VOL. 23 No. 748

DECEMBER 6, 1947

seemd at the G.P.O.]

THREEPENCE



It was a end blow for British dance music when George Sheari these shores last Thursday (27th) to start a new life in America "M.M." photographer was there to see him eff, and so use de-associate Horman Burns, seen in this picture, at Waterioe Station with George, Mrs. Shearing and small daughter Wendy.

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

leader accompanist, and the date referred to was last Saturday (November 29), when Beryl actually commenced the first in a series of radio performances due to last thirteen weeks.

PEAK HOUR SHOW

This momentous news was revealed to the Millour Marker by Beryl's famous bandleading father, Harry Davis, who, last Tuesday (2nd), 'phoned us from the Plaza Ballroom, Derby. Harry had just received a cable from Beryl's U.S. agent, Williard Alexander, which reads: "Beryl to start 'Hit Parade' with Sinstra and Stordahl, of course, is Sinstra's celebrated orchestraleader accompanist, and the date in Skyrockets: **Clouston Helps Out**

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

they did their first concert under their new leader, Woolf Phillips, at the Embsys Theatre, Bristol. On Simple PEAK HOUR SHOW

Transmissions of the "Hit Parade" are from Hellywood, and the show—are from the wind at the show—are from the mines of the mean the sanction, went with the Extraordor as meaning an injured hand for over a week. A bottle exploided as Max was opening it, cutting his hand so severely that it needed eleven sitches.

After research as an endeally very ill, had to retire to bed at a hotel, and was forbidden by a doctor to appear at the concert. Readily and with complete confidence, George Couston switched to lead alto and played magnificently, sight-reading the parts faulitesty. In the circumstance, the Styrockets had to do without a baritone shough home on Monday by car and will be off duty for some time, suffering from a recurrence of an old ankle complaint. George Couston takes his place in the pit at the London Palladium for "Herr. There and Everywhere" and it carrying out all the broadcasts with the Skyrockets, who are full of praise for this adaptability and still, within the Skyrockets, who are full of praise for this adaptability and still, within the Skyrockets, who are full of praise for the same and the same and the same and the same and

JOCK BAIN REJOINS GERALDO

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

Jock is, therefore, parting with Maurice Winnick on the very best

of terms.

Jock's return is part of a general reorganisation going on in the Geraldo Orchestra, where he will play first trombone.

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

BARRITEAU AIRS

POLLOWING a recent B.B.C. audition, the immediate result has been that Carl Barriteau and his new Orchestra have their first airing on December 17 (3-3.30 p.m., Light).

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

Dement has signed a contract to play for four weeks at the Salsa de Te in Surveious, and the band is due to open on Wednesday next. Becember 10.

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

side according to plan. However, Duncan told the Menows same that he intends to get to acceluma by one means or another

Line-up of the hand is Duncan leading on ariminet, with Reg Darre and Wally Menfac (ternara). Allan Duniger and Sid Wlimut (allos), Flash Winsteine (dramas), Arthur Watta (bam), and Den Fermer (piano). Yeals will be handled by a girl singer, yet to be signed, Reg Dare and Flash Winsteine. The bond will open with an evenly balanced programme of melodic and medern stong numbers, with Wally Mediat and Ben France care fluiding arrangements, but Buncay, naturally intends in adjust his repertoire according to the tastes of the Barrelons public.

CEO TO Year Famurite Female Vo. Year Femarite Male Vo. Year Femarite Sandleads (15) Your Postarite Male Vocali (16) Tour Fostarite Sandleader. Out out the Entry Form on pass SE z in and attach it to your voti

ALAN DEAN

experience but decided him against a life on the ocean wave! Outgoing planist is Dick Katz. who, having added some useful "Ellingtonia" to Buddy's repertoire, rejoins, as already announced in these pages, his old associates of the Carribean Tria. Planist Pollard is also being featured on vibraphone and accordion with Buddy's Quintet, who are still going great gums at the Gargoyle. Buddy's outfit will be airing next Monday (8th) in the Home Service from 3 to 3.30 p.m. REX OWEN **NOW LEADING**

NOW that plans star George Shearing has left for the States, his chair with clarinetleader Frank Weir's Lansdowne SAXIST-CLARINETTIST REX
OWEN came back to the
profession with a bang last Sunday (30th), when he opened with
his own five-piece band at "La
Martinique" Restaurant, Brighton

Before he left the Weir hand, George, in a gracious tribute, apenially composed. Clarinet Concerning.—a manner in three movements designed to offset Frank's successful of clarinet placing.

The first Weir actions take place on the Sch and libth of this month in the Light programme.

late :

THEGH CLASE

BACK :

Following his many years in the business, which concluded after his four and a half years' run with Carrell Gibbons and his Orchestra, Rengaive up music and went into commercial business for a time.

Now, following a breakdown in health, he has decided to return to his old love, the dance-music profession. Leading on allo sax and clarimet, Rex is supported at Brighton by Percy Warden (many). Eric Dallowar (drums), Harry Woolf (tenor and violin) and well-known trumpeter Ernie Gaskell.

Singing with the band is discovery

Singing with the band is discovery Percy Marshall, whom ment will have heard airing in "Beginners Piease!" List Saturday (28th).

The booking of Reg Owen and his Band at "La Martiniaus" has never carried out, as usual by agent Frank Morran.

Frank tells us that from now on the piece at this resert will be as ignee their bands much less frequently.

Minuting Winnings off the stand at Circle Climb for several days last work.

As we go to press we learn, however. That Mauring at his Park Lang fist, is well on the way to return to complete a section by the time they works are being read, and mean while we work are benefit.

ONE OF THE BIGGEST DANCE BAND BREAKS OF THE NEW YEAR IS COMING THE WAY OF JOE LOSS WITH THE ANNOUNCEMENT THAT HE HAS BEEN ENGAGED TO APPEAR, WITH HIS FULL BAND, AT THE SENSATIONAL "AQUASHOW" AT EARLS COURT, LONDON, NEXT FEBRUARY.

The "Aquashow"—which promises to be the greatest aquatic display ever staged in Europe, and will consist of a combination of stage-presentations and water-ballet spectacle—is to be the central feature of the gigantic Health and Holiday Exhibition, which is being staged at Barls Court for five weeks, from February 23, 1948.

Joe Loss has been engaged to give his own famous band stage-show, and also to accompany the whole performance, which will include some terrific acts from the United States—among them Hollywood swimming ace, Johnny Weismuller. There is to be a water-ballet of sixty girls, with all sorts of aquatic stars and presentations, and for this terrific occasion Joe will be augmenting his present band to twenty-two musicians.

Full details of Joe's augmentations will be announced nearer the date, but it can be taken as certain that this engagement will be one of the "pluma" of 1948.

be one of the "piuma" of 1948.

Presented by Henry Seff, devised by Gordon Bostock and produced by Alec Shanks (responsible for "Piccadilly Haynde," among other West End productions), the "Aquashow" will be compered by a personality also well known to the dance band world—ex-Geraldo notability and now star "Variety Band Box" comedian, Derek Roy.

This week, Joe Loss and his Band

This week, Joe Loss and his Band are playing one-night stands. To-night (Thursday), they are appearing at the Dudley Press Ball; and on Saturday at the Pavilion Ballroom,

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

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

WHEN Ivy Benson and her W All-Giris' Band appear on television next Wednesday (December 10, 3 to 3.39 and 8.39 to 9 p.m.) it will mark the "cessation of hostilities" which have lasted for a year—ever since Ivy was warned that she would be debarred from G.T.C. musichall dates if she televised.

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

The B.B.C. has welcomed the band beet to England with a quick broad-

emough?

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

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

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

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A farewell party given last Wednesday (28th) to George | Mrs. and Ken Mackintoch; Ralph Sharon; George Shear-Shearing by his colleagues in the Lansdowns Restaurant dance orchestra, finds this group facing the "M.M." Burns; Mrs. and Bill Lewington (just out of picture). In camera. (L. to r.): Frank Weir; vocalist Vivienne Paget; the foreground are Alan Dean (left) and Alan Franks.

Rex Harris reviews

VIC LEWIS in a programme of tomorrow's music which was obviously designed with an eye to the millions who do not find it easy to live in the future... without sacrificing too much of his futurity, Vic made this a much more popular offering... smoothly controlled team work in Ken Thorne's arrangement of "I Wish I Didn't L.Y.S."... "What Is This This Thing C.L." earned Ronnie Chamberlain a D.S.C. (Distinguished Soprano Chorus)... "Smoke That Chgarette" is a new one on me, and if Vic records it, will probably prove an example of "traditional" English folk music in the archives of a.s. 2047 when the misty origins of nursery folk songs... this week Michael Brook dug into the subsoil of Colchester, Reg Manus rearranged the archalc exhibits, and J. S. and Sextet put the reconstructed tune on display: It was "Old King Cole"... pretty combination of education and entertainment: I recommend this session to music in the archives of a.s. 2047 music in the archives of a.p. 2947
... programme nicely balanced, and
does that rhythm section drive!—
November 26, Light, 5.45 p.m.

last week's Radio

Home. 8 p.m.

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

JAZZ CLUS, and only wish that

music in the archives of as 2047
... programme nicely balanced, and does that rhythm section drivel—
November 26, Light, 5.45 p.m.

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

WORKERS' PLAYTIME, which unexpectedly produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." and every word/every syllable/every consonant Anne Shelicon in a great "Peudin" job ... unexpected produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." and every word/every syllable/every consonant Anne Shelicon in a great "Peudin" job ... unexpected produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." and every word/every syllable/every consonant Anne Shelicon in a great "Peudin" job ... unexpected produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." and every word/every syllable/every consonant Anne Shelicon in a great "Peudin" job ... unexpected produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." and every word/every syllable/every consonant Anne Shelicon in a great "Peudin" job ... unexpected produced a bright contribution from Johnny Denis including dear old "Ragtime Cowboy Joe." Similar Medical Peudine pleasure.—November 28, Home, in deal of the branch of the branch of the produced and took me back about ten years of the branch flowers. Peudine pleasure.—November 28, Home, in deal of the branch of the produced and took me back about ten years of the

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

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

DIRECTION: Another Viewpoint swing accordionist

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

May I make what may seem, on the face of it, an utterly absurd statement?

Musicians are not night club employees, unless they are individually engaged, and paid, by the night club management.

Bearing this ruling in mind, therefore, it is my contention that musicians or bandlenders who are not directly engaged by the night club management.

REINSTATEMENT

The following are facts which lead me to make this statement:
Some two years ago, on leaving the R.A.F., I appeared before the Westminster Reinstatement Committee of the Ministry of Labour, in an attempt to regain my job as bandleader at a West End establishment. The Committee ordered that I be reinstated in my job, or else paid a salary for a period of twenty-eight weeks.

The company lodged an appeal against this decision. At the hearing of the appeal, the barrister representing the company claimed that at no time had I ever been an employee of the company, and, consequently, I was not entitled to reinstatement in accordance with the Act.

He won his case, and the reinstatement order was cancelled.

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

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

It's not so easy to be corny! says BENNY

PIECES by Sammy Quaver

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

We have played the Astoria.

sentation and ability to fulfil their advertised obligations. Following these bands in ballrooms throughout Britain, one hears many derogatory remarks from managers and patrons alike; but, on behalf of the Blue Rockets, I feel that Jerry Dawson's remarks in last week's issue of the MELODY Maker are far too sweeping.

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

Leader of the Blue Rockets

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a change at long, long last. "Donegal" and "Guilty" bid farewell to
make room for my "Tune of the
Week." "Glocca Morra," and a surprise entry in "Bow Belis".
"Apple Blossom Wedding" took over
from "Mill" to grab place
money.
Music bis a wash-out MondayThursday, with sudden spurt on collectors' day (Friday), a dim consolation for a wicked week's wind-up.
Unless publishers see fantastic increase current week they'll know
they've "had it" for 1947.

Got a load of Bob Hope's "Pepsodent" broadcast at the "Prince of
Wales." and spotted hundreds of
"M.M." fans among the enormous
crowd. Signed risaxx autograph
books. Think I'll get me some photos
done by Jack Marshall now that I'm
famus.

Anythody wanting to know the name

Near You" now stepping out in

CALL SHEET

(Week commencing December 8) BLUE ROCKETS.

Blanche COLEMAN and Girls' Band. Palace, Newcastle.

Billy COTTON and Band. Empire, Croydon.

Dr. CROCK and Crackpets. Empire, New Cross.

Gloria GAYE and Girls' Band. Empire, York. Nat GONELLA and New Georgians. Grand, Belton.

Henry HALL and Band. Hippodrome, Dudley.

Ted HEATH and Band. Barbecue Ballroom, Bournemouth.

Vincent LADBROOKE and Band. Pier Ballroom, Redcar.

Joe LOSS and Band. Palace, East Ham.

Felix MENDELSSOHN and Hawaiian Tivoli, Hull.

Syd MILLWARD and Nitwits. Empire, Chiswick.

Borrah MINNEVITCH'S Harmonica Rascals. Hippodrome, Manchester. Ocear RABIN and Sand. One-night Stands, N.E. England.

Jan RALFINI and Band. Seaburn Hall, Sunderland. Harry ROY and Band. Empire, Liverpool. TROISE and his Mandeliers. Hippodrome, Aston.

MORRAT'

("Britain's Top Tunes" No. 9.) Written by: Burton Lane and E. Y. Harburg.

Published by: Chappell's. Contact Jockeys:

Jimmy Henney, Jack Bawcomb and Jimmy Dunkley.

a big way. Don't be surprised if it bows into the top ten before the mistletoe bows into your front room... Charlie Chester held a publishers' drinking party in his dressing-room at Pinsbury Park Empire last Tuesday evening. You should have seen Sonny (S-M; Miller, Eddie (Campbell, Connelly) Standring. Joe (Yale) Roncoroni, Bill (Leeds) Phillips, Teddy (Gay) Morgan, and Syd (Dash) Green, toasting the "Stand Easy" gang with piping hot TEA!!

"Stand Easy" gang with piping hot Tra!!

Sid Pield to Hope—"You're jealous of Jolson 'cos he stole Grosby from you"... I figure "The Oirl That I Marry" will atill make it. Any questions?... Crack of the week by Stewart MacPherson in "Ignorance is Bliss"—"Here they are, accompanied by THEIR WIVES—the Radio Revellers!"... Dick James dubbing the voice of Richard Attenborough in the new film, "London Belongs to Me," now being made at Pinewood Studios... Jewell and Warriss surprised me with their terrific "Start the Day Right" in "Up the Pole." Good programme this; it makes me and my family laugh a lot, and Simone does a silck band-job.

A reader writes—"Thought you said the big-name bands would be back on the air for specific late-night listening?" Don't worry, brother, the B.B.C. scan this column weekly.

Britain's Top Tunes

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

1. NOW IS THE HOUR

2. COME BACK TO SORRENTO

3. APPLE BLOSSOM WEDDING
4. LITTLE OLD MILL ... (1s.) Dash
5. I'LL MAKE UP FOR EVERY.
THING (1s.) P. Maurice
6. MY FIRST LOVE, MY LAST
LOVE (1s.) Dash
7. THERE'S DANGER AHEAD

S. BOW BELLS (1s.) Yale S. HOW ARE THINGS IN GLOCCA MORRA? (2s.) Chappell 16. CHI-BABA (1s.) Sun

SAMMY QUAYER'S

Tune-of-the-Week:

"HOW ARE THINGS IN GLOCCA

"HOW ARE THIN have alkrady busted up that new plug racket, and will clean up a few old 'uns before you take your 1948 Easter vacation... That the new Kinn-Elliott combo are tying up most of the worth-while West End locations... That one or two Northern name bands are likely to break into "Band Parade."

Hope—"That guy Crosby is loaded. He doesn't pay income tax. He just asks the Government how much they need!"... Roy Lester came thru with a real "Harry Richman" on "Say What You Mean" in "Workers" Playtime"... Why me Carroll Gibbons air a non-vocal programme from the Savoy last Tuesday night?... Anne Shelton's fifteen-year-old sister. Jo. waxed two titles, "Music From Heaven" and "We Just Couldn't Say Good-bye." with Toots Camarata orch... for Decca last Friday afternoon. Anne says, "The kid is miles better than me".

arch., for Decca last Priday afternoon.
Anne says. "The kid is miles better
than me".

Ronnic Pleydell made a smash
opening at Brighton Aquarium Monday night. Remember how long ago
your Sammy tipped him for stardom? . "Housewives" Choice"
went requestfully commercial last
Tuesday morning .

The Pan Alley Oscars to Johnny
Denis Swingtet for a boffo performance on "Workers" Playtime".

To Vincent Tyldesley's Mastersingers
for an impressive "Oklahoma"
selection in "Music Hail" . To
Chapple D'Amato for a colourful airshot last Monday morning (24th).

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THE "MELODY MAKER"-COLUMBIA JAZZ RALLY OF 1947

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

DISCS

" MELODY MAKER "-COLUMBIA JAZZ RALLY OF 1947

Tvs Pound A New Enby (Palmer, Williams) (Eng. Columbia CAX19074). "Contossin' (Daugherty, Reynolds),

6 Jam Blues (Ellington),
Thrivin' On A Riff (Charlie Parker) After Vau've Goss (Greamer, Layton) (Eng. Columbia CAX 10075).

10074 George Chisholm (tmb.) di-recting Cliff Townshead (cli.); Bertie King (alto); Reg Arnold (tpt.); Ralph Sharon (pno.); Frank Deniz (gtr.); Jack Cotlier (bass); Jeck Commings (dms.); Harry Parry (compere). Recorded June 29, 1947.

(altos); Carl Enryleas, Frank Weir (altos); Carl Enryleas, Frank Weir (clia.); Tommy Whittle (ten.); Dava Goldberg (gtr.); rhythm sections un-identified. Recorded June 29, 1947.

"Who's Sorry New (Ptz. I and II)
(Kalmer, Ruby, Snyder) (Eng.
Columbia CA30433, CA30521),
(12-in. Columbia BESE4-4s. 4d.)
Harry Paery (compere, cit.) directing Reggie Bare (ten.); Bave Wilkins (tpt.); Woolf Phillips (tmb.); Raish Sharon (pno.); Pets Chilver (str.); Jack Pation (bass); Horman Burns (dmi.). Recorded June 29, 1947.

ue Moon (Pts. I and II) (Rodgers, Hart) (Eng. Columbia CA20522/3).

Woolf Phillips (tmb.) directing Frank Weir (cit.); Rounie Scott (ten.); Reg. Arnold (tpt.); Goorge Shearing (pno.); Pete Chillver (gtr.); Jack Fallon (bass); Normen Surus (dms.). Recorded June 29, 1947.

REVIEWED BELOW

THESE ARE THE THE Columbia Jezz Rally which took place on Sunday, June 29

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

this Raily idea came about and took place.

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

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

THE MUSICIARS

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

This state of affairs was greatly helped also by the Deam Resert Company. As seen as they were advised of the altrastic plan of the Rally, they unbesitatingly gave permission for any of their exclusive-emission mentions who might be wanted to

THE COMBITIONS

The conditions under which it was arranged that the musicians should play were not, however, to my way of thinking, anything like so satis-

factory.

Because of the huge interest evolved among musicians and fans in the scheme, and the enumess number of people who wanted to be present, it was decided to held the Rally in the vast concert studio of the E.M.I. building in St. John's Wood, and livitle ar audience of as many people as the studio could hald.

Well, in due course the day arrived.

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

IN THE STUDIO

But such aff-important matters as balance tests seem to have been entirely forgotten, judging by the had beinnes of the resultant records.

Then came the afternoon.

In the studio there was seating accommodation for a maximum, of 1,300. But according to the introductory ammonscenses on the "I've Found A New Eaby "side, "approximately 1,500" were present.

I have no reason to doubt that this statement is covered. Se tenvily did the audience evertax the available accommodation that girls were even hearing on the pinno.

To make matters worse, it was one of the most broiling afternoons even last summer produced. One could hardly breathe in the studio.

AUDIENCE REACTION

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

To my mind, the hands were eneriteed to the auditions amount of the maritar, although it must be admitted also that the municians aristed in the aparities. Oversome by the indistri-minute enthusiass of rainty young fants, many of the municians altered themselves to be love, into anything least the right more to enable them to give of their best.

That this should have been the case is as surprising as it is inexcusable, himsicians are not unfamiliar with playing before large crowds, and the experienced stars on this session should have realised that it was not the amisence but the records that were the essential feature of this

In following out its policy of doing all in its power to foster British dance music, the Melody Marken has not only supported, but also actually devised many ambitious innovations designed to provide our musicians with the sort of "shop-windows" for which they are continually asking, but which are seldom available to them in the normal way.

Most of these innovations have been brilliantly successful. Others may not always have turned out so well. No matter how sincere one's motives may be, one cannot hit the buil every time when attempting new departures.

Bid the Melody Marken-Columbia Jazz Rally last June hit the buil, or must it be classed as a brave try which did not quite reach the mark?

It would have been easy for us to suggest the former by giving the now-released records of the Rally to one of the many reputable authorities who have told us they liked the performances.

But our staff record reviewer is Edgar Jackson, and it is to

But our staff record reviewer is Edgar Jackson, and it is to him, therefore, that we handed these Jazz Hally records, telling him not to be influenced in any way by this paper's association with the discs. On this page are his findings.

As with many of his other reviews, there will be some who will agree with what Jackson says, and others who will not. It is up to you to decide in which camp you will place yourself, But at least you will know that we have made no attempt to whitewash ourselves by stiffing honest criticism.

and what should not be issued had to be settled.

This matter was tackled by Columbia in consultation with leaders of the groups on the session.

All I can say now is that if the twenty minutes' music selected for release is the best that was played on this four-hour afternoon, it says precious little for what was played during the rest of the times.

But whether this is the case, it is impossible to say, because of the hasic method adopted by Columbia for making up the records.

I should have thought that !; the circumstances, the best plan would have been to pick out a number of the best choruses and solor, and fade them into each other.

THE RESULT

Instead of this, however, with the exception of one of the two 13-in. sides, which does present passages from four different tunes, only three tunes are heard in all of the remaining five sides.

As no one tune was played by more than one of the many groups which were made available by "mixing up" the twenty-five musicians in almost as many different ways, this means that:

(a) Some of the groups are not heard at all on the records:

(b) Some of the musicians are not

Rally, and have been able to withstand far more disturbing influences than those which were allowed to prevail on this occasion. But one has only to listen to most of the records; and (e) some of the solos included in the records may not be the best played by the musicians, because they may have played their best solos are played was duly recorded.

FIRAL SELECTION

Columbia must have cut anything up to 56 12-inch records in an aftermoon, which must have cost at least filed in musicians' fees alone; and as it was, of course, impossible to put out more than a very small portion of this number of records in due course the question of what should and what should not be issued had to be settled.

This matter was tackled by Columbia.

CUT THE CACKLE!

All this talk is all very well when heard for the first time. But it be-comes a pain in the neck when you have to rehear it every time you repeat the sides to listen to the music.

repeat the sides to listen to the music.

On the other hand, in none of the four 10-in, sides is there anything to indicate to anyone who may not read the "M.M." who is playing what, or, except for some meaningless applause, to let one know that these 10-in, records are anything to do with the Rally. In fact, towards the end of the "Confessin"/"Gone" side, Parry save his usual hackneyed "And this is Harry Parry saving good-bye now," thereby leading the uninfitated to believe that this 12-in, disc is the only one of the Rally available.

Surety it would not have been impossible to cut all the castic which does nothing to make the records more enjoyable, and in place of it issue a leaflet asplaining in full the name of the Rally, and giving the personnal of the groups and names of the soloists for all six of the sides.

So much for the acheme and how it was put into practice. Now for the music produced—or at any rate as much of it as has been included in the records.

THE ANALYSIS

Inis opens with a collective jazz improvisation.

If I say that the sort of thing went out of fashion anything over a dozen years ago, I automatically lay myself oven to the retort that as this was called a JAZZ Rally, what should one expect but pre-ewing-era music?

As I see it, however, the word "Jazz" was intended to be tahen, not in the swrist, but in the gazzral sense; and this presumption is surely supported by the fact that the main aim of the Rally was to produce records which osside be nont to America to show them ever there what we can do.

YOU WOULD LAY US GPEN TO THE SEAT WOULD LAY US GPEN TO THE ACCURATION OF BEING A CORNEY CROWD, AMYTHING OVER TEN YEARS BEHIND THE TIMES.

Hy contention is further suspected by the fact that by no means all of the music played at the Rally was in the old-time jazz style. Some of the players even went to the other extreme of introducing for at any rate attempting to introduce) the most modern be-bop mode.

But even allowing that old-time jazz was what was intended in this first chorus of "New Baby," it is not particularly good as such. It's all pretty wild and woolly, and in spite of Harry Parry's naive remark that "That. Mr. Chisholm, is the right way to start a jazz session," sounds pretty crude and cacophenous to me.

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To start with, let us take the solos, or (where a passage is a collective improvisation) the ensemble, per sc.

"I'VE FOUND A NEW BARY."

This Group (led by George Chisholm) opens with a collective jams improvisation.

If I say that the sort of thing went of thing went leave nothing to be desired. But the forced and inappropriate forms. leave nothing to be desired. But very few of his phrases could be called insulred or original. He gets as far as he does solely by his attack and drive.

The side finishes as it started, with another not very good old-time jam collective improvisation.

"Genressin"."
(Same group as previously.)
Bortle Ring's alto solo is the best
part of this side. He plays imagina-tive stuff, and plays it well.

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

"THRIVIN" OM A RIFF."
(Group led by Harry Hayes.)
Harry Hayes' over-anxious endenvour to drive makes him sound unrelaxed. Melodic line imaginative,
but more busy than lucid or tuneful.
Bave Goldberg has the modern idea
all right, but his phrases are not up
to his usual standard of ingenuity,
and sound "bitty" and disconnected.

"WHO'S SORRY HOW?"
(Group led by Harry Parry.)
Ensemble which coests the side is
more relaxed, possibly because of the
slower tempo; otherwise same remarks
as made re the ensemble in "New
Baby."

Harry Parry is one of the few who retain their poise and play up to their normal form. Which in this case means musical tone, clean technique and a rather synthetic style. Harry is one of those people who play from the head and not from the heart, seemingly because he has never really

trum slame by B

Rainh Shares plays a relaxed, un-perturbed and quite interesting solo, the modernity of which (note the be-bop devices) clashes rather disturb-ingly with the older-fashioned open-ing and closing ensembles.

largie Bere mixes up some good rases with others which are merely spinced exhibitions of technique. West Phillips has a very nice chorus spoilt by Horman Burns slam-ming be-bop "fill-ins" into a style of solo to which they are quite un-

Ensemble closes the record in much the same way as it opened it.

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

"BLUE MOON."

(Group led by Woolf Phillips.)

This is far and away the best record of the three.

A nice tempo for the piece is immediately established, and for once everybody seems relaxed and at ease. As a result, not only are the solos—by Woolf Phillips, Ronnio Scott.

Gaorga Shearing, Ruggle Arnold, Pete Chilver and then Woolfie again—good, and in some cases excellent, but also the whole band sounds nice.

Morman Burns does his best to spoil Reg Arnold's chorus with those forted and awkward-sounding be-bop "fillins" whenever Reggie plays a phrase that has the remotest resemblance to be-bop. But for the rest of the time he is the first-rate drummer he can be when not trying to be too clever.

Nor does the collectively improvised ensemble with which the number ends do much to disturb the pleasantiness of what has preceded it, for, like the rest of the record, it is at least in tune and relaxed.

THE SUMMING-UP

To sum up, leaving out "Bine Moon," which has no such short-comings, the trouble with these Jasz Rally records is, in addition to the after-described weaknesses of the soles, that no one seems to have known whether he was supposed to be playing Jazz, swing or what. The result is that you often find most incongruous mixtures of everything, from jazz to would-be re-bop, not only from chorus to chorus, but actually in the same chorus. in the same chorus.

This is probably partly due to the fact that the musicians were selected more on their reputations for being the best on their respective instruments, but without sufficient regard aff this you agree.

One cannot blame the group leaders for the ill-assortments. It is true that they were allowed to choose their own players. But they had to do so from the twenty-odd soloists who had been made available to them by means of the earlier-mentioned ballot

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Warning!

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

Last Saturday night, well-known West End musician Harry Flome finished a gig in the south-west area of London and went

into a snack bar for a cup of tea. He leaned over the counter to collect his tea and pay for it, and, during that moment, when his attention was distracted, his violin case—containing his violin and viola—was whipped away by a slick-

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

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

There are two angles of this story on which we sympathise very deeply with Harry Flome—the loss of his "tools of trade" is a

grievous blow, and, to make it worse, his instruments were not in-So out of this story let us take two warnings. First of all, riusi-

cians everywhere should remember that instrument thieves are busy all over the country, and INSTRUMENTS SHOULD NEVER BE LEFT UNATTENDED. It would be as well to paste up this maxim in every bandroom,

for the sheer portability of musical instruments encourages thieves, who, especially since the increased Purchase Tax, know that they have a lucrative market for the sale of any instruments they can

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

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

Points of View

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

Since we were associated with the scheme, it would have been easy to issue instructions that any reviews of it must be favour-

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

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

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

and cons equal prominence.

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

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

ONE of the most fatuous claims of those jazz purists who insist that no progress has been possible in jazz since. New Orleans days, it has always seemed to me, has been the insistence on a harmonic scheme

insistence on a harmonic scheme which never got beyond the elementary and that any harmonic licence was impossible.

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

1 agree, of course, that many

New Orleans.

1 agree, of course, that many present-day players do follow the cult of original Dixieland style—generally, by the way, with better technique and intonation—and I see only good in this trend, for regimentation is the last thing we want in our music. What jazz has lacked almost since the days when Louis Armstrong astonished us all with "West End Blues" has been schools of playing, all with distinct and imaginative styles. It has tended to concentrate on bigger and bigger bands in the swing genre after the success of Benny Goodman, and to delfy the riff as the essential episodic theme which must be repeated ad nauseam until the listener was drugged by mere repetition.

The swing to Dixieland was an inevitable reaction to this absurdantificiality.

inevitable reaction to this absurd

artificiality.

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

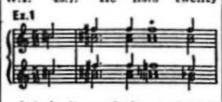
as discords.

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

but charming vein so characteristic of jazz.

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

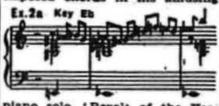
augmented chord." I remember, was one outstanding gaffe.
Now George Evans has brought common sense and scholarship to the subject with "Re-bop—How to Play It. How to Write It" (Cosmo Music Co. (London). Ltd., 36-38. Dearf Street, London. W.1. 4s.). He lists twenty



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

This last, I believe, is the most important aspect of re-bop and the most important step forward in jazz since Beiderbecke. Of course, superimposed chords are far from new in music. Holst, in chorus of "Guilty," quoted by liver Mairants in the "M.M." re-example, wrote the chords of F major and F sharp major on the same beat as shown in Ex. 1.

This bitonality was nothing to Richard Strauss, who wrote D flat triads superimposed on chords of E minor as part of streams of this sort of thing in his "Elektra," which dates back to 1909, But Darius Milhaud combined five keys at once, and the sounding even of the appoggiatura against the harmony note goes back to the classical period. In my book, "Harmony" (Messrs. J. E. Dallas and Sons, Ltd.). I wrote the following: "Reginald Poresythe, another sensitive musician, has a passage of what might be called superimposed chords in his amusing Et. 2a Key Eb



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

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



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

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

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

It is particularly valuable in its analysis of the function of the most intelligent British tutors I have seen.

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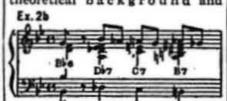
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It is particularly valuable in its analysis of the function of the function of the most intelligent British tutors I have seen.

It is particularly valuable in its analysis of the function of the f



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



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

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

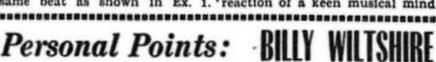
ing (sceenlarged inset). Positively

non-slip. Washable collar

band keeps new. 10/6

y Reec Cutter

(inc. P.T.)



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

Hobby: Cycling and Mind Reading.

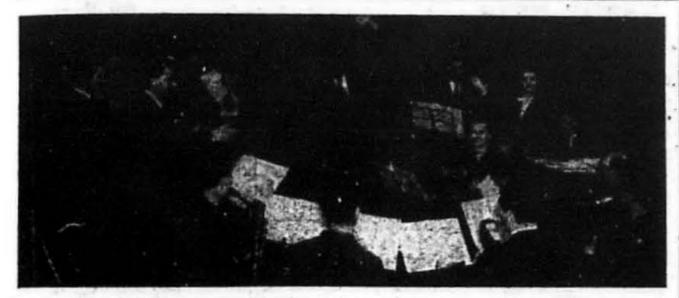
Ambition: To reincarnate as a planist.

Favourite Musicians: Gene Krupa, Benny Goodman, Favourite Bands: Stan Kenton, Woody Herman.
Favourite Records: "Sing, Sing, Sing," and "Benny Rides
Again," by Benny Goodman and his Orchestra. Favourite Composers: Tschaikowski, Chopin, Ellington. Favourite Arrangers: Sy Oliver, Eddle Sauter.

Favourite Food: Fish and Chips and Gorgonzola Cheese.







This exclusive "M.M." picture shows famous U.S. States. The Squade are among the leading British bands arranger, Salvador Camarata (sentre), supervising the and artists whose Decca records are being distributed in Squadronaires in a Decca recording being made for the America. Camarata returns to the U.S. to-day (4th).

JILL ALLAN'S PLUCK: BROAD-CASTS IN AGONY

A FINE story of pluck in the best traditions of show business reaches us this week from bandleader Sid Phillips.

Sid telephoned on press day to express his deep appreciation of the fact that his attractive and talented young vocalist, Jill Allan, insisted on carrying through her broadcast with him last Wednesday week (26th) although in excruciating pain after a very unfortunate accident at home.

at home.

While dressing for the broadcast. Jill trod on a needle. Thinking it had merely pricked her foot, she took no further notice until she arrived at the studio, by which time her apparently small injury was causing her considerable agony. Sid called a doctor, but nothing could be seen, and it was assumed that the pain came from the soreness of the wound.

With her foot bandaged, Jill did the broadcast, singing better than ever, although all the time she was recumbent on one chair, with her foot supported on another. As she was still suffering great pain after the airing. Sid took her to St. Ocorge's Hospital, Hyde Park Corner, where at first nothing could be detected, but after an X-ray the needle was seen to be imbedded deep in Jill's foot, close to a bone.

She had to undergo an immediate and quite serious operation and is

She had to undergo an immediate and quite serious operation and is still in hospital, but should be out by the end of the present week.

DEATH OF **LOU MURRAY**

THE MELODY MAKER deeply

THE MELODY MAKER deeply regrets to report that drummer Lou Murray, who was known to musicians all over Town, died in Dulwich Hospital last Sunday evening (30th) Lou had been ill for some time with lung trouble, as we had recently reported.

He had tried all kinds of treatment, including a visit to Switzerland, but, unfortunately, to no avail. On entering Dulwich Hospital, he rallied strongly after a relapse, but, unfortunately, was just not strong enough to pull through.

Lou was married, and lived at

enough to pull through.

Lou was married, and lived at
Tulse Hill, in South Lendon.

A musician for many years, he had
specialised in working with rumba
bands. Just before his breakdown in
health he was with George Sergio at
the Bristol Orill.

A popular figure in Archer Street,
often accompanied by his greyhound,
which he had amusingly named
"Corny." Lou was a cheerful fellow
and had many friends, who will join
with the Melody Maker in offering
sincere sympathies to his relatives on
their very sad bereavement. their very sad bereavement.



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NEWS IN BRIEF Edited by CHRIS HAYES

PAT DODD SOLO.—Ace Skyrockets planist, Pat Dodd, will soon be having a solo recording on the market, on Pariophone. The tunes are "Night and Day" and "In the Still of the Night," and the record will be released on January 1, 1948. A Reased on Hall, "Band record on the Concerto in Jazz."

CHRISTMAS GOLD.—Following last Monday's (1st) "Band Parade" broadcast, Harry Gold and his Pieces of Eight will again be heard airing on Wednesday next (10th) from 3 till transport of the Light Programme. Among other future commitments, the band has been booked for the Christmas season at the Seaburn Hall, Sundgrland, for three weeks, commencing December 22.

NEW "PHONE NUMBERS.—Bandleader Roy Wallace, drummer Ralph Bacon and bassist Les Skinner (Macaulay 2532). Drummer/vibraphonist George Scott (Grangewood 0743).

CHILTON IN SWEDEN.—Well-known - British drummer Johnny Hender Roy Wallace, drummer Johnny Hender Johnny H

OTAN:
OHILTON IN SWEDEN.—Well-known - British drummer Johnny Chilton, who is still out in Sweden, sends kindest regards to all old friends, especially Len Conley. Pat Barnett, Chas. Granville and the Squadronaires, who should he declares, tour Sweden "to let the Swedes hear some really good music" Johnny can be addressed c/o Post Box 16060, Stockholm, 16.

concert at the London Palladium this Sunday (7th), will feature—in addition to the full band with its various offshoots and cornermen—the newly formed Ray Ellington Quartet, with Ray himself (vocals and drums); Coleridge Goode (bass); Lauderic Caton (guitar); and Dick Katz (plano). There will be a further guest artist at Sunday's concert in the attractive person of young starlet Petula Clark.

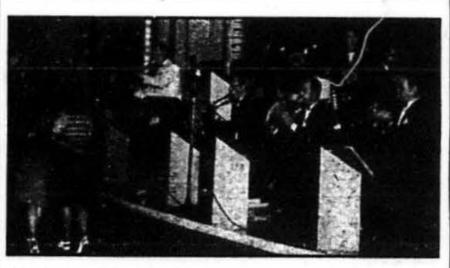
TROMBONIST BEREAVED.—The MELODY MAKER regrets to report that

TROMBONIST BEREAVED. — The MELODY MAKER regrets to report that Marian Nichol, wife of well-known trombonist Andy Nichol, died on November 25 of cerebral hæmorrhage. She was first taken ill while Andy was playing at Butlin's. Pwhelli, during August. All their friends will wish to join us in offering sincere condolences to Andy, who was a member of the original Ben Blue Band, and has since played for Bram Martin, Melville Christie, etc.

CAFE ANGLAIS CHANGE. — A change on alto sax at the Café Anglais, where Alan Carr leads, brings in Jimmy Auld for Albert Harris, who has joined Nat Allen at Fischers' Restaurant.

Harris, who has joined Nat Allen at Pischers' Restaurant.

BASSIST WANTED AT BOURNEMOUTH.—Michael Toone, who is leading an eight-piece band, consisting of himself on piano, with three saxes, two violins, bass and drums, at the Pavilion, Bournemouth, requires a good dance bass-player, preferably doubling piano.



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

Leslie Douglas

THE MELODY MAKER is extremely sorry to learn of
the sudden serious illness of the
Leslie Douglas swing trumpet
soloist, Benny Perrin.
The Douglas band is, of course,
now touring Germany, and whilst
appearing in Dusseldorf Benny
Perrin collapsed just before a
concert was due to take place.
After skilled attention from three
German doctors, an internal German doctors, an internal abscess was diagnosed.

abscess was diagnosed.

An operation had to be performed immediately, and, whiist this is believed to have been completely successful, Benny's condition, as we close for press, is still very serious. We join Henny's many friends and admirers in wishing him the speediest possible recovery.

aince he took share and share about in playing first trumpet, and also looked after all the modern solo stuff, Benny will be sorely missed in the band, which has now travelled on to Vienna.

the band, which has now travelled on to Vienna.

Mention of illness in the Douglas ranks reminds us again that former Douglas saxist Gerry Alvarez—whe had been filling in a period with the Vic Lewis orchestra—is now in the Roval Northern Hospital (Ward 2), Holloway, Lendon, where he would like all old friends to write to him. This is Gerry's second recent visit to hospital. We wish him speedily we'l again.

GERRY MOORE BACK ON THE AIR

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

Gerry is going "all out" tomorrow

Gerry is going "all out" tomorrow to put over some of the stuff of which he is still one of the most tasteful exponents in town.

ALAN GREEN FOR Trumpet Seriously SAVOY, SOUTHSEA

CHRISTMAS at the Savoy Ballroom, Southsea, should be a
thoroughly festive affair, for the
bandleader following Harry Parry
on December 8, will be jovial
veteran Alan Green, who goes in
with a combination consisting of
three saves four rhythm, and one three saxes, four rhythm, and one

Accustomed to making things merry during his long career. Alan specialises in mixing mirth with melody, and, with his genial style of bandleading-cum-compering, has been a great success at ballrooms and theatres all over the country. He was at the Dome, Brighton, for seven years, at Hastings for a long time, and has been very popular at Butlin's, Skegness, for the past two summer seasons. Accustomed to making things merry

JOHNNY GREEN **BACK WITH LUCRAFT**

JOHNNY GREEN, having left Vic Lewis—as reported last week-has now rejoined Howard week—has now rejoined Howard Lucraft for broadcasts, and will be heard again with H. L. on Wednesday, December 10 (9.30-10.05 a.m., Home). Any work done by Steve Race (plano) with the new Harry Hayes Band (announced last week) will not

prejudice his position as planist with Howard Lucraft. Steve will continue to play plane on all H. L's broadcasts, one-night stands and other

Howard Lucraft's broadcast tomorrow (Friday, December 5, 140-2 p.m., Home) should interest fans as it is under the title "Rhythm Round-about." H. L. will feature many new re-bop and swing compositions, including his own new re-bop scat vocal

DANCE BAND POLL						
thefine	Street,	Strand,	W.C.2			

" MELODY MAKER "

Name *********************** Address ***********************

I hereby certify that the attached is my only entry for the MELODY MAKER DANCE Band MELODY MAKES, 6/12/47.

"RE-BOPPER" CHUBBY JACKSON BOOKED

TO SCANDINAVIA AND EUROPE, THE "M.M." IS NOW ABILE TO REVEAL THAT YET ANOTHER U.S. BE-BOP EXPONENT—BASSIST CHUBBY JACKSON WITH HIS BAND—IS SCHEDULED TO ARRIVE IN SWEDEN ON JANUARY 3.

Since the Musicians' Union has yet to sanction Dissy's projected appearances here under the egis of swing-king Ted Heath, it is not possible at this early stage to state whether Chubby's "Fifth Dimensional Jazz" will be heard in Britain.

It is unlikely, however, that the band's Swedish debut will take place without some attempts being made to present it in this country, and we shall give further details of any such project as soon as they are available.

Those who have enthused ever Chubby Jackson's recently released recording of "L'Ana" and "Mom Jackson" (Paric. Right) would certainly welcome the band's advent here.

PROGRESSIVE JAZZ

The personnel will be substantially the same as heard on the records, plus Frank Socolow (tenor sax), Densil Best (drums) and be-bop dancer Sieve Condos. An added attraction will be sensational blind pianist Lennie Tristano. The remainder of the band's line-up comprises Chubby Jackson leading Conte Candoli (trumpet) and Billy Bauer (guitar).

prises Chubby Jackson leading Conte Candoli (trumpet) and Billy Bauer (guitar).

Describing his modernistic interpretations as "The Music of Tomorrow—the Day After." Chubby Jackson has been accumulating a large U.S. following as one of the foremost exponents of progressive jazz. Chubby and several of his musicians are former Woody Herman mainstays who banded together to make small-group recordings under the banner of impresario Irving Mills. Twenty-nine-year-old Chubby—his real Christian names are Grieg Stewart—originally played clarinet in a high school band, and switched to the bass at the age of sixteen. Later, he played with a number of prominent combinations, including Johnny Messner, Raymond Scott, Jan Savitt. and Henry Busse.

His first big break came with Charlie Barnet's band.

Chubby was the first player to adapt the five-string bass for use in a swing band.

CALVERT OFF TO SEA

To compensate young trumpet star, Leon Calvert, for the disappointment he suffered when a sudden attack of appendicitis prevented him from going on the post-war maiden voyage of the liner "Queen Mary," with Bobby Kevin's band, Geraldo promised to fix him on board ship directly

an opening occurred.

Due to Sid Lawrence leaving Paul
Lombard's band on the "Mauretania," Leon is taking over on December 9, when the liner sets out
again for America.

Since his iliness, Leon has been
free-lancing with Jack Jackson,
Billy Munn, etc.

Priday, 5th).

The movie features Louis Armstrong and Woody Herman with their orchestras, Billie Holiday and Meade Lux Lewis; and every effort is being made by producer Mark White to get as near as possible to the spirit of the film with his broadcast programme.

Jazz stars lined up for Saturday's radio riot of New Orleans include Humphrey Lyttleton (cornet); Freddy Gardner (clarinet); Geoff Love (trombone); Bobby McGhee (piano); Prank Denis (guitar) Jack Fallon (bass); and Dave Fullerton (drums). Vocal guest stars are Dinah Kaye and Dave Wilkins.

THREE-BAND SESSION AT NO. 1

WITH the revival of rhythm V clubs making tremendous progress, this Sunday (7th) brings with it the fourth session at the famous No. 1, at Mac's Club, Gt. Windmill Street, Picca-dilly, W.1.

dilly, W.1.

Now a month old, the No. 1 has really got into its stride, and at this coming session there will be a three-band bill, featuring Preddy Randall's Band from the Cook's Ferry Inn. John Haim and his Jelly-Roll Kings, and the resident group of jazzmen.

A new innovation at this gathering will be impromptu disc-spinning by jazz authorities Sinclair Traill and Mike Williams during the interval instead of the conventional record recital.

Instead of the recital.

As usual, the session commences at 3 p.m., price of admission being 3s. 6d. Pull particulars of membership are obtainable from Geoff Armstrong, 181, Old Oak Road, East

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

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Rolls Dip., re-SFGB, side to A
Demman, re-lac., \$ 2 b, side to A
Respect, U.S., SFGB, side to A
Respect, U.S., stender, side to A
Respect, U.S., stender, side to A
Respect, U.S., re-lac., M /L bore side to
King "Liberty," re-lac., M /L bore
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HARRY HEPP





Collectors' Corner

TO follow up our recent list of H.M.V. records which are being deleted from the catalogue on January 31, 1948, we now give the other deletions. We are grateful to Glyn Lock, of Monmouth, for this first listing:—

PARLOPHONE DELETIONS

R449 Jimmy Dorsey: "Beebe"/Tommy Dorsey: "It's Right Here For You."

R511 Trumbauer: "Shivery Stomp"/ J. Dorsey: "Prayin' The Biues."

R540 Armstrong: "No One Else But

R540 Armstrong: "No One Else But You "/Hines: "I Ain't Got Nobody."

R558 Chocolate Dandies: "Star Dust "/Armstrong: "Save It. Pretty Mama."

R598 Armstrong: "Bessie Couldn't Help It "/Purvis: "Down Georgia Way."

R778 Venuti: "Raggin' The Scale "/Armstrong: "I'm In The Market For You."

R785 Armstrong: "Rockin' Chair "/Cornell: "Collegiate Love"

R1033 Condon's Chicagoans: "China Boy "/Casa Loma Orch.: "China Girl."

R1063 Venuti: "Tempo Di Barrel "/Miff Mole: "After You've Gone."

R1261 Armstrong: "I Ain't Got No-

Risch Armstrong: "I Ain't Got Nobody"/" I Can't Believe That You're In Love With Me."
Risch Armstrong: "That Rhythm Man "/" Blue Turning Grey Over You."
Risch Ellington: "Lazy Duke"/" What Can A Poor Fellow Do?"
Risch Armstrong: "Black And Blue"/
"Sweet Savannah Sue."
Risch Venuti: "Pretty Trix"/" The Blue Room."
Risch Ellington: "Ain't Cha Glad?"/Dandles: "Once Upon A Time."
Risch Armstrong: "Rhythm: "Rhythm Horace Henderson: "Rhythm

R1743 Horace Henderson: "Rhythm Crasy"/Dandles: "Krasy Kapers."

Ri766 Hawkins: "Heart Break Blues"/ H. Henderson: "Ol' Man H. Henderson: "Ol' Man River."
R2117 Norvo: "Honeysuckle Rose"/ Chick Webb: "Why Should I Beg For Love?"
R2285 Bud Freeman: "What Is There To Bay?"/"Keep Smilling At Trouble."

R2583 Ella Logan: "Blue Bells Of Scotland"/"My Bounie Lies Over The Ocean."

by Max Jones and Sinclair Traill

R2597 Henry Allen: "I Was Born To Swing"/" After Last Night With You." R2657 Lunceford: "Rainin" "/"Le Jazz Hot." R2658 John Kirby: "It Feels Good"/
"Effervescent Blues."
R2683 Jimmy Johnson: "Harlem
Woogle"/"After To-night."

COLLECTORS' CHOICE Record of the Month for Jazz "Buddy's Wabits" and "Hot Mittens" by The Bucktown Five (Tempo R1)

There was nothing jazz-worthy to be found among the big companies' lists for November, but Tempo came to the rescue with the first of its relasues—two sides from the 1924 Bucktown Five session. The five were Muggsy Spanier, Volly deFaut, Guy Carey, Mel Stitzel and Marvin Saxby—line-up of the Autograph Stomp Six less Joe Gish (tubs)—and most of the group were recruited from the Benson Orchestra of Chicago.

most of the group were recruited from the Benson Orchestra of Chicago.

The records have that oldworld sound so distressing to progressive intellects. Muggsy plays on a King Oliver kick; deFaut, whose work is scarcely known to English collectors, is on a strong Rappolo kick; Stitzel is on a Jelly Roll kick. The trombonist, alas! isn't on any kick. Unfortunate, then, that he solos on each side. But the final ensembles make up for all that, and Muggsy's muted breaks are just some of those things.

The lasy listener may not find these sides to his liking; enthusiasts of New Orleans style, who are prepared to accept poor recordings of good music, will stack this one alongside the N.O.R.K. items. Reduced in price to 8s. 6d., post free, this new Tempo Record Society, 18, University Mansions, Lower Richmond Road, London, S.W.15.

R2584 Lunceford: "Shoemakers' Hollday"/" You Set Me On Fire."
R2721 Jatk Teagardem: "Especially
For You"/" You're The
Moment Of My Life."
R2722 Teddy Wilson: "Lady Of
Mystery"/" Early Session
Hop."
R2754 Lunceford: "Easter Parade"/
"I'm Alone With You."
R2755 Basie: "Song Of The Islands"/
"Nobody Rnows."
R2758 Will Bradley: "Ghost Of A
Chance"/" Jimtown Blues."
R2758 Will Bradley: "Ghost Of A
Chance"/" Jimtown Blues."
R2758 Lunceford: "Pavanne"/
"Minnie The Moocher Is
Dead."
R2758 Lunceford: "Swingin' On 'C'"/
"Let's Try Again."
R2759 Lunceford: "Swingin' On 'C'"/
"Can't We Be Friends?"
R2803 Lunceford: "Dinah" (Parts 1
and 2).
R2804 Parry: "It Don't Count"/" I'm

R2804 Parry: "It Don't Count "/" I'm
Young And Healthy."
R2832 Parry: "Blues For Eight "/
"Thrust And Parry: "Eight "/
R2839 Oeraldo Swing Septet: "Russian
Balad "/" Sea Food Squabble."
R2844 Parry: "Crasy Rhythm "/
"Angry: "Potomac Jump "/
"Who's Sorry Now?"
R2854 Parry: "No Gin Blues"/"Hallelujah."
R2950 Parry: "Parry Party "/" Gone
With The Wind."
R2957 Parry: "Don't You Know?"/
"My Pavourite Dream."

** **

"My Pavourite Dream."

** ** **

In addition to those listed above.

J. G. Kingston of Truro points out that Parlo. are deleting the following discs: Nat Gonella, P.132, 161, 590; Harry Roy. P.1923; Joe Daniels, P.578, 1214, 1748, 1891, 1961, 1961, 1994; Geraldo, P.2105; Vic Feldman, P.2070. He also gives three Columbia deletions, as follows:—

**FB1852 Six Swingers: "Stardust"/

"B2710 Eric Winstone: "Oasis"/,

"Corn Silk."

FB2812 Ted Lewis: "Bugle Call Rag"/"Some Of These Days."

PB2820 Ted Lewis: "Dallas Blues"/

"Royal Garden Blues."

Finally, from a short list of Regal-Zono deletions, MR3623. "Blue Skies"/"Rhythm Is Our Business" by Cyril Blake, and MR3767, "Sheik Of Araby" Lowdown Elues" by the Capitol Sextet, should be noted

Hest

S.O. First Love, Last Love

3 /- Bonger About You

2 /- Washington Whirling Washington Whirling Washington Whirling Washington Whirling Washington Whirling Washington William Washington Errende of the Bells Just Flain Love When I'm Hot Kenr (W) Old Devil Moon ... Online Song Onfise Song Down in Dreamy Valley Stella By Starlight I Have Sut One Heart All Of Me

All Of He

Kartlyn

Unky Donkey Polks

The Old Oak Cheet

Rear Yen

Kew Year's Kre

Shoumaker's Serenade

When It's Evening

Something in the Wind

Turniakle Seng

Old Music Haster

Cire He the Simple Life

Ry Love Is Only (W)

Rabetts (W)

Diuccak (Samba)

En 1 Shn 1 (Samba)

Turn Over Hew Lent (W)

Ondie He Is Cover

Frienfly Tavers

Oh hy Aching Heart

Lafy in Red (Remba)

Can't Betieve in Love

Haris Ry Own (Kamba)

Can't Betieve in Love

Haris Ry Own (Kamba)

9.6 Dark myes
2.6 Doubleon ...
3.4 Drup He Off at Harlem ...
5.- Rager Besont ...
8.6 Fan It
4.- Gypty Hood
5.6 Harlem Hectures ...
8.- Harvellen War Chank
2.6 Heneward Boons
5.6 Henew 8/- OLD-TIMERS, HTC. S.O.
8/- Besten Two-Step ...
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15- Elegant Sit's (W) ...
8/- Elegant Sites (W) ...
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3.6 Homeward Board
Indian Love Call (Ehrw) ...
B.O. In the Brood

2. Jernet of Grum's ...
B. Jernet of Grum's ...
B. Jernet Us Losp ...
B. Liebestranne (Dorsey) ...
Hedlem Bounce ...
B. Homelight Screnade ...
B. Hight and Doy (Ehrw) ...
4. Jone O'tlock Jung Haris My Own (Ramba)
How Thing Gloom Horrs.
If This lan't Love
Fudia' à Fighia'
Deep Down in Your East Things I De For Leve
Lovely Little Lady
Poponiased Hy Desire
That 'Hy Desire
That 'Hy Desire
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That 'Hy Desire
That ' 2.4 On Sunny Side Street 4. Open in Pastels 2.6 Open One 2. Painted Rhythm ... 2.6 Ecertin 3.5 Ecertin 5/6 4/-3.- Benimental Over to 2. 0 Skyliner 3. 0 Sections Pried 5. 0 Sections Scandal 4.- Sections Scandal 2.- Rampin' at the Sero 3.- Breet Lerrains 3. 0 Sections 3. 0 Sections 3. 1 Sections 3. 1 Sections 3. 2 Sections 3. 3 Sections 3. 3 Sections 3. 4 Sections 3. 5 Sections 3. 6 Sections 3. 6 Sections 3. 7 Sections 3. 8 Sections 4. 8 Sections 5. 8 Sections 6. 8 S 1.- Temptation
2.- Transpet Bine Castablia
2.6 Two O'Check Jamp
2.- Very Thought of You
2.- What's This
2.6 When Day is Done
2.- Who's Serry Row

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Letters to The Editor

WHAT has happened to popular music these days, and, especially, where are the British songwriters and composers? We haven't one writing to-day who can even compare with such Americans as Cole Porter, Richard Rodgers, Irving Berlin, the late Jerome Kern and George Gershwin.

While british such Americans as Cole almost forgotten what a dance band is. So please, Mr. Editor, help us get a few big names out here.

George Gershwin.

Which brings me to the two Hammersmith contests organised to find British songs and writers. How anyone could vote for the ultimate winners is beyond me, especially in the second case. There is a chance to reorganise these contests: appoint a panel of judges next time, people who know a decent song when they hear one, and then perhaps the right song will win a place in the final—because there were songs with originality in the earlier rounds of these contests. Notably, I remember "Your Loveliness" (which reached the final) and "Hammersmith Jive" (corny title but an original song). There are songwriters in this country who can write good songs, and it is beyond me why publishers don't give them a chance.

High Wycombe, Bucks.

High Wycombe, Bucks.

High Wycombe, Bucks.

I WOULD like to state a few ideas of mine which I feel sure are in accordance with a large number of people to-day. Those of us in BAO.R. have excellent opportunities of hearing a great many very fine recordings through the medium of B.F.N. and A.F.N. On their record programmes, the orchestras of Stan Kenton, Les Brown, Morton Gould and Gordon Jenkins, to name just a few, appear with great regularity, and yet hardly any of their records are on issue in England.

Surely some method could be found by the record companies by which all this good music could be made available to the British public.

One thing which does please us here is seeing some of our own bands touring the British Zone. I can assure you that the bands of Teddy Poster, Leslie Douglas, etc., are doing a very good job and are going over in a very big way. One band, above all, that we would like to see here is that of Ted Heath. Most of us have never had the opportunity of seeing this very fine band, but its popularity is rather amazing. For weeks on the B.P.N. band poll it was in the first three, holding its own against the finest American swing bands. We do hope that Ted Heath will be able to find time to make a tour of Germany and thereby give the fans the biggest musical thrill of their lives.

Hamburg, B.A.O.R.

Hamburg, B.A.O.R.

HAVE just seen a recent issue of the MELORY MAKER where you state that Teddy Poster is due to go to Germany to entertain the troops there. All well and good, but why the dickens doesn't someone come

Admittedly we get a few C.S.E. shows, for which we are grateful, but they are not first-class shows; they're good only because we can't judge them against anything else—they're all we

Airmen who have just come out | London, N.16.

R.A.F., M.E.F.

I HEARTILY agree with Wallace D. HEARTILY agree with Wallace D.
Boulton (29/11/47) regarding the
Ted Heath outfit. Can someone explain the reason for the very poor
efforts turned out by this outfit after
those of some time ago, when it was
without doubt a good power-house
band instead of a collection of musicians giving a poor imitation of an
American orchestra with, as Wallace
Boulton states, some very doubtful
rebop from certain sections?

L. F. CANTON.
Toiler Road, Leiesster.

T WOULD like to point out to Wallace

D. Boulton (29/11/47) that Ted
Heath has been acclaimed by the
critics and the general public as
Britain's leading swing band, and
that "deplorable" version of "Woodchopper's Ball," which is a Woody
Herman arrangement, I can remember
bringing the house down last April
when it was played by Ted Heath at
the Jam Jamboree.

Regarding Jack Parnell and his
Quartet, only a few weeks ago the
"M.M." stated that it was equal to
anything America can offer.

IRIS MARTIN.
Fratton, Portsmouth.

HAVE read with interest your recent letters regarding the longevity of bands. I started off in the latter part of 1918 in silent pictures, playing then piano and violin. In 1919 I formed my own band, a five-piece, with my brother on drums.

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I am now playing alto as well as plane and violin and baye my band

I am now playing alto as well as plano and violin, and have my band on a local job four nights a week. I started this job fifteen years ago, and it is still going strong. I should like to know if this is a record.

Mitcham Surrey.

Mitcham, Surrey.

I HAPPENED to tune in Munich last
week and heard Ralph Moffatt
put on two records of Jack Nathan's
Band, "Bomebody Loves Me" and
"You Go to My Head." They were
wonderful records, and in my opinion
are the best small combination in
this country. Strange that we haven't
heard them on the B.B.C. How about
it, Mrs. Neilson?

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BRASS NEW BIG BAND AT M/C ASTORIA



JACK CHAPMAN

Musical director at Warren's Albert
Ballroom, Glasgow, since 1930, Jack
Chapman has been broadcasting since
1932, and was often heard in "Saturday Night at the Palais." Was
heard again on December 1 in the
Scottish Home Service.

GOSSIP

Vocalist Frances Bailey has left Joe Kirkham's Band at the Tower Ballroom, Blackpool, along with Bert Clayton and her saxist husband Frank Lundie. Replacing the latter pair are Colin Wilkinson (alto) and Wilbys Whittaker (tenor).

. . . Currently playing Saturdays at the Royal Hall. Alfreton, Derbyshire, is Jack Hargreaves' Band, comprising Jack on trumpet and Len Scothern (plano); Tony Bingley (alto); Tom Hargreaves (drums); and Tommy Slater (vocals).

. . Now demobbed from the R.A.F. and again operating around Leeds and district is Jimmy and his pianist/manager, Dixit Deane, are shortly saying Goodbye to England to settle in South Africa—Jimmy sailing in January and Dixie flying to Durban at the end of February.

. . Flute doubling tenor sax required for a permanency in the North-West; also trumpet and trombone for a circus show over Christmas, Applications to me will be forwarded.

. . Carl Earriteau back in the North next week, playing New Brighton (12th) and Garston Baths, Liverpool (13th). Supporting Carl on this last date will be the "M.M." West Lancs champions, the Squires Dance Band.

. . . Tenorist George Grand, recently with Harry Besteck, has now joined Ken Noar at the Plaza Ballroom, Manchester. Lead alto Bill imeson is due to leave Ken Noar in a week's time, and Ken would like to hear from any alto players who may be interested in the lob.

. . Trombonist Tommy Watkin replaces Jack Faulkner with Bill Edge at Levenshulme Palais, Manchester.

. Noted Midlands drummer Jack Burrows has left Billy Merrin and is open for offers at 32, Sweetman Street, Wolverhampton.

JERRY DAWSON.

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Tony's absence on the opening night.

The line-up on this occasion was Johnny Leah, Johnny Allen and Peter Jackson (tpts.); Jack Faulkner, Bill Gillespie and Ramsey Mitchell (troms.); Steve Morris and Ernie Joyce (altos); Jack Ryder and Bernie Bethell (tenors); Freddy Hughes (baritone); Charlle Black and Jack Lever (violins); Eric Johnson (piano); Eddie Jones (bass); and Alf "Honky" Hall (drums); plus vocalist Lou Taylor.

For the four popular dance nights, this band with the addition of a further violin will be used permanently, and by this time Jimmy Leech will probably have joined the brass section on trumpet. For the tuition mights a smaller group is being used.

Although far from well Tony is

tuition nights a smaller group is being used.

Although far from well, Tony is now back in front of the band, which frees Jack Anderson to feature on vibraphone.

With the accent on stylish music played in strict tempo, this new band, once it really settles down, should prove most interesting.

CHANGES AT BLACKLEY PALAIS .

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

The departure from Manchester of altoist Bob Mills, who is to take over an important business post in Northampton, and a policy-reduction in the size of the band, have meant changes.

Under Alan, who joined the band some months ago, having been demobilised from the R.A. last December, the line-up will now read: Stan Bickerton (trumpet): Maurice Aston (trombone); Tom Partington and Billy Dunne (altos); George Kitchen (drums); Don Artingstall (bass); and Prank Mackintosh (piano). The tenor chair will be shared by Lou Findlay and Stan Weindholt, both of whom have been regular members of the band for some considerable time.

KEN TURNER AT SCUNTHORPE

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

With Ken leading on trumpet are Terry Lewis (tpt.); Jack Cowley, Jim Cowsill (altos); Ray Webb and Loi Garside (tenors); Brian Pahey (piano); Phil Seaman (drums); Eddie Taylor (bass); with Beryl Parsons handling the vocals.

Scotland

GLASCOW

THE dance of the Musicians' Club.

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

Ble timers

and the bands, not forgetting the Olasgow Pressmen who gave the dance some welcome publicity.

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

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

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

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

EDINBURGH EDINBURGH

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

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

Balfroom Orchestra, when they are in Edinburgh.

Bill and his colleagues—George Nicol (piano); Andrew Jones (drums); Bill Hannsh (trumpet); and Bert Steele (trombone)—will be found ready and willing to take on all-comers at tennis, golf or bowls.

Bandleader Bill is a noted local golfer, being winner of the "Sports Dispatch" Cup and for five years running of the Hutchinson Cup.

DEATH OF NOTED **ESSEX LEADER**

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

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

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

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

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

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

CARTER JOINS HENRY HALL

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

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

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

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

Any local femme singer who
may be interested should contact
Sam at Apfield 1951.

SAMMY ASH OPENS AT

at the Ritz Ballroom, Manel replacing Harry Boslock's I With Sammy are Rill Lewin Deals Jones (benor); Mercy (tpt.); Bill Mack (brandone) Morris (bass); Dong Lester (c and a pianisi yet to be fined close for press. Bred and burn in Mancheste is Sammy's first appearance city as a bandleader, in the ser where he often played as a rar file missician.

AND TELEVISES

PEATURING a novel or instrumental presentati

last Monday, have a further airing on Monday, December 8 ("Music While You Work"), and television dates on Tuesday and Thursday, December 9 and 11.

The resident club bastl used for these engagements is led by Norman on tenor sax, and includes Reg Brewston (clarinet); Eric Shrand (vibraphone); Laurie Grey spianus; Roy Dexter (bass); and Les Jessup (drums).

(drums).

This line-up was sugmented to 35 for the musical background to the new film. "Brighton Back," stundy to be seen in the West Eng. during which 15 appear in the dance hall

Fisher's 1000th Performance

Congratulations of all Edinburgh musicians will go to a local boy who has made good, in the person of Bunnyrigg-born Harry Pisher.

Harry, now resident at Hendon, recently celebrated his Liffish performance as bundleader at the Merchant Ravy Chib in Piccadilly, London, W.

Starting his musical career in his native Midlothian, Barry opened at the M.N. Chib five years ago, after having successfully led the factory band at the De Hardand works.

Deserting the visits for the samphone when he crossed the Burder, Harry has played at music Lamion dancing venues, including the Holborn Restaurant, Surmandy Buttel, Queensberry Chib, etc.

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