VOL. 23 No. 724

JUNE 21, 1947

THREEPENCE

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

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

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

Reg Dare to Lead at Potomac

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

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

Full personnel had not been fixed as we close for press.
Since his previous Potomac appearances, Reg. apart from many broadcasting activities, has been leading his own lively outfit at the "Bag of Nails" niterie

in Town.

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

JOSE NORMAN CLICKS BIG WEST END RUMBA DOUBLE

RUMBA pioneer José Norman

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

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

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

A pioneer in the strictest sense of the term, José was years shead of anyone clse in this country in forming a rumba band, and actually broadcast with such an outfit from the old 2LO in the early radio days. In reference to this now historic broadcast, it is interesting to note that Lew Stone was the plantst, whilst Bill Harty—who subsequently went to the States as Ray Noble's manager—was one of the percussionists.

Such ventures were, however, too far shead of their time to be

was one of the percussionists.
Such ventures were, however,
too far ahead of their time to be taken very seriously.

After a busy period of band-leading. José dropped these acti-vities in favour of composing and arranging of a highly original order. Some time later we find him putting in a four-year period as one of the staff arrangers with

As one of the staff arrangers with Jack Payne.

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

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

(Please turn to page 5)

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

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

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

ists was made by the most competent people.

A list of our leading swing-celebrities—players, writers, bandleaders and authorities—was drawn up, and they were each sent a voting-paper asking them to select the three players whom they considered to be the finest on their respective instruments. The great interest taken in thisoll was evidenced by the fact that, with the exception of a very few lists which may yet come in after this issue has gone to press. everybody voted who was asked to do so.

everybody voted who was asked to do so.

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

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

·Harry Hayes Bertie King Ronnie Chamberlain TENOR-SAX

Tommy Whittle Reg Dare Ronnie Scott

CLARINET Carl Barriteau Cliff Townshend Nat Temple and Frank Weir

(tied) TRUMPET Kenny Baker Dave Wilkins

Reg Arnold TROMBONE

George Chisholm Lad Busby Woolf Phillips

PIANO George Shearing Norman Stenfalt

Ralph Sharon GUITAR Dave Goldberg Pete Chilver

Frank Deniz BASS Jack Collier and Jack Fallon (tied first) Coleridge Goode and Charlie Short (tied second) DRUMS

Jack Parnell Jock Cummings George Fierstone

In the case of ties, both musi-cians concerned are being invited to appear, so four clarinettists and four bass-players have been selected for the session. Congratulatory telegrams were

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

Kaye Waxes Solo

HARY KAYE, star vocalist for several years with Joe loss, and more recently heard on al. Bird was with many of our leading bands, has just recorded his lirs' tolar titlez for Regal-Zonophune, with accompaniment, by Phil Green and his Band.

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

Lansdowne engagement, the band will be commencing a series of late-night broadcasts on July 7, when Prank Welr will feature a special Quintet comprising himself (clt.) leading George Shearing (accdn.), Ralph Sharon (pno.), Eobby Kevin (drms.), and Jack Seymour (bass).

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

Billy Munn Off to Seaside

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

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

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

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

Billy's first records for Decca

Work " and a "Band Parade" in the near future.

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

While the Munn band is away, the Orchid Itoom dance music will be dispensed by a band under the more-than-capable baton

the more-than-capable baton of famous musician, ex-Jack Payne violinist-leader-arranger. Stanley Andrews, who is taking in a band the same size as Billy Munn's combination for the holiday season.

holiday season.

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

SHEARING WITH WEIR ON ACCORDION

BRITAIN'S PREMIER PIANIST,
NEWS AN OLD MUSICAL ASSOCIATION WHEN, ON MONDAY,
AUNE 30, HE JOINS THE BAND
OF CLARINETTIST FRANK
WEIR AT THE LANSDOWNE
RESTAURANT, LONDON, W.I.
Of specific interest to those
fans who have hitherto associated
the name of Shearing with swing-

fans who have hitherto associated
the name of Shearing with swingplano playing, is the news that
George, in his new engagement,
will primarily be featured on
accordion. He is an equally adept
performer on this instrument,
and the modernistic scoring of



Ray Noble is Here

to his credit.

In 1935 he went to America, taking vocalist Al Bowily and drummer-manager Bill Harty, with him. He formed an otherwised by his wife, arrived in London on Tuesday hast for a two-moonths' visit of a purely private mature. Interviewed by the Manour Makea at Waterloo Station, Ray Said: "The chief object of our visit is to see our families for the first time in nine years."

One of the few British leaders successfully to storm the U.S. citadel, Ray Noble first sprang into prominence in 1827 when, at the age of 20, he won an arrangering competition sponsored by the Manour Makea.

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

THE HIT SONG in DEANNA DURBIN'S new film. "I'LL BE YOURS"

SPEAKING OF ANGELS

Featured in "CARNEGIE HALL"

THREE INTERPRETATIONS OF

THREE BLIND MICE

As Played by JOSE ITURBL

PRICE - 2/3 (No Pro. Copies)

SUN MUSIC PUBLISHING CO. LTD. 23, DENMARK ST., LONDON, W.C.2. Tem. Bar 8651-2



15, WEST STREET, CHARING CROSS ROAD, W.C.2.



WAS very pleased to read in your

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

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

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

REG HEATHCOTE.

Quarry Bank, Staffs.

CUT-RATE PROS.

CUT-RATE PROS.

IT is quite evident that the future of the local musician is sinking back to the depths of the bad old

back to the depths of the bad old pre-war days.

As a semi-pro. bandleader I invariably quote £8 for my five-piece band I am, however, usually told that "So-and-so, of Blank's Band (or some equally well-known musician), is quite content to receive 25s. or 26s, for the gig, so we don't see why we should pay more."

One club secretary told me that he

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

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

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

MAURICE A. GILBERT. TEN YEARS BEHIND?

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

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

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

Warminster, Wilts. J. WHATLEY. WHAT IS THIS SWING?

IT is not my usual policy to dispute the arguments that appear in your paper, but the article "Formula for Swine," by Jules Ruben, which you published quite recently, calls for

criticism. Indeed, it is the main point of that article on which I find myself disagreeing with Mr. Ruben. To quote: "Why are these musicians particularly rhythmic in this way? Simply because they are gifted with sheer timing ability."

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

Again, in Victor Silvester's Orches-

difference?

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

I propose to take

is written, the result would still not be swing.

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

WERNON M. FISK.

West Wickham, Keet.

TODAY . . .

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

Southport, Lanes. B. W. AUSTIN. . . . AND YESTERDAY

I WONDER how many readers who have seen the film "Margie" were as impressed as I was by the dance tunes of twenty years ago?

I am not so old that these funeful melodies brought back nostalgic memories, but I imagine that no one could fail to appreciate the vast difference between the tunes of that period and the present, to the detriment of the latter.

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

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

But why expire in public via the

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

Gateshead-on-Tyne.



Here is the latest exclusive "M.M." photo of Jose Norman and his Rumbaleres, the colourful outfit which, as reported on Page 1, gets a fine break on June 30, when the band opens up its big "doubte"

date of the Chesterfeld Clab and the swank Churchille niterie. Jose, who is at present featured at the Nightingale, is seen on the extreme right of the above picture.

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

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

TENOR REQUIRED AT SOUTHSEA.

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

son for samuels.—Congratula-tions to ex-Eric Winstone Nat Allen tenor-saxist Sam Samuels on the birth of a baby son, 7 lb. 11 oz. Barry Stephen, who has as his godfather

and godmother vocalist Alan Kane and his wife.

DRUMMER-LEADER RECOVERS.

Pit again after a tedious illness which caused him to cancel a lot of work, drummer-vocalist-leader Sid Lewis is

able to take engagements on drums or leading his band, and is now on the phone at Rodney 2676.

TRUMPET VACANCY AT WEY.
MOUTH.—Les Loran, bandleader at
the Regent Ballroom, Weymouth,
needs a first-class lead trumpet.
Telephone number is Weymouth 186.

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

RIGHT on the Beam Dept.!—It's the blackest sheet sales period in twenty-five years, according to some of the oldie publishers, but the air-time battalion still expect!...

Many maestros now being told: "Our staff writers will make the specials, otherwise you can count us out."

Harry Roy's invested plenty in a big rubber-doll manufacturing set-up.

Al Jolson observes: "When you're a guest star, they have to make you look good; but when you have your own air show, you've got to make the others look good."... "My Adobe Haclenda" will be right there if there's any biz next few weeks.

Found my Pin-Up-or-the-Week Pear!

Found my Pin-Up-or-the-Week Pear!

without having to leave town.

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

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

Did you catch Vers Lynn singing my last week's tip-off ditty "If I Had My Life to Live Over "? A great

Carpenter. Now isn't that a sad state of affairs?. If the bands treated "Huggin' and Chalkin" and "Linda "the way Rae Jenkins' ork and Denny Dennis careased 'em last Britain's Top Tunes

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

1. AMONG MY SOUVENIRS
1. AMONG MY SOUVENIRS
2. GAL IN CALICO 18. (Feldman)
3. TELL ME, MARIANNE
4. APRIL SHOWERS. 18. (Chappell)
5. HOW LUCKY YOU ARE
18. (Southern)
6. TRY A LITTLE TENDERNESS
18. (Campbell Connelly)
8. YOU WENT AWAY AND LEFT
ME 18. (Campbell Connelly)
8. YOU WENT AWAY AND LEFT
ME 18. (Campbell Connelly)
9. YOU WENT AWAY AND LEFT
ME 18. (Campbell Connelly)
19. (Campbell

by Sammy Quaver

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

The Pan Aller Oscass to the Radio Revellers for a polished "Doin' What Comes Naturally."... To Doreen Harris for a great performance of "Paddling in the Sircam."... To the Five Smith Brothers for a bang-up job on "Dear Old Donegal."

CLASSICS from the CLUBS

HERE, as they say, is the bitter end, and we finish off the Y's with a sprinkling of Z's, concluding our alphabetical suggestions of several hundred of the good old tunes which are still popular in the Clubs and Niteries throughout the country, Yesterday
You Are My Heart's Delight Db You Are My Lucky Star
You Ge To My Head
You Must Have Been A
Beautiful Eaby
You Rassal You
Ab
You Took Advantage Of Me You Rassal You
You Took Advantage Of Me
You Were Meant for Me
Young And Healthy
You're A Sweetheart
You're Driving Me Crary
You're In Kentucky As Sure
As You're Born
You're Lucky To Me
You're The Gream In My
Coffee
You're The One I Care For
You're The And Mine
You're A Yiper

· Carlo Krahmer

PUT DASH IN YOUR PROGRAMMES THE BIG MOVELTY LITTLE OLD MILL

A TERRIFIC JINGLE **ALL OVER AGAIN**

THE SUPER WALTZ

MAY I CALL YOU **SWEETHEART**

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HOT SERIES RHAPSODY FOR REEDS

2/6 Per Set

AND CONCERTO FOR DRUMS 3/6 Per Set

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From your dealer or direct.

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

Al Tabor, incidentally, requires a sophisticated, modern-style girl Applications—by letter only—to Al Tabor, the Bagatelle Restaurant, Mayfair Place, Piccadilly. London, W.1. London, W.I.

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

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

Brochure on request-FREE.

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One Subscription only for four Clubs TWO SMASH HITS! NOW READY!!

DOWN THE OLD SPANISH TRAIL

HUGGIN AND CHALKIN'

LEEDS HIT TUNES!

DEAR OLD DONEGAL

I'M AFRAID TO LOVE YOU (FRAID I MIGHT LIKE IT)

Club Terms - Small Orch. 24/-. Full Orch. £1.12.0. TRIO P.C. (and any other two parts) 16/-, Extra P.C. 13/6. Other parts 4/-. Plano solo (song copy) 13/6.

THE PETER MAURICE MUSIC CO. LTD.

21. DENMARK STREET, W.C.2.

Edited bu CHRIS HAYES

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

JAN ON THE AIR.—Cricklewood Dance Hall resident leader Jan Wildeman gets another airing on June 26 19-9.30 a.m., Homel, His last broadcast, in which a special feature was made of two planos, received very favourable comment from all those "in the know," Leader-planist-vocalist Jan has been at Cricklewood for four years now, and is very popular with all the local fans.

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

RADIO REVELLERS will be heard in

Germany, but this time Gerry Moore's many English commitments will keep him at home.

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

DRUMMER DOWN.—Doug Lester, begins at present seriously ill in the Alleroft Ward. St. Mary's Hospital.

Paddington, W., where he'll be grateful to hear from friends in the profession. Sammy Ash. seeking a competent man to deputise, asks those interested to apply to him at the Shire Hall. Chelmsford, on Saturday. June 28 (7.30 p.m.). Dancing its presenting a special jam session at the Shire Hall. Chelmsford, on Saturday. June 28 (7.30 p.m.). Dancing the Will take place to the music of a typical Feldman Club group, with its Carlo Krahmer (drums). Bob Feldman (lato and soprano saxes), etc.

PHOTOGENIO FELIX.—On Monday for (tenor). Willie Soloman (plano). Teddy Wadmore (bass), Freddy Clayton (trumpet). Ronnie Chamberlain at lato and soprano saxes), etc.

PHOTOGENIO FELIX.—On Monday next (22nd). Felix Mendelssohn's Hawaiian Berenaders will record the music for their 46th Pathe 'short' outdoor riverside shots for which will be made at Cookham, Berkshire, on the wednesday. During this time the band will be playing the Shepherds Buston will be playing the Shepherds Buston of the Mendelssohn entourage on the Mendelssohn entour

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

DANKWORTH FREE.—Young clarinet-alto stylist Johnny Dankworth
was discharged from the Army last
week on medical grounds. Johnny,
wno has spent just over a year in
khaki, is anxious to take up the professional threads again immediately,
and may be contacted at Larkswood
2993.

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

CALL SHEET

(Week commencing June 23) Nat ALLEN and Orchestra. Green's Playhouse, Glasgow. Ivy BENSON and Girls' Band. Ritz, Birkenhead. Len CAMBER.

Hippodrome, Golders Green.

Blanche COLEMAN and Gerls' Band.

Pier Pavilion, Sandown, I.C.W.

Billy COTTON and Band.
Palace, Blackpool.
Leslie DOUGLAS and Band.
Pier Pavilion, Weymouth.
Teddy FOSTER and Band.
Oxford Galleries, Newcastle-on-

Type.
Roy FOX and Band.
Palace Theatre, Douglas, I.O.M.
(Season).
Morton FRASER and Harmonica

Palace, Newcastle,
Palace, Newcastle,
Nat GONELLA and Swing Trio.
Court Royal Hotel, Southampton,
Stephane GRAPPELLY and George
SHEARING.

Hippodrome, Bristol.
Henry HALL and Band.
Garrick, Southport.
Felix MENDELSSOHN and Hawaiian

Serenaders.
Empire, Shepherds Bash.
Sid MILLWARD and Nitwits.
Empire, Finsbury Park.
Oscar RABIN and Band.
Seaburn Hall, Sunderland
Charles SHADWELL and Orchestra.
Hippodrame Aston.

Hippodrome, Boscombe.

The importance of "special material"

Edgar Jackson's Record Review Burns, with tyrics by Leonard Feather, this piece is a blues.

To some extent it is the old story of the seething approach of the modern swing band not being entirely in keeping with the more repressed and nostalgic sentiment of the blues. But at least it can be said that behind this ebuilience is a genuine understanding not only of the blues idiom, but also of the blues idiom, but also of the blues character.

Following a swing tempo introduction by vibraphone (possibly Marjoris Mysma) and "Chubby" Jackson's bass, the side changes to slow blues tempo for an intense but sincere vocal by Woody, behind which "Flip" Phillips' tener and, later, Bill Harris's trombone sing with real blues feeling.

To finish, of course, the whole

WOODY HERMAN AND HIS ***The Good Earth (Neal Hefti)
(Am. Columbia CO.35194).

***Panacea (Ralph Burns, Leonard
Pesther) (Am. Columbia
CO.35824). (Recorded February 7, 1945.)

(Cotumbia DB.2311-3s, 11(d.)

(Cotumbia DB.2311—36. Tijd.)

35164—Harman (clart.) with John
La Porta, Pate theoriette, Sam Marewitz, Jen "Filip " Pattien, Samotord
Desair (reeds); Neni P. Mefti, Sand
"Sonny " Barman, Walter J. "Pala"
Condoti, Seconde Condoti, Ray S. Linn
(tpts.); Willard Poinner "Bril"
Harris, Ratph D. Pattner, Edmund P.
Kiefer (tmbs.); Anthony Accoundrial
(pmo.); William Henry Enger (gir.);
Greig Stewart "Obushby " Jackson
(bass); Bave J. Tough (dms.). Becorded August 20, 1946.

So much happens so quickly these days, that it is quite impossible to appreciate the significance of every new trend when first it appears. Then, later, when we do realise all that some new vogue has come to mean, it has become such an established custom that we accept it as commonplace, and quite forget that there were times when things were very different.

different. So it might not come amiss to pause for a moment to remind ourselves that, unlike in the old ourseives that, unlike in the old days, when every band not only played the same free-for-all popular tunes of the moment, but also the same single standard grangements of them, jazz and swing have brought about an entirely new procedure. More and more, as swing has progressed, have bands built their reputations, at least partly, not only on special arrangements, but also on special compositions to which they have the exclusive right, at least until such time as the compositions have been "hits" and eventual publication in the normal way has made them available to all and sundry. And, as time has gone on, this

them available to all and sundry.
And, as time has gone on, this
practice has become even more
important and widely adopted in
the dance band business
One result has been that more
and more instrumentalists have
taken to doubling the rôle of
arranger and writer of "special
material," and it is on the skill
of its musicians as arrangers and
(especially in America) as writers (especially in America) as writers of original swing tunes, as much as on anything else, that many bands have come to rely for their

Particularly fortunately placed in this respect is (or, rather, was, for it has recently broken up) the Woody Herman band, for it had in Neal Hefti, one of its five trumpet-players, and its planist, Raiph Burns, two of the best swing arrangers and writers of the moment.

the moment.
"Good Earth" is an example of Heftt's work, and, as something into which a band can get its teeth and tear up in the latest American tear-off style, it would be hard to find anything better.

And the band does full justice to it.

There is less in the way of solos than one finds in most

PICK OF THE WEEK
For Everybody
BING GROSSY — "I've Got
My Gaptain Working For Me
Now " and "Sine Skies" (Brinswick 03700).

ARTIE SHAW—"Anniversary
Song" (fox-trot version) and
"I've Got You Under My Skin"
(Parlophone R3042).

Herman records. But this is more than made up for by the spirit with which the band plays, especially the trumpets section.

In fact, if you want to discover what a terrific "atmosphere" the modern American band can create when phenomenal instrumental technique is backed by imagination and fervour, hear this side.

this side.
And that goes equally for "Panacea." Written and arranged by Ralph

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* * *

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THE STARS TURN ON

The Parlophane Co. Ltd., Hayes, Middx.

West End recording and broadcasting bass-player BOB ROBERTS gives some practical suggestions for

Brightening up the

L'UGENE KRUPT, principal L' bassist with the BBC Sym-phony Orchestra, recently stated that: "The bass, played as a solo instrument, sounds like a bad

Benny Goodman's, where the bassists are respectively Oscar Pettiford, Chubby Jackson and Siam Stewart.

Without doubt, we possess bassists man to man as good as exist in the States, so let us use them. The handicaps to our doing so are undoubtedly the uninspiring commercial arrangements with which they are usually confronted. Too much night-to-night mechanical four or two beats in a bar exercises a deadening effect upon the senses—for, whenever any sense impression is long repeated, the response grows feebler—and in time the reiterated practice begins to fail in its effect, and the result is staleness.

In such circumstances, there instrument, sounds like a bad 'ceilo."

I would say rather, that it depends entirely on the individual. For instance, good orchestral players are not always good soloists, and vice-versa. I agree that an element of "fear" exists when some bassists are confronted with the term "solo," so much so that they are liable to panic, with consequent marring of their performance.

So the string bass remains without doubt this country's least exploited musical instrument, both in the symphony orchestra and in the modern dance orchestra. Yet, although it is primarily a rhythm instrument in the dance band, the bass can be utilised with good effect in many ways to add colour and character to an arrangement. Perhaps it would enlighten some of our arrangers to check on its uses in such orchestras as Duke Ellington's, Woody Herman's and

Peter Tanner's

American Diary

by any thought of complexity of experiment. Begin with the simplest task, gradually increasing the difficulty, and as you progress so will you feel your powers grow.

powers grow.

Always include some of your favourite pieces for practice, jazz or otherwise; but don't try to play saxophone or brass passages on the bass. This is as ridiculous as asking saxophones or brass to play piano or violin phrases. The happy medium should be sought to allow you to acquire the maximum effect.

Bass Solos

Maybe you are not endowed with the rare faculty for extemporisation. If so, your arranger will help you to score out an eight-, sixteen- or thirty-two bar chorus. We must at all costs get away from this eternal plodding and being just an augmentation of the bass drum.

Bass solos have an immense public appeal. "Big Noise from Winnetka," that entertaining Bob Haggart bass and drum duet, sold throughout the world, and is still selling. Of course, as an educational factor for bassists, I would not suggest this type of solo style, which is rather elementary and designed solely for effect. I would suggest, rather, a visit to your local library and a search through the music of the Masters.

In all well-stocked libraries you should find everything from

the Masters.

In all well-stocked libraries you should find everything from Hoagy Carmichael to Peter Tchaikovsky. You must snub Hoagy for the time being and concentrate on the "long hair" section. Here you will find an abundance of excellent solo studies for the bass: solos that have given our forefathers a shaking in such works as Saint-Saëns' "Carnival of the Animals," where one very important solo spot. "The Elephant," is well worth studying.

mals." where one very important solo spot. "The Elephant," is well worth studying.

The introduction to "The Merry Wives of Windsor" and "Marriage of Pigaro" (the bassist's terror!) are excellent studies to improve bowing technique. And in Georges Bizet's "L'Arlesienne" Suite you will discover some excellent counterharmony pizzicato work in the Prelude and Minuetto (some fine bowing and tricky fingering in this spot).

You may ask: "What has

this spot).
You may ask: "What has all this to do with jazz?" Well, without shame, many of our finest swingsters confess to having studied from this source.
Just a word of advice, however; don't dodge difficulties, work out hard passages slowly, taking every key as it comes, not merely confining your work to music within your present capacity.

Tracking down jazz in Chicago



When Lew Davis (left), famous ex-Ambrose trembenist and new big-lime musical-instrument dealer, was in New York this month, he met Jack Teagarden (right) at the Famous Door on 52nd Street, Others in the group are (l. to r.): Harry Karr, Cliff Strickland and Bobby Kackett.

To finish, of course, the whole band comes in, and what it doesn't provide in the way of atmosphere in interpreting Ralph Burns's imaginative scoring, with various doubling and redoubling of the tempo, is hardly worth bothering about.

his trio.

When I came in with jazz collector John Steiner, whose S.D. label will be known to collectors in England, Jimmy was really taking it away on "Jazz Me Blues." At the plano was, of course, Jimmy's English wife, Marian McPartland; and the other two were Chick Evans at the

Blues." At the plano was, of course, Jimmy's English wife, Marian McPartland; and the other two were Chick Evans at the drums and Ben Carlton, bass.

Jimmy had just heard that he may be given the role of Rick Martin in Warner Brothers' forthcoming production of "Young Man with a Horn." Even if this falls though, it is virtually certain that he will record the back ground sound-tracks. I am sure that readers will agree with me that this is a particularly happy choice, as Jimmy, almost more than anyone, has still the spirit of Bix Beiderbecke, and the early Windy City days, in his playing.

"We have had several offers from recording companies lately," Jimmy told me. "Now it's just a matter of picking the one most likely to be sympathetic to our kind of music." I asked Jimmy if he would use his present band or whether he would augment it at all for recordings. "We shall make it into a standard dixicland group," he told me. "I shall use my trio and then add a trombone clarinet and probably guitar, and we'll record standard numbers and also one or two numbers that Marian and I have written."

Both Jimmy and Marian wished to be remembered to all the MELODY Maker staff, and to Stan Bradbury and Raiph Venables.

"We are hoping to return to England quite soon," Marian said." Jimmy and I would like to take our vacation there. Also, if it were possible, we would like to get a little English group together and play around the country and singing, and though the plano style still has more infinitely and though the plano style still has more infinitely and though the country and singing, and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still has more infinitely and though the plano style still have more than anyone. The plano style st

Ruth is once more pouring out

her torchy songs over the air lanes and reviving several of her old successes, such as "Guilty," now once more a current hit.

THOUGH Chicago today holds
I little of the excitement that it would have had to offer the visitor of the late 'twenties or early 'thirties, and though the emphasis is on the more commercial aspects of jazz, there is nevertheless some good jazz to be heard if you know the right place.

One of the right places is in the Loop district, the Brass Rall on Randolph Street, where Jimmy McPartland plays each night with his trio.

Generally Jimmy plays fine, sure, open horn, but once in a while, and in numbers such as "I Can't Get Started," he will use a mute. Incidentally, he also sang this number in a manner a little remtiniscent of Bunny Berigan. Singing isn't allowed in most bars this number in a manner a little reminiscent of Bunny Berigan. Singing isn't allowed in most bars and dance spots over here, as it necessitates a 20 per cent. tax, so Jimmy said that any resemblance to a vocal chorus in the following

number would be purely coincidental! It's a wonderful country!
Next: day called at "Down Beat" offices to pay my respects and to say hello on behalf of Ray Sonin and the MILLOOY MAKER staff. Everyone very friendly here, and the old "M.M." is read with great interest every week.

Incidental Intelligence Making a sensational radio Blues in appreciation of his work come-back is torch singer Ruth for the Negro community in Etting. Ruth, who was a big Memphis. come-back is torch singer Ruth.

Etting. Ruth, who was a big rave in the 'thirties, both on radio and in the movies, had retired from the profession. Now, backed by her husband, Myrl Alderman, who was her accompanist and is a talented arranger.

Cab Calloway will appear in a forthcoming feature entitled, aptly enough, "Hi De Ho." Also in this picture will be the Peters Sisters, Ida James, and Dusty "Open The Door Richard" Fletcher.

Beryl Davis, continuing her sensational success out here, has That "Grand Old Man of the Blues," W. C. Handy, recently attended the gala opening of the W. C. Handy Theatre in Memphis. Handy has no financial interest in the theatre, which, built at an estimated cost of \$200,000, was dedicated to the Father of the

on the stand.

Viola Kemp, Red's singer, also came on and did a strip tease, an acrobatic dance and sang a couple of numbers à la Holiday. Some vocalist to have in any band!

MORGIN VA CH

Ofdays that used to be.____ There's so thing left for me.

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Member: Audit Bureau of Circulations 6, CATHERINE ST., STRAND, LONDON, W.C.2 Editor: RAY SOMN Tel.: Temple Bor 2468

Music in the Shows

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

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

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

author, third; composer, a bad fourth; and musical director, also ran.

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

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

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

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

Picking the Winners!

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

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

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

signal compliment.

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

it in London.

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

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

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WHEN SOCIETY MEETS

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

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

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

Whole Tone Bebop

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

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

(1) Piano lead with guitar playing a close interval, and tenor with an open secondary harmony;

(2) Tenor lead with guitar play-

(2) Tenor lead with guitar play-

ing a close interval, and plano playing secondary harmonies; (3) Gultar lead with plano playing close interval an octave

Personal Points:

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

Favourite Food: Milk.

TACTLESS TOPICS

JAZZ The results of an experiment made

HAMISH MENZIES

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

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

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

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

was going to use for any particular number and made sure Pete knew them, too, to avoid any discrepancy in harmony. I would like to say here that the original Rose Room members (Moss Kare and Iver Mairants) were largely responsible for the lessons learned, and the results as I have them were due to their untiring rehearsal. Thank you, boys!

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

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

We found also a great demand

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

idiom.

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

Steam Up!

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

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

I think you will admit that it

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

by Claude Bampton Cloches de 'Corn'eville

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

Favourite Ambition: To have the best band in the country.

Favourite Musicians: Bill Harris, Dizzy Gillespie, Roy Eldridge.

Favourite Bands: Stan Kenton, Les Brown.

Again" by Benny Goodman,

Favourite Hobbles: Photography, engineering.

Favourite Composers: Tchaikowsky, Duke Elling Favourite Arrangers: Bob Farnon, Elliot Lawrence.

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

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

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

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

And as we've get around to her. I

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

The moral in this case being just this:

Prior to civilisation as we know it, before the advent of records, radio, trains, trams and trolley ouses, people had to make their own dancing music, and the more remote the place, the smaller, naturally, would be the orchestra. orchestra.

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

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

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

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

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

And too many front-line men. 92
per cent. of them, in fact, just lean
on the plane player, the drummer, or
their lead section man, leaning on
them like leaning up against a lamp
post waiting for a bus.

The other 1 per cent., the Chis-holms. McDevitts and McQuaters, the Craigs and Macaffers, they. I think, prefer to use their own two And walk.

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

Crew, Ltd., 5s.).

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

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

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

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

NOT by any means for the be-bop

(an, but a must for the man who
takes his music as he should take it.

Compiled by Eric Hlom, the dictionary
contains 10,000 references to composors, performers, musical terms,
instruments, institutions, national
anthems, and countless other items.

A cheap but valuable substitute for
more expensive and pretentious
works the book is an authoritative
encyclopedia.—H. H.

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

London, 16s.).

FAZZ fans are indebted to a publisher who is also a fan for this attractive volume, which is a condensation of the Esky annual jazz books for 1944, 1945 and 1946.

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



Looking in at London just new, on a five months holiday trip, is band-innder Ken Mae, who, for the past 25 years, has been the "Ambrose of India." His band of three brass, three sazes, three rhythm and two vocalists, is the leading outsit in India, and has consistently breadcast from Ali-India Radio, Bombay, ever since breadcasting started there. This photograph, taken in the "Molody Maker" offices, extelies Ken Mae (leff) showing bandlender Woolf Phillips a layinhy-produced booklet entitled "25 Years a Bandlender," which has been published about his distinguished musical career. Busily catching up on the munical developments here since he was last in England in 1934, Ken saits for the United States next month to spend the rest of his bolicity among the American dance musicians.

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

ON Tuesday last (17th), a Constellation aircraft touched down after 14 hours' flight from America, bringing Lou Levy, President of the Leeds Music Corporation of America, on the first of three visits he is planning to make before the end of this year.

Aiming to promote the recently formed Leeds Music, Ltd., of Denmark Street, W.C.2. to the same eminence as its American counterpart, Lou Levy told the MELORY MAKER that among many schemes for giving a boost to an ailing profession in both Continents was one for a reciprocal interchange of top-line British and American dance bands.

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

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

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

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

RECENTLY demobbed from the RA.F., a grand break

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

Dave will thus fells the state of the control of the months are five months.

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



RON LANCHBURY Hitting the high spots with the STARDUSTERS

Drummers!

You need the best, so wait for the real thing. Home supplies of the newest, finest drums are increasing. Keep in touch with your PREMIER Dealer.



The Premier Drum Co. Ltd. (M.O.), Golden Square, London, W.1 GER. 2327 AGENTS THE WORLD OVER

Chappie D'Amato on Wax

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

Air dates for June for this and

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

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

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

King's Contract Renewed

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

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

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

NORMAN'S RUMBA DOUBLE

(Continued from page 1)

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

Referring to his new contract at Churchills, fose told The Melody Maker: Win fixing me to follow in the footsteps of Edmundo Rose she Churchills management transliven me the biggest breaks; los my career of pioneering tan. Ltd., a. and it is an opporture. Brightal seize with both hand.

With Jincous 6d. a leading, singing, an instrument several of the percu. Jock McLean TRANSCRIPTION Percus

vocals, mosen. Stamp, list.

José bro Victoria Rd., Lock and baleros or

baleros or Since EdiSES 6d. per word chills on Jiso LET, 'phone, etc leader Francs, 7. Denmark 8 supplying 2. Temple Bar 1148, music there.

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

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

Under the title of "Harry Parry Presents the Jazz Club," with Mark White, Billy Munn, and a host of instrumental stars who have performed on the weekly radio programme, the concerts will last for two hours, and the slogan will be "Jazz all the Way."

Harry Parry told the Melopy Marker on Tuesday: "L am launching these concerts to satisfy the disappointed fans to whom I have been unable to send tickets for ; Jazz Club' and also those who have been crowded out of the 'M.M.'—Columbia Jazz Rally.

Several of the boys are to make long holiday until the middle of July. Several of the boys are to make long holiday trips. Ted himself

of the 'MM'—Columbia Jazz
Raily.

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

Tickets are 5s., 4s. and 3s., and,
as admission is limited, immediate application should be made
(enclosing remittance and s. and
a. envelope), to the Secretary,
Harry Parry's Jazz Club, 4.
Earlham Street. London, W.C.2.
Harry informs us that he has
some enterprising innovations
up his sleeve to make these concerts something to be talked
about.

REG GOFF AIR-LEADING



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

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

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

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

Ferrie On The Air

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

their first dance music date since last August.

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

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

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

M.D. OWEN

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

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

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

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

A FTER an overseas session next. Thursday morning (26th). Ted Heath and his Band will pack away their instruments and take a very well-deserved holiday until the middle of July. Several of the boys are to make long holiday trips. Ted himself is taking a tour of Sweden with his wife, and saxist Reg Owen is also going to Sweden, although not with Ted's party.

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

Other Heath boys who are travelling far from home are drummer Jack Parnell and trombonist Jack Bentley, who plan to visit Monte Cario. Remainder of the boys will be enjoying the break in various parts of England. Tenorist Tommy Whittle, for instance, is bolidaying in Wales, whilst guitarist Dave Goldberg goes back to his native Glasgow for the two weeks rest. Ted Heath and his Band resume work on July 14, when shey will play for the week at the Mecca Ritz Dance Hall, Manchester. They will subsequently spend three weeks in Blackpool, playing the Winter Gardens for a fortnight's resident season, followed by one week's stage appearance at the Palace.

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

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

LADBROOKE AT HAMMERSMITH FOR MONTH



Vincent Ladbrooks at the miles.

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

his Orchestra.

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

Another piece of good news.

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

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

Attlee and Bevin at Potsdam.

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

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

The Ladbrooke Band will again

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



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trations by the united him

2-4. OXFORD ROAD. MANCHESTER 1 Phone: Central 3232 Staff Representative JERRY DAWSON

GOSSIP -

ENTRIES are already pouring in for the Scottish Professional Open Dancing Championship to be held during Edinburgh's Pestival Week—om Friday. August 22... Weekly dinner-dances are to be a feature at Melville Castle. Lasswade. Midlothian, which has been opened as a hotel. At the inaugural dance. Decogian Building and his Orchestra supplied the music. The brothers Baron-Len (lipt.). Bon (drums) and OME (bass)—recently formed the "Baroncies" in Blackburn. Bave Emuling (tenur) and Bast Grissbay (plane) complete the outfilt... Busy Tambies this Sale Lidol opens at the Gravenor Botel in Manchester this Priday (Min.). Sanghying the music for Castle. Sale Lidol opens at the Gravenor Botel in Manchester this Priday (Min.). Sanghying the music for chance (and the plane) for ENSA. taking up the appointment at Torquay the is profit of the American Red Cross and For ENSA. taking up the appointment at Torquay the sale of the Sale Lidol opens at the Friday (Min.). Torquay this is the second alto chair with Bulk Edge at Levenshulme Palais. Manchester. ... Stylish trombone Harry Simons the second alto chair with Bulk Edge at Levenshulme Palais. Manchester. ... Stylish trombone Harry Simons demobbed from the Army last week. ... New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mask is Cheeklen. New phone number for Manchester leader Morris Mor

JERRY DAWSON.

I leading lights of the profession. At the exclusive Four Provinces Ballroom. Dublin. ... Butlin to open huge holiday camp in Eire in 1948. . . Two holiday camps to open this summer—one at Red Island. Sterries, other at Trabolgan. Cork. ... More holiday camps to open at Germanistown. Co. Dublin and Tramore. Co. Waterford, in 1948. ... Paddy Kearns with Atlantic Beach Band opens for aumurer season at Artiow.

Orpheus Ballroom to reopen in September after complete renovation. . Government 25 per cent. admission tax to dances in Eire abolished. ... Pans in Dublin would like to see and hear Yed Heath's and Gerake's bands—they'd pack the 4.860-seater Theatre Royal, Dublin. ... Jitterbugging banned in most select ballrooms in Dublin. ... Applicants for membership to the all-powerful Pederation of Musicians must first pass musical test. ... Radio Eireann's anti-lax and swing policy still in force who cares when we have BBC and APN bands'. ... Chartie Kuns a terrific draw at Olympia Theatre. which does not permit persons under righteen to attend dances. . . Below This is one of the smartest jobs on the South Coast, and ummer at Pavilion, Blackrock, Co. Louth . . . Sam Browne and Jill Ranners packing 'em in at Olympia Theatre, Dublin . . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre, Dublin . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre . "Dinah Shore" of Eire is lovely Mary Barrie with Theatre . "Dinah Sh

BESIDE THE **SEASIDE**

Torquay EADING his own group at the imperial Hotel. Torquay, ex-Gernido violinist Michael Kent will broadcast a half-hour of dance music on

Pollies, speciality drummer Neville Bishop is now seeking the sun at Great Yarmouth, where his band opened for the season on Saturday last (14th)

Peatured at the Marina with Neville are a group of double-handed musicians, including Ronnie Taylor (piano); Mertin Morgan (deputy leader); Dave Nussbaum and Leslie Sherman (violins); Cliff Timms, Eric Hill. Bobby Saxen and Dinty Lewis (reeds, etc.); George Bulmer and Colin Mallory (trumpets); Jack Waters and Jack Young (troms.); Harry Taylor (guitar); Jim White (bass); and Arnold Rack (drums);

in Dublin. . . . Applicants for ership to the all-powerful ation of Musicians must first musical test. . Radio Erreann's arx and swing policy still in who cares when we have BSC AFN hands? . Chartie Kuns a le draw at Olympia Theatre, all "het up" against the law does not permit persons under a three months' season.

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Tasmini, flat, round t-b, fail. bdgs,
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Send for Lists - Better Still - Come and Talk it over with "WOODFIE! FRANCIS DAY & HUNTER LEP TO THE SELECTION

SYD ROY'S 'LYRICALS OPEN IN I.O.M.

ONCE again, Syd Roy is spend-ing the summer in the LO.M. presenting Syd Roy's "Lyricals" at the Hotel Majestic. Last summer, Syd conducted the band, but will not take any active part this year, the leader being planist Frankie Martin. Completing the band are:

at Ramsgate

Around the Country

completing the band are:

Johnny Rocket (pismo): Damy
Brett (drums): Turamy Hart and
During the
War years
Michael Recket (alton): Stanley Clayton
(trumpet): and wocalist, Jackie
Bond.

The "Lyricals" commenced
an entertainment unit for
the American
Red Cross and
for ENSA.

taking up the
appointment at
Torquay this
pear.

Michael leads
the following

At Ramsscate

At Ramsscate

Completing the band are:
Johnny Rocket (pismo): Damny
Brett (drums): Turamy Hart and
Barrie Rocket (alton): Stanley
Clayton
Brett (drums): Turamy Hart and
Barrie Rocket (alton): Stanley
Clayton
Brett (drums): Turamy Hart and
Barrie Rocket (alton): Stanley
Creen (tenor): Stanley Clayton
(trumpet): and wocalist, Jackie
Bond.

The "Lyricals" commenced
operations on Friday of last week,
and will remain on the island
until the end of the season in
September.

Corried Homes

At Ramsscate

At Ramsscate

At Ramsscate

At Ramsscate

At Ramsscate

At Micros Damny
William and his Band

In a minimum T. J. Micros Ba

in an attempt to see and hear the phenomenally successful Heath aggregation.

Putting over their usual well-chosen programme of swing and sweet, the band provided early holiday-makers and numerous antiprovided early holiday-makers. Heat big attraction at the Pavilien is Tucky Poster and his Earld, who will be featured next Sunday (23rd).

South-west grown and his Earld, who will be featured next Sunday (23rd).

South-west grown and her Band is grown and it for it is that the featured next Sunday (23rd).

South-west grown and her Band is a successful debut during the war their resident season at the Marina and Beaconafied Hotels, Newquay.

Whit week, when they commenced their resident season at the Marina and Beaconafied Hotels, Newquay.

The departure of Johnson Miller's AAP Band.

The departure of Johnson Without Hotel left an alto vacancy in Syd Dann's a celebrity combination visits the same factor man for the municipal entertainment for the municipal entertainment in Cornwall, as is tenor man for the first sharp of the municipal entertainment for ware and the municipal entertainment in Cornwall, as is tenor man for the first sharp of the municipal entertainment for the municipal for the municipal entertainment for the municipal for the municipal for the municipal for the mu



"Pardon me did you receive my application for two liekets for the Ja:: Rally !"

The art Ramagate can await there are to the rescale and towed them safely adoors.

Best a Ramagate can await there are to the rescale and towed them safely adoors.

But a Ramagate can await there are the same to the rescale and towed them safely adoors.

But a Ramagate can await there are the same to the

Collectors' Corner

by Rex Harris and Max Jones



Peter Tanner, whose American Diary on page 5 is written enclusively for the Mixory Maxex, to seen here (right) with pioneer jazzman Muggsy Spanier (centre) and Australian jazz critic Mike Edmunds.

the Mritary Hanas, is seen here criently with ploneer spanned and property two months. My first three letters weren't answered, but in the fourth I advised him that if I didn't hear within two weeks, with an explanation of his lamity. To write a full secound to Collidation for mention in Irok. By the Irok of the Lamity in the State of the Lamity in the L

Refolesque heads, cloakroom tickets, teasers, squeakers, crepe paper, decorations, badges, roll tickets (admission, tea, pass-outs, etc.), dolls, toys, List free. Sample parcels from £1.—

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Will CAPYANS Robert Edmund Berry, late of R.A.S.C. and furnerly of Liverpsol, please communicate with Maxwell, Entwistle and Byrne, Solicitors, Water Street, Liverpsol 2.

June 21, 1947

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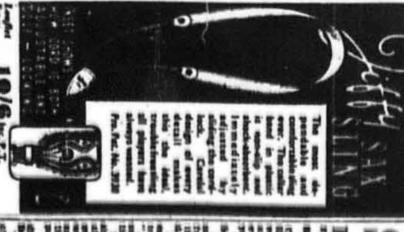
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10 11 p.m.; at the City Hall.—The 1947

Seath Forkabler Championship, Or
saniter: Mr. Lews Buckley, (See Ash100-under-Lyne.)

MERICHTON.—Monday July 21 (7.30

pm. 10 methicht) at the Frinces Bailross. Aspassion.—The 1947 Samer
Championship, Organizer; The MELOPY
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Area Secretary Mr. Bill Waller). Red
Hidge, Epsoen Downs, Surrey, (Thone:
Burght Heath 4470 and Brixton 2711.)

CAMPENINGE.—Wednesday, July 21

B p.m. 10 i a.m.) at the Guidhail
The Cambridgeshire Championship,
Organizer: Municians Union (Cambridge
Brasello, All coma; The Secretary (Mr.
V. Wright) 15, Orchard Estate, Cherry
Histon. Cambridge.

BOGNOS.—Thereday, August 7 (8

p.m. 10 1 a.m.), at The Pavillen.—

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NEATH. Temerew, Friday, Jame 29

Tour. to midmightt, at The Markworth Ballessen.—The 1987 Seath-West Waler Champsenship. Organizer: Mr. A. C. Champsenship. Organizer: Mr. A. C. Champsenship. Organizer: Mr. A. SHTON-UNUEL-LYNK, — Insertwe. Priday, Jame 29 (120 p.m. to midnight). ASSITON-UNUEL-LYNK, — Insertwe. The 1987 Seath Lasseachte Champsenship. Entry List Park. Organizer: Mr. Lewis Buckley, 20 Chart Lane. Histake Southport, Lance. Infridake Southport, Mr. Lewis Buckley. Mr. Mark. Infridake Southport. Mr. Lewis Buckley. Infridake Southport. Infridake So

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