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THREEPENCE



Sweet Music King Gerald

"M.M." 1947 Dance Band Poll Results HEATH WINS SWING CROWN: GERALDO JUST PIPS STAPLETON IN SWEET BAND SECTION



JUST IN TIME FOR CHRISTMAS, THE FULL RESULTS OF THE 1947 MELODY MAKER DANCE BAND POLL ARE PUBLISHED THIS WEEK, AND ONCE AGAIN TED HEATH, GERALDO AND JACK PARNELL AND HIS QUARTET ARE THE WINNERS IN THE BANDS SECTIONS—SWING BAND, SWEET BAND, AND SMALL COMBINATION RESPECTIVELY.

As will be seen from the full list of results published on page 5 of this issue, the thousands of readers who voted in the poll adopted a policy of "No Change," and there are very few surprises among the winners.

EIGHT FOR HEATH

Ted Heath repeats his triumph of last year by again winning no fewer than eight of the sections. In addition to his own band's success by over 4,000 votes in the Swing Band section, the 50-vote victory of the Jack Parnell Quartet over Tito Burns in the Small Combinations, Ted himself was convincingly voted Favourite Bandleader, and the following of his instrumentalists won their sections:—Jack Parnell (drums), who secured the highest number of individual votes in the Poll; Kenny Baker (trumpet); Charlie Short (bass); Dave Goldberg (guitar); and Tommy Whittle (tenor).

The last two names are newcomers to the top of their sections. Last year, Tommy Whittle was placed eleventh with 143 votes, and Dave Goldberg, who was beaten by Ivor Mairants last year, reverses the decision this time.

The biggest surprise of the Poll came in the Sweet Band section, where Cyril Stapleton and his Orchestra were beaten by Gerald, who last year

4,000: in 1946, Cyril Stapleton was not even placed among the 23 bands who were listed in this section of the Poll, so his terrific jump in runner-up is a great tribute to the consistently high standards of his broadcasts and performances.

The fact that Gerald was voted second to Ted Heath in the Sweet Band section, beating and displacing the Squadrinaires by 500 votes, is also a big surprise.

There is a change in the section devoted to miscellaneous instruments this year. Stéphane Grappelly has been ousted by swing-accordionist Tito Burns, and since Tito finished as runner-up in the Small Band section, he should be feeling very pleased.

"OLD FAITHFULS"

"Old faithfuls" who retain their titles in convincing fashion are Harry Hayes (alto), George Chisholm (trombone), and Carl Barritau (clarinet). The piano chair shows a change this year, for George Shearing has reversed the decision over Norman Stenfall, who beat him last year. George is now in America, and therefore can no longer come within the scope of our Poll, but he was still playing in England when the Poll was announced and the votes were being sent in, so his victory, we are sure, will not be questioned.

Anne Shelton again wins the female vocal section, and Benny Lee, the male, but there was a close finish in the latter section, marked by Lou's rise from seventh position to second, to be beaten by 67 votes.

We thank all our readers who have made this Poll so successful, and warmly congratulate the winners.

HARRY PARRY'S PROGRESS AFTER OPERATION

LATEST news of the progress of famous clarinetist-band-leader Harry Parry—who, as reported in last week's *Melody Maker*, was operated on for appendicitis at the University College Hospital, London, on December 15—is that he is getting along very well and, although weak, should be returning to his home in time for Christmas.

He will have to rest for a little while, and will, of course, not be able to work just yet.

It is hoped, however, that he may be fit enough to take the stand at the Granada, East Ham, on December 29, when (as we announced last week) the band embarks on a cine-variety tour of super-christmas around London, with the Granada, Woolwich (week of January 27), Granada, Harrow (January 13), and other dates to follow.

Harry's competing spot on "Jazz Club" on Saturday (26th) was filled by Jack Jackson, and Frank Weir and his Band took over his noon band

M.U. APPROVES DIZZY GILLESPIE VISIT HERE

FOLLOWING the exclusive front-page news story in our issue of November 29, when we revealed that, subject to the approval of the Musicians' Union, there was every possibility of Dizzy Gillespie's sensational re-bop band making an early appearance in Britain, we are now able to state that a decision of vital interest to swing enthusiasts has just been made by the London Branch of the M.U.'s National Executive Committee.

AT A MEETING CONVENED LAST WEEK, THE COMMITTEE AGREED THAT THEY WOULD NOT VETO A PROJECTED APPEARANCE HERE OF DIZZY GILLESPIE, PROVIDED THAT THE BAND'S VISIT WAS OF SHORT DURATION AND THAT IT PLAYED AT ONLY A FEW CONCERTS.

NO POLICY CHANGE

This does not involve a radical departure from the Union's policy, which is still to oppose the employment of foreign bands when this would mean the employment opportunities for British musicians.

The committee's decision, we understand, was primarily determined by three main considerations: Gillespie's band is the most outstanding group of the re-bop style; any proposed booking would not be for an extended tour and British musicians would, therefore, not be displaced; the profession itself would certainly wish to hear a band of music that Gillespie has made famous.

Thus, due to the M.U.'s enlightened attitude, and subject to contractual difficulties regarding the sponsorship of Dizzy's band in Britain being ironed out, swing fans may soon have the pleasure of enjoying an unprecedented musical experience.

As soon as further news breaks, we will keep our readers abreast of developments.

Meanwhile, the personnel of the Dizzy Gillespie orchestra has definitely been fixed, and comprises Dizzy (trumpet), leading; Richard Johnson, Joe Calvia, Eugene Brown, Joe Wilder and Cecil Payne (reeds); Herman Wright, David Burns, Sam and Matthew McKay (trumpets); Bill Shepherd and Theo Kelly (trombones); George Nichols (saxophone); John E. D. Lewis (piano and arranger); Alfred McKittrick (bass); and Jon Harris (drums).

LEWIS GIBSON—As we close for press, we learn that impresario Jimmy Esmond is having Vic Lewis and his Orchestra, Jimmy has been forbidden to tour by his doctor, and will therefore be in Town. He is being succeeded by Jimmy Walker, last of Harry Parry and Roy Fox. Tenor-player Derek Knight is also leaving Vic Lewis to join Oscar Robin's Band. No replacement for Derek has yet been announced.

LYON—MORRIS WILKINSON—Brighton correspondent Ken Lyon, who, with his partner- pianist Dave Mason, opens the New Year in fine style by a date in television on January 1 (3 p.m.)—the first television programme of 1948.

REINHARDT-GRAPPELLE AND FRENCH HOT CLUB GROUP FOR ENGLISH TOUR

GREAT NEWS FOR SWING FANS IN GENERAL AND THE MOST OF GRAPPELLE-REINHARDT FANS IN PARTICULAR IS THAT STEPHANE AND DJANGO, PLUS THE ORIGINAL HOT CLUB DE FRANCE QUINTET, ARE SHORTLY TO BE FEATURED IN VARIETY IN ENGLAND.

Due to the enterprise of West End agents Lew and Leslie Grade, the Quintet is scheduled to visit London next March, and, as present arrangements stand, will open at Wood Green Empire on March 29, with a long Variety tour over here to follow.

This opening by the Hot Club Quintet, with its two celebrated principals, will indeed be a red-letter night in London, since they have not been heard all together over here since the concert promoted by the *Melody Maker* in 1938, although Stephane has, of course, worked in London (in restaurants, and on films, stage, and radio) for several years; whilst the great Django Reinhardt paid a fleeting visit to London shortly after the end of the war.

Always leaders in style, and something of a household word among

enthusiasts, the Hot Club Quintet's appearance will be greeted both by those who look forward to their highly original style of presentation, and also by those who are eager to see what effect the rapidly changing current trends in rhythmic music will have had on the style of an outfit which was once considered one of the world's leading exponents in its particular class.

The Hot Club Quintet, with Grappelly and Reinhardt, are opening on January 23 at the A.B.C. Theatre in Paris. If their commitments on the Continent allow, they may make their English visit even sooner than anticipated.

PREAGER'S ROYAL DATE

A SIGNAL honour was accorded a resident Hammersmith Palais bandleader Lou Preager on Wednesday last (17th), when he and his full 18-piece band were chosen to play for the Buckingham Palace Social Club's staff ball, held at Buckingham Palace.

The occasion, important enough in itself, was further marked by Lou's audience with the King and Queen and Princess Margaret, who honoured the celebrations with their presence.

Lou had originally been asked to prepare a programme of old-time dances. The King, however, evinced a great interest in swing, and requested that Lou should play some of the music that he regularly features at the Palais.

Complying with the Royal Command, Lou's band regaled those present with a selection comprising "Skyliner," "Leave Us Leap," two Stan Kenton numbers, "Woodchoppers' Ball," "Smoke, Smoke, Smoke," and modern arrangements of quicksteps and foxtrots.

In a quarter-of-an-hour's talk with Their Majesties, Lou was asked about the type of music played at Hammersmith Palais, and replied that swing was very popular.

Both the King and Queen evinced a great interest in vocalists. The Queen, hearing Eileen Orchard sing, said: "Is that a crooner?" Her Majesty was most interested when Lou told her that Eileen originally trained as an opera singer.

Hammond organist Don Lorosso, from the Windmere Niterie, is another dance band personality who played for Royalty recently at a concert at Windsor, featuring Tommy Trinder.

RAFT AT ASTORIA

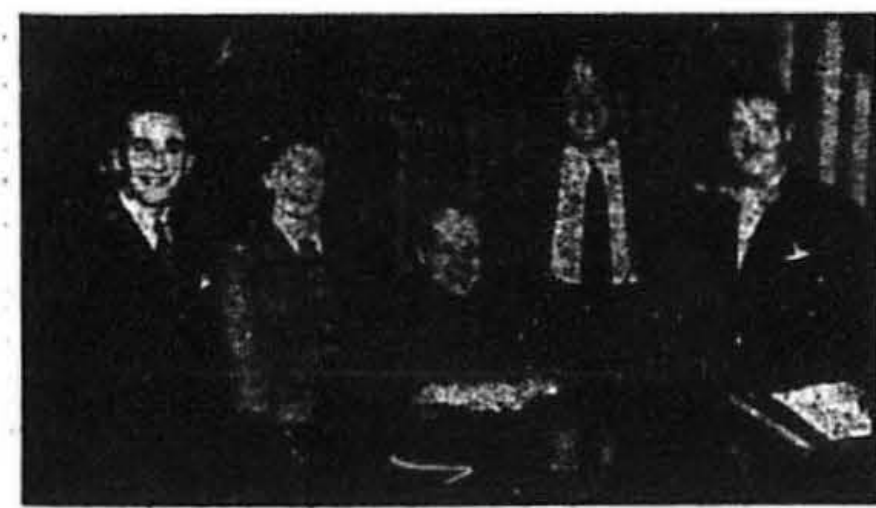
RED-LETTER night for Harry Leader and his boys, and patrons of the London Astoria in general, was when, last Thursday, famous film star George Raft paid an unexpected visit to the popular Charing Cross Road danceteria.

After saying a few words to the public, George asked Harry Leader to play "Sweet Georgia Brown." He then surprised everyone by revealing the fact that he used to be a dancing instructor at the Astoria twenty years ago—and "Sweet G. B." was his favourite tune then.

Harry Leader has an additional reason for feeling pleased, since he has just signed up a further extension of contract at the Astoria. Besides celebrating Christmas and the New Year, Harry has enjoyed two other lollipops recently.

These were the party when his drummer, Arnold Adler, celebrated his fifth year with Harry's Band and his twenty-first birthday at one and the same time; and the celebration when Leader trombonist Bill Hawkins was married last Saturday (20th).

Grieff Settles at Fischers



... And the "M.M." photographer looks in. (See story below.)

THE picture above was taken by MELODY MAKER photographer, Jack Marshall, at Fischers Restaurant, Bond Street, W., last Friday (19th).

The group shows (left to right) Harry Dawson, of the Eric Winstone office, who negotiated the job; vocal celebrity, Joy Martin, who has been engaged to sing with Ken Grieff's Band at the Restaurant; pianist Monty Warlock; Jack Olivier, director of Fischers; and bandleader, Ken Grieff himself.

The personnel with which Ken opened at Fischers on Monday (22nd) comprises Ken himself (trumpet lead); Vic Abbott (alto, clarinet and vocals); Bill Kirkpatrick (alto and clarinet); Basil Towell (first tenor, clarinet and flute); Billy Noone (second tenor); Monty Warlock (piano and accordion); Don Kellett (drums); and Ken Palmer (bass).

Discussing Nat Allen's departure from Fischers, Jack Olivier told the *Melody Maker*: "There is no question of Fischers turning down broadcasts. All that happened is that the B.B.C. offered us one afternoon broadcast in January. As we are not open for tea dances, we had to turn this down."

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This exclusive "M.M." photo—first to be taken of the band in England—shows members of Graeme Bell's Dixieland Jazz Band on their arrival in London. The photo shows (l. to r.): Harry Varney (guitar) and his wife, Marie; Don Roberts (clarinet); Russ Murphy (drums); Adrian Mansborough (trombone); and Roger Bell (cornet). As reported in this paper last week, leader Graeme Bell has gone at once to Derbyshire to see his wife and daughter. The Dixielanders made their debut at the Birmingham Town Hall Concert last Wednesday (17th), where they played to an enthusiastic audience of 2,500 people.

British Cartoons Move to Norman Music

by Claude Lipscombe



By HUGH GLADWISH, S.A.P.

JOSE NORMAN, pioneer of rumba music in this country "way back in 1930, and composer of the popular "Cuban Pete," is to-day the composer of the signature tune and music that will launch British cartoons on the cinema screens of the world.

British Animated Productions is the company making these films, and Harold F. Mack, Britain's top animator, who is directing them, is the man with whom José collaborated for many years on shorter advertising cartoons. To-day they are both realising a long cherished ambition to help make cartoons of entertainment length and quality.

José has always specialised in the colourful tunes and rhythms of Latin America, as well as doing standard and "pop" arrangements for his orchestra, and this

has stood him in good stead for the unusually varied kinds of music required for cartoon film sound tracks.

REPRODUCED is a sketch of one of the new featured characters drawn by Hugh Gladwish, who is Britain's youngest animator. This character is a cute little tramp called "Rags," and is the star personality in the current production entitled "Home Sweet Home."

José is at the moment writing music that will back up its antics. With his orchestra, José has broadcast a half-dozen times recently in "Variety Bandbox" and "Band Parade," so if you have listened to any of these programmes then you may have heard some of the catchy music from the first three completed films, "The Big City," "Fun-fair" and "Old Manor House."

Composition and orchestration for such films call not only for a thorough understanding of the medium, but also for the right "cartoon" conception, so that the composer can fully visualise and put down on paper what is demanded by the developing action of the animation, for what is composed must be timed on score sheets with each series of exposures according to the beat of the music.

Since the essence of the cartoon film is exaggeration and never understatement, the composer must be bold in his creativeness, because music is used with highly emphasised dialogue and sound effects, and is itself often mixed in with noises for special effects, or may be utilised entirely as both atmosphere music and sound effects.

FROM every angle, working track is different from straightforward composing and arranging. There is nothing "straight" about it from one end to the other; it is a part of the original idiom we have seen mature in Hollywood and which is now being fully developed here by José Norman. With twelve years' study and experiment, his present position is unique in the musical profession of this country.

At the moment he records with between fifteen and twenty musicians, but presently, as bigger productions get under way, more instrumentalists will be called in. British Animated Productions have a heavy schedule lined up which is going to create a deal of interesting employment for London musicians, whose work will be heard all over the world.

Another Superb Hawkins

COLEMAN HAWKINS AND HIS ORCHESTRA

****Say It Isn't So (Irving Berlin) (Am. Victor PDG-VB-1308).

****Spotlite (Coleman Hawkins) (Am. Victor PDG-VB-1309). (H.M.V. B9605-3s, 11(d).)

Hawkins (tenor) with Pete Brown (alto); Allen Eager (tenor); Charlie Shavers (tp.); Jimmy Jones (p.); Mary Osborne (g.); Al McKibbin (bass); Shelly Manne (dms.). Recorded February 22, 1946

"SAY IT ISN'T SO" is another Hawkins solo record on the same pattern as his slow, rhythmic "Body and Soul" (H.M.V. B9328) and more recently released "Indian Summer" ("Esquire" All-Americans B9584).

It is exquisite music. The Hawk is one of the very few "original greats" of jazz who have not only kept up with the times, but seem to get more and more terrific as time goes on. Where he gets those notes from, how he manages to think up those phrases, how he produces that lovely tone, and how anyone can play with such feeling without ever descending to the affected or extravagant, are things which are as much a source of wonder as they remain a constant joy.

From this slow, exotic music we go on the other side to small-band swing. Although called "Spotlite," the tune is, in fact, a re-bopish swing version of "Just You, Just Me."

Except for the unison opening and ending, the side is the usual sequence of solos. Shavers, Jimmy Jones, and Hawkins all do well, but the most interesting solo is that by the guitar. It is played

Edgar Jackson's Record Review

by a girl, Mary Osborne, and marks her record debut over jazz.

MILLS BLUE RHYTHM BAND

***Blue Rhythm Blues (Van Alexander, Irving Mills) (American Royal 176B).

***Blue Rhythm Swing (Van Alexander, Irving Mills) (American Royal 176A).

(Parlophone R3078-3s, 11(d).)

Van Alexander (arranger) directing Clinton Richard Nagley, Edward J. Ricea (alto); "Lucky" Thompson, Stanley Gutz (tp.); Harry "Swatch" Stone (bar.); Charlie Shavers, Charles G. Peterson, Frank Fletcher Beach (trps.); Simon M. Zaniner, Charles Maxon, Sidney Harris (tbls.); James George Rowles (p.); Trevino Rizzi (g.); Arnold Fishkind (bass); Donald J. Lanagan, Jun. (dms.). Recorded May 20, 1947.

THESE two sides were made at the same session as "Blue Rhythm Be-Bop" and "Blue Rhythm Jam" (Parlophone R3036).

As I explained when reviewing "Be-Bop" and "Jam" (16/10/47), the Blue Rhythm Band is no longer a "regular" combination as it was in the mid-1930's, when it was fronted by Baron Lee and, later, Lucky Millinder.

After letting it languish for nearly ten years, Irving Mills has recently revived the title for various hand-picked recording combinations, and like "Be-Bop" and "Jam," these two more recently released sides are much what one would expect from mostly well-known swing

celebrities who happened to be available in Hollywood at the time, playing conventional big-band swing.

"Blue Rhythm Swing" is a more catchy tune than most of these swing effusions usually are, and is conspicuous for a good spot of Charlie Shavers and some nice guitar by Trevino Rizzi.

But the trick which has tickled me most is the upward flares by the trumpets. Downward flares have long been a commonplace. But those upward ones are more rare—perhaps because they are more difficult.

Regarding "Blue Rhythm Blues," the "Parlophone Bulletin" says—

"In this piece composer-arranger Van Alexander has shown how the 12-bar blues can be developed into a tone poem for orchestra and soloists without losing any of the fundamental character which is the essence of this fascinating Negro folk music."

Taken by and large, and allowing a little for the expected enthusiasm of a company for its own goods, I don't think anyone will find much cause to quarrel with this statement.

Charlie Shavers shows off his technique by popping some high ones into a quite presentable solo, and tenorman "Lucky" Thompson also has a quite good chorus.

But perhaps the most interesting chorus is that by Stanley Getz, who, although he plays tenor in the ensemble, uses alto for his solo.

METRONOME ALL STARS (Am. Mixed)

****Nat Meet June (Randy Mer gentroid) (V. by June Christy and Nat "King" Cole) (Am. Columbia CO37178).

****Sweet Lorraine (Parish, Burwell, arr. St. Oliveri (V. by Frank Sinatra) (Am. Columbia CO37177).

(Columbia DB2355-4s, 4d.)

Johany Hodges (alto); Coleman Hawkins (tenor); Harry Carney (bar.); Charlie Shavers (tp.); Lawrence Brown (tbl.); Nathaniel "King" Cole (p.); Bob Abern (dr.); Eddie Safraneky (bass); Buddy Rich (dms.). Recorded December 15, 1946.

THIS is another of those recording groups recruited from the winners of American magazine polls—in this case, the 1946 "Metronome" poll.

The difference between this group's records and so many others made by bands composed of poll winners is that they have come off much better than usual. The nicely paced "Lorraine" has a good enough solo by Hawkins, and much better ones by Lawrence Brown and Charlie Shavers.

But the star of the side is Frank Sinatra. The style with which he sings will come as a surprise (and I hope a pleasant one) to those who know Mr. Sinatra only as a ballad crooner. And they give him a swell accompaniment, too.

"Nat Meet June" is credited to Randy Mer gentroid, a cousin of Victor recording executive Oil Oberstein. But, in fact, it is only another of the thousands of ways of ringing the changes on your old friend, the 12-bar blues.

It features that probably greatest of all white girl swing vocalists, the seductive, husky-voiced June Christy, and the intriguing Mr. Nathaniel Cole, and both sound none the worse for the excellent accompaniments.

Then a drum salvo by Buddy Rich doubles up the tempo to give Messrs. Hodges, Brown, Shavers, Safraneky (from the Stan Kenton band) and Cole (now on piano) chances to show, in solos, that, well as they are, the vocal choruses have nothing on the instrumental parts of this side.

CALL SHEET

(Week commencing December 29)

Blanche COLEMAN and Girls' Band. Coronation Ballroom, Ramsgate. Harry GOLD and Pieces of Eight. Seaburn Hall, Sunderland. Nat GONELL and New Georgians. Court Royal Hotel, Southampton. Henry HALL and Band. One-night Stands, Midlands. Joe LOBB and Band. Green's Playhouse Ballroom, Glasgow. Felix MENDELSSOHN and Hawaiian Strangers. One-night Stands, North. Sorrah MINNEVITCH'S Harmonica Rascals. Ritz, Birkenhead. Oscar RABIN and Band. Eldorado, Leith. Harry ROY and Band. Barbican Ballroom, Bournemouth. Tommy SAUNDON and Band. Pier Pavilion, Redcar.

HITS AND PIECES

by Sammy Quaver

A HAPPY Christmas, boys and gals, and here's your pal Sammy on a little 'nigger diggin' and dishin' out the dope for ye old "Hits and Pieces." ... Hearing the last isp. sheet sales took terrific spurt to bring a little ruietide happiness to the Alley. ... As I predicted, "Glocca Morra" returned to the frame after playing see-saw with one or two hangers on. ... Watch out for new kissing song, "My Pretty Girl," being air-pressed by Radio Revellers in "Ignorance is Bliss," Sunday (23th). ... Al Tolson's Decca ruck-off for 1947 grossed around £30,000. His "Anniversary Song" p'atter sold a cool 800,000. ... "Apple Blossom Wedding" finished in a blaze of glory, again jumping over "Hour" to wind up as the nation's top song.

Say, all you Quaverites, if you're looking for a Sunday night music thrill, get a load of "The David Ross Show," with his glamour songbird Georgia Gibbs on A.P.N. 340 metres, 8 p.m., and if this superlative melody mixture doesn't satisfy your hungry palate, stay tuned in and you'll catch the tried standby "Command Performance," at 8.30. ... A reader writes: "what evil things are you cookin' up for the New Year?" Oh, no, you old brother. If I told you, you'd cheat on me. ... Ex-bandleader Billy Smith just became proud father of bundle of love with honeyed moniker Vivienne Marcia. Billy still keeps a close watch on the profession thru his Saylall car hire service, which caters for quite a few of the West End bandmen. Birthdays greetings to Johnny Green (30th), now fully recovered from his throat trouble lay-off, and free-lancing as per. ... Along Radio Row they're telling me that "Darby and Joan" is shaping like a red-hot hit, "Dear Felice, Yorkie is really sad about having to surrender" those Sunday afternoon hayrides. ... That there'll be two "publishers' spots" on the forthcoming Charlie Chester series. ... That my Tune-of-the-Week, "Come Back to Sorrento," would have sold bigger than "Hour" had Ricordi so willed it. ... That when Len Young's nephew was listening to the new double act Len Young and Burton Brown, on Henry Hall's Guest Night from Hackney Empire, his dog remarked: "That's Uncle Len's voice all right, but who's the other guy that's chiselled into the act?" ... Eddie Carroll is learning, but fast. He actually included one British top tune in a recent broadcast. I said: "Who will those 'new' one-night stand maestros wake up

SAMMY QUAYER'S Tune-of-the-Week "COME BACK TO SORRENTO" Written by: de Curtis Published by: Ricordi

and realise that it takes years to build a library that could satisfy all types of hoovers? ... José Norman's rumba crew slayed "cm on V.E.R." with their infectious arrangement of the sizzling "Coffee Song." ... Squads' canary, Doreen Stephens, really stood up to those femme guesters on "Band Parade," and emerged with colours flying after that four weeks' resident season. ... Thank you, Ken Bingley, of Conynby, Lincoln, for your nice remarks, and you, too, Sgt. Quinn, out in the wilds of Egypt, for your interesting letter. Glad to know the boys like the column and lapped up the performances of Joe Daniels and Billy Penrose out there. ... Ace songster Bunny Burrows, after his six years' association with Henry Hall, will shortly be open for any good-class resident job or guest night appearances. ... Alf Fraeger going all out to "make" Ronnie Fiedell one of big-time names; Alf's just completed deal with Aquarium, Brighton, management for extended option on Ronnie's outfit until next Easter. The new "Miller" Band have cut two sides for Regal-Zonophone, have another vocal airing on the 29th, and are lined up for a "M.W.Y.W." stanza. Great work, Mr. Fraeger. You're on a cast-iron certainty. ... THE PAN ALLEY OCCASION to Lind Joyce for a nice shot on "My Friend The Moon" in "Itma." ... To Harry Farmer's crew for a crack performance on "Falling Leaves" last Monday afternoon. ... Tom Mac Cooper for a stylish job on "All of Me" with Carl Barritt's Band. ... To the Squadronaires for a sweet cloud-burst of melody on Tuesday evening (16th).

THOSE who have watched the Skyrocks soar from their original status as No. 1 Balloon Centre Band to their present pre-eminence position in Britain's dance music profession will welcome the publication of "M.M." reporter Chris Hayes' "Stairway to the Stars." This informative 40-page booklet is packed with biographies, facts and anecdotes about the individual musicians who have made the Skyrocks deservedly famous. Do you know, for example, that former leader and arranger Paul Fenoulhet received his musical education in the Salvation Army; that present Skyrocks' leader Wool Phillips counts dog-breeding and cricket as his favourite hobbies (it was once good-naturedly alleged that Jack Hilton had signed Wool with the Hilton band merely because of his "hairs profess"); that drummer George Pierstone has probably played with more well-known bands than any other musician; that the Skyrocks chose their signature tune because a balloon cable, stretching skywards, suggested a "Stairway to the Stars"; and finally, that the Skyrocks enjoy the distinction of being the first purely dance-and-swing band chosen for orchestral pit work at the London Palladium? Chris Hayes imparts his information in the knowledgeable manner expected from one connected with the musical profession for the past thirteen years. The text matter is attractively interlarded with many illustrations, among them full-page photographs of the band in action. Cliff Apple, Bill Morris, Pat Bennett, Norman Impey and Max Phillips; trumpeters Chick Smith and Les Lambert; trombonists Don Macaffer and Arthur Very; pianist Pat Dodd; bassist Jack Reid; and drummer George Pierstone. Other photographs of the remaining members of the band are also prominently featured.—L. H.

BOOKSHELF

"Stairway to the Stars" by Chris Hayes. (Famous Press, Ltd., Hammer Building, 37-39, Maddox Street, London, W.1.) 2s.

Britain's Top Tunes

- THE following list of Top Best Sellers, irrespective of price, for week ending December 15, 1947, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces—
1. APPLE BLOSSOM WEDDING (1s.) Campbell Connelly
 2. HOW IS THE MUMP (1s.) Keith Proxer
 3. LITTLE OLD MILL (1s.) Dash
 4. I'LL MAKE UP FOR EVERYTHING (1s.) P. Maurice
 5. COME BACK TO SORRENTO (2s.) Ricordi
 6. PEG O' MY HEART (1s.) Ascherberg
 7. MY FIRST LOVE MY LAST LOVE (1s.) Dash
 8. NOW BELLS (1s.) Kassner
 9. HOW ARE THINGS IN GLOCCA MORRA? (1s.) Chappell
 10. SOUTH AFRICA TAKE IT AWAY (1s.) Pedman

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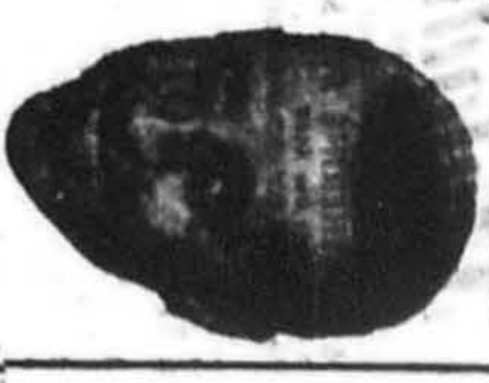
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Surre.....Florence of the Andes
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He's a great guy—with a great band!

—that was how the boys from the "Queen Mary" orchestra summed up their impressions of Stan Kenton's debut with his new orchestra at New York's Century Room the other day. Here is a vivid description of the proceedings by star multi-reed player



★-STAN KENTON

MOSS KAYE

is married to the band's vocalist, June Christy. Bob has very modern knees and should be heard a lot or in the future. June, raised among the top U.S. stylists, is a superb better than ever before—and in the bebop style. A virtuosa herself, she was a great favourite with the crowd.

THEN came one of our biggest moments. We were introduced to Stan Kenton and the musicians who proved the friends' bench imaginable. Kenton is charming and unafraid, and despite snidecrowded, and enthusiasts who were welcoming his return to bandleading. After his recent breakdown, all managed to find time to speak to us. He also printed each one of us with a signed photograph.

When added that his future policy will be to present what he calls "progressive jazz." In one public form so he thinks that the music is now prepared to fit in a concert institution and hence to appreciate his orchestra and his new music as does the audience at a symphony concert performance.

Koddy-garritanus who is acknowledged by musicians and fans alike as America's top band leader, a very pleasant and likable fellow. If you are interested in jazz, a very British following to know that he uses a 17th-century English bass drum. He bought this instrument from a friar and is rightly very proud of it. It is a four-string model amplified by a pick-up on top of the spike inside the instrument.

WHAT do you do in New York when time—good dollars—are short? But time, we weren't worried about the money; our main headache was to cover the best of the world's musical entertainment in one evening.

The problem, solved last night, was to have a band of 15-20 pieces, to be able to play a variety of styles, to be able to play a variety of styles, to be able to play a variety of styles.

Then the band opened with the most thrilling sound I've heard. It was a tremendous, fast arrangement of "Stairway to Heaven." The ensemble sounded like a huge, rich organ, and played with the precision of a well-oiled machine.

son every arrangement to play so you he thought best. His courageous and progressive policy was endorsed by the huge crowd and wild enthusiasm of all present.

THE instrumentation was similar to Stan's previous band, but the arrangements were the last word in modernity with bebop-sounding figures and galesome spontaneity. The rhythm section was wonderfully inspired, and was wonderfully in tune with the piano player.

Kenyon himself worked like mad. He would jump up from the piano to front the band, and in a joyous, wonderful manner as well as a wonderful musician. He, Pete Hugule, and trumpet man Ken Harris are responsible for most of the band's arrangements, while such specialities as "Arcturion" in Hoegaarden are written by Kenton himself.

Let's make it a Jazz-Happy New Year!

—that was how the boys from the "Queen Mary" orchestra summed up their impressions of Stan Kenton's debut with his new orchestra at New York's Century Room the other day. Here is a vivid description of the proceedings by star multi-reed player

NOEL WATFORD

Let us hope, then, that in 1948 the hands will go all out to recapture the mass exhilaration and general public approval that characterized the ordinary jazz of our citizens in 1930-36. Not only is specialized jazz more like jazz club, but in every way features for the families the best in modern rhythmic music. As well as so, in his "M.K.M." articles, we want good British musicals which will make the B.B.C. band constructors—who have taken American jazz models and like American jazz.

NOEL WATFORD

Let us hope, then, that in 1948 the hands will go all out to recapture the mass exhilaration and general public approval that characterized the ordinary jazz of our citizens in 1930-36.

IT seems to be the fashion these days to look back and not forward when talking about jazz.

Recently there was published in the correspondence columns of the *Melody Maker* a letter from "A Doctor" under the title "A Doctor Looks Back." Our medical friend recalled the hey-day of the Lew Stone-Monaghan band, saying that their signature tune used to be "B.B.C. Blue."

Apparently there is nothing new in the old days and cliché familiarly to such broadcasts as Maurice Winnick gives from Choro, which seem to contain some of the former nostalgia that hung around Armstrong, Harry Roy, Lew Stone, Lipson and Payne ten and fifteen years ago.

Today we have one peak-hour jazz show—"Band Parade," which is effectively rubred during the last half-hour by dreamy repetition of comely commercials, which by their popularity seem to indicate the standard of current taste. And we can safely say that not one ounce of real personality seems to get over during this broadcast, whatever the band.

BUT what is the matter with our leading bands? Are B.B.C. leharis, wanting public interest, and current conditions causing them to become indifferent? Another recent letter in the columns of the *M.K.M.* deplored the new Heath arrangements, commenting on "ill-conceived, chaotic arrangements, and boring, shoddy playing." This, he pointed out, was the B.B.C. band, which he said had not established the band one or two years ago.

That you will have a mighty fine Christmas holiday selection of songs and pieces you can find here, a special hamper:



I heard... Stop Press Radio Report

Christmas Day: 11.15 a.m. Stan Kenton (Gerardo Bertrami) and his band. 12.15 p.m. Family Favorites. 1.30 p.m. Merry Go-Round. 6.00 p.m. Christmas Varsity. 7.15 p.m. Christmas Party. 11.15 p.m. Carol O'Clock and more. 4.15 p.m. Kentucky Minstrel Party.

THAT MOST PEOPLE like a new game for Christmas, mine arises from a dress I had about "Surrey with the F.O.T.", and I found myself thinking rapidly of titles which incorporated the names of counties.

THE NEW TEMPLE OVERT rattles back into its stride... best number was Benny Goodman's "Oom Fa Fa," featuring bowed bass by Jack Fallon.

THAT Gummy Quaver would not object if I were to borrow one of his Overtures to present to Ocker Rabbit and his boys (and Gummy) for Christmas. It's a gem, very much appreciated. It's a gem, very much appreciated. It's a gem, very much appreciated.

THAT there's no truth in the rumour that hands will play Christmas Dreaming a Little Late This Year. After 24th.

THE IMPROMPTU DUET between a male and female announcer simultaneously singing "I'm Perfect Now" in perfect harmony. At present, the only male announcer in the world is... December 27, 1947.

THE IMPROMPTU DUET between a male and female announcer simultaneously singing "I'm Perfect Now" in perfect harmony. At present, the only male announcer in the world is... December 27, 1947.

A HINT OF SLEIGH BELLS... no, sorry, it's twinkling flames that Christmas is on us... disjunctive... -Max.

THE Century Room was crammed with celebrities who had arrived specially to welcome Kenton's New Year appearance. Among these great ones were Bob Baskin (the organ player, his new band) Johnny Lane, Johnny Borchert, Kat King, Code, tenorman Tip Phillips (who is shortly arriving in Europe with the Norman Grant "Jazz at the Palladium" group), ex-Woody Herman trumpeter-trainer, Neal Betel, and his wife, Frances Wayne, the former goodly Herman vocalist, glamorous ex-John Brown singer Doris Day, and Leonard Feather, who sends his best wishes to all in Britain.

Other musicians present were Bobby Byrne and Slitch Henderson (whose orchestra was accompanied by Frank Sinatra at the Capitol Cinema).

Well to the fore at the "all-British" table was the "Lindy" contingent comprising Betty Davis, Len Camber, Ronnie Selby, Cyril Grace—who had just arrived in the States—and most of the members of the "Queen Mary" orchestra. The Drummers Bobby Kerin and Joe Watson, incidentally, almost fainted with excitement as they watched Kenton's Shelly Manne do his stuff!

I had a very interesting conversation with leading impresario Willard Alexander. He has Harry Baerum, and many other famous artists under his banner. Just like everyone else, Willard was the friendliest of persons and his intimate knowledge of music and musicians—especially the current bebop trend—was far more than I could go on for pages about my experiences, but I'll conclude with a revealing note typical of the warmth and courtesy extended to dining our short stay. As we all got up to leave and I asked for the bill, the waiter said: "That's okay, folks. Your check has been paid." Although we were usually protected, he wouldn't reveal who was responsible for this generous gesture. Only later did we find out that it was that fine guy with a fine orchestra—Stan Kenton.

HOW ARE THINGS IN GLOCCA MORRA

★ "WHILE GET YOUR GUN" leads...
★ THE GIRL THAT I MARRY
★ I GOT THE SUN IN THE MORNING
★ DON'T WHAT COMES NATURALLY
★ WHO DO YOU LOVE I HOPE
★ THEY SAY IT'S WONDERFUL WHITE CHRISTMAS

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Melody Maker

INCORPORATING "RHYTHM"

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6, CATHERINE ST., STRAND, LONDON, W.C.2

Tel: Temple Bar 2448 Editor: RAY SCOTT

Your Poll

In this issue—which comes out before Christmas and will, therefore, have to tide you over right until January 1, when we come out again—we are publishing the results of the Melody Maker 1947 Dance Band Poll...

The value of a dance-band poll is that it is a healthy expression of considered opinion by members of the public who have the right and the knowledge to express their views on the merits of performers, but haven't the platform. The Melody Maker gives them that platform.

Some very significant facts emerge from the placings—the most illuminating of which is a very flattering sign of the interest in dance music displayed by our readers, and their keen and penetrating understanding of the subject.

We always make it clear with our Polls that we do not in any way guide or influence our readers' choice. That is why we do not publish interim reports of how the voting is going...

Particularly in this case in the section devoted to Sweet Bands. In the positions of second and fourth, respectively, our readers voted Cyril Stapleton and Peter Yorke—the latter, particularly, a most retiring bandleader who never seeks publicity...

But it is not publicity that guides our readers: it is quality, and the consistently fine broadcasts by these two combinations have earned them their just reward by the number of votes they have received.

The same principle operates with such a new combination as Tommy Sampson who, in less than a year of being discovered and "emigrating" from Edinburgh, has finished fifth in the Swing Band Poll.

An analysis of the results will show any discerning observer the strength of the Melody Maker readers' assessment of the ratings of the present-day British dance-band fraternity.

In every section new names appear, and up-and-coming personalities are given full credit for their performances.

We congratulate the "old-stagers" and the "new boys" whose names figure in the results.

As last year, we particularly congratulate Ted Heath, who again proves what a terrific following is carried by him and by his brilliant individual musicians. And we couple with Ted the name of another outstanding bandleader—Gerald, whose success in the Sweet Band Poll was expected, but whose runners-up placing to Ted Heath in the Swing Band Section is a surprise...

And finally we thank our readers for making this Poll so successful, interesting and representative.

The Gentleman is a Tramp!

All the atmosphere of West End night life, from the musician's point of view, is recaptured in this story, told in typical vein by

MAURICE BURMAN

HE appeared to be a Very Important Person, so I greeted him with a smile and the bearing I reserve for the more prominent bandleaders and all-night taxi drivers. I also put on my telephone and party voice. That is the voice I use when I answer the former and attend the latter. It simply means that instead of saying "ullo," I say "Oh, hello," with the accent on the "ell" and crescendo on "o."

Anyway, this person asked for "The Eton Boating Song." That clinched it. He was an Important Person. I passed the request on to the bandleader and we played it. We sang it as well—softly vocer, mark you; our lyrics were not the original ones; they were our own. Gurs started with "We love old Charlie."

Charlie, be it known, was a small, elderly gentleman whose sole occupation appeared to be wiping the perspiration from the gilt stair banisters leading to the dance floor. Hence the name "Charlie the Sweet Wiper." He also surreptitiously provided us with cups of stolen tea on the stand while we were playing. This was done by an almost invisible method, the secret of which is contained in my Postal Course, Chap. 22, dealing with "Department on the Job."

Well, we played it, and the I.P. danced. It was all very nice. He smiled at me, and I beamed back. The bandleader looked over at me and said: "Do you know him?" I nodded brightly. "Yes," I replied, smiling. "Who is he?" asked the keen-eyed B.L. "Oh, a friend of mine," I smiled mysteriously.

WE were now playing "The Lady is a Tramp." In case anyone might think that "The Lady is a Tramp" is a tune, let me tell them at once that it wasn't regarded so by us. As we played segue' all night, it was used as a modulation, a bridge or stop-gap; anything but a tune.

and swayed at corners rather like a schooner. She probably rode a good horse. The I.P. waited patiently while I was looking, and then suddenly stumbled me outright. "Would we play a bit of Havel's 'Bolero'?"—at the same time mentioning what a jolly band it was.

musicians everyone is Joe. Yes? Well, in my friend's set everyone is George. Profound silence, except that I could hear Steve's brain ticking furiously. The tide had turned. I was up again. Steve retired, though, of course, he was completely unconvinced. He knew I was lying, I knew he knew that I was lying, and he knew I knew that he knew that I was lying.

Anyway, I couldn't go there, because I knew he was going to follow me. So I walked out of the bandroom and straight into my friend the I.P. and the B.L. approaching from different angles. They both stopped in front of me. Of course, I had to introduce them. Something like this, assuming the B.L.'s name to be Tom:

"Oh, Tom, I want you to meet Mr. Gooooorwoorasan." A kind of mumble-jumble. Well, they both seemed to accept this, and there followed the usual "How-do-you-do? How-do-you-do?" and I breezed off. Besides, I could hear Steve's determined tread behind me. If he forced an intro, the game was up.

Fortunately, we were due on the stand anyway. We opened up with "Lady is a Tramp." The B.L. came down, and after a second or two turned to me and said, "Nice fellow, isn't he?" I replied, "Oh, yes; one of the best." Everything was fine now; I was completely vindicated, and looked forward to the rest of the evening drowsing by.

IT'S surprising how one can drown amid all the noise. I once dreamed I was in heaven and angels were all round me playing "Good-night, Sweetheart," and I had kept tempo, because nobody said anything. Truly a remarkable feat. In brief, the goon came back a few more times with weird and wonderful requests, we played them, we finished, and then we went home. One week later, the B.L. approached me with a very "I'm going to have a row with you" expression on his face and a letter in his hand. This he handed to me. It read:

DEAR SIR, On July 14 your orchestra played the following tunes: "Eton Boating Song," "Knees Up, Mother Brown," "How High The Moon," "Bolero," and "Lady is a Tramp." The last was performed nine times. We note with regret that no mention of these titles appears on the "Performing Rights Society" sheet. Our representative, who was there on the night in question, made a special point of asking your percussionist (who, we believe, has the work of filling in the form) for these requests. In conclusion, in view of the fact that the tune "How High The Moon" is restricted, you are liable to a fine not exceeding, etc., etc. Steve has since informed me that the bloke did not call me George. Yes, the Gentleman is a Tramp!

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AMPLIFIER for above ... 26 5 0
ELECTRIC GUITAR, Besson 'Electra' Hawaiian, in case ... 21 4 9
PLECTRUM GUITAR, 'Reliance', in case ... 18 11 3
SIDE DRUM, Besson, deep shell, 14 in. x 11 1/2 in., 8 rods, independent tension, silverflash finish ... 18 10 0
BASS DRUM, 28 in. x 15 in., all-black cellulose, nickel rods (new), independent tension ... 15 15 0
TRUMPET-CORNET, 'King Master', i.p., silver-plated, in case ... 35 0 0
TRUMPET, 'Cazani', silver-plated, i.p., in case ... 15 0 0
CONCERT BOHEM FLUTE, Besson, closed-G, blackwood, i.p., ebony thinned head ... 37 10 0
By CLARINET, Besson, all metal, i.p., in case ... 25 0 0
By CLARINET, French, i.p., 15 keys, ebony, in case ... 16 10 0
ALTO SAX., French, silver-plated, i.p., in case ... 37 10 0
ALTO SAX., French, silver-plated, gold bell, i.p., in case ... 42 10 0
FRENCH HORN, Besson, i.p., silver-plated, in case ... 40 0 0

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"M.M." Dance Band Poll—Results

* - SWING BANDS - *

TED HEATH AND HIS MUSIC ..	7,338
Geraldo and his Orchestra ..	3,131
The Squadronaires ..	2,692
Vic Lewis and his Orchestra ..	2,145
Tommy Sampson and his Orchestra ..	959
Oscar Rabin and his Band ..	929
Teddy Foster and his Orchestra ..	822
The Skyrockets ..	677
Joe Loss and his Orchestra ..	630
Harry Gold and his Pieces of Eight ..	238
Carl Barrieteau and his Orchestra ..	161
Frank Weir and his Orchestra ..	131
Harry Parry and his Sextette ..	117
Harry Leader and his Band ..	106
Cyril Stapleton and his Orchestra ..	92
Leslie Douglas and his Orchestra ..	83
Sid Phillips and his Band ..	78
Blue Rockets Dance Orchestra ..	76
Tito Burns and his Accordion Club Sextette ..	57
Leslie "Jiver" Hutchinson and his Band ..	52
Eric Winstone and his Orchestra ..	45
Harry Roy and his Band ..	40
Lou Prenger and his Orchestra ..	39
Harry Hayes and his Band ..	32
Billy Cotton and his Band ..	31



Anne Shelton

* - SWEET BANDS - *

GERALDO AND HIS ORCHESTRA ..	4,288
Cyril Stapleton and his Orchestra ..	4,194
Ted Heath and his Music ..	2,170
Peter Yercz and his Orchestra ..	1,948
The Skyrockets ..	912
Billy Tennent and his Orchestra ..	789
Joe Loss and his Orchestra ..	670
Maurice Winnick and his Orchestra ..	668
The Squadronaires ..	604
Oscar Rabin and his Band ..	478
Vic Lewis and his Orchestra ..	415
Stanley Black and the Dance Orchestra ..	382
Victor Silvester and his Balham Orchestra ..	327
Harry Leader and his Band ..	265
Paul Adam and his Mayfair Music ..	188
Frank Weir and his Orchestra ..	149
George Melachrino and his Orchestra ..	134
Jack White and his Band ..	128
Eric Winstone and his Orchestra ..	124
The Stardusters ..	118
Tommy Sampson and his Orchestra ..	116
Sidney Lipton and his Band ..	102
Mantovani and his Orchestra ..	96
Howard Locratt and his Music ..	73
Carroll Gibbons and his Orchestra ..	71

* TROMBONE

GEORGE CHISHOLM ..	1,438
Wolf Phillips ..	403
Jack Bain ..	318
Ladd Busby ..	252
Geoff Love ..	240
Harry Roche ..	214
Jack Armstrong ..	187
Don Macaffer ..	57
Jimmy Wilson ..	56
Nobby Clarke ..	51
Bill Hawkins ..	47

* CLARINET

CARL BARRITEAU ..	1,271
Harry Parry ..	385
Frank Weir ..	312
Sid Phillips ..	297
Nat Temple ..	287
Cliff Townshend ..	151
Reg Owen ..	112
Ronnie Chamberlain ..	63
Doug Robinson ..	45
Jackie Bonser ..	39

* ALTO-SAX

HARRY HAYES ..	1,565
Ronnie Chamberlain ..	499
Freddie Gardner ..	324
Bertie King ..	292
Les Gilbert ..	197
Reg Owen ..	114
Doug Robinson ..	45
Ken Macintosh ..	45
Wally Stott ..	34

* SMALL COMBINATIONS

THE JACK PARNELL QUARTET ..	552
Tito Burns' Accordion Club Sextet ..	521
Harry Gold and his Pieces of Eight ..	526
Harry Parry and his Sextet ..	259
The Kenny Baker Swing Group ..	168
Howard Locratt and his Music ..	91
Harry Hayes and his Band ..	59
Frank Weir and his Orchestra ..	73
The Ray Ellington Quartet ..	72
Sid Phillips and his Band ..	65
Jack Simpson and his Sextet ..	57
George Webb's Disbanders ..	56
Cyril Stapleton and his Orchestra ..	48
The Geraldo Tip-Toppers ..	32
Robin Richmond and his Organ-Grinder's Swing ..	29

* FAVOURITE BANDLEADER

TED HEATH ..	732
Geraldo ..	389
Vic Lewis ..	389
Jimmy Miller ..	385
Harry Parry ..	380
Carl Barrieteau ..	378
Joe Loss ..	373
Teddy Foster ..	373
Harry Gold ..	368
Harry Leader ..	368
Billy Cotton ..	358
Harry Roy ..	358
Tito Burns ..	358
Wolf Phillips ..	358
Paul Penoukhet ..	358
Harry Gold ..	358

* ANY OTHER INSTRUMENTS

TRIO BEINGS (accordions) ..	502
Stephens, Grampp (violin) ..	472
Ray March (saxophone) ..	464
Bonnie Chamberlain (soprano) ..	328
Steve Haines (organ) ..	241
Jack Parnell (violin) ..	74
Steve Haines (saxophone) ..	66
Steve Haines (saxophone) ..	48
Sherrill Neville (saxophone) ..	42
Ray Owen (saxophone) ..	40
Lorna Martin (accordion) ..	38

* TRUMPET

KENNY BAKER ..	1,206
Dave Wilton ..	381
Duncan Whyte ..	381
Pat Dredger ..	381
Tommy McQuarrie ..	381
Freddie Clayton ..	381
Humphrey Lottelson ..	381
Eddie Calvert ..	381
Nat Connally ..	381
Dennis Rose ..	381
Jimmy Watson ..	381
Grisha Parfel ..	381
Cyril Ellis ..	381
Leslie "Jiver" Hutchinson ..	381
Chick Smith ..	381

* PIANO

GEORGE SWEARING ..	1,521
Stewart Sheffelt ..	1,358
John Sheffelt ..	265
Billy Mann ..	249
Pat Dredger ..	173
Tommy McQuarrie ..	173
Steve Haines ..	91
Ken Haines ..	72
Steve Haines ..	70
Steve Haines ..	66
Steve Haines ..	61
Steve Haines ..	55
Steve Haines ..	54
Steve Haines ..	54
Steve Haines ..	39
Steve Haines ..	38
Steve Haines ..	27
Steve Haines ..	25

* DRUMS

JACK PARNELL ..	1,219
Jack Cummings ..	381
George Farshaw ..	381
Eric Dehany ..	381
Norman Burns ..	381
Peter Coleman ..	381
Micky Greave ..	381
Tony Creech ..	381
Frankie King ..	381
Dave Pullerton ..	381
Ray Ellington ..	381
Maurice Burman ..	381

* GUITAR

BONE GILCHRIST ..	1,195
Alan Sheffelt ..	994
Pete DeWitt ..	513
Francis Denton ..	205
Leslie Martin ..	83
Bert Weston ..	72
Leslie Martin ..	49
The Bosses ..	41
Alan Sheffelt ..	38
Vic Lewis ..	22

* VOCALISTS

FEMALE

ANNE SHELTON ..	592
Carole Carr ..	341
Elizabeth Batey ..	197
Doreen Stephens ..	171
Ferry Devon ..	164
Doreen Lundy ..	159
Dinah Kaye ..	138
Paula Green ..	129
Bette Roberts ..	105
Doreen Henry ..	92
Dorothy Squires ..	90
Rita Williams ..	58
Vera Lynn ..	37
Sally Douglas ..	36
Helen Mack ..	25

MALE

SENNY LEE ..	401
Steve Conway ..	334
Denny Dennis ..	306
Paul Carpenter ..	296
Ray Ellington ..	242
Denny Vaughan ..	219
Dick James ..	148
Alan Dean ..	129
Jack Parnell ..	128
Johnny Green ..	103
Howard Jones ..	85
Bob Dale ..	80
Archie Lewis ..	60
Vic Lewis ..	33
Jimmy Miller ..	27

[196 votes were recorded for Beryl Davis, who, although a British vocalist, is not eligible for the Poll since she is now entirely identified with American dance music.]

* TENOR-SAX

TOMMY WHITTLE ..	542
Jimmy Skidmore ..	421
Ronnie Scott ..	358
Johnnie Gray ..	353
Aubrey Frank ..	182
Reg Dare ..	152
Harry Gold ..	82
Keith Bird ..	41
Fred Ballerini ..	41
Kathleen Stobart ..	32

F. D. & H. CELEBRATE FIRM'S 70th ANNIVERSARY

A notable event in the history of Tin Pan Alley took place on Tuesday last (16th), when the famous music publishing firm of Francis, Day and Hunter celebrated its seventieth anniversary with a dinner at the Horse Shoe Hotel, Tottenham Court Road, London. Seventy members of the staff and some twenty guests connected with the music profession were present, and the recent retirement of the two former trade celebrities, Mr. Bert Lucas, erstwhile director and general manager of the Sun Music Publishing Co., Ltd., and Mr. Frank Abbott, who was in charge of the

* BASS

CHARLIE SHORT ..	1,696
Jack Fallon ..	494
Coleridge Goode ..	459
Jack Collier ..	428
Joe Nusbbaum ..	38
Maurice Bass ..	28
Hank Hobson ..	37
Arthur Maden ..	33
Johnny Quest ..	19



Celebration of Francis, Day and Hunter at the Firm's Seventieth Anniversary Dinner—left is Mr. John Abbott, and (right) Mr. Frederick Day, whilst Mr. D. A. Mortleman (centre) chats with Mr. Franks, of the famous catering firm. In the foreground is Mr. Frank Abbott. "M.M." PHOTO.

PIANIST WANTED.—Busily preparing for a visit to the Far East early next year, "South Sea Islanders" leader, Patrick Forbes, urgently requires a pianist. This is obviously the job for the young, unmarried man, who is wrapped up in music and also keen on seeing the world. The engagement will be for at least a year, with an option to continue. Pat may be contacted at Gerrard 5183.

RHYTHM CLUB.—For their Christmas Sunday meeting on December 28, the No. 1 Rhythm Club is to present a three-band jazz bill, comprising the West London Rhythm Club Band, Eddie Thompson's Be-bop Quartet, and the No. 1 Club's resident jazz group. The West London boys will be welcome visitors to the No. 1, where a great many members will recall their regular Monday night sessions at the old West London club. The group includes such instrumentalists as Ted Snaod (tenor), Will Callow (piano) and Jim Vasey (bass sax).

printing department of F. D. and H., was suitably marked with the respective presentations of a portable radio and a clock.

Interesting speeches tracing the progress of the firm throughout seventy eventful years were given by the present managing director, Mr. Frederick Day, chairman of the proceedings, and honoured guest Mr. Mortleman, a senior partner in the firm of auditors who have handled the accounts of F. D. and H. since its foundation in 1871. Miss Christina Foyle, of W. and G. Foyle, Ltd., the Charing Cross Road "neighbours" of Francis, Day and Hunter, also gave a witty speech.

All six directors of F. D. and H. were present and comprised, in addition to Mr. and Mrs. Frederick Day, Mr. John Abbott, his son Leslie, and Messrs. R. Thackray and E. Clapham Day.

The evening's entertainment, composed by Mr. Leslie Abbott, was provided by comedienne Susette Tarr, accompanied on piano by David Jenkins, the Beverley twins, Teddy and Babs, who sang songs to piano accompaniments by F. D. and H. staffman Johnny Franz. "Professor" Leon Cortes and Doreen Harris, radio's "Troubadour," Harry Dawson, and Lind Joyce, of "ITMA" fame,

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Collectors' Corner

by Max Jones and Sinclair Trail

We have been asked by many readers for a listing of rare and worthwhile records which they can come across in their hunts through those dusty shelves of second-hand shops. There is still a very great fascination in what is colloquially known as 'junkhopping', although the days are long past when it was possible to pick up several worthwhile items for a few pence. Most of the really good finds are now to be had at the prices of ten, fifteen, twenty and even thirty times as much as they were when they were first issued.

We shall, therefore, in a series of articles, try to point you in the right direction to those records which you may come across in your 'junk-hopping'. We shall give you a list of the records which we have selected, together with their approximate price and a brief description of the artist.

JAZZ PEN CLUB

The Club numbers thousands of Members of all ages and even includes members of British and Foreign royalty. We have had printed a special List of names which you may find in your search with just friends in Canada, Australia, Belgium, the States, or wherever you may wish. You may even find there are five or six Members in your own district.

You can easily obtain a copy of this enormous list by sending 5s. to the Club Secretary.

PRIORITY COUPON

19 JAZZ PEN CLUB, Victoria, Essex, Surrey 19 London, Chesham, O. 5s. Please send me a copy of select List of Club Members and enrol me as a Member.

NAME.....
ADDRESS.....

RHYTHM DIGEST 1

edited by Ken Williamson, includes outstanding articles from Down Beat, Rhythm, etc. on Frank Sinatra, Django Reinhold, and Cole Porter... Ted Heath on the band-leader business... How it pay so dully in 'The Pan Alley'... with full-page photographs of Ted Heath and his Orchestra, Frank Sinatra, Harry James and Count Basie at rehearsal, ODDER your copy today through W. H. Smith and Son's branches or your newsagent, 1/-.

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Letters to The Editor

On the subject of the "Mystery" question, I am sorry to hear that you are not getting any more letters from the "Mystery" department. I am sure that you will get many more letters if you keep it open.

I have read your issue of 20th December and I am sure that you will get many more letters if you keep it open.

I have read your issue of 20th December and I am sure that you will get many more letters if you keep it open.

TO OUR MANY Friends

IN THE TRADE, THE PROFESSION, AND OTHERS, BOTH Home and Overseas

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General notice to the public...

PERSONAL

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