davis, visited the Carfax Assembly Rooms, Oxford, to play at the finals of the "Miss Oxford 1947" contest recently.
All tickets were sold days before the event. Judging of the contest was by Arthur Ferrier, pianist/artist and Percy Kessell, art editor of the "Sunday Pictorial." The winner of the title was Miss Barbara Parsons of Littlemore, Oxford.
The Rabin Band is tremendously popular at Oxford, and there were the usual fans crowding round the bandstand to watch them at work, not caring about dancing. Clarinetist Jackie Bonnor renewed many local acquaintances for he played for a long time with Stan Rogers' Blue Star Orchestra at Oxford. The "Blue Stars" played alternate sessions during the evening.

TWO pianists are urgently wanted in the North to start IMMEDIATELY. One of the piano vacancies is with Charles Amer's Band at the Coatham Hotel, Redcar (telephone: Redcar 83).
The second vacancy is with Ray Smith's Band at the Beechwood Restaurant, Thornton, nr. Blackpool (telephone: Thornton 2263).

HALIFAX ALEX REOPENS

HALIFAX'S premier dance hall, the Alexandra, which pre-war had the reputation of being one of the finest ballrooms in the North, reopened recently after being closed to the public since the early days of the war.
Playing the kind of music the dancers require is one of Halifax's leading "gig" bands - Norman Mindenhall and his Carlton Celebrities Orchestra.
With Norman leading on violin, the personnel is: Gordon Whitley, Stan Bodcock, Cliff Bottomley and Eddie France (saxes); Donald Woodhead, Stan Shaw, Schofield Highley (tpnts.); Tommy Casson (trombone); Eddie Lowe (piano); Alec Lawrence (bass); Jack Emmett (drums and vocals); and Harold Firth (piano accordion and second piano); while M.C. is one of Yorkshire's leading personalities, Stanley Walsh.

ART GREGORY'S PIANO SWITCH

AFTER a long association, a pianist Walter Wilde has left Art Gregory, for whom he has been playing at the Winter Gardens, Handunog, near Bolton.
Arthur Abbot moves over from Art's band at the Payne's Majestic Ballroom to take Walter's chair, and he, in turn, is replaced by Manchester pianist Johnny Roberts, who recently returned from Czechoslovakia, where he was with Geoff Gough and his band.

WHEN YOU WERE SWEET SIXTEEN
Orchestral Arrangement by BOB HARRING, 3/-
RHYTHM SERIES
For small orchestra... 2/8 each
Wendy Blues, Mellowing joys, Whispering Coral Sea, Boogie Woogie, Lil Liza Jane
GLENN MILLER'S
125 Jazz Rerecords for Translucence 4/-
DAREWSKI MUSIC PUBLISHING CO.
8-10, NEW COMPTON ST., LONDON, W.C.2

HEAR MY SONG VIOLETTA
F.O. 3/- from DIX LTD.
8, New Compton Street, LONDON, W.C.2
Phone: TEM. 5002

TUTORS AND SOLOS
CLARINET
Simple System Tutor (LA Theory) 2/8
Trentise on Boehm (Denbar) 14/-
Art Shaw Method 12/-
Henry Goodman Method 10/6
"11 I Had You" (Art Shaw) 2/1
"Clarinet a la King" 4/6
Wendy Herman's Clarinet Digest 3/9
Woody Herman's Clarinet Digest 3/8
SAXOPHONE
Elementary Tutor (Kitchin) 2/8
Jimmy Dorsey Method 12/-
Studies in High Harmonics (Koch) 3/8
Johnny Hodges' Originals 3/8
Earl Alton - 11 Classic Solos 3/6
"Basic Saxophone" (Coxson) 5/6
Jerome Kern's Saxophone 5/6
" Saxophone Mechanisms " (Stobbs) 5/6
"Sweet Sax" (Ventura), Tenor 2/1
"11 Always be in Love" (Ventura), Tenor 2/1
"Wrap Your Troubles" (Ventura), Tenor 2/1
TRUMPET
Elementary Tutor (Pitt) 2/8
Harry James' Method 12/-
Dizzy Gillespie Re-Bop Album 2/9
"Trumpet Blues" (Harry James) 2/2
"Caravan of Voices" (Harry James) 2/2
Louis Armstrong Album 2/2
"11 I Had You" (Harry James) 2/1
"Georgia" (Read) 2/1
Hugh Young Studies (Teasdale) 2/2
Clarinet Solo (Sweet & Co. etc.) 2/2
"Trumpet Saxophone" (Harry James) 2/2
"Concerto for Trumpet" (Harry James) 2/2
DRUM
Buddy Rich Saxophone Drumpe Method 10/6
Gene Krupa Method 12/-
Lionel Hampton Vib. Method 5/-
Dave Tough's Advanced Paradiddles 3/-
Eddie Lang Guitar Fingerboard Harmony 8/-
Tommy Dorsey Trombone Method 12/-
Bob Hargart Trombone Method 12/-
King Cole Piano Solo Album 2/9
Two to the Bar (Duke Pines Method) 8/-
Eddie Lang Advanced Guitar Method 8/-
POSTED C.O.D. IF DESIRED
G. SCARTH LTD.
55, Charing Cross Road, London, W.C.2
OPEN ALL DAY SATURDAY GER. 7241

Invest in the BEST
We specialise in fine instruments. It always pays to buy the best. Our easy H-P and generous part-exchange systems enable you to do this.
Examples from Stock -
NOBLET (Paris) Full Boehm Clarinet, art. G5, low Eb. Dg trill, 22 keys, 7 rings, hand-forged German silver keywork, Grenadilla wood. £55
B. & H. Boehm Clarinet, best model, African ebony, forged keywork, overhauled as new. £42 10s.
BUFFET Boehm Clarinet, Grenadilla wood, German silver keywork, extra Dg trill key, overhauled as brand new. £37 10s.
COUTURE Boehm Clarinet, ebony, forged keywork, brand new condition. £32 10s.
A "MICKY LEWIS Special" - TICOSECCO Piano Accordion, 45 piano keys, 2 push couplers, 4 voice, 140 bass, 5 voice, push coupler, specially made for famous soloist.
Write NOW for full lists and state "your" instrument.
Wide range of Tutors by top authorities. Repairs and Overhauls - Supervised by Musicians - for Musicians. "For Everything Musical"
Lew Davis
134, CHARING CROSS ROAD, W.C.2

HUGH HINSHELWOOD.
EDINBURGH
ALTHOUGH in charge of a much smaller outfit than that of his predecessor - Tony Fusco, now at the Princes Ballroom - Jimmy Miller is providing musical fare eminently to the liking of patrons of the West End Restaurant.
The quartette under Jimmy on violin, includes Bert Valentine (piano), Bill King (drums) and Alex. Lauchlan (baritone, clarinet).
On Sunday evenings, when the restaurant offers one of the city's few havens for entertainment seekers, the combination is augmented by the addition of two saxes and a trumpet.
Two departures have been made from Tommy Wilson's Band at the New Cavendish Ballroom. Tommy Flynn (trombone) has joined Charlie Ramsay's Band at the Haymarket Ice Rink. At the time of writing, Johnny McGuinness (tenor, violin, clarinet) had not been fixed up elsewhere.

NORTHERN IRELAND.
TWO vacancies mentioned in these notes recently have been satisfactorily filled. Frankie Bradley has left Walter Wilkinson's Band at the Club Orchid and taken over the drum chair in Norman White's Band at the Grand Central Hotel, Belfast.
Also, Stan Cox would like to thank all those who wrote to him regarding the trumpet vacancy in his band. This has now been filled by Joe Whittlefield, who formerly played with Joe Saye's Band in the Embassy Club.
Archie Coates, who has been singing with Felix Mendelssohn's Hawaiian Serenaders, recently returned to his native city on holiday. Since he left Belfast, Archie has been broadcasting, televising and has also completed a number of films with the Serenaders.
Eddie Sweeney has reopened his Swing Club venture at the Club Astaire. For these sessions the "live" music is being provided by a swing trio led by Bobby Talbot on alto and clarinet.

THE WHOLE PROFESSION KNOWS THAT ALEX. BURNS LTD. HAS THE VERY FINEST SELECTION OF GENUINE BARGAINS IN THE U.K.
ROMBERG, LUSCHER Aristocrat, s.p. 250 0
TENOR SAX, DOLNEY, s.p. 240 10
DOUBLE PASS, 4 string, wonderful tone 250 0
ALTO SAX, BEL, s.p. 277 10
WITAB BELAND, Cello built 215 0
ALTO SAX, SIGMA, s.p. 230 0
SELMER TRPT., new, Armstrong model, s.p. 250 0
ALTO SAX, SELMER, Balsaor Action, s.p. 250 0
THELBY CORNET, Fox American, s.p. 235 0
ALTO SAX, CORN, Underlating oct., s.p. 275 0
CASALI P Acc., 129 h., push comp., ind. P ACC., FAGOL, SOPRANI, 20 comp., streamline, perfect condition, as new 250 0
TENOR SAX, ADOLPHE, s.p. 282 10
CLARINET, S.S. HAWKES 55 0
ALTO SAX, SELMER Co, Octave, s.p. 282 10
ALTO SAX, LUSCHER Aristocrat, s.p. 250 0
ALTO SAX, FENN, Special, s.p. 227 10
P ACC., SCARDALLI, 15 comp., streamline, Amplifying Pad on Grillo, new condition 215 0
FACE STRAD, T CORNET, s.p. 282 10
TENOR SAX, SELMER S.A., s.p. 250 0
TENOR SAX, SIBSCHER Ariston, s.p. 250 0
CLARINET, 5 Flat Boehm, s.p. 225 0
SELMER, Sterling Metal Clar., Boehm, s.p. 277 10
SELMER Full Boehm CLARINET, s.p. 250 0
Pair of ALBERT Boehm CLARINETS 250 0
SOPRANI ACCORDION, 41, 120 0, complete, new 247 10
KING, SILVERTONE TROMBONE, 22, outstanding, newly g.l. 250 0
HIRE PURCHASE & PART EXCHANGE ARRANGED.
ACCESSORIES-REPAIRS-GOLD LACQUERING & SILVER PLATING
ALEX. BURNS LTD.
The Firm Your Friends Recommend
114-116, Shaftesbury Avenue, London, W.1
GERard 5183/4 and 3798

'THE HOUSE OF HITS' PROUDLY PRESENTS
JIMMY KENNEDY'S
AN APPLE BLOSSOM WEDDING
CARROLL GIBSON'S
AGARDEN in the RAIN
THEY CAN'T CONVINCE ME
LET'S STAY YOUNG FOREVER
backed with
IF I HAD YOU
Two transcriptions of a great tune by two world-famous artists
For Trumpet and Piano by HARRY JAMES
and for Clarinet and Piano by ARTIE SHAW
Each 2s.
Get the above four grand numbers and many more by joining C. & C.'s Orch. Club. Write for details.
CAMPBELL CONNELLY & CO. LTD.
10, Denmark St., LONDON, W.C.2. Tem. Bar 1653