

Melody Maker

INCORPORATING

"RHYTHM"

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THREEPENCE



It was a sad blow for British dance music when George Shearing left these shores last Thursday (27th) to start a new life in America. The "M.M." photographer was there to see him off, and so was drummer-associate Norman Burns, seen in this picture, at Waterloo Station (left) with George, Mrs. Shearing and small daughter Wendy.

BERYL DAVIS TO SING WITH SINATRA

BERYL DAVIS, Britain's own Number One songstress, is jointly singing with Frank Sinatra!

This momentous news was revealed to the MELODY MAKER by Beryl's famous band-leading father, Harry Davis, who, last Tuesday (2nd), 'phoned us from the Plaza Ballroom, Derby.

Two Casualties in Skyrockets: Clouston Helps Out

MISFORTUNE befell the Skyrockets Orchestra when they did their first concert under their new leader, Woolf Phillips, at the Embassy Theatre, Bristol, on Sunday last (30th), but thanks to the brilliant all-round technique of noted saxophonist George Clouston, the concert was not marred.

George Clouston, who is a member of the Melachroino Organisation, went with the Skyrockets to Bristol to deputise for baritone-sax Max Phillips, who has been nursing an injured hand for over a week. A bottle exploded as Max was opening it, cutting his hand so severely that it needed eleven stitches.

After rehearsal at Bristol, altoist Izzy Duman became suddenly very ill, had to retire to bed at a hotel, and was forbidden by a doctor to appear at the concert. Happily and with complete confidence, George Clouston switched to lead alto and played magnificently, sight-reading the parts faultlessly. In the circumstances, the Skyrockets had to do without a baritone sax.

Izzy Duman was brought home on Monday by car and will be on duty for some time, suffering from a recurrence of an old ankle complaint. George Clouston takes his place in the pit at the London Palladium for "Here, There and Everywhere" and is carrying out all the broadcasts with the Skyrockets, who are full of praise for his adaptability and skill.

Until Max Phillips, who plays violin at the Palladium, can return to work, Maurice Kasket is deputising.

JOCK BAIN REJOINS GERALDO

AFTER an absence of three months, trombone celebrity Jock Bain rejoins Geraldo's Orchestra on December 15. Jock has been playing with Maurice Winnick's Orchestra at Ciro's Club, but has found that regular evening work has made it difficult for him to concentrate on some of his sessions, etc.

Jock is, therefore, parting with Maurice Winnick on the very best of terms. Jock's return is part of a general reorganisation going on in the Geraldo Orchestra, where he will play first trombone.

Trombonist Tommy Pryde will now be leaving the band after a successful two years' run with Geraldo.

BARRITEAU AIRS

FOLLOWING a recent B.B.C. audition, the immediate result has been that Carl Barriteau and his new orchestra have their first airing on December 17 (7-3.30 p.m., Light).

This Friday (December 5), the band plays a big concert date at Sheffield City Hall, when they will be in the excellent company of Tito Burns and his Sextet, and Benny Lee. Next Tuesday (December 9), the Barriteau band has an important engagement in Town with a two-hour concert at Acton Town Hall. Meanwhile, this Sunday (7th) finds them at the Capitol, Cardiff.

JOE LOSS AUGMENTING TO 22 FOR BIG EARLS COURT "AQUASHOW" BREAK

DUNCAN WRYTE TO PLAY MONTH IN SPAIN

FOLLOWING the many British bands—including Ivy Benson, Leslie Douglas, Joe Daniels, Teddy Foster, Gloria Gayer and Silver Hutchinson—which have appeared on the Continent with conspicuous success this year, famous trumpet-bandleader Duncan Wryte is to break fresh ground by taking his eight-piece combination to Spain this week-end.

Duncan has signed a contract to play for four weeks at the Salon de Tr in Barcelona, and the band is due to open on Wednesday next, December 10.

They have arranged to leave for Spain via France next Saturday (6th), but in view of the present chaotic travelling conditions in France, it was not certain at the time of going to press whether their journey could be made according to plan.

However, Duncan told the MELODY MAKER that he intends to get to Barcelona by one means or another as all arrangements have been completed.

Line-up of the band is Duncan leading on trumpet, with Reg Dore and Wally Muffat (cornet), Allan Douglas and Sid Wilmet (altos), Flash Williams (saxophone), Arthur Watts (saxophone), and Don Palmer (piano). Vocals will be handled by a girl singer, yet to be signed. Reg Dore and Flash Williams.

The band will open with an evenly balanced programme of modern and modern swing numbers, with Wally Muffat and Don Palmer on rhythmic accompaniment, but Duncan naturally intends to adjust his repertoire according to the tastes of the Barcelona public.

LAST CHANCE TO VOTE IN THE "M.M." POLL

THIS week is your last opportunity for entering the MELODY MAKER 1947 Dance Band Poll. On page 5 of this issue you will find the list of the entry forms which must be attached to every vote submitted, and indications already suggested that this year's will be the best and most representative poll in our history.

Votes have been arriving from all over the world, and in order to give our readers in outlying places a chance of entering, votes will be accepted up to and including Monday, December 15, but you will help us greatly by sending your vote in as early as possible. All you have to do is to fill in a list of your choices in the following sections—

- (1) Your Favourite Swing Band (vote for three bands in order of merit)
 - (2) Your Favourite Jazz Band (vote for three bands in order of merit)
 - (3) Your Favourite Small Combination (vote for three bands)
 - (4) Solo Sax
 - (5) Trumpet
 - (6) Clarinet
 - (7) Trombone
 - (8) Piano
 - (9) Guitar
 - (10) Bass
 - (11) Miscellaneous Instruments
 - (12) Your Favourite Female Vocalist
 - (13) Your Favourite Male Vocalist
 - (14) Your Favourite Bandleader
- Cut out the Entry Form on page 5. Fill it in and attach it to your voting list, then send it to—
- "M.M." POLL**
DANCE BAND POLL
c/o Catherine Street, Strand, W.C.2.

ALAN DEAN JOINS WEIR

NOW that piano star George Shearing has left for the States, his chair with clarinet-leader Frank Weir's Lansdowne Restaurant band is being permanently filled by pianist, arranger, and vocal celebrity, Alan Dean.

Before he left the Weir band, George, at a gracious tribute, specially composed "Clarinet Concertino"—a number in three movements—dedicated to the effect, Frank's sunny smile as he took place on the job and 10th of this month in the Light programme.

WINNICK'S ILLNESS

A SUDDEN attack of bronchial trouble, complicated by mild food poisoning, kept maestro Maurice Winnick off the stand at Ciro's Club for several days last week.

As we go to press we learn, however, that Maurice, after a few days' complete rest at his Park Lane flat, is well on the way to recovery.

He will probably have resumed the duties of Ciro's again by the time these words are being read, and meanwhile we wish him a very speedy return to complete health.

IVY BENSON BACK HOME—WILL TELEVISION

WHEN Ivy Benson and her All-Girls' Band appear on television next Wednesday (December 10, 8 to 8.30 and 8.30 to 9 p.m.) it will mark the "cessation of hostilities" which have lasted for a year—ever since Ivy was warned that she would be debarred from G.T.C. music-hall dates if she televised.

Ivy, who returned to this country last Sunday (November 30) after a triumphant thirteen weeks' tour of Germany, Austria and Italy, told the MELODY MAKER that she believed strongly in the future of television and has decided that her year's enforced absence was quite long enough.

The B.B.C. has welcomed the band back to England with a quick broadcast, for the girls will be heard today (Thursday), 4th, 5.45 to 6.15 p.m. (Light) and also on December 17. They have a "Band Parade" fixed for January 19.

After their broadcast to-day the girls dash down to the Royal Star Hotel Ballroom, Maidstone, for a one-night stand; to-morrow (Friday) they are at the West Ham Baths; and on Saturday, at the Rochester Casino.

After taking time off for a holiday at Christmas, the girls then proceed to tour the country, on the halls and at dances, and will be spending the summer season at one of the Butlin Holiday Camps.

On Monday, they open at the East Ham Palace for a week of Variety.

December 15 finds Joe Loss at Green's Playhouse Ballroom, Glasgow, for his seventh Christmas, and New Year season lasting five weeks. Returning south again, he then appears at the Barbecue, Bourne-mouth, for a fortnight, after which he does a week of variety at the Empire, Nottingham.

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A farewell party given last Wednesday (25th) to George Shearing by his colleagues in the Lansdowne Restaurant dance orchestra. Ends this group facing the "M.M." camera. (L. to r.): Frank Weir; vocalist Vivienne Paget; Mrs. and Ken Mackintosh; Ralph Sharon; George Shearing; Miss Dean; Aubrey Frank; Harry Hayes; Norman Burn; Mrs. and Bill Lawington (just out of picture). In the foreground are Alan Dean (left) and Alan Franks.

I heard . . . Rex Harris reviews last week's Radio

VIC LEWIS in a programme of tomorrow's music which was obviously designed with an eye to the millions who do not find it easy to live in the future . . . without sacrificing too much of his futurity. Vic made this a much more popular offering . . . smoothly controlled team work in Ken Thorne's arrangement of "I Wish I Didn't L.Y.S." . . . "What Is This Thing C.L." earned Ronnie Chamberlain a D.S.C. (Distinguished Soprano Chorus) . . . "Smoke That Cigarette" is a new one on me, and if Vic records it, will probably prove an example of "traditional" English folk music in the archives of a.s. 2947 . . . programme nicely balanced, and does that rhythm section drive!—November 26, Light, 5.45 p.m.

STEPHANE GRAPPELLI and his Quintet, and on the credit side put the drum brush work in "Flamingo," bass playing in the ubiquitous "Honeydripper," and Dick James' richness of tone in "What Are You Doing N.Y.E.?" . . . but, Stephane, there now seems to be a coarseness in your fiddling which is a far cry from that goosamer sensitivity and delicate pulse which won you world renown. Writing as a friend of long standing, and as one of your admirers of old, I must ask you to give us now, as you always did, the cream of your capabilities. — November 28, Light, 11.45 a.m.

WORKERS' PLAYTIME, which unexpectedly produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe," and every word every syllable every consonant Anne Shelton in a great "Feudin'" job . . . unexpected pre-lunch pleasure.—November 28, Home, 12.30 p.m.

SEGOVIA, and feel that it is almost an impertinence to add my praise to such a virtuoso of the guitar . . . I can, however, record my pleasure, particularly for "Impresario Ibericas," in which it was difficult not

to believe that there was a string bass accompaniment.—November 28, Home, 8 p.m.

JACK SIMPSON and his Sextet in a programme of old and new British songs, which is developing into an amusing Saturday morning delve into the misty origins of nursery folk songs . . . this week Michael Brook dug into the subsoil of Colchester, Reg Manu rearranged the archaic exhibits, and J. S. and Sertet put the reconstructed tune on display: it was "Old King Cole" . . . pretty combination of education and entertainment: I recommend this session to everybody next Saturday.—November 29, Light, 10.45 a.m.

JAZZ CLUB, and only wish that the mixes had been up five minutes before transmission . . . Billy Munn playing trumpet, and Harry Parry doubling on tenor and piano plus the rest of the boys . . . great fun, and it established an infectious gaiety which came over the air to me in the listening room, and lasted throughout . . . "Blue Lou" got away to a bouncy start with Bobby Mitchell's thorough investing some new trombone ticks . . . very pleasant beret-muffled legato trumpet from Cyril Ellis, who, in common with all boys on the session, was in a relaxed and easy mood . . . solid Ammons and Johnson touch in guest stars Dill Jones and Len Felix boogie duets although they missed the brassars of their No. 1 Rhythm Club performance . . . "Pats" Munn interpreted "Billy" Waller's "Alligator Craw" so effectively that I didn't see much point in dragging in the clarinet solo . . . Nat Gonella's "Exactly Like You" was exactly like Nat Gonella, and took me back about ten years . . . "Shim-Me-Sha-Wabble" really rode, but for some unknown reason "Darktown Strutters" fell to pieces. . . P.S.—Another rhythm section winner by Wilson/Slavin/Hobson/Oreave.—November 29, Light, 6.15 p.m.

JOE LOSS, and noted that transfer of famous "Better Than You" duet from "Annie" to "Oklahoma" was sickly corrected by announcer, who admitted that he could do anything wronger than you . . . pretty celestic work by Bill McGuirey in Elizabeth Batey's "Old Music Master," which suited her . . . liked the trumpet obbligato to Howard Jones' "And Miami" . . . trombone solo in the best jazz tradition for the "Two-story Blues."—December 1, Light, 5.40 p.m.

BAND PARADE, with Squads serving swing. Gold generating jazz, Mantovani dispensing dance music, Love creating comedy and Celia supporting sentiment . . . programme followed the wedding superstition of something old, something new, something borrowed, something blue . . . naughty bits: Jane Lee tripping on the light, fantastic intro, to "I Wonder," and terrible balance for bass drum in Gold's "O.D. One-step" . . . good bits: Mantovani's superb "Red Sombra"; Squads' "My Blue Heaven" crisp as a stick of celery; healthy masculine Mustang "ramble" from Gold; and Geoff Love's "Smoke" accompanied by long-in-cheek Clyde McCoy stuff from Cyril Ellis.—December 1, Light, 3.30 p.m.

RHAPSODY, and although I must mention Doreen Lundy making it sound as if she would, indeed, be "So Nice To Come Home To," neatly tied-up by string section, it is to the Sky-rockets themselves, under Woolf Phillips, that I must pay tribute for their high standard and general performance, and in particular their iridescent presentation of "Don Phillips' "Concerto in Jazz" . . . In its class I would rate this as comparable with "Rhapsody in Blue," but in no way a copy . . . the lively theme was interpreted magnificently by Pat Dodd, while the slow and sweeping movement culminated in as exciting a piece of full orchestration as has been my fortune to hear for many a day. . . —Dec. 2, Light, 12.15 p.m.

DIRECTION: Another Viewpoint

by **BARNEY GILBRAITH**

IN last week's issue of the MELODY MAKER you explained to night club musicians the Ministry of Labour's Registration of Employment Order, which comes into force on December 8, and stated that musicians would register along with other night club employees.

May I make what may seem, on the face of it, an utterly absurd statement? Musicians are not night club employees, unless they are individually engaged, and paid, by the night club management.

REINSTATEMENT

The following are facts which lead me to make this statement: Some two years ago, on leaving the R.A.F., I appeared before the Westminster Reinstatement Committee of the Ministry of Labour in an attempt to regain my job as bandleader at a West End establishment. The Committee ordered that I be reinstated in my job, or else paid a salary for a period of twenty-eight weeks. The company lodged an appeal against this decision. At the hearing of the appeal, the barrister representing the company claimed that at no time had I ever been an employee of the company, and, consequently, I was not entitled to reinstatement in accordance with the Act. He won his case, and the reinstatement order was cancelled.

The decision of the Umpire was: In law, a bandleader is a contractor, engaged to supply

music and entertainment; and neither he, nor his musicians, are employees of the company.

FUTURE FEARS

Bearing this ruling in mind, therefore, it is my contention that musicians or bandleaders who are not directly engaged by the management should not be registered with the Ministry of Labour, as they are not night club employees.

If they have to register, so should the butcher, the baker, and all (with their staffs) who supply any commodity that will assist in the function of the club. I am now a night club musician, in the employ of a bandleader, and if I am compelled to register I shall feel that I was cheated out of my twenty-eight weeks' work, or salary, at a time when I badly needed it.

In common with quite a few musicians of my acquaintance, I hold the view that registration will eventually bring inconvenience to musicians. I have deeply rooted memories of the esteem with which musicians were held in the Services, and would be happier if they were not compelled to register.

I see no great difference between the air of welcome accorded to us in an orderly room and that which would greet us in a Labour Exchange.

It's not so easy to be corny!

says **BENNY DANIELS**, Leader of the Blue Rockets

IT is true that some star bands, trading on their radio and recording reputation, do offend both in musical presentation and ability to fulfil their advertised obligations. Following these bands in ballrooms throughout Britain, one hears many derogatory remarks from managers and patrons alike; but, on behalf of the Blue Rockets, I feel that Jerry Dawson's remarks in last week's issue of the MELODY MAKER are far too sweeping.

We have played the Astoria, Manchester, and the manager, Tony Stuart, complimented us on our tempo. Our aim, as a dance orchestra, is to provide music for dancing, and normally we include one session only for the jive-minded. At the Seaburn Hall, Sunderland, the noted dancing judge, Bertie Wright, was also appreciative of our music; and Green's Playhouse, Glasgow (one of Britain's most discriminating ballrooms), has booked us for a return three weeks in February.

It is our practice to inquire what the local variations in tempo are and to adjust our music accordingly. Furthermore, the personnel we use on one-night stands is our usual broadcasting one.

On the stage, we are vaudeville artists, and if the public wants corn, we give them corn. Believe me, it is the hardest thing in the business to be corny! It is far easier mechanically to churn out a swing opus.

We feel, therefore, that if Jerry Dawson is going to decry the bands who have appeared at the Astoria, he should give credit to the outfits who do their job conscientiously and therefore please the patrons and management. We are confident that the Blue Rockets fall into this category.

HITS AND PIECES by Sammy Quaver

SAMMY QUAYER'S
Tune-of-the-Week:
"HOW ARE THINGS IN GLOCCA MORRA?"
("Britain's Top Tunes" No. 9.)
Written by:
Burton Lane and E. Y. Harburg.
Published by:
Chappell's.
Contact Jockeys:
Jimmy Henney, Jack Sawsonb and Jimmy Dunkley.

Along Radio Row, they're telling me that "Apple Blossom Wedding" got a real hypo via the Royal Wedding. . . . That the M.P.C.F.A. have already built up that new plug racket, and will clean up a few old 'uns before you take your 1948 Easter vacation. . . . That the new Kinn-Elliott combo are tying up most of the worthwhile West End locations. . . . That one or two Northern name bands are likely to break into "Band Parade." . . . Hope—that guy Crosby is loaded. He doesn't pay income tax. He just asks the Government how much they need! . . . Roy Lester came thru' with a real "Harry Richman" on "Say What You Mean" in "Workers' Playtime" . . . Why are Carroll Gibbons air a non-vocal programme from the Savoy last Tuesday night? . . . Anne Shelton's fifteen-year-old sister, Jo, waxed two titles, "Music From Heaven" and "We Just Couldn't Say Good-bye," with Tools Camarata orch., for Decca last Friday afternoon. Anne says, "The kid is miles better than me!" . . . Ronnie Priedell made a smash opening at Brighton Aquarium Monday night. Remember how long ago your Sammy tipped him for stardom? . . . "Housewives' Choice" went requestfully commercial last Tuesday morning. . . . TEN PAN ALLEY OSCARS to Johnny Denis Swingtet for a boho performance on "Workers' Playtime" . . . To Vincent Tydesley's Masteringers for an impressive "Oklahoma" selection in "Music Hall" . . . To Chappell D'Amato for a colourful air-shot last Monday morning (24th).

WONDER of wonders, the money-spinners' frame has undergone a change at long, long last. "Donegal" and "Quality" bid farewell to make room for my "Tune of the Week." "Glocca Morra," and a surprise entry in "Bow Bells" . . . "Apple Blossom Wedding" took over from "Mill" to grab place money . . . his a wash-out Monday-Thursday, with sudden spurt on collectors' day (Friday), a dim consolation for a wicked week's wind-up. Unless publishers see fantastic increase current week, they'll know they've "had it" for 1947. . . . Got a load of Bob Hope's "Pep-sodent" broadcast at the "Prince of Wales," and spotted hundreds of "M.M." fans among the enormous crowd. Signed maxix autograph books. Think I'll get me some photos done by Jack Marshall now that I'm famous . . . Anybody wanting to know the name of the star vocalist who made a personal appearance at the Slough Social Centre, doing a "Dancing Through on his own singing fourteen songs and begging off should ask Bernard Reddington and Harry Dawson of the Eric Winstone office . . . Hope on Bing—"He's a real old friend. Very few friends have a friend as old as he is!" . . . Near You" now stepping out in

CALL SHEET

(Week commencing December 8)

BLUE ROCKETS.
Empire, Chatham.
Stanche COLEMAN and Girls' Band.
Palace, Newcastle.
Silly COTTON and Band.
Empire, Croydon.
Dr. CROCK and Crackpots.
Empire, New Cross.
Gloria GAYE and Girls' Band.
Empire, York.
Nat GONELLA and New Georgians.
Grand, Belton.
Henry HALL and Band.
Hippodrome, Dudley.
Ted HEATH and Band.
Barbecue Ballroom, Bournemouth.
Vincent LADBROOKE and Band.
Pier Ballroom, Redcar.
Joe LOSS and Band.
Palace, East Ham.
Felix MENDELSSOHN and Hawaiian Serenaders.
Tivoli, Hull.
Syd MILLWARD and Nitwits.
Empire, Chiswick.
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Hippodrome, Manchester.
Oscar RABIN and Band.
One-night Stands, N.E. England.
Jan LOSS and Band.
Seaburn Hall, Sunderland.
Harry ROY and Band.
Empire, Liverpool.
TROISE and his Mandoliers.
Hippodrome, Aston.

a big way. Don't be surprised if it bows into the top ten before the mistletoe bows into your front room. . . . Charlie Chester held a publishers' drinking party in his dressing-room at Pinner Park Empire last Tuesday evening. You should have seen Sonny (S-M) Miller, Eddie (Campbell, Connelly) Standing, Joe (Yale) Monocorn, Bill (Leeds) Phillips, Teddy (Gay) Morgan, and Syd (Dash) Green, toasting the "Stand Easy" gang with piping hot tea! . . . Sid Field to Hope—"You're jealous of Jolson 'cos he stole Crosby from you" . . . I figure "The Girl That I Marry" will still make it. Any questions? . . . Crack of the week by Stewart MacPherson in "Ignorance is Bliss" . . . Here they are, accompanied by THEIR WIVES—the Radio Revelers! . . . Dick James dubbing the voice of Richard Attenborough in the new film, "London Belongs to Me," now being made at Pinewood Studios . . . Jewell and Warriss surprised me with their terrific "Start the Day Right" in "Up the Pole." Good programme this; it makes me and my family laugh a lot, and Simone does a slick band-job. . . . A reader writes—"Thought you said the big-name bands would be back on the air for specific late-night listening?" . . . Don't worry, brother, the B.B.C. scan this column weekly.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending November 27, 1947, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:—

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2. COME BACK TO SORRENTO (2s.) Ricordi
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6. MY FIRST LOVE, MY LAST LOVE (1s.) Dash
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THE "MELODY MAKER"-COLUMBIA JAZZ RALLY OF 1947

The background of a memorable session, when twenty-five of Britain's leading instrumentalists gathered together to cut nearly fifty 12-inch records before an audience of 1,500, described and analysed by **EDGAR JACKSON**

THE EDITOR WRITES

IN following out its policy of doing all in its power to foster British dance music, the MELODY MAKER has not only supported, but also actually devised many ambitious innovations designed to provide our musicians with the sort of "shop-windows" for which they are continually asking, but which are seldom available to them in the normal way. Most of these innovations have been brilliantly successful. Others may not always have turned out so well. No matter how sincere one's motives may be, one cannot hit the bull every time when attempting new departures. Did the MELODY MAKER-Columbia Jazz Rally last June hit the bull, or must it be classed as a brave try which did not quite reach the mark? It would have been easy for us to suggest the former by giving the now-released records of the Rally to one of the many reputable authorities who have told us they liked the performances. But our staff record reviewer is Edgar Jackson, and it is to him, therefore, that we handed these Jazz Rally records, telling him not to be influenced in any way by this paper's association with the discs. On this page are his findings. As with many of his other reviews, there will be some who will agree with what Jackson says, and others who will not. It is up to you to decide in which camp you will place yourself. But at least you will know that we have made no attempt to whitewash ourselves by stifling honest criticism.

THESE ARE THE DISCS

- "MELODY MAKER"-COLUMBIA JAZZ RALLY OF 1947
- "I've Found A New Baby" (Palmer, Williams) (Eng. Columbia CAX10074).
- "Confessin'" (Daugherty, Reynolds). 8 Jam Blues (Ellington). "Yardie" On A Hip (Charlie Parker) After You've Gone (Crosby, Layton) (Eng. Columbia CAX10075).
- (12-in. Columbia BX1548-5s. 6d.)
- 10074-George Chisholm (tmb.) directing Cliff Townsend (clt.); Bertie King (alto); Reg Arnold (tp.); Ralph Sharon (pno.); Frank Darr (str.); Jack Geller (bass); Jack Cummings (dm.). Harry Parry (compere). Recorded June 29, 1947.
- 10075-Bertie King, Harry Hayes (alto); Carl Harrison, Frank Weir (cls.); Tommy Whittle (ten.); Dave Goldberg (str.); rhythm sections unidentified. Recorded June 29, 1947.

- "Who's Sorry Now" (Pts. I and II) (Kalmus, Rudy, Snyder) (Eng. Columbia CAX30521).
- (12-in. Columbia BX2354-4s. 6d.)
- Harry Parry (compere, clt.) directing Reggie Darr (ten.); Dave Williams (tp.); Wolf Phillips (tmb.); Ralph Sharon (pno.); Pete Chilver (str.); Jack Fallon (bass); Norman Burns (dm.). Recorded June 29, 1947.

- "Blue Moon" (Pts. I and II) (Rogers, Hart) (Eng. Columbia CAX30523/3).
- (12-in. Columbia BX2354-4s. 6d.)
- Wolf Phillips (tmb.) directing Frank Weir (clt.); Ronnie Scott (ten.); Reg. Arnold (tp.); George Shearing (pno.); Pete Chilver (str.); Jack Fallon (bass); Norman Burns (dm.). Recorded June 29, 1947.

REVIEWED BELOW

THESE records are the eventual outcome of the MELODY MAKER-Columbia Jazz Rally which took place on Sunday, June 29 last.

Before getting down to any actual review, I think, in fairness to all concerned, that I should explain as fully as possible how this Rally idea came about and the conditions under which it took place.

It was, as many of you may already know, the result of a get-together between the "M.M." and Columbia which originated out of the belief by both parties that, given a suitable opportunity, our musicians could turn out swing records which would not only surprise the home market, but would also be good enough to be released in America to show them over there that we, too, have our brilliant swing players.

To my mind, far from having achieved either of these laudable aims, the records have turned out to be mostly poor, and, candidly, I am not surprised.

THE MUSICIANS

Let us start at the beginning. First of all, the selection of the musicians. The twenty-five players who it had been decided should be engaged, subsequently to be formed into various seven- or eight-piece groups, were chosen by over one hundred of our leading swing musicians and other authorities on swing to whom the "M.M." sent voting papers. Although Kenny Baker and Jack Parrish, both of whom rightly gained sufficient votes, were unable to be present because they were holidaying on the Continent, this ballot scheme certainly did result in the best of our swing musicians being on the Rally.

This state of affairs was greatly helped also by the *Down Beat* Company. As soon as they were notified of the ultimate aim of the Rally, they unhesitatingly gave permission for any of their exclusive-contrast musicians who might be wanted to appear.

THE CONDITIONS

The conditions under which it was arranged that the musicians should play were not, however, in any way of thinking, anything like so satisfactory. Because of the huge interest evoked among musicians and fans in the scheme, and the enormous number of people who wanted to be present, it was decided to hold the Rally in the vast concert studio of the E.M.I. building in St. John's Wood, and invite an audience of as many people as the studio could hold.

Well, in due course the day arrived. In the morning the musicians were brought together, and after a social luncheon, were allowed to decide among themselves who should play with whom, who should direct the various groups, and what tunes should be played.

IN THE STUDIO

But such all-important matters as balance tests seem to have been entirely forgotten, judging by the bad business of the resultant records. Then came the afternoon. In the studio there was seating accommodation for a maximum of 1,500. But according to the introductory announcement on the "I've Found A New Baby" side, "approximately 1,500" were present. I have no reason to doubt that this statement is correct. So heavily did the audience overtake the available accommodation that girls were even leaning on the piano.

AUDIENCE REACTION

Nor were things improved by the fact that in this particular studio, designed not for dance bands, but for symphony orchestras of anything up to one hundred strong, the tiers which constitute the platform are too narrow to enable even a small band to be grouped round the microphone. The players have to string out in a line. This often prevented the members of the rhythm sections from getting close enough to hear one another properly.

To my mind, the hands were snarled to the audience aspect of the matter, although it must be admitted also that the musicians insisted on the microphone. Overcome by the insistent, unrelenting enthusiasm of the young women members of the audience, the players had to be told, in anything but the right mood, to enable them to give of their best. That this should have been the case is as surprising as it is inexcusable. Musicians are not unfamiliar with playing before large crowds, and the experienced stars on this occasion have realised that it was not the audience but the records that were the essential feature of this

Rally, and have been able to withstand far more disturbing influences than those which were allowed to prevail on this occasion. But one has only to listen to most of the records to realise that they were unable to do so.

FINAL SELECTION

Columbia must have cut anything up to 50 12-inch records in an afternoon, which must have cost at least £100 in musicians' fees alone; and as it was, of course, impossible to put out more than a very small portion of this number of records, in due course the question of what should and what should not be issued had to be settled. This matter was tackled by Columbia in consultation with leaders of the groups on the session. All I can say now is that if the twenty minutes' music selected for release is the best that was played on this four-hour afternoon, it says precious little for what was played during the rest of the time. But whether this is the case, it is impossible to say, because of the basic method adopted by Columbia for making up the records. I should have thought that, in the circumstances, the best plan would have been to pick out a number of the best choruses and solos, and fade them into each other.

THE RESULT

Instead of this, however, with the exception of one of the two 12-inch sides, which does present passages from four different tunes, only three tunes are heard in all of the remaining five sides. As no one tune was played by more than one of the many groups which were made available by "mixing up" the twenty-five musicians in almost as many different ways, this means that: (a) Some of the groups are not heard at all on the records; (b) Some of the musicians are not

heard, because they played only with groups that have not been included in the records; and

(c) Some of the solos included in the records may not be the best played by the musicians, because they may have played their best solos with some other group(s) excluded from the records. Then, too, there is the manner of presentation. In "New Baby" Harry Parry (compere of the Jazz Rally) not only takes up well over one minute—a whole quarter of the time for which the side runs—with a not too clearly constructed introduction of the Rally, but also announces the soloists. He also announces the names of the group leaders and soloists in the "Confessin'" / "C Jam Blues" / "Thrivin'" / "Gone" extracts, which are on the obverse of this 12-in. disc.

CUT THE CACKLE!

All this talk is all very well when heard for the first time. But it becomes a pain in the neck when you have to rehear it every time you repeat the sides to listen to the music. On the other hand, in none of the four 10-in. sides is there anything to indicate to anyone who may not read the "M.M." who is playing what, or, except for some meaningless applause, to let one know that these 10-in. records are anything to do with the Rally. In fact, towards the end of the "Confessin'" / "Gone" side, Parry says his usual hackneyed "And this is Harry Parry saying good-bye now," thereby leading the uninformed to believe that this 12-in. disc is the only one of the Rally available. Surely it would not have been impossible to put all the cackles which do nothing to make the records more enjoyable, and in place of it issue a letter explaining in full the aim of the Rally, and giving the personal of the groups and names of the soloists for all six of the sides. So much for the scheme and how it was put into practice. Now for the music produced—or at any rate as much of it as has been included in the records.

THE ANALYSIS

TO start with, let us take the solos, or (where a passage is a collective improvisation) the ensemble, *per se*. "I'VE FOUND A NEW BABY." This Group (led by George Chisholm) opens with a collective jazz improvisation. If I say that the sort of thing went out of fashion anything over a dozen years ago, I automatically lay myself open to the retort that as this was called a JAZZ Rally, what should one expect but pre-war jazz music? As I see it, however, the word "jazz" was intended to be taken, not in the strict, but in the general sense; and this presumption is surely supported by the fact that the main aim of the Rally was to produce records which could be sent to America to show them over there what we can do. YOU WOULD HARDLY EXPECT US TO WANT TO SEND TO AMERICA MUSIC WHICH AT THE BEST WOULD LAY US OPEN TO THE ACCUSATION OF BEING A CORNY CROWD, ANYTHING OVER TEN YEARS BEHIND THE TIMES. My contention is further supported by the fact that by no means all of the music played at the Rally was in the old-time jazz style. Some of the players even went to the other extreme of introducing (or at any rate attempting to introduce) the most modern be-bop mode. But even allowing that old-time jazz was what was intended in this first chorus of "New Baby," it is not particularly good as such. It's all pretty wild and woolly, and in spite of Harry Parry's naive remark that "That, Mr. Chisholm, is the right way to start a jazz session," sounds pretty crude and cacophonous to me.

Following a fair piano chorus by Ralph Sharon, we get two choruses by George Chisholm, who was the leader of this particular group. At his best George can be terrific. But he does not always play up to the same form, and he is not at his best here. His tone and technique leave nothing to be desired. But very few of his phrases could be called inspired or original. He gets as far as he does solely by his attack and drive. The side finishes as it started, with another not very good old-time jazz collective improvisation.

"CONFESSIN'" (Same group as previously.) Bertie King's alto solo is the best part of this side. He plays imaginative stuff, and plays it well.

"C JAM BLUES" (Group led by Carl Harrison.) Carl's clarinet solo shows his usual forthright drive, but lacks good ideas. Tommy Whittle's tenor solo is another example of good technique spoilt by uninspired construction of the phrases.

"THRIVIN' ON A HIP" (Group led by Harry Hayes.) Harry Hayes' over-enthusiastic endeavour to drive makes him sound unrelaxed. Middle line imaginative, but more busy than lucid or tuneful. Dave Goldberg has the modern ideas all right, but his phrases are not up to his usual standard of ingenuity, and sound "bitty" and disconnected.

"WHO'S SORRY NOW?" (Group led by Harry Parry.) Ensemble which opens the side is more relaxed, possibly because of the slower tempo, otherwise same remarks as made re the ensemble in "New Baby." Harry Parry is one of the few who retain their poise and play up to their normal form. Which in this case means musical tone, clean technique and a rather synthetic style. Harry is one of those people who play from the head and not from the heart, seemingly because he has never really

"felt" jazz (or swing) in his heart. Front line plays mostly nice sustained backgrounds behind first of Harry's two choruses. Dave Williams seems a bit nervous and off colour. Plays with good style, but too often appears lost for ideas. Why the forced and inappropriate drum slams by Norman Burns? Ralph Sharon plays a relaxed, unperturbed and quite interesting solo, the modernity of which (note the be-bop devices) clashes rather disturbingly with the older-fashioned opening and closing ensembles. Reggie Darr mixes up some good phrases with others which are merely misplaced exhibitions of technique. Wolf Phillips has a very nice chorus spelt by Norman Burns slanting be-bop "All-ins" into a style of solo to which they are quite un-suited. Ensemble closes the record in much the same way as it opened it.

"AFTER YOU'VE GONE" (Group led by Frank Weir.) Frank Weir's clarinet solo shows originality of ideas, but rhythmically is "cackling" if not actually corny.

"BLUE MOON." (Group led by Wolf Phillips.) This is far and away the best record of the three. A nice tempo for the piece is immediately established, and for once everybody seems relaxed and at ease. As a result, not only are the solos—by Wolf Phillips, Ronnie Scott, George Shearing, Reggie Arnold, Pete Chilver and then Weir again—good, and in some cases excellent, but also the whole band sounds nice. Norman Burns does his best to spoil Rex Arnold's chorus with those forced and awkward-sounding be-bop "All-ins" whenever Ronnie plays a phrase that has the remotest resemblance to be-bop. But for the rest of the time he is the first-rate drummer he can be when not trying to be too clever. Nor does the collectively improvised ensemble with which the number ends do much to disturb the pleasantness of what has preceded it, for, like the rest of the record, it is at least in tune and relaxed.

To sum up, leaving out "Blue Moon," which has no such shortcomings, the trouble with these Jazz Rally records is, in addition to the afore-mentioned weaknesses of the solos, that no one seems to have known whether he was supposed to be playing jazz, swing or what. The result is that you often find most incongruous mixtures of everything, from jazz to would-be re-bop, not only from chorus to chorus, but actually in the same chorus. This is probably partly due to the fact that the musicians were selected more on their reputations for being the best on their respective instruments, but without sufficient regard to their often contrasting styles and how they would fit with each other. The musicians should have been chosen not as individuals, but as groups, each to consist of the best players of the particular type of music the group would be required to play. One cannot blame the group leaders for the ill-assortments. It is true that they were allowed to choose their own players. But they had to do so from the twenty-odd soloists who had been made available to them by means of the earlier-mentioned ballot plan. Now I suggest you go out and get the records and see with how much of all this you agree.

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Warning!

READ this story and take careful note of the moral it contains for all musicians.

Last Saturday night, well-known West End musician Harry Plome finished a gig in the south-west area of London and went into a snack bar for a cup of tea.

He leaned over the counter to collect his tea and pay for it, and during that moment, when his attention was distracted, his violin case—containing his violin and viola—was whipped away by a slick-fingered thief, who disappeared with it.

In order to help Harry in his serious loss, we point out to readers that the case in which the two instruments were contained was a black leatherette double-case which also included three bows and a glass tube containing strings.

We hope that any reader who is offered a violin, viola or a double-case will check their authenticity very carefully and, if he is suspicious in any way, he should inform the local police at once.

There are two angles of this story on which we sympathise very deeply with Harry Plome—the loss of his "tools of trade" is a grievous blow, and, to make it worse, his instruments were not insured.

So out of this story let us take two warnings. First of all, musicians everywhere should remember that instrument thieves are busy all over the country, and INSTRUMENTS SHOULD NEVER BE LEFT UNATTENDED.

It would be as well to paste up this maxim in every bandroom, for the sheer portability of musical instruments encourages thieves, who, especially since the increased Purchase Tax, know that they have a lucrative market for the sale of any instruments they can steal.

The second safeguard is that of insurance. All musical instruments should be insured these days, and it is deplorable that any musician should find himself deprived of his livelihood because he has thoughtlessly neglected to cover his instrument against theft or loss.

The MELODY MAKER has for many years had an insurance scheme for musicians, and anybody interested should write for full details to our insurance brokers, Messrs. B. Hawes Wilson and Son, 2, Hampstead Square, London, N.W.3.

Points of View

THE MELODY MAKER has always tried to play fair with its readers, but we venture to think that we prove it this week in no uncertain way by letting our record critic, Edgar Jackson, have his entirely unfettered say on the MELODY MAKER-Columbia Jazz Rally records.

Since we were associated with the scheme, it would have been easy to issue instructions that any reviews of it must be favourable—or else.

But the MELODY MAKER is not like that. It is a platform for the sincere opinions of people who know, and if Edgar Jackson is not entirely satisfied with the records, neither we nor our readers need necessarily agree with him; but he has the right to put his point of view forward.

Our "Letters to the Editor" column will also reveal evidence of this fair-minded attitude to our readers. It is their platform, and they have a right to say what they think, although the mere fact that we publish their letters does not necessarily mean that we agree with them.

Last week, three readers had occasion adversely to criticise three well-known dance bands. Their letters have drawn forth irate counter-attacks by supporters of those bands. We shall give the pros and cons equal prominence.

And why not? Controversy is the breath of dance music, and the MELODY MAKER never has suppressed and never will suppress honest criticism.

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20 Points in Re-bop

GEORGE EVANS' "RE-BOP: HOW TO PLAY IT, HOW TO WRITE IT"

REVIEWED BY STANLEY NELSON

ONE of the most fatuous claims of those jazz purists who insist that no progress has been possible in jazz since New Orleans days, it has always seemed to me, has been the insistence on a harmonic scheme which never got beyond the elementary and that any harmonic licence was impossible.

If we are to regard jazz as simply a form of folk music, then this opinion is not without point. But in an art like music, and one must include jazz in the classification, which has no norm in any of its three fundamentals—melody, harmony or rhythm—and which is in a constant state of flux, it is manifestly absurd to expect serious composers of 1947 to write like Beethoven or even Elgar, and equally ridiculous to expect jazz players to play like the immortals of New Orleans.

I agree, of course, that many present-day players do follow the cult of original Dixieland style—generally, by the way, with better technique and intonation—and I see only good in this trend, for regimentation is the last thing we want in our music.

What jazz has lacked almost since the days when Louis Armstrong astonished us all with "West End Blues" has been schools of playing, all with distinct and imaginative styles. It has tended to concentrate on bigger and bigger bands in the swing genre after the success of Benny Goodman, and to defy the rift as the essential episodic theme which must be repeated ad nauseam until the listener was drugged by mere repetition.

The swing to Dixieland was an inevitable reaction to this absurd artificiality.

Then along came a man with a new idea. He was John Birks Gillespie. They called him "Dizzy" because he tried something which has always been unpopular in music, the combination of sounds as concords, which have always been regarded as discords.

This, plus rhythmic ideas in which higher and higher notes were not an end in themselves, a hint that a jazz band should be an integral whole rather than three "tiers" of sound (my old friend, arranger Harry Stafford, has described swing delightfully as "wedding cake" music with three tiers of brass, saxes and rhythm) and RE-BOP was born. At last something new in jazz. And with a name in the absurd but charming vein so characteristic of jazz.

More nonsense has been talked or written of this re-bop, I believe, than any other jazz manifestation since I first began my connection with jazz as a player and writer more than 25 years ago. "Music based on the augmented chord," I remember, was one outstanding gaffe.

Now George Evans has brought common sense and scholarship to the subject with "Re-bop—How to Play It, How to Write It" (Cosmo Music Co. (London), Ltd., 36-38, Dear Street, London, W.1. 4s.). He lists twenty

points in its analysis, of which I select as the most vital: Unison passages, constant minor climaxes, release of the rhythm section from the tyranny of four-in-a-bar, constant use of what George Evans calls "right-wrong notes" but which are merely integral notes of other chords superimposed on the basic harmony.

This last, I believe, is the most important aspect of re-bop and the most important step forward in jazz since Beiderbecke. Of course, superimposed chords are far from new in music. Holst, in his "Hymn of Jesus" (1917), for example, wrote the chords of F major and F sharp major on the same beat as shown in Ex. 1.

Imagine, possibly wrongly, that he has merely played re-bop naturally. Compare, by the way, Ex. 2b, which is a paraphrase of Bar 8 of Tony Mattoia's guitar chorus of "Gully," quoted by Ivor Mairants in the "M.M." recently.

It is a perfectly natural reaction of a keen musical mind

Personal Points: BILLY WILTSHIRE

Born in Chiswick, September 9, 1916, he made his professional debut at the age of seventeen, when he took his own band into the Hotel de Paris, Bray-on-Thames, under the aegis of Jack Payne. After that he turned to professional cycling and trained for the six-day cycle race. On the outbreak of war he joined the R.A.F., but was discharged on medical grounds after a short while. In 1942 he joined Harry Roy, and a year later became showman-drummer for Eric Winstone. Since then he has worked for Lew Stone, Frank Weir, Harry Hayes, Cyril Stapleton, and the George Shearing Trio. He is currently with Maurice Winnick at Ciro's.

- Favourite Musicians: Gene Krupa, Benny Goodman.
- Favourite Bands: Stan Kenton, Woody Herman.
- Favourite Records: "Sing, Sing, Sing" and "Benny Rides Again" by Benny Goodman and his Orchestra.
- Favourite Composers: Tchaikowski, Chopin, Ellington.
- Favourite Arrangers: Sy Oliver, Eddie Sauter.
- Favourite Food: Fish and Chips and Gorgonzola Cheese.
- Hobby: Cycling and Mind Reading.
- Ambition: To reincarnate as a pianist.

This bitonality was nothing to Richard Strauss, who wrote D flat triads superimposed on chords of E minor as part of streams of this sort of thing in his "Elektra," which dates back to 1909. But Darius Milhaud combined five keys at once, and the sounding even of the appoggiatura against the harmony note goes back to the classical period.

In my book, "Harmony" (Messrs. J. E. Dallas and Sons, Ltd.), I wrote the following: "Reginald Foresythe, another sensitive musician, has a passage of what might be called superimposed chords in his amusing

piano solo, 'Revolt of the Yemmen' (Messrs. Peter Maurice), where an ascending passage commencing with the major triad of Ab is superimposed on the major chord of D, a modern trick rarely (if ever) found elsewhere in jazz composition." The italics are mine.

I wrote this in 1942, and even if you quibble at the expression "jazz composition," you must admit that it was prophetic!

to what, well-known coloured arranger Fred Norman long ago described as "those corny old chord changes" when talking about the arranger's daily grind.

George Evans tabulates passing and added notes, as shown in Ex. 3, then shows how superimposed common, seventh and other chords can be built up. Thoroughly absorbed, this will give any instrumentalist the basis for re-bop improvisation, and can be studied with advantage by any dance musician. That these reflect the influence of the Schoenberg school, as George says, I deny, since the Schoenberg 12-note system is one based on a premise of complete denial of the natural laws of the harmonic series, but in every other respect I find this book of



George's one of the most intelligent British tutors I have seen.

It is particularly valuable in its analysis of the function of the rhythm section in re-bop playing, and in Ex. 4 and Ex. 5 I show you in short score two excerpts from original specimen scores in re-bop style by George which are illuminating.

That re-bop will produce a bunch of instrumental charlatans unparalleled in jazz history is certain. Where "wrong" notes are allowed, anything is possible.



So that when Dizzy Gillespie has the phrase shown in Ex. 2a, from Dizzy Gillespie's "Be-Bop," this, as Frank Paparelli has pointed out, is not just an impish attempt to pile tones on top of one another in the way some serious composers have done, but the result of contrapuntal thinking. I say categorically that Gillespie, whatever his theoretical equipment, is an original jazz thinker and an unquestionably great trumpet player. I write without knowledge of his theoretical background and

Therefore, before cacophony of a completely uncontrolled kind breaks out like a rash all over our dance halls, I implore everyone who wishes to play re-bop to spend four shillings on this book. They won't regret it, and I can only hope that we won't.

For my part, George Evans, undoubtedly one of the most intelligent and enterprising of our dance musicians, has stimulated me to such an extent with "Re-Bop" that I have played Dizzy Gillespie's recording of "Things to Come" and "One Bass Hit" over and over again. And the more you hear it the more one is compelled to admit the immense possibilities of this latest phase of jazz.

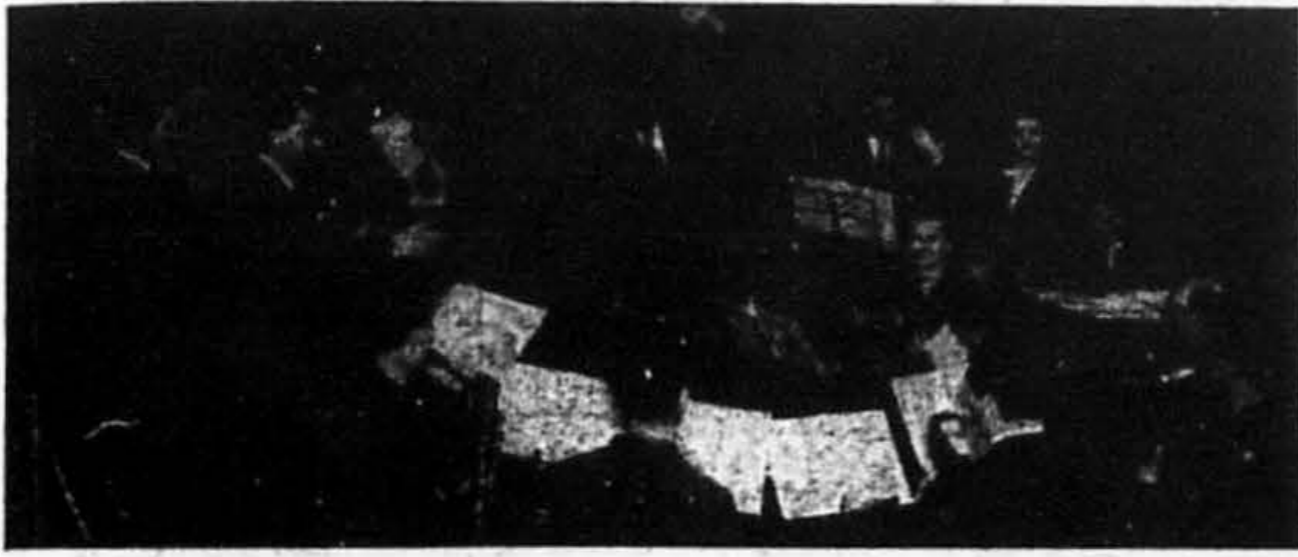
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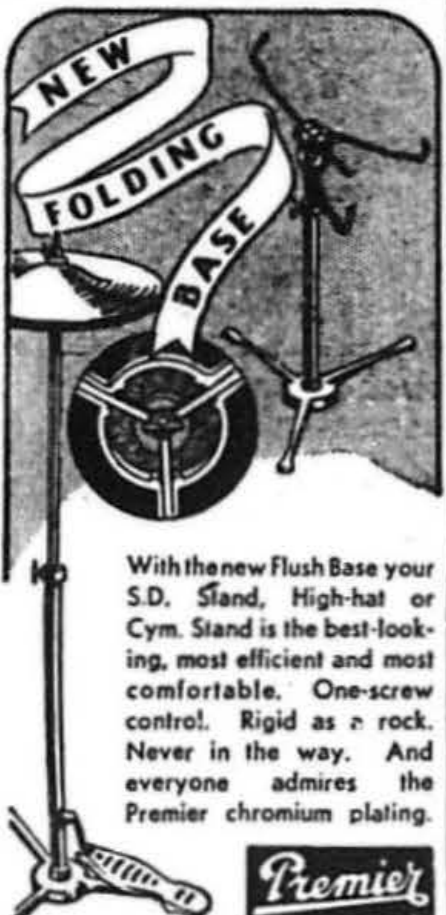
This exclusive "M.M." picture shows famous U.S. States. The Squads are among the leading British bands arranger, Salvador Camarata (centre), supervising the artists whose Decca records are being distributed in the U.S. Camarata returns to the U.S. to-day (4th).

JILL ALLAN'S PLUCK: BROADCASTS IN AGONY

A FINE story of pluck in the best traditions of show business reaches us this week from bandleader Sid Phillips. Sid telephoned on press day to express his deep appreciation of the fact that his attractive and talented young vocalist, Jill Allan, insisted on carrying through her broadcast with him last Wednesday week (26th) although in excruciating pain after a very unfortunate accident at home. While dressing for the broadcast, Jill trod on a needle. Thinking it had merely pricked her foot, she took no further notice until she arrived at the studio, by which time her apparently small injury was causing her considerable agony. Sid called a doctor, but nothing could be seen, and it was assumed that the pain came from the soreness of the wound. With her foot bandaged, Jill did the broadcast, singing better than ever, although all the time she was recumbent on one chair, with her foot supported on another. As she was still suffering great pain after the airing, Sid took her to St. George's Hospital, Hyde Park Corner, where at first nothing could be detected, but after an X-ray the needle was seen to be imbedded deep in Jill's foot, close to a bone. She had to undergo an immediate and quite serious operation and is still in hospital, but should be out by the end of the present week.

DEATH OF LOU MURRAY

THE MELODY MAKER deeply regrets to report that drummer Lou Murray, who was known to musicians all over Town, died in Dulwich Hospital last Sunday evening (30th). Lou had been ill for some time with lung trouble, as we had recently reported. He had tried all kinds of treatment, including a visit to Switzerland, but, unfortunately, to no avail. On entering Dulwich Hospital, he rallied strongly after a relapse, but, unfortunately, was just not strong enough to pull through. Lou was married, and lived at Tulse Hill, in South London. A musician for many years, he had specialised in working with rumba bands. Just before his breakdown in health he was with George Sergio at the Bristol Grill. A popular figure in Archer Street, often accompanied by his greyhound, which he had amusingly named "Corny," Lou was a cheerful fellow and had many friends, who will join with the MELODY MAKER in offering sincere sympathies to his relatives on their very sad bereavement.

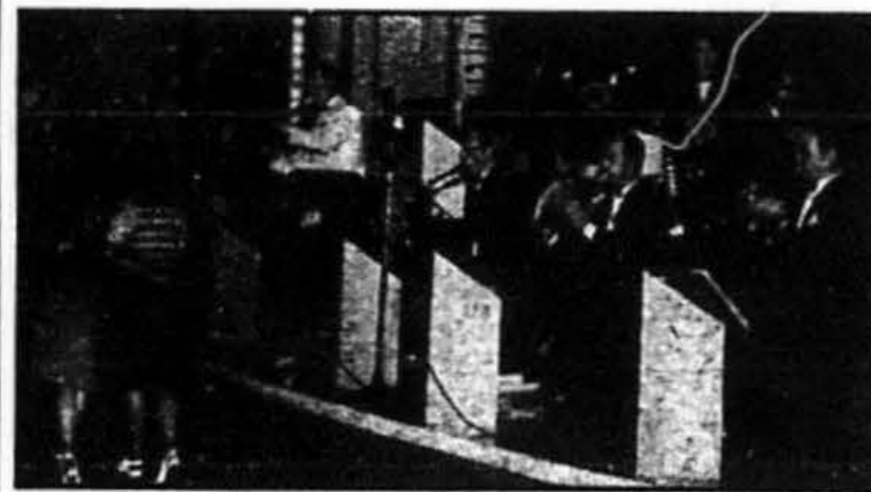


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NEWS IN BRIEF

Edited by CHRIS HAYES

PAT DODD SOLO.—Ace Skyrocker pianist, Pat Dodd, will soon be having a solo recording on the market, on Parlophone. The tunes are "Night and Day" and "In the Still of the Night," and the record will be released on January 1, 1948. A super 12-inch double-sided record on H.M.V. by the Skyrockets Concert Orchestra is also to be on sale on that date featuring Pat, at the piano, in "Concerto in Jazz."
CHRISTMAS GOLD.—Following last Monday's (1st) "Band Parade" broadcast, Harry Gold and his Pieces of Eight will again be heard airing on Wednesday next (10th) from 3 till 3.30 p.m. on the Light Programme. Among other future commitments, the band has been booked for the Christmas season at the Seaburn Hall, Sunderland, for three weeks, commencing December 22.
NEW PHONE NUMBERS.—Bandleader Roy Wallace, drummer Ralph Bacon and bassist Les Skinner (Macaulay 2532). Drummer/vibraphonist George Scott (Orangewood 0743).
OHILTON IN SWEDEN.—Well-known British drummer Johnny Ohilton, who is still out in Sweden, sends kindest regards to all old friends, especially Len Conley, Pat Barnett, Chas. Granville and the Squadronaires, who should, he declares, tour Sweden, to let the Swedes hear some really good music. Johnny can be addressed c/o Post Box 16060, Stockholm, 16.



The luxurious Princess Ballroom of the Brighton Aquarium, now under the management of Will Collins and Reg Davis, booked Ronnie Playdell to open a bumper new dancing season last Monday (1st). This exclusive "M.M." picture shows Ronnie fronting his excellent band which made an immediate hit with the dancers.

Leslie Douglas Trumpet Seriously III

THE MELODY MAKER is extremely sorry to learn of the sudden serious illness of the Leslie Douglas swing trumpet soloist, Benny Perrin. The Douglas band is, of course, now touring Germany, and whilst appearing in Dusseldorf Benny Perrin collapsed just before a concert was due to take place. After skilled attention from three German doctors, an internal abscess was diagnosed. An operation had to be performed immediately, and whilst this is believed to have been completely successful, Benny's condition, as we close for press, is still very serious. We join Benny's many friends and admirers in wishing him the speediest possible recovery. Since he took share and about in playing first trumpet, and also looked after all the modern solo stuff, Benny will be sorely missed in the band, which has now travelled on to Vienna. Mention of illness in the Douglas ranks reminds us again that former Douglas saxist Gerry Alvarez—who had been filling in a period with the Vic Lewis orchestra—is now in the Royal Northern Hospital (Ward 2), Holloway, London, where he would like all old friends to write to him. This is Gerry's second recent visit to hospital. We wish him speedily well again.

GERRY MOORE BACK ON THE AIR

PIANO stylist Gerry Moore makes a welcome return to the microphone in "Piano Playtime" to-morrow, Friday, December 5 (11 a.m. Light). Although a "veteran" in his service to the profession, Gerry remains eminently modern in outlook. Whilst making a deep study of all the latest and most modernistic records, he is still taking lessons from a noted classical teacher to improve still further his already formidable technique. Gerry is going "all out" tomorrow to put over some of the stuff of which he is still one of the most tasteful exponents in town.

TED HEATH'S "SWING SESSION" concert at the London Palladium this Sunday (7th) will feature—in addition to the full band with its various offshoots and cornermen—the newly formed Ray Ellington Quartet, with Ray himself (vocals and drums); Coleridge Goode (bass); Lauderick Caton (guitar); and Dick Katz (piano). There will be a further guest artist at Sunday's concert in the attractive person of young starlet Petula Clark.
TROMBONIST BEREAVED.—The MELODY MAKER regrets to report that Marian Nichol, wife of well-known trombonist Andy Nichol, died on November 25 of cerebral haemorrhage. She was first taken ill while Andy was playing at Butlin's, Pwelli, during August. All their friends will wish to join us in offering sincere condolences to Andy, who was a member of the original Ben Blue Band, and has since played for Bram Martin, Melville Christie, etc.
GAPE ANGLAIS CHANGE.—A change on alto sax at the Cafe Anglais, where Alan Carr leads, brings in Jimmy Auld for Albert Harris, who has joined Nat Allen at Fischers' Restaurant.
BASSIST WANTED AT BOURNE-MOUTH.—Michael Toome, who is leading an eight-piece band, consisting of himself on piano, with three saxes, two violins, bass and drums, at the Pavilion, Bourne-mouth, requires a good dance bass-player, preferably doubling piano.

"RE-BOPPER" CHUBBY JACKSON BOOKED FOR SWEDEN

FOLLOWING THE EXCLUSIVE REPORT IN LAST WEEK'S ISSUE OF TRUMPET-KING DIZZY GILLESPIE'S IMMINENT TOUR OF SCANDINAVIA AND EUROPE, THE "M.M." IS NOW ABLE TO REVEAL THAT YET ANOTHER U.S. BE-BOP EXPONENT—BASSIST CHUBBY JACKSON WITH HIS BAND—IS SCHEDULED TO ARRIVE IN SWEDEN ON JANUARY 3.

Since the Musicians' Union has yet to sanction Dizzy's projected appearances here under the aegis of swing-king Ted Heath, it is not possible at this early stage to state whether Chubby's "Fifth Dimensional Jazz" will be heard in Britain. It is unlikely, however, that the band's Swedish debut will take place without some attempts being made to present it in this country, and we shall give further details of any such project as soon as they are available. Those who have enthused over Chubby Jackson's recently released recording of "L'Ana" and "Mom Jackson" (Parlo. R3071) would certainly welcome the band's advent here.

PROGRESSIVE JAZZ

The personnel will be substantially the same as heard on the records, plus Frank Socolow (tenor sax), Denis Best (drums) and be-bop dancer Steve Condos. An added attraction will be sensational blind pianist Lonnie Tristano. The remainder of the band's line-up comprises Chubby Jackson leading Conte Candoli (trumpet) and Billy Bauer (guitar). Describing his modernistic interpretations as "The Music of Tomorrow—the Day After," Chubby Jackson has been accumulating a large U.S. following as one of the foremost exponents of progressive jazz. Chubby and several of his musicians are former Woody Herman mainstays who banded together to make small-group recordings under the banner of impresario Irving Mills. Twenty-nine-year-old Chubby's real Christian names are Grier Stewart—originally played clarinet in a high school band, and switched to the bass at the age of sixteen. Later, he played with a number of prominent combinations, including Johnny Messner, Raymond Scott, Jan Savitt, and Henry Busse. His first big break came with Charlie Barnet's band. Chubby was the first player to adapt the five-string bass for use in a swing band.

CALVERT OFF TO SEA

TO compensate young trumpet star, Leon Calvert, for the disappointment he suffered when a sudden attack of appendicitis prevented him from going on the post-war maiden voyage of the liner "Queen Mary," with Bobby Kevin's band, Geraldo promised to fix him on board ship directly an opening occurred. Due to Sid Lawrence leaving Paul Lombard's band on the "Mauretania," Leon is taking over on December 9, when the liner sets out again for America. Since his illness, Leon has been free-lancing with Jack Jackson, Billy Munn, etc.

NOVEL "JAZZ CLUB" THIS SATURDAY

VERY special fan interest attaches to this Saturday's (5th) "Jazz Club" broadcast (6.15-7 p.m., Light). The whole programme is being dedicated to the film "New Orleans" (which starts at the London Pavilion this Friday, 5th). The movie features Louis Armstrong and Woody Herman with their orchestras, Billie Holiday and Meade Lux Lewis; and every effort is being made by producer Mark White to get as near as possible to the spirit of the film with his broadcast programme. Jazz stars lined up for Saturday's radio riot of New Orleans include Humphrey Lyttleton (cornet); Freddy Gardner (clarinet); Geoff Love (trombone); Bobby McGhee (piano); Frank Denis (guitar); Jack Fallon (bass); and Dave Fullerton (drums). Vocal guest stars are Dinah Kaye and Dave Wilkins.

THREE-BAND SESSION AT NO. 1

WITH the revival of rhythm clubs making tremendous progress, this Sunday (7th) brings with it the fourth session at the famous No. 1, at Mac's Club, 61, Windmill Street, Piccadilly, W.1. Now a month old, the No. 1 has really got into its stride, and at this coming session there will be a three-band bill, featuring Freddy Randall's Band from the Cook's Ferry Inn, John Halm and his Jelly-Roll Kings, and the resident group of jazzmen. A new innovation at this gathering will be impromptu disc-spinning by jazz authorities Sinclair Trill and Mike Williams during the interval instead of the conventional record recital. As usual, the session commences at 3 p.m., price of admission being 3s. 6d. Full particulars of membership are obtainable from Geoff Armstrongs, 181, Old Oak Road, East Acton, W.3.

METCALFE TWENTY-ONE.—A very special day for brilliant up-and-coming guitarist, Alan Metcalfe, Friday (5th) will be his 21st birthday, on which the MELODY MAKER and all his friends in the profession offer heartfelt congratulations. Alan is at present doing sessions with Oscar Rabin, Nat Temple and the Billy Amstell Group, and was in "Band Parade" on Monday (1st) with Harry Gold.

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ALAN GREEN FOR SAVOY, SOUTHSEA

CHRISTMAS at the Savoy Ballroom, Southsea, should be a thoroughly festive affair, for the bandleader following Harry Parry on December 8, will be jovial veteran Alan Green, who goes in with a combination consisting of three saxes, four rhythm, and one trumpet. Acustomed to making things merry during his long career, Alan specialises in mixing mirth with melody, and, with his genial style of bandleading-cum-comprint, has been a great success at ballrooms and theatres all over the country. He was at the Dome, Brighton, for seven years, at Hastings for a long time, and has been very popular at Butlin's, Skegness, for the past two summer seasons.

JOHNNY GREEN BACK WITH LUCRAFT

JOHNNY GREEN, having left Vic Lewis—as reported last week—has now rejoined Howard Lucraft for broadcasts, and will be heard again with H. L. on Wednesday, December 10 (9.30-10.05 a.m., Home). Any work done by Steve Race (piano) with the new Harry Hayes Band (announced last week) will not prejudice his position as pianist with Howard Lucraft. Steve will continue to play piano on all H. L.'s broadcasts, one-night stands and other dates. Howard Lucraft's broadcast to-morrow (Friday, December 5, 1.40-2 p.m., Home) should interest fans as it is under the title "Rhythms Roundabout." H. L. will feature many new re-bop and swing compositions, including his own new re-bop scat vocal number.

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GOSSIP

VOCALIST Frances Bailey has left Joe Kirkham's Band at the Tower Ballroom, Blackpool, along with Bert Clayton and her saxist husband Frank Lundie. Replacing the latter pair are Colin Wilkinson (alto) and Wilby Whittaker (tenor). . . . Currently playing Saturdays at the Royal Hall, Alfreton, Derbyshire, is Jack Hargreaves' Band, comprising Jack on trumpet and Len Southern (piano); Tony Bingley (alto); Tom Hargreaves (drums); and Tommy Slater (vocals). . . . Now demobbed from the R.A.F. and again operating around Leeds and district is Jimmy McMurray and his Orchestra, Jimmy and his pianist/manager, Dixie Deane, are shortly saying "Good-bye" to England to settle in South Africa—Jimmy sailing in January and Dixie flying to Durban at the end of February. . . . Plute doubling tenor sax required for a permanency in the North-West; also trumpet and trombone for a circus show over Christmas. Applications to me will be forwarded. . . . Carl Barritau back in the North next week, playing New Brighton (10th), Halifax (11th), Warrington (12th) and Garston Baths, Liverpool (13th). Supporting Carl on this last date will be the "M.M." West Lanes champions, the Squires Dance Band. . . . Tenorist George Grand, recently with Harry Bestock, has now joined Ken Noar at the Plaza Ballroom, Manchester. Lead alto Bill Ineson is due to leave Ken Noar in a week's time, and Ken would like to hear from any alto players who may be interested in the job. . . . Trombonist Tommy Watkins replaces Jack Faulkner with Bill Edge at Levenshulme Palais, Manchester. . . . Noted Midlands drummer Jack Burrows has left Billy Merrin and is open for offers at 37, Sweetman Street, Wolverhampton.

JERRY DAWSON.

DEATH OF NOTED ESSEX LEADER

IT is with deep regret that we have to announce that noted Essex musician and bandleader Charlie Fox passed away last week (Monday, November 24) in Southend Municipal Hospital after a short illness, thus terminating a promising musical career at the early age of 33.

His studies commenced when he was eleven, and four years later he formed his first band. Among the many band and soloist championships he won as alto-player and leader were the 1935-36 and 1936-37 East Anglia and Essex Melody Maker contests.

Shortly after the war he re-formed the Southend branch of the Musicians' Union, becoming its first post-war secretary, and in 1946 his orchestra was engaged for the summer season on Southern Pier.

Charlie Fox had been connected with several name bands, including Stan Atkins and Freddie Mirfield, and more recently had been concentrating on his band agency, a music shop and a large gig connection in Essex, in which ventures he was partnered by pianist Keith Butchart.

As a tribute to their leader and in the true spirit of the profession, the Charlie Fox Ballroom Orchestra fulfilled their Pier Pavilion engagement last Saturday, led by ex-Leslie Douglas trumpet, Sammy Melville.

Charlie Fox's many friends in the profession will join us in extending our sincerest sympathies to his parents and close associate, Keith Butchart, in their sad bereavement.

CHANGES AT BLACKLEY PALAIS

AFTER many, many years as a bandleader at the Blackley Palais de Danse, Manchester, broken only by the war years when he was employed in work of national importance, drummer/leader Jack Oliver relinquished control last week-end, and as from Monday (1st) the band is under the leadership of trumpet man Alan Lee.

The departure from Manchester of altoist Bob Mills, who is to take over an important business post in Northampton, and a policy-reduction in the size of the band, have meant changes. Under Alan, who joined the band some months ago, having been demobilised from the R.A. last December, the line-up will now read: Stan Bickerton (trumpet); Maurice Aston (trombone); Tom Partington and Billy Dunne (altos); George Kitchen (drums); Don Artinistall (bass); and Frank Mackintosh (piano). The tenor chair will be shared by Lou Findlay and Stan Weindhold, both of whom have been regular members of the band for some considerable time.

KEN TURNER AT SCUNTHORPE

FOR the first time on record, the Scunthorpe Council have engaged a professional band at the Baths Ballroom, where Ken Turner and his band are enjoying a successful season.

With Ken leading on trumpet are Terry Lewis (alt.); Jack Cowley, Jim Cowell (altos); Roy Webb and Lol Garbide (tenors); Brian Fahey (piano); Phil Seaman (drums); Eddie Taylor (bass); with Beryl Parsons handling the vocals.

Scotland

GLASGOW THE dance of the Musicians' Club, held in the Astoria last Sunday, was an unqualified success, and the funds would benefit accordingly. A crowd of almost 500 danced to Alec Hunter's Band from the Berkeley, Gordon Shields' Band from the Cameo, and outfits led by Dugie Anderson, Al Pollock, and Maxie Wellins, the last named putting over a highly popular half-hour of old-time music. Thanks are due to the club committee and the band, not forgetting the Glasgow Pressmen who gave the dance some welcome publicity.

Big-timers were in town last week, with Ted Heath at the Empire in variety, and Eric Winstone at Green's for another visit. Ted had his usual front-line galaxy of personalities, while Julie Dawn, Roy Marsh, and Dennis Hale were usually fraternise at the Musicians' Club, and there were prospects of a football match between the Heath Band and the local boys. However, after teams and venue had been fixed, a snag developed, as the boys couldn't muster a single pair of boots among them!

Arrangements are being made at the moment for late-night dance music from Scottish Regional on Hoemans and New Year's Day. Billy McGregor and the boys from Barrowland will supply the music, but it is not yet possible to give precise times.

Louis Freeman was in Liverpool the other day in connection with the music for a liner sailing on the South American run, and there may be fixings any day now. Propaganda for direct New York-Glasgow sailings continues, and there might be results next summer.

Pianist John McCormack, who was playing with Stuart Neilson at Inverness, is back in Glasgow temporarily owing to indisposition. John will be at home for a little, getting medical treatment, and may manage an odd gig. Terry Duffy went North to dep. when John had to leave.

EDINBURGH

WEDDING bells are due to peal for Dennis Coe, pianist with Jack Stone at the Edinburgh Palais. The bride-to-be is Miss Nessie Crombie, a Glasgow girl whom Dennis met during the band's stay at the Locarno in that city. The wedding takes place early in December.

Visiting musicians who are sports enthusiasts are invited to contact Bill Cooper, leader of the New Dunedin Ballroom Orchestra, when they are in Edinburgh.

Bill and his colleagues—George Nicol (piano); Andrew Jones (drums); Bill Hannah (trumpet); and Bert Steele (trombone)—will be found ready and willing to take on all-comers at tennis, golf or bowls. Bandleader Bill is a noted local golfer, being winner of the "Sports Dispatch" Cup and for five years running of the Hutchinson Cup.

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His studies commenced when he was eleven, and four years later he formed his first band. Among the many band and soloist championships he won as alto-player and leader were the 1935-36 and 1936-37 East Anglia and Essex Melody Maker contests.

Shortly after the war he re-formed the Southend branch of the Musicians' Union, becoming its first post-war secretary, and in 1946 his orchestra was engaged for the summer season on Southern Pier.

Charlie Fox had been connected with several name bands, including Stan Atkins and Freddie Mirfield, and more recently had been concentrating on his band agency, a music shop and a large gig connection in Essex, in which ventures he was partnered by pianist Keith Butchart.

As a tribute to their leader and in the true spirit of the profession, the Charlie Fox Ballroom Orchestra fulfilled their Pier Pavilion engagement last Saturday, led by ex-Leslie Douglas trumpet, Sammy Melville.

Charlie Fox's many friends in the profession will join us in extending our sincerest sympathies to his parents and close associate, Keith Butchart, in their sad bereavement.

SAMMY ASH OPENS AT MANCHESTER

FRESH from his successes at the Grand Casino, Birmingham, alto/leader Sammy Ash opened on Saturday last (5th) at the Ritz Ballroom, Manchester, replacing Harry Bestock's Band.

With Sammy are Bill Lewis (alto); Denis Jones (tenor); Murray Lee (tp.); Bill Mack (trombone); Jack Morris (bass); Doug Lester (drums); and a pianist yet to be heard as we close for press.

Bred and born in Manchester, this is Sammy's first appearance in the city as a bandleader, in the very spot where he often played as a multi-instrumentalist.

GRIFFITHS AIRS AND TELEVISIONS

FEATURING a novel comedy instrumental presentation at the exclusive Eldon Manor Country Club, Tonbridge, Kent, Norman Griffiths and his Band, heard in a morning broadcast last Monday, have a further airing on Monday, December 8 ("Music While You Work"), and television dates on Tuesday and Thursday, December 9 and 11.

The resident club band used for these engagements is led by Norman on tenor sax, and includes Reg Brewster (clarinet); Eric Stewart (trumpet); Leslie Gray (piano); Roy Dexter (bass); and Len Joseph (drums).

This line-up was augmented to 30 for the musical background to the new film, "Brighton Rock," shortly to be seen in the West End, during which 15 appear in the dance hall sequences.

Fisher's 1000th Performance

CONGRATULATIONS of all Edinburgh musicians will go to a local boy who has made good, in the person of Dunagings-born Harry Fisher.

Harry, now resident at London, recently celebrated his 1000th performance as bandleader at the Merchant Navy Club in Piccadilly, London, W.

Starting his musical career in his native Middlethorpe, Harry opened at the M.N. Club five years ago, after having successfully led the Sundry band at the De Heralds works.

Deserting the violin for the saxophone when he crossed the Border, Harry has played at many London dancing venues, including the Holborn Restaurant, Normandy Hotel, Queensberry Club, etc.

CARTER JOINS HENRY HALL

FOLLOWING last week's announcement in these columns that Con Lamprecht is leaving Henry Hall comes the news that his position on tenor sax has been taken by Ted Carter, who leaves Art Gregory at Payne's Majestic Ballroom, Llandudno, to join H. H.

Prior to joining Art Gregory, Ted had a long spell with Teddy Foster and his Band.

This leaves Art with a vacancy for a good stylish tenor saxist, and he would like to hear from any interested saxists able to start immediately. Telephone Llandudno 603911.

CURRENTLY appearing two nights each week at the Queen's Drive Baths Ballroom, Liverpool, with his "Modernaires," Sam Steward is on the look-out for a girl vocalist.

Any local female singer who may be interested should contact Sam at Anfield 1951.

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