

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXII No. 671

OSCAR RABIN BLAZES TRAIL FOR BRITISH BANDS IN EIRE

FIRST BIG BRITISH DANCE BAND TO VISIT EIRE SINCE BEFORE THE WAR WILL BE OSCAR RABIN AND HIS BAND. THEY HAVE BEEN BOOKED FOR AN EXTENSIVE TOUR OF TWELVE WEEKS, EMBRACING THEATRE SHOWS, AFTER-THEATRE DANCES, SUNDAY CONCERTS, AND A SERIES OF ONE-NIGHT STANDS, PLAYING A NUMBER OF EIRE'S LEADING SEASIDE RESORTS.

Sailing from Holyhead on June 22, the band will open up at the Dublin Theatre Royal for a short season, during which they will play several after-theatre dances in Eire's capital, afterwards dashing straight into a hectic programme of one-night dates.

Later on the party will cross the border to conclude their visit with a short season at Caproni's Ballroom at Bangor, Co. Down, Ireland's most popular holiday resort.

NOVACHORDIST BACK

In addition to vocalists Bob Dale and Jane Lee—the ex-Jack Payne croonette who is the Rabin Band's latest vocal asset—famous novachordist Eddio Palmer, one of the outfit's biggest pre-war features, has returned after his several years of RAF service, and will be accompanying the band on its trip to Eire.

It is a signal honour for Oscar Rabin and the band with, of course, Harry Davis to be selected to "blaze the trail" in Eire once again, and the boys can be relied upon to uphold the high reputation of British dance bands over there.

The trip is being arranged under the auspices of well-known impresario H. Newton Lanc, who has just returned from an extensive tour of Eire and Northern Ireland, renewing old contracts and opening up new ones, and paving the way for future visits of British dance bands and artists to the Emerald Isle.

FOSTER'S BAND IN TOWN

DURING his nine-week season with the B.B.C., starting on June 3, London fans of the new Teddy Foster Band, which has already earned itself a tremendous following in the provinces, will have a chance of hearing it in person every Wednesday night at the Stoke Newington Town Hall, N.

At this venue Teddy will be featuring his 17-piece in a special 40-minute "Foster Swing Session" designed to let the boys really go to town, in addition to the usual strict tempo dance music.

The band personnel is now made up of the following:—
Trumpets: Fred Evans (arranger), Irwin A. Hall, Bob Parkman, Ray Davies, Trombones: Ernie McClary, Danny Howard, Bill Brownbill, Don Campbell, Saxes: Cecil Pressling, Manny Prince (altos), Len Wood, Harry Lewin (tenors), Tony Beck (baritone and arranger), Rhythm: Billy McGuffie (piano), Tommy Callahan (drums), Bob Todd (bass), Jimmy Knowles (guitar).
Vocalists are Penny Nicholls and Dennis Hale.

AMBROSE AND CIRO'S BAND FOR MONTE CARLO

WITH BRITISH BANDS AGAIN ABLE TO CARRY THE TORCH OF GOOD WILL AND HARMONY ABROAD, IT WAS NOT TO BE EXPECTED THAT THE SWANK RESORTS OF THE CONTINENT WOULD WAIT LONG BEFORE SIGNING UP THE CREAM OF OUR DANCE-MUSIC PROFESSION FOR THE DELECTATION OF THEIR SUMMER CROWDS, AND WE CAN ANNOUNCE THIS WEEK THAT AMBROSE AND HIS FINE ORCHESTRA, NOW PLAYING AT CIRO'S CLUB, LONDON, HAVE BEEN FIXED FOR A SEASON AT MONTE CARLO.

They are due to start on July 23, for a period of at least six weeks, and will play at the very exclusive International Sporting Club.

Ambrose, of course, before the war, was almost one of the fixtures of the Monte Carlo summer season, and his music was danced to by the socialites of every country who thronged Europe's playground.

Except for a drum change, he will take with him the whole of the band now ably maintaining the Ambrose reputation at Giro's. Drummer Mickey Grieves is unable to make the journey for domestic reasons, and at the moment a successor is in process of being selected.

During Ambrose's absence, plans for a deputy band to take over at Giro's are now being discussed, but nothing has so far been settled.

The personnel of the band is: Les Carow and Abe Walters (tms.); Arthur Mouncey and Max Goldberg (tpts.); Billy Amstell and Aubrey Franks (tenors); Harry Smith (alto); Bill Lewington (baritone); Malcolm Lookyer (pno.); Tommy Bromley (bass); Alan Metcalfe (guitar); and Simone (deputy leader).

A male vocalist has also to be selected.

BURMAN ILL: TO SWITZERLAND FOR REST

THE whole profession will be grieved to learn that famous Gerardo drum-ace Maurice Burman, suffering from a bout of illness which will keep him off the stand for some time to come, has had to go to Switzerland to convalesce.

It has already been announced ("M.M." issue dated May 18) that Maurice, suffering from severe nervous exhaustion due to overwork, had been ordered to rest. Now, however, it has proved necessary for him to take a complete holiday, as his indisposition did not yield to immediate treatment. Last Wednesday (29th) he was flown to Geneva in a specially chartered plane, and from there was taken to spend the rest of his vacation in the health-giving and invigorating air of the Swiss mountains.

Maurice's many friends inside the profession and the hosts of fans who admire both his drumming and his literary abilities (as instanced in his short stories published from time to time in the "M.M."), and his thoroughly outstanding personality will want to drop Maurice a cheery line whilst he is away. They may write to him c/o Dr. Ducrey, La Moubrae, Montana, Switzerland.

In the meanwhile Mrs. Elma Brown (the well-known London hostess and friend of all musicians, who is Maurice Burman's sister) will be delighted to deal with any phone inquiries. She may be contacted at Sloane 5773.

As we close for press there is no definite news as to who will take over the drum chair in the Gerardo Band until Maurice Burman's return. During the past fortnight these duties have been shared between Norman Burns, Jack Parnell, Bobby Midgley, Joe Watson, etc.

Wally Moody Back

E. M.I. Recording Chief Wally Moody returned from his recent visit to the States on May 10 after a two months' survey of the American entertainment world.

He was able to meet many of the important figures of the American jazz world, as well as to renew acquaintance with some of the stars who visited this country in pre-war years.

The MELODY MAKER hopes to publish his summing-up of the U.S. dance band scene in a forthcoming issue.

LIPTON CHOOSES HIS GROSVENOR LINE-UP

WITH the style and finesse always associated with him before the war, Sydney Lipton returned to his old haunt, Grosvenor House, Park Lane, W., on Wednesday (May 29), conducting an unusual kind of orchestra, brassless and built for the sweeter type of music.

Opening at a moment ripe for the occasion, Sydney will be back in form for the Victory celebrations, which will star him not only at the Grosvenor House, but also at the huge Albert Hall concert on June 9, with his new orchestra augmented.

Coming straight from a fine career in the Army, Sydney promised at the start to go all out for the engagement of ex-Servicemen, and has kept his word to the extent of nearly all the musicians picked for Grosvenor House.

His vocalist will be one-time naval Lieut.-Commander Cyril Grantham, whose notable war record brought him many decorations. Sydney has picked a girl harpist, ex-WAAF Glenis Gordon-Fleet, discovered with the RAP Symphony Orchestra and released two weeks early to enable her to take up her enviable post with Syd.

The line-up is interesting for the instrumentation and selection, and comprises Ralph Wilson, who after Billy Mayrcl left Grosvenor House, took over the leadership with success and distinction (1st. alto), Cyril Grantham (2nd. alto, vocals), Harry Smead (tenor), Sydney Hope-Chilts (tenor), H. Bekker (bari.), Roland Shaw (pno.), Bobby Brown (drums), Pete Stuteley (bass), W. O. Hudson (Auto), Frank Stewart (1st. vln.), Ted Edbrooke (2nd vln.), Cliff Gladman (3rd vln.), M. L. Yager (viola), and Miss Glenis Gordon-Fleet (harp).

JOHNNY SKILTON and his Music—after their successful run at the Court Royal Hotel, Southampton—opened last Sunday (26th) at the Slavia Club, Granville Place, W.1.

The personnel consists of Johnny himself leading on bass and vocalising; Wally Hale (tp., vibs); Derek Collins (sax, clar.); Harry Freedman (drums); and pianist Alan Moran.

Edinburgh Strike Latest

THE Edinburgh Ballroom Proprietors' Association has agreed to meet representatives of the Musicians' Union to discuss the situation at present obtaining in this city.

This great forward step towards the final settlement of the dispute which has lasted for over a year and resulted in the "strike" of Edinburgh Union musicians, is the result of the recent meeting between the Edinburgh BPA and Edinburgh MPs and Councillors who are supporting the Union in its claim for recognition as a negotiating body by the Ballroom Proprietors.

It is conditional upon the Union first making representation in writing detailing the various points they wish to discuss.

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CALL SHEET

(Week commencing June 3)

- Carl BARRITEAU and Band. Green's Playhouse Ballroom, Glasgow.
- Ivy BENSON and her Ladies' Band. Empire, Croydon.
- Len GAMBER. Hippodrome, Lewisham.
- Billy GUTTON and Band. Empire, Sunderland.
- Freddie CRUMP. Alhambra, Brussels.
- Joe DANIELS and "Hotshots." Theatre Royal, Barnsley.
- Roy FOX and Band. Plaza, Belfast.
- Gloria GAYE and Band. Palace, Grimsby.
- Nat CONELLA and Georgians. One-night Stands, Cardiff.
- Adelaide HALL. Alhambra, Brussels.
- Henry HALL and Band. Hippodrome, Bristol.
- Leslie "Jiver" HUTCHINSON and Band. Alhambra, Brussels.
- Jack JACKSON and Band. Empire, Newcastle.
- Joe LOSS and Band. Hippodrome, Golders Green.
- Felix MENDELSSOHN and Hawaiian Serenaders. Palace, Leicester.
- Freddy MIRFIELD and Band. Palace, Bath.
- Ronnie MUNRO and Orchestra. One-night Stands, Scotland.
- Oscar RACIN and Band. One-night Stands, Newcastle.
- Monte REV. Empire, Newcastle.
- Charles SHADWELL and Orchestra. Empire, Pilsbury Park; and Empire, New Cross.
- Reub SILVER and Marion Day. King's Palace, Preston.
- Billy THORURN. Knightstone Pavillon, Weston-super-Mare.
- TROISE and his Mandoliers. Empire, Nottingham.
- Eric WINSTONE and Orchestra. Hippodrome, Dudley.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:

1. ALL THROUGH THE DAY (1-5-2-3-5-4-2-3-5-6-7-8-7-6).
2. THE GIPSY (9).
3. SHOO FLY PIE AND APPLE PAN DOWDY (4-3-4-5).
4. OH! WHAT IT SEEMED TO BE (3-1-1-1-1-1-1-1-3-5-7-8).
5. LAUGHING ON THE OUTSIDE (2-8).
6. SIOUX CITY SUE (6-9-7).
7. YOU WON'T BE SATISFIED (5-7-3-4-2-4-5).
8. PRISONER OF LOVE (7).
9. IN LOVE IN VAIN.

Figures in parentheses indicate previous placings.

FORMING a large novelty orchestra for a West End restaurant, bandleader George Jay requires young, smart musicians, preferably ex-Servicemen, on the following instruments: Electric Hawaiian guitar, vibraphone, piano, tenor sax, and trumpet. Ring him at Gladstone 8183 between 9 and 9.30 a.m.

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GEORGE EVANS FOR AIR AND TELEVISION

THE months of hard preliminary work put in by George Evans in building his unique ten-saxophone set-up comes to brilliant fruition on June 8, when, in addition to opening his exciting summer engagement at Hammersmith Palais de Danse, George and his Orchestra have been chosen to play no less than an hour's special Victory Night broadcast of dance music.

The airing, on this night of nights, is at the unusual hour of 12 midnight to 1 a.m. (Light). The George Evans Band also comes to the microphone again the following Monday (June 10) from 10.30 to 11 p.m.

Next big item concerns television. George Evans—conducting, tenor playing and singing—with his unique outfit supporting him in modernistic swing, will be hitting the television programmes for the first time on July 4 (8.30-9 p.m.).

Meanwhile George is urgently seeking a trumpet player (used to playing first trumpet) and a guitarist, who should contact him at Enterprise 3152.

George Evans, with his novel and ultra-modern band, will be taking over at Hammersmith Palais, first while Jack Amlot and Lou Praeger take their holidays; then while Lou and his Band are away touring Germany.

Abe Walters in Hospital

DUAL talent man Abe Walters, who startled musicians with his facility at switching to a trombone chair with Ambrose's Orchestra after his long-term piano niche on the Savoy circuit, has suffered a tough but temporary break in his playing activities at Clro's.

Last Saturday (25th) he had an internal operation at the Hendon Cottage Hospital, N.W.4, where, during his enforced convalescence for a week or two, he would be very pleased to hear from his many professional friends. They may write to Abe, who is in the Figsis Wing.

Meanwhile, siphon specialist and multi-instrumentalist Al Edwards has stepped into the Ambrose outfit to dep while Abe is away.

Welcome Home to . . .

JOHNNY JOHNSON, vocalist, pianist and arranger. Since 1939 has been on a round trip, with the Essex Regt., of S. and E. Africa, Ceylon and Burma, during which time he made several broadcasts, and rose to the rank of major. During the Burma campaign he kept in touch with home dance-band tidings via the "M.M.," dropped in outlying areas by plane.

Originally on the staffs of several music publishers, including Francis, Day and Hunter, and Sun with Bert Lucas, Johnny built up a big pre-war reputation in commercial broadcasting, and also aired per BBC with Tommy Kinsman's Band.

LUXEMBOURG AGAIN—JULY 1

COMMERCIAL broadcasting from Radio Luxembourg is to recommence on July 1, on a wavelength of 1,293 metres. The bulk of programmes are to consist of musical items and all these, both British and American, are to be produced in this country.

This news, climax of weeks of rumour and speculation throughout the profession, comes from prominent London advertising agents, who have just been advised that obstacles, both financial and technical, to the resumption of sponsored radio from this famous pre-war transmitting station, have now been overcome.

British air-time will be drastically limited in comparison with pre-war conditions, and priority will, therefore, be given to advertisers associated with this medium prior to the war.

SHADWELL GETS H.M.V. CONTRACT

QUICK to value the effect of Charles Shadwell's venture on the Variety stage, H.M.V. has lost no time in getting the famous signature for an exclusive recording contract, which commences almost right away, with sides being waxed next week.

Using his full stage complement, Charles will record a double-sided selection from "Perchance To Dream," arranged by Hal Evans, and a second disc with his own composition, "Ring Down The Curtain" (formerly entitled "St. George's Hall") on one side, and the stirring Eric Coates march, "Down The Mall," on the other.

After an adventurous journey from Stockport, where he did a concert on Sunday, May 26, Charles opened in London on Monday at the Hackney Empire.

Charles is presenting a solid, well-rehearsed, appealing musical show with a glorious climax: a finely staged and exquisitely played performance of Clive Richardson's magnificent "London Fantasia."

The singing and comedy are good, and Charles acts exactly as one would expect, but will have to improve his competing, which is very ragged and shaky, rather marring an otherwise entirely acceptable programme.

Christie in I.O.W.

AFTER a Victory Night broadcast from Amesbury at 11 p.m., Melville Christie and his Band leave right away to take over for the summer at the Winter Gardens, Ventnor, Isle of Wight. They will play throughout the season, the personnel being identical with their regular broadcasting combination.

This comprises Bing Tern, Benny Tucker, Ernie Boote (saxes); Ken Exton, Ron Hazelhurst, Eric Matthews (brass); Will Spillitt, Andy Arnold (tms.); Alec Shoreland, Art Mills and Sam Langley (rhythm).

In addition, the incidental music at the Winter Gardens will be provided by that popular radio group the Honolulu Hawaiians, under the direction of Ronnie Joynea, with vocals supplied by charming Kay Heppell.

DUE to innumerable requests for the instructive Ivor Mairants "Guitar Tutor," it has now been reprinted, and copies can be obtained from Messrs. Francis, Day and Hunter, Ltd.

IN response to the tremendous demand following the recent visit of Ted Heath and his Music to the de Montfort Hall, Leicester, Arthur Kimbrell has booked this band for a "Swing Session No. 2," to take place this Sunday (June 2), at 3 p.m.

FOX OPENING SMASHES BELFAST RECORD

BELFAST RECORD

OPENING at the Plaza, Belfast, this week, Roy Fox not only smashed all previous records ever attained at this dance-hall, but occasioned scenes surpassing any experienced, even in so outstanding a career as his.

Speaking over long-distance telephone late the following night, he told the MELODY MAKER that Tuesday night's ovation had been even greater still.

There is one change to report since we gave the Roy Fox personnel two weeks ago. It concerns the drum chair, which is now occupied by Tony Lytton, well known in Town, and on demob, leave from the RAF.

Another addition to the staff has been the appointment of a staff arranger, also ex-RAF, Nevil Hartley, who will share the orchestrating work with Norman Broadhurst. Nevil is an up-and-coming newcomer, who won recognition with a recent arrangement for the George Melachrino Orchestra.

Roy has asked the MELODY MAKER to apologise to all musicians and singers who wrote to him applying for audition and have not yet received a reply. Roy was overwhelmed with letters and, although each one received his careful attention, he has found it quite impossible to answer everybody.

Following two weeks at Belfast, Roy Fox and his Band appear at the Locarno, Glasgow (June 10 and 17); the Ritz, Manchester (June 24); and the Casino, Birmingham (July 1).

Geller Airing

BUT for difficulties which arose in connection with relay arrangements, Harold Geller and his Band would have been broadcasting from Princes Restaurant, Piccadilly, some few weeks ago, but fortunately their radio debut has not been long delayed, as they have a studio airing at 8.20 a.m. next Thursday (June 6). Altoist Bert Lewis and tenor-sax Manny Winters having now left him, Harold Geller has secured excellent replacements in Cyril Harling and Jackie Daniels.

THE "M.M." regrets to report the serious illness of Miss Rhoda Michaels, popular figure on the Irwin Dash Music Co.'s exploitation staff, who has undergone a severe operation in the Woolavinton Wing, Middlesex Hospital, London.

HEARTY congratulations to Brighton fiddle maestro Al Feld and Mrs. Feld, to whom the stork paid a visit on May 15. Result, a new addition to the Feld "line-up" who has been given the name of Roberta Arleen.

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SOUTH AFRICA WANTS JOHNNY DENIS

LATEST figure to be invited overseas as a result of the constantly increasing demand for British bands and artists abroad is versatile bandleader-instrumentalist Johnny Denis.

Johnny has been invited to visit South Africa for twelve months, form a band from South African musicians, and play for four weeks at each of the twelve clubs owned by the enterprising syndicate which has made him this tempting offer.

Sidney Brickman, prominent London business man, who has just returned from South Africa, bringing this offer to Johnny on behalf of the syndicate, told the Melody Maker: "The standard of bands and musicians in South Africa is very low in comparison to this country. I am certain that any leading British band would be a sensation there."

Johnny is naturally interested in this offer, but his commitments in this country are so great that he could not consider making the trip until the end of the summer. As a solo artist and with his Novelty Quintet he has bookings until the end of August, and has recently had his contract with the Decca Record Company extended by another two years.

Maurice J. Kinn, who has just celebrated his second anniversary as Johnny's manager, contemplates flying to Durban in the near future to discuss the project on the spot.

Meanwhile the Denis outfit has a slate of engagements, including broadcasts and filming.

Stars for Southend

A SUCCESSION of star bands is being lined up by promoter Arthur Kimbrell to bring Southend's new dance, the Gilderdrome, on to the map in a big way.

On Victory Night, Mantovani and his Dance Orchestra will be appearing, and they will be followed, on June 9, by Nat Gonella and his New Georgians, who will play during the week until June 15.

Other "name" bands are scheduled to follow in a cavalcade of the best in danco music.

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CHATTER—by Chris Hayes

IMPRESSIONIST Len Reed, who landed in Normandy on D-Day—6 with "Stars in Battledress" and went right through to Berlin, will be out of khaki shortly and ready for stage and cabaret, handled by Astoria maestro Harry Leader, who thinks Len's mimicry is marvellous, especially his one-man version of Spike Jones!

I'm empowered by swing comic Freddy Mirfield to issue a challenge to hot trumpet-man Duncan Whyte for an all-out Dixieland band-battle, when and wherever it suits Duncan, with the audience adjudicating and the losers donating £10 to any charity. Seems Freddy got the brain-wave after hearing Duncan play "Riverboat Shuffle" on the air recently.

Hot violinist Herbert Stokes, brewer "M.M." semi-pro contestant, who broadcast in Monday Night at Eight, with his guitarist brother Harry, and as a soloist, with Harry Parry in "Radio Rhythm Club," is awaiting demobilisation after serving in the Middle East and Europe with the R.A.F., and seeks a place in a small and versatile band. We have his address at the office.

As there is such an uproar in the trim little Brixton apartment rented by grand guitarist, Ray Webb and his delectable band-wife, Marjorie Asot, when the two of them start to compare Press cuttings, I have decided to give some publicity to their wee kitten, "Droopie," who does a terrific gymnastic act with a little rubber ball!

Musicians eager to emigrate to Australia should airmail famous one-time Lew Stone saxophonist Ernest Ritte, c/o Princes Restaurant, Martin Place, Sydney. Ernest writes to tell us that there are openings down-under for good, experienced all-rounders able to manage dance and orchestral work.

Well remembered before hostilities as professional sales manager at Besson's, and editor of "The Modern Drummer," George Tibbits, who gets his release from the Army in June,

after four years as an officer, is now managing director of British Musical Enterprises Ltd., 32, London Road, Twickenham (Popesgrove 5182).

Artist to note is fair-haired Bunny Burrows. After singing for over a year at the Ritz, Manchester, Bunny toured with Henry Hall during 1942-44, tried a solo act for six months, went to Billy Ternent for nine months, was resident for a while with Bill Hawkins in Bury, then returned to Henry Hall this year.



Leaving the Empress, Dundee, in November, 1934, Scottish favourites Arthur Wallwork and his Orchestra, with singers Ginger Reid and Alex Alexander, set out on an extensive tour of Germany, with airings on BFN network, featured in a gay revue called "Café Continental." Letter from Arthur tells me he is now home again and contemplates a stage tour.

NORTHERN NOTES

MESEYSIDE Due out of the Forces any time now, ace pianist-arranger Bob Fraser is taking over the piano-chair with Bill Gregson's Band at Reece's Restaurant, Liverpool, in place of Vince Newton, who is going to Broadreeds Holiday Camp for Bill for the summer, whilst in the Grill Room at Reece's pianist Freddy Riley assumes leadership vice Artie Williams, who will be leading the Broadreeds band.

NORTH-EAST. Congratulations to Frankie King, of Sunderland, who has taken over the drum-chair with Oscar Rabin, Frankie, by the way, is 22 and all set for a big future.

Newcastle drummer Tony Shanks, who will spend the summer at Dunoon, appearing there with Bertini, was until recently with Guy Bland at Fenwicks.

A sensation in drumming is 12-year-old Billy Davison, of Burradon, who studied under Maurice Burman—a future star already tipped for "big-time."

Dance boom at the Plaza, Tyne-mouth, following one-night stand by Oscar Rabin, brought Joe Loss, who proved a sell-out. House band at the Plaza is, as pre-war, under the leadership of Tommy Willie; line-up as follows: George Andrews, Mick Ford (trumpets); Bill Tweedy (trom.); Wilson King, George Barker, Barney Kelly (saxes); George Finely (pno.); Tony Merrallo (bass); Jimmy Steven-son (drums); Cyril Dunn (guitar); Tommy Plaws (Hawaiian guitar). Station Hotel, Newcastle, reopening dinner-dance shortly. Dancin' to Jos. Q. Atkinson and his Band. JERRY DAWSON.

Mendelssohn's Screen-Song

TWO very big dates for Felix Mendelssohn are breaking shortly. The first is on this coming Saturday (June 1), when Felix and his outfit will be featured in the B.B.C.'s "Music Hall" programme (8-9 p.m., Home); and the second is on July 12, when the grass-skirt expert, with his Hawaiian orchestra, singers, and colourful bevy of dancing girls, will hit the Television programmes in afternoon and evening shows.

Felix, whose extremely successful show is currently being presented in Town (last week at Lewisham Hippodrome, this week at the Brixton Empress Theatre), is nowadays spending one of the busiest periods of his life, being continuously and fully booked with Variety and Sunday concerts, plus broadcasting and recording, plus this latest date for television, and now with a Pathéphone "short" commitment also looming up, to be "shot" during the week commencing June 17—to say nothing of two advertising films which are also on the agenda.

Felix has made several interesting additions to his touring band lately. They include a fine bassist in the person of Cyril MacArthur, late of the Scottish Symphony Orchestra, and a son of John MacArthur, of Quintet fame. Other newcomers are singer Bob Bruce, well known in Scotland before the war; guitarist from Ireland, Sammy Mitchell; and Peter Appleyard, a drum discovery from Grimsby.

Ray Kenney (alto) and Joe Elliott (tenor) have lately joined the sax section; whilst guitarist-singer-dancer Kealoah-Life is now back permanently with the band.

RADIO RHYTHM CLUB JUNE DATES

RADIO Rhythm Club's June programme opens in promising fashion on Saturday, June 1, with the story of the Hot Club of France told by ICF founder, Charles Delaunay.

On June 8, special planning has left no room for the jazz airing, but RRC is back the following Saturday with another edition of "Jazz Forum." For this month's "Forum," readers' questions will be answered by critics Rex Harris, Charles Wilford and Denis Preston.

June 22 brings another of the popular "Request Sessions," played by Duncan Whyte, his Trumpet and his Rhythm, and on the 28th, producer Sheila Fryer comes to the microphone in the "Talking of Jazz" series.

After 15 months of successful co-operation with Denis Preston on RRC, Sheila is taking her leave of this programme. In her farewell date she will discuss jazz with Denis and illustrate her viewpoint with records.

CONTEST FIXTURES

THIS WEEK LONG EATON.—To-night, Thursday, May 30, at the Rialto Ballroom (8 p.m. to midnight).—The 1946 Trent Valley Championship. Entry list full.

Organiser: Mr. Basil A. Halliday, 82, Walshorpe Road, Long Eaton, Notts. (Phone: Lane Eaton 494 and 597.)

WARRINGTON.—To-morrow, Friday, May 31, at the Parr Hall (8 p.m. to 1 a.m.).—The 1946 Cheshire Championship. Entry list full.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Alnsdale 78238.)

NEXT WEEK CATFORD (LONDON).—Monday next, June 3, at the Lewisham Town Hall (7.30 to 11.45 p.m.).—The 1946 North-West Kent Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, London, S.E.25. (Phone: LIVINGSTONE 1587.)

COLCHESTER (Essex).—Wednesday next, June 5, at the Noot Hall (8 p.m. to 1 a.m.).—The 1946 Eastern Counties Championship.

Organiser: Mr. L. J. Parish, 1, Otlands, Colchester, Essex. (Phone: Wivenhoe 201.)

FIRST ANNOUNCEMENT BUXTON.—Thursday, July 11, at the Pavilion Gardens (7.30 p.m. to 1 a.m.).—The 1946 Peak District Championship.

Organiser: Mr. Eric George, The Music Studio, 4, Hardwick Street, Spring Gardens, Buxton, Derby. (Phone: Buxton 1451.)

WOLVERHAMPTON.—Friday, July 12, at the Civic Hall (7.30 p.m. to midnight).—The 1946 Staffordshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

It is regretted that owing to an oversight the awards won by Dick Davis and his Band, of North London, runners-up at the South of the Thames Championship at Wandsworth on May 20, were omitted from the report of the contest last week.

The awards were as follows: Individualists' prizes for Alto (Dick Davis), Piano (Henry Faber), Bass (Arthur Sutton); and an hon. mention for Drums (Denals Draxler).

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ESSENCE

by Pat Brand

SUMMER is here again, and once more the BBC is giving bandleaders the bird. Last week saw the first broadcast of the new Vic Lewis Band, and many fans of Vic's, as well as musicians who wanted to find out how his abandonment of "jazz" had affected his ideas, tuned in at 11.40 p.m. on May 21 with a great deal of interest.

Vic opened his twenty-minute spot with a new signature tune. He was not allowed to finish it. So nicely was the nightingale singing in the surrey woods that the B.B.C. felt sure we would rather listen to that. And from approximately 11.43 until 11.52 we did.

I don't know how much score Vic had set upon this first airing of his new band; I don't know how much time, and thought, and money he had spent on ensuring that it would make good listening.

But I do know that the BBC would think twice before fading out any programme other than dance music.

May I suggest that, in view of the absence at the moment of a National Union of Nightingales, recordings made of these birds and repeats put out for the benefit of bird-lovers at 9 a.m. and other awkward times of the day, at present "stop-rapped" by gramophone records and dance-music recordings?

HOWEVER, in this case, the BBC has made the airwaves honorable by straight away giving Vic Lewis two more dates, on June 6 and 13, both during "nightingale time"—11.30 to 11.50 p.m.

Leading on guitar and vocalising, Vic fronts Ken Thorne on piano; Johnny Quest, bass; Jimmy Skidmore, tenor; Ronnie Chamberlain, alto; Edna Kaye as guest vocalist. Drummer and trombone are not yet fixed.

Let's hope they get away with a complete airing next time. Otherwise Vic will be changing his signature tune. "Opus 1001," to a more appropriate title that I need not mention here.

IT is over two months since Joe Loss shook the profession and it seems, nearly every reader, with the controversy live in unleashed by condemning live in the ballroom. But letters still kept pouring in by every post and from every part of the world.

Taking two at random, I find Jack Smith, of London, saying that he queued for an hour to get into the Royal, Tottenham, where Joe was playing—and he couldn't dance to the music! "This live," he backhandedly agrees with Joe. "is the biggest nuisance we have met in the ballroom for the last 25 years."

Whereas the lads in the RA Depot in Decolah, India Command, nevertheless, strongly rally round Joe. "If we go dancing, we go dancing—and 75 per cent. of us here would choose Joe Loss."

A third letter, from Bill Morzan and George Lane, of London, S.W.3, attracts my attention by reason of the cartoon they have drawn of a fellow playing a piano in some dive, the title of the sheet-music having been altered from "Basie Boogie" to "Basie Midway," following Joe's recent airing of a boogie-woogie number, described as "midway rhythm."

They tell me they're very busy but altering the record labels accordingly. "Cow-Cow Midway" is already listed in their files. . . .

Meanwhile, the live Bombers go on with undiminished success. This is a six-piece that I managed to catch recently at the Wembley Town Hall, the night after it had on the "M.M." 1946 Southern Counties Championship at Epsom.

At the risk of bringing down upon my head as great an avalanche of disputatious mail as has Joe Loss on his, I must say that some of these young small-piece groups play with an enthusiasm and verve that many a name band might be glad of. The pith and toss of phrase and chorus between the instrumentalists was fascinating to watch and listen to. These lads were "M.M." Champions



in previous years at the Middlesex (1943), East London (1944), Essex County (1945) Contests and runners-up for that year's South Britain East Area. The band has amassed altogether 26 individual awards and seven honourable mentions.

Lining up now as Stan Walker (piano); Ken Franklin (alto, clarinet); Stan Musgrave (guitar, secretary and publicity manager); Sid White (drums and business manager); Albert "Buzz" Robertson (bass); and Ken Sommerville (trumpet); with Eddie Arrowsmith (trumpet); and Albert Gay (tenor, clarinet) augmenting when needed, they gained 25th place in the Small Combination section of the 1945 "Poll." Ken Franklin coming 15th in the alto sax section. Not bad against some of the "big boys."

The first set of boys were all members of the Ilford Rhythm Club Jam Group, and included the Vic Lewis alto and soprano saxist, Ronnie Chamberlain, and tenor man Ernie Mansfield, now well known for his work in many London nighties. Other members of the Jam Group were Len Wood (tenor); Cecil Pressling (alto); and Tommy Callaghan (drums); all three since with Teddy Foster.

Peak week broke for Peggy Desmond on June 3. In addition to her appearance at the Wood Green Empire, it includes the celebration of her 15th wedding anniversary and her 410th broadcast, on Victory Night. This broadcast on "Vision" is a peak achievement for it marks her as one of the first solo artists to be telecast.

Peggy has been busy lately on her own compositions, of which Cinephone is putting out "Strutting in the Strand" and "Night in Rio," and Yale Music Corp. "Blue Sunday" and "Tamborine," among many others.

She played some of these to me the other day, but how long will I have to wait before I can hear Peggy on a record?

The boys were all on war work during the "late campaign," but stuck together for Red Cross concerts and played in all the London American Red Cross Clubs, getting featured in "Picture Post" whilst playing at the famous Rainbow Room, Piccadilly.

American appreciation of the boys was further illustrated when US cornettist Jimmy McPartland heard them cutting some sides at Star Sound Studios early this year, and asked if he could hit it with them together with Len Wood and Tommy Callaghan, to make "Back Home in Your Own Back Yard," with Pam Gordon taking the vocal.

Yes, I enjoyed my evening with them. I give (in the ballroom) Bombers "1"

A QUESTION of patronymics has been raised, and I've been asked to solve it. In other words, two blokes have the same surname, and one of them wants to know if the other is any relation.

It is promoter Bill Sensier, currently responsible for bringing Sunday swing to the Chelsea Palace, who lives at 91, Braemar Road, Worcester Park, Surrey; and the other is a Cornettist in the 1st Eastern Territorial Park of the Army, who is, I believe, playing in a band up North.

Bill keeps ringing up to know if I've contacted Pete, so for Pete's sake I've got in touch with Bill, Pete, for Bill's sake—and mine!

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

HERE are the first two replies to part one of M. S. Hunter's letter, printed in the Corner of May 18. First through the box was a letter from Ralph Venables as follows:—

"Bill Love is notoriously shaky on the identification of white musicians, and his guess was wide of the mark when he suggested Wild Bill Davison on Merolf's 'Too Busy' (issued in Roof Garden). The trumpet is terrific, admittedly. Why shouldn't it be played by Tom Dorsey? Other point of interest is Fud's contribution on tenor." The other Roof Garden member is Hunter as Harry Resers, with Tommy Gott on trumpet.

Most decidedly NO tie-in exists between Regal and Parlophone (Regal being from Columbia). Parlophone from Okeh. "Loud Speakin' Papa" (Regal G8578) is a Charleston Chasers, sure enough, but that doesn't make it a Nichols item (nor, of course, a Gooftus Five). The trumpet is Leo McConville. He has listened to the record and confirmed this. Trombone is MIF, clarify is Dick Johnson (nominal leader) piano is Art Schutt, banjo is Tony DeLuca, tuba is Joe Bano, drums by Vio Berton. Berton organised the date, claims Johnson's name got on label by mistake. Still sure about it. Other title from this session was "Red Hot Henry Brown," where'd you Get Those Eyes?" and "How Many Times?" issued on Regal G8686 and cited by Hunter as "Red Hot Henry Brown" and "How Many Times" were impossible Gooftus Five titles. Hunter and Joe really by the Harmonians and Joe Candullo respectively. No connection with Gooftus Five. "Me Too" the other side mentioned by Hunter, is also a Candullo. These old Regals all from Columbia. They are rather terrific, with Harmony" are rather terrific, with Chasers and, of course, the spot of Armstrong on the Corona (Henderson's G8471).

Second of the mark was Eddie Gollins who has this to say:—

In answer to M. S. Hunter's letter, I can definitely state that there are no Parlo sides issued on Regal, and are, however, Okeh sides issued on

Am. Col. and Harmony, from which makes Regal drew. Apart from the modern Col. reissues of Okeh masters there is, on Harmony 1427, "Shim-meh-sha-Wabbe"/"Raging in the Rain," by the other Parlophone Regal, R2506, the second is Venuti's Blue Four on Parlo R778. Both sides on Harmony are credited to the Tennessee Music Men.

"Loud Speakin' Papa," on Regal G8578, is definitely the Chasers and is on Am. Col. 446 and is, backed by "Red Hot Henry Brown" (140872). The Chasers' "Loud Speakin' Papa" is, of course, not the same as the Gooftus 5 on Parlo, E5552. As our friend Nico, Davies would exclaim, "What, no Rollin'!"

Re the other two Regals mentioned, G8686 and G8712—I can't remember hearing them, but have in my time played over scores of Regals, rejecting those that, to my mind, had no jazz value. I have now every Regal that can be classed as jazz, some are good, some are not so good, like the "Three Monkey Chasers" and "Brown Sugar," but not having G8578 or G8712 must have rejected them as of no value.

I have Regal catalogues from 1923 onwards, so know that there's nothing else to look for apart from what's in "Junkshoppers"—on Regal anyway.

PUBLICATIONS LISTED

Unable to find space this month for even the briefest review of the many magazines and books published, we are listing titles, publishers' addresses and prices of those received.

There are two new magazines, "Jazz Forum" and "Jazz Notes". There is a "Hot Notes" forum in "Hot Notes"—and a new series known as

RECORDS

SIDNEY BECHET AND HIS NEW ORLEANS FOOTWARMERS

••Texas Moaner (Fae Barnes, Clarence Williams) (Am. Victor OA.067794).

••Rip Up The Joint (Jack Palmer, Abner Silver) (V by Victor Dickenson and Chorus) (Am. Victor OA.066784).

(H.M.V. B9474—3s. 11 1/2d.)

066784—Bechet (soprano) with Henry Goodwin (tpt.); Vic Dickenson (tmb.); Don Donaldson (pno.); Ernest Williamson (bass); Manzie Johnson (dms.). Recorded October 14 1941.

067794—Bechet (soprano, clarinet); Charlie Shavers (tpt.); Willie "The Lion" Smith (pno.); Everett Barksdale (str.); Wellman Braud (bass); Manzie Johnson (dms.). Recorded September 13, 1941.

I HOPE you like quavery tremolo, because in "Texas Moaner"—which is just another way of saying the 12-bar blues in slow tempo—you'll have to put up with plenty of it.

And not only from Sidney Bechet! This jelly-like melody seems to have been highly contagious on this session, and Charlie Shavers shows more than mild traces of having caught it.

However, if you can cope with it, the side will probably go well enough with you—especially if you are an old-time jazz enthusiast; for, although the recording was made as recently as 1941, Bechet and Shavers, who being most of the works, since nothing much happens except their solos and concerted improvisations, are old-timers, and you know what they say about leopards and their spots.

It's the other side, however, that has gone best with me. It is more enlivening.

The Bechet wobble is still there, but it is less prominent at the faster tempo.

Also, this is in its naive way a cute and catchy little ditty, and what the lyric may lack in inspiration is compensated for by the singing of Vic Dickenson, suitably assisted by such

other members of the band as are not at the moment otherwise employed.

Also, there's some trumpet-playing by Henry Goodwin, whose only attribute is not that it hasn't the Shavers' vibrato.

Reviewed by Edgar Jackson

COUNT BASIE AND HIS ORCHESTRA

••Basie Blues (Ebblins, Jackson, Basie) (Am. Columbia C4225) (Recorded April, 1942).

••Ain't It The Truth? (Basie, Harding) (Am. Columbia HCO.893).

(Parlophone R3008—3s. 11 1/2d.)

803—Basie (pno.) with Earl Warren, Gaughey Roberts, Buddy Tate, Jack Washington, Don Byas (reeds); Ed Lewis, Al Killian, Buck Clayton, Harry Edison (tpts.); Dick Wells, Robert Scott, Ell Robinson (tmb.); Fred Green (str.); Walter Page (bass); Joe Jones (dms.). Recorded July 27, 1942.

SOMEbody appears to have tried some tricks with the recording of "Basie Blues," and they have not come off.

The trumpets which take the introduction and the first chorus are on the quiet side, and Basie's piano which follows is quieter still.

Not that this would have mattered had the whole side been recorded at something like even volume, because to get the right strength it would only have been necessary to turn up the volume control.

But if you do try this to get the first half of the record up to reasonable level, you will suddenly find yourself deafened when, later, the ensemble comes in.

VOLUME CONTRASTS

These excessive contrasts in volume may be a satisfactory means of obtaining effect when one is hearing a band in the flesh, but they don't work out on records. Whoever was in charge of the session should have smoothed them out in the recording, instead of which he appears to have tried to exaggerate them, and, as I say, it hasn't worked.

But, even if the recording had been more reasonably controlled, I doubt if this could have been a superlative record.

A slow blues, the piece and performance are (except for those blaring ensemble entrances) musically instable enough, even if neither has the character of the blues. But nothing happens that is in any way inspired, and the best that can be said of the side is that it is unexcitingly pleasant.

Such the same goes for "Ain't It The Truth?" This is more or less adequate as programme-filling music in a dance hall, but hardly outstanding enough for a record one would try to hear and enjoy over and over again.



Lucky fellow in the middle is Tom Henry, the former Henry Hall vocalist, recently discharged from the Army, who has been singing solo at the Bagatelle Restaurant and with Billy Munn's Orchestra at the Orchid Room. Deciding to surround himself (see above) with the right type of American-sounding quartet, he went ahead and auditioned some 300 girls. Here you see him with his final choice: Johnnie Johnson, Moira Sharp, Margaret Webb and Ilene Hall.

After many months of rehearsal, he put them into the hands of Gaby Rogers to act for them as agent, arranger and coach, with gratifying results.

Known as Tom Henry and his Tomboys, they have been signed for the Arthur Askey air-show; have recorded for Decca, accompanied by Billy Munn's Orchestra; have appeared in the Orchid Room; will be appearing in "Navy Mixture"; and are headed for a seaside summer season with a name band.

LETTER

Dear Editor—I have made it one of my hobbies during the past number of years to study the origin and growth of jazz in this country.

As Eric Keartland said, apart from George Webb, I know of no other jazz band in this country. If "English Jazz" is classed under such people as Hayes Parry, Gerardo, Loss, etc., then, in my opinion, it should not be called jazz, but by its correct term, namely "commercial dance music," or I might go even as far as to say "swing," but certainly not jazz.

As regards Charlesworth's letter, I also entirely agree with him on his criticism of Edgar Jackson's article on Mezzrow's "Revolutionary Blues." If this is not jazz, then such music as is recorded and played by the previously mentioned English musicians is not even on the verge of jazz.

LONDON, S.E.21.

JAMES T. WHITE.



• A new field for British dance music is being opened up by saxist-leader Paul Lombard, whose departure to feature at the Mount Lebanon Hotel, Beirut, took place last Saturday (26th). This special "M.M." picture of Paul and his boys was taken at Waterloo when they left.

U.S. NEWS

by Leonard Feather and Margery Lewis

MUSICRAFT RECORDS gave a party last week to celebrate their signing up Duke Ellington to a three-year contract! The party was held backstage at the Paramount Theatre on Broadway, where Duke and his Orchestra are currently appearing.

Among the celebrities that were there were Florence Desmond, Gracie Fields, Charles Trenet, Mouna Rivel (the first French artist to come to this country after the war), the Mills Brothers, George Auld, and the entire cast from "St. Louis Woman."

Duke is to start recording in November, and Musicraft guarantees to cut Ellington on 34 sides (17 single records) plus two albums, the first year! Ellington will have the right to determine exclusively the tunes he will record on ten of these sides. Remainder of the tunes will be selected on a "mutually agreeable" basis.

Musicraft has made no statements about foreign distribution of these records. This company has also signed up Artie Shaw, Slam Stewart, and Dizzy Gillespie.

TEN-MAN BRASS

For the first time in about ten years, the trumpet club owners have opened big clubs with star attractions and line-ups reminiscent of the old Cotton Club. Famous Negro entertainers who have played everywhere but Harlem are being offered enticing salaries and the promise of a wonderful welcome back.

First to succumb was handsome Billy Eckstine, a boy with one of the greatest voices I've ever heard. Known as the Sepia Sinatra, Eckstine actually sings better than Frankie, although not at all in the same style. Eckstine opened at the Club Sudan with his orchestra, starring in a show which features Marie Bryant, show-biz dancer. Marie recently appeared in a sensational movie about the blues and jazz, released by Warner Bros.

HAVE YOU ENTERED THE "M.M." POLL?

ENTRIES are pouring in for the "M.M.'s" 1946 Dance Band Poll—the annual ballot by which our readers set their seal of approval on the leading British swing-stars.

Although the initial announcement of this year's Poll appeared only last Thursday (24rd), letters, postcards, and even telegrams have already been piling into "M.M.'s." Editorial offices—rapidly accumulating votes that will ultimately decide readers' own choice as to who are the finest musicians in the various sections enumerated.

Basing an analysis on the total of votes already received, we can confidently predict that the 1946 Poll will be a record breaker in all respects—a factor entirely due to the enthusiasm of all those champions of British dance music who want to ensure that the best we can produce in this country receives the recognition it so rightly deserves.

We intend keeping the cat well cooped up in the bag until the eventful day when readers' final selections are announced. There will be some big surprises when the results are announced. . . .

Once again we remind readers to cast their votes in accordance with the following instructions:

Three votes in order of merit for what you consider to be the best Swing Band, three votes in order of merit for the best Sweet Band, one vote each for the best Small Combination, Bandleader, Alto-sax, Tenor-sax, Clarinet, Trumpet, Trombone, Piano, Guitar, Bass, Drums, Miscellaneous Instrument, Female Vocalist and Male Vocalist.

Address your entries—to arrive not later than first post on Monday, July 22—10, "Melody Maker" Dance Band Poll, 93, Long Acree, London, W.2.

Those who have not already done so should get moving—and may their best men win!

ETHEL WATERS TRIUMPHS

Speaking of opening nights, a giant crowd gathered at the Club Baron to welcome Ethel Waters in her first Harlem nightclub engagement in years. For fully ten minutes the standing-room-only audience cheered their Ethel—still the greatest singer after 25 years. Ethel sang all of the songs that she made famous: "Dinah," "Memories of You," "Stormy Weather," "Cabin in the Sky"—and encored with the latest tunes "Hot Lips" Page and his Orchestra accompanied her.

Opening-night brought out many celebrities, among them Count Basie, Ivie Anderson and King Cole, now playing at the Zanzibar.

Charlie Barnet and his Orchestra are playing at the Apollo Theatre in Harlem for one week. Charlie borrowed Lawrence Brown, Duke's famous trombonist, to play in "Lonesome as the Night is Long" when he recorded it for Decca a week or two ago. He was written by Leonard Feather. And Barnet thinks it will be his biggest record. At least it's one record that doesn't ape the Duke. Billy Moore did the solid arrangement on the tune.

Benny Goodman and his Orchestra followed Gene Krupa into the 400 Club. Benny's singer, Art Lund, is sort of a cross between a shy cowboy and a Harvard sophisticate. He's very popular with the fans. Tab Smith has returned to the Savoy Ballroom for an extended stay. "Red Allen's Band," at the Onyx Club on 52nd Street, is featuring J. G. Higginbotham on trombone, who has crossed the street "J. C.'s" friendly rival Trummy Young is blowing his slip-horn nightly.

SCOTTISH NOTES

AT the Kelvin Hall Ice Rink and Dance Floor the leadership of the band has now been taken over by Jimmy Reid, who previously played tenor sax in the line-up. Jimmy is well known in the palais played, having seen service at the Plaza, Dennistoun, Albert, etc., and has done work for Chalmers Wood on many other occasions.

Dave Wilson, tenor man who has played with Joe Loss and others and is currently with the BBC Variety Orchestra, has joined up with Laurie Standford and the Dennistoun Palais. Another tenor shift will take place when Joe McKenna joins up with Carl Barritau. Joe was at Dennistoun for a spell and was recently at the Cameo. With Carl he will meet up with another ex-Dennistoun sax, young Jimmy Phillips.

Roy Fox will greet old Glasgow fans when he does a two-week spell at the Locarno, commencing June 10. This will enable the two resident bands, Jay Hopper's and Bobbie Hogg's, to have a week's holiday each.

At the Caledonian Hotel, Inverness, Stuart Neilson and his Band will continue throughout the summer. Stuart is also fixing for other hotel jobs, and is sending pianist Tommy Leary to Loochmouth for the season.

THE opening of the "Jolly Roger" Dance Club in "Prince" Street, Bridlington on June 8 will present Stanley North's "Buccaneers" Band, directed by tenor player Jack Mitchell, who was with Stanley North and his Band before the war.

Stanley himself will remain with his band at the Queen's Hall, Bradford, for the Bradford Corporation.

THE "M.M." wishes to apologise to the Blue Star Players, resident dance band at the Carfax Assembly Rooms, Oxford, to whom, last week, we referred as the Blue Aces.

The Blue Star Players have been in residence since December last year.

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Nuneaton and Sheffield Contest Reports

At both the Warwickshire Championship, presented last Thursday, May 23, at the New Co-operative Ballroom, Nuneaton, by Arthur Klimbrell, and the South Yorkshire Championship, presented the following night (May 24) at the City Hall, Sheffield, by Lewis Buckley, there were full entry lists, and last-minute applicants had to be refused owing to the impossibility of accommodating them in the available time. First ever to be held in the town, the Nuneaton contest created considerable interest in the district, and the 750 attendance was not far short of capacity for the hall. At Sheffield the audience of over 550 showed its keenness and discrimination by packing itself round the stand to watch the more enterprising bands, and dancing only to the less imaginative.

JUDGES' REPORTS
NUNEATON—MAY 23

Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.
Winners: **LEN NASH AND HIS BAND** (tenor, trumpet, piano, guitar, bass, drums). 5, South Broadway Street, Burton-on-Trent.
Individualists' awards for: Tenor (Den Silk), Piano (Stan Walters), Guitar (Joe Fearn), Bass (Len Nash). Hon. mention for Trumpet (Les Coates).

Starting off with its fox-trot ("Tea for Two"), this band showed not only that it knew how to treat the number effectively for its instrumentation, but also that at medium tempo it can play with good style. The arrangement left nothing to be desired, and the performance was as neat and relaxed as it was modernly rhythmic. The quickstep ("Honeysuckle Rose") was not quite so satisfactory. At this faster tempo the rhythm section was not quite so well together or relaxed, nor was the trumpet so good. His use of triplets in his fox-trot solos was satisfactory in both conception and execution, but in the quickstep it often gave the impression of rather muddled and untidy playing resulting from too many notes to the bar. There was also a tendency not to give longer notes than full values, and a more florid delivery would be an improvement. The tenor should realise that waltzes are essentially "straight" music and not improved by the introduction of the swing idiom, no matter how slight. Also his solos need to be put over more effectively. Why not stand up for them?

Second: **METRO RHYTHM BOYS** (four saxes, two trumpets, trombone, piano, drums). All coms.: K. Keates, 5, Gordon Street, Burton-on-Trent.
Individualist's award for Drums (Norman Dawson). Hon. mention for Trumpet (Alfred Williamson).

This band of youngsters—its average age cannot be much more than seventeen—owes much to its conductor. His obviously musically and diligent rehearsing of the combination has given it a creditable polish. Also—and here is something which all bands might advantageously note—he has not only realised that one of the secrets of steady tempo and a good beat is to divide up a tune correctly into phrases, separate the phrase clearly, and commence each phrase with a good attack; he also conducts to achieve this end as well as light and shade. Among the criticisable points was the tuning. It was not always perfect, especially among the saxes. Also the trombone's musicianship seemed hardly up to the standard of the rest. On the credit side, however, must be mentioned the tasteful and generally

satisfactory solo and ensemble playing of the lead alto and reliable first trumpet, and perhaps above all the relaxed and generally good playing of the drummer, who, in the absence of a bass, and with (and not only because of the bad placing of the piano), did more than any one man's fair share towards producing the steady tempo and good beat which was one of the best features of the band. Johnny Morton and his Rhythm, from Wolverhampton, were placed third. They won the individualist's award for: Trumpet (Bill Turner) and hon. mentions for Trombone (Paul Morton) and Piano (John T. Morton). Austin Frank, of the Good Companions, from Oxford (fourth), won the Trombone prize.

Bob Bentley, of Jack Southern's Band, from Warwick (fifth), secured the Alto prize, and Arthur Colley, of the same band, an hon. mention for Trumpet. Donald Sutton, of the Carlton Sextet, (from Cannock, Staffs), won the Clarinet prize, and Sydney Mayo and Charles Hassall, of the same band, hon. mentions respectively for Bass and Drums.

Dennis Watkinson and Leslie Daykin, both of the Mayfair Quartet, from Stapleford (Notts), were given hon. mentions respectively for Piano and Drums. Nine bands competed.

SHEFFIELD—MAY 24

Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.
Winners: **THE PREMIER PLAYERS**, (four saxes, two trumpets, piano, bass, drums). All coms.: C. D. Barrett, 30, Oatlands Drive, Olley, Yorks.

Individualists' awards for: Tenor (Geoffrey Burrill), Trumpet (Colin Murchison). Hon. mentions for: Alto (Charles D. Barrett), Trumpet (Peter Butler), Bass (Thomas Rawlinson).

This band is yet another instance of what can be achieved when sympathetic and sensible attention is paid to the performance reports which all bands taking part in "M.M." contests now get, either in these columns or verbally from the judges at the conclusion of the contests. At Halifax on May 17 it improved noticeably on its performance at Huddersfield five weeks previously, and now here at Sheffield, after only a week's interval, it improved even more noticeably on its performance at Halifax. The saxes not only showed no tendency to clip, but also held their sustained notes well on pitch, and the band played with great style and spirit.

Weakness of the band is now confined almost entirely to the rhythm section. The rather busy pianist is more conspicuous for forcing than for the easy lift which comes from the right understanding of style; due to lack of relaxation and insufficient confidence in himself, the drummer is not always too steady any more than he plays with real lift; and the otherwise first-class bass would sound more tasteful in waltzes if he played with less embellishment.

Also it must be added that the otherwise brilliant brass team of two trumpets would be better if they did not play their fff passages quite so loudly.

Second: **FRED MANDERS' SWING-TETTE** (alto/clarinet, piano, guitar, bass, drums). 120, Woodseats Road, Sheffield 8.
Individualists' awards for: Alto and Clarinet (Stan Vickers), Guitar (Ted Newham), Bass (Joe Quinlan), Drums (Eric Ford). Hon. mention for Piano (Fred Manders).

Whether it cost it the contest it is difficult to say, but this band (which pulled itself up from third to second place on the replay it was permitted to undertake for having played first) let itself down on its waltz.

Its quickstep was a model of what a small combination should do and how to do it, and especially in the replay did the outfit show that it could give out at fast tempo with a fine drive without in any way losing its poise or concealing its understanding of the swing idiom and what the term implies. Moreover, except perhaps that the rhythm was a little heavy and so lurid, the band did equally well in its fox-trot.

In the waltz, however, the alto/clarinet who in the fox-trot and quickstep had shown himself a stylish and tasteful soloist on both instruments, revealed that he has not quite sufficient genuine "straight" technique to hold his sustained notes perfectly on pitch. In consequence there were times when the number sounded a little uncomfortable.

Bert Clegg and his Band, from Mexborough, were placed third. They won individualist's awards for Trombone and Violin (Harry Binchellie), also hon. mentions for Tenor (Stanley Yates), Trumpet (William Walton), Bass (Bert Clegg), Drums (Harry Moon).

The Jazz Hounds, from Rotherham (fourth), won the individualist's award for Piano (Donald Waterhouse) and an hon. mention for Alto (Duncan Ballantine). Eight bands competed.

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