VOL. 23 No. 722

JUNE 7, 1947

[Registered at the G.P.O.]

THREEPENCE



Film eameras whirred, and arc-lamps illumined the normally soft-light-ing of Churchills Bond Street niterie when Condor Film Productions did some snappy shoeting and screened levely Helen Mack (left) with Churchills stalwarts Bernie Fenton (pno.); Roy Low (drums); Jack Fallon (base); and Pete Chilver (str.). Leader Jack Jackson did not play on the session, which was for some night-life sequences in the film "Eyes That Kill."

HERMAN DAREWSKI— BANDLEADER, SONGWRITER, PERSONALITY—IS DEAD

THE "Melody Maker" announces, with the deepest regret, the sudden death of composer, bandleader, publisher and famous personality of the profession, Herman Darewski, who passed away at his Kensington (London) home last Monday (2nd), from heart failure, following a chest complaint. He was 64.

JAZZ RALLY **VOTES & TICKETS**

ONE hundred and twentyvoling papers have been sent out by the Melody Miner to a carefully selected list of Britain's Enest swing-instrumentalists and musical personalities for the purpose of finding the profession's own choices for the tortheoming Millory Market Columbia Jazz Rally of 1947, at the E.M.L. Studios, on Sunday, Juno 22.

Many completed lists have now been returned, but we shall be gratsful if the rest could be sent back to us AS QUICKLY AS POSSIBLE, so that we may go ahead with sorting out the selections.

selections.
Invitation tickets to the successful 1,000 applicants will be going out this week. Please do not write in or telephone if you have not yet received your tickets, as the task of going through the thousands of letters received has been a major headache tor our staff, and has taken longer than we anticipated.

DON REDMAN TOURING CZECHOSLAVAKIA

OUR Prague correspondent reports that Don Redman and his reorganised band commenced a tour of Czechoslovakia on June 1, which will last until the end of the month. On June 3, a concert was arranged at the Lucerne Hall in Prague, where Eric Winstone's band played this Spring, and the Redman Band is to give another concert at the same hall to-night (Thursday, June 5). After that, until June 30, the band will play various towns up and down the country. The organisation responsible

The organisation responsible for putting over the music of this famous Negro bandleader to the Czech public is the Gramoklub. Prague, a rhythm club that was founded as early as 1934. Emanuel Ugge, Gramoklub secretary, informs us that his club has made every preparation for a most successful tour and has published a booklet about Redman and his musicians in commemoration of the event. Tickets for both con-certs at the Lucarne Hall, he tells us, sold out completely in one

Life-up of the band for this tour is: Don Redman (leader and alto sax); Don Byas (tenor): Peanuts Holland (tpt. and vocals); Tyree Glenn (tmb. and vibes); Tyree Glenn (tmb.); Jean Marcel Bouchety (bass); Natar. Peak (tmb.); and Inez Cavanaugh (vocals).

ON Sunday next (8th) an open In session is to be held at the Rose Room, at present situated at Freddy Mills's Chinese Restaurant, Charing Cross Road. Members are invited to bring their instruments to the Club, which opens at 7.30 p.m.

The son of a composer of serious music, Herman was destined, early in his life, to sky-rocket to fame by the writing of popular songs. Three of his most famous ones were "In the Twi-Twilight," "Sister Susie's Sewing Shirts for Soldiers," and "I Used to Sigh for the Silvery Moon."

His celebrated number, "If You

His celebrated number, "If You Could Care for Me," was another of his big successes written during the 1914-1918 war, and was made popular by Alice Delysia in the Cochran revue "As You Were"

He was one of three famous brothers, piano-star Max, who died some years ago, and Julius, the well-known Variety agent in Charing Cross Road. In 1917, Herman went into



Herman Darewski

music publishing, and it is interesting to note that his first manager at that time, noted Tin Pan Alley figure Harry Harris, is still closely associated with the Darewski Music Publishing Com-

pany to-day.
Writer of many of the 1914-18
war hits. Herman repeated his
success in the recent conflict.
with "The Army, the Navy, and

with "The Army, the the Air Force"

Herman Darewski was soon to the fore when the big stage band boom started about 1926-28, and was frequently seen on the stage at the London Collseum, Alhambra, and most of the leading music-halls, in the days ing music-halls. in the days when Jack Hylton, Debroy Somers, and other great stage band pioneers were climbing to the zenith of their fame.

Anything connected with "hot" music, jazz or swing was anothern to Herman, as can soon be gathered from the type of music he wrote. The bills announcing his Variety appearances—which this writer well remembers—significant with the same of the state of the same of the sa members-always stated with great emphasis, that the public would hear Herman Darewski and his MELODY Fand. Always he went in for what was tuneful, simple, and in the best of taste. Later on Herman was seen for season after season with his

(Please turn to page 5)

CYRIL STAPLETON, WHOSE EXCIT-ING BAND IS DUE TO LEAVE FISCHERS RESTAURANT, W., AT THE END OF THE MONTH, HAS NECESSITATED A COM-LETE CHANGE IN HIS PLANS FOR THE SUMMER SEASON, WHEN, AS AN-NOUNCED IN THE "MELODY MAKER" TWO WEEKS AGO, THE BAND WAS ALL SET FOR A PROVINCIAL TOUR,

When it became known that
the band was to leave Fischers,
an offer came along from the
management of the Embassy
Club, Bond Street, W., which was
so attractive that Cyril could not
possibly refuse it, and the band,
will open at this famous niterie
on Monday, June 16, in succession
to Carl Barriteau.
The entire Fischers line-up of

on Monday, June 16, in succession to Carl Barriteau.

The entire Pischers line-up of five saxes, trumpet, and three rhythm, with Cyril leading and playing violin, will be installed at the Embassy, and the vocalists will be Dick James and a girl singer whose name is not available as we close for press.

In order to accomplish this new arrangement. Cyril has been obliged to cancel the run of dates which he had already fixed for the next three months, and in this he has received the whole-hearted co-operation of the bookers concerned—which is to to their everlasting credit, and bodes well for future relationship petween bands and bookers.



Clarinettist - bandleader-composer Harold Geller, who gets his biggest break to date when he shortly moves into Fischers.

RESTAURANT, W., HAS CAUSED CON-SIDERABLE CONJECTURE IN PROPES-SIGNAL CIRCLES AS TO THE LEADER WHO WOULD BE CHOSEN TO FILL THIS IMPORTANT WEST END BERTH FOR THE SUMMER MONTHS, IN VIEW OF THE HIGH STANDARD OF MUSIC THERE. The choice has fallen upon clarinettist Harold Geller, who will leave the Garter Club to take over at Pischers on June 16. Harold and his Music previously held down the job at the Princes' Restaurant, Piccadilly, for six months, and he made a reputation for himself both by his personality and his classy type of music. Harold, playing alto, clarinet and violin, will lead a seven-piece band at Pischers, including: Jack Geller (plano); Bob Howard (bass); Phil Hurley (alto and fiddle); Jack Daniels (tenor, flute, acc.); Nat Cohl (trumpet and fiddle); and Tony Butlin (drums).

MENT OF CYRIL STAPLETON'S IM-

PENDING DEPARTURE FROM FISCHERS'

(drums)

(drums).

A lucky and well-deserved break for Harold is the fact that he falls headlong into two late-night broadcasts from Pischers on June 17 and 24, which will be preceded by radio dates on June 10 ("On the Sweeter Side") and June 13 ("Café off the Corner"). June is therefore a very lucky month for Harold Geller, who by the end of this period should find himself well and truly established both with West End socialites and the wider listening public.

Apart from his band-leading and clarinet capabilities, Harold has another claim to fame, for he is a composer of note, his biggest recent hit being "The Green Cockatoo."

R OBERTO INGLEZ, Savoy
Hotel and radio Latin-,
American bandleader, had a fine
but well deserved break when
his current Baturday air series,
"Follow the Sun," originally
scheduled to run for six weeks,
was extended for a further six
weeks' period, still featuring the
full 24-piece band.
The series will now run until
July 26.

& MARINERS' VACATION

WHEN the radio hit show, "Merry-Go-Round," closes down for its summer vacation in July, fans round the country will have a chance of seeing musical maestro. George "Hair" Crow fronting the Blue Mariners on a six-weeks dance and concert-tour—the first public tour George has done since he attained radio fame as bandleader - cum - comedian. fame as comedian.

The tour will start off on July 28 with a week at the Britannia Pier, Great Yarmouth; and for the next fortnight, George and the Mariners will be meeting their legion of admirers on a series of northern one-night stands, including dates at Belle Vue, Manchester, New Brighton, Halifax, Blackburn, etc.

Then the boys return to Town to do broadcasting, televising and recording, and the week of August 25 is at present being negotiated. One-night stands on the north-east coast fill up the

week commencing September 1, and the next week will be occu-pled by three days at Weston-super-Mare and three days in South Wales.

George Crow will be taking with him the full Merry-Go-Round band, with the exception of the string section, and glamourette Ray Whittaker will handle the vocals

The tour has been fixed by sole agent Robert Luff.

IRVING BERLIN

presents the two great hits from "ANNIE GET YOUR GUN"

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Orchestra) are forging ahead in the race for top honours, on Thursday of last week, the band took still another step forward, when they cut their first discs for issue in the Regal-Zonophone

The titles recorded were "Huggin' and Chalkin'" (with Leslie Douglas and the "Serenaders"): "Bye Bye Blackb'rd"
(with the "Serenaders"); "Old
Spanish Trail" (Leslie Douglas);
and "I'm Afraid to Love You"
(with Pearl Carr and the "Serenaders

The "Serenaders" is the name applied to the vocal group which has been an outstanding success with the band at its recent concert and dance appearances, and features Pearl Carr (lead voice), Gerry Alvarez, Cliff Adams, Reuben Solomon and Leslie

Vocal scores for the group are written by saxist Gerry Alvarez and wedded to orchestral arrangements by Cliff Adams, with firstclass results.

Pans of the Douglas Band will look forward to the release of the four sides mentioned.

NAME BANDS FOR JERSEY

L ondon agent Harry Lowe. has taken over sole bookings for the New Era Jersey Sports Stadium at Jersey, and has already fixed Lou Preager and his Band for two weeks commencing July 28, and Ted Heath and his Music for a similar period opening ONDON agent Harry Lowe. Music for a similar period opening on August 25

The resident band is under the direction of Jack Checkman, and includes Jimmy Watson, Jay Fardy and Andy Holmes (saxes); Pat McDonald (trampet); Bob McClean (bass); and Jerry McLaughian (piano).



23. Denmark Street, Charing Cross Road, W.C.2

NEWS IN BRIEF

Edited by CHRIS HAYES

Commencing Monday next
directed by Benny Daniels, will play a week of one-nighters at coastal spots, including Weston-super-Mare (Monday), Ramagate (Tuesday), Bognor (Wednesday), and the last three days of the week at Herne Bay, followed by a concert on Sunday, June 15, at the South Parade Pier, Southsea. The boys return to town on the following day (Monday) to broadcast in "Band Parade."

BUSINESS MANAGER BIRCH.—
George Birch, musical director and business manager of the "Stardusters" Band, has changed his address and can now be contacted at 67. Beaconsfield Road, Acton Green, London, W.4 (telephone Chiswick Rew 1948), or at the Samson and Hercules Ballroom, Norwich, where the band commenced its resident summer season on Monday last.

COMEDIAN CAMPBELL — Well known as a straight violinist in the West End, where he is currently playing with Debroy Somers' Orchestra at the Prince of Wales Theatre, Bob Campbell makes his third appearance in a year on Sunday next in the "Star from the Services" spot in the Carroll Levis Show, as a comedian, Earlier the same day he will be broadcasting as a member of a concert orchestra.

REVELLERS AIRING.—On Thursday next week (12th), the Radio can gever orchestra.

REVELLERS AIRING.—On Thursday next week (12th), the Radio can gever orchestra.

REVELLERS AIRING.—On Thursday next week (12th), the BabCi had appearance as guests in the Carroll Levis Show.

BAR TO BAR.—From 1923 to 1939 a well-known pit and dance drummet.

Levis Show.

BAR TO BAR.—From 1923 to 1939 a well-known pit and dance drummer, in Cork and Limerick (Eire). Frank Egerton joined the RAP as a musician and later became batman to Group Captain Sandy Lane. Upon demobilisation, Sandy took Prank along and installed him as head barman at his bastelyre that famous barman at his bastelyre that famous bar man at his hostelry—that famous bar just off Bond Street frequented by go many radio personalities—the Grosvenor Arms. Mine's a bitter,

URGENTLY REQUIRED by the Skyrockets: a plano copy of their signa-ture tune. 'Stairway To The Stars.'
Write Pat Dodd. c/o London Palla-dium 'Stage Door). Argyle Street. W.1. or telephone him at Tulse Hill

WARBLING AT WELLING

A TTRACTIVE Mollie Gib-son (inset), now son (inset), now per manently with long-run Stan Atkins at the Embassy Ballroom, Welling (Kent), airs with Stan next Thursday (12th) on his early morning (9 a.m. Home) session of dance music. Mollie has already aired in "Variety Band Box"—is rapidly settling down and making the Welling fans Welling fans mighty pleased with her



Mollie Gibson

ON the Sweeter Side," broadcast on Friday next (6th) at 11.15 a.m. in the Light programme, will feature Howard Lucraft and his Music, with vocalists Bette Roberts and Johnny Green.

On Monday next (9th), the Lucraft music will be the attraction at the Royal Star, Hotel, Maidstone, with Johnny Green again vocalising. The boys re-turn to Town on Tuesday to play a "Music While You Work" ses-sion from 3.30 to 4 p.m. (Light).

BASS SWITCH.—On Monday last (2nd), ex-Woolf Phillips bassistarranger, Jack Seymour, joined Frank Weir's band at the Lansdowne Restaurant, W.1. Jack replaces Tiny Winters, who is now with Lew Stone's 25-piece London Collseum pit

WEIR FOR 'VISION. — Popular clarinettist Frank Weir will be fronting his orchestra for a television transmission at 3 p.m. on June 11. Vocalists will be Vivien Paget, Alan Dean and Prank himself.

LEADER/BOOKER. — Peatured at the Royal Forest Hotel. Chingford, in the heart of Epping Forest, leader Will de Barr, whose band currently holds the MELOBY MAKER Hertfordshire Championship, has recently carried out a controlled poilty of introducing "name" bands to play opposite his group. Recent visitors include Ted Heath (twice): Oscar Rabin (twice): George Evans; Teddy Foster: Johnny Dennis; Harry Gold.

CALLING LEN MILLER.—Will Mr. Len Miller, who contributed the article on South Africa to the April 12 issue of the Mr. Copy Makes please send or telephone his address to the Editor?

JOY RYDE FOR LUFF.—Commencing his third season for the Ryde (I. of W.) Council, drummer-leader Jimmy Luff opened to record crowds in the Eastern Gardens, Ryde, on Whit-Monday, leading Clem Jennings, Vic Taylor (altos, cirs.); George Baker, Ron Wade (tnrs., cirs.); Charlie Whewell (tpt.); Joe Jollife (pno.) and Jack Naylor (bass).

NOT THE SAME RAMON.—Maurice Ramon. leader of the Havana Club Quintet, which opens at the Fairbanks Hotel. Jersey. (C.I.) on June 14, asks us to explain that Ramon is his real name and he is not connected with Bill Duffy, who is well-known in the West End as Ramon.

West End as Ramon.

JAZZ JAMBOREE PROGRAMME.—
A few copies of the Jazz Jamboree
Souvenir Programme, that wellproduced and comprehensive booklet
easerly sought after by collectors, are
stilt available, price 2s. each. The
1947 Jamboree was a bumper one in
every way, and this 32-pp souvenir
programme is fully in keeping with
the high standard of the show. Send
2s. direct to The Musicians' Social
and Benevolent Council, 5, Egmont
House, 116, Shaftesbury Avenue,
London, W.1.

DEATH OF SUSSEX PIANIST.—

DEATH OF SUSSEX PIANIST.—
The MELORY MAKER regrets to report
the death of Sussex pianist Charley
Wilson, who was with local leader
Syd Wyner at the Regent and
Sherry's, Brighton, the Chalet Club,
and elsewhere in Sussex. Described
by Syd as a fine musician, he leaves a
widow and three children, to whom
we extend sincerest sympathies.

The Biggest Tango To-day

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Clasico Crying and Laughing
Pampas Dream Bolls of the Plats
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PRACTICALLY the whole staff of the Musicians'
Union offices in London was present when Miss
Betty ("Coppernob") Rufus, the Union's chief telephenist, married Affred Borrington. This special
"M.M." photograph includes the colebrated M.U.
officials from the London office, and shows (I. to r.):

Alex Mitshell (General Organisor); Miss Patricia Mashin (Secretary); the Bridegreem; Harry Francis (South East District Organisor); the Bride; Miss Beryl ("Thry") Commin (Secretary); Ted Anatay (Assistant Secretary); and Hardie Ratslife (Assistant General Secretary),

Readers' Letters to The Editor

JUKE-BOX MENACE

JUKE-BOX MENACE

IN your Editorial "Britain Can
Shake Them" you claim that we
do not have the juke-box menace to
contend with. In the last week I
have seen three new juke-boxes
installed in three of Douglas's leading
hotels. One of these hotels, at least,
used to employ a band.

How many other "jukes" there
are I cannot say; the three mentioned
I have seen with my own eyes.

I have been living on the Isle of
Man for about a year now, Readers
may be interested to know that in
the winter there are some twenty to
thirty musicians living here. The
Strand Palais is open all winter,
employing a seven-piece band; the
rest of the work is gig work.

I think I am the only MU member
on the island, and it is obvious to me
that the rest of the boys here should
be organised because the rates of pay
for resident work and gigs are far
less than the mainland N.-W. minimum figures. I was offered 17s. 6d.
for "depping" at the Palais recently!

HUGHIE GIBB.

Douglas Bay Hotel. Isle of Man.

Douglas Bay Hotel, Isle of Man.

SHOWMEN?

YOU say in last week's Editorial note that there are no personality-showman-bandleaders in the United States. What rubbish! I can think of ten right off—namely, Buddy Rich, Gene Krupa, Phil Harris, Ted Lewis, Nat Cole, Louis Prima, Joe Reichman, Ray McKinley and Lionel Hampton—bandleaders all except Nat Cole, who leads a trio.

St. Helens, Lance. P. TURLEY.

when fox-trots were not on the programme and have witnessed the cycle complete itself with the return to the old-time type of dance.

At any rate, we congratulate our friends on the success they have attained, and we sincerely hope that when we have laid down our instruments they will go on to exceed our record by many years.

Ardressan, TOM F. BROWN.

TRIBUTE

TRIBUTE

I AM writing to show my appreciation of your fine paper. Out here I am a long way from the dance-band world, but I still take a keen interest in it. I was glad to see that the "M.M." had grown in size, and I hope the time is not far off when it can again expand.

Keep up the good work and let us have more to read about our own bands, such as Ted Heath, the Squads. Skyrockets, etc., as it is they who concern us, not the Americans. As far as the position of British musical films is concerned. I say that a film featuring Ted Heath would be stupendous and just what the young people in Britain would appreciate.

Licel. Thompson.

Licel. Thompson.

LUXEMBURG BOOST

Don't you think it about time that
Radio Luxemburg was taken
out of the shade and given a little
light? Yes, it's very true that there
are many people who don't know the
station exists and who have never
heard of Tommy Dallemore, although
he broadcasts daily from this station.
Most of the programmes broadcast.

SEMI-PRO RECORD?

YOUR correspondent Len Henshaw asks if he holds the record for being the oldest established semi-proleader in the business. His claim of about twenty-three years doesn't quite equal our record which. In Pebruary last, was twenty-five years. This fact was announced to listeners on the BBC programme of February 27 during our broadcast in the Old Time Dance series.

We have been resident in Arden (Ardew) Recreation Club. I.C.I... Btevensten, for over sixteen years, and before settling down to this "life sentence" we were on contract for some years in Castlecreags Palnis, Ardrossan. During these years the foundation of the band has never changed, and apart from contract engagements we have played in every town in North Ayrshire, besides having been honoured by the BBC on

The wavelength is 1293 metres, and readers haven't yet listened in I ope they soon will and enjoy it as uch as I do. ROBERT EROOKS.

BASS-DRUM PROBLEM

BASS-DRUM PROBLEM

I FULLY agree with Maurice Burman that nice varied rhythms can be obtained by using one brush and one stick—it all depends on the player's ability—but how does he. Jack Parnell, Jock Cummings and others, control an undamped bass drum?

I have both my bass drum heads well damped, and during recording or broadcasts engineers always ask me to damp it "just a little more, please." For ## passages my beater comes back not more than two inches, and for pp passages not more than an inch. I've tried playing with bass drum undamped and only succeeded in producing a heck of a din. Can anyone enlighten me on the question of how to make my bass drum sound damped when it is undamped?

Morecambe, EDDIE FERGUSON.

CALL SHEET

(Week commencing June 9)

IVY BENSON and Girls' Band.

IVY BENSON and Giris' Band,
Hippodrome, Manchester.
BLUE ROCKEYS.
One-night Stands, South Coast.
Blanche COLEMAN and Giris' Band.
Pier Pavillon, Sandown, I.O.W.
(season).
Billy COTTON and Band,
Empire, Finsbury Park.
GEORGE ELRICK,
Hippodrome, Manchester,
Mertan FRASER and Harmenica
Rassals,
Pavillon, Liverpool.
Henry HALL and Band.
Hippodrome, Wolverhampton.
Vic LEWIS and Orzhestra.
Seaburn Hall, Sunderland,
Joe LOSS and Band.
Empire, Hackney,
Felix MENDELSSOHN and Hawaiian
Seronaders.

Seronaders.
Empire, Oldham.
Sid MILLWARD and Nitwits.
Empire, Nottingham.
Osear RABIN and Band.
Eldorado Ballroom, Leith.
Charles SHADWELL and Orchestra.
Hippodrome, Dudley.

Hippodrome, Dudley.

Jack SIMPSON and Orchestra.

Pier Pavilion, Cleethorpes.

THE sheet slump continues, with the Alley magnates having their usual summer headaches, but the contact boys still contact. They've got their headaches all the year round. ... "Among My Souvenirs," present topper, unlucky to hit current patch, but should pick up plenty around another month or so. ... "Come Back to Sorrento" bowed in to bring touch of class to frame. With the three heavyweight Peters Sisters weighing down one side of London at the Chiswick Empire, they had to rush in Eleanor (P., S. and P.) Parrell at the Golders Green Hipp. to bring about an even balance. ... Reported Hutch pulling down approx. £200 weekly at the swank "Nightingale" in Berkeley Square. He's singing anything from fifteen to twenty songs nightly, with "Imaginez" a stand-out.

Britain's Top Tunes

The following list of ten Best Sellers, irrespective of price, for week ending May 29 has been compiled from lists supplied by members of the Wholesale Music Distributors' Associa-tion in London and the Provinces:—

1. AMONG MY SOUVENIRS

2. APRIL SHOWERS .. is. (Chappell)
3. GAL IN CALICO .. is. (Peldman)
4. ANNIVERSARY SONG
1s. (Campbell Connelly)
5. TELL ME MARIANNE

6. HOW LUCKY YOU ARE 7. TRY A LITTLE TENDERNESS
1s. (Campbell Connelly) 8. YOU WENT AWAY AND LEFT
ME ... Is. (Box and Cox)
9. THE OLD LAMPLIGHTER

is. (Dash) 10. COME BACK TO SORRENTO 2s. (Ricordi)

U.S. HIT PARADE

HERE is the fist of the seven most popular songs in America during week ended May 24, 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 nelwork:

1. LINDA (2-1-1-3-2-4-6-8-8), 2. MY ADOBE HACIENDA (5-5-5-7), 3. HEARTACHES (3-2-5-1-1-2-4-4), 4. MAM'SELLE (1-4-3), 5. APRIL SHOWERS (0-6), 8. ANNIVERSARY SONG 7. TIME AFTER TIME (7),

Taking it on the Chin Derr.!—All those boys and gals (with one or two exceptions) slated by me during past twelve months are now my best buddles and buddesses. . . Adelaide Hall rang the bell with "Rainy Night in Rio" on "Workers' Playtime" (May 29).

(May 29).

The accent was but definitely on youth, sophistication and glamour when I dropped in on a wonderful scene at the Savoy Hotel the other evening. Notabilities from every corner of the globe were dancing to the entrancing rhytims of the Carrol Gibbons and Roberto Ingles bands. Two well-known music publishing figures nearly came to blows down at the "Met" in Edgware Road last Monday night.

Edgware Road last Monday night.

PIN-UP-OF-THE-WEEK DEPT. (MALE).

—Jimmy (Ascherberg) Allen setting a new fashion for the music men. You should see him struttin' around in an alpaca coat. Daks and black glasses. What a smasher!

Money taking orders by a New York singing-waiter. He's just been signed up by a big recording company and being readled for a national build-up.

A certain bandleader's only heart trouble is being caused by your scribe. Sammy. He knows that I know the inside story. So it's a comeback by the Yanker veterans. After Jolson, Weems and Valce comes the old maestro Ted Lewis.

If the new trend brings back Hylton, Ambrose and Payne, they'll be bigger than ever.

These and Those!—The late Glenn

THESE AND THOSE!—The late Glenn Miller's favourite recording. "Peg o' My Heart." waxed by his 1938 crew, being reissued. . Take it from me that all the big-name bands will be back on the air this fall, with many of the overrated smaller groups falling by the wayside. . The Stanley Black-Edna Kaye hook-up this Sunday (8th) will be the wedding of the season. . Peace has come to the Alley. Joe Lubin is at the Grand, Brighton! . Harry Roy's ex-wife, "Princess Pearl," back in London with new hubby. Dick Vidmer, sports writer of the New York "Herald Tribune." They met while Dick was statiohed in England during the war.

Those and These! New Crosby-Jolaon disc, "Spaniard that Bighted My Life," creating fantastic demand over there. . I'm tipping Ian Stewart's outfit for national popu-larity (subject to BBC build-up). The Berkeley Hotel maestro has the personality, about and ideas personality, ability and ideas.
"Gal in Calico" looks like justifying my early prediction. It's creeping to the top-but fast. . . . Jos. Gco.

by Sammy Quaver

Gilbert back from New York, and already busy in the corn-field, ... Maesiros getting my band raves are worried. Their musicians are DEMANDING!

Thanks for the compliment. R. S. Anson, of Bournemouth, but take it easy, brother. Ronnie Pleydell has a long way to go before he reaches the big time. We could do with as many airings as possible by the crew, but any old time of the day will do for the present. There are better bands than Pleydell's waiting for evening sesh broadcasts, so don't ask the BBC for the impossible. Take it casy, brother! brother!

Tin Pan Alley Oscars to Vera Lynn for a honeyed "Oh, What a Beautiful Morning." . . To Monia Liter for some wizard planistics in "Rainbow Room" . . To Rey Wallis Ork. for a scintillating "On the Sweeter Side" session (May 30).

CLASSICS from the CLUBS-

CONTINUING the W's, here is a second selection of good old oldies that you may like to remember when the time for busking comes round: What'll I Do? ... Eh
What's New? ... G
What's the Use? ... Eb
What's This? ... Eh
When a Lady Meets a Gentleman Down South ... Eh
When a Woman Loves a Man G
When Buddha Smiles ... G
When Day is Done ... G
When Lights are Low ... F
When I Grow Too Old to
Dream ... Eb

When I Take My Sugar to When It's Sleepy Time Down When the Midnight Choo Choo
When the Quait Comes Back
to St. Quentin
When the Saints Go Marching In
When Your Lover has Gone. G
When You're Smiling. Bb
Where are You?
Where is the Sun? G
Where or When
Personal Choice: Dave Wilking.

Personal Choice: Dave Wilkins, Ted Heath trumpet star, chooses "When Your Lover has Cone" as being a fine number and par-ticularly interestine as it was the first swing title he played 'way back in Barbadoes, West Indies, where, of course, Dave originated.

- Carlo Krahmer

observers are reporting the American danceband scene exclusively for the "Melody Maker."

Across the Pond, star bearing the American dancein her career as Britain's Ambassadress of Song among the U.S. entertainment highspots, says

British jazz critic, discovers that Louis is still tops

NEW YORK, Saturday, May 17.

NEW YORK,
Saturday, May 17.

IT seemed that I picked the right time to be in New York, as tonight was the last of the Town Hall concerts of the season produced by Ernie Anderson and run by popular discipckey Fred Robbins. Anyway, this one was scheduled to spothight Louis Armstrong and Sidney Bechet, supported by such great musicians as Jack Teagarden, Bobby Hackett, etc.

When I walked in to Jimmy Ryan's, which seems to be a real musicians' hangout, and where the Bechet Trio plays, the joint was filled with gloom, as it had just been learnt that Sidney had been taken ill. It says much for the taste of American jazz musicians and for the respect that they have for Louis that at least two musicians turned down the job, not because they were working that night, but because they would not miss the opportunity of hearing Louis play.

Peanuts Hucko, Kaminsky and Teagarden all drifted into Ryan's from the Famous Door opposite, and somehow all of us, except Kaminsky, who had to carry on at the Door, piled into George Avakian's car and went over to the Town Hall.

EUROPEAN FAME

The Town Hall is large, but yet small enough to retain that intimacy so necessary to a jazz concert of this type. After a short while, Fred Robbins came to the mike and made a little speech about Louis Armstrong, and how this concert was a tribute to his genius—a genius which, he said, had been little appreciated by the American public in the past. He then made a very complimentary reference to the appreciation of Louis in England and other European countries, where, said Robbins, he was already accepted as r. great virtuoso and a concert artist in his own right.

The curtains parted to reveal a most informal group standing together, somewhat self-consciously, beside the plano on the large stage. There was Louis, the same as ever, with his inevitable white handkerchief in his hand; next to him was Jack Teagarden, then Bobby Hackett, then Peanuts Hucko, clarinet: Bob Haggart at the bass; and Big Sid Catlett on drums. Oh, yes, I nearly forgot: the planist was Dick Cary, one of the few white planists who know all the old standard numbers.

MUSICIANSHIP

The concert opened with Louis. plus the rhythm section, playing "Cornet Chop Suey," and let me say right away that Louis was superb. Bon't let anyone make any mistake about this: Louis Armstrong is still, without any shadow of doubt, the greatest virtuoso of the trumpet in the world. His playing had about it all the freshness and vigour of the early Hot Five and Seven days. He never strove for effects, never played to the gallery; each phrase, each note he played was always just right. Louis has wonderful taste, impeccable musicianship, and a way of making quite banal numbers, as, for instance. "Sweethearts on Parade," seem like really great music.

For about two hours and a half Louis played number after number, almost without ceasing. Sometimes the rest of the front line joined in, sometimes they superb. Don't let anyone

line joined in, sometimes they just left Louis to carry the whole number through. All the "good

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ol' good ones" came pouring out of his trumpet as though he was looking back through the old Okeh catalogue. His vocals, too, were glorious, proving conclusively what a great artist he is, both as a musician and a jazz

both as a musician and a jazz singer.

In the past few years there have been some hard things said about Louis and of his decline. At the time it was hard to counter these allegations, but I want to say once again that, so far as this evening's performance was concerned, they are utterly unfounded. I do not think that I can stress too much Louis's importance to jazz, and it was a sorry reflection on the jazz appreciation of tonight's audience that the biggest hand was for a very noisy and misplaced drum solo by Sid Catlett.

SUPERIOR TO OKEH

One of the highspots of the evening was Louis's rolo performance of "Dear Old Southland." This contained some of the most magnificent Louis that I have ever heard, and George Avakian and others shared my opinion that it was superior to his old Okeh version, released in the Parlo, Rhythm Style series.

Mister Tea also was in fine form, and he sang "St. James' Infirmary," played one of his famous solos into a glass, and joined Louis in a fine vocal duet of "Rockin' Chair," as well as the well-known "Jack Armstrong Blues," recorded for V-Discs. Bobby Hackett played tastefully and in the background all through, only soloing on "Ain't Misbehavin." George Wettling replaced Catlett for this number and several others, and Art Hodes made a somewhat long-winded and several others, and Art Hodes made a somewhat long-winded but very sincere speech in appre-ciation of Louis about half-way through.

REAL JAZZ

The second half of the concert, which should have featured Sidney Bechet, was once more dominated by Louis. "Save It, Pretty Mama," with a wonderful vocal by Louis, was perhaps the highspot, but it's hard to pick out any one number. "Muskrat Ramble." "St. Louis Blues." "I Can't Give You Anything But Love," "Struttin with Some Barbecue," "Tiger Rag" (a very restrained version), all were fine. All were real jazz. Though it was perhaps a pity that Louis could not have been backed by a coloured group, for political reasons, the musicians chosen seemed to inspire Louis to play right from the heart.

It was without doubt the most exciting evening of jazz that I have heard for a very long time.

Looking

Boyd Raeburn and his sensational band have just opened at the Paramount Theatre here. The band, which replaced Duke Ellington, is about the most interesting of the modern big bands following the breakup of the Kenton and Herman bands.

Sidney Bechet, who was unable to appear at the recent Town Hall jazz concert with Louis Armstrong on account of a sudden heart attack, is reported to have taken a turn for the better.

The Hickory House famed 52nd Street nitery, has just restarted Jam sessions. Sessions will take place each Monday night and proceeds will go to the Damon Runyon cancer fund. Sam Donahue was guest of last Monday's show; while Illinois Jacquet and Count Basie are lined up for the next two weeks.

Tommy Dorsey busy forming his new band, has just signed Charlie Shavers as lead trumpet and Stuart Foster as vocalist. The rest of the personnel is not definite as yet.

Billy Taylor, just back from

* PETER TANNER, well-known Anything happens here

I EAVE Hollywood and two weeks at Statler Hotel, Cleveland. Very interesting. My first cabaret lob ever. Meet Don Haynes and Sam Donahue, both en route for New York, Sam says "hello" to all old friends, particularly to Pat Dixon and the Squadronaires. Incidentally, Paul Weston (of Capitol Records) sends his best wishes to Tommy McQuater and Andy McDevitt. He played with them on a boat years ago. Also have regards for the "Squads" from someone called Bob McPherson.

After stay at Cleveland return

After stay at Cleveland return to Commodore Hotel, New York. Louis Prima playing downstairs. Vocals are by old friend Jack Powers, Spend a wonderful evening on 52nd Street as guest of Mike Levine, editor of "Down Beat." Hear Dizzy Gillespie, Charlie Ventura, Bill Harris at "Three Deuces," Jack Teagarden, Peanuts Hucko, Vivienne Garry Trio at "Pamous Door," Buddy Rich and Orchestra at "Arcadia," and Buck Clayton and Mary Lou Williams at "Café Society."

Ventura, Bill Harris, Dizzy,

Ventura, Bill Harris, Dizzy, Paul Tanner, Willie Smith and, for laughs, Milton Berle, gathered later at the studios of W.O.R. for an all-night disc-jockey show.

Radio here is as different from B.B.C. as Bob Hope from "Dotty" Lamour. This show started at 2 a.m. and finished at 6 a.m. Everybody talks, argues, plays records, receives telephone calls

2 a.m. and finished at 6 a.m. Everybody talks, argues, plays records, receives telephone calls anything! And all on the air. Around 4.30 a.m. somebody mentioned being hungry and, minutes later, two huge boxes of food were delivered from Lindy's. A thoughtful gift from a sympathetic listener. Anything can—

One of the telephone calls was directed at me. Customer wanted to know "How is Harry Hayes, and did he ever record Jack Rusin's song 'My Love'?" Did you, Harry?

At 7.30 a.m. I was walking across Broadway with the sun shining like mad. I felt wonderful. In fact, it was what they term "a knock-out evening."



Outside the famous "Three Deuces" on 52nd Street, Beryl Davis lights up with ex-Krupa tener-player Charlie Ventura (left) and ex-Herman trombonist

and does—happen on these all-night broadcasts. One of the telephone calls was

each capital city.

I almost forgot to mention that

there are several cafes, hotels and restaurants in Sydney where musicians are almost regularly

I'm in New York for the sole purpose of promoting my first Victor releases. This entails record shows, publicity stunts, photographs, etc. I'm amazed at the amount of time, energy and people involved in this process. Appeared on record programme last night with such top-liners as Louis Armstrong, Sidney Bechet, Teagarden and Lee Castle.

There's a restaurant opposite the Commodore with the largest menu I've ever seen. Everything! Even a Chinese section (page 4, paragraph 3, sub-section D). Ah! Good old Ling Nam's!

The weather here is completely crazy. Snow yesterday and 80 in the shade today. I spent Sunday afternoon in Central Park. It was wonderful. Music everywhere. Found the Park Bandstand by intuition—and guees who was giving the Sunday afternoon band concert? No. not the Irish Guards. but Duke Ellington and Orchestra.

I sat on a bench in the sun, and it was like a happy dream.

I sat on a bench in the sun, and it was like a happy dream. Theima Carpenter singing, too. employed.

[Neet week, Len Fillis concludes his succey of the Australian musical scene.]

Ted Heath—how about doing a concert on that island in the middle of the Serpentine?

No? Oh, well first

Down Under, the scene awaiting the immigrant musician is painted from tirsthand experience by * LEN

Taking the capital cities in order of their importance, we will first deal with Sydney, N.S.W., with a population of roughly one and a half millions. This city is, to my way of thinking, a virtual musicians paradise; but for that matter every Australian city is beautiful, boasting an abundance of lovely beaches, practically unlimited sunshine, and shops full of what makes life worthwhile.

of what makes life worthwhile.
Unfortunately, as is the case in
South Africa, the housing situation is a very serious problem,
and when and where accommodation is available rents are fairly

high.

Average hotel accommodation is in the vicinity of £5 5s. per week (bed and beakfast), and as the living wage is not commensurately high, this can prove a serious consideration.

Guest - house accommodation, particularly in the vicinity of the more popular beaches, is also fairly high. General cost of living is not particularly high, and there is an abundance of good food and clothes of every description—and no rationing.

The night clubs in Sydney are too numerous to mention in detail, added to which there is the Trocadero (two fifteen-piece bands), two ice rinks employing quite large, orchestras, and various stadiums which use live music in preference to canned.

COMMERCIAL RADIO

By far the best bet is to try for commercial broadcasting — there are over a score of these radio stations in Sydney alone—and if stations in Sydney alone—and if one is fortunate chough to get placed on the Macquarle Network (2UE and 2GB), there is nothing more to worry about. It is possible for an average musician (rank and file) to carn anything up to £25 per week by broadcasting, and the work is not one fraction as hard or exacting as a similar job would be with the B.B.C.

The aforementioned theatres

B.B.C.

The aforementioned theatres, etc., pay anything from £9 to £15 per week: night clubs slightly higher. There are also several theatres employing more or less permanent pit orchestras at roughly £9 per man per week. Naturally, leaders get considerably more, as would a featured musician.

It is important to realise that where cash amounts are quoted they are given in Australian currency, and that under the present rates of exchange £1 sterling is worth £1 5s. Australian.

If one has leanings towards the variety stage, there is a considerable amount of scope apart from the Tivoli circuit (which can play an act for quite a few months). There is the famous Hoyts chain of cinemas, which frequently feature cine-variety, and there are several independent chains that do likewise. Gig work is fairly plentiful and quite well paid.

Attendances at live artists' theatres 'exceed four million a

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Our Contests

IF there is one thing your MELODY MAKER detests and tries to avoid it is boasting.

It has always gone all out to help both dance music in general and the individuals who make up this great section of the British

But it has always been satisfied to leave its readers to decide how far its efforts have succeeded, and the fact that, judging by the mailbag, these readers seem to think that the old paper does not do so badly for the profession is something we prefer to cherish in our private hearts rather than to brag about.

But we cannot resist the temptation to tell you that the number of dance band contests now scheduled already looks like ensuring that the 1947 contesting season will be the greatest ever. It should break even last year's all-time record season, when no fewer than 58 County and District Championships were held, in addition to the seven Area Finals and the "All-Britain" Final.

We are the first to admit, however, that our own efforts could not have been so markedly successful without the great assistance we are receiving from our friends, the semi-pro. bands, whose continued and most loyal support has done much to make "M.M." contests the success they have become.

If any one point more than any other proves the loyalty of the bands, and shows the extent to which they appreciate the lengths to which we go to ensure that all "M.M." contests shall be run efficiently, fairly and in the interests of the bands, it is the

One of the Standing Rules for all "M.M." contests reads:-

No band which during the current year has taken part without the written permission of the MELOUY MAKER in any dance band contest not sponsored by the Melody Maker may compete in any MELODY MAKER-sponsored contest, and every band wishing to take part in a MELODY MAKER-sponsored contest must sign the declaration on its entry form that without the written permission of the MELODY MAKER it has not taken part and will not take part in any dance band contest during the current year not held under the auspices of the MELODY MAKER.

The fact that practically every semi-pro. band of any standing has entered or is about to enter a "M.M." contest, thereby relinquishing its right to enter any other contest without our permission, is convincing proof that the bands realise that "M.M." contests are most calculated to give them a fair deal and provide the most valuable shop windows, and are consequently the best.

In view of this, we think it only fair to repeat once again for the benefit of the bands and all others concerned with contests, that the rule was not framed with any desire to keep contests an exclusively "M.M." institution.

It was framed to protect bands against other contests which have been run, or may be run, in a manner detrimental to the bands and to the good reputation which the "M.M." has so laboriously built up for contests during the past twenty-odd years.

Certain contests have been badly judged, have exploited the competitors by making them take the place of a paid house band, have promised the bands engagements in lieu of other prizes, which engagements have never materialised, and generally have tended to discredit contests in the eyes of both the competing bands and the public.

It is contests such as these that the "M.M." is out to kill. It has never refused to give permission to any band to take part in any contest that the "M.M." has been assured will be a bona-fide, well-conducted event. In such a case, the band given such permission does not lose its right to take part also in "M.M." contests, and this procedure will be continued.

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Entertainment For Its wn Sake-Not Profit

HAVE read with some considerable interest the recent correspondence which has arisen from the MELODY MAKER Editorial of May 10, entitled "The Way Ahead," and feel that the suggestion made therein—namely, that there is a need for the decentralisation of the music industry—in theory is a correct one, or will be so when the necessary preparations have been made for it.

By this I mean, of course, that it will first be necessary to see that there is sufficient employment in the various towns and cities, in order to meet a possible influx of musicians, and, again, such employment needs to be of an all-the-year-round type.

My good friend and colleague Geoffrey Isaac offers, in my opinion, a solution that is both incorrect and impracticable when he suggests a six months' residential qualification before a musician may work in another

As pointed out in a later Edi-torial of May 17; there is a vast torial of May 17; there is a vast difference between an American musician moving from State to State and a British musician moving from town to town, especially when one realises that most British journeys may be accomplished within the space of a few hours. a few hours.

The real solution is surely centred around the development of musical and all other forms of cultural entertainment in every town and city in Great Britain. By this I mean entertainment for

is the first sten towards all-the-year-round employment states HARRY FRANCIS M.U. Organising Secretary, S.E. District

Throughout the country there are scores of theatres and other halls, suitable for either concerts or dances, which are seldom, if ever, opened for such purposes, purely and simply because it is found to be impossible to present any form of entertainment of really good standard, pay the appropriate TU rates to all concerned, cover all other overheads, and in addition make a substantial profit. stantial profit.

Quite obviously, such func-tions need to be presented by public bodies which have in-terests other than those de-pendent upon financial gain— namely, Borough and Municipal Councils, etc.

IN London during the recent past, a special committee set up by the London Branch of the MU, and known as the Music Development Committee. has been carrying out some really sterling and enlightening research work, including the commissioning of a Gallup Poll which has produced some most remarkable information and results.

This band of indefatigable

entertainment's sake, and not to be entirely dependent upon the profit motive.

Throughout the country there are scores of theatres and other halls, suitable for either concerts or dances, which are seldom, if ever, opened for such purposes.

Although it would not be chairmanship of Mr. Van Phillips, has sent representatives to meet 45 Greater London Councils in order to outline schemes for the presentation by these Councils of various forms of musical entertainment as a public amended.

public amenity.

Although it would not be possible or, in fact, my particular task, to endeavour to outline everything that has been tackled by this committee to date. It is interesting to note from its recently published 24-page booklet that from the Gallup Poil it was ascertained that two out of three members of the public approached were in favour of Council-sponsored dances, while an even larger percentage were in favour of Council-sponsored concerts. concerts.

Furthermore, some 56 per cent. of those approached were quite willing to see such functions sponsored at a loss, providing the ratepayers were to be given the benefit of such entertaining and cultural relaxation.

cultural relaxation.

The "Music Development Committee" idea has already been taken up by the Brighton Branch of the MU, and I personally nope and believe that it will eventually be introduced throughout Great Britain. Indeed, such a move is most essential, for supposing London, operating this idea alone, was eventually to solve its uncomployment problem, almost immediately there would be a general influx of musicians from the provinces, and within the space of a vinces, and within the space of a month or so unemployment would again be rampant.

HOWEVER, there is one note of warning that I would sound, and it is this: The individual musician ha; his or her part to play in an idea such as this. I refer, of course, to the question of local-government elections.

It is not my intention to propagate for any particular political party here, as I feel that the Editor might not approve, and I am quite certain that many of my friends who fail to see the need for political vigilance by all trade unionists would be pulling their heads out of the sand in order to scream at me.

Nevertheless, when next you go along to vote, remember that the local "big-shot." who owns several hotels or the best local dance hall, is not likely to assist very much as a Councillor when your local Music Development Committee makes it; approaches to the body on which he will be sitting, if you and the majority of the electorate vote for him.

Furthermore, if the whole or majority of that body is composed of people like him, the chances of a progressive music and culture policy are fairly remote.

I am, of course, not suggesting that there is no longer any need for private enterprise so far as the entertainment industry is for private enterprise so far as the entertainment industry is concerned, but quite obviously a private promoter will be apt to be somewhat blased, when sitting on his local Council, if propositions are put forward for Council-sponsored entertainment which he is likely to consider as being in opposition to his own business.

Personal Points: TOMMY WHITTLE

A Scot, Tommy Whittle was born in 1926 at Grangemouth, Stirlingshire. came interested in music while very young and took up the clarinet seriously at twelve. A year later he switched to tenor sax and has played it ever since. After local semi-pro work he joined Claude Giddins and his band at Gillingham while still only sixteen. Johnny Claes signed him up, then followed a spell with Lew Stone and London night club work until he joined Carl Barriteau's band with whom he toured. In April last year Whittle joined Harry Hayes at Churchill's and was also a member of the Hamish Menzies group at the Rose Room Club towards the end of 1946. In February he joined Ted Heath, replacing Ronnie Scott, and is now featured regularly with the band and Jack Parnell Quartet.



Favourite Instrumentalists : Coleman Hawkins and Buck Clayton. Favourite Bands : Stan Kenton and Duke Ellington. Favourite Composers: Debussy and Duke Ellington. Favourite Records: "Body and Soul," by Coleman Hawkins; "Chelsea Bridge," by Duke Ellington.

Favourite Food : Eggs-when you can get 'em!

Hobby : Music, and still more music.

TACTLESS TOPICS by Claude Bampton Don't go down the mine!

THIS, of course, is not by way of being in the nature of advice to potential Bevin Boys, but is merely the recounting of a somewhat laborious experience in the hope that it may be of some use to the younger members

of the pianistic, bandleading or librarian types. Once upon a time I had a very fine library; commercial, of course, with everything old and new which was of interest; swingy, naturally, for the ventilation of the then current gas-pipe noises, not exactly Brilhart at the time, but, nevertheless, very enjoyable in suitable and appropriate,

moderation to the occasion.

Then we had the Ellington books, something over fifty transcriptions from records, many of them by George Evans; then there were two or three dozen big-band stage arrangements, a straight library for Masonics and the six-'til-unconscious Jewish weddings, Hunt Balls as they are affectionately known, and a set of busking books giving the right harmonies for a hundred or so numbers so that the second alto and tenor, second trumpet and trombone didn't have to guess just what was going on.

Then, in time, I had written quite a few scores of this, that and the other, and, all in all, the library was worth a pretty penny, not to say quite a few hundred of those attractive but elusive little documents issued by the Bank of England, no sooner here, as it were, than they've passed on into where the blue, or black, begins, according to where you do your shopping.

And then came a war, and for a

moderation to the occasion.

do your shopping.

And then came a war, and for a couple of years I left my library cases at my mother's, having no cause to refer to them until one day I went along to pick them up. One may imagine my surprise to discover that my aunt had systematically gone through several hundredweights of parts, extracted every blank sheet of MS, paper and had done the family duty to the nation by giving every stitch else to the paper salvage gents and their horse and cart.

As my aunt is an extremely nice aunt there was nothing for me to say except to agree with her wholeheartedly that, as she said, they must have been all very much out of date seeing that I hadn't looked at them for two years.

seeing that I hadn't looked at them for two years.

And now, several years after, the time has come when I must have a library so that we don't busk for ever and a night in the club where the management are kind enough to let my new band go and do their practice every evening . . . they're very decent there, they pay us for going.

I haven t.

So if you want to be a blue-eyed icader with your more refined customers, save the old ones, tell your boys not to burn their books with fag-ends, keep all the spares by you, keep a first-class library.

And above all, don't tell your aunt, however charming she might be, where you keep it.

Having acquired all the current stuff, I then looked around and miraculously found a mine, down which I have been delving through several tons of orchestrations going back for the past twenty or thirty years—straight and dance, Wagner and Beethoven, Jerome Kern and Gershwin. Cole Porter and Victor Herbert all mixed up together.

Every day I come out of the mine looking very much the black sheep of the family, but it's very much worth it as I am now getting a library of, and in, a thousand... and I've only been at it live weeks.

Now the moral of this little story

Now the moral of this little story is this: If the owner of this great big library had not looked after his music I couldn't go down the mine.

And in years to come you might be very anxious to find some very sets that you think are due for the dust-bin at the moment.

You may have a small band and throw away the extra brass parts, even the fiddles, maybe the guitar parts or all the parts which don't matter at the moment. Maybe, who knows, an Uncle Tom Cobleigh might come along with a big-band job for you one day and then you'll have to start going down your own mine...

If you can find one,

Purthermore, old commercial sets are of far more practical and permanent value than many of the cueless, minus-the-melody-and-harmony line sets which are Issued to-day; extremely effective if you have that kind of a band, and hopeless if you haven't. haven't.

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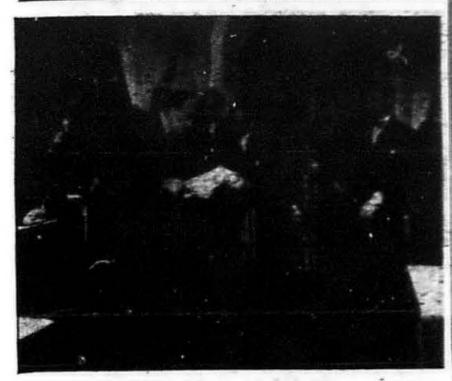
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s West End restaurate Famous West End restaurateur M. Perraru, already an accompanion artist and poet, has broken into song-writing, and his intent hulland. "Sadness," is being featured regularly in the Bagadelle cabanet, and played by Al Tabor, who is seen here (foreground, right) examining the music with Ferrare. At and his Band are enloying a very lengthy run at the Bagatelle, and the boys you see in the picture are 4L to r.3: But Ellis (trumpet); doe White (hass); "Bing "Stern (alto and clarinet); Marry Franks (alto sax and clarry); Les Arthur (drums and vecalist); Tad Rubach (piano); and Sonnie Lee (tener sax, clarry and violate).

Dinah Kaye at

Green's with Allen

Felix Back On Moss

TOURING the largest aggregation of musicians and dancers in Variety, Felix Mendelssohn this week presents his 29-piece Hawalian Serenaders at Moss Empires' Wood Green theatre. Exactly a year ago, this organisation placed a twelve months' bar against Pelix after he had persisted in accepting television dates.

Specificiting Sammy Mitchell.

into a regular radio spot fifteen months ago.

Her nine months' season in Harry Parry's Friday night dates from the Potomac was followed by six months with Cwril Stapleton at Fischers' Restaurant, broadcasting each Tuesday.

As Scotland is her homeland. Dinah will be combining business with pleasure.

Her appearance with Kat Allen will awaken considerable interest in view of her great performance in last week's Jazz Chih. Dinah will return to the West End to take up her free-lance broadcasting activities at the beginning of July. Spotlighting Sammy Mitchell, Cynthia Read (electric Hawaiian guitars), Archie Coates (electric Hawaiian guitar and wocais), Jimmy McCormack (trumpet), Peter Cosimini (accordion), Louisa Reyes and Pulu Moe, Roger Smith and his "Electratox" guitar, and the glamour of eight "South Sea Lovelies," the show has speed, colour and variety in plenty, and is a big advance on his London presentation of a year ago.

In addition to a resumption of

In addition to a resumption of his Moss and Stoll tours, Felix, on July 3, presents the first of a new radio series, "Hawaii Calling," with Rita Williams as featured vocalist (10.15-10.35 p.m., Light).

Lewis for Green's Wants Trumpet

VIC LEWIS and his Orchestra, who are at the Scaburn Hall. Sunderland, next week (opening 9th) have booked a season at Green's Playhouse Ballroom, Glasgow, and open there on July 21 for two weeks.

there on July 21 for two weeks.

Meanwhile, Vic is in sudden serious difficulties owing to the bad luck of his first trumpet, Billy Shakespeare, in contracting scarlet fever. In view of this severe blow, Vic urgently needs a really first-class trumpet lead to take over until Billy returns. Will anyone who feels really up to the job contact Miss Wyn Carter at Museum 7394?

The invalid, by the way, is in

The invalid, by the way, is in Ward 8, the Grove Isolation Hospital, Tooting Graveney, London, S.W.19, and would much appreciate a few lines from his friends



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me he will start on Sunday

where he will start on Sunday (Stin) and appear for a week at the Theatre Hoyal, Bublin.

Apart from his lively band, plus his own very special brand of trumpet pinging. Lestie will be making a hig feature of "Cab" and Mrs. Kage, with their successful new art and the armealing ful new act, and the appealing singing of Charles Judah.

The following work Lesile will be back in England, and opening at Checkorpes later in the

Darewski

d at the mammeth dance a such as Olympia and, more noty, at the Covent Garden as House.

A N important addition to the band for its season at Green's Playhouse, Glasgow, commencing on June 9, sharing honours with Alan Kane, will be chirpethe Dinah Kaye, paying her first wish to Scotland since she crashed into a regular radio spot fifteen months ago.

halls, such as Glympis and, more recently, at the Covent Garden Opera House. In fact, he played many jobs that became associated almost exclusively with his name, and the Spa, Brieflington, was one of the sammer dister on which he built up his great reputation.

Although any kind of ultramoders interpretation of dance music was fareign to Herman, there must be many of the leading musicians to-day who played with this crichcated oid-stager at one time or mother, and who renember, and respect, him as one of the profession's most celebrated knowers and also as a very kind friend.

A very great tragedy came late in life to Herman Darewski, and it is almost certain that the tentifie double shock which he sustained in life. In this year hundreds of musical and professional briends hurried to Herman's side when he lost not only his wife—who was Madge Temple, the musical comedy star—but his sam. Major Seville Darewski, who was killed on war service in hair, posthumously receiving the D.S.O.

he was undoubtedly quite out of truch with present-day develop-ments in dance music, he leaves behind the memory of one of the most forestul, dynamic and in-forestial figures the profession



GERALDO CANCELS TWO STAGE WEEKS

when he should have been at Brighton Hippodrome (next Monday, 9th), and the Empire, Leeds, for the following week.

Geraido stated to the "M.M.":

"The reason I shall not be playing these datas is because I am finding myself very full up in Town with broadcasting, recording, and other work, and cannot manage these stage appearances as well."

The innumerable fans of the Geraldo orchestra will be sadly disappointed at this news, although they will be the first to congratulate the band on its popularity in so many other spheres of entertainment.

STAGE SHOW

Seen at Pinsbury Park Empire on Monday of this week (2nd), the new Geraldo stage show proved to be terrific in a musical sense—as all serious critics of this fine band will have realised—but

fine band will have realised—but just a little at sea as regards the show's general production.

Opening with several grand offerings typical of its highest class radio performances—with the brassmen scoring in wonderful style—the show then introduces famous comedian ("on loan" from the Windmill Theatre) Jimmy Edwards, whose well-known comedy musical act is already one of the profession's classical offerings.

Whether "Professor" Edwards is so much at home in a band show as in the atmosphere of an

Fighton Hippodrome (next Monday, 9th), and the Empire, Leeds, for the following week.

Geraido stated to the "M.M.":

"The reason I shall not be playing these dates is because I am Carr."

The reason I shall not be playing these dates is because I am Carr.

IMMACULATE G.

For his offering of the "Anniversary Song," Archie Lewis appears in front of a plain curtain, the band being hidden, but not Geraldo, who, immaculate, suave, and very much at ease, shoulders the new role of conductor of the pit orchestra. Later, when the curtain rolls back, it becomes apparent that a heavy change of scenery has been required to set the stage for the colourful "Brazilian" finale.

"Gerry's" appearances in the

the colourful "Brazilian" finale.

"Gerry's" appearances in the
pit, like his planistics in some
rather heavy arrangements of
"The Way to the Stars" music,
are pieces of showmanship which
critics will argue for, and against.
In the meanwhile, the small
audience was astonishingly keen,
and by their enthusiasm, set the
seal on a show which obviously
has almost everything the average
—as distinct from the hypercritical—fan is ever likely to require. cal-fan is ever likely to require.

well-known comedy musical act is already one of the profession's classical offerings.

Whether "Professor" Edwards is so much at home in a band show as in the atmosphere of an intimate theatre is a moot point, but certainly "Gerry" is unwise to introduce him twice (in spite of the real excellence of his congratulations, and good luck.



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Edgar Jackson's Record Reviews "Savoy Stampede" is in faster and livelier mond. BENNY CARTER AND ORCHESTRA

ORCHESTRA

Carter) (Am. Master
WM1047).

Carter) (Am. Master
Carter) (Am. Master)

Carter the composer, arranger

WM1049).

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(Columbia DE2212—3s. 11.61.)
Carter calte, tet.), possibly with
Jimmy Powell, Earl Frys caltest.
Ernic Powell, Sammy Busis chemical,
Joe Thomas, Essaell Smith signal,
T. Gleen, two unidentified players
(timbs.): Eddie Heymand spinal,
Ulvises Livingsion of harv: Hayes
Alvis (bass): Eeg Purnell strumss.
Recorded June 29, 1849. T is a long time now

Benny Carter became must widely known over here through his visit to England, in 1925, when he not only acted as staff arranger to the BBC Dance Orchestra (then directed by Henry Hall+, but also made numerous records with British musicians for the old Decca-controlled Vocalion label.

It is even longer since he first became an idol of British jazz fans through his recordings, issued over here in the early editions of the Pariophone "Rhythm Style" series, with such bands as Pietcher Henderson's, the Chocolate Dandies, his own New Chocolate Dandies, esc. So will you, who, like myself, are old lags, forgive me if, for the benefit of those who have more recently become devotes. I start off by saying that of all the "greats" of early jazz. Benny Carter, born in Harism in 1997. is perhaps the most versatile? Although he is most removmed for his superb alto-samphone playing, he is also a brilliant exponent of trumpet and charinet, as well as the rest of the saxophone family, and is no mean

performer on the piano.

But it is not only as an instrumentalist that he achieved his reputation. In addition to being the writer of many first-rate tunes, he is an outstanding arranger, and although you will hear him as a soloist in both these sides, they are equally attractive as examples of Benny the arranger.

Features of his sawing were his usages of the warious sections seethouse of the warious sections.

That means that all four come under the heading of what has now become "period" music. But whereas time has not been while to wither, the Berrys sound so discussions to that it is difficult to describe them as anything else but corny.

The exceptions to this remark are Chu himself and the chorus by Lips Page's trumpet in "Limehouse Blues."

But it is not only as an insort the heading of what has now become "period" music. But whereas time has not been able to wither, the Berrys sound so discussions to the cartery have much that time has not been able to wither, the Berrys sound so discussions to the cartery have much that time has not been able to wither, the Berrys sound so discussions to the cartery have much that time has not been able to wither, the Berrys sound so discussions to the period "music. But whereas the Cartery have much that time has not been able to wither, the Berrys sound so discussions to the cartery have also been able to wither the Cartery have much that time has not been able to wither, the Berrys sound so discussions to the cartery have also been able to wither the Cartery have also discussed the country.

Features of his soring were his usages of the warrous sertions of the band in rich block harmony, and the lucidity of his ference to the more elaborate method of mixing up the chains

method of mixing up the chiurs in a more complex embroidery.

You will notice this particularly in the slow "Scandal," a fine performance of a delighbilid melody, not the least fascinating part of which is Beauty's lossily alto solo towards the end.

The rest of the story is, however, pretty sad. To add to other the story is a particular to the story is and the story is and the story is a present of the story is and the story is a present of the story is a story in the story in the story in the story is a story in the story

noted small-band leaders.

Yet another feature of the side is the elegance of the samplines team. But this is only what one would expect, for it has long been recognised that sax sections led by Benny usually are immaculate.

is another first-rate example of carter the composer, arranger and bandleader, and the worst tassuming that it is a bad and not a good point) that can be said of either record is that in the eight years since they were made, styles in orchestration have changed.

So, too, has the idiom used by saidests, but the more modern idea has little if anything on what is heard in these sides, at any rate from Benny's alto.

any rate from Benny's alto.

CHE BERRY AND HIS ORCHESTRA

Philip Brahan)
Master M296). CHE BERRY AND HIS STOMPY THE THE LEG ROLL, Ralph

Rainger) (Am. Parliaghance R:10:18—18, 11;d.)

256.—Burry (tenor) with Suster
Sailey (fac.); Gran "Lips" Page

10:1. George Mathews (tmb.);

Survey Henderson (pho.); Lawrence
Lame (fac.); Israel Grosby (bass);

"Casp" Cole (drums). Recorded

Michael E. 1987. 30825 F.

Raminish (tpt.): Keg Johnson (tmb.); Bennie Payne (pm.); Bave Barter of her); Milton Winton (bass); Leroy

Recorded Sep-Manny (christs). tember 18, 1917. I BE the previously dealt with Benny Carter sides, these

two Chu Berrys come from the pre-war "Master" catalogue, and the most modern of the four is most almost eight years old.

That means that all four come

Not that either sounds modern in the most up-to-date sense of the word. But at least Chu had arrangements, which resulted that touch of genius which from a concentration on one particular section at a time in pre-licular section at a time in pre-Perhaps one cannot say quite as much for Lips, but his plunger-

inadequacies, Irving Randolph is The side also introduces a very imadequaries. Irving Randolph is pleasant passage by planist Eddie Heywood, who, in the eight years since this record was made, has become one of America's most righthm section in "Ebb Tide" is

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GOSSIP

POTTERIES musicians will join with me in offering congratulations to Bill Preston, drummer with the Rai Lionel outfit, who recently married Miss Jane Smith, of Bucknall . New group installed at the Cafe Royale, Manchester, in soccession to Frank Barrie. The hand is a five-piece led by Dave Raphael . . . More than a thousand dan inclusive charge of 3s. 6d. at the Cafe Royale, Manchester, in soccession to Frank Barrie. The hand is a five-piece led by Dave Raphael . . . More than a thousand dan inclusive charge of 3s. 6d. at the forty-four years during which it has achieved its present luxurious standards, and this year Bert Manchester busit/guitarist Marold Earl with Jimmy Leach and his "Oranoliuma" at Shanklin, Isle of Winnit, for the summer . . Liverpool's Reg Edwards resident maestro at the newly opened Pendine Hall Hotel, near Wrexinam, N. Wales. . . . Minchester's Rea Noar (Piaza to Rize and Charlie Bassett (Ritt to Plaza) have switched jobs. My apploider for omitting saxist Barney Kyte from last week's mention of the Noar lineup, also for naming drammer Arthur Thompson as Turner-for the second time! . . Cyril Boole and Band are willing to work holiday weeks for bands around Manchester and district. Contact Cyril at Didsbury 569. Unfortunate inat 1869. Unfortunate inat 2869. Unfortunate inat 1869. Unf



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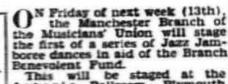
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AROUND THE COUNTRY

The Empress Ballroom. Wigan in the latter's absence at Dunoon is a band ied by planist Arthur Abbott, who is no stranger to the Empress stand.

With Arthur are: Colin Moore and Ernie Harding (tpts.): Harry Foster (trombone): Les Moore, Ted Carter, Jim Pieton and Stan Whitner (Saxes) Tony Kinsey (drums); Temmy Almond (bass); and Arthur Snipe (vocalist).

Tenor man Ted Carter has left the Forrest band to stay on at the Empress, and will assist Arthur in writing the band's special arrangements.

GLASCOW

CHARLIE HARKIN, trumpet-leader and ex. M.M." champion, will take a hand to the Moorings Ball-room at Largs this summer, giving up his winter job at Cragburn Pavilion. Gourock. for the purpose. He has done some recruiting in Giasgow, and has booked three first-class sax men in Danny McCormack, Bobby Hamilton and Hector Gove. The Moorings was requisitioned during the war, and the necessary renovations have delayed the start till July, but from then on the job will continue till late August or September.

At the Cameo, where Gordon Shields

June 7, 1947

ideally garbed for the present weather

is 21-year-old Ann

Wates, Ann is our-

Syd Wright's Band

at Parkin's Holiday

Camp, Jersey,

Collectors' Corner

other singers after his death, akhough he probably made some autohographical sides himself which are not known to me. We do know that he made a great impression on other blues singers who knew him.

and as usual, we have the authority of Big Bill Broonzy, whose "Jazz Becord" article is almost the only source of information we have on these matters, unless we are lucky emough to possess a pile of old race catalogues.

Saya Bist Bill: "I never worked with him, but I think Leroy Carr was

with him, but I think Lerov Carr was the greatest bines anger I heard in my life. I knew him from seeing him around and listeeing to him, and he was the best guy you ever met. He played the punno on all his records and usually worked with Scrapoer Blackwell. He really could sing the black and he couldn't have been more than 10 when he died.

New ORLEANS BROADCAST

New Big Bill wasn't the only one infected by Lerov Carr, as I say And because I don't want McCarthy to see me for playaraism. I'd better most me for playaraism. I'd better most from a seriot I wroke for Radio Rhore and a programme of New Orleans to Rhore he could like shorter. He was rather a typical car safer and because it forms a significant of the male black and a collectors through the couple of sides programs and who is known to be made rather and instance was of whisting traditional times to sout his range and home.

Because Hux had open to doubt—Delaunay about life in the backwaiter of New Orleans in records are saily recorded. Because Must Sharkes Bonano. Because Hux had not respect the mate with Sharkes Bonano about him rather and simple side and about him even the spelling of his station WDSU. New Orleans, in respectation with the BBC's New Years about him representation with the BBC's New Years of which is range and home.

Because Hux had not respected by early beyond with the BBC's New Years of which is range and home.

Because Hux had not respected to our rained musicions. When the secured open to doubt—Delaunay Juzz on Thursday evening, June 12.

A NOTE ON LEROY CARR

IT is usually the case with "Race Late" recording artists that one has to write them up from a scanty knowledge of their lives. And Leroy Carr, although he was one of the most popular of all blues anneys, is most where. No one seems sure when he died, although it should be easy to find out from the number of records made a moving record called "The later, it will be recalled made a moving record called "The later, it will be recalled made a moving record called "The later, it will be recalled made a moving record called "The later, it will be recalled when he died, although it should be easy to find out from the number of records made in commemoration. Oddly enough after a long silence about Carr. Albert McCartly has lust written his reflections on this singer. All these limited in the story of the records made about his fines. Much the same has homened with other singers and entertainers, and we find quite a few of the younger singers naming themselves after departed favourities. Browned the died in 1946. "If I remember finding and Max should know from the dies of the records made about his dies of the records made about his dies of the records made about it did record with the same of the list of arthritis and from his pictures after has wenter that "He died in 1950 of arthritis and from his pictures deed guite young." I know motherly and advanced the same has not more said to have been born in 1950 of arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures of arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures deed guite young." I know motherly to arthritis and from his pictures of the later of th

person to make such a record, although it must at once be said that all the iributes are sung by persons who emphasise that "he was my very best friend." Against the theory is the fact that a guitarist named on his Decca plano record (though he is scarcely audible as I recall) and made one or two vocals for that same label. But how odd it would be if Blackwell, who must have known Carr sas well as anyone, never made a "tribute" recording.

Before leaving this question, I should mention that I have a note of the Rev. Cates having recorded a sermon about Carr's life and deeds, but have no details. I shall return to Carr next week, and meanwhile would swecome information on these points, and in particular the lyrics of Gaither's "Life of Leroy Carr." OK Gaither's "Life of Leroy Carr." OK Gaither's "Life of Leroy Carr." OK Gaither's "Life of the creater of How Long Blues" and "Prison Bound."

New ORLEANS BROADCAST

PECENTLY the news was published in an American magazine that New Orleans Rhythm Kines while the past two or or carries of the Brass player. Is a played in New Orleans for the start that the past in social that the played in New Orleans Miller, Fazola and others. My love for New Orleans music has been such that it have never left this great part that the band I am now playing with at WSMB recently recorded for the British Broadcasting Co. a programme of New Orleans music. Miss Brigid Lay, from London, was reall fine Jazz men and I am sure you will entoy nearing this programme over there. Monk Howell Round in an American magazine that the formation music for years and large with the original was a second of the Round and played with the original has recorded with Sharkey.

New Orleans Rhythm Kines while

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"M.M." DANCE BAND CONTEST NEWS

Seven More Scottish **Contests Planned**

S COTLAND is to have a second series of contests consisting probably of at least seven more County and District Championships.

To be followed by a great "All-Scottand" Area Final at Glasgow in September, it will take place during week commencing August 17, and Tull details of the events will be published shortly.

details of the extens with the published shapethy.

This securid series has been decided upon minity as a result of the success of this year's first two Scottish contests—the West of Scotland Championship at the Fallick for Eink on Wednesday.

May 28, and the East of Scotland Championship at the Eirkenidy for Eink the following minits. following night.

At Falkirk, where over twenty bands had applied for entry, resulting in many having to be refused, even the heat wave did not prevent over 1.000 people from coming from near and far.

They had the additional enjoyment of

rates and the well-known radio vocalist Primers Hayes—the came along with her husband, the famous Harry Hayes, who judged the event with Edgar Jackson

who judged the event with Edgar Jackson -present the prizes.

At Kirkrahity the attendance was rather less than that which had been expected. But, as at Falkirk, the entimities was terrific.

It must be said, however, that the standard of the hands was hardly up to what one might have expected in view of the great repuration which Scotland has fer producing mustaming dance musicisms, and both the Falkirk and Kirkrahity winners achieved comparaturely easy totalizes.

Kirkraldy winners achieved compara-tively easy variations.

At any race that is the opinion of General Scott Benderson, Scotts holder of the "All-Brain" little, who was present at both Falkirk and Kirkraldy and received great exclusion when intro-duced to the customers as the first handleader to senire the "All-Britain" Cup for Scycland.

BY the simple method of carefully cor-BY the simple method of circuity cor-recting the finite pointed out to them when placed sepand in the recent Sorts County Chomptonship, behave the Leise-dershipe County Champtonship, held at Hinekes on Friday but May

On a boiling summer's night, it was to be expected that the attendance would be a little thinner than usual, but a couldy could theroughly enjuged the proescally covered than supply entered the pro-recedings, house cheered the announce-ment of results, and give a warm re-region to adjusticator Billy Arestell when he thought sentant of the house band, that Bark and his New Rhythm Band, to demonstrate the Arm of the Band. to demonstrate the art of swing clarine substitution

CONTEST RESULTS

CONTENT RESULTS

MEST OF SCOTLAND CHAMPIONSHIP.—lete Strik, Falterit, May 28.

Judges: Bluery Blayes, Edger Jackson.

Winners: THE BEGALDWAY SWINGERS

BANCE OFF BESTER officer states, two
brumpets, trembune, parts, bass, drums).

All come: Peter Circue, 2 wilson Terstate, Bestes Samesburn, West Lubhan,
Individualities awards for Trumpet
(Eathert Calquidound): Trumbune (Boundat
Torties): Allie (Indires Greenburn): Tempe
(Billiam Calquidound).

Second: THE BENRI MORRISON
QUINTITIE Allie clar. vibraphune.

QUINTITY who class wheapings, pastes have dramab. Shaw Pace. Gramab. Shaw Pace. Gramab. Individualists awards: Clarima (Las Beysden): Plant (Ras Andrews): Burn (Borner Styles); Vibraphone (Henri

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THE COMMODORE BAND of Airdrie

secured the individualist's award for: Vocalist (Robert J. Kelly). EAST OF SCOTLAND CHAMPIONSHIP.

lice Rink, Kirkcaldy, May 29. Judges: Harry Hayes, Edgar Jackson. Winners: THE IMPERIAL DANCE BAND Winners: THE IMPERIAL DANCE BAND
(three saxes, trumpet, piano, bass, drums,
rocalist). All coms.: Dan Snaddon, 17,
Sprotwell Terrace, Bauchie, Alloa,
Stirlingshire, Individualists' awards for:
Alto (Sandy Flett); Tenor (Alan Fergussen); Trumpet (Bill Bell); Piano
(Johnny McMillan); Pass (Bob Sinclair).
Second: RONNIE MILNE'S BAND (four saxes, trumpet, piano, guitar, bass, drums). All coms.: Thomas M. Wilson, is. Merton Drive, Hillington, Glasgow, S.W.2. Individualists' awards for: Clarinet (Thomas M. Wilson); Drums (Jack Sharp).

THE CALEDONIA DANCE BAND of

Rosyth secured individualist's award for: Vocalist (Ruby Martin).

Vocalist (Ruby Martin).

LEICESTERSHIRE CHAMPIONSHIP.—
St. George's Baliroom. Hinckley, May 30.
Judges: Billy Amstell, Jerry Dawson.
Winners: JOHNNY CLAY AND HIS
MUSIC (tenor, trumpet, clarinet, piano, bass, drums). 13, Redwood Crescent, Beeston. Nottingham. Individualists' awards for: Tenor (Hareld Seagrave); Trumpet (John Clay): Piano (Dennis Watkinsen). Hon. mention for: Clarinet (Eric Baldwin): Bass (Eric Shortland); Drums (Peter Hamnam).

Second: THE AMBASSADORS DANCE BAND (three'saxes, two trumpets, trombone, piano, bass, drums). All coms.:
R. P. J. Hinde, 70, Overstone Road.

BAND (three'saxes, two trumpets, trombone, piano, bass, drums). All coms.:

R. P. J. Hinde, 70, Overstone Road.
Northampton. ('Phone: Northampton 4364 and 1946.) Individualists' awards for: Alto (Stanley B. Hadley): Trombone (Gillie Hall): Bass (Art Lewis).

Third: THE ARISTOCRATS DANCE ORCHESTRA (four saxes, trumpet, plano, bass, drums). All coms.: N. A. Brown, 13, Spencer Street, St. James', Northampton.

THE NORMAN JONES SWINGTETTE

of Kettering secured individualists' swards for: Druma (Norman Jones); Clarinet (Billy Smith) Jock Campbell, of THE MELODY BOYS. of Leicester, was given an hon, mention for Bass.

FEATURES of a number of forthremains Northern contests will be
the appearance as "houre" band of
bands which have already proved their
prowess this year by winning their
County or District Chambionship.
At the Parr Hall, Warrington, tomorrow, Friday (8th), there will be Wilf
Rigby and his Twelve-piece Band,
winners of the 1947 North Lancashire
Championship at Preston.
At the Majestic Ballroom, Accrington,
on June 27, the "house" band will be
Elch and his Quads, winners of the
Central Lancashire Championship at
Rochdale.

Rochdale.

Provided sufficient entries are forth-coming, a contest will be arranged at

Bunds wishing to compete should write numediately to the Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lanes.

CONTEST FIXTURES

CHINGFORD. — Wednesday. July 2 (7.20 p.m. to midnight), at the Royal Forest Hotel.—The Mid-Essex Champion-ship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secre-tary (Mr. Lyn Morgan), 30, King's Gardens, West End Lane, N.W.6. ('Phone: Maida Vale 2030.)

WARRINGTON, — Tomorrow (Friday), June 6 (8 p.m. to 1 a.m.), at the Part Hull.—The 1947 Cheshire Championship, Organiser: Mr. Lewis Buckley, 28, Carr Lanc, Birkdale, Southport, Lancs. (Ains-day, 7878)

Hall.—The 1947 Cheshire Championship.
Organiser: Mr. Lewis Buckley, 28, Carr
Lane, Birkdale, Southport, Lanca. (Ainsda e 78218.)

NUNEATON.—Thursday, next week.
June 12 (8 p.m. to 1 a.m.), at The New
Co-operative Ballroom.—The 1947 Warwirkshire Championship, Organiser: Mr.
Arthur Kimbrell, 28, Rugby Road,
Hinckley, Leics. (Phone: Hinckley 583.)

EALIFAX.—Friday, next week, June 12
(7.20 p.m. to midnight), at The Victoria
Hall.—The 1947 West Yorkshire Championship. Organiser: Mr. Lewis Buckley.
(See Warrington.)

NEATH.—Friday, June 28 (7 p.m. to
midnight) at The Mackworth Ballroom.
—The 1947 South-West Wales Championship. Organiser: Mr. A. C. Thomas,
Clifton New Road, Neath Abbey, Glam.
(Phone: Skewen 191.)

ASHTON-UNDER-LYNE.—Friday. June
29 (730 p.m. to midnight), at The Palais
de Danse.—The 1947 South Lancashire
Championship. Organiser: Mr. Lewis
Buckley. (See Warrington.)

CREWE.—(Note new date) Tuesday,
June 24 (8 p.m. to 1 a.m.), at The Town
Hall.—The 1947 Western Counties Championship. Organiser: Mr. Edgar Harrison, 21. Queen Street. Crewe. (Phone:
Crewe 2958.)

BATH.—Wednesday, June 25 (730 p.m.
to midnight), at the Pavilion—The 1947
Somerset Championship. Organiser: Mr.
Lewis Buckley. (See Warrington.)

ACCRINGTON.—Friday, June 27 (8 p.m.
to 1 a.m.), at the Majestle Ballroom.—
The 1947 Rossendale Championship.
Organiser: Mr. Lewis Buckley. (See
Warrington.)

FOLKESTONE—Tuesday, July 1 (730
p.m. to midnight).

The 1947 Resendate Championship, Organiser: Mr. Lewis Buckley. (See Warrington.)

FOLKESTONE — Tuesday, July 1 (7.30 p.m. to midnight), at the Leas Cliff Hall.—The 1947 East Kent Championship, Organisers: The Mattony Makes Greater London Area Comiest Organising Committee All comes: The Area Secretary (Mr. Ed Waller), 194, South Norswood Hill, S.E.25. (Phone: Livingstone 1987.)

LIVERPOOL.—Friday, July 4 (7 p.m. to midmight), at the Grafton Rooms.— The 1547 Merseyside Championship. Organises: Mr. Lewis Buckley. (See

to midnight), at The de Montfort Hall, Leicester.—The 1947 Midland Counties Championship. Organiser: Mr. Arthur Kimbrell. (See Naneaton.) BRISTOL - Wednesday, July 16 17,30 m to midnight, at The Victoria Rooms, -The 1945 Glourevier County Champion-hip, Organiser, Mr. Lew Buckley, (See

LEICESTER .- Friday, July 11 (7.30 p.m.

Warrington. 1

HVRTLEPOOL. -Friday, July 18 (7)
p.m. 10 I a.m.; at the Borough Hall,
The 1917 Durham County Championship, Organises: Mr. W. Morris Marshall, Entertainments Manager, Borough
Buildings, Hartlepool. ("Phone: Hartlemont \$136.) pool 6196 i

pool 6196.)

BRIGHTON.—Monday July 21 (7.30 p.m. to midnight) at the Princes Ball-room, Aquarium.—The 1947 Sussex Championship, Organisers: The Millony Makes Greater Lundon Area Contest Organisers: Committee, All come: The Area Secretari (M. Bill Waller) 2248, Brixon Road, London, S.W.9. ("Phone: Brixon 4841."

Burn. of 444.

CAMBRIDGE — Wednesday, July 22

(8 p.m. to 1 s.m.) at the Guidhall.

The Cambridgeshire Championship.

Organiser: Musicians' Union (Cambridge
Branch). All come: The Secretary (Mr. V. V. Wrights, 15, Orchard Estate, Cherry Hinton, Cambridge

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For You For Ke Forever
It's a Good Day
I Get Up Every Morning
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Someone Else's Eweetheart
It's Dream Time
Speaking of Angels
Best Years of Our Lives
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More Fish in the Sea
Time Alter Time
It's the Same Old Dream
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The Sea
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2 6 Gin Mill Blues
2 6 Goose on the Loose
3 - Gypty Mood
3 - Harlem Mocturms
4 Hawaiian War Chant
3 6 Her Tears Flowed Like Wine
3 6 Honeysuchle Rose
Roppity Hop
1 Indian Lose Call | Shaw |
3 - Liebstraume | Dorsey |
3 | Liebstraume | Dorsey |
3 | Maium Hounce |
3 | Maium Hounce | Medium Bounce ... Mood Indigo Noonlight Serenade

2 Moonlight Serenade
3 Flight and Day (Shaw) 3 6
3 One O'Clock Jump
5 One Two Three Four Jump
6 On Scapy Side Street 3 6
3 Open in Pasiels 3 6
3 Over the Wares Swing 3 6
3 Over the Wares Swing 3 6
3 Painted Rhythm 4
2 Pursian Market (Dance arr.) 3 6
3 Put On Grey Boanest 5
4 When You're Smilling 1
2 6 Sentimental Over You 3 6
5 6 Shylinar 3 6
5 6 Skylinar 3 6

2 6 Chicago
2 6 Shyliner
2 6 Shyliner
2 6 Southern Fried
2 6 Southern Fried
2 6 South Rampart St.
2 6 South Sangart St.
2 6 South Sangart St.
3 6 Spring Song (Dorsey) 6 Stardost (new arr.) 6 Stompin' at the Savoy 8 Sweet Lorraine 2 6 Tiger Bar 2 6 Two O'Clock Jump 2 6 When Day Is Done 2 6 Who's Sorry New 2 6 Whispering 2 6 Woodchoppers Ball

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