VOL. 23 No. 730

AUGUST 2, 1947

Registered at the G.P.O.]

THREEPENCE

D M.U. U



Finding his way round the Len-don jazz spots, Leonard Feather visited the Feldman Swing Glub last Sunday (27th), and in this exclusive picture he is seen (right) congratulating drum-wizard Victor Feldman on some terrise drumnistics.

LEONARD FEATHER LOOKS IN ON LONDON

Feather, whose process as critic, song-writer and radio commentator over the past eight years has made him famous in American lazz circles, and whose contributions to the MELODY Maker since 1933 have attracted world-wide attention, arrived in England on the "Queen Elizabeth" last week.

Leonard and his wife Jane (former singer Jane Leslie) are here on a nine-day visit to his family, and they leave England for France to-morrow (Friday, August 1).

August 1).

After a stay in Paris to meet Charles Delaunay, of "Hot Discography" fame, the Feathers will travel to St. Saphorin, Switzerland, to see Arnold Gingrich, of "Esquire" magazine, and will then spend a brief holiday in Monte Carlo before returning to the U.S.A. on August 17.

U.S. CONDITIONS

While in this country Leonard is taking the chance of catching up on developments in English jazz and renewing old friendships with numerous musicians, many of whom he was responsible for discovering in pre-war days. His impressions of some of the music he has heard after an eight-years' absence will appear in a forth-coming issue of this paper.

"Conditions in the American popular music business are fluctuating," Leonard Feather told the Melody Maker, "but I don't think there's any major depression in sight. Some big bands are having trouble, but many small units, like the King Cole Trio and Louis Jordan's Tympany Five, are doing better than ever."

Asked about the proposed visits of certain American musicians, Leonard intimated that most of them have expressed a wish to come here, put are unable to

Leonard intimated that most of them have expressed a wish to come here, out are unable to do so because of the difficulty of obtaining working permits.

"Hot jazz is definitely not dying," he assured us. "The recent larze-scale revival on Pifty-Second Street is a hopeful sign, and there are others. The concert field is the most rapidly expanding medium for jazz, with Duke Ellington, Louis Armstrong, King Cole and various all-star units arranging concert-hall tours all over the United States."

When he jeturns to the States,

When he returns to the States, Leonard will resume the supervising of record sessions, and his journalistic activities with such magazines as "Metronome" and "Modern Screen." He will also take over duties as record adviser on the new Tommy Dorsey discipokey show, now in preparation.

Moss Kaye Leaves Stanley Black

A FIER a very happy and a successful period with Stanley Black and the BBC Dance Orchestra. famous tenor-man Moss Kaye leaves this Friday (1st) to concentrate entirely on a programme of free-lancing. With Moss's exceptional versatility—berides tenor, he plays clarinet, bass clarinet and oboe—he is bound to be in continuous demand for sessions, etc.

Moss told the Melody Maker:
"I have the greatest possible regard for Stanley, who is a grand leader, and we are parting on the very best of terms."

IN SIGHT AFTER BIG YORK CONFERE

A LIPNON-UNION DANCE BANDS IN THE PROVINCES WILL HAVE TO JOIN THE M.U. . . . A WORLD FEDERATION OF MUSICIANS' UNIONS IS TO BE SET UP. . . A NATIONAL MINIMUM RATE FOR RESIDENT DANCE HALL JOBS. . THESE WERE SOME OF THE VITAL MATTERS ON THE AGENDA AT THE THREE-DAY DELEGATE CONFERENCE OF THE MUSICIANS' UNION AT YORK LAST WEEK. PURPOSE OF THE GATHERING—SEVENTY STRONG—WAS TO DISCUSS THE EXECUTIVE COMMITTEE'S REPORT ON ITS WORK SINCE THE PREVIOUS CONFERENCE TWO YEARS AGO, AND TO DECIDE THE UNION'S FUTURE POLICY BY DEBATE ON SUGGESTIONS FROM BRANCHES THROUGH-

OUT THE COUNTRY. Notable feature of this year's Conference was the increased proportion of dance musicians mainly part-time players—among those attending. These delegates, including members from some of the forty-six provincial branches opened in the past two years, did not leave it to the Londoners or to the straight musicians.

An innovation was the pre-sence of a distinguished visitor from abroad—Sven Wassmouth, principal official of the Swedish Musicians' Union, who attended as a fraternal delegate,

RATES

More dates for dance bands are confidently expected to result from the Union's agreement with recording companies, which prevents the use of records for public entertainment where live bands should be used. This colossal achievement of the Executive Committee was acclaimed with great enthusiasm by experienced officials and delegates alike, led by the youngest delegate present. 25-year-old gigster John Lyne, of Portsmouth.

Bread-and-butter issues were prominent, with prospects of Jam in the near future. One decision instructed the Executive to treat instructed the Executive to treat with the greatest urgency the task of improving rates of pay for lowest-paid members. There was approval of the present campaign of the E.C. to end the custom of paying music-hall musicians widely varying rates at different halls where the same work is done, and delegates pressed for efforts to establish a national minimum rate of £8 per week in all provincial theatres and music-halls.

halls. Resident dance hall engagements were the subject of an emergency motion, carried unanimously, which called for the establishment of a national minimum rate. The Executive Committee were asked also to con-sider increasing rates for 1948 summer season engagements at holiday resorts where public de-mand has led to the employment

of more and more dance bands.

Broadcasts from palais, and all other outside broadcasts. may be affected by a resolution expressing grave concern with the present position, and urging that relay rates should be the same as for studio broadcasts.

MORE PUBLICITY PLANNED Great emphasis was laid upon the need to publicise more fully the Union's achievements and to engage in widespread propaganda in the interests of the profession. One decision, indeed, suggests the creation of a special department of the M.U. to handle more effectively this company and a special department of the M.U. to handle more effectively this company and a special department of the M.U. to handle more effectively this company and a special department.

of the M.U. to handle more effec-tually this very necessary side of the Union's activities.

Another, carried unanimously, instructs the Executive Commit-tee for the first time to issue an annual report for the information of members.

of members.

In addition to the annual report there is now to be produced a special booklet for all members so that the ten thousand new members recruited since July, 1945, may be fully informed upon the Union's organisational setup, and upon its policy, achievements and methods.

All non-Union bands in the provinces will have to Join the M.U. There is to be a drive for 100 per cent, organisation. To of members.

(Please turn to page 5)

Wicks Opens At Brayhouse

Now installed at the Brayhouse Club, Duke of York Street, London, W., where he opened on Sunday (20th), stylish vibraphone player Barry Wicks is featuring a quartet comprising himself, leading Jimmy Henney (ex-Regency Club, pno.); Sam Adams (ex-Pat Forbes, electric guitar); and Ronnie Fisher (formerly with Barry Wicks at Prascati's, bass, vocals).

A special feature of the quartet's repertoire is its attractive presentation of sambas and rumbas, with the Carmen Cavallaro-type piano playing of Jimmy Henney providing the solo highspots.

LINE-UPS FOR SOUTHSEA.

A 8 we close for press, final deA tails are being arranged of
the two bands which open tomorrow (Friday, August 1), at
the Savoy Restaurant and Bailroom, Southsea.

Booking personnel and rehearaing, whilst also hard at it with
his stage show in Town, Nat
Gonella, at the time of writing,
has fixed the following wellknown players: Al Dallaway
(plano); Prank Gatti (drums);
Keith Levers (bass); Hal Vincent (vocalist); Roy Plump.er
(guitar); Percy Simpson (tenor);
and Jimmy Kerr (tenor).

Regarding his alto players.
Nat said: "I have not definitely
booked them yet, but 2m negotiating with Jimmy Davis and
Frank Ireland."

The question of brass is also a
ittle uncertain as we close for
press, the only name Nat could
definitely give us being that of
his younger brother, "Bruts"
Gonella. "Bruts" will play
trumpet in a section which will
contain two other trumpets, and
a trombone.

a trombone.

TROMBONE WANTED

In regard to the trombonist.
Nat has found great difficulty in fixing, and would like anybody capable of doing the job to contact him, even if not until 24 hours before the opening.

To enable Nat to take up this Southers commitment on Friday, his contract at the Metropolitan Theatre, Edgware Road, where he is appearing this week, expires on

his contract at the Metropolitan Theatre. Edgware Road, where he is appearing this week, expires on Thursday night. His place on Priday and Saturday's bill will be filled by Hal Swain and his Swing Sisters.

Completion of the augmented Tito Burns Sextet's line-up for Southsea brings in two discoveries in the persons of Joe Muddell (bass), a most promising pupil of Jack Fallon's, who has been with Ken Grieff at the Muswell Hill Palais.

The second "discovery" for Tito's Band is young tenor stylist Rex Morris who, recently out of the Army, is already making a good reputation among those "in the know." These boys will be added to the Burns' personnel already given in last week's issue.

Vocalising with Tito is young attractive Terry Ann Foster

Broadcasting each Thursday as usual in "Accordion Club," Tito has now had his contract for this series extended till Christmas.

Jack Simpson Will Boost British Again in New Air-Series

FROM wizard of the vibes Jack Simpson we learn that the second series of Saturday morning broadcasts. "British Song Hits, Old and New," is tentatively fixed to start the first week in September.

The modern versions of Cockney songs which Jack introduced in the last series proved so popular that he will be making a feature of them each week, and recordings of some of them have already been cut.

Pretty chirpette with Simpson.

already been cut.

Pretty chirpette with Simpson.

Maureen Morton, celebrated her
second birthday with Jack
Simpson by singing on his recent

"Band Parade" broadcast.

Betty Dale, who has been
vocalising on recordings and
broadcasts with Jack Simpson
for some little time, takes a big
step on August 12, when she
leaves for the States to take up
residence over there. We are
sure that all her friends in the
profession and fans will join us
in wishing her every success in
her new venture.



Sven Wassmouth (centrs), Second President of the Swedish Musicians Union, whose address was an outstanding feature of the M.U. York Conference, is seen in this "M.M." picture with prominent M.U. personalities (left to right): Van Phillips (E.C. Member and London Branch President); Harry Francis (South-East District Organiser); Alex Mitchell (General Organiser); and Hardie Ratelike (Assistant General Secretary).

'QUEEN MARY" TRUMPET'S Sudden illness

A DRAMATIC incident occurred among the personnel of Bobby Kevin's Band aboard the s.a. "Queen Mary" just before the famous liner sailed for her trials last week

Young trumpet player Leon Calvert—who took over when John Begley, originally booked for the job, found himself unable to make the trip—was seized with violent internal pains, which were diagnosed as nothing less than a severe attack of appendicitis.

TAZZ Matinée" on Saturday

than a severe attack of appendicitis.

Assisted by Tommy Pollard.
Ronnie Scott and others in the band, Leon was rushed to hospital at Southampton in Tommy Pollard's car, where his condition was found to be so serious that an operation was performed the same evening.

He is now going on very well, and would be pleased to hear from any old friends during the

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SKYROCKETS

IN THE NEWS

AS is usual with this proA gressive organisation, Paul
Fenoulhet's Skyrockets make a
large slice of the current news
again this week.

In the first place, the band's
series of "Rhapsody" broadcasts
have been 'extended, and they
will be broadcasting on August 12,
19, 26, and September 9 and
September 23. They also have an
"Overseas" on August 14.
Second of the current Skyrockets news items is that the
date of their concert at the South
Parade Pier, Southsea, has been
altered from August 10 to
August 31, when the boys will be
playing an afternoon and an
evening concert there.

JUST back from short vacation, and haven't the remotest idea of how the Alley's makin' out, but by the lucks on the publishers' faces they must be batting on a sticky wicket. You've got to hand it to the Yanks. Who else could have cooked up a title like "I Love You for Seventy Mental Reasons," by Red Ingle and his Natural Seven, on Capitol records?

The anti-schmaltz reader who wrote to me recently didn't accept my challenge to meet me at East Molesey Cricket Ground, but three Quaverites thirroduced themselves to your scribe sammy. Nice to have made your scribe sammy scribe sammy. Nice to have made your scribe sammy. Nice to have made your scribe sammy scribe sammy scribe sammy. Nice to have made your scribe sammy scribe samm JUST back from short vacation, and haven't the remotest idea of how the Alley's makin' out, but by the lucks on the publishers' faces they must be batting on a sticky wicket. You've got to hand it to the Yanks. Who else could have cooked up a title like "I Love You for Seventy Mental Reasons," by Red Ingle and his Natural Seven.

The anti-schmaltz reader who wrote to me recently didn't accept my challenge to meet me at East Molesey Cricket Ground, but three Quaverites introduced themselves to your scribe Sammy. Nice to have made your acquaintance, Roy Page, of East Ham: George Stevens, of Hampton Court; and Arthur Knight, of Twickenham.

Reported Johnny Denis just bought

Court: and Arthur Knight, of Twickenham.

Reported Johnny Denis just bought himself a four-and-a-half litre Bentley. The love bug has at last caught up with Bradbury-Wood acc Eric (Heart-throb) Adams, who just took unto himself a wife, and thought he could keep it out of this column. My felicitations, Eric! Oracle Fields' first of her mid-week airshots badly dented box-office receipts up and down the country, and vaudaville bookers have now got something they snow'r bargain for—a twelve weeks' advance headache. Beports from the Villa Marins. Douglas, Isle of Man, conclusively prove that Joe Loas is still the biggest dance-hall bet in Britain. Crack of the week on "Isporance is Bliss": "What do you think of 'The Egg and I'?" "I hope you'll both be very happy."

Ace tuneamiths Leo Towers and Don Pelost mighty proud that "Shars Will Remember" has just been waxed by Lombardo and Sinatra.

Found my Pin-Up-Of-The-Week charming all and sundry at the "Dutch Boy" in Bond Street. Twas lush newly wed Joyce Prager, who's just changed her name to Mrs. Roy Berry. Max for a solid "Oh, What a Beautiful Morning" with to the last shot on the "Cavalier of What a Beautiful Morning" with Henry Hall from Birmingham.

NEXT week we hope to tell you the date and venue of the great 1947 "All-Britain" Final and the arrangements for the Area Finals through which bands will be selected for the "All-Britain"

It will be a startling story.

Each year, so far, has beaten the preceding one as regards the number of bands which have taken part in Musory Makes Contests and the number of County and District Champ'onships which, in consequence, have been presented.

But this year all previous records will

Against last year's fifty-eight County and District Championships—a record number at the time—this year there will have been no less than seventy-one such contests by the time the last takes place early in September.

This means, of course, that more bands than ever before will have secured the

This means, of course, that more bands than ever before will have secured the right to take part in an Area Pinal. But the chances of winning one, and so getting through to the "All-Britain," will be even greater than last year, because there will be more Area Pinals this year. Meanwhile, the County and District Championships are proceeding with unabused success and enthusiasm.

On Monday of last week (July 21)

On Monday of Last week (July 21) Brighton had its first context since before the war, when Mill Waller, of the

are not brought to the Corporation's attention!

The Stardusters have suddenly decided that corny songs can be made to sound beautiful if given the right treatment. Give the British stuff a chance, fellers, and with your melodic outfit you'll really set some place in the commercial field.

I'm betting on the Shelton-Harry Roy disker "Yiddisher Momma" making the No. 1 spot on the Yank coin-machine listings, then we will lose the famous couple, 'cos the ace jukesters in the USA invariably become the rage of the nation, who wanna see 'em in the fiesh... Reckon John Sharman's "Rusic Hall" will last for over eight hours if he's booked all the artists who've told me they're asymmetry on the first of the forthcoming Saturday-night shots.

Duram Dept.!—Won't it be nice when the B.B.C. commission Stewart MacPherson to compère a few dance-band sessions? He'd revolutionise programmes.

Tin Pan Alley Oscass to Bunny-

"M.M.'s" G.L.A.C.O.C., presented at the magnificent Prime's Baltroom in the Aquartum the 1947 "All-Sussex" Cham-

Aquarium the 1947 "All-Sussex" Com-plembly.

As is so often the case in districts where there has not been a "M.M." contest for many years, the standard of the bands was not very high. But there were some very promising musicians among the competing combinations, and the contest, for which there was a full entry list, was followed with the keenest interest by the 530 Brightonians present.

Interest by the 530 Brightonians present. The following Wednesday (July 23) the Cambridge Branch of the Musichan' Usion hit the buil's-eye with a resounding bang when they presented the 1947 Cambridge Guildhall.

With many of the Union's members and officials, including the president W. Gordon, secretary V. Wright, and Leslie Baker, who had organised the event for the Branch, present to take care of the proceedings, the event was notable for the efficiency with which it was run.

A full entry list had been secured, and

A full entry list had been secured, and although one of the bands scratched at the last minute, the remainder put up such a close fight that the audience of just on 500 was roused to the highest pitch of enthusiasm.

Pull results of these Brighton and Cam-bridge contests will be found on page six.

"M.M." READERS CAN SEE TOMMY SAMPSON AIRING "Band Parade" Break for Edinburgh Boys

SINCE the Mixory Maker "splashed" Tommy Sampson and his eighteen-piece orchestra in the issue of July 12, this very fine Edinburgh band has come right into the limelight and has been busy on a series of concerts all round the country.

The news is announced this week of an even higger break for this band, however, for on Monday, August 11, it gets its first broadcast in the top-line "Band Parade" programme.

When we wrote about this band we mid it deserved to air in a good spot following the excellent audition which it gave for the radio authorities, and unquestionably the BBC has done these newcomers proud in putting them into such an important programme for their air debut.

The band will also be broadcasting over Radio Diffusion Française to Paris on Thursday, August 14, from 11.15 p.m. till midnight.

This broadcast is taking place from the BBC Paris Cinema

midnight.

This broadcast is taking place from the BBC Farts Cinema studio, Lower Regent Street, London. W., and 200 tickets have been allocated to readers of the MELODY MAKER who may care to go along and listen to this upand-coming band in the fiesh.

Applications for tickets should be sent to Bill Elliott, 27, Whitcomb Street, Leicester Bquare, Lohdon. W.C.2, and all envelopes must be clearly marked "MELODY MAKER" in the top left-hand corner.

corner.
Admission is, of course, free, and all applications for tickets should be accompanied by a stamped and addressed envelope. Yet another broadcast for the Sampson bunch is on Thursday. August 21. The band is doing a one-night stand at the Aquarium, Brighton, on that evening, and a half-hour broadcast is scheduled direct from the hall.

This Sunday (August 3), Rochdale fans have a chance of hearing the band at a concert at the Regal Cinema in that town.



Den Smith and Annabelle Les.

TWO RABIN

A N outstandingly popular feature of the current Oscar Rabin band show is the vocal duets by trumpet stylist Don Smith and charm-singer Annabelle Lee (pictured above).

In 1939, twenty-years-old Don was leading an eight-piece band our the pier at Polkestone. Followed six years' RAF service, and fifteen months ago he foined the Oscar Rabin Band. Oscar and Harry Davis have carefully groomed Don for his rôle of vocalist, and some interesting news of his future may break at any moment. Apart from his vocal prowess, Don is a first-rate trumpet player and more than holds his own in the brass section.

holds his own in the brass section.

The glamorous half of the picture was born in France in 1925 and christened Angéle. Came to England at the age of six years, worked for ENSA during the war, has sung and danced in cabaret, and just a year ago followed Joy Conway into Oscar Rabin's Band.

JUDAH JOINS MATHAN

A N important vocal capture
A was made last week by
piano-leader Jack Nathan when
he signed versatile Charles
Judah for his Band at the exclusive Churchills night spot.
Rapidly making his mark here
on account of his magnificent
voice and his marked ability at
putting over songs of every type.

voice and his marked ability at putting over songs of every type. Charles, who hails from the West Indies, has been appearing recently with Leslie ("Jiver") Hutchinson and his Band. For a long time past he has been singled out by the discriminating as deserving a really big break, and it is likely that under Jack Nathan's expert eye he will reach the heights in the profession which he well merits.

SWISS AIR-GUEST

altered from August 10 to August 31, when the boys will be playing an afternoon and an evening concert there.

Third item spotlights modernistic Skyrockets pianist Pat Dodd, who has recorded a couple of new solo platters which will be issued, under the Parlophone label, early in the autumn.

For these offerings Pat has taken several old favourites—such as "Stardust." 'Night and Day." etc.—and brought them right up to date with his stylish and individual treatment.

Pat Dodd also features in the fourth item of news from the Skyrockets' camp, which is of a sporting nature, the boys in this band—plus a number of other very well-known London musicians—having played another successful golf tournament, which was organised by Pat Dodd, last Sunday (27).

Latest news is that the famous Australian golfer, Norman Von Nida, has offered to present a golf trophy to be played for by the members of the Skyrockets Orchestra. ON Friday, August 8, listeners to the Light Programme will hear a half-hour of music by the Light Orchestra of the Swiss Broadcasting Corporation, directed by Cedric Dumont.

The orchestra will be playing in Basic, Switzerland, and will be heard in this country hetween 12.15

hetween 12.11 and 12.45 p.m.

A very popular orchestra with Swiss listeners, it makes a special feature of British music in its home programmes, and

Cedric Dumont

during recent months has featured two well - known British composer - planists in Reginald



and it is likely that under Jack
Nathan's expert eye he will reach
the heights in the profession
which he well merits.

CLOSE ROOM.—The Rose Room will
be closed this coming (Bank Holiday)
in Bobble Bromley, vocalist wife of the late Tommy Bromley.

PROLIFIC Variety artist and former bandleader, saxophonist is now in urgent need of a girl accordionist to join his "Swing Sisters" act as soon as possible. A girl who can also sing of dance is need this coming (Bank Holiday) is Bobble Bromley, vocalist wife of the late Tommy Bromley.



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LETTERS TO THE **EDITOR**

WRITING comic letters to newspapers is not ordinarily one of my vices, but I should be pleased if you would draw Stuart Lightwood's attention to the fact that in my column of notes on the "M.M." Jair Rally I did mention the well-known and truly evergreen brilliance of Jack Coilier. Geraldo's not-so-veteran bassist.

Perhaps friend Lightwood will have another look.

Meanwhile. I consider he showed singularly bad taste in picking on Charlie Short for his purpose of emoting about drape-shapes; I have spoken to Charlie only once, for five minutes in the "M.M." office but anyone less like a "Drip-in-a-Drape" than he would be truly difficult to imagine.

Percy Street, W.I.

ROY NEGLECTED

I HEARTILY agree with Harry Roy's statements about the BBC. It is WRITING comic letters to newspapers is not ordinarily one of
my vices, but I should be pleased if
you would draw Stuart Lightwood's
attention to the fact that in my
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bassist.
Perhams friend to the column of the self-known of the column o

I HEARTILY agree with Harry Roy's statements about the BBC. It is a great pity that a bandleader like Harry, whose personality, showman-ship and originality would make him a success in the States, is not appreciated by the BBC. Good luck to Harry. I'd like to see him running a Pourth Programme.

A. R. WATSON.

NO COMEBY

As a very keen devotee of both the sweet and swing idioms in dance music, I disagree with some of your correspondents' suggestions for a

dance music. I disagree with some of your correspondents' suggestions for a solution of the slump.

I consider too many people in the profession incline lowards the false idea that stage bands should feature more "variety" in the shape of comedians, jugglers, tap dancers, etc., with the odd band number thrown in half-apologetically.

The public pays to hear and see a band playing the music they have heard it play on the radio. If they want comedians they will go to the theatre the following week when Charlie Chester tops the bill as opposed to Geraldo or Ted Heath. Bands on variety tours must rely on the quality of their music, plus showmanship, to draw Joe Public into the theatres. Let's have less third-rate comedy and more of your very best music, Maestro, please.

RAF, Church Fenten

MUSIC FOR DANCERS

MUSIC FOR DANCERS

WITH reference to the recent "Playing Under Orders" editorial, and subsequent correspondence.
I must confess agreement with John Dilworth and S. W. Frearson. No one wants to stop a band selling its

SEMI-PRO VETERAN

Hippodrome, Boscombe.

TROISE and Mandeliers.

publishing on the question of the New Theatre, Cardiff.

MANONE FAN

MANONE FAN

MAY I use your letters column
to ask if some kind Wingie
Manone fan would write me with
Wingie as the topic?
It is very dull here in camp, and
it would be a great help if one such
enthusiast would correspond with me.

14892437, Spr. Cebb. HQ, MC, Port of London. Hut 39, The Mushetry Camp. Purfect, Essex.

GERALDO FAN

WHILE agreeing with most of W. D. Boulton's letter ("M.M." July 19), one passage rather surprised

He said: "A once-corny Geraldo orchestra," etc. I should very much like to know what period he is talking about.

about.

I have over 120 sides recorded by Geraldo, ranging from 1941 to present issues, and of those I can think of only two which might be regarded as "corny"—less than 2 per cent.

As long as I can remember, Geraldo has had an excellent orchestra, and I consider that to-day he stands as the greatest personality in British light music

light music

His dance orchestra is considered among the best in the country, and he also has a very fine concert

he and correctors.
So I feel I must ask Mr. Boulton at what period he thought Geraldo to be "corny" J. E. WINTON.
Brighton, 7, Susser.

longevity of semi-pro bands. The last one (July 19 Issue) puts the record to 25 years, and I am therefore constrained to push it still further and blow my own trumpet talthough I don't play one).

I formed this band and started sigging in September, 1919, and have since functioned continuously, and will do so, according to the book, until November, 1948, at least—and probably thereafter. We have persistently concentrated on the "sweet music" style, which has paid dividends throughout, and practically every house of music or dancing in the London area has seen us during the years.

Of the original members, there are still myself (plano), violin, one sax, string bass and drums. Perhaps we may complete half a century—who knows? At any rate, can our record be beaten?

H. KLOPKE (Carleton Rhythm Band.) Northolf, Middlesex.

CALL SHEET

(Week commencing August 4)

(Week commencing August 4)

Ivy BENSON and Girls' Band.
Winter Gardens, Blackpool.

Len CAMBER.
Palace Theatre, Huddersfield.

Billy COTTON and Band.

Hippodrome, Lewisham.
Joe DANIELS and Hothets.
Floral Hall, Yarmeuth.

Leslie DOUGLAS and Band.
Pier Bandstand, Weymouth.

Teddy FOSVER and Band.
Pier Pavilion, Cleethorpes.

Morton FRASER and Harmonica Rascals.

Hippodrome, Darlington.

Adelaids HALL.
Shakespeare Theatre, Liverpool.

Ted HEATH and Band.
Palace, Blackpool.

Palace, Blackpool.
Vic LEWIS and Band.
One-night Stands, N. Ireland and Felix MENDELSSOHN and Hawaiian

Empress Theatre, Erixton, Sid MILLWARD and Nitwits. Empire, Swindon.

Ossie NOSLE. Empire, Swansea

Empire, Swansea.

PETERS Sisters.

Hippodrome, Bristol.

Oscar ABBIN and Band.

Winter Gardens, Weston-suite.

Charles Charles St.

Charles SHADWELL and Orchestra.

Peter Tanner in

American Round-Up

Leonard Feather in

Blues by three reds STITING in on a recording session is always interesting for the

onlooker; and so when Dave Dexter, of Capitol Records, and editor of the "Capitol News," invited me to attend a Julia Lee session which he was supervising, I was not slow in accepting.

Julia Lee, who is a coloured blues singer from Kansas City, and

formerly with Jay McShann's kaycee band, plays plano as well as the

formerly with Jay McShann's haycee band, plays piano as well as the sings; and when I walked in she was rehearsing the first number, and original blues called "Coldhearted Blues."

Accompanying her were three "Reda"—Red Norvo on zylophone (yes, he's back on it again now); Red Callender on bass (be plays in the "New Orisans" movis); and Red Richols on cornet. Then as if that wasn't a good enough combination in itself, there was Beiny Carter on alto; Dave Cavanaugh on tenor. Vic Dickenson on trembone: Vic Dickenson on trembone: Jackie Marshall—watch this boy—on guitar, and Baby Lovett on drums.

The band certainly wasn't be has had certainly moved to the music field original, and his opening at Billy band was no exception. Carter probably the best outfit he has had drums.

mon guitar, and Baby Lovett on drums.

Red Nichols, who looks as youthful as ever, was in fine form, and his solos drew praise from all the other musicians; Red Norvo, with red hair and freckles, seemed happy to be playing ryiophone again.

During the subsequent safety masters on this side, a familiar face appeared in the control room; none other than well-known ex-British drummer Bill Harty, who wished to be remembered to Carroll Gibbons, Lew Stone, Harry Hines, Joe Crossman, Ray Sonin, and all the old H.M.V. gang.

Paul Weston runs a Capitol Records house band, and Bill took me over to the next studio where this band was providing some very skilful background music to the vocalising of Andy Russell and Johnny Mercer. There was plenty of jazz talent in this orchestra, too, and I noticed Herbie Haymer, George Van Epps and Matty Matlook among those present. Both Andy Russell and Johnny Mercer were interested that I was representing the Malooy Maker, and asked where they might purchase a copy regularly.

KID ORY'S JAZZ

KID ORY'S JAZZ Happened to run into Irving Mills later on, and he told me how much he had enjoyed his British visit. In spite of the cold weather, and wanted to be remembered to everyone, and Wally Moody in particular. He is very happy about his deal with E.M.I., and is busy doing some sensa-

and is busy doing some sensa-tional recordings over here for

E.M.I. release.

The other night I decided to go down to the Parkview Manor in Los Angeles to hear Kid Ory and his Creole Jazz Band, and wonderful it was, too.

Kid Ory has done little regular work lately, other than his appearance in the two pictures "New Orleans" and "Crossfire," and also he has had to replace Papa Mutt Carey by a new trumpet player named Andrew Blakeny, and, on this occasion, too, Barney Bigard, who is now with the band, had a radio date and was replaced by a white clarinettist. Frank Rosate. The rest of the personnel was Buster Wilson, plano; Bud Scott, guitar; Ed Gariand, bass; and Minor Hall on drums.

was replaced by a white clarinettist. Frank Rosate. The rest of the personnel was Buster Wilson, piano; Bud Scott, gultar; Ed Garland, bass; and Minor Hall on drums.

The music played was strictly New Orleans, far more authentic than anything I heard when I was actually in New Orleans. The thing that impressed me most was the tremendous vitality and enthusiasm of the band, most of whose ages are around the sixty mark.

Lena Horne Starts

(Parisphase R3851—32. Hild.)

WELL, you asked for it, and now you've got it. If you've never heard bebop (or rebop, it's all the same thing), and you never hear it again, it won't matter much provided you hear "Things To Come," for if this isn't quite rebop in extremes.

For the moment, however, let's deal with "One Bass Hit." which is near enough rebop for most people to want, or be able to stomach—at any rate until they have become well acquainted with it and so can appreciate its subtleties and what it is driving at.

solo series

L ENA HORNE opened at the Capitol Theatre on Broadway simultaneously with Beryl way simultaneously with Beryl Davis's Strand Theatre debut.
Still at oids with M.G.M., who have given her no acting parts in years, and virtually no parts at all except an occasional singing bit, Lena has started a new series of parts and any started a new series of personal appearances, accom-panied by the great jazz pianist Arnold Ross, formerly with Harry

Arnold Ross, formerly with Harry James' orchestra.

Lena's onening at the Capito! Theatre, where George Paxton's band is also in the stage show, was a welcome event. Even more welcome will be her night club appearance at the Copacabana, for which she plans to use a trio including Ross, bassist John Simmons, and possibly guitarist Chuck Wayne. Lena is still retording for Black and White.

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Carter's New Band Clicks

A NYTHING that arranger-composer-multi-instrumentalist Benny Carter does in the music field is bound to be interesting and original, and his opening at Billy Berg's in Hollywood with a new band was no exception. Carter's Band is small but solid, and probably the best outfit he has had in the last ten years.

The band certainly went over this with the celebrity-packed crowd that attended opening night. Benny has assembled a six-piece combo of excaptional talent, with himself on alto and charinet; Parr Jones (trumpet); Harry Coker (trombone); the phenomenal Lucky Thompson on tenor sax; Dodo Marmarosa (piano); Tony Moultri (base); and Henry Tucker (drums).

Benny's fine hand is still evi-

Benny's fine hand is still evident in the arrangements, and the band has a style of its own that is yet unmistakably Carter's. It is to be hoped Benny will get the chance to record with this excallent group. Watch out for it on "Jubilee" over the AFN!

Stars in Oliver's Reorganised Band

Sy Oliver, after many difficulties, has reorganised his band,
and has been appearing at the
Apollo. The band shows commercial possibilities, featuring a
glee club in a well-arranged
medley of Fats Waller hits.
Stars in the band include
trumpeters Bill Coleman and
Irving Mouse Randolph, and
trombonist Henderson Chambers; the last two were with
Edmond Hall's sextet until it
closed at Café Society recently.
Sy Oliver himself doesn't play
trumpet except for eight bars in

DUKE BREAKS WITH MUSICRAFT

A PIER months of bickering Duke Ellington has now definitely severed his recording contract with Musicraft Records. which still had well over a year to run. It is understood that the Duke settled for \$45,000. Musi-craft still has a number of un-issued masters which will be released shortly.

Ellington has now signed with Columbia. This will make his output available once more to EMI. For, though the Duke made a number of transcriptions for Capitol Records, he did not sign for any commercial release sides.

Columbia Records are putting out an album of hitherto unre-leased old Ellington sides this

John Hammond's Keynote record company, which is concentibling mostly on classical stuff.
is bringing out an album featuring the amazing modern jazz
piano of Lennie Tristano, who is
causing much talk among musicians with his Hindemithical
meanderings.

closed at Café Society recently.
Sy Oliver himself doesn't play trumpet except for eight bars in the medley; however, he contributes several typical vocals.

"Jazzmen." considered still to be the most authentic work on jazz is to be translated into French. The French translation will be published in Paris shortly by Flazzarion Editions.

You asked for it!

DIZZY CHLESPIE AND HIS

****One Bass Hit (Pt. II) (Gillespie, Raymond Brown) (Am. Musi-craft 5609) (Recorded July 9, 1946). ******Things To Come (Fuller, Gil-lespie) (Am. Musicraft 5611) (Recorded July 9, 1946). (Parlophone R3651—3s. 11jd.)

First thing I should explain is that although you will find no mention of the fact on the label, this is the second side of what in-America was a double-sided record of the opus.

Except that in side one Dizzy took all the trumpet solos.

PICK OF THE WEEK
For Everybedy.
GERALDO—"People Will Say
We're in Love" and "They Say
It's Wonderful" (Parlophone

P22301.
LOUIS JORDAN TYMPANY FIVE.
"Ain't Nebody Here But Us.
Chickens".and "Open the Deor.
Richard!" (Brunswick 03778).

whereas in side two they are taken by various people, side two follows out much the same general plan as side one.

But this is by a much larger combination, and thus may be considered as a tonal development of side one; therefore to appreciate it to the full one needs first to have heard side one.

one.
I understand the reason we have not yet been given side one is that the shell has not yet arrived from America, and sooner than wait any longer for it. Wally Moody decided to issue side two

by itself.
Well, that's all right as far as it goes, but I hope we shall get side one soon. Meanwhile, what you will hear

Meanwhile, what you will hear on side two is some terrific (though under-recorded) bass playing while various soloists and sections make short comments and quote from such well-known tunes as "Good-bye Blues," weird but amazing trumpet playing by Dizzy, and great exuberance by the band as a whole in a mix up of short phrases and themes based on augmented chords and all the other ingredients which go to other ingredients which go to make up the rebop formula. The whole thing is so unlike

and, in its way, such an advance on any other swing record yet to make you wonder what fair and America is going to produce next.

Edgar Jackson's Record Reviews

Well, you won't have to wonder any longer than it takes you to

flip over the disc.

No matter how fantastic you may have thought "One Bass Hit," you will find it comparatively conventional compared

Hit," you will find it comparatively conventional compared with what is described as "Things To Come," but what would seem to be something which has already arrived.

What this band in general and the grumpets (including our Mr. Gillespie's) in particular do not give out in the way of wild abandon as they tear through Walter Fuller's frantic-paced but brilliant arrangement hasn't yet

Walter Fuller's frantic-baced but brilliant arrangement hasn't yet been thought about.

People who shine particularly in this orgy are vibraphonist Milton Jackson, whose solo is not only the sanest but also the most enlightened and worthwhile part of the side, alto-saxist Porter Kilbert, and Dizzy, who is at once the maddest, most futuristic, and most technically phenomenal of

the maddest, most futuristic, and most technically phenomenal of them all.

I'm also growing a big bouquet for bull-fiddler Roy Brown, not only for getting through without fluffing a note in spite of the crazy tempo, but also for a beat without which it would not always be easy to decide in what measure some of the phrases were being played. being played.

Taken all round, I have heard

Dizzy Gillespie bands play better. But considering the stuff this one has to cope with, especially in "Things To Come," it man-ages to keep in the groove amazingly solidly.

ZEP MEISSNER DIXIELAND BAND coe Who's Sorry Now? (Ted Sn)der) (Am. Royal 109A) (Recorded

January J. 1946;
January J. 1946;
Priverboat Shuffe (Hosgy Carmichae). Dick Voynow) (Am. Royal 188A) (Recorded March 23, 1946).

(Parlophane R3045—3s. 114d.)
Meissaner (clar.), with R. Poland (tenor); Joe A. Rushtor, Jar. (basssax); C. E. Mackey (tpt.); H. J. Daugherty (tmb.); S. Wrightsman (pno.); Nick Fatool (dms.).

THOSE of you who heard this old-time Dixieland-style band's first records, "Leavin' Town " and "New Orleans Masquerade" (Parlophone R3028, reviewed 29,3 47) will remember that the highspot of the combination is bass-saxist Joe Rushton . . as a soloist.

Rushton takes a solo in "Who's

ton . . . as a soloist.

Rushton takes a solo in "Who's Sorry?" but it isn't a patch on his chorus in . "Masquerade."
The phrases are not so good and the performance lacks the same spirit.

That remark about spirit

That remark about spirit applies also to the group as a whole. Compared with its playing in "Masquerade." it seems

rather laboured and untidy.

However, taken by and large, aided by Nick Fatool's more enthusiastic drums, it gives a very fair sample of old-time Dixieland

IUIS-T. DISC TIE-UP FTER 18 YEARS

HAVE JUST HAD THE PLEASURE OF ORGANISING A RECORD SESSION THAT BROUGHT ABOUT A MEMORABLE REUNION. LOUIS ARMSTRONG AND JACK TEA-GARDEN WERE THE TWO STARS INVOLVED, AND AS FAR

They have a number of concerts scheduled for the fall, and are already talking about a possible European trip together. It's a very happy combination, and "M.M." readers should like the way the records turned out.

Ben Pollack Resumes With Quartet

OLD-TIMER Ben Pollack, who has recently been managing the Jewel Record Company, has just opened with his own quartet at Lyons Chophouse in the San Fernando Valley. Ben. who is hoping to sell all his Jewel masters to Columbia—these include sides by the Boyd Raeburn Band and also Kay Starr—is back on drums, and Art Lyons is featured on clarinet.

Popular west coast rebop trumpeter Howard McGhee has been arrested on a Marijuana charge.

It is alleged that the police found dope on the premises and then arrested both McGhee and his wife and a friend. McGhee claims that the charge was due to race prejudice, since his wife is white.

Both he and his wife were subsequently released on ball.

ABLE REUNION. LOUIS ARMSTRONG AND JACK TEAGARDEN WERE THE TWO STARS INVOLVED, AND AS PAR AS ANYONE CAN RECALL, IT'S THE PIRST TIME THEY VE MADE ANY RECORDS FOR PUBLIC RELEASE SINCE "KNOCKIN' A JUG" BIGHTEEN YEARS AGO.

The session took place at RCA Victor's studios in New York, and the records will be svailable to HMV in England. Supporting Louis and Jack were Bobby Hackett, trumpet: Peanuts Hucko, tenor and clarinet; Ernie Caceres, bartions and clarinet; Johanny Guarnieri, piano; Al Casey, guitar: Al Hall, baus; and Coay, guitar: Al Hall, baus; and coay,

Pete Daily, Chicagoan cornet player of the old days, looks like getting a good break at last. He opened at the Brass Rail in Giendale early in July With Pete is that fine clarinet player Rosey McHargue, who was recently with Red Nichols' Band. Warren Smith on trombone, Red Cooper on drums, and Don Owens on plano complete the group. Slam Stewart and his Trio are the current attraction at the Toddle House in Hollywood, and those of you who like Slam's unique style would not be disappointed. Mabel Scott is the featured vocalist with the trio. featured vocalist with the trio.

Despite warnings of a further alump in the entertainment world, many new bands are appearing on the scene, including a number of small combinations. Several former stars of the Lionel Hampton band now have their own groups, following the highly successful venture of Illinois Jacquet.

Arnett Cobbs, the sensational tenor man who followed Jacquet in Hamp's band, is now causing quite a stir with his little band.

Stan Kenton, who broke up his Stan Kenton, who broke up his band following his nervous breakdown in April, does not expect to be back in action until October. Meanwhile a group of Kenton stars, led by Vido Musso, with June Christy still featured, and with arranger Pete Rugolo replacing Stan at the piano, continues to do well at the Sherman Hotel in Chicago.

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PLODY Maker

Member: Audit Bureau of Circulations 6, CATHERINE ST., STRAND, LONDON, W.C.2 Editor: RAY SONIN

"Works"

POINT of extreme significance is raised by debonair Oscar A Rabin bandleader Harry Davis in his article on this page. Read his comments for yourself, but, in essence, he challenges the use of the word "copying" as applied to the playing of

standard or special American arrangements by British bands.

He advances the ingenious theory that such arrangements—
"Skyliner," "In the Mood," "One O'Clock" and "Two O'Clock
Jump," "Opus One," "Eager Beaver," and similar compositions, as oppo ed to special arrangements of commercial tunes-fall into the category of "works," to be played in their entirety in the same way as a symphony or other compositions.

It will be at once apparent that this theory completely cuts the ground from beneath the feet of the many people who say that British bands should not use American arrangements, and we congratulate Harry Davis on throwing a hefty spanner into the works by showing that perhaps the much-maligned British bands are neither ethically nor professionally culpable when they play arrangements of American origin.

The Melony Maker personally feels that it would be better for the musical status of this country if our arrangers and bands created their own styles and their own "works."

But we take Harry Davis's part inasmuch as we well remember the days before the war when a swing arrangement was musical double-dutch to ninety per cent. of the population, and when

everything that was not a corny tune was "horrible, noisy jazz."

Times have changed. Swing arrangements are popular and are accepted by the majority. For that we have to thank the Americans, who, by raising the standard of their own dance music, materially helped our own bands to educate our public.

Another point that Harry Davis raises brings up the whole question of art versus commercialism. He says quite frankly that dance bands here cannot be individual or original because their primary job is to please the dancers and the managements. In America, he points out, a band sets its own standard, and the managements and the dancers accept that standard without in any way trying to influence it.

In this country, we have the odd phenomenon of young band-leaders genuinely striving to raise the standard of dance band performance, who nevertheless play for dancers, and commit commercial suicide in the process.

One case reported to us is of one of these new young bandleaders who took a week's engagement to play for dancing on the pier at an East Coast resort. At his first session he is alleged to have announced to the assembled dancers: "We are not a dance band: and we do not play for dancing. We are the band of to-morrow."

This band then proceeded to play extremely musicianly special arrangements of a concert type, while the bewildered dancers slowly drifted out to enjoy the other amenities of the town.

What's the answer? Do we commend the bandleader for trying to play the music he wants and cutting his own throat in the process? Or do we slate him for being so foolish as to accept dance engagements and not give the dancers music to dance to?

The obvious answer, of course, is that a band which is not a dance band and does not play for dancing should not accept dance hall dates, but the bandleader's retaliation to that would be that

he and his boys have to accept such work in order to live.

And, once we get to the question of doing something "in order to live,' we come back to the plain fact that if you are a dance band and want to earn a living, you have to play for dancing the way the dancers want it-whether you are the band of to-morrow or the band of the week-before-last.

It is a vicious circle, and, as Harry Davis so rightly points out, is one of the most important factors in keeping British dance music in a rut.

One day the B.B.C. will realise that its job is to encourage the artistic band. It could do a great deal for this type of dance band

and, in fact, for dance hands in general. We say "it could do," but, alas, it doesn't!

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IN DEFENCE OF

DAUGHTER HARRY DAVIS

replies to last week's Editorial, "An Open Letter to Beryl Davis"

READ your Editor's "Open Letter to Beryl Davis" in last week's issue of the MELODY MAKER from two points of viewthat of her father, and that of a bandleader and a member of the British dance band profession. As Beryl's father, I must confess that I was a little upset; I would not be human if my reaction had been otherwise. But as a member of the British dance band fraternity, I found that my sense of fair play could outweigh my personal feelings, and I must say that, on the evidence of the article quoted from "Metronome." your Editor was perfectly right in what he said and was extremely fair and dignified in his criticisms.

But I know Beryl, and, reading the interview. I realised at once that it is not what was quoted that is important, so much as what was not quoted.

We can dismiss the "Ahmedi-kahns" nonsense. Beryl speaks with an ordinary English acceut, and if that is how we are sup-posed to pronounce "Americans" then all I can say is that the "Metronome" reporter has pecu-liar hearing. l'ar hearing.

Perspective

To get the article in the right perspective, it is important to remember that Beryl is 23 years of age, and obviously has not had the experience of spontaneously phrasing her answers to an inter-viewer in the calculating, careful manner that we old-stagers have learned to do over the years.

I know, therefore, exactly what the meant when she sald: "I certainly hope the Americans like me: I don't want to have to go back to England." She did not mean that she hated her country and did not want to return to it—she meant that she did not want to go back to England as a failure, which would be the case if the Americans didn't like her.

You will agree that this is the

If the Americans didn't like her.
You will agree that this is the
natural wish of a young girl. She
has reached great heights in
America, and after success has
come her way in such exalted
spheres it would be a gruelling
blow to her pride if she had to
return to England in the consciousness that, having reached
the heights of America, she could
not maintain her position there.

I want to make it oute clear

I want to make it quite clear that my daughter has nothing whatever against British musicians, nor can her remarks be construed in any way as being derogatory to the rank and file of the profession she was so proud to belong to here.

Her kick is against the system under which the British musicians have to work. She refers to the B.B.C. going along "in its old stodgy fashion," and I don't think many will take exception to this criticism. The majority agree with it.

But she expresses her criticism of the system when she refers to the orchestras that play "just melody, often without anything underneath." She is referring here to bands in public places which are controlled by dancetempo. In America, the bands of music that the dancers dance to. Over here the music and the tempo control the band. That is why British dance music stays where it is—in a rut.

What is the good of being am-

same page as the article about Beryl Davis last week—I refer to the excellent feature by Salvador Camarata. He made a plea for British dance bands to develop their own individuality.

How can we do this when we are all the time at the mercy of the dancer—and by the dancer. I don't mean the bright kids that understand dance music and like

I don't mean the bright kids that understand dance music and like to hear it played well and swingily, but the rank-and-file dancer who prefers tempo to expression; melody to harmony; and corn to originality?

There are some managements who have these same old-fashioned ideas too, and a recent editorial in The Melody Maker referred to the unhappy position of managements stifling the originality of a dance band by imposing their own ideas on its playing and performance.

While I am on the subject of

While I am on the subject of the Camarata article, let me refer to the heading—"Kill This Car-bon Copy Complex." I would ask why? What is wrong in copying the best and in en-deavouring to educate our public in the way that the American bands have done?

Copying?

Take one example. Joe Loss made a record of the Gienn Miller arrangement of "In the Mood." He played it beautifully, and over half-a-million copies of the record have been sold. Is Joe Loss "copying" Glenn Miller? I contend he is not—any more than the London Symphony Orchestra is "copying" the Hallé Orchestra by playing the same "arrangement" of Beethoven's Fifth Symphony.

My point of view is that we are absolutely wrong when we call these pieces of music "arrangements." They are works. They deserve to be played in their entirety as they were conceived by the composer and arranger, and I well remember the rather sad experience of a well-known British dance band leader who did a special arrangement of "Skyliner." which he played in his stage show. The new arrangement was excellent, but the public did not accept it as the work which they knew, and it was a dismal flop.

In my experience of the dance band business—and, remember.

In my experience of the dance Oscar Rabin and I have been to-gether now for 22 years and have seen dance music go through many weird and wonderful phases—this plea for originality should not be confused with the plea to stop using American arrangements which, in themselves, are classical examples of dance

why British dance music stays where it is—in a rut.

What is the good of being ambitious when the moment a band is ambitious and wants to break away from the accepted stereotyped ballroom dancing convention, it cannot get work because managements—say that it "doesn't play for dancing"?

This brings me to another point that was mentioned on the



Pérennially young Harry Davis looks more like Bery! Davis's brother than her father, but he has been in the business since he played banjo with the Teddy Morris Band in the early 'twenties. He teamed up with 'Oscar Rabin in 1925, and their musical and business partnership ever since constitutes one of the romances of the profession. Harry conducts the Rabin Orchestra and also sings. His instrument, of course, is the guitar and, naxt to music, his chief interest is owning and racing greyhounds.

ments of the corny type of dancer and management—British dance music will remain in its present rut. It is nothing to do with "copying" the Americans. We learn from them, and apply what we have learned.

what we have learned.

Can't you understand Beryl feeling all these things and not being able to express them when she comes to a land where dance music occupies its rightful place, after coming from a country where dance bands are the Cinderella of entertainment? Maybe she didn't express her feelings particularly well, but what she wanted to do was to attack the system under which the bands and musicians stagnate in Britain.

Frustration

Take her own case. Where did she get to here? How much higher could she have risen in this country? She broadcast frequently and made a living, but there was always the sense of artistic frustration as there is for anybody in dance music over here.

In America she has been accepted as an artist, and she feels the difference.

I shall be going over to America shortly myself, and maybe I will then write you further about this interview in "Metronome." For the moment it is not my job to excuse Beryl, but I am glad to have had this opportunity of explaining for her—and I might add that I am very proud of her achievements. achievements.

Harry Singer's TO ARCHER STREET

No. 5—The Embryonic Co-operative Band

THIS happens a lot. A guy whom you've never met before comes up to you and says that he is forming a band to work on a co-operative basis. . . . He pauses after he's told you this, apparently to allow the vista of sharing a bandleader's plunder to pass over your imagination!

Then comes an artistic flow of smooth talk. First, the contacte he's got: big names are men tioned, fabulous earnings roll off his tongue. Useless for you to keep saying "But!" and trying to get a word in edgeways, for his eloquence has now developed its

eloquence has now developed its stride.

eloquence has now developed its stride.

He outlines his musical policy. This, if you get, an opportunity to think, you'll find very inconsistent, for the band, after boiling down all he's said, is to sound like a combination of Stan Kenton, Victor Silvester, the Paris Hot Club Quintette, the Philadelphia Philharmonic, Old Uncle Tom Cobley and all.

He then says that all the fellows he's approached are the right type!!

How enigmatic this sounds. The right type could mean anything from Billy Plonkit to Yehudi Menuhin. But perhaps he doesn't mean musical ability, perhaps he means the boys don't smoke, drink, swear, or chase women, and wear spotless white collars and clean black socks for every session. Yes, I think he looks and sounds the type of bandleader who would admire a pollshed dress-stud more than a perfectly played arpeggio.

Then the thought occurs to you, how did he decide that you are the right type, when this is the first time he's met you? As Peter Chevney says: "You begin to think it smells!" With fine instinct, he senses your attitude and promptly starts to talk about his big contacts and prospects again.

Take my advice; before he gets a charact to sek you to rehears.

his big contacts and again.

Take my advice; before he gets a chance to ask you to rehearse buckshee for him, interrupt him boldly, and say, "What work have you got?" and watch how he "snookers" himself.

JACK PARNELL Personal Points:

Born in London on August 6, 1923, son of Russ Carr and nephew of impresario Val Parnell, he studied plano at an early age, but was intended for a medical career. Rebeiling, he joined Sammy Ash's band at Cambridge at the age of seventeen as a drummer. Later, in the R.A.F., he joined Buddy Featherstonhaugh's band, which eventually became the R.R.C. Sextet. His popularity with fans and musicians increased in leaps and bounds as a result of his work with this group, and it soared to even greater heights when he co-operated with Vic Lewis to form their famous Jazzmen. He recorded, broadcast and appeared with them with great success until he joined Ted Heath's new band on the "Top Ten" broadcasts. Has been with Ted ever since. Has built a big reputation among fans with his swingy singing; is also a talented arranger, composer and vibraphone player. Leads his own popular Quartet as a unit within the main Heath band, and has a separate recording contract with Decca.

within the main Heath band, and has a separate recording contract with Decca.
Favourite Musicians: Buddy Rich and Dizzie Gillespie.
Favourite Bands: Woody Herman and Dizzie Gillespie.
Favourite Records: "Bijou" by Woody Herman, "Thing Come" by Dizzie Gillespie.
Favourite Composers: Ravel and Delius.
Favourite Composers: Eddie Sauter and Ralph Burns Favourite Food: Anything mother cooks.
Hobby: Drums, Drums, Drums.
Ambition: To help Ray Ellington with his tea plantation.



YES, SIR, THAT'S OUR BABY!

ender / vecalist. composer and star arra - Goorge Mela-chrino with his with - formerly Mins Shella Bligh, famous a ctrese and their newly born daughter. Melita.

M.U. YORK CONFERENCE

help in this, nationally-known bands, by a Conference decision, will soon be instructed to refuse contracts for one-night stands where non-Union bands would alternate on the stand with instruction of this first link in the chain of interpretation. first link in the chain of international co-operation.

So the Union's most authoritative body has decided the policy to be pursued during the ensuing two years. Its new publicity department will receive the fullest support of THE MELORY MAKER in making widely known the achievements that are to be confidently expected by the profession arising from the many thoughtful decisions of this outstanding Conference.

Delegates heard how name bands had already helped Union officials to impress upon provincial bands the need for organisation. Reports were given also on the "closed shop" agreements already made with many municipal authorities, co-operative societies and other organisations.

The international prestige of the British M.U. was revealed by the interest of twelve other countries expressed in the efforts already made by the E.C. to establish a World Federation of Musicians' Unions to deal with such subjects as broadcasting, recording and the reciprocal exchange of bands. A unanimous decision of delegates directed that arrangements should be made for the exchange of visiting delegations between our own M.U. and musicians' organisations in other countries.

Attacks upon American musi-

Attacks upon American musicians by their own Government were the subject of an emergency and condemnatory resolution. This referred to the Lea Act-directed specifically against the American Federation of Musicians and more agreement agreement. clans—and more recent general anti-Union legislation in the U.S.A., and messages of solidarity and fraternal greetings were sent to James C. Petrillo and the American Union in their present struggle.

SEMI-PROS SOLID IN

SEMI-PROS SOLID IN
SWEDEN.

A highlight of the Conference was the speech of the Swedish delegate, Sven Wassmouth. In excellent English, he fully supported the plan for a World Federation of Musicians, which he felt was necessitated by the international link-up of musicians' employers. He knew that the problems of musicians were identical in all countries.

His Union, with those of Norway, Finland and Denmark, had already formed a Scandinavian Federation; and he promised the fullest support for a World Federation, in the founding of which he thought the British M.U. was best fitted to take the

M.U. was best fitted to take the initiative.

Delegates were particularly in-terested to learn that in Sweden, with a population of only eight million, the progressive M.U. had 155 branches with 13,500 or-ganised musicians, of whom no less than 10,000 were part-time dance musicians. The Swedish profession has attained the objec-tive of complete organisation that



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"NAME-BAND" POLICY FOR MANCHESTER ASTORIA

COMMENCING in September, enterprising Tony Stuart, band-leader and proprietor of the Astoria Ballroom, Plymouth Grove, Manchester, will present a twelve-week season of one-week appearances of "name" bands, which will constitute an entirely new departure for any suburban palais in this area.

Booked by Jock Jacobsen and Norman Payne, of J.P. Productions. Ltd., of London, the first six bands have already been fixed, and chosen to open this ambitious season is the full Teddy Foster Orchestra, which will appear at the Astoria in the week commencing September 1.

The following week (8th) Leslie
"Jiver" Hutchinson and his
Band will occupy the modernistic
bandstand which the ballroom
boasts, followed by Harry Gold
and his "Pieces of Eight" (15th);
Carl Barriteau and his Band
(22nd); Vic Lewis and his
Orchestra (29th); and the Blue
Rockets Dance Orchestra directed
by Benny Daniels for the week of
October 6.

As we close for press pegatia-

As we close for press, negotia-tions are well advanced between the agency and a further six bands, the names of which, when announced, will add further to the terrific interest which this outstanding venture will create in the North-West.

Watch out for further details in next week's MELODY MAKER.

I.o.M. SPORTS: LOSS v, NOBLE

A PERMANENT feature of the holiday attractions in Douglas, Isle of Man, is a regular Tuesday cricket match between Joe Loss and his Band and Bert Noble and his Band. The boys play on the cricket ground in Noble's Park, and the Douglas Corporation graciously provide the necessary tackle.

A PARTICULARLY tough break has temporarily disrupted the promising career of stylish, young Oscar Rabin drummer, Prankie King.

Frankie, already highly esteemed in professional circles, has been suffering from severe ear trouble for some time. Now, as the affilction has become critical, he is compelled to enter hospital for a further operation—his eighth to date!

Meanwhile, the drum chair with the Rabin band is being ably filled by former Carl Barriteau and Nat Gonella star percussionist Jimmy Benson, who was heard in a broadcast by Oscar's reeds and rhythm sections on Tuesday last (29th), at 5.30 p.m. He joins the band regularly as from August 4.

ABE WALTERS' BANDLEADING Break at ciro's •

OBTAINING the biggest break in his versatile cureer—a cureer that has been highlighted by his dual-role appearances as top ranking trombonist and pianist with such famous bands as Ambrose, Carroil Gibbons and Maurice Winnick—famous multi-instrumentalist Abe Walters has now branched out as a bandleader in his own right.

Styling himself "Don Carios and his Samba Orchestra," Abe has been busily rehearsing a bunch of musicians in readiness for the key West End "doubling" engagement, which he will now fulfil during the holiday season at Ciro's and the Embassy Clubs.

he will now fulfil during the holiday season at Ciro's and the Embassy Clubs.

The band's main engagement at both places commences on August 18. Patrons of both clubs, however, will have a preview of the band to-night Thursday. July 31) and at the Embassy only, for the remainder of this week, after which redecoration, etc., will close both resorts for a fortnight.

Fron Saturday (August 2) on, Abe Walters and his eight-piecer will then return to a busy period of rehearsing in preparation for the big reopening nights at both Chro's and the Embassy on August 18.

Currently, the band's personnel comprises Abe (pno., accdn., arr.); leading Cab Kaye (drms., bongoes); Teddy Wadmore (base); Geo. Weedon (accdn.); Bill Reid (flute); John Hendricks (maraccas); Jean Barry (vcls.); and a trumpet to be fixed.

DRUMMER'S BRAVERY.—On holiday at Bexhill from the B.B.C Variety Orchestra, drummer Joe Wyndham last week made headlines, when he was instrumental in savinthe life of a child implanter of drowning. Joe, who was with the Jack Paynbaud for a long spell, is well known around Town. We heartly congratulate him on his courageous feat.



Sylvia Rebin

Harry Robbins Finds-And Marries—a Star

A BRAND new star in the radio firmament is attractive coloratura soprano Sylvia Robin, who has been heard recently in "Black Magic" with the dance orchestra directed by Stanley Black: with Paul Fenoulhet and his Concert Orchestra; in the "Gay Nineties" revue; and with the Melachrino Strings on ORBS.

Wife of xylophonist Harry Robbins, Sylvia's career started when, as a typist at a Kingston store, she applied to ENSA for an audition, was accepted and posted overseas with a unit which included her future husband.

It was Harry who, impressed by her latent talent, sent her along to Madame Nickolass Kempner, a famous Viennese teacher of singing, who is now in London.

Proclaimed one of the greatest coloraturas ever produced by this country, charming Sylvia Robin has a great future ahead of her.

Now in their tenth month of song peddling over the BBC's "Navy Mixture" series, as well as in the Overseas series, "Navy Mixture Melodies" with Gaby Rogers' Band, the four "Song Pediars" made their first television appearance on July 23, and have been given two more vision dates on August 6 and 9.

This co-operative group, comprising Heien McKay, Johnny Johnson, Bob Winnett and Alan Deane, are contracted for the "Navy Mixture" series throughout the coming autumn.

HEATH DATE.—Ted Heath and his Music will be appearing at the Floral Ital. Scarborough, on Sunday, August 10, and not at Southport as froncously stated in his fan nagazine. "The Beat."

Pamous Prench-Canadian songstress, Alys Robi, flew in to London from Montreal over the weekend on a visit which will last about a month. Noted Victor recording artiste, and acknowledged to be Canada's outstanding chanteuse, Alys will be heard ing chanteuse, Alys will be heard WE'RE IN LOVE OH! WHAT A

MA BELLE MARGUERITE THIS IS MORNING

BLESS THE BRIDE!"

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NEWS IN BRIEF Edited by CHRIS HAYES

ing chanteuse, Alys will be heard on the radio and television dur-ing her stay here. Her business affairs are being handled by Gaby

Rabin Drummer's

Bad Luck

willie Solomon. — Well-known pianist Willie Solomon asks the Mr.ooy Makes to point out that he gave no authority for Jimmy Cummins to announce him as a member of his band, and that, in fact, he is not playing with the Cummins out?!. Willie is carrying on as usual with his extensive free-lance connection, and particularly wishes it to be known that he is still available for gigs at all times.

EL MARIO'S 'VISION.—Lovers of Latin-American music will look forward to this Friday (August 1), when El Mario's Girls' Rumba Band has a television spot at 3 p.m. The girls, by the way, can be seen and heard next week (commencing Bank Holiday Monday) at the Pier Pavilion, Yarmouth.

DRUM-OLOWN ON SKATES,—
Comedy drummer Ossie Noble, haveng completed nine weeks with Tom Arnold's "Ice Follies" at Bristol, Liverpool and Newcastle, doing his act on skates for the first time, has been booked for the next edition of the show, which opens at Grand Theatre, Leeds, on August 18, and visits Sheffield, Dudley, Northampton.

JAN AIRING.—Further broadcasting

JAN AIRING.—Further broadcasting dates for Cricklewood Palals maestro Jan Wildeman bring Jan and his Orchestra to the microphone again on August 11 and August 13. The first date is a M.W.Y.W. (3.30-4 p.m., Light). Second airing (13th) is a Home Service date (3-3.30 p.m.).

Home Service date (3-3.30 p.m.).

PALAIS SUCCESS.—Enjoying tremendous success at Hammersmith Palais, where his band is deputising for Lou Preager whilst the latter is holidaying and working at Jersey. Vincent Ladbrooke and his Band added to their radio laurels on Wedursday last (30th). This broadcast was attributed in the current "Radio fimes" to Leslie Douglas and his Orchestra! The Ladbrooke Band has two forther broadcasts lined up—August 4 (2.30 p.m. Light) and a "Music While You Work" session at 1 p.m. (Light) on August 7.

MILLER OFF TO AFRICA.—Much-

I p.m. (Light) on August 7.

MILLER OFF TO AFRICA.—Muchtravelled musician. Len Miller, who
recently wrote a revealing article for
the Melooy Makes, on conditions in
South Africa, left London recently
for Durban, and asks us to say
cheerio to all his friends, as his rush
sailing prevented him from contacting them. ing them.

STAR STUDIOS WELCOME ALL.—
Although recording many big radio leature programmes. Star Sound Studios. West End concern, run by ecording ace Derek Paraday, are still able to accommodate semi-pro- nands and offer them the same excel-

Organisation. It was originated and worked out by Mulr Mathieson in conjunction with J. Arthur Rank, and Mathieson will be responsible for training the students, two of whom will specialise in composition and two in film music conducting.

BRIGHT AND LUCRAFT.—A sun-rise serenade will be played by Howard Lucraft and his Music each Thursday, commencing August 7, when he starts a series of six " Bright and Early " broadcasts between 6.30 and 6.55 a.m., with accordionist Emilio as guest artist. Prior to this, August 1 finds him airing at the more reasonable time of 10.30-11 a.m. in "Music While You Work."

PHEAGANTS' FEATHERS WANTED. PHEAGANTS' PEATHERS who top
Accustomed to cleaning the top
joints of his oboe and Cor Anglais
with pheasants' feathers, Pred
Titherington, veteran musician with
the Skyrockets Orchestra in "Here,
There and Everywhere," has been There and Everywhere," has been unable to obtain any feathers lately and would be obliged if anyone could oblige him with a few. co The London Palladium, Argyle Street, W.1.

London Palladium, Argyle Street, W.I.

MORE DAVISES FOR U.S. —
Aboard the crack liner "Queen
Mary," sailing to-day (21st) for the
States, will be Mrs. Davis, wife of
Iamous Rabin-Davis partner Harry
Davis, and mother of glamorous songstress Beryl. Mrs. Davis is accompanied by her brilliant 11-year-old
second daughter Cherry, of whom
much is expected to be heard later on
in the American entertainment world,
since she will be interviewed by WaltDisney with a view to playing the part
of Alice in the cartoon version of
"Alice in Wonderland."

TONBRIDGE ALLMAN FILMS.—

TONBRIDGE ALLMAN FILMS.—
Currently resident at the Hilden
Manor Roadhouse and Country Club,
at Tonbridge, Kent, is a quartet
directed by percussionist Harry Allman, which includes Jack Drummond
upiano; Charlie Davis (guitar) and
Jimmy Auld (tenor fiddle/clar.). On
August 13, the boys will be playing
for a charity garden feie at Hilden,
which will be attended by a host of
celebrities, and which will be filmed
by Gainsborough.

NAT'S IN A NAME?—Last week's

NAT'S IN A NAME?—Last week's story of Nat Temple's forthcoming sizing from Butlin's Skegness Camp gave the name of his vocalist as Alan Kane. This should have been, of course, Dave Kidd, Alan Kane is singing with Nat Allen. For this confusion of Alans and Allens and Nats the Melony Makes wishes to apologise.

SURREY TO S.A.—After twelve years' continuous leadership of the New Barnstormers Dance Orchestra, of Morden, Surrey, Tommy Stubbs Although recording many big radio leature programmes. Star Sound Studios, West End concern, run by ecording ace Derek Paraday, are still able to accommodate semi-pro, hands and effer them the same excellent facilities as those extended to all the top-liners.

of Morden, Surrey, Tommy Stubbs left last week for South Africa, where an appointment awaits him in connection with the Dominion's housing and regulding programme. Leadership of the band has passed to another "twelve-year-old"—tenorist Al Morris, who has been regularly playing with the band since 1935.

9



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Semi-heavy Bronze Scare-drum stands, 25 t. U.S.A. Clarinet Reeds, 10/- doz., Alto 12 -, Tenor 15 -, Autocrat Plastic Alto Reeds 2 t each, July Bowier Hat Trumpet Console 31 t. Metal Guitar Stands 25 t. Guitar Tail pes. 5/5. Ligatures to all instruments 5/-, iteal tortoise-shell plectrums 10/- doz. E. String Violin adjusters 2.-,

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Collectors' Corner

"WELCOME, everybody! Welcome to the good ship 'North Haven' for Jasz On The River. We kick of another of our riverboat cruises with our theme song, 'Way Down Yonder In New Orleans.'" has two decks and is just 102 feet stem to stern.

Next they rounded up a band of great jazumen and announced a series of cruises set for Jime 6. 7, 8, and 13, 14, 15. Business booked, and they decided to continue the boat rides all summer. By adroit publicity in the Press, taking to the water to hear jazz music has become a fad in the same way as the Stuyvesant Casino with Bunk Johnson in 1945 In New Orleans."

The voice is that of Rudi Blesh, and it's salling time at Pier 23 along the dockways of New York City's vast waterfront bordering the Hudson River. Aboard the "North Haven" is a thrilling band composed of Marty Marsala. Albert Nicholas, Jimmy Archey, Baby Dodds, James P. Johnson, Danny Barker and Pops Foster, ready to serve up hot improvised jam to a capacity shipload of jazz devotees who cram the modest decks. Up comes the anchor—there goes the downbeat and we're off.

Yes, something new has been added

RIVERBOAT REVIVAL .- Part 1

By Thurman and Mary Grove

ing as always.

This brave attempt has happened in the following manner. Rudi Blesh, having moved to New York several seasons ago, has gradually been anowballing his efforts toward bringing the people's music back to the people. He nad a prestige founded on his widely known booklet entitled "This Is Jazz." Last Pall his major book. "Shining Trumpets," was released, and much on the fame of it the Mutual Broadcasting System allowed him to conduct a trial programme of jazz music over the air—a nearly unheard-of gesture. Response by listeners was tremendous and the programme was allowed to continue. By now it has eclipsed in number the Eddie Condon Jazz Shows of 1944 and ranks higher musically.

ranks higher musically.

By now Blesh is skyrocketing along on a crest of publicity and mounting prestige, having not only the jazz devotees solidly behind his every effort, but. In addition, thousands of converts who have casually stumbled on his programme and liked it. Not the least of his enterprises is his leadership of Circle Records and his co-editorship of "The Jazz Record," published by Art Hodes. Now he and Hodes are off on another venture.

Their dream has been for years to

Their dream has been for years to return jazz out of the smoky night clubs back to the riverboats where once it flourished with wild abandon.

once it flourished with wild abandon. This year their dream has come true. Pirst they located a little motor-vessel called the "North Haven" and brought it to New York. This ship, which is trim and neat, was used during the war as a ferry at Fort William, Maine, It carries about 300 persons comfortably, and about 350 if they are all good friends. It

* Jazz Music Books, 26, Primrose Hill Road, London, N.W.J. Price 21.

LACQUERING

PLATING

CARTOON by Betts



"The leader wishes to know if it is permissible for the boys to smile a little during the next

was the place to go and the thing to do. All this regardless of whether you like jazz or not. Right now the tickets are selling four, weeks in advance, and things look rosy for Jazz On The Stiver.

[Next week: "Let's Take the Ride Together."]

MAMIE SMITH ON RECORD WE have just heard from Stewart L. Medill, 41, Four Oaks Cate, Toronto, 5, Ontario, Canada, who has read the recent Corner note on Mamie Smith and writes to say he has two of her records which may not be known to her discographers. Medill writes:—

They are Phonola Can. 4113.

"That Thing Galled Love" (6-7275-E) / "You Can't Keep & Good Man Dewn" (6-7276-D); Phonola Can. 4168. "Crazy Blues" (6-7529-C) / "It's Right Bere For You" (E-7530-B)

(E-7536-B)

Three of the above tunes are by Perry Bradford, so I assume that her orchestral accompaniment is by that band. (The label reads, "Mamie Smith and her band.")

So far as I know, I am the only person who has ever found the two above records, and they are now in my possession. Phonola was a small Canadian company, located in a small Canadian town not far from Toronto. I do not know if she ever recorded anything else on this label or not.

MIDNIGHT STOMPERS

Frank Ilian, of Edgware, asks us for details of "Tiger Rag" and "Riverboat Blues" by The Midnight Stompers on Edison Bell 4874. This is not the first time we've had this query, and we still know nothing about the line-up of the group.

Frank writes: "'Tiger' features a whole chorus by a trumpet-player who tends to play in Bix style, and the reverse features solos by trumpet, trombone, alto, and either bass or baritone sax. The whole affair is very robust indeed. Can anyone supply me with information about this disc?"

SUPERIEURE FRANCE 3 STRENGTHS SOFT . MEDIUM . HARD CLARINET ... mach 1/3 ALTO SAX 1/9 TENOR & C-Moledy .. 2/4 BARITONE SAX ... , 3/-Prices includes of Purchase Tax.



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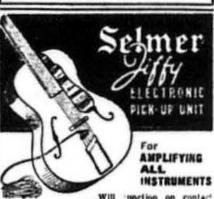
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1917 SUSSEX (COUNTY) DANCE BAND CHAMPIONSHIP, Princes Ballroom.
Brighton, Monday, July 21.
Judges: Harry Rayes, Edgar Jackson.
WINNERS: BEET GRAINGER'S SWING

GROUP (tenor, trumpet, plano, bass, drums). 96. Buckland Way, Worcester Park, Burrey. ('Phone: Derwent 2124.) Individualists' awards for: Tenor (Ben Bavis); Trumpet (Derek Sewell); Plano (Bert Grainger).

Second: COMMODORE DANCE BAND

Second: COMMODORE DANCE BAND (three saxes, trumpet, tromboxe, piano, drums). All comes: William G. Waller, Denmark House, Junction Road, Burgess Hill. ('Phone: H. Heath Séil.) Individualists' awards for: Alto (William G. Waller): Trombone (William E. Pierce); Drums (Ken Pulling). Hon. mention for: Trumpet (W. H. Wells).
Third: JOHN CHIPPERFIELD AND HIS BAND (clarinet, piano, guitar, drums). 70, Nevill Avenue, Hove 4. ('Phone: Hove SZIL). Individualists' awards for: Clarinet (John Hawkins); Guitar (Alan Blake).
FRANK FAWEIRT AND HIS MUSIC, of Patcham, Brighton, won the Individualists' award for: Bass (Dougtas Small). Hon, mention for: Piano (Sydney George) Second: COMMODORE DANCE BAND (three saxes, frumpet, trombone, piano, drums). All coms.: William G. Waller, Denmark House. Junction Road. Burgess Hill. ('Phone: H. Heath 562.) Individualists' awards for: Alto (William G. Waller). Trombone (William E. Fierce); Drums (Ken Pulliar). Hon. mention for: Trumpet (W. H. Wells).

Third: John Chipperfield and His Band (clarinet, piano, guitar, drums). 70. Nevill Avenue. Hove 4 ('Phone: Hove 5213.) Individualists awards for: Clarinet (John Hawkins); Guitar (Alan Blake).

Frank Fawelert and his Music, of Patcham. Brighton, won the Individualists award for: Bass (Douglas Small). Hon. mention for: Piano (Sydney George)

1947 CAMBRIDGENHIEE CHANPION. Ship, The Guiddhall, Cambridge. Wednesday, July 23.

Judges: Jeck Baia. Edgar Jackson. Winners: "The Boownbeats" (Henor, trumpet, piano, bits, drums).

All coms.: K. Scevens. 102. Ramsden

Winners: "The Boownbeats" (Guitar (Joseph Champeau). Hon. mention for: Tenor (Jesse R. Roberts).

Square. Cambridge. Individualists' awards for: Tenor (Forey Souby); Trumpet (Colin Strart); Plano (Ken Stevens); Drums (Brian Lister). Hen. mention for: Bass (John Willment).

Second: FRED MEAKIN AND HIS MUSIC (tenor, trumpet, plano, bass, drums). 125, Broadway, Yaxiey, Peterborough.

Hon. mention for: Tenor (Peter

Hon. mention for: Tenor (Peter Bowyer); Plano (Stanley Smith); Bass (William Stamford); Drums (Iver Har-

All MELOST MAKER Contests are approved by the Musicians' Union under a special agreement with the "M.M."

WALTHAMSTOW. — Monday. September 1 (7.30 to midmight), at The Town Hall.—The 1967 North-East London Championship. Organisers: The MELOOY MAKEN Greater London Area Contest Organisers' Committee. All comes: The Area Secretary (Mr. Bill Waller), "Red Ridge." Epsoon Downs, Surrey. ("Phone: Burgh Heath 4470 and Brixton 2711.) WIRELEDON.—Wednesday. September 1 (7.30 to midnight). at The Town Hall, Wimbledon.—The 1947 Sucrey Championship. Organiser: The MELOOY MAKEN Greater London Area Contest Organisers' Committee. Area Secretary: Mr. Bill Waller. (See Walthamstow.) LONDON AREA

Waller. (See Walthamstow.)

PROVINCES

BOGNOR. — Thursday. next week,
August 7 (8 p.m. to 1 a.m.), at The
Pavilion.—The 1947 South Ceast Championship. Organiser: Mr. Bully Some, 15.
Links Avenue. Morden. Surrey. (Phone:
Liberty 6762.)

NEW BRIGHTON.—Friday. next week.
August 8 (720 p.m. to midnight, at the
Tower Ballesom.—The 1947 Wirral District
Championship (Entry list full). Organiser: Mr. Lewis Buckley, 28. Carr Lane,
Birkdale, Southport. Lanes. (Alustdale
72228.)

COLCHESTER —Thursday, August 14
(7.30 p.m. to 12.30 a.m.), at The Corn
Exchange.—The Eastern Counties Championships (Entry list full). Organiser:
Mr. Les Parish. 1. Onthands. Elmyead.
Colchester. ("Phone: Wivenhoe 291.)
YEOVIL.—Friday, August 15 (8 p.m. to
1 a.m.), at Princes Ballruom, Yeovil.—
The 1947 South-West Counties Championship.—Organisers: West of England Entertainments Co., Princes Ballruom, Yeovil.
Bomeraet. ("Phone: Yeovil 1040.)
RAMSGATE.—Friday, August 15 (8 p.m.
to 1 a.m.), at The Corecution Ballruom.
—The South-Eastern Counties Championship. Organiser: Mr. Phillip MossVermon, 79, Percy Avenue. Elipsugate,
near Broadstairs, East. ("Phone: Broadstairs 370.)

near Broadstairs, East. (Phone: Broadstairs 270.)

BUXTON,—Wednesday, Angust 29 (7.3)

p.m to 1 a.m.), at The Parillion Gardens.

—The 1907 Peak District Championship.

Organiser: Mr Z. George. 4, Hardwick Street, Spring Gardens, Buxton. (Phone. Buxton 1451.) HUDDERSFIELD -Sanday, August ::

HUDDERSFIELD —Senday, August 24 (Note new times: 6 45 to 2.15 pm.) at the Ritz Cinema, before a seated audience The 1947 South-West Yorkshire Championship. Organizer: Mr. Lewis Buckley (Bes New Brighton.)

WENTON - SUPIE - MARE.—Monday August 25 (8 pm. to midnight) a The Pavilion.—The 1947 Severn Estuary Championship. Organizer: Mr. I. Davies, O. trector of Entertainments, Borough of Weston-super-Mare. Winter Carteens Pavilson. Weston-super-Mare.

DORKING.—Wednesday, August 27 DORKING.—Wednesday.

Pavilsan, Weston-super-Mare

DORKING, --Wednesday, August 17
(7.30 p.m. to midnight), 3: Borking
Large Hall.—The 1917 Mid-Surrey Championship. Organiser: Mr. Sed North 101.
Boshill Way, Strood Green, Betchwarth,
Surrey. ("Phone: Betchwarth 2008. or Surrey. ('Pho Durking 2077.)

Dorking 2017.)

DON(ASTER.—Thursday, August 28
(7.30 pm to midnight), at Carn
Exchange.—The 1947 South-East Yorkabove contests are obtainable from
their Championship. Organiser: Mr

Lewis Buckley. (See New Brighton.)

NEWCASTLE.—Friday. August 29

18 p.m. to 1 a.m.), at Oxford Galleries.
—The 1947 Northumberland Championship. Organiser: Mr. Clement Millard, 42. Grainger Street, Newcastle-on-Tyne 1.

("Phone: Newcastle 23839.)

MANCHESTER.—Priday. August 29

(7.30 p.m. to midnight), at Levenshulme Palais.—The 1947 Northern Caunties Championship. 'Organiser: Mr. Leuis Buckley. (See New Brighton.)

CARDIFF.—Sunday. August 21 (8 p.m. to 10 p.m.), at The Capital Championship. Organiser: Mr. Lew Buckley. (See New Brighton.)

MALVERN.—Wednesday. September 2 (8 p.m. to 1 a.m.), at The Winter Gardens. Milvern (Wores).—The 1947 Worcestership Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road. Hinckley. Leics. ('Phone: Hinckley 563.)

REDWORTH WARWICKSHIREE.—Friend

Mr. Arthur Kimbrell, 38, Rugby Road.
Hinckley, Leics. ('Phone: Hinckley 563.)
BIDWORTH, WARWICKSHIRE. — Friday, September 5, 1947 (8 p.m. to 1 a.m.), at Arden Balirsom, Bedworth, near Numeaton.—The 1947 West Midlands Championship, Organiser: Mr. Arthur Kimbrell (See Malvern.)
CHELTENHAM.—Friday, September 5 (8 p.m. to midnight), at The Town Hall.—The "Three Counties" Championship, Organiser: Mr. Lew Buckley, (See New Brighton.)
WIGAN.—Sunday, September 7 (7 p.m. to 9.30 p.m.), at The Ritz Cinema.—The 1947 West Lancashire Championship, Organiser: Mr. Lew Buckley, (See New Brighton.)
SCOTLAND

SCOTLAND

DUNDEE.—Sunday. Angust 17 (2 pm to 5 p.m.), before a seated audience, at Caird Hall.—The 1967 Mid-East Scotland Champlenship. Note new organiser: Mr. Charles Gow, 92, Camperdown Road,

INVERNESS. — Monday, August 18 (8 p.m. to 1 s.m.), at Northern Meeting Rooms.—The 1947 North of Sestland Championship. Organizer: Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness ('Phone; Inverness

PAISLET.—Toroiday. August 15 (7.30-p.m. to 1 a.m.), at The Town Hall.—The 1947 Renfrewhire County Championship Organisers: Messrs. Stewart and Jack, 51. Mons Street. Paisley (Phone: Paisley 4504.) LETTH (EDINBURGH) — Wednesday

Painter 4804.)

Painter 4804.)

LEITH (EDINBURGH). — Wednesday
August 20 (8 p.m. to 1 a.m.), at
Elderade Baltroom.—The 1947 Edinburgh
District Champlanahip. Organizer: Mr.

H. Magourty, Eldorado Ballroom. Lelth.
GLASGOW.—Friday, August 22 (7.30
p.m. to 120 a.m.), at 8t Andrew's Hall.
—The 1947 Glasgow and District Champlesship Organizer: Mr. Chalmers
Wood. 79, West Regent Street, Glasgow
("Phone: Glasgow, Douglas 4262.)

GOUEOCK.—Sunday, August 24 (7.30
p.m. to 10 p.m.), at Cragburn Pavillon,
Gourock, Renfrewshire.—The 1947 Firth
of Ciyde Champlenship. Organizer: Mr.
Charles Lovat, Cragburn Pavillon
Gourock ("Phone: Gourock 376.)

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LEo tiARRATT

First played professionally as a pianist in the days of silent films, then sigged for several years in the old "Jazz" days. Played at the Star Ballroom, Bradtord, which was burnt out in 1941, and opened at the Textile Ballroom, in the same city, within a week, where he is still jeading the band. Was on the air recently in the "Northern Palais" series (North)

GOSSIP

DIANIST Alan Roper has left Les
Ayling and is now with Rennie
Pleydell's Orchestra at the Headland
Hotel. Newquay. ... Nick Carter's
Band at the Casino Ballroom. Skegness, now completed with Fred Grees
on drums. ... Drummer Vernen
Leigh quickly fixed up and is now
with Dick Denny at Butlin's Holiday
Camp, Filey. ... Joe Pawsey, drummer with Bill Edge at Levenshulme
Palais. Manchester, collapsed on
Wednesday of last week and is rather
aeriously ill. Here's hoping he'll soon
be back on the Job. ... Baxes in the
Al Winnett Band at Caproni's, Co.
Down. are Johnny Reading. Jack
Myers and Charlie Pelling, and not
as stated in the recent story.
Temmy Ramsbettom back in Manchester from Nottingham, where he
has been playing with Jimmy Heneyman. ... Manchester "Band Cavalcade" at the Astoria Ballroom last
Friday a great success. Ex-Bill Edge
vocaliste Gwen Godfrey guested with
Cyril Boole. ... Harvey Evans playing
trumpet at the Lido Ballroom, Ashton
Old Road, plus week-ends at the
Royal George, Knutsford. ... Fred
Pedley, pianist with Les Carratt at
the Textile Hall, Bradford, currently
deputising with Henry Hall and his
Orchestra.

JERRY DAWSON.

ROYAL FAMILY HONOURS SCOTS BANDLEADERS

EDINETEGH handleaders Time Wright and Tommy Wilson had the honour of playing before Royalty during the revent visit to Scotland of their Majesties the King and Queen.

Tim, who is proprietor of the New Cavendish Ballroom, Edinburgh, and Tommy, who leads the band at that hall, provided the music for dances at the Music Hall and Assembly Rooms which were attended by Princess Edizabeth, Princess Margaret and Lieut, Philip Mountbatten, Scottish dance music and modern numbers were rendered by the bands.

bands.
Tim. in addition, played at a private dance at Holyrood Palace which was attended by all the members of the Royal Pannily.

.Dates for Merrin and Wilkinson

DURING the month of August.
Service will present at least two
dance band programmes which
will be of interest to fans.
On Saturday, August 9,
"Memories of You" will feature
the music of Styx Wilkinson and
his Orchestra in a 15-minutes
programme commencing at 7.39
p.m.

P.m. Following a successful initial broadcast with his new band, Billy Merrin and his Commanders will be heard for the second time on Friday, August 29, from 10.15 to 10.45 p.m.

to 10.45 p.m.

The Commanders will broadcast from their resident berth at the Greviriars Hall, Nottingham, and again the featured vocaliste will be Penny Nichols.

Scarborough's Hampson Retires

SWEET-swing-sweet has been the pattern of Leon Hampson's musical career, and when he retired from the dance band business last week after 19 years at the Olympia Ballroom. Scarborough, he told a correspondent that he was going back to the classics even though he still goes for the kind of music that Woody Herman plays.

Herman plays.

Leon's name has been frontline to Scarborough dancers
since 1929 when he took a band
to the sea-front dance hall, which
is the biggest palais in the town.
He has played six nights a week ever since.



the results of the 1947 Cambridgeshire Cham pionship held at the Cambridge Guildhall on Wednesday of last week (22mg). Picture shows (l. to r.): V. Wright (Sec., Cambridge Branch 16.13.): adjusticator Jock Bain; W. Gordon (Pres., Cambridge Branch 18.13.): Edgar Jackson; and Les Baher (M.U., Cambridge Organiser).

JACK McCORMICK IN FORFEITS" "RADIO

SIGNAL honour was accorded A SIGNAL honour was accorded to Manchester maestro Jack McCormick last week when his band was chosen to feature in the Michael Miles "Radio Forfeits" programme, which was recorded in Manchester on Wachester of

Wednesday last week (July

Michael Miles Michael Miles
was playing the
week at Manchester Hippodrome, and it
was not found
possible to
travel the usual
Billy Ternent
Band to Manchester for this
session. At session. At short notice.

Jack and the boys stepped into the breach and did a magnificent job of work.

In view of the band's success in this recording, it will join Michael Miles in two further "Forfeits" programmes which will be recorded at the NAAFI Club, Manchester, on Sundays, August 24 and 31. August 24 and 31.

Booth at Filey

DECENTLY installed at the Glan Gardens Ballroom. Filey, is a neat and stylish quintet led by Huddersfield drummer Ron Booth, well known in Yorkshire and the provinces.

With Ron leading on drums are Ron Edmondson (piano—late Les Garratt's Band, Bradford): George Firth (guitar—late Nat Gonella, Ronnie Munro, etc.); Alf Makereth (bass—late Charlle Steel): and Dave Morgan (tenor and violin—late BBC Welsh Orchestra and leader Palm Court, Clacton). Clacton).

SCOTLAND

PAYING a first visit to Green's is vice Lewis and his band, who are entertaining Glasgow stay-at-homes with a nice array of talent. Featured in the billing are Jimmy Skidmore, Rannie Chamberlain, Frank Holmes, Ken Thorne and Peter Coleman.

At the Royal Theatre, Glasgow, the Bannie and Sonnie Hale revue last week had Van Phillips on the stick Local dance men in the old were ex-Oscar Rabin Bertie Tobias on tenor, and Solly Woolfson on alto.

Trumpet-man Johnny Hamilton, who was playing recently with Nat Allen, and a nice week with Rounie Pleydell at Newquay, Johnny will resume with Nat Allen when the latter takes over at Ciro's in Ausust.

takes over at Ciro's in August.

Planist Ian McLean, who was dep-ping recently at the Locarno and at

panar recently at the Locarno and at Lewis's, took over another deputy job at the Musicians' Club when cuisine bass Mrs. Seilars went on holiday. At the time of writing, Ian's repertoire had stretched to tea and buns (and will probably stay that was!). Plaza bandleader George Colborn spent part of his holiday in the traditional busman style by playing for a few days at Hunter's Quay for the annual yachting folks' doings.

for a few days at Hunter's Quay for the annual yachting folks' doings. Regarding the three ex-members of the Plaza outfit, manist Jack Drummond is gisting round town at the moment but may be away South; sax-man Jimmy Auld got married the other day; while trumpet Barney other day, while trumpet Barney Dillon is playing at a Butiln's job in

Wales.
Every and Eugene Duffy, plane and richin due, known as the Redmond Brothers, returned the other day from Balton, where they had been working for Chalmers Wood, and are now in a variety bill at Prestwick. Hugh Hinshelwood.

NORTHERN IRELAND

A FTER the summer holidays. Paddy
A Lynch's Band at the Belfast
Plaza made way for a 5-piece band
led by altoist Jackie White. Paddy,
however, still leads the string section
on Eddie Shaw's broadcasts, the next
two being on August 14 and 22.
Other news from this ballroom is that
ex-George Elrich bassist Ken Austin,
now with the Shaw band, recently
married Miss Kathleen Doherty, of
Londonderry. Congratulations and
best wishes. Ken!
Odd-timer Alec Monahan is leading
the band for the Saturday evening
dances in the Belfast Castle. This
is under the wais of the Belfast Cor-

dances in the Belfast Castle. This is under the ægis of the Belfast Corporation, their other venture being at the Floral Hall at Hazelwood, where, of course, Bob Robinson leads an S-piecer.

Back again at the Palais de Danse in Fortstewart (Co. Derry) is drummer/vocalist Davy Boyd and his band. Davy and the boys are becoming hardy annuals at this resort.

ing hardy annuals at this resort.

The Old

REQUISITIONED in the very early days of the war, the Palace Hotel, Buxton, is due to recommence weekly dinner-dances from Saturday, August 2. As in pre-war days, the music will be provided by Freddy Bullock and the "Lyrians," which outfit is in process of re-forming and will probably comprise trumpet, three saxes and three rhythm.

rhythm.
During his war service in the RAF. Freeddy spent a considerable time in America, where he availed himself of the opportunity of furthering his musical education. Always one of the best bands in the North, the "Lyrians" should be better than ever for their new lease of life.

And the New . . .

A NEW resident job in Man-chester is the recently opened Lantern Restaurant in High Street, which, previously known as Smallman's Cafe, has been completely redecorated and

B.B.C.'s BRIGHTON HOLIDAY

THERE will be a decided seaside flavour to broadcasting during the week from August 2 to 9, when the BBC will be using the famous Royal Pavilion at Brighton as a holiday studio for several of its regular features.

Scheduled for transmission from this historical palace are several popular shows, including Michael Miles" "Radio: Forfeits" on August 2: the London Studio Players, conducted by Michael Krein (4th): Stewart MacPherson in "Twenty Questions" (5th): the Brains Trust (6th): and "Bandstand." on August 8.

Several outside broadcasts have also been arranged, including Richard Dimbleby's "Down Your Way," an excerpt from the Arthur Askey show "High Tide." featuring Bram Martin's Orchestra, from the Imperial Theatre on August 7, as well as Brighton's turn for the "Seaside Nights" series.

Honour of being the Brighton

Honour of being the Brighton band to be featured in the highspot tea-time dance music on
August 6 has tallen to Syd Dean,
who will be heard with his popular band from the Regent Dance
Hall at 5.45 p.m. in the Light

Programme.
Altogether an excellent week to put Brighton firmly on the broadcasting map.

TRENTHAM BANK HOLIDAY TREATS

MAESTRO NORMAN JONES, of M. Trentham Ballroom, is looking very pleased with his outfit these days. He has now brought in Duncan (Jock) McAnish, late of the Royal Hotel. Whitby, on lead alto and clarinet, and is welding together a promising team. The orchestra now seems to have got over its teething pains and is settling down well to its popular policy of dancing time for dancers first and foremost. Vocalist Neal Cornes, now a firm Trentham favourite, has contributed towards the band's popularity in no small way.

After successfully booking local band Reg Bassett and his Orchestra as guest band for a Sunday session recently. Trentham management have once again supported local musicians by booking Jimmy Moss and his Regionaires for Sunday, August 3. They will share the afternoon and evening sessions with Norman Jones.

The attraction for Bank Holl-

opened Lantern Restaurant in High Street, which, previously known as Smallman's Café, has been completely redecorated and refurnished.

Playing light music daily and catering for private parties in the evenings, is a four-piecer directed by pianist/vocalist Newman Smith, which includes Jack Anderson (drums/vibes); Tommy Larkin (alto/violin); and Fred Carroll (tenor/'cello).

Jones.

The attraction for Bank Holiday Monday will be the stylish Edgar Harrison Band from Crewe, thus making this year's August an all-local feature. Neither the Moss boys nor the Harrison crew will let Trentham down. Potteries fans can look forward to a happy dancing week-end, Edgar and his boys are well known in the Potteries for their "M.M." Contest successes.

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Besson £18, Selmer Console, rollers, £18. Many
others from £5 sywards.

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Martin £25, Boosey & Hawkes, latest model.
£50, Selmer £35, Boffest £10, Bookm Metal
Clarinets:— Dute £16, Selmer-Stirling £18,
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£30, Trisbert, double-bore, £30,
FIARO ACCORDION, Alvari, 24 basses £12
FYARO ACCORDION, Oscaldo, £5 besses £12
FYARO ACCORDION, Selmer-Stirling £18, £7
FYARO ACCORDION, Selmer-Stirling £19, £65
FYARO ACCORDION, Alvari, 24 basses £12
FYARO ACCORDION, Alvari, 25 basses £12
FYARO ACCORDION, Alvari, 26 basses £12
FYARO ACCORDION, Alvari, 27 basses £12
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FYARO ACCORDION, Alvari, 28 basses
FYARO ACCORD

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FS, transided brown ... 55 7 Aug. P. fork By A Ey, trill Gg, shake
P.Z. remaded brown.
P.Z. remaded brown.
By 2 Ey, trill Gg, shake P.S. refer.
By 2 Ey, trill Gg, shake P.S. refer.
By 2 Ey, trill Gg, shake P.S. refer.
Lork By 2 Ey, trill Gg, shake P.S.
Lemma pade.
SUPER DEARMAR, late, perfect,
PPIB, aug. F, fork By 2 Ey, trill
GG, shake P.S. hown pade.
BURGHER ARITOCRAT, late, perf.
new Gl., repad, brown, full range, sic. 24 12 c
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