

Melody Maker

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THREEPENCE

M.U. TO LAUNCH FIVE NEW LONDON BRANCHES

THE "Melody Maker" is able to announce the most recent of a momentous business Union decision that will be hailed with delight by semi-pros all over the country. The M.U. National Executive has given sanction for the opening of five new branches in London suburban districts, which means that the large number of semi-pros in the outer London area will at last have official and organised Union representation.

The five new branches will be situated at Tottenham (eastern for North London), East Ham (East London), Croydon (South London), Ealing (West London), and Woolwich (South-East London).

The significance of the National Executive's wise decision is far-reaching. Although provincial organisers have been bringing more and more semi-pros into the M.U. fold, the part-time musicians of this country have always had a sneaking feeling that they could not be regarded as officially welcome by the M.U. while London semi-pros remained outside the Union.

The reason for the apparent apathy of the London semi-pros has been due to the fact that their normal work prevents them from attending the day-time meetings of the Central London Branch—the only branch in London up to now. They have felt that their own particular problems have so far had no chance of ventilation at M.U. meetings.

Now, the five Outer London branches will meet on Sunday mornings and will cover in every way the organisational requirements of suburban semi-pro musicians.

Freddy Byfield, of the Suburban Musicians' Advisory Committee, discussing this satisfactory result of their organising campaign, told the *Melody Maker*:

"Credit for the pioneer work which has brought about the very welcome Executive decision must go to Mr. Alec Mitchell, General Organiser of the M.U., who has secured invaluable local help from Leslie Marsh (North London), Eric Wade (East London), and Frank Abnett (South-East London)."

All musicians interested should write for full details of the opening dates of the new branches to Alec Mitchell, General Organiser, Musicians' Union, 7, Sicilian Avenue, Holborn, London, W.C.1.

Burns and Webb for 'Jazz Matinee'

THIS Saturday (September 6), at 6.15 p.m. on the Light Programme, clarinettist Sid Phillips and his Band will make their bow to "Jazz Matinee" listeners, although Sid himself has several times been featured in this popular programme.

On the following Saturday (September 13), "Jazz Matinee" presents a two-band attraction, with Tito Burns and his Sextet, plus an outfit of complete contrast in the shape of George Webb and his Dixielanders.

The Tito Burns Sextet, have already achieved marked popularity as a result of their Thursday "Accordion Club" airings. Webb's Dixielanders—uncompromising exponents of New Orleans Style music—have previously broadcast on "Radio Rhythm Club" and several overseas services, but the "Jazz Matinee" airing will give radio listeners their first opportunity of hearing the reorganised Dixielanders with Humphrey Lyttelton on cornet.

MELACHRINO'S HIPPO. PLANS

THE orchestra for the new London Hippodrome show (which opens in late October) will, as exclusively announced in last week's *Melody Maker*, be supplied by the George Melachrino Organisation.

Personnel is not as yet fixed, but the outfit will comprise twelve violins, two violas, two cellos, bass, harp, five brass, and drums—twenty-five in all, including the conductor.

In addition to fixing the band, George Melachrino is both writing the music and carrying out all the arrangements. This is his first London show, his previous heavy commitments having been almost entirely with films and radio.

In addition to all the work he is putting in, preparing everything for the London Hippodrome enterprise, George is also very busy just now on the score for the film version of "No Orchids for Miss Blandish."



"Melody Maker" photographer, Jack Marshall, took this terrific photo of the world-renowned vocal quartet, the Ink Spots, in their dressing-room at the London Casino just before they greeted the British public on Monday night (1st). Appearing in the International Variety Bill at the Casino for six weeks, they have been a veritable riot

with their sweet and commercial style of singing that is so well known to record-fans. In the picture above you see (left to right) Billy Newen, Bill Kenny, Herb Kenny and Charles Fuqua. An interview with the boys, and a report of the stage show which they are doing at the London Casino, appears on page 5 of this issue.

ROY FOX SENSATION: WILL RE-FORM BAND AS "SWEET MUSIC" OUTFIT

SENSATIONAL NEWS BREAKS THIS WEEK FROM THE ROY FOX CAMP. FOR, ON THE EVE OF COMPLETING A HUMPER SEASON AT THE PALACE, DOUGLAS, ISLE OF MAN, ROY INFORMS THE "MELODY MAKER" THAT HE PROPOSES TO DISBAND HIS PRESENT ORCHESTRA AND RE-FORM IT ALONG ENTIRELY NEW LINES.

The band is due to finish its very successful season at Douglas on September 13, and Roy then intends to form and launch a new band with a complete change of style and instrumentation. It will be known as "Roy Fox and his Sweet Music" and will consist of five strings (including a viola), three trombones, three tenor saxes (one doubling baritone), three rhythm, and a harp.

Roy is so sincere about his new project that he has cancelled the theatre dates which he was due to fulfil with his existing band immediately on leaving Douglas. He proposes to spend the next few weeks auditioning players and thoroughly rehearsing the band in the style he wants. Then he will take up the engagements that are waiting for him.

PLAYERS WANTED

In the meantime, he will be glad to hear from any violinists and viola players, also a harpist (preferably girl) who might be interested in touring with his new band. They should write to him at the Palace, Douglas, Isle of Man, immediately.

In an exclusive statement to the *Melody Maker*, giving his reasons for this sensational change, Roy Fox said:

"All during the time I was in the States, waiting for my visa to come back to England, I heard all the terrific bands over there, including Kenton, Harry James, the Dorseys, Goodman, etc., and when I first arrived back there from Australia, naturally, all these bands sounded pretty terrific to me.

"However, after hearing them for a few years they seemed to grow louder and louder with their very large brass sections and the style of music they played. It did not seem to make any difference whether or not they were playing in a very large palace or theatre or in a comparatively small room—they played just as loud in any case.

"At first I thought that maybe it was on account of my always being a firm believer in a more melodious style of music which made me feel that these great bands were becoming more and more raucous, but as I understand there is a terrific slump in band business generally in the States, maybe I was not quite so wrong when analysing this sensational trend in music.

"You probably wonder why, when I arrived back in this country and when I went out on tour, I should have formed a band with similar instrumentation to those in the States that I have just mentioned, and why I played the same type of music.

"My reason for doing so was that when I left the States, swing music was still very popular, and when I arrived in England I found that many of the bands were also playing the same type

of music. I assumed, therefore, that the craze had also hit this country.

"Since arriving back in England I have had hundreds of letters of inquiry, asking why I do not play the same melodious type of music that I played pre-war.

MELODY FIRST

"After seeing what is happening here and in the States, and hearing so many people suggest that I follow along the same lines as before, I have come to the conclusion that the general public is fed up with going to the theatre or a ballroom and being blown out of the place.

"I do not mean this as any reflection on any particular band whatsoever, because I think there will always be a comparatively small proportion of the public that will prefer a certain type of music, whether it is known as ragtime, jazz, swing-music or jive.

"In other words, I come back to the well-known fact that the great majority of people still like, and I believe always will prefer, music they can easily understand. By that I mean music where they can easily distinguish the melody.

"In forming 'his new band I certainly don't intend to go in for out-and-out corn. Far from it, but I think, as I have always thought, that a sweet band can be very commercial without being corny. I shall, naturally, have plenty of novelty along with the sweet music.

"In other words, what I'm going to try to do this coming season will be to give the public, especially in theatre, plenty of entertainment and a band that they can listen to without too much strain on their eardrums."

PHIL GREEN'S BIG M.D. BREAK

WEST-END leader, broadcaster, arranger and composer, Phil Green, gets a musical plum with the conductorship of "Finian's Rainbow." This show is at present running with phenomenal success in New York, and the English version is due at the London Palace Theatre around mid-October, following in the tradition of visiting American smash-hits already started by "Oklahoma" and "Annie Get Your Gun."

Occupying the positions of Conductor and Music Adviser to "Finian's Rainbow," Phil will be presiding over an orchestra approximately 26 strong. It will be an outfit of strings, woodwind, harp, and brass, with no saxophones. At the time of writing, the bulk of the personnel has still to be fixed.

DEATH OF ARTHUR FENOULHET

IT is with the deepest regret that the *MELODY MAKER* announces the death of famous musician-arranger Arthur Fenoulhet, which occurred at the Westminster Hospital, London, last Sunday afternoon (August 31).

As reported in the *Melody Maker* last week, Arthur had undergone an operation for a serious internal complaint, but, over the week-end, his condition apparently improved.

His Skyrockets bandleader brother, Paul, on his way to do two concerts with the band at Southsea on Sunday, called in at the hospital to find Arthur much brighter, but, as he was about to go on the stage later that afternoon, he received the sad news that Arthur had a relapse. He returned to London at once, and Pat Dodd took over his band-leading duties.

CAREER

Arthur Fenoulhet was 37 years of age, and most of his professional career was spent with Carroll Gibbons and the Savoy Hotel Orpheans, where he played trombone doubling trumpet. He was also with Jack Jackson at the Dorchester for a spell, and spent five years during the war in the RAF.

Since his demobilisation, he has concentrated entirely on arranging, for which he had a great flair. In addition to special arrangements for the Skyrockets and other bands, he also did a lot of music for films.

All who knew Arthur Fenoulhet will remember, and miss, his great charm of manner, his musical sincerity and his friendliness, and the *Melody Maker*, on behalf of the whole profession, expresses its deepest sympathy to his relatives in their untimely and sad loss.

The funeral is taking place this week from Arthur's parents' home at Worthing.

TWO VACANCIES.—Cyril Brooker, leader at the Paramount, Tottenham Court Road, London, requires a first alto, doubling fiddle, and front-line accordionist.

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Hits & Pieces

by Sammy Quaver

IT'S been a heck of a race for top place on the racks past week, the "Hour" finally winding up in the lead. . . . Current three toppers are out on their own, chalking up figures that suggest well for coming fall biz. . . . Little Old Mill bowed in after long uphill grind and will prove menace to the panel dwellers. . . . Easy Boss's "Spanish Trail" platter with a Phil Green new-style arrangement will be a smash seller. . . .

Would music publishers have to subsidize handshakers if these guys opened up any other business aside from broadcasting? . . . A reader writes: "Seeing you're so disc-jockey minded, why don't you become one yourself? . . . Didn't think of that, brother. Thanks for the idea. I'll ask the B.B.C. . . ."

Honorary Lect. Dept.—A Quarter diploma to Benny Lee, who took Johnny Green to congratulate him on his great Britain Empire, set, and to Sam Brown. . . . "Don't be a Decca Prey is unquestionably a terrific performer." . . . "Swiss gestures, Movers, Leonard Brown. . . . Gerardo showcased a class ditty in "I Gotta Get Me Somebody to Love." . . . Lansham Productions now handling the Greene Sisters act, watch out for big news from the swing harmony camp. . . .

How come that many maestros who for years have turned a deaf ear to home-grown songs have now done and they're programme-merch? My son's British list is getting smaller and smaller! . . . Why did Barton Seely rush to Decca for a deejay job for Don Kizler? . . . Here's my prophecy for the most-planned time on the air next sixty days—Pax of My Heart. . . .

"Quiet Rhythm" set off to a brisk start, with Neil Arden, Oscar Grasso and Val Merrill leading listeners with a brilliant thirty-minute hook-up. This new live series will top top air hours. . . . Come rain or come shine, you'll never be able to tell some handshakers that core is a necessity to every dance band programme. . . . "Chi-Baba-Chi-Baba" looks like making lightning frame entry. . . . Alan Clark's Stoke-Liverpool commentary a push-over for the "Family Favourites" act. . . .

The "Dutch Boy" now taking on the role of "The Crooners' Labour Exchange." Three name vocalists stand air-time slots in the Midweek Street rendezvous last week. . . . Down in Kenton Lane, where the local team entertained Middlesex C.C. last Sunday, the imperial record session

Britain's Top Tunes

The following list of Top Best Sellers, irrespective of genre, for week ending August 25 has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:—

1. NOW IS THE HOUR (12.) Keith Power
2. PEOPLE WILL SAY WE'RE IN LOVE (12.) Chas. Chappell
3. COME BACK TO SORRENTO (24.) Records
4. DOWN THE OLD SPANISH TRAIL (12.) P. Maurice
5. I GOT THE SUN IN THE MORNING (12.) Berlin
6. I BELIEVE (12.) Morris
7. GOT A GIRL IN CALICO (12.) Feldman
8. MANVILLE (12.) Francis, Day
9. AMONG MY SOUVENIRS (12.) L. Wright
10. LITTLE OLD WILL (12.) Dash

was provided by—Victor Silvester's platters. . . .

September 1 arrived safely, with most handshakers breathing a sigh of relief when midnight struck. . . .

LATE FLASH: Arthur Tracy ("The Street Singer") is in London. He arrived on Monday (2nd), and is doing four recordings for Decca during his month's stay. Come along, B.B.C., here is your big opportunity!

Just when I was in New York I had quite a chat with the famous bassist and tuba player Joe Tarto. . . . During the course of conversation about the old days, Joe told me that it was not generally known that Louis Armstrong once recorded with Sam Lanin's orchestra. . . . This recording took place at Columbia's old 14th Street Studios in New York and occurred at a time when Louis was playing opposite Sam Lanin's orchestra at the Roseland Ballroom with Fletcher Henderson's orchestra. . . .

Frank Sinatra wanted a "natural" and don't be surprised if Britain is captivated by a Frances Langford feature number. "Please Don't Play No. 6 To-night." . . .

The PAX ALLEY ORGANS to Peggy Bend for a class job on "My First Love, My Last Love for Always" with Harold Geller's Ork. . . . To Iszy Bonn for a smash job on a smash song. "When You Come to the End of the Day" on "Variety Band Box." . . . To the "Stardusters" for a great thirty-minute shot last Monday evening. . . .

Whist junk shopping in New York my wanderings took me up to Harlem and just off Lenox Avenue at 125th Street I spied a likely place called the Harlem Thrift Shop. . . .

"I am a staunch supporter of the arguments put forward last week by my fellow-clarinetist, Frank Weir. Your offer of the price of a night's lodging and a cup of tea is song-plugging, and does not interest me, sir."



CARTOON by Betts

Collectors' Corner

by Rex Harris and Max Jones

THIS week, we are turning over the whole of "Collectors' Corner" to Peter Tanner, who gives readers the following information gathered in the States. . . . Our scheduled "Corner" for this issue has been held over until next week. . . .

INFORMATION FOR COLLECTORS
By PETER TANNER
NOW that I have a little more time, I am jotting down some scraps of information which I think may be of interest to collectors in general. This information was either told directly to me or else comes from very reliable sources, and I think it can safely be taken as accurate. . . .

First of all, while I was in New York I had quite a chat with the famous bassist and tuba player Joe Tarto. . . . During the course of conversation about the old days, Joe told me that it was not generally known that Louis Armstrong once recorded with Sam Lanin's orchestra. . . . This recording took place at Columbia's old 14th Street Studios in New York and occurred at a time when Louis was playing opposite Sam Lanin's orchestra at the Roseland Ballroom with Fletcher Henderson's orchestra. . . .

Naturally, I was a little sceptical about this, but when I met Red Nichols in Hollywood he confirmed the story and said that he, too, was on the date. He could not recall the titles either, but added that he was sure that they were never issued. . . . Next I tackled George Avakian, of Columbia Records. He went back through the files, but reported that all masters of unissued Lanin recordings had long since been destroyed, and the only remaining hope was that they might have come out in Europe or some other country. . . . I feel certain that had this been so, they would have been discovered by now, but perhaps readers will help. . . .

Talking of Red Nichols, Chicago collector John Steiner reports that a second master of Red and Milt's Victor version of "Sugar" was issued in France and/or Belgium. . . . Also a different master of Ben Pollack's "Buy, Buy for Baby" was used for Continental release. . . .

Whist junk shopping in New York my wanderings took me up to Harlem and just off Lenox Avenue at 125th Street I spied a likely place called the Harlem Thrift Shop. . . . After getting extremely warm looking through several hundred very commercial and very ancient records—the temperature was up in the hundreds—a young Negro who had been surveying me from the background came up and asked me what I was looking for. . . . When I said that I was in search of some good jazz he shook his head and told me he was a collector himself and there was little use in my looking through the rest of them. . . . He told me that his father was a musician, and so naturally I asked him what his name was. . . . "Oh, you won't have heard of him, but his name is Clarence Williams," was the somewhat shattering reply! . . . From my subsequent conversation I not only learned that Clarence Williams gave Charles Delaunay some careful recording information in spite of the fact that his book, which contained all the personnel, but that QRS positively stands for "Quality Record Stores." Clarence Williams. . . .



Peter Tanner sent this picture from Hollywood. It shows Benny Carter (right) and Peter himself (left) being interviewed by disc-jockey Alex Cooper over Station KRLA.

Junr., added that his father was still searching for his recording files. They should make wonderful reading if ever they turn up. . . .

Jack Teagarden told me that he made a number of sides with Sam Lanin's orchestra on those old thick and heavy wooden Edison discs. Jack says he has never been able to trace any of these, but he is sure that he would be very glad of information regarding them. . . . If any one can help, please would they write to me, c/o the Melody Maker, and I will see that the information is passed on to Jack T. . . . Incidentally, did you know that Jack Teagarden holds a pilot's licence and that his two hobbies are flying and model trains? . . . Indeed, one of the reasons why he wants to come to England is because of the interest in model railways over here. . . .

Andy Secrest, after hearing one of his own solos with the Whitehall band, just after Bix had left, on the air recently in a disc jockey show, commented: "That's the nearest approach to Bix I ever heard. Who is that guy?" No comment! . . . Decca have just issued their Bunk Johnson and Kid Ory sides in an attractive album titled "New Orleans Revival." Bunk Johnson sides are: "My Maryland," "Alexander's Ragtime Band," "Tishomingo Blues." . . . "You Always Hurt the One You Love." The Kid Ory sides are: "High Society," "Masked Rumble," "The Girls are Crazy About the Way I Walk." (Decca could hardly use the original title), and a Creole song, "Blanche Touquetoux." How about it, Mr. Barton? . . .

Some of you will remember the veteran (not so old at that!) trumpet player, Chelsea Quealey, who was with the California Ramblers and also over in England with Fred Elizalde's band; anyway, he's out of the music business now and is a motorman and conductor on the Pacific Electric Railway at Venice Beach, in California. Paul Mares runs a delicatessen shop in Chicago, but sometimes sits in on a session. Joe Marala is also out of the music business and sells toys! Sharkey Bonano has a jukebox concern in New Orleans. Chuck Mackey and Wilson, Joe Billings and Red Tucker are others who have deserted the business except for occasional recording and radio dates. . . .

Talking of Chelsea Quealey, famous bass sax player Joe Rushton told me that it is Frank Cosh who plays trumpet on the University Six sides, and also probably all the Goodie Four sides, and not Chelsea Quealey, as generally supposed. Abraham Lincoln plays trombone on the University Six sides. Who would have thought! . . .

Bubber Miley is well featured in the Leo Reisman recording of "St. Louis Blues," recently released in the States in a Reisman album. Reissue number is Victor 25743. . . . Ragtime pianist Dink Johnson now owns his own café in Los Angeles and plays there nightly. It is aptly named the Musicians' Café. . . .

Teddy Bunn is playing with the Edgar Hayes Quartet in a small niterie at Riverside in California. He only uses electric guitar these days, and has been doing some recording for one or two of the small west coast firms. Keynote still hold the masters of the Teddy Bunn Teddy Bears sides, and not one has been issued as yet. . . .

Julia Lee just made sixteen sides for Capitol records before returning to Kansas City. Some of these have Bobby Sherwood on trumpet, others have Red Nichols and also Red Norvo, who played xylophone once again. . . . Rosey McHargue told me that he did not join Ted Weems' band until 1924, and that Don Wait was the clarinet player on most of those old Weems Victors and E.M.V.s. Dick Caville was on baritone and Harry Turner on trombone. Joe Rushton was also with the Weems band for a while. . . .

Rosey added that "Winter Wonderland," recorded for American Columbia is his favourite Weems record, and has plenty of good solos. "I'm Growing Ponder of You" was another good side from this session. Rosey also told me that he recorded with the Seattle Harmony Kings at Camden, New Jersey, in 1928, and that Earl Baker was the featured trumpet player. . . .

By the way, it's Andy Secrest who takes the intro leading into Bix's solo on Whitehall's "China Boy," as if you didn't know! . . . Muggsy Spanier told me that he did not record with the Benson Orchestra of Chicago, but that he was on a session comprised of Benson Orchestra sidemen who accompanied George Tucker on a Victor recording date. Can anyone add to or substantiate this information? . . .

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Readers' Letters to The Editor

THANKS TO M.U.
MAY I, through the medium of the Melody Maker, express my appreciation of the work of the Musicians' Union? . . . I was recently involved in a dispute over the cancellation of an engagement for my band, and could get no satisfaction through my own efforts. I was, consequently, faced with the loss of a considerable sum. . . . The M.U. took up the case for me, and, thanks to the work of the Branch Committee, the matter was brought to a satisfactory conclusion. . . . I trust this will be the answer to all the musicians in this area who, when I approach them to join the M.U., answer: "Why should I pay a bob a week? What good can the Union do me?" . . .

Around this area, which covers a large part of Dorset and Somerset, the dance band business is poorly organized and very few musicians belong to the M.U. May I appeal to them to join up and get things properly organised? With enough support a local branch can be formed, to the advantage of all concerned.
FRED TOLMAN,
Beaminster, Dorset.

SAMPSON SUMMED UP
ON Thursday (21st) I heard Tommy Sampson and his Orchestra for the first time. Although I hadn't taken the various "raves" about the band too seriously, I confess I was a little disappointed. . . . I think it is ridiculous to compare

this band with Ted Heath's (apparently because of the big brass sections), and I consider that reader Harold Naylor (23/8/47) is doing an injustice to first-class bands such as the Squads, Skyrockets, Geraldine, Rabin, etc., to allow his enthusiasm to run away with him to the extent of claiming the Sampson Orchestra second to Ted Heath's. . . . To be constructive, here is what I thought of the broadcast. The tone and attack of the trombone team was weak. The vibrato of the sax section was bad and could have been a lot smoother; tenor and alto solos weren't too elegant, either. Attack of the trumpets was solid, but second trumpet in the ad lib solos, starting off with two super choruses, was a five minutes wonder. He deteriorated badly by the end of the airing through being too ambitious. . . . Meticulous rehearsal and novel arrangements are not the only ingredients that go to make an outstanding band, and so, if our dance bands are to continue to make progress, let us keep a clear perspective. . . . However, I admit that Tommy Sampson is getting together a band of unknown musicians, unaided by famous cornermen, has achieved very good results that could well be an example to others.
JACK CARNEL,
Kington-on-Thames, Surrey.

NOT ACCORDION
I AM a lover of accordion music, and, having just returned from service in Palestine, I joined into Accordion Club. You can imagine my surprise, for it seems no different from any other band, with very little accordion in it. Going to Southsea for a month's holiday, I went to hear Tito Burns at the Savoy, and, good player that he is, I cannot see that you can call this an accordion band. . . . During my stay I was taken to hear a real accordion band, Cyril Rice and his Accordion Band. I can assure you they were the tops—in fact, one of the best combinations I have ever heard. . . . "ACCORDION LOVER."
Name and address supplied.

AIR TIME
YOU recently published a letter from Bill Badley, of Ripon, in which he gave the results of a record he had kept of the amount of airtime allotted to dance bands over a period of two months. I have made out a similar list for a period of one month, and have found the following interesting facts: . . . (1) 63 bands (approx.) have broadcast and the ten bands with most airtime are, in this order, Billy Cotton, Ted Allen, tying with Geraldine, Howard Lucreaf, Ted Heath, Harold Geller, Skyrockets, Billy Ternent, Felix King tying with Mantovani. . . . (2) Bands below 30th position include the Squadronaires, Stardusters, Harry Parry and Cyril Stapleton. . . .

(3) 25 out of the 63 bands have had only 30 and fewer minutes' airtime during the month. These include Jack Coles, Ivy Benson, Buddy Featherstonhaugh and George Crow. . . . (4) Only four bands have had more than 200 minutes' airtime. The top band (Cotton) had 270 minutes. (I have not included bands in regular Variety shows; if so, Stanley Black would, of course, be an easy winner.) . . . (5) Bands which did not broadcast at all include Joe Lown, Oscar Rubin, Vic Lewis, Teddy Foster and Roy Fox; also, surprisingly, the No. 1 choice of Joe Public, Victor Silvester. . . . I think the D.B.D.A. might well take up some of these matters.
BRIAN GLADWELL,
Staines, Middx.

CARPENTER CHIPPED
RECENTLY I went to see Ted Heath at Hackney, only to find that of the half-hour allotted to the band, quite half of it was taken up by Paul Carpenter's fooling. Now, much as I admire Carpenter's competence and singing, I was bored by it on this occasion; and it seems that I was not the only one, for, much as I deplore the words used by the gentleman who shouted, I do agree with what he said. If this was an example of a band adapting itself to the state then, please, let us get back to the Bad Old Days.
FRANK W. HARDING,
Tottenham, N.17.

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Ivor Mairants

on a question of musical theory

Directly not a "minor 5th" but... I have not a "minor 5th"...

MY DEAR GEORGE... It is good to see that one reader goes through the printed word with a toothcomb...

Peabody

Incidentally, I am sure you do not feed your pupils on such pedantry as put forward in your argument in favour of 9/8...

The passing of the years...

Edgar Jackson's Record Reviews

Louis Armstrong and His... Louis Armstrong and His... I have articles in the July 28 issue...

American Spotlight

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American Visitors

UNPARALLELED scenes of enthusiasm have greeted the Ink Spots at the London Casino this week. The traffic has been stopped by the crowds swarming to get in and out, the theatre is filled to capacity at each performance and the audiences are vociferous in their acclamation.

That is fine. It is the sort of thing that beats a slump, and we can do with well-filled theatres at this time, because, once an act like the Ink Spots encourages people to leave their houses and seek enjoyment in the Variety theatre, there is a likelihood that they will continue the habit.

What is even finer is the scene that we saw back-stage at the Casino on Monday night. Bandleaders, music-publishers, musicians, and fans clustered around the Ink Spots, all interested, all excited and all anxious to meet and exchange views with these American celebrities.

The moral to be drawn is that the visit of a first-class American musical combination is the thing that galvanises and revitalises this profession of ours. It is an augury of what could happen if only the barriers were down and the great bands of America were allowed to visit us.

The scenes at the Casino reminded us of the shot-in-the-arm which the whole profession received during the war when the late Glenn Miller and his American Band of the A.E.F. played over here, and also Sam Donohue and his exciting U.S. Navy Band. By their very performance, those bands gave our bands the incentive to improve just as Duke Ellington did many years before when he came to England in the early thirties and virtually laid the foundations of such high-class dance music as we occasionally enjoy over here to-day.

We say "occasionally" because the years have gone by and our musicians have forgotten their lessons, but there would be no need to use this word if the great American bands visited us regularly. Our standard would go up, and our listeners' standards of appreciation would also go up. Their visits, in fact, could do nothing but good.

The Ink Spots are a sign. They have only to arrive to whip up our profession into a healthy state of interest and excitement.

The sooner all restrictions are swept away in regard to the free and unfettered interchange of bands and artists, the sooner our standard of performance in this country will improve.

M.U. and Semi-pros

THE news on our front page this week that the Musicians' Union is to start five new branches in London, represents a drastic change in M.U. attitude towards the semi-professional musicians, and, on behalf of that hardworking section of the profession, we welcome the move, and congratulate all those concerned.

During the war the MELODY MAKER and the Musicians' Union held several conferences in an endeavour to bridge the gap between the pros and semi-pros. Our well-meant efforts failed because of the M.U. attitude that there was no difference between those sections of the musical community.

Since the war the M.U. has realised that semi-pros have their own special problems and need organisational facilities in every district. The efforts of organisers such as Harry Francis in south-east England, and others, have resulted in hundreds of semi-pros being enrolled in their own local branches, and now the good work has at last spread to London.

The five new branches, meeting as they will on Sunday mornings, will enable the semi-pro not only to air his grievances and help get them rectified, but to take his full and rightful part in ensuring that the Musicians' Union is representative of, and caters for, every musician in this country who plays an instrument.

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THE JOINT WAS JUMPING—

but the cops said: 'Shut the windows, boys, and carry on!'

An authentic picture of the early Chicagoans and a glimpse of a Harlem cutting contest, from "Really The Blues," by the famous U.S. clarinetist

MEZZ MEZZROW



THE Austin High School Gang had among its charter members some of the finest and most dedicated white artistes this country has ever coughed up. They may have been a drag and a headache to their mothers, but they were sure a jumping joy to me.

"Hey, Mezzrow!" I gunned the kid—I'd never seen him before in my life. He was a tall, blond, good-looking young blood, with dimples and a frame that might have hopped out of a physical culture magazine. He got in my face as I stepped into the lobby from the elevator at union headquarters. "You're Milton Mezzrow, aren't you?" He seemed too honest for a bill-collector or a process-server, so I admitted it. "Just the one I want to see," he said with a big grin. "Are you doing anything? I've heard a lot about you and I know the fellows would be glad to have you play in our band." The band was Husk O'Hare's Wolverines, and they were working for the summer at White City, a roller-coaster amusement park out on the far South Side.

HE WAS MacP.

His name was Jimmy MacPartland, the cornet player who later became famous for his work on the Chicagoans' recording of "Nobody's Sweetheart." The first night I showed up for work they threw a Frank Black arrangement of "Ka men oi" at me, and I knew I was going to have plenty of trouble trying to play notes the way they were written down. I figured this was just another wood-sawing dance band, where musicians kept their noses buried in corned stock arrangements, so I decided to try and play it so as to keep them happy. I had made up my mind in advance that these cats weren't from doodley-squat.

HEARING THINGS

Well, I had another think coming. The next minute it was like I was hearing things—a little old half-pint kid was squatted behind the big brass drum, with just his head sticking up, knocking out the rhythm of Baby Dodds. He was a cat named Dave Tough, and he was the only white drummer I ever heard, outside of Ray Eisel, who had mastered that South Side beat. My mouth flew open wider than a trapdoor, and Dave, bobbing up and down like a piston, rocking and rolling with a rhythm that wouldn't quit, grinned back at me. The way they swung that arrangement sent me so much that when I took my chorus I forgot all about the written music and really ran wild.

Tesch was the boy who could really read. He had studied the violin when he was young and had such a legitimate schooling he would even read a fly-speck if it got on the paper. He played

first alto and clarinet; Bud Freeman played tenor, and I played third alto. I didn't bring my clarinet and soprano sax along because Jimmy had raved so much about Tesch's clarinet playing, and I could see why. Tesch had a big, forceful tone on the alto, too, and he really could lead a sax section.

ON THE BEAM

Tesch and Dave were the two that attracted the most, because their music was heading for the real jazz idiom and their temperaments fitted mine like the bark does a tree. Jimmy MacPartland could get on the beam, too—he had a subtle tone that showed he had listened hard to Bix, and some of his passages were straight from Louis Armstrong. Then there was Floyd O'Brien, whose New Orleans trombone was really in there. Man, 'tain't no crack, but a solid fact—these kids from Austin, some of them still wet behind the ears, had latched on to the spirit of hot jazz so good you would have thought sometimes that they came out of the saloon instead of Chicago's manicured and well-groomed suburbs.



The above is reprinted from Mezz Mezzrow's book "Really the Blues," by permission of the Musicians' Press, Ltd., who have just issued it in this country, and is typical of its exciting contents—as is the following account of a piano-battle between giants in Harlem.



THE coloured boys prove their musical talents in those competitions they call cutting contests, and there it really is the best man wins, because the Negro audience is extra critical when it comes to music, and won't accept anything second-rate.

4 A.M.

One morning a sensational cutting contest took place, just between piano players. Fats Waller picked up a gang of us at some café—Eddie Condon, Jack Bland, me and a couple of other whites, and two other coloured piano players, Willie "The Lion" Smith and Corky Williams—and we went up to his house about 4 a.m.

Fats was a wonderful guy... he stood about 6 ft. tall and weighed well over 200 lb., and his feet, which were a stylish size 15, he referred to as his "pedal extremities." He'd sit at the piano all night long, and sometimes part of the next day, without even getting up to see that

Personal Points:

AUBREY FRANK

Born in London on June 3, 1921, Aubrey Frank began studying the violin at the age of seven. At fourteen he took up the alto sax, and a year later switched to tenor. At the same time he turned full professional by joining the Savoy Junior Band, with whom he made his first broadcast. He has broadcast continually ever since. Jack Harris was the first "big time" outfit with whom he played, and since then he has featured with such leaders as Ken Johnson, Geraldine Evans, Ambrose, The Skyrockets, Harry Hayes, Ted Heath and most of the biggest pick-up groups for records and B.B.C. dates. He is a popular figure at jam sessions and is in constant demand for film recording sessions. He topped the "M.M." poll on tenor sax in 1942 and 1944. He is currently with Frank Weir at the Lansdowne.



Favourite Musicians: Charlie Parker, Gillespie, Hawkins and Goodman.
Favourite Bands: Raeburn, Ellington.
Favourite Records: "Groovin' High," by Charlie Parker Sextet; "Things to Come," by Dizzy Gillespie Orchestra.
Favourite Composers: Ravel, Delius, Borodin.
Favourite Arrangers: Sy Oliver, Ed Sauter and Neal Hefti.
Favourite Food: Chinese.
Hobby: Arranging, and avoiding one-night stands.
Ambition: To attend a directors' meeting of the Ray Ellington Tea Corporation.

man about that canine. We'd set up quart after quart of bathtub gin for him—one on top of the piano, so when he was playing treble he could reach up with his left hand, and another at his foot, so while he beat out the bass he could reach down and grab the jug with his right hand. Well, this morning out came quarts of liquor, and it was on.

Corky sat down and started to play "Tea for Two," a number that "The Lion" could give a fit. All of a sudden Willie jumped up and said to Corky: "Git up from there, you no-piano-playin'—I got it." And with that he sat down next to Corky. As Corky slid over, Willie started to play just the treble, while Corky still kept up the bass, and then he picked up with his left hand, too, the tempo not even wavering and without missing a beat.

CALL THE LAW!

Willie played for a while and then Fats took over, sliding into the seat the same way Willie had done. . . . It went on like that, the music more and more frantic, that piano not resting for even a fraction of a second, until finally Fats said: "I'm goin' to settle this argument good." He went into a huddle with his chauffeur, who left and returned about an hour later, but not alone. Fats had telephoned to Jamaica, Long Island, and woke up James P. Johnson out of his bed. When the chauffeur brought Jimmy in he was still rubbing his eyes, but as soon as he sat down at the piano that was all. He played so much piano you didn't have to yell: "Put out all the lights and call the law" because the law came up by request of the neighbours.

"We been sittin' downstairs enjoying this music," the cops told us, "when we got a call from the station house to see who was disturbing the peace around here. Some people ain't got no appreciation for music at all. Fats, just close them windows and pour us a drink, and take up where you left off."

So for the rest of the morning the contest went on, with these two coppers lolling around drinking our liquor and listening to our fine music. It was great!

"Really the Blues," by Mezz Mezzrow and Bernard Wolfe. Musicians' Press, Ltd., 116-118, Charing Cross Road, W.C.2. 15s.1

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So well known in musical circles is the famous Rome family that any activity of theirs is a major event. That is why so many London musicians turned up on August 27 for the wedding of bassist Mickey Rome to Miss Sadie Brown. In this special "M.M." picture of the happy event, at Walm Lane Synagogue (Willesden) you will recognize, besides the bride and bridegroom, bandleader Howard Luskoff, bassist Lou Musbaum, Dave Rome, etc. Father of the family, Maurice Rome, is also one of the "fathers" of dance band bass playing in this country. Recovering from a serious illness, he is seen in foreground in his wheel-chair. Besides Mickey (bass) and Dave (drums), the family boasts Rudy Rome (saxophone and drums) and "Butch" Rome (trumpet).

NEWS IN BRIEF

Edited by CHRIS HAYES

MIDNIGHT MATINEE.—The big dance band interest at the special Midnight Matinee to be held at the Odron Cinema, Whalebone Lane, Dagenham, Essex, on September 13, is being provided by the famous Sky Rockets, under the ever capable baton of Paul Penouillet. This show is being organized by the Dagenham branch of the Royal Air Force Association during their "Battle of Britain Week." Other artists include the Western Brothers, Africque, Sylvia Robin, Gerry Wilnot, etc.

QUARNEY CHANGES QUARTERS.—Trombonist-arranger Bert Quarney, currently with Roy Fox in the Isle of Man, wishes to announce that he will be at liberty from September 18, and will be back at his Essex home. (Phone: Uppminster 258.)

PLANT POPS UP AGAIN.—Now up and about again after a serious illness, 46-year-old vocal celebrity Jack Plant is doing Sunday concerts as a soloist, and singing as confidently as ever. Jack sang for almost every bandleader of note after making vocal history by being the first British dance-band vocalist to broadcast to America, when he aired from Savoy Hill with Jack Hylton and his Orchestra.

HAMMOND A HIT.—Lady leader Thelma Hammond, who is spending the summer as M.D. to the Skegness U.D.C., presenting three bands, has been a great success and has had her contract extended until October 4. Thelma leads her seven-piece Girls Band at the Embassy Ballroom, and has the Sun Castle Orchestra under Nancy Scales and the Embassy Quartette under Marie Gold. The season at Skegness has brought romance to her bassist, Peggy Boosy, who is to marry the son of a local business man on October 9, but will not be leaving the band.

SINGING STEVENS.—Al Stevens, Surrey vocalist, who sang with Harry Allman and his band at the recent Garden Party and Carnival Night at Hilden Manor, Tonbridge, in aid of Tonbridge War Memorial Fund, is featured regularly nowadays with Ted Wix and his band, who came third in the Melody Maker South Coast Dance Band Championship at Booter in August. First trumpet Ted Wix leads Fred Welier (2nd trmp.); Vic Paywell

(trmb.); Eric Wix, Norman Lilley, Don Orofta, Norman Burgess (saxes, etc.); Charles Gimble (bass); Bob Shearing (pno.); and Bob Perkins (drums).

ALLMAN A BUSY MAN.—Drummer with Victor Silvester, Maurice Winnick and Jack Harris until he entered the R.A.F., and with Felix Mendelsohn after his discharge through ill-health in 1942, Harry Allman now leads his own band on society gigs around London and plays every night with his trio at the Hilden Manor Country Club, Tonbridge, using Jack Drummond on piano and Jimmy Auld on tenor, violin, clarinet and vocals.

WENDY JOAN.—These are the names bestowed by Jack Goddard and Mrs. G. on their second daughter, born August 14. We join with the members of Cyril Stapleton's Band, of which assist-arranger Jack is an outstanding member—and with all Jack's friends in the profession, in offering our heartfelt congratulations, and best wishes for Wendy's future.

FORBES GUESTING.—Pat Forbes, leader of the South Sea Islanders, who are broadcasting on Friday (5th) from 1.30 to 2 p.m. (Home), and on September 17 from 12.10 to 12.30 p.m. (Home), is to guest artist with Felix Mendelsohn and his Hawaiian Serenaders on two Columbia records, being featured on Hawaiian guitar in "South Sea Lullabies," "Duke Kahonamoku," "Trade Winds" and "Sweet Gardenia Lei."

TENOR FOR TANN.—Due to the fact that George Britton is sailing for South Africa at the end of the month, bandleader Ernie Tann is in urgent need of a first tenor sax. He can be contacted at Seven Kings 2146. Incidentally, Ernie tells us that brother Eric Tann, at present in Australia, has succeeded Brian Lawrence at Romanos in Sydney.

WINNETT STAYS ON.—Originally booked for three weeks at Caproni's, Bangor, Co. Down, Al Winnett and his band were first given a five weeks' extension, and now comes news that the contract has been further extended until September 14. This booking was negotiated by Guy Lane, of Brand Lane's London office.

PLEYDELL FOR SOUTHSEA

CONCLUDING the season with his own band at the Headland Hotel, Newquay, on September 14, ex-Skyrockets saxist Ronnie Pleydell opens on the 15th, for four weeks at the Savoy Ballroom, Southsea, where he will succeed Tommy Sampson and his Orchestra.

When the Pleydell outfit appeared at Hammersmith Palais some months ago, it was acclaimed by musicians, critics and fans as an outstanding band, and this Southsea booking—which was negotiated by Alf Praeger—is another step up the ladder for this enterprising leader.

The band, which Ronnie will lead on alto and clarinet, will consist of five saxes, trumpet piano, bass and drums. The Tommy Sampson Band opened at the Savoy on Monday last (1st) at a Naval Ball, and was a conspicuous success.

SALLY DOUGLAS AIR-SINGING AGAIN

AFTER an absence of seven months, well-known ex-Geraldo vocalist Sally Douglas returns to the air next week. Her first broadcast is expected to be with Cyril Stapleton and his Orchestra on Wednesday next (9th).

In an exclusive interview with the Melody Maker, Sally said: "For the past seven months, business commitments have been fully occupying my time; but things are now running smoothly enough to enable me to devote some time to my first love, and I am eagerly looking forward to my first session after so long an absence."

INK SPOTS STOP THE TRAFFIC AND STOP THE SHOW!

Eric Arden Leaves BBC Dance Music for Light Music

SOME surprise will be caused in dance-band broadcasting circles by the announcement that Eric Arden, of the B.B.C. Dance Band Department, has given up dance-band producing, and has gone over to the Light Music Department, where he started last Monday (1st).

Eric is one of the few people in the Dance Band Department who has actually had experience as a dance musician, bandleader and arranger. He started his career in his native Yorkshire, playing piano with Roland Powell's Band on the Midlands Hotels circuit, and afterwards led his own band at the Royal Exeter Hotel, Bournemouth, the Majestic Hotel, Harrogate, etc.

During the war, he was a Major in the West Yorkshire Regiment and was a prisoner of war in Germany for four years. He lost his arm in action, and had to give up active participation in dance music, although he still arranges.

Joining the B.B.C. on his demobilisation in October, 1945, he has produced all the Ted Heath broadcasts since Ted's "Top Ten" series, "Quiet Rhythm," etc.

JACK WHITE ACCEPTS GOLF CHALLENGE

THERE has been a quick reaction to the story, published in the Melody Maker last week, that the Skyrockets have thrown out an open golf challenge to the musical profession.

Jack White and his Band, from the Astoria, Charing Cross Road, London, have leaped into the fray with a public announcement that they will meet the Skyrockets anywhere as a team, and that Jack White himself and his drummer-brother Tom will play any two members of the Skyrockets.

As Jack won the Musicians' Union Golf Championship this year and Tom was the runner-up, the challenge is not thrown out idly, and a thundering good match should result when the two bands meet.

Incidentally, Jack White tells us that he has not yet replaced Sonny Rose in his band at the Astoria, and still needs a good alto-player. With one eye on the impending golf match, he humorously asks us to help find him a good alto "doubling plus two!"

Big Dates for Johnny Denis

FINISHING up their resident summer engagement at the Northumberland Hotel, Palm Bay, Margate, last Saturday (30th), Johnny Denis and his Novelty Sextet have been invited to appear there again for Christmas and New Year's week.

Last Sunday (31st) the Sextet, with Billie Campbell, were heard in "Variety Band Box," and the following day motored to Derby for two "Workers' Playtime" broadcasts. This Friday (September 6) they televise in a thirty-minute programme at 9.30 p.m. The following Monday they inaugurate a weekly name-band policy at the Royal Star Hotel, Maidstone. On Friday, September 12, with Denny Dennis as guest star, they form the first of a series of attractions at the Royal Forest Hotel, Chingford.

After a week at the Winter Gardens, Weston-super-Mare (commencing September 22) Johnny and the boys return to the Bray House Club in Town on September 29.

El Marios Busy

EL MARIO'S All-Ladies' Latin-American Orchestra, with its "Variety Bandbox" airing on September 7, is rapidly becoming one of the regular broadcasting speciality bands.

Their manager, Desmond A. Hart, of the Victor Silvester-Gasco Grasso Productions, Ltd., tells us that the girls are rehearsing for a series of theatrical bookings both in this country and abroad.

Impresario Maestro Mario, the originator of this band, has several new ideas up his sleeve to incorporate into the outfit.

GOUGH BACK FROM CZECHO.

AFTER a most successful and busy three months' season at the Carlton Hotel, Marianske Lazne, Czechoslovakia, ex-Roy Fox and Teddy Foster saxist, Geoff Gough and his Boys, are back in London and looking for new worlds to conquer.

In a country where the British are looked upon with the greatest respect, Geoff and the boys have enjoyed a grand season.

With Geoff, on this Continental date were John Aubrey (tenor); Ron Adams (trumpet); Johnny Roberts (piano); Frank Harriott (bass); and Frank Wright (drums).

THE INK SPOTS ARE HERE! THEY CAME, SANG AND CONQUERED IN THE INTERNATIONAL VARIETY BILL AT THE LONDON CASINO ON MONDAY (1st), STOPPING THE TRAFFIC OUTSIDE THE THEATRE AND STOPPING THE SHOW INSIDE. JAM-PACKED HOUSES HAVE BEEN GIVING THEM AN OVATION AT EVERY PERFORMANCE, AND THEIR APPEARANCE HAS UNDOUBTEDLY CREATED A SENSATION.

The Melody Maker interviewed the four boys who comprise this world-famed act in their dressing room before they made their bow to the British public, and here are the authentic facts that their legion of admirers have been waiting to find out.

The four Ink Spots are Bill Kenny (who sings the high notes and leads the quartet); his twin brother Herb Kenny (who does the low-toned recitative); Charles Fuqua (guitar); and Billy Bowen (rhythm singer) accompanied by their own pianist, Harold Francis.

The oft-repeated story that the Ink Spots were originally sweepers at the Paramount Theatre, New York, and were heard singing at the mike by the manager in between their work is, we now learn, not quite in accordance with the facts. Actually the act originally started in 1930 as the "Riff Brothers," and made a feature of dancing rather than singing.

HISTORY

They changed their name in the early 'thirties to the Ink Spots, and developed a hot and individual style of swing-singing. It was this act which Jack Hylton brought to London in 1934, and it included only one of the present-day personnel—36-year-old guitarist Charles Fuqua, who has been with the act since its inception.

When the quartet returned to the States after its English visit, business was so bad that they were about to disband when Philadelphia college graduate Bill Kenny joined the act and changed its fortunes.

His amazing voice, with its natural soprano range, was made the focal point of the quartet's numbers, and a distinctive commercial style was hit upon which has resulted in the Ink Spots becoming not only the world's greatest song-pluggers on record, but also the most imitated act in the world.

Their records now sell in millions, and discs such as "If I Didn't Care," which they made in 1937, are still selling as strongly as ever. They have only to sing a number and record it to make it a hit, and they did this with the British song "The

Gipsy," not to mention "Bless You," "Whispering Grass," "Do I Worry?" and dozens of others.

From the professional point of view, their act is thoroughly commercial and very pleasing, dominated by the outstandingly charming personality of Bill Kenny and the humorous antics of Billy ("Butterball") Bowen. While they are singing, Herb Kenny plucks a 'cello in the style of a double-bass but, as far as we were concerned, this seemed to add nothing to the rhythm engendered by the piano and guitar.

STAGE-ACT

Beautifully dressed in white uniforms, the Ink Spots put over the numbers which every listener to a B.B.C. request programme will know by heart, and their only concession to the swing idiom from which they emanated is "Java Jive," featuring Billy Bowen.

While it is perhaps invidious to criticise an act that is so world-famous on the stage and records, we thought that Bill Kenny talked a bit too much, and that his announcements were over-long and occasionally rambling. This might have been due to first-night nerves.

The only other point is that, when Herb Kenny does his spoken interjections in the famous deep voice, he shakes his head (apparently at the periphery of life!) while he is talking. The result is that his voice keeps on fading, and, as his interjections are the high-spot of every performance to the British public, this small point might well be rectified.

However, those are just minor criticisms. The truth of the matter is that the Ink Spots have taken London by storm. A traffic jam, the like of which we do not remember seeing outside the London Casino since Bing Crosby appeared there in 1944, is just one example of the way in which the British public have taken the eminently likeable Ink Spots to their bosom.

Fans should note that the Ink Spots are appearing at two special concerts, with Harry Parry and his Sextet, at the Trocadero, Elephant and Castle, on Sunday (7th) at 4.30 and 8 p.m., and at the Gaumont, Hammersmith, on the following Sunday (14th). They are broadcasting from the Casino next Monday (8th), 7.35 p.m., Light. R. N.

ABRAMS AGAIN.—Another pupil of brilliant Scottish drummer Max Abrams, is making good progress, for Maurice Threlwell, after working for Ivor Kirchin, Chaplin D'Arato and Nat Allen, joined Harold Geller on Monday (1st). Star drummers turned out by Max include Jack Parnell, Eric Delancy, Billy Lonsdale and Bobby Brown.

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All the Contest News THE WEEK'S AREA FINALS

Held on Wednesday of last week (27th) at the magnificently appointed Deakin Hall... 1947 Mid-Surrey Championship... Doncaster

Individualists' awards for Alto (Phil Leasock)... Second: Ted Wix and his Music... Doncaster

1947 South East Yorkshire District Championship... Doncaster... 1947 Northumberland County Championship... Newcastle-on-Tyne

1947 North East London Championship... Walthamstow... 1947 West Midlands Championship... Birmingham

1947 West Lancashire Championship... Liverpool... 1947 South Wales Championship... Cardiff

ALL arrangements are now complete for the 1947 Merit Britain (Eastern Region) Area Final... The following bands are due to compete...

Next Thursday (11th) the "All-Scotland" Area Final will be held... The following bands have qualified for this event...

Individualists' award for Tenor (John Daniel Baines)... NEWCASTLE-ON-TYNE... Held on Friday last (27th), in the spacious Oxford Galleries...

1947 North-East London Championship... Walthamstow... 1947 West Midlands Championship... Birmingham

1947 West Lancashire Championship... Liverpool... 1947 South Wales Championship... Cardiff

BANDS at the 1947 Northern Counties Championship... 1947 Northern Counties Championship... 1947 Northern Counties Championship

1947 South Wales Championship... Cardiff... 1947 South Wales Championship... Cardiff

1947 North-East London Championship... Walthamstow... 1947 North-East London Championship... Walthamstow

1947 West Midlands Championship... Birmingham... 1947 West Midlands Championship... Birmingham

1947 West Lancashire Championship... Liverpool... 1947 West Lancashire Championship... Liverpool

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ALTO SAXOPHONIST required immediately. -Jack Walker, Plaza Ballrooms, Dumfries.

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EVELYN NARDY'S BAND (5-piece) playing season Teignmouth desire resident in or near London from October...

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FREDDY PLATT With the exception of a few months spent at Margate last summer, Freddy Platt has been at the Carlton Ballroom, Rochdale, since its opening 13 years ago...

GOSSIP

RECEIVED a surprise phone call a day or so ago from drummer Bert Johnson, father of drummer Les Johnson, who recently migrated from Stockport to South Africa...

JERRY DAWSON.

BRIGHTON CHANGES

THE formation of a new double act by Brighton musicians, Ken Lyon and David Mason, who made their debut in the current show at London's Windmill Theatre (as reported in the "M.M." August 16), has caused one or two changes in local bands...

RITCHIE TAKES OVER AT SCARBOROUGH

WITH the retirement of Leon Hampson from the leadership of the resident band of the Olympia, Scarborough, Charles Ritchie has taken over and his "Skyliners" have become very popular with the local dancers...

DANCE MUSIC AT EDINBURGH FESTIVAL

EDINBURGH'S Festival of Music and Drama has given a fillip to dancing in the Capital, and at the Festival Club in George Street, late night dances are proving one of the most popular features of the Festival...



In lighter vein, Bill Hawkins and his boys, at the Ritz Palais, busy, digest themselves in appropriate garb prior to playing an odd-time session...

BRUM WAR OF THE ROSES!

REQUISITIONED during the war, but now completely renovated, the Tower Ballroom, at Edgbaston, Birmingham, is to reopen on September 27, with an eight-piece band led by well-known saxophonist, Peter Rose...

HIGH WYCOMBE M.U. MEETING THIS SUNDAY

FAMOUS London musicians, Van Phillips and violinist George Hurley, will be the chief speakers at a musicians' rally which will be held this Sunday (7th) at the Swan Hotel, Pauls Row, High Wycombe...

ANOTHER "MISS" WANTED

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SCOTLAND

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EDINBURGH WHEN his reinstatement claim against Tim Wright, Edinburgh band leader and dance-hall owner, was rejected on the grounds that it was "hopelessly late," Alex Loughlin, leader of the Assembly Rooms Orchestra at Edinburgh Festival Club, complained to Edinburgh Reinstatement Committee...

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