odumaker

BANDLEADERS' BIG GUNS RANGED

ON BBC!

Lew Stone is Elected President at **DBDA** Inaugural Meeting

WORKING UP FOR AN ALL-OUT ONSLAUGHT ON THE BBC, THE NEWLY FORMED DANCE BAND DIRECTORS' ASSOCIA-TION LAST TUESDAY (21st) HELD ITS INAUGURAL MEETING AT THE HOLBORN RESTAURANT.

a decision to re-form the old pre-war bandleaders' association was question of the BBC bribery allega-made at a similar meeting held tions in the House of Commons He war bandleaders' association was made at a similar meeting held on December 5 last. At that time, an Interim Committee was appointed to proceed with the vital business of building up an organisation that, with the full backing of the Musicians' Union, would be in a position to rectify the existing conditions under which bandleaders are expected to work for the BBC.

COMMITTEE FORMED

Now, with the enthusiastic backing of all the big-names in the profession, the new DBDA has been born. Unanimously elected, the officers for 1947 are: Lew Stone (president); Billy Ternent (vice-president); Hardie Ratcliffe (secretary); and a committee comprising Sid Phillips, Eric Rebinson, Lou Preager, Victor Silvester, Billy Cotton, Harry Golo, Miff Ferrie, Buddy Featherstonhaugh, Chappie D'Amato and Harry Leader.

Among other matters, the com-mittee has been empowered to nego-tiate directly with the BBC in an effort to obtain:

(a) More dance-band programmes, and more popular listening periods. (b) Higher fees.

(c) Responsibility for musical interpretation being vested in the broadcast. bandleader himself.

Stone read a message of encourage- which leaves him £84 out of pocket.

"M.M." readers will recall that ment from Wing-Commander Cooper. urged all dance-band leaders to take an active interest in the Inquiry that is now proceeding, and to put forward their views on the administra-tion of the BBC so far as it affected their interests.

JACK HARRIS DISCUSSED

Also discussed was the admission into Britain of foreign bandleaders. The MU's action in approaching the Home Office in an endeavour to pre-vent US bandleader Jack Harris from working in this country was approved by those present.

Endorsing point (a) above, a music-publisher was quoted in the "Daily Mail" on Tuesday as saying that the BBC has a potential audience of 10,000,000 and 12,000,000 between the peak hours of 7 and 10 p.m., but dance bands rarely get a look in at

these hours. They get most of their dates at 9 a.m., when they can only count on about 2,000,000 listeners, and 11 p.m. to 12 midnight, when the audience drops to about 900,000.

Substantiating claims for higher fees, clarinet-leader Frank Weir made a statement to the Press in which he said: "The BBO pays a 12-piece band £42 for half an hour's broadcast. Out of that the leader pays something like £90 for special At the meeting, chairman Lew orchestrations, and £36 on salaries,

JOE LOSS'S BEREAVEMENT

THE MELODY MAKER joins with the innumerable friends and admirers of Joe Loss in extending our deepest and most sincere condolences to him on the sad death of his mother, Mrs. Ada Loss, who passed away last Sun-day (19th) after a short illness, aged eighty.

The funeral-which was attended by many professional folk anxious to pay their last respects to a grand old lady—took place on Monday (20th) at the Edmonton Cemetery.

Receiving news as he played his fifth and final week at Green's Playbours Chasses the player bourse.

house, Glasgow, last week, that his mother was desperately ill, Joe Loss dashed down to London, leaving the band under the capable leadership and direction of violinist Phil Silverstone.

His mother's illness taking a fatal turn, Joe, of course, remained in Town for the funeral, and Phil also conducted the band on the stage of the Glasgow Empire this week.

MAMOUS radio vocalist of the war years and inimitable "Forces Sweetheart" Vera Lynn is making her comeback to the air in a big way.

On February 16 she reappears as the star of "Vera Lynn Sings," the new Sunday night series—at the peak listening hour of 9.30-10 p.m. (Light) Vera Lynn's return to radio comes after a long absence, during which, as after a long absence, during which, as the orchestra this Saturday (25th) at Mrs. Harry Lewis, wife of the famous the City Hail, Sheffield; at Harrogate ex-Ambrose saxophonist, has become the proud mother of daughter. Her reappearance is doubly interesting in view of the fact that her accompaniments for the new radio show are to be played by a concert orchestra under the accomplished baton of Bob Farnon.

Compere of the new Vera Lynn show will be Raiph Hurcombe, and it is aggravated ankle injury. He is now re-being produced by Roy Spear. sponding well to treatment.

A PTER fourteen successful months at the exclusive Bond Street "Churchills," Harry Hayes and his Band will leave on Saturday, February 1.

Harry Hayes told the MELODY MAKER: "I am leaving following a dispute with the management regarding working conditions. At the moment I have no other engagement in view with the band, but have an in view with the band, but have an enormous amount of work myself, whilst I shall be glad of a rest in the evenings after over a year of niterie

During its run at Churchills the Hayes band, apart from the impeccable alto of Harry himself, has featured the fine musicianship of, among others, Norman Stenfalt and George Shearing (pianos); Stan Roderick, Danny Deans and Lon Whiteley (trumpets).

The band currently includes Jack Nathan (plano); Lee Wright (trumpet); Tommy Whittle (tenor); Bert Howard (bass); Jan Smith (saxes); Joe Watson (drums); and, of course, Primrose Hayes (vocalist).

SALLY DOUGLAS

THE vocal side of the Geraldo Orchestra makes headlines this week, first with the resigna-tion on Friday last (17th) of twenty-year-old contraito Sally Douglas, and next with the debut of Canadian vocalist Denny Vaughan, who took the place of Dick James in the orchestra on

Tuesday (21st).

Behind the news of Sally's resignation, to take effect as from January 31, lies the news of her engagement to the well-known London public relations man. Michael Saunders.

Sally thus severs two and a half years' association with the Geraldo Orchestra.

Whether her two-and-a-half octave contralto will continue to be heard by listeners after her marriage is still undecided. Arrangements are now being made for her successor in the Geraldo Orchestra.

Twenty-five-year-old Denny Vaughan made an initial appearance with the orchestra on Saturday last, not as a vocalist but as swing planist in a "Tip Top Tunes" programme.

He will be featured singing with

Royal Hall on the afternoon of the 26th, and at the Rialto, York, that same evening, all of which are the band's first appearances by special request.

THE "M.M." is sorry to learn that veteran MD Debroy Somers has been seriously ill as the result of an

SID MILLWARD TAKING HIS NITWITS" INTO VARIETY

THE thousands of listeners who regularly enjoy radio's number one crazy show. "Ignorance is Blice " with the control of the property of the pr one crazy show, "Ignorance is Bliss," will be more than disturbed to know that the show is shortly to suffer the loss of Sid Millward and his "Nitwits," for the very simple reason that offers of theatre dates are coming in so fast that Sid can no longer ignore

them. Obviously, one air date per week is not enough to keep the band in what few theatre dates he can cope with and still be on the air able. at 7 p.m. each Monday, Sid has little or no option but to take advantage of the offers which have been made to him by the various

theatre syndicates. Over the past six months or so, the "Nitwits" have been heard on no fewer than 48 "Ignorance" broadcasts (including repeats) and to-day they can claim to be one of the leading musical acts in public favour. Theirs is, of course, highly specialised work-almost every member of the band being a comedian in his own right apart from any musical accomplishments.

To replace them will present producer Pat Dixon with a number one headache, and he told the MELODY Maker this week that he has, at the

be willing to do, but unfortunately Variety.

the Musicians' Union ban on shows being recorded except for repeat airings, prevents this and, therefore, a break appears to be inevit-

STAGE DATES

Next week (27th), the "Nitwits" are playing the Empress, Brixton, tollowed by East Ham Palace of Varieties on February 10, arrange-ments having been made for them to keep their Monday night "date" in each of these weeks. From the week of March 3, however, their theatre dates are such that they must leave the air show, for that week they play the Empire Theatre, Sunderland, followed by the Hippo-drome, Wolverhampton (March 17); Empire, Swansea (31st); Embassy, Peterborough (April 14); Empire, Middlesbrough (21st) and the Hippodrome, Ipswich (28th).

moment, no idea as to who will be their successors.

The situation would be much are all anxious to book the band, and Sid Millward would appear to be the show on Sundays, which both on the threshold of a long and profitable career in the world of

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ROY FOX READY FOR VARIETY TOUR

Since November last, when, after several months' residence Roy Fox left the Milroy for a series of provincial dates and one-nighters, he has been building up his band in preparation for a Variety debut.

Now, theatre-goers who have eagerly awaited the post-war reappearance on the halls of their bandleading idol will have their wishes gratified next week (27th), when, at the Palace, East Ham, Roy's fifteen-plecer starts its scheduled nation-wide stage

The band's full personnel now consists of Roy Pox leading Derek Hawkins, Manny Prince, Joe Simmonds, Derek Collins, Eddie Rock (reeds); Joe Richmond, Jimmy McCormick, Charles Evans (tpts.); Norman Breadhurst, Jimmy Wilson, Bill Moss, Fred Mercer (tmbs.); Ernest Bragg (pno.); Bill Stark (bass); and Jack MacHardie (drms.). Vocalists are Beryl Templeman, Bobby Joy and Jack O'Hagan.

Beryl Templeman, Bobby Joy and Jack
O'Hagan.

Beryl, who came to this country
from India, fills the key femme vocal
spot. It is distressing that owing to
the vagaries of the English climate,
she has now succumbed to a severe
bout of bronchitis and may not be
able to open with the band. At
present Beryl is recuperating in a
London nursing home.

Roy Fox, under the ægis of the
enterprising Will Collins Agency, is
solidly booked for the remainder of
this year.

this year.

After his East Ham appearance, immediate dates include the Empress, Brixton (February 3); Empire, Croydon (10th); Empire, New Cross (17th); Empire, Chiswick (24th); Metropolitan, Edgware Road (March 1). (March 1).

Edmonton is Seeking a Band

To discover a band for their Municipal Dances (includ-Municipal Dances (including the regular fortnightly winter dances, two summer dances and the Christmas and New Year's Eve balls), the Edmonton (London) Borough Council are staging an open dences band counters. dance-band contest.

The event, which is open to bands resident within five miles of Edmonton and consisting of not more than eight performers, will take place at the Edmonton Town Hall on the nights of Tuesday, Wednesday, Thursday and Friday, February 18, 19, 20, and 21 next.

Rules and entry forms are now available from the Entertainments Manager, Town Hall, Edmonton, N.9.

The contest is approved by the

Rules and entry forms are now available from the Entertainments Manager, Town Hall, Edmonton, N.9.

The contest is approved by the Melody Maker, and bands may take part in it without prejudice to their right (vide Rule 4 of Standing Rules for 1947 "M.M." Contests) also to compete in Melody Maker-sponsored contests.

made his initial broadcast with Stephane Grappelly and his Quintet in the Home Service. On Sunday (26th) he compères and sings on television with Mantovani and his Orchestra, More news from the James camp is that, on February 1, Dick embarks on a series of high-class one-nighters when, in addition to singing and compered in Melody Maker-sponsored pering, he will front his own seven-niece group. contests.

STAN KENTON BEATS DUKE IN "METRONOME" POLL

THE Ellington Orchestra, double

winners of "Down Beat's"

1946 band ballot were decisively beaten in the "Metronome" AllStars Poll, just concluded.

Heading the field with 545 votes came the Kenton band, followed by Duke Ellington (398); Woody Herman (357); and Boyd Raeburn (216).

In the small band section the invincible King Cole Trio again came through, this time with 737 votes against 280 cast for the Louis Jordan outfit. Joe Mooney (145) and Benny Goodman's Sextet (133) occupied third and fourth positions.

Among vocalists, Frank Sinatra holds the male throne securely, runners-up being Nat King Cole, Billy Eckstine and Bing Crosby, in that order. In view of "Father" Bing's undisputed popularity in America to-day, these results must be seen as an indication of how far he has strayed from the realms of pure dance music.

from the realms of pure dance music.

Pirst pairs in other sections were:
June Christy, Billie Holiday (female vocalists); Johnny Hodges, Willie Smith (altos); Benny Goodman, Woody Herman (clarinets); Coleman Hawkins, Flip Phillips (tenors); Harry Carney, Ernie Caceres (baritones); Dizzy Gillespie, Roy Eldridge (trumpets); Bill pie. Roy Eldridge (trumpets); Bill Harris, Lawrence Brown (trombones); Nat Gole, Teddy Wilson (planos); Oscar Moore, Tiny Grimes (guitars); Eddie Safranski, Chubby Jackson (basses); Dave Tough, Gene Krupa (drums); Red Norvo, Lionel Hampton (miscellaneous instruments), Leading arrangers were Eddie Sauter and Ralph Burns.

DICK JAMES IS

L AST week is one that will for-ever remain a milestone in the memories of vocalist Dick James. He not only made seven broadcasts and appeared at a dance with the Woolf Phillips Orchestra, but on Saturday (18th) he terminated his fourteen months' association with the Geraldo Orchestra—and became a father.

the world, before dashing back by car to Wimbledon

for the second vocal. Now handled by Music Artistes, Ltd., Dick left his day-and-a half-old baby to appear in Leicester for a Sunday concert with Woolf Phillips. Yesterday afternoon (Wednesday) he made his initial broadcast with

THE CONTINENTAL NOVELTY HIT **ORCHESTRATIONS** READY IN A FEW DAYS - 31- 5.O. DOUBLE NUMBER



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CONDE'S RUMBA RECORD

FOUR years' continuous work in London's smartest clubs and restaurants—40 broadcasts over one period of six months over one period of six months—
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at number one theatres—such is
the record of Francisco Conde
and his Rumba Band, which is
currently featured at Murray's
Club. W., opposite to the Imeson
Bros. Band.

Three months ago the band started at the Beak Street resort on a six months' contract, which last week was extended for a further six months. For some obscure reason the boys

For some obscure reason the boys have been very sadly neglected by the BBC since last April, but returned to the Home Service programme for one recent broadcast, with a promise of further dates to come.

Apart from the recent addition of a flute, the line-up has remained constant for a long time, and with Francisco on piano, the personnel is: Jack Davis (bass): Reg. Weiler (drums); Victor Parker (guitar)—all three of these boys are vocalists of differing types—Roy Davey (trumpet and vibes: Bill Godfrey (flute), and Rence, who handles all the usual Latin-American percussion instruments.

HERE is good news for friends of brilliant bandleaderarranger George Evans.

Although it is only since August that George, owing to the unfortunate illness which struck him down just as he had hit the musical peak with his unique ten sax orchestra, passed the baton to his brother Les, the "M.M." is glad to report the good tidings that George is now making excellent progress.

excellent progress.
It may not now be necessary for him to have a second operation, and, if he continues to keep going ahead on the road to recovery, there is every indication that it will not be so very long before he is again well enough to take an active part in the direction

of his band. Meanwhile, under Les's able leadership, the George Evans' Orchestra is doing great business on one-night stands. Future dates include: Town Puture dates include: Town Hall, Stoke Newington (to-morrow, Hall, Stoke Newington (to-morrow, 24th); Coronation Hall, Kingston (25th); Odeon, Warley (26th); Queen's Hall, Preston (27th); Devonshire Ballroom, Manchester (Feb. 3 and 6); Lido Ballroom, Sale (4th and 7th); Palais, Levenshulme (5th and 8th), these latter dates for Mr. Oliver Ashworth.

O'N Monday last (20th) Alan Carr opened at the Knot Restaurant in Leicester Square, W., with a five-plecer in suc-cession to Alan Mindel. During his five years of war ser-vice Alan Carr was for a time

stationed near London, and was featured with the Jack Jackson Band when the latter played some London dates in Variety in the early 1940's.

Demobilised early last year, Alan clicked for the summer season at the Cliftonville Hotel, Cliftonville, and it was due to the management of this hotel acquiring control of the Knot that Alan was asked to succeed Alan Mindel.

Primarily a bass player, Alan Carr also plays piano and guitar at the Knot, and with him there are Harry Field (piano); Jimmy Stein (who handles the rather unique double of drums and baritone sax); Arthur Taylor (trumpet); and ex-Nat Allen tenor man Freddy Taylor, who also plays fiddle. plays fiddle.

GERRY MOORE, perennial plano-stylist, writes from Merrie's Club in Baker Street to give us the news that his pianoisms there get very able assistance from Dave Fernie on drums. The Club has been continually open since 1933, and has a membership of close on 10,000.

Squads Score at Sunday Show

IF the show which the Squad-ronaires did at the National Sunday League concert at the London Casino last Sunday (19th), is the one they propose to take out on tour starting at Chiswick Empire on February 10, they are going to be a cinch all the way (writes Chris Hayes).

Even the hardest person to please could not fail to rise to their attractive performance, starring the Quads, the George Chisholm Swing Group, Ronnie Aldrich, Joek Cummings, Saily Brown, Doreen Stephens and the neat direction of personable Jimmy Miller.

Another sensation in a terrific show was the superb vocal-quartet, the Radio Revellers, whose act is an absolute wow, especially their vivid vocal mimicry.

For this Sunday's NSL Concert at

For this Sunday's NSL Concert at the Casino (26th). Bob Luff has lined up Teddy Foster and his Orchestra, Harold Berens. Dickie Murdoch, Harry Robbins, etc.

The two dates which the Squads are due to play in Scotland next week have been rearranged and finalised as follows: A charity dance at the

follows: A charity dance at the Salutation Hotel, Perth, on Priday, January 31, and a gala dance at the Douglas Hotel, Aberdeen, on Saturday, February 1. They will be broadcasting from the Aberdeen studios from 11.30 a.m. to 12 noon on Saturday, and BBC commentator Gerry Wilmott will be with them on all these engagements. engagements.

Harmonica Virtuoso at the Albert Hall

N unusual tribute to the A once-maligned instrument, the harmonica, takes place on Saturday evening next week (February 1) at the Royal Albert Hall, London.

Ronald Chesney, the brilliant harmonica-player, is to give a solo recital lasting nearly two hours, during the course of which he will play classical numbers that will demonstrate his uncanny versatility

on the instrument.

The concert is being presented by Harold Fielding and is a climax to the tremendously successful series of concerts all round the country which Ronald has been playing for the same impression. same impresario.

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As we enter 1947, the celebrated Geraldo guitarist, IVOR MAIRANTS, member of the London District Council of the MU and indefatigable worker in the interests of musicians, takes stock of British dance music today and, in the first of three articles, asks-

What's Wrong with the West End?

store? Conversely, that there are many who really enjoy their

Would you think it true that musicians who had realised their ambitions to play in these famous places agree1 that expectation was better than realisa-tion? Would you think that most of

well-known band?

I do not have to ask the musicians concerned—they know. But what about you others who cover these household names with glamour?

Perhaps you think I have fallen in line with those who take pleasure in throwing out unjust accusations. Perhaps you think I am trying to keep newcomers out of the West End by trying to be a Jonah.

Not at all. Decent wages slways attract those who labour by hand or brain, or both. And—one must live!

brain, or both. And-one must live!
But one should not resign oneself to
an existence of becoming a non-stop
churning machine for thirty-two bar

Should a band be a human addition to the decorations or attract notice to itself by the music it plays?

What should the bandleader do? Should he accept the challenge from the musicians and play good music? This may challenge the management.

more money than youth or taste in dance music.

Do not think I am posing a lot of silly questions in order to be cynical. I am no cynic, and these are questions which many musicians will recognise as something they them-selves have asked without finding the

Let me say right now that I am offering no quick solution or ready answer. I am simply posing the problem because musicians will agree that the problem exists; but only the realisation of its existence will hasten its solution.

REMEMBER how wonderful it I seemed to me, years ago, to come into the thickly carpeted and tapestried West End restaurant through the service door, leaving the stone steps, the toilet and garbage smells behind. The smells, now turned into seductive perfumes given off by the patrons, made one feel at one with this luxurious atmosphere, and for one hour of non-stop playing the stink, discomfort and stone floors were forgotten. were forgotten.

Here and there celebrities were pointed out by my colleagues and our stare would follow them round the dance floor during a popular number which had been played so often that it was no longer necessary to read the music for the 32 bars.

The glamour side, no doubt, still attracts the newcomers, but there is a very big difference, and the change is in the place the West-End bands hold in relationship to the dance band part of the profession.

Up to ten years ago it was still considered fine to play in a band consisting of two trumpets, two trombones with three or four saxes

and four rhythm. It was also con-sidered good must-cianship to play quietly most of the time, although it did irritate the brass. Nevertheless, it was felt that one chorus saxes, one chorus brass,

boarding-house to a who may fear a challenge from the solo or vocal chorus followed by a tobacconist's or music influential customers who may have tutti chorus with the clarinet filling tutti chorus with the clarinet filling in a la Danny Polo, was quite stylish. Further, the hall-mark of a good band was playing the first-time bar with precision.

Quite often a good American printed arrangement was included, and all the best bands followed this pattern with, of course, personal variations, and could be heard in the bands of Ambrose, Jack Harris and Lew Stone, Roy Pox, Ken Johnson, Carroll Gibbons, etc.

These bands all played in West End restaurants or clubs, and these jobs were the best regular ones in London, Therefore (excluding the free-

Therefore (excluding the free-lancer) the musicians in the jobs con-sidered best because of the pay and the music took it as the accepted thing to play in this fashion. Although things were not always per-fect, these bands set the standard in this country.

Are things the same to-day? Where are the dance music enthusiasts found? In the West End, or in the dance hall or on the radio? Whatever you may say about the young dancer, jazz fan or radio listener, you cannot say that the restaurant-goer sets the pace in expecting the best in dance music.

Again, you may ask: Why not? All right, let us come up to date and see the changes that have occurred, both

with the bands and the people.

The bands are larger, have seven or eight brass, five saxes, sometimes carry a string section, and they appeal to a larger public than is confined to a West End club or

During the war, dance music was dispensed right amongst the public. Right in the factories, at public concerts, and taken to the Forces. All the best dance bands played directly for the masses, and amongst the masses there grew up a public who, come what may, are willing to back their fancy by supporting the best dance music that comes to the local dance hall, concert hall or theatre.

Take some of the best-known bands of to-day. The Squadronaires, Sky-

of to-day. The Squadronaires, Sky-rockets, Ted Heath, Geraldo, George Evans, Teddy Foster, the Blue Rockets, Lou Preager, and (dare I mention it?) Victor Silvester,

Do they play in the West End? No.
There is the glaring difference!
To-day, the West End bands are no
longer the acknowledged leaders of dance music; the best bands draw their support from the wide public, not from the few rich patrons to whom musicians supply the necessary amount of droning required for their

Next week, Iver Mairants gives an intimate glimpse into conditions obtaining among the West End hands of today.

QUITE recently, during the visit of Geraldo to the States, something of a storm blew up over here as a result of what turned out to be no more than a New York reporter's eagerness to turn in a sensational story. He something of a storm blew up over here as a result of what turned out to be no more than a New York reporter's eagerness to turn in a sensational story. He reported Geraldo as stating that, compared with American dance musicians, we over here are lazy and lacking in incentive.

Without wishing to drag up this unfortunate affair all over again, all of us in the profession must agree that we were given cause by it to think over the present state of affairs in which we find ourselves, and ask ourselves if there were really any truth in such a contention.

Many things cannot be taken at their face value, and that is very true of the section of our profession that is known as "the West End." And it is the West End musicians to whom I'm going to confine myself here.

Would you think it true to say that

there are dance musicians playing at the smartest clubs, hotels and restau-rants in London's West End who spend most of their time grunbling at the music they play? That they are in it solely for the money, and live for the day when they have saved enough money to start a business venture ranging from a hotel or

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WITHOUT A PENNY IN YOUR POCKET

I WAS WAITING FOR A DREAM

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"MOTHER OF THE BLUES" IS DEAD

gone!" These words, printed in a recent American jazz publica-tion, gave notice of the death of the woman whose early recordings put Negro blues on the commercial map back in 1920.

Mamie Smith, one of four great women blues singers with that sur-name, was born in Cincinnati. She was never well known in this country. and almost forgotten in the United States when she died recently in a Harlem hospital after a long illness

But Mamie had enjoyed success in the early 'twenties on records and in vaudeville, and she was the recog-nised dovenne of recording blues-singers. Her first records sold thousands of copies weekly (the first jazz recordings to be made by a coloured singer, they were issued as the Okeh Company's answer to Sophie Tuckers and convinced the record concerns of the existence of a huge market for blues among America's coloured people (writes Max Jones).

One title in particular-" Crary Blues," backed by "It's Right Here for You," on Okeh 4169-continued for some while to sell several thousand weekly. It is not in the "classic" tradition of Bessie Smith's blues songs, and there are critics who declare that Mamie never rated with the other famous Smiths-Bessie, Clara and Trixie. (There have been six Smith women in the realms of blues. The fifth was Laura-none of these five was related to the other-and the sixth. Ruby Smith. said to be a niece of Bessie, whose few recordings have been released on the Vocalion and Bluebird labels.)

Whatever her merits as a blues singer may have been, Mamie waxed scores of sides for Okeh and Columbia which have earned her a permanent place in jazz history. Her early success paved the way for Ma Rainey, Ida Cox, Bertha Hill and the rest of the Smiths; on her sessions she employed many famous jazzmen like Johnny Dunn and Perry Bradford, and before 1920 she gave a start to

A NOTHER great Smith has saxophonist Coleman Hawkins as member of her "Jazz Hounds."

one of the wealthiest of coloured artists. After the Depression, which put an end to the boom in blues recordings, Mamle went on with her vaudeville career and continued to be a relatively good draw with Negro audiences in the middle "thirties.

Little has been heard of her during the past few years, but it is reported that she was returning to the theatre last summer when ill-health caused a cancellation of her plans.

Only one of her recordings has featured in the English lists ("Jenny's Ball." Parlophone R.1195), and that shows her to have been a forthright singer in the Negro vaudeville manner,

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SISTER of Triss Henderson, with O whom she made the famous Henderson Twins act, Winifred Hen-derson is now back in England and in

the profession again. Yorkshire-born Winnie will appear as special guest artiste at the Feldman Bros.' swing concert at the Guildhall, the Guildnan, Southampton, on February 2 3 p.m., on a bill composed of the cream of the West End swing talent.



it is also announced that the noted Windmill Theatre trombonist-comedian Jimmie Edwards will take part in this musical feast.

Jerry Dawson's "GOSSIP"

DROVINCIAL contact man for Cosmo Music for some time past, Bradford planist Alan Helgate is now domiciled in London, where he is working for Cosmo's parent company, W. Paxton and Co., Ltd.

Maurice Davies (trumpet) has not joined George Evans after all. Is remaining at Harpurhey Baths Ballroom with Geo. Worthington's Band. . . .

Jasz trombone Ken Wray now with Bill Edge at Levenshulme Palais, Manchester. He replaces Jack Green, who

le't some weeks ago. Sunderland's Albert Flush is a happy man. Wife recently presented him with a strapping son weighing 91 lb. Likewise, Manchester leader Morris Mack, who welcomed a baby daughter last

Tuesday week. Glyn Douglas has left Ambassadors Club, Bangor. Trumpet man Hughle

Granville now leading. M.U. secre-

cousin Lesley Stapleton. . Pacilities for dancing in Edinburgh will be greatly enhanced with the opening-up of a swank dinner-dance club in Queen Street. Approval has been given for conversion of the premises at a cost

of £8,000. . . . Tony Gusty, who enjoys the reputation of being the most-sought-after planist in Scotland by London bands, is still a home bird. He has joined Maurice Sheffield's Band at the Edinburgh Palais, and his piano work is being 'entured.

Ex-Rabin vocalist Roy Edwards in hospital with Sinus trouble. Would like to hear from fans and friends at No. 3

Ward. Eye and Ear Hospital, Myrtle Street. Liverpool. . . .

Ex-George Evans tenor star Jack Bider available for gigs around Manchester. Address is 13, Reddish Vale Road. Reddish. . .

Nice ten dance broadcast by Jack McCormick last Friday via North Regional, with trumpet, five-sax, threerhythm combo. . . . Northern band requires slick compère

for concerts. Will pass on any applications. .

First-class lead alto required by Billy Forrest at the Empress Ballroom, Wigan,

pianist Johnny Roberts, who took over last Monday as assistant to Jimmie Green at Irving Berlin Music. . . .

NORTHERN OFFICE :- 2/4, OXFORD ROAD, MANCHESTER, 1

PROVINCIAL PAGE

Sheffield's Moorhouse at Brighton: North Reg. Audition Scheme: Southarn Turns Pro.

SHEFFIELD impresario Ken Moorhouse, M.I.D.M.A., who with Bernard Taylor took over the running of dances at Sheffield City Hall and made a terrific success of what had previously been a white elephant, has shifted his activities to Brighton.

He has taken over the lease of the famous Aquarium, where he and NORTH REGIONAL Bernard will run dancing and entertainment throughout the summer.

Ken is by profession a builder, and one of his jobs is to redecorate, renovate and thoroughly overhaul the Aquarium. But, at heart, he is a dance band fan, and he has so arranged the building side of this very heavy undertaking as to make it possible for all his scaffolding to come down inside the ballroom every day to permit of the band carrying on for its regular sessions. for its regular sessions.

The lucky band is that of Howard Lee, which will remain in residence and will feature as guest star each Saturday no less a personage than Denny Dennis.

There is to be a formal opening ceremony by the Mayor of Brighton (Mr. C. R. Morris) and a civic function, on May 21, when all the amenities of the restaurant and the aquarium will be in full swing for the summer season.

Howard Lee is very popular at Brighton, and the full personnel of his band comprises himself conducting Don Reeves, Harry Connick
(altos); David Lindup, Stan Goring
(tenors); Eric Morris, Peter Wimslow
(trumpets); George Thorne, Dennis
Thorne (trombones); Dennis Delaney (drums); Bill Brooks (bass and vocals); Les Appleton (piano); and Jackie Taylor (vocals).

BRADFORD

STANLEY NORTH, Bradford's "live-wire of dance music," reports one of the busiest Christmas periods of his career, when he had no fewer than 14 bands working over the holidays, including such first-class engagements as the Royal Crescent Hotel, Piley, and the Southcliffe Country Club at Scarborough.

Stanley's No. 1 band is now entering on its 14th season as resident band at the Windsor Hall, Bradford, and is led by George Irwin (altosax), with Reg. Boys (2nd alto); Bill Tugwood (tenor); Larry Jones (tpt.); Frank Sunderland (piano); and Laurie Greenwood. ums and vocals). Record crowds are the rule here.

In addition to his busy gig connection. Stanley reports good business at his Jolly Roger Dance Club in Bridlington.

CORNWALL.

CURRENTLY featured at the "Blue Lagoon" ballroom, Newquay, is altoist Bill Harding and his Music.

With Bill are Bill Pearce (tenor);
Geo Roberts and Dennis Mallett
(tpts.); "Dank" Flambank (drums);
Frank Toy (piano); and Jimmy Minson (hass); plus vocalist Pat Veal.

For next season Bill is fixed to provide music at both the Tolcarne and Cliffdene Hotels.

WITH over a hundred dance bands on the waiting list for audition, North Regional Variety chief, Bowker Andrews, has evolved a scheme to give all these bands a chance.

Every Wednesday, for an indefinite period, a specially selected com-mittee will audition those bands which have already made application All bands which show the necessary promise will be called upon to pass a further audition at some future date, from which final auditions half a dozen or so will be selected to go on to the North Regional Dance Band

Obviously there is nothing like enough air-time for all ambitious bands to be given dates, but this scheme will at least give them all a hearing and an equal chance of being amongst the finally selected few.

SOUTHEND FROM Monday, January 6, the Mecca company will be using, contrary to its usual policy, only one band at the Olympia Ballroom, Southend. In addition, weekday afternoon sessions are now cut out. For this reason Stan Pearce has augmented his trio with the addition of George Haworth (tenor clarinet, violin) and Bert Dyke (trumpet), two of Johnny Birks' Band,

Johnny Birks has left the Olympia and will now concentrate on the ambitious plans he has been formulating for some time to present a new style Latin American band. The name of "Birks" should be equally popular under its new title—Johnny Kerrison and his Music. Johnny may be contacted at 41. Farnborough Road, Earl's Court, S.W.10.

NOTTS. COMMENCING operations in 1939
with a four-piece band at the
Underwood Institute, Jack Hargreaves and his Band is now seven strong. and for the past three years has been playing several nights per week at the Bentinck Welfare Ballroom. Jack leads on trumpet, and with

him are Jack Ward (trumpet); Fred Bingley and led Short (allos): Wykes (tenor); Len Scothern (plano); Jack's father, Tom Hargreaves (drums), plus vocalist Freddy Slater. PLYMOUTH

WELL known in Falmouth, and one of the busiest gig bands in One of the busiest gig bands in Cornwall and Devon, the "Blue Notes" are featured at the Corn Exchange, Plymouth, each Saturday

The band comprises: Les Colmer (trumpet): George Pawthy (trombone): Jock Horne and Bert Bartlett (altos): Ken May (plano); and Fred Cliffe (drums).

Municipal dances—they call 'em "Proms"-at the Corn Exchange are in the more than capable hands of Ted Coleman and his Waldorf Orchestra.

KIDDERMINSTER POLLOWING a term at the Gilderdrome Ballroom, Philip Cooper and his Orchestra is now playing two or three nights per week at the Baths

Beliroom, Kidd.

Led by Philip Cooper on alto, the boys are: Trevor Jones (piano); Geoff Wedley (bass); Len Tyley (drums); Stan Williams, Jim Smethem and Wilf Hardiman (saxes); Reg Postan and Brian Danks (trumpets); Frank Price and Ron Capewell (trombones); and vocaliste Beryl Turner.

WELL-KNOWN in MELODY MAKER contesting circles, Jack Southarn and his band, currently resident at the Palais, Leamington Spa, have re-cently assumed full-time professional status—this since their appearance in last year's "All Britain" at Black-

With Jack leading from plane the boys are Bob Bentley and Freddy Dickens (altos): Johnny Clack (tenor). Ron Adams (tpt.): Frank Wright (drums), and Ron Bailey (bass).

Bob Bentley is the brother of Ted Heath's Jack Bentley, whilst Ron Adams recently joined the band from Joe Daniels' "Hot Shots."

SCOTLAND

TALK of the week has been the news that Matt Moors is leaving the Plaza almost immediately to take over at the Lyceum, Strand, London. His place will be taken by George Colborn and his Band, who come from the Locarno at Streatham, this being the job played by Matt prior to his coming to Glasgow about 15 months ago. Full details are not yet available, but it is understood that most of the present Plaza line-up will go

It was not necessary for Joe Loss to do the usual Playhouse-Empire double, as his Empire appearance takes place this week following a really hectic season at Green's, with attendance figures which would prove that Joe is still the No. 1 draw in these parts. The keyboard job with Joe would appear to be a Glasgow monopoly for keeps, as brilliant young mills. McCarlley is proving a worthy Billy McGuffey is proving a worthy successor to fellow-townsman Albert

Gordon.

ARDROSSAN PLAYING with the Louis Freeman Lundie, is bassist Phil Davis, who played for some time with Jack Chapman at the Albert. Difficulty in filling a sax vacancy rendered necessary a change of instrumentation, and the "doghouse" is now a fixture.

DUNFERMLINE DANCERS in Dunfermline are well served by the Kinema Ballroom. where a change in band arrangements took place the other day. Succeeding Fred Orr and his Band is the "Top Notchers," led by Cecil Hunter, who plays bass. With him are Billy Hunter (trumpet); Jack Richardson (alto); Dave Kilpatrick (piano); Tom Walless (drums); and "Jean." Wallace (drums); and "Jean," vocalist. The MU has been doing some good work in this district recently, and there are now two branches—at Kirkcaldy and in West Pife.

NEWCASTLE SAXOPHONE soloist and leader Cavalotti has numerous dates booked for his ten-piece band. these including a concert this Sunday (26th) at the Odeon, Newcastle, to be followed immediately by a week's playing for dancing at the Seaburn Hall, Sunderland.

Band features the singing of Dorothy Baronne.

Upon his return, Claude will be featured each Wednesday with his band at the Coronation Hall, Kingston-on-Thanes. His next broadcast "solo" will be on February 17.

Claude has already fixed up to return to Searborough for a four and a half to Scarborough for a four and a half months' stay next summer, following his successful 1946 season there.



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Here is Anne Weaver, who adds the vocal qualities of her native Wales to Heward Lucraft and his Music, whom she has just joined, and with whom she will be featured at Seaburn Hall, Sunderland, during the week commencing February 10.

STILL HAS STYLE

Edgar Jackson's Record Review

BUNK JOHNSON AND HIS NEW ORLEANS BAND

**I Wish I Could Shimmy Like My Sister Kate (A. J. Piron) (Am. Victor D5-VB-886).

**One Sweet Letter from You (Lew Brown, Sidney Clare, Harry Warren) Victor D5-VB-889) (H.M. V.B9517—3s. 111d.)

Willie "Bunk" Johnson (tpt.), with George Lewis (clart.); Jim Robinson (tmb.); Alton Purnell (pno.); Lawrence Marrero (bjo.); Alcide ("Slow Drag") Pavogeau (bass); "Baby" Dodds (dms). Recorded December 6, 1945.

DLEASE, once again, may I point out that the amount of space I devote to any record must not necessarily be taken as a reflection of my opinion of it? This remark is prompted by some of the letters I have received following my full-page review last November of the first Bunk Johnson sides to be released here. Many of the writers say they can see nothing to the band and want to know what all the excite-

ment is about.

As far as I am concerned, the "excitement," if you can call 1,500-

PICK OF THE WEEK (for Everybody) "SKYROCKETS"-" All By Myself" and "Five Minutes More" (H.M.V. BD5955).

odd words excitement, was certainly not created by any merit or demerit there may have been in the records as such.

It was merely due to the fact that I thought the first musical intro-duction we were being given to one whom Louis Armstrong had spoken of as "the man they ought to talk about" would be a good peg on which to hang his life story.

"BUNK" AT SIXTY-SIX

After all, Bunk Johnson has for long been spoken of as one of the "greats" who helped to create Jazz when it was in its first evolutionary stages in those now legendary New Orleans days of the carliest 1900's; and your "M.M." would have been failing in its duty had it not given you his story, not merely for use as a background to help you appraise his records, but also as one of the chapters which go to complete the history of jazz.

But many people seem to have thought that because I dealt with Bunk Johnson's life, and the lament-able conditions it revealed, at some length, this must mean that I thought his records wonderful.

Actually, nothing could be farther from the truth.

For one thing, those records-and the same applies to the second two sides issued this month—give us Bunk not as he was when he was young and at the top of his form, but as he is to-day, an old man of sixty-six.

So at the best we hear a man who has lost not only much of his technique, but also most of his power to blow.

But for those who understand-and judging from letters I have received from them also there are a goodly few who do-there is still something to be found in Bunk's playing by those who know how to look for it and can recognise it when they find it.

That something is style—the old-time New Orleans "approach" and phrasing which were the essence of the original New Orleans jazz. It is impossible to attempt to define it even briefly in words. But it was some-thing very real and very original and often most exciting. It was that something in the original jazz which once present could not by such things as crudity or naiveté, and went far to offset these shortcomings for those who recognised and were thrilled by the true jazz idiom.

Listen carefully to Bunk's playing, and behind the din of what is other-wise only little better than a rather sad attempt by a pretty raw band to play New Orleans jazz, you will find traces, and at times even brilliant flashes, of that style which earned Bunk Johnson an apparently deserved reputation in the old days, but which has become too shadowy to enable him to do more than trade on



Following her successful air series with Harry Parry, vocalist Dinah Kaye (pictured above) has just joined Cyril Stapleton's Band at Fischer's Restaurant and is now heard on all his Tuesday-night broadcasts from this spot.

ALL SHEET

(Week commencing January 27)

Carl BARRITEAU and Band. One-night Stands, Midlands. Billy COTTON and Band.

Her Majesty's, Carlisle. Leslie DOUGLAS and Band. City of Varieties, Leeds. George EVANS and Band.

One-night Stands, North and London. Teddy FOSTER and Band. One-night Stands, North.

Roy FOX and Band. Palace, East Ham.

Morton FRASER and Harmonica Rascals, Hippodrome, Eastbourne. Henry HALL and Band.

Empire. Finsbury Park. Joe LOSS and Band. Empire. Nottingham.

Felix MENDELSSOHN and Hawaiian Serenaders.

One-night Stands, North, Midlands, Syd MILLWARD and Nitwits.

Empress, Brixton. Fred MIRFIELD and Band. Savoy, Scunthorpe.

Oscar RABIN and Band. One-night Stands, Midlands, Charles SHADWELL and Orchestra. Palace, Leicester,

TROISE and Mandoliers. Hippodrome, Norwich. Eric WINSTONE and Band. Green's Playhouse, Glasgow.

MUSICAL Director Hal Tauber asks us to make it clear that he is not in any way to be confused with a Maxwell David Tauber, described as a bandleader, and recently involved in a motoring court-case.

In last week's notes of the line-up of Felix King's Band for the Nightingale niterie, the trombonist, whose name was given as Schneider. is Northern slip-horn stylist Ronnie him to do more than trade on the Vest End since he was posted to to-day.

by Claude Barapton TACTLESS TOPICS EXCURSION in ETYMOLOGY

THIS week it's etymology. No. words, not butterflies; at any rate, that's what my dictionary says; the science and origin of words.

And as you know, many of our words in music are of Italian origin, many of them just ordinary Italian words with quite ordinary domestic meanings.

Should you ever see a little dog wagging its coda, you will get the idea, for this one means tail, or that which comes at the end . . . similarly, pianoforte a coda would refer to a grand plane, and its prominent posterior, as opposed to the less shapely, less attractive, pianoforte

verticale. Split the word pignoforte and we have two words of considerable interest to the musician who takes his instrument, section, and Fand, any-

thing like seriously.
. Forte. of course, we read as meaning loud . . . usually very much too loud, but loud nevertheless.

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MINUTES MORE

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Forte also means strong point; but those energetic ones who make a strong point of blowing their heads off all evening overlock the fact (being of course far too atvlish and swingy to worry about such trifles) that Duke Ellington, Benny Goodman, and artists of similar distinction, have the usual seven colours in their particular rainbow, namely, ppp, pp, p, mf. f. ff. fff. And they don't put the cart before

the horse. However, as this is not a music lesson, but instead a brief excursion in etymology. forte means, also, strong, powerful, mighty, vigorous, lusty, stout, and sturdy.

"Ah . . . !" say the blow-hards.

"That adds up to solid." But there is something of a differ-

ence between a solid band and a solid mass. And forte means, also, thick and

dense. And heavy, laborious, and difficult. So if the walls of your cranium are thick and hard as the walls of Windsor Castle, yes, a fortress, by all means throw your technique away-always, of course, provided that

there's any to throw. Tone, flexibility, control, accuracy, articulation, intonation, speed, fluency, dynamics, nuances... these, naturally, are of relative unimportance if you aspire only to the delicate sensibility of the wind-bag of a bag-pipe, or the bellows of the good old Village Blacksmith.

And the excitement which comes from a solid band, if you care to listen and look, is to be found in the ease and relaxation which controls the light and shade, the come and go, the rise and fall . . . the super-imposition of accents as well as the noughts and crosses of the brass, the skilful, artistic building of the climax within a phrase, in every phrase, from the top left-hand corner onwards, the blending of colours upon the smooth, even surface of their

canvas. And smooth, even, level, according to the etymologists, are primary meanings of the word piano...
surface rather than sound. When I
lived in Italy, for example, my flat
was on the secondo piano, that is, the

second floor. Piano, p. as we know, also means softly and gently: piu piano, pp, more

softly, more gently.
Also, in case you'd like to know, it means clear and intelligible. could leave you, perhaps, with that happy thought, but just by way of a codetta we'll have a last look at

The Italian word forte came from the Latin word fortis, originally forctis, derived, as far as my slender older word, /cro, or "One that can endure much." Hence, I suppose, the origin of that really solid, bang-up-to-date term

. ferro-concrete. Not to mention ferocious. The Hit from "THE JOLSON STORY"

APRIL SHOWERS

ALL THROUGH THE DAY TILL THEN

SEPTEMBER SONG

BRIGHT WAS THE DAY ONE, TWO, THREE

oin from Noel Coward's "Posific 1860"

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They are prepared to pay good money and the prospects are as solid as the conditions are congenial, but the London musicians are not interested. They prefer to hang about Archer Street picking up casual gigs, and even that has always been very dear to my heart.

Billy Muses was, of course, not only prefer the same of the condition reperturbed in saying the best known of the same of the condition are going to be something up casual gigs, and even heart.

This is the formula to the same of the condition has considerably expended the same of the condition reperturbed in saying that is perhaps the best known of the same of the condition are going to be something worth your attention.

This is the formula to the same of the condition and the same of the condition are going to be something worth your attention.

The same of the condition has considerably expended the same of the condition are going to be something worth your attention.

Indicate the same of the condition has considerably expended the same of the condition are going to be something worth your attention.

The same of the same of the condition are going to be something to be som They are prepared to pay good money and the prospects are as solid as the conditions are con-

As always, their minds are unswervingly set on a resident job in the West End. It is the goal of their ambition, and they find all London's dislilusionment and commercialism infinitely preferable to the security of a provincial job where the cost of living is lower, the local prestige is higher, and their salary. Spes much coloured planist whose habit it was to lead every number with the same cight-bar vamp—probably. Billy answering to lead every number with the same cight-bar vamp—probably. Billy answering to send such that he must give up that he must give up this return to England Spike built a composition around this planase and with Billy in his band, recorded it at the local prestige is higher, and their salary, goes much the session over the boys whished and their salary goes much farther. Isn't it time that musiclans broadened their ideas and the stairs and hared along to the working life in dance music figures from his years of Army serthe stairs and hared along to the working life in dance music figures from his years of Army serthe stairs and hared along to the working life in dance music figures from his years of Army ser-



In the old days, there was a certain glamour about the West End that was linked up with firstclass bands in first-class berths, playing first - class broadcasting spots, and attracting world-wide attention.

Now the position has changed. The best bands make a living by travelling round the country, and that is an example that we commend to the Archer Street boys.

By concentrating on London. the profession is steadily creating its own bottleneck, and the obvious solution is to spread out.

London's musical ranks are already overcrowded, and the pro-vinces need good London men. Such first-class men will give the provincial bands a healthy, musical impetus, and while the standard around Britain is steadily going up, the London men will help raise it even higher.

The moral is obvious. To you youngsters entering the profes-sion—don't regard London as your ultimate goal. Be content to | find yourself a good resident job in which you can do credit to the profession which you represent.

And a good musician can do just as much credit to his profession in Wigan or Dundee as in the tinselled, discouraging environment of the West End.

TOPPING the centre page this week slime.

of the Pred Elizalde session stated of producer Mark White for last Thurs-

day's "Jazz Society" airing.

It was an historic occasion, not only in that it revived for so many af us who were lucky enough to be present memories of what I consider the "great" days of British disnot music, but also in that it presented a line-up of instrumentalists unlikely to

Spread Out!

Spread Out!

On page 3 of this issue, Ivor Mairants, one of Our most experienced Bushes compositions. But make substanting that made "Six Belis Stampede," "Sirocco." "Buddy's Wednesday Night. Outing." and similar outstanding Hughes compositions, have been lines.

ON page 3 of this issue.

O'sirocco." "Buddy's Wednesday Night
Outing." and similar outstanding.

A day or two lister. Tito's guitarist.

Duting and similar outstanding.

A day or two lister. Tito's guitarist.

Pete Children.

A day or two lister. Tito's guitarist.

Pete Children.

A day or two lister. Tito's guitarist.

Pete Children.

Pete Childr

to hang about Archer Street picking up casual gigs, and even swelling the already formidable ranks of unemployed members of the London Branch of the Musicians' Union.

Offer any of these instrumentalists a provincial resident job, and, in their own colourful vernacular, they "don't want to know,"

that has always been very and the seem very seem of the famous ships of the little of "The Markets ships ships ships of the little of "The Markets ships ship

local pub. before it closed. "Fitomy

CARTOON by Betts



"Just because Jimmy Poppers learners his mouth pieces under the bed. there's no need to go propelling an the flaff every time we come on a one-night stand."

by Pat Brand

crushed in the doors, "That's more

like it, surely."

And "Bx Bells Stampede" it became. A sitle dear to me, because the

There coming in late for re-hearsals," announced swing accompliance, Title Burns, "must stop. We'll have to institute a system of fines. Anybody arriving more than ten minutes late in future will have to pay the rest of the boys twenty marries each. O.K.?"
"O.E.," said the boys. And the

first as arrive late for rehearsal after

His inclusion has considerably ex-

focused their attention on a good job in suggested "Spike" as they maned have distributed. He has have distributed with Alan Mindel's Barritonic at the London Cafe Anglais before entering on his long, compul-BREET THESE.

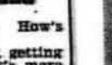
Chris contracted pleurisy during his firme years of Army service, and was discharged from the Forces on medical grounds in 1942. He has, however, been well enough to play with several of our top-line hands and as keep working continuously since then. Now the greatest blow of his carrier falls with the news that the mass of hing trouble will necessitate this lengthy rest, whilst the doctors can give no guarantee that even when menumery is complete he will be able to resume the playing of a wind mstrument again.

It is possible that Chris's illness has been materied by the shock he provived on the sudden death of his tudy sun a few months ago. We join whaleheartedly in the expressions of very deep sympathy which the whole profession will extend to Chris Curtis. Chris will be spending the next few months at his home, 130, Lynhurst Crescent, Hillington, Middlesex, and nuthing would help to alleviate his discress so much as a few letters from some of his innumerable friends

BEARD AT A D.B.D.A. MEETING: - so I said to Towny . .

" I dim't protend to be a Stan Kenton, "When I was with Ensa . . ."
"--- and no coupons, old boy!" - - and Farmy said to me . . . floor's task so loud or you'll wake Emilioner."

- m I told Tareny . . ." "I know you don't pretend to be a Rice Emtern, bief . . . --- and Tauny said to me . . ."
--- and no coupans, old boy! "





CLASSICS from the **CLUBS**

J's which you might perhaps have overlooked, and with them just a few K's—a bad letter for songwriters, apparently, as there are very few of these titles from which

And the Or mond price from Amen
to choose.
JA DA P
PATTENDRAI C IAPANESE SANDMAN F
IAPANESE SANDMAN F
JAZZ ME BLUES Eb
JEALOUS G
JERPERS CREEPERS Bb
JERSEY BOUNCE P
JINGLE BELLS P
JUBILEE Eh
ACRES
JUMPIN' AT THE WOODSIDE BY
JUMPIN' AT THE WOODSIDE BS
JUNE IN JANUARY P
JUNE NIGHT P
FUST A GIGOLO G
JUST FRIENDS Eb
JUST LIKE A MELODY OUT
OP THE SKY Ab
JUST LIKE IN A STORY
BOOK Eb
JUST ONE MORE CHANCE F
JUST ONE OF THOSE THINGS F
JUST YOU, JUST MR Eb
KALAMAZOO Eb
KALUAC
KEEPIN' OUT OF MISCHIEF
NOW C
REEP SMILING AT TROUBLE ES
KING PORTER STOMP Ab-Db
PERSONAL CHOICEYoung old-
timer of the Clubs Derek Neville
advanced to Track Water Track Man !! As

tinent when he was playing there with The Hawk and Valaida. Carlo Krahmer | bac

A PLOCK of new tunes is classification of frame. "Ann Song" and "Stars will Rem

bowed in, while "Go Home .

to crash in any time no . . .

sales upped again, last week's

' Pive Minutes More and "

Lamplighter." together gross proximately 50,000 copies.

Allen came thru' with a nice

the "Jolson Story" numb

Sharman's show, Saturday, 18

Guess Dept.!-Who's the

one-time pal-a BBC higher-u

cracked-another sensational

open overnight. Copy o streamin' in. Watch out for ditty, "Sonata." You'll be he it pretty soon. . . Max and Nesbitt destined for boffo They've already placed son

Number One plugs with four d

DERAM DEPT.!-Won't it be nie

Joy Russell-Smith wakes up and

that " Variety Band Box " need

top vocalista? Beryi Davis coulds "Variety Band Box." but Bel

click sooner or later. . . . Fir

publishers.

May I Call You Sweetheart?

bandleader who's fallen out

After Issy Bonn's recent Hall" airing he "cracked"

"Just You, Just Me" as

being his favourite, and one which

he played many times on the Con-

This was the scene in the studio just before the red light went on for the "Tribute to Elizalde" programme given by the Overseas "Jazz Society" last Thursday (18th). The famous personalities shown in this exclusive "Melody Maker" photograph are (i. to r.): Duncan Whyte (tpt.); George Fierstone (drums); Harry Hayes (alto); Freddy Gardner (tener); Duggie Loss (bass); Rex Owen (bass sax); Len Fillis (gtr.); Billy Munn (MD); Mark White (producers Pat Dodd (pne.); Denny Vaughan (compere); Tom Henry (vocals); and George Hurley (violin).

As a matter of historic interest, this photograph by our own Jack Marshall is the largest picture we have published in the "Melody Maker" since 1940—a tribute to an historic occasion which surely deserves the right to be repeated for Home listeners.



an vesterda. (22nd) was the film version of "Shop at Sly Corner," both in which . Och George Melachrino is musical director, since he has not only composed all the musts, but also appears in the pictur as the conductor of a big symphony ou are aim here in this role, together with Muriel Pavlow who has a leading part

Camper's "Show Time" series spells

the for rest of journey. . . .

larke at un the broadcast commentary

ra rt Alan once played for Spurs

THE BACK DETT.!-To Jimmy

design i slie Kettle, and Jack Bawcomb

Indiana.

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to the te-Preston match, February 1.

"avourites" disc jockey Alan

. . . Joe Lubin and Eddie

last Saturday night. . . .

Expressionless singing

fied a beauty in "I Shall

member." Alan Kane really

one from Victoria Ballroom

my Reid airing from Camber-

e voice. Better study those

y, then you will get some-Most professionally written

mmersmith Palais Song Com-

8th) was "Not for a Long

autifully rendered by Rita
. Senny Miller and Art
to the U.S.A., January 29.

on in the heart of Texas, home

to's folk. . . . Dinah Kaye

schers," and Tom Henry

akin' in some great spots.

This is one of the Northern

to sigh with some nice airings

Lucky You Are" strong

Stand Easy" gang sold it, but aught Bill Hawkins on

for the same rendezvous.

and Derothe Morrow vaca-

by Sammy Quaver-

bands that should be working in London Ex-Henry Hall songster Bunny Burrous was in stand-out form with Bill's ork OFF THE RECORD DETT. !- A little hird whispered that my recent par anenseriously studied by the Acolian Hall dance-band chiefs, so just watch your "Radio Times" during next few weeks Dennis for great vocal on "San Remo"

-to Julie Dawn for polished job on ... The Things We Did Last Summer ... to Bert Waller for magnificent plane shot on "Variety Band Box." Britain's Top Tunes Chappell

ALL THROUGH THE DAY ... C. and C. Lerds Box and Cex

ANNIVERSARY SONG DOWN IN THE VALLEY DREAM AGAIN Edwin Morris FIVE MINUTES MORE C and C. IT'S ALL OVER NOW F., D. and H. LET IT BE SOON Brad-Wood PRETENDING SOMEDAY YOU'LL WANT ME TO Dash WANT YOU

SWEETHEART, WE'LL NEVER Straus-Miller THE OLD LAMPLIGHTEE THE STARS WILL REMEMBER Frid TILL THEN Victoria TO EACH HIS OWN YOU ALWAYS HURT THE ONE YOU LOVE Brad-Wood

Letters to The Editor

was gratifying to send your lift- station as I would like to-and I to torial "Mobilised Music " (III/I.45), this goes for all Northern listeners. in which you said tribute to the graw- I wish the BBC would listen to the ing strength of the Musicians' Union, AFF Munich-Suttgart station and try but I think you under-estimated the to seque the informally of the Ameriinfluence of the semi-pro. or part-time out hope over there. I really enjoy the

musicians have had with the trade imain movement in their normal sampathons.

Many of our best branches are nunposed of 30 per cent, of part-time minicians, who have shown grave assumers at
the lot of the Variety minician, and it is
the drive and energy shown by these
branches that have started the effects of
face Musicians' Union to better their pay
and conditions.

Of course, we still have a long way to go, but as far as the Midlands are concerned, as our Midland Electrical Organiser. Mr. Lecraine, will tell you, the growth of the Union has been many a pleasant limit hour this way.

great deal for our Union by giving as would be open to members of the public, much publicity as possible to our sims mg. for sixpence or a shilling, or any and ideals, and so help as raise the sum of money that would cover exsphere of music to its rightful place in pensen?
the new Democratic Britain which we I feel sure such concerts would be are all concerned in building.
EDDIE TOOMEY.
President, Coventry Branch.
Chairman, Midland Bishries Council.

READ your Editorial in the Memore siderable interest, particularly that part which referred to the M.U. and the semi-pra musician. Needless to say, as an official of the M.U. I can only agree an official of the M.U. I can only agree for Accordion Club News, I am described this week's article to that step towards preventing the musical profession slipping back to those conditions which existed in the had old days prior

December last you published a neperon the excellent progress made within the South-East District during the past eighteen months or so, and although this progress is by no messus finitief to that district. I feel that you would like to hear of the interesting response that I have received since the publication of

During the past five or six weeks have received many letters from both pro. and semi-pro musicians resident in the South-East of England. Some. being non-members, merely what to min West Country, intends going further us; in other cases, whole bunds wait to affelid with other Clubs in Bath and join us en blor, and are prepared as Ginurester. me in forming branches within their own localities. In the latter cases they are all resident in the few enumbers where I have not yet established branches—Bucks, Herts, Beds, and the Isle of Wight. A case of particular interes to you

will be that of an all-M.U. hand-that of Eric Wakefield, of High Wynomite. the are Melony March Contest winners. Mr. Wakefield writte to affer assistance in forming a branch in Buckinghamsture, and, like the other counties previously mentioned, 2 am prepared to guarantee that it will not te long before Burks contains a bramen of the M.U. within its burders.

To date, all musicians who have written to me have received personnal replies, but I shall be very happy indient to hear from others interested, and a sure them that they will man write in

The establishment of branches of the M.U. to cover every corner of the British Isles is by no means an easy task, and certainly caunox be accomplished within the space of a lew weeks. But merestheless. It is a tob that must be fines. and my colleagues and I of the Traum's organising staff will see to it that it is eticación.

HARRY PRANCUS. Organising Semetary. South-East Bishriet.

The Musicians' Union, Southampton Box, W.C.L.

READ Put Brand's article (DE 1 art concerning the BBC, and how night he was ' Words cannot express he I feel towards this concern. Car't you please do something about it? We swingstarted followers are stully started List evening (17th) I nearly missed Ted Heath because the BBC put it mit on one wavelength only, and, listing in Manthester, I don't get the Mi-metre

way they put their record program

ship in recent years has been among these part-time musicians, and many of commercial station in England so that our best elements have some from them, due, in many cases, to the contact those musicians have had with the trade union the forgetting one and a quarter hours'

Victoria Park, E.S.

ACCORDION

an official of the M.U. I can only agree with the sentiments expressed, but thought that you would be gird to hear of some recent experiences of my own which rather support the filling that the old barriers which did at one nime exist between prox, and semi-gens have now been broken down, and that furthermore, there is now a singural filling them are new formations with furthermore, there is now a singural filling these new formations with their organisation within our ranks as a first step towards preventing the musical pro-

Sungtable -Teacher Prank Barton making great strides. Frank will be concributing regularly to "Accordion

Blestierst." Stackpool.-Go-shead Miss Hargreaves sends in glowing reports of Chin activities.

Signingham.-Romarno doing good wirk with his Accordion Academy.

Bristof. -Ron Nolan, spreading Accordign-consciousness all over the

Weston-super-Mare.—Ralph Jubb's organisation is a healthy one and he welcomes further members.

* Minney, whose outfit, Monteleno and his According Serenaders, is doing great work. "Ron intends starting & Chin almost immediately.

Southampton. - Another Club in embryo, being hatched by the BAA. Miss Jayes Newland welcomes memdens.

Yoursil -Mr. R. Egien is going ahead with preliminary arrangements to granting a Club. There will possibly be art affiliation between this Club and the West of England Organisation.

Enfow Vale - (Mon). — The Club Band, sally led by W. J. Billingham, has mentits, and the Club is well on the way to being the busiest in and scraint Monmouthshire.

Consert.-J. C. Hoare would be pleased to hear from any accordionists intere ted in joining his new Club, which will probably be run in conninction with the Parcham Club.

* * * *
Sumferfand.—Ernie Malcolm haz some grand ideas for putting the Amordian on the map in Durham, and intends to organise concerts and

That's all for now. I'll be bringme you mure Club news next week. Cluns and prospective members, please conduct me for any help you may need.

Desmond A. Hart

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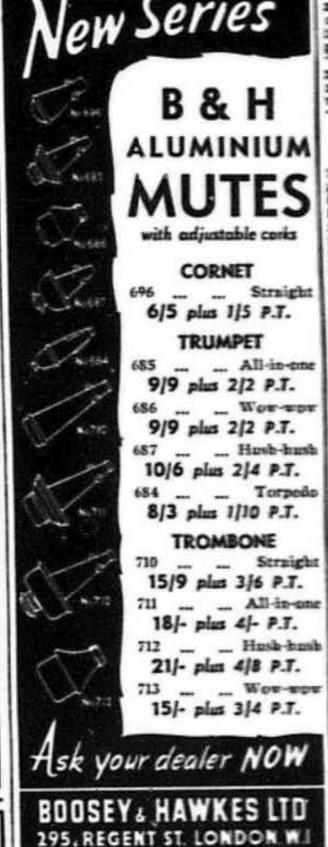
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by REX HARRIS and MAX JONES

By Clyde Clark

WAS down to New York October 12 for side trips to Wilmington and Atlantic City. On Saturday I heard the first Condon Concert of the season, with Maxie, Ohms, Ward, Schroeder, Leshurg, Stacy, Wett-ling Camera, Hankett, Bechet, Les Wiley and due Sufficient, Bechet was marvellous; Wetaling was fine; Maxie was very good. Wiley. Sullivan, and Schroeder were all right: the rest were nowhere. Bash really brought down the house with a beautiful blues (about ten charases) on clarinet and a fine "Jellyrall" on sograno with Stary, Lesburg, and a very exciting and guriled Wetning backing.

That might I went up to Ryan's, where Grunes and Parents were carrying a bunch of boys who try hard anyway. Brunis was really having a mall-simpling, dancing joking, talking-even playing! What a drive he Panama. "Sister Kate," a sweet medicy for the dancers, "A-Plenty." and " High Somety" made up the set. with the band marching round the

From Ryan's I wandered over to the Gie Sauth, where Art Hodes' group (Henry Condwin, George Lugg, Cool Scott, Pous Foster and Baby Dodds) held sway. The hand plays in a very subdited fashion, in keeping with the fightime of the place, with Hodes taking must of the soios. A slow blues a mondy Ellingtonian opus, and "Organ Germer Blues," all featured sustained churchs from the band be-hind Hodes' simple but effective

At the end of the set I learned that a vibe-guitar-base tric and a rhumba band would precede Art's Dest appearance as on I moved. At Nick's. Spanier, Mole. Pec Wec. Quester, Palmer, and Grauso played inchangemently through "Found a New Baby " and one of Mole's beloved sweet things, and then woke up to play well on "Black and Blue" and "Pagesy Feet." Pee Wee was playing cleanly. Mingray was his usual, and Male was (thank God!) less techmiral than I have heard him. Queener plays Schrueder-style plane in adequane or betner fashion, while Grauso sounded better in person than on PRODUCES.

Sunday night, October 13, we had dinner at Nich's, and a very good dinner, and Once again the band started poorly with a mediocre "At Sumprem" and then woke up. wee missed a break on Stable." and the ensuing kidding seemed to out the men in a good humbur. As a result they ture into "Champes Made." "Muskrat." "Way Down Tumber." "Sweet Sue." and others. Murray, as others have remarked plays with beautiful tone. impeorable technique and perfect taste, but his tifens are far from 1280 T. (PROS Monday night found my wife and

I entime a late supper at Nick's. warned to impure about the Condon concert tour and the possibility of Termine being included in the book-ings, at we drugged into Condon's Callers only. Carlo Krahuer 78, first Eddle wasn't around, but was Bedford Caurt Mandans, Destord expected at any minute, and he was Avenue W.C.1.

supposed to be bringing Mr. and Mrs.

Jess Stacy and Hackett with him.

Eddie was leaving town early the next day to begin the concert tour, so

we decided we'd wait to see him.

The band personnel was similar to that which opened the Condon Concert two days before—Maxie, Ohms. Ward, Schroeder, Lesburg, and Tough -with Maxie and Gene playing well and Tough lousing things up with his omnipresent cymbal and high-hat work. They played "I Can't Belleve" and "Cherry" in an aimless sort of way and then, seeing Joe Sullivan wander into the bar, drove through a relaxed but rhythmic "Indiana."

That didn't last, however, and "Jazz Band Bail" and their blues theme were back in their original groove (rut?). Much to our surprise, Joe Sullivan took over the piano at the intermission, a very long intermission, in which he managed to squeeze seven tunes. A fast boogle-woogle, a slow blues and a racing "I Know That You Know" found Joe as complex, rhythmic, and exciting as ever. He also played four sweeter tunes, "Cabin In The Sky." "Way Down Yonder," "Rose Room," "So-phisticated Lady," taking a richly melodic and harmonic first chorus, a stomping second, and a wild, thunder-

The band came back for a fine "It's Been So Long" and a poor version of "Sometimes I'm Happy" and "Rose Room." Eddie hadn't shown up, and we were getting hungrier every minute, so we regretfully left and taxied over to Nick's, where exciting nam was being provided by a Phil Napoleon-led bunch. I've never had much use for the recorded work of the New York boys, but Phil, in person, proved a much better jazzman than I had ever suspected. His enthusiasm, gutty (even dirty) tone and endless ideas contrasted markedly with his work on recent records.

Equally surprising was Frank Cas-taido (Lee's brother), whose rough-toned trombone would make a splen-did addition to either the Spaniar or Spargo, a bassist whose name was unknown to the rest of the band, and Frankie Gentile on clarinet. completed the group when we came in, although Sai Franzella replaced Gentile later. The boys were in a good mood-playing all requests-and they really ripped through a fine bunch of tunes—"Exactly Like You." "Black and Blue." "Memphis Blues." "That's a Plenty" (Spargo kazoo solo on that one). "Shine." "Sister Kate." and many others. They even made "Happy Birthday" sound good!

Later I went down to Swing Rendezvous to hear Harry Dial's Quartet with Ruban Reeves on trumpet. Their playing was competent but unimpressive, and although Reeves is very good technically, he plays too much stuff that just "lies in the horn" to please me. The night before we left we wound up at Ryan's, naturally, to hear "Panama." "Ugly Chile " Mood Indigo" (!), and "Bab Won't kee H . ! hated to leave!

SWAP AND RUY

BRIGHTON DEAN'S 20th AIRING

CURRENTLY enjoying a happy sojourn at the Regent Dance Hall Brighton ex-Astoria maestro syd Beam on Monday last (20th) carried out his 20th broadcast simce hist July-an enviable record for an out-of-town band.

Spi and the boys also had the pleasure of playing—on January 2 the first of the new BBC series of fifty-minute broadcasts.

He has a very happy bunch with him down at Brighton, including Bill Cook ame Bill Seat (altos); Sammy Lambert and Les Williams (tenors) Johnny Woolaston and Harvey Evans (trumpets): Buddy Lee (trombone): David Mason (plano): Froddy Graig (hast): Bert Cook (drums): and Shass: Bert Cook (drums); and socialistic Joyon Shephord.

Arranger-in-chief to the band is the tenor man, Les Williams, whose and listeners.

TEACHER WEIR

STUDENTS of the instrument will be interested to know that be interested to know that virtuoso Frank Wei. writing a trentise will be purment of statuted, Day and Hunter.

Frank tells the "M.M." that he is prepared to take on a number of pupils for personal and postal tuition. Those interested should contact him at 13. Fernside, Holders Hill Road, Hendon, N.W.4. ('Phone: Finchley

THE dance-band contest at the Lydney (Glos.) Town Hall on Thursday, April 17 next, being in aid of the Lydney and District Hospital, is sauctioned by the MELODY MAKER. Bands may therefore take part in it without direct application to us, and will not forfeit their right to compete also in MELODY MAKER-sponsored contests.

CONGRATULATIONS to the Sky. rockets and everyone else at the London Palladium on the occasion of efforts contribute in no small manner the 500th performance of "High to the band's popularity with dancers Time," reached on Wednesday last, January 15.

Н

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start, some of the vocals since George fell ill. Eris Durgess has re-turned to Oxford, where, at the Cartax

Assembly Rooms, he has rejoined the Blue Star Players, whose lady vocalist is now Ruth Howard, late of Geraids and Billy Ternent.

Bringing Peggy Poutton and her Band down from London every Thursday and Saturday, Horsham racehorse-owner Mrs. Boxall is well
pleased with the attendance at her
Court Royal, decorative dance hall
shaped out of a derelict cinema.
Vocalist and piano-soloist Peggy
employs her manager-husband, Bert
Green (trmp.) Green (trmp.), Ivor Beynon and Sid Lenton (altos), Colin Brady (tnr.), Freddy Cornell (pno.) and John Blanchard (drums),

Shrewd bandleader and radioengineer Taddy Wallace has entrusted
the management of Wallace Orchestras to his Army chum, Phil Phillips,
now released after soldiering for 24
years, conducting at home and overseas the buffs 1st btn. Military Band.
which he re-formed twice himself and a third time with Bandmaster Salmon, under whom he played tubas and string-bass until demobbed.

Ambitious Islingtonite Derek Deon has built and exhaustively rehearsed a twelve-piece all ex-Service semi-pro dance band with an up-to-date library. But, unfortunately, nobody wants to know. He conducts Maurice Golding, Johnny Jenkins, Don Campbell, Luke Irvin (saxes). Ted Brown, Terry Pembroke, Jack White, Harry Barber, Jack Webb (brass). Douggie Pemberton, Pete Seaman, "Dids" Cummins (rhythm). Who'll offer them an audition? a twelve-piece all ex-Service semi-pro audition?

Welcome home from war service to stage and dance promoter Marcus

CONTEST FIXTURES

LONDON AREA

LEYTON. — Wednesday, February 12 (7.30 p.m. to 1 a.m.), at the Levton Super Baths, High Road, E.10.—The 1947 Bouth-West Essex Championship.

Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, eyton, E.10. ('Phone: LEYtonstone 3650, Extn. 210) EPSOM .- Wednesday, March 5. See

Provinces PECKHAM.-Tuesday, March 11 (7.30

to 11.30 p.m.), at the Co-operative House, Bye Lane, S.E.15.—The 1947 South-East London Championship. Organisers: The MELODY MAKER Greater

London Area Contest Organisers' Committee. All coms.: The Area Secretary, 154, South Norwood Hill, London, S.E.25. ('Phone: LIVingstone 1587.)

PROVINCES BIRMINGHAM .- Toesday, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick .- The 1947 Birmingham District Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ('Phone:

Hinckley 563.) pionship.

Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. ('Phone: Ipswich 4351.)

HULL.-Monday. March 3 (8 p.m. to 1 a.m.), at the Beverley Road Baths.-The 1947 East Torkshire Championship. Organiser: Mr. Lewis Buckley, 28. Carr Lane, Birkdale, Southport, Lanes, ('Phone: Ainsdale 78238.)

EPSOM.-Wednesday, March 5 (7.30-11.45 p.m.), at the Municipal Hall.-The 1947 Southern Counties Championship,

Committee. All coms: The Area Secretary, 324b, Brixton Road, London, S.W.9 ('phone: Brixton 4841).

DERBY .- Wednesday, March 12 (7.30 to midnight), at the King's Hall.-The 1947 Derbyshire County Championship.

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

organisers.

A PTER playing C. J. Cumner, of "Glendernel." St. Cumpet with the George Evans Orchestra right from the start, and taking Productions.

Week-end dance music at the Twyford Country Club, Bishops Stort ford, has been has been



and dance. Der

me to her musician-and-midwife mother, who, as Bridie Hughes, was official pianist to the 1st Btn. Lincolnshire Regt., and led a dance band in Belfast for eight years, until Doreen was born in 1926, when she took up nursing! On the day of the dinner she delivered four babies and had another due at 3 a m.! another due at 3 a.m.!

The International Jazz Union, which is run by Nils Jacobsen, head of the Norwegian Rhythm Clubs Association. exists for addicts who wish to exchange records and magazines. A small fee entitles members to many advantages, outlined in a monthly bulletin. Write NES Jacobsen at Schweigardsgt 89 III. Oslo. or his London contact, Miss Jacqueline Potter, at 28, Emu Road, S.W.S.

Released from munitions, Norfolk leader David Norris has all his boys out of the Porces and is back to full strength, playing at the Lido, Norwich, and other local halls, where dancers are showing their old affection for his entertaining outfit, which won enormous popularity all over East Anglia before the war.

Keep an eye on: Twenty-year-old
John Blanchard, impressive drummer
with Peggy Poulton. Coached by Max
Abrams, John went from the Harrow
ATO to a West End club when 14, met
Peggy at P., D. and H., was excused
military service through ill-bealth,
toured with Clarkson Rose's
"Twinkle," went to Italy and Egypt
with Arthur Rosebery, and received
an offer from Peggy while in Rome. an ouer from Perry while in Rome,

West End musicians keen on playing football, please write to me.
West of England favourites Eddy
Purnell and his Orchestra play every
Thursday at Westwood Ballroom. Bradford-on-Avon, every Saturday at Avon Social Club, Melksham, and every Monday at National Hostel. Corsham, . . . Bassist with Ronnie Pleydell at Ballerina, Bournemouth, is Frank Donnison, not Frank Dounison.

Your Uueries

TRUMPET queries from readers are here answered by the Geraldo first trumpet star, Alfie Neakes:— H. C. Watts, Kingston, Surrey—It is a

IPSWICH. — Wednesday. February 26 strange thing, but on most trumpets there (7.45 p.m. to midnight), at the Baths is one note, and sometimes others, that Hall.—The 1947 Suffelk County Chamare slightly out of tune with the rest of the horn; so your middle E is nothing Organiser: Mr. T. W. Geary, Buths exceptional. And if you try to tune it uperintendent. Exchange Buildings, with the slides, you'll put the rest of ion Street, Ipswich, Suffolk. ('Phone: the instrument out of tune. You ask my opinion on the best makes of trumpets. I would suggest Olds, King, Conn., Besson (new model), Buescher. Douglas Russell, Clarkston, Renfrew-

shire.—You really are in a bit of a pickle in your band, since the first trumpet is a corporal! But, though the whole section tends to overblow, there is no need for you to do so. It is wrong and will do you harm sooner or later. May Organisers: The MELODY MAKER I suggest you have a friendly talk with Greater London Area Contest Organisers' your bandmaster? Explain what the trouble is and inform him that you have been advised by a professional not to overblow. Balance in a brass section is essential, and it sounds as if your first trumpet has no idea of balance. Naturally, if you are all everblowing, your lips will go half-way through a show. Try to straighten it out among yourselves, with the help of the bandmaster. After all, he is the boss. Your Rules and Entry Forms for all the mouthpiece sounds all right, medium above now available from their respective bore is correct, and the fairly deep cup Is your rim comfortable?

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