

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXII No. 669

## BERT FIRMAN FOR BIG PARIS JOB

### Leading 17-Piece at Ambassadeurs

THE last of the famous London pre-war bandleaders who enlisted in the Armed Forces during the war has now been fixed up in a most interesting peace-time environment. He is Bert Firman, well remembered both for his many appearances in Town—at the London Casino, Café de Paris, and other big-time West End resorts—and also for his sojourns from time to time at some of the most exclusive dancing establishments on the Continent.

Bert's first peace-time venture is again a Continental one. Travelling to Paris last Tuesday (14th), he is now hard at work organising a 17-piece band of top-line French musicians which he is to lead for a big dancing season at the renowned Ambassadeurs Restaurant in the heart of the gay city.

The Ambassadeurs in Paris was one of the several Continental resorts at which Bert Firman shone in pre-war years, and it can be taken for granted that he will go all out to instil his own bright and progressive ideas into post-war dance music in France. Presiding over a completely French dance band, Bert will nevertheless have with him two English vocalists, a girl and a man singer, who will follow Bert out, and who had not been contracted at the time of closing for press.

Bert, recently demobbed after distinguished Army service abroad, thus follows Sydney Lipton, Eddie Carroll, etc., in fixing his first big job in Clivvy Street.

FORMER London saxophonist top-liner Jack Miranda, who has now given up playing and has not, in fact, touched a saxophone for 18 months, embarked on something entirely new when he sailed for South Africa last Tuesday (14th). Jack is engaged on a purely commercial type of venture, and expects to be away at least six months.

### STOP PRESS

Harold Fielding just announced André Kostelanetz to appear two concerts Albert Hall, June 16 and 23. Lily Pons to sing there June 16. Bringing Jeanette MacDonald here June 20 for big concert series.

## ROY FOX FIXES HIS NEW BAND

MUSICIANS who have heard the preliminary rehearsals of the new Roy Fox Band—with which, as reported in the "M.M." dated April 27, Roy is to launch out on a series of big Mecca dance-hall dates, beginning on May 27—are agreed that Roy has lost none of the genius for band building which so distinguished him in the past.

In building up his new band of six brass, five reeds and three rhythm, Roy has gone to work on the assumption that, hidden away in the provinces, there exists a wealth of talent at least as great as that to be found in the more obvious "shop-window" of London's West End.

As a result, his new outfit is distinguished as much for the presence of brilliant but as yet comparatively unknown talent from the distant shires of England and Scotland as it is for the inclusion of a small handful of established "cornermen" from London.

Complete personnel of the Roy Fox Band is not to hand. It consists of—Brass: Billy Jones (first trumpet); Joe Richmond and Charles Evans (trumpets); Norman Broadhurst, Jimmy Wilson, and Monty Lubert (trombones). Reeds: Doug Stimson (first alto); Geoff Gough (alto); Jimmy Walker and Joe Simmonds (tenors); and Eddie Rock (baritone). Rhythm section: Ernie Bragg (piano); Lou Nussbaum (bass); and Jack Whelan (drums).

### TERRIFIC TROMBONE

Most sensational of the newcomers in this outfit is undoubtedly trombonist Norman Broadhurst, a really phenomenal player from Scotland. Seven years in the Army has given Norman but little chance to shine in public, and apart from the plaudits of a few connoisseurs in Edinburgh, he bursts almost unknown on the rest of the world as the most important dance-music discovery in a very long while. Also in the top class of slipshod stylists is young Jimmy Wilson, from Edinburgh, whom fans have already heard with Harry Parry and Vic Lewis and his "Jazzmen."

"Established" players in the band include Lou Nussbaum, noted bassist of numerous leading West End outfits; trumpet Billy Jones (late Harry Roy, and once with the late Teddy Joyce); altoist Doug Stimson (late of Billy Tennant, etc.); and saxist Eddie Rock, who played with Nat Allen, Debroy Somers and George Scott-Wood. Joe Richmond (trumpet), also once with Teddy Joyce, was with Teddy Foster's Band; whilst trombonist-arranger

(Please turn to page 2)

## EDDIE CARROLL LEADING AGAIN: CHOOSES EX-SERVICE BAND FOR SUMMER DATE

A FINE gesture to musicians whom he met during his Army service in the Middle East and other theatres of war is being made by famous pre-war London pianist bandleader Eddie Carroll.

Eddie opens up at the Imperial Hotel, Torquay, this Sunday (19th) with his own eight-piece band, which consists almost entirely of talented ex-Servicemen whose musicianship impressed itself on Eddie when he and they were mutually serving in the Eastern war areas.

This engagement, which brings Eddie back into the musical limelight with a bang, is for a five months' season, and the band will be both playing for dancing each evening and featuring at a concert on Sundays. Slightly unusual combo includes a two-piano set-up, plus bass, drums, three saxes and trumpet.

With Eddie leading at piano, the band includes a second pianist in the person of ex-RAP "Sonny" Drinkwater, a pianist of note and an accordionist in the championship class pre-war. On drums Eddie Carroll has his pianist's younger brother, Cliff Drinkwater, and well-known North of England musician ex-RAP Laurie Newby is on bass.

Ernie Jukes (ex-RAP) leads the saxes. Arnold Bailey (late RASC staff band in the Middle East) is playing sax with the dance outfit, and also leads the straight contingent on violin. Jack Howard (ex-RAP) Middle East and Italy) is on tenor sax. Band is completed by ex-RAP Tommy Walton on trumpet.

As has already been announced in the "M.M.," the Imperial Hotel's present M.D., sax and cello celebrity Jack Pabury—whose broadcasts of both straight and dance music from the hotel have won him a big following—is leaving to take over once again at the Cavendish Hotel, Eastbourne.

## BAMPTON BACK IN TOWN AFTER GREAT WORK FOR BLIND

THE completion of his two and a half years as director of music to St. Dunstan's sees the well-known bandleader-teacher Claude Bampton back in Town again, ready to reorganise his vast pre-war coaching and postal tuition activities and, later, to resume bandleading.

Throughout his time at St. Dunstan's, Claude has been responsible for truly magnificent work among the blind. Starting from scratch, he built up a music school with no fewer than eight teachers, and has passed through his hands some two hundred Service personnel blinded in action.

A few of these could previously play a note; many had also suffered the loss of one or both hands; but Claude and his staff nevertheless succeeded in introducing them to the art of music.

Closely associated with Claude was Edgar Harrison, who continues to superintend the orchestral teaching at Church Stretton, Shropshire, while Hedley Morton, the well-known organist, will take over at St. Dunstan's Brighton establishment.

In connection with his post-war plans, Claude would like to hear from old friends and also from musicians who feel they have something good to offer. He can be contacted by post at 32, Percy Street, London, W.1.

READERS will be sorry to learn that since Saturday last (11th) drum-ace Maurice Burman has been unable to appear with Gerald's Orchestra.

Maurice is suffering from nervous exhaustion due to overwork, and is taking about a fortnight's enforced rest.

During this week ex-Ambrose drummer Norman Burns has been deputing for him with Gerald's Orchestra at the Hippodrome, Coventry, and Jack Parnell and Mickey Greeves have both helped out on various broadcasts.



Claude Bampton

## AMBROSE DRUM-CHANGE

THREE famous London drummers figure in a West End reshuffle this week. In the first place, Norman Burns, percussionist with Ambrose at Ciro's Club, has left to rejoin his old leader, Frank Weir, at Fischer's Restaurant in Bond Street, where he will shortly be taking over the drum chair from talented young sticks-man Bobby Midgley.

Mickey Grooves, who played for a long spell with the Skyrockets, and who was with Art Thompson at the Embassy Club, steps into Norman Burns' old place with Ambrose.

WELL-KNOWN pianist and arranger Harold Patrick, recuperating from an operation at St. George's Hospital, Hyde Park Corner, London, S.W.1, would like to hear from his many friends in the profession. Write to Harold, in the Grosvenor Ward, to cheer him up. Our own best wishes for his speedy recovery.

★ WRIGHT HITS ★

# SWEET DREAMS TO YOU

# TAKE ME IN YOUR ARMS

# GOODBYE TO WINTER

# SOON IT WILL BE SUNDAY

8-PIECE ORCHESTRATIONS 2/6 Per Set (2/8 by Post)

STARDUST • PASADENA • ROYAL BLUE  
WAY DOWN YONDER IN NEW ORLEANS • STRUT MISS LIZZIE  
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME  
NOBODY'S SWEETHEART • 12-BARS FOR EIGHT  
BETWEEN THE DEVIL AND THE DEEP BLUE SEA

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## CALL SHEET

(Week commencing May 20)

Ivy **BENSON** and her Ladies' Band.  
Hippodrome, Wolverhampton.  
Joe **DANIELS** and "Hotshots."  
Royalty, Chester.  
Teddy **FOSTER** and Band.  
Green's Playhouse Ballroom,  
Glasgow.  
Gloria **GAYE** and Band.  
Empire, Bristol.  
Henry **HALL** and Band.  
Palace, Chelsea.  
Jack **JACKSON** and Band.  
Empire, Edinburgh.  
Felix **MENDELSSOHN** and Hawaiian  
Seranaders.  
Hippodrome, Lewisham.  
Freddy **MIRFIELD** and Band.  
Palace, Stockport.  
Oscar **RABIN** and Band.  
Empire, Middlesbrough.  
Monte **REV**.  
Empire, Edinburgh.  
Harry **ROY'S** Tiger Rag-a-Mumms.  
Shakespeare Theatre, Liverpool.  
Charles **SHADWELL** and Orchestra.  
Hippodrome, Manchester.  
The **SQUADRONAIRES**.  
Empire, Glasgow.  
TROISE and his Mandoliers.  
Metropolitan, Edgware Road.

## ROY FOX

(Continued from page 1)

Monty Lubert played in John Blore's Band before his Army service.  
Practically the whole of the new Fox Band consists, by the way, of ex-Servicemen.  
Vocalists finally chosen by Roy Fox—after a period of ceaseless discussion and rumour in the profession—are well-remembered ex-Eddie Carroll since Gwen Jones, and an old stalwart of the pre-war Roy Fox Band in the person of Bobby Joy.  
Roy's choice of a personal and business manager brings in a figure of the profession who will be universally popular in the person of Reg Holmes.

## U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—  
1. OH, WHAT IT SEEMED TO BE (1-1-1-1-1-1-1-3-5-7-8-).  
2. ONE-ZY TWO-ZY (6-7-7-7).  
3. SHOO FLY PIE AND APPLE PAN DOWDY (4-5).  
4. ALL THROUGH THE DAY (5-8-9-9).  
5. DAY BY DAY (2-3-5-4-2-3-5-6-7-8-7-6).  
6. PERSONALITY (8-2-3-2-3-2-6-6-6).  
7. YOU WON'T BE SATISFIED (3-4-2-3-5).  
8. LAUGHING ON THE OUTSIDE.  
9. SIOUX CITY SIX (7).

THE "M.M." joins his many friends in congratulating brilliant bassist-photographer, Ivor Rich, on being made an Associate of the Royal Photographic Society, an honour he well deserves. Readers, by the way, who wish to purchase prints of Ivor's recent display of "Jazz Jamboree" pictures in the "M.M." may do so, prices being 3s. per print, plus 3d. postage. Write to Ivor, c/o the "M.M."

## SOUTHERN

### Song Selection

OF THE HITS FROM

## WALT DISNEY'S

Masterpiece in Technicolor

## MAKE MINE MUSIC

containing

MAKE MINE MUSIC • WITHOUT YOU  
CASEY THE PRIDE OF THEM ALL  
TWO SILHOUETTES • BLUE BAYOU

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Two New Full Orchestration—

FOREVER MINE } PRICE } RANCHO SERENADE  
THE PARROT } EACH } NO MORE GOODNIGHT SWEETHEART

Southern Music Publishing Co., Ltd., 8, Denmark Street, London, W.C.2

## AMERICA INVADES TIN PAN ALLEY

RECIPROCAL arrangement between the Peter Maurice Music Co., Ltd., of London, and Leeds Music, Inc., of New York, which recently led to the establishment on Broadway of the British firm under the control of their American friends, will next week bring about an American "invasion" of Tin Pan Alley.

Leeds Music, Inc., will open offices in London, staffed by Peter Maurice, on the first floor of Imperial Mansions, 178, Charing Cross Road, W.C. (entrance in St. Giles High Street).

Appointed manager of the London branch of Leeds Music, Inc., is Bill Phillips, progressive brother of the industrious Jimmy, who is, of course, general manager of Peter Maurice Music Co., Ltd.

Bill, whose experience of the music publishing business goes back sixteen years, has been with World-Wide, Peter Maurice and Lawrence Wright, but takes control of the new firm direct from service in the RAF. Aided by two other ex-Servicemen, Joe Henderson and Bob Stevens, Bill sets Leeds Music, Inc., going with six big hits, namely: "Johnny Fedora and Alice Blue Bonnet," "One Meat Ball," "My Baby Said Yes" ("Yip, Yip, De Hootie"), "Patience and Fortitude," "Come to Baby Do" and "Make Mine Music."

Leeds Music, Inc., although sellers of all types of songs, are specialists of rhythmic music, and were the original publishers of the boogie-woogie. Their arrival in London, which is a unique occurrence, will be accompanied by much comment and welcomed by all who are able to appreciate the wide field it opens for an interchange of American and British songs.

## RONNIE MUNRO BACK ON STAGE

AFTER a short rest, Ronnie Munro and his Orchestra, sixteen strong, including singers John Silver and Helen Ward, resume touring at the Manchester Hippodrome, week starting May 27, after a concert at Cardiff on Sunday, May 26.  
Leaving Manchester, Ronnie does one-night stands in Scotland week commencing June 3, and then two weeks at Green's Playhouse Ballroom, Glasgow, June 10 and 17.

## Coppersmith Fixes

SAXIST-VIOLINIST Arthur Coppersmith, who figured unsuccessfully in a reinstatement case recently when he sought re-establishment at Fischer's Restaurant, has nevertheless found himself a first-rate niche in London's West End after his six years' service in the R.A.F.  
Arthur is now playing first alto with Sid Phillips' outfit at the Astor Club, and finds himself suited down to the ground in this progressive environment.

## Why the B.B.C. Didn't Broadcast the Jazz Jamboree

To the Editor

We made it quite clear to the organisers of the "Jazz Jamboree" that it was only the altered timing of the Festival that prevented us from broadcasting it. Norman Collins hopes to broadcast it next year, and to give it as much time as possible, but there are certain schedule commitments which we cannot displace even for "Jazz Jamboree."

The difficulties were real and practical this year; what a pity they changed it from the afternoon, when it fitted appropriately into our programmes!

KENNETH ADAM,  
BBC Director of Publicity,  
Broadcasting House, W.1.

## SUNDAY SWING SHOWS FOR CHELSEA

PROMOTER BILL SENSIER creates a new venue for Sunday swing-seekers when he launches a fortnightly series of evening concerts at the Chelsea Palace on June 2. First on the bill will be George Evans and his Ten-Sax Orchestra, with competing by Gerry Wilmot.

He follows this, on June 16, by presenting Duncan Whyte and his Radio Rhythm Club Band, and on June 30 offers a double bill of fan-fare with Harry Hayes and his Band and George Webb's Dixielanders sharing the honours.

Bill SENSIER's popular "Swing Stars of To-morrow" feature will continue here, and ambitious aspirants should contact Bill, at 91, Braemar Road, Worcester Park, Surrey.  
Tickets can be obtained only from the theatre.

## CONTEST FIXTURES

THIS WEEK

HALIFAX.—To-morrow, Friday, May 17, at the Victoria Hall (7.30 p.m. to midnight).—The 1946 West Yorkshire Championship. House Band: Aub. Hirst and his Westbourne Players.

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

NEXT WEEK

WANDSWORTH (London).—Monday next, May 20, at the Town Hall (7.30 to 11.30 p.m.).—The 1946 South of the Thames Championship.  
Organiser: Mr. Bill Waller, 327, Brixton Road, London, S.W.9. (Phone: Brixton 4841.)

NUNATON.—Thursday next, May 23, at the New Co-operative Ballroom (7.30 p.m. to midnight).—The 1946 Warwickshire Championship. Entry list full.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

SHEFFIELD.—Friday, May 24, at the City Hall (7 to 11 p.m.).—The 1946 South Yorkshire Championship.  
Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

FIRST ANNOUNCEMENT  
ACCRINGTON.—Friday, June 28, at the Majestic Ballroom (8 p.m. to 1 a.m.).—The 1946 East Lancashire Championship.  
Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

BAND from Barrowland, Glasgow, will be on the air in an old-time broadcast next Thursday (23rd). Like most of the other dance men in Glasgow, the boys from the East End hall have gone golf-daff, and are encouraged in this by boss Sam McIver.  
Some trumpet changes concern Dundee and Glasgow, Barney Dillon leaving Frank Barnett's outfit at the Kelvin Hall to join Alf Johnstone at the Locarno, Dundee. Also going to the Locarno is Harry Hall, who will be demobbed shortly. At the Palais, Dundee, Tommy Blair goes to make way for Johnny Davine, who has had a spell at this venue before. Miff Hobson, who was bandleader at the Bobby Jones' Ayr Ballroom until recently, has taken over the Glasgow Kelvin Hall trumpet vacancy.—H. H.

## A Salvationist Soars to Evans

STRAIGHT out of a military band into the trumpet section of the layish new George Evans ten-sax swing outfit is the fine achievement attained by an unknown musician who, before the war, belonged to the Salvation Army.

Subject of this sensational switch is Ted Hunt, a Londoner, who worked for the Salvationist Publishing and Supplies, Ltd., before his enlistment in the Army, and performed with the S.P. and S. Band and the Wood Green Citadel Corps Band.

After two years with the Royal Horse Artillery, Ted Hunt was transferred to the R.A. (Depot) Band at Woolwich, under Captain Geary, where he remained until his demobilisation a month ago.

Acting on the tip of a soldier friend, George earmarked Ted Hunt, and directly he became available, captured him to replace Cliff Haines, who, with Frank Thornton, left George recently. In place of Frank Thornton, George has engaged Frank Pritchard, who comes from Harry Leader at the Astoria Dance Hall.

Dancing fans who are clamouring to hear George with his twenty-two piece band, including vocalists Shirley Gray, Jennie Russell, Les Mortimer, and Ronnie Milne, should note their one-night stands for May—Ashton-under-Lyne (17), Levenshulme (18), Halifax (24), Oldham (25), Sheffield (26), and Wimbledon Town Hall (31), with a Sunday concert due at Chelsea Palace on June 2.

## Bert Collier Wants M.D. Job

THERE can be few blows worse for a musician than to be forbidden by his doctors ever to play his instrument again, and when the musician is a trumpet-player of the calibre of Bert Collier, the blow is worse than ever.

Ex-Joe Loss star, Bert was in the Army for three years and picked up a mysterious illness in West Africa, where he was sent to rest after the rigours of the first Libya campaign.

Not only has he had to give up trumpet-playing as a result, but also he is unable to stand the strain of teaching—an additional hardship since he had a fine list of pupils and was doing very well.

Anxious to keep in the profession which he loves so much, Bert is now looking for a conducting job—either in a theatre-pit, or show, or on the radio. Kneller Hall trained and a fine musician, both on the straight and dance sides, Bert is well enough to stand up to baton-wielding, and all who have worked with him can recommend him highly.  
Anyone interested should contact Bert at Ilford 2592.

U.S.A. HIT PUBLISHING No. 1

## OH! WHAT IT SEEMED TO BE

AND

I MISS YOUR KISS

ON THE ATCHISON TOPEKA AND SANTA FE

AND WAIT AND SEE  
★ Write for Club particulars ★

THE SUN MUSIC PUBLISHING CO. LTD.  
23, DENMARK ST., LONDON, W.C.2  
Tom. Bar 8651-2.



## CAVALOTTI'S SEASIDE DOUBLE

**SAX-SOLOIST** and bandleader Claude Cavallotti comes into the news of dance music at our coastal resorts on two counts—first, he is taking his own nine-piece outfit to the Spa Ballroom, Scarborough; secondly, he is presenting a six-piece band, led by his saxist brother, Remo Cavallotti, at the Gardens Ballroom, Hastings.

Claude is opening up at Scarborough on May 27 for a 16-weeks' season. Leading and playing first sax, he is fronting a very useful bunch of boys who include Ev Porteous (saxes, etc.); Peto Rosa (late Carl Barrilleau, tenor sax); Harry Birn (first trumpet and guitar); Ken Phillips (late accompanist); Donald Peers, etc., piano, trombone, and arranger; Billy Law (bass and vocals); Clem Randolph (drums, marimba, and vibraphone); and John Gregory (tr., vln.). With two more solo broadcasts this month ("They're Out" on June 21, and with Sandy MacPherson in "I'll Play to You" on June 30), Claude Cavallotti will be enjoying his seventh airing since his demobilisation from the R.A.F. a few months ago.

Claude's Hastings venture is very much a personal one, since he is both taking over the running of the dancing venue and presenting the band. Venue—named "The Gardens" Ballroom for this season—is actually the White Rock Indoor Bowls Pavilion, and his sax-celebrity brother, Remo Cavallotti, will be presiding over the band.

Remo, who has recently been demobilised after a hectic record of Army service—more peaceful phases of which included broadcasting from Athens and, later, Vienna—led his own bands at several resorts, including the London St. Regis hotel, before the war.

He leads, on alto sax, a six-piece outfit for Hastings, which features a trumpet-trombone "find" whose style will delight the fans in the person of Mickie Mickelburgh. The band will also include Bryan Lodge (late Maurice Winnick, etc., tenor sax); Harold Birchall (a well-known Hastings musician, sax and violin); and Eddie Freeborn, distinguished percussionist, lately out of the R.A.F.

Appearing every evening at the Gardens Ballroom, the band will play for afternoon dancing at the Sun Lounge Pavilion, where Claude Cavallotti and his own band were regularly featured before the war, and where they played for the 1945-46 Christmas season.

*This summer, you will have music wherever you go, and here, in this advance news of bands booked for the seaside, we bring you a*

## COAST-TO-COAST LINE-UP

### Isle of Wight

**EXPRESSING** the opinion that Variety dates are often anything but a good proposition for dance bands in present-day circumstances, London bandleader Art Gregory has temporarily abandoned the halls and is at the moment concentrating on getting his band ready for the summer season in the Isle of Wight.

With a twelve-piece, he is due to open in Ryde on June 1, featuring his stage show at the Commodore Theatre every day and playing for dancing in the attached ballroom each evening.

Personnel for the I.O.W. job is not yet finally fixed, but it is certain that Bryce Davis, the young vocalist who was with Art on his historic ENSA travels, will be filling the solo vocal spot.

Meanwhile, there is a chance that Art may reappear in Variety for a spell, but this time in the London area.

### Eastbourne

**ALREADY** booked for Eastbourne's summer season entertainment by recently appointed Entertainments Manager G. H. Hill are five of Britain's leading bands. They are those of Harry Parry, Eric Winstone, Primo Scain, Johnny Denis, and Nat Allen.

With the exception of Johnny Denis's outfit, all these will be playing one-night stands. Johnny's date being fulfilled from the Redoubt Bandstand on the East Parade.

### Newquay

**SEVEN** different local bands have already been lined up for the season at Newquay, Cornwall's leading summer resort.

Alto-clarinetist Bill Harding will be leading George Roberts (tpt.); Frank Toy (pno., acc.); and "Dank" Flamank (drums), first for a short season during May at St. Brannock's Hotel, and then at the Tolcarne Hotel.

Pianist-accordionist Cyril Millington's outfit, comprising Leslie Millington (tr., voc.); Bert Crawford (bass, cl. gtr.); and ex-P.O.W. Douglas Terrell (drums), will follow Bill Harding into St. Brannock's, doubling that with the Penolver Hotel.

Grantham Hotel will feature guitarist-drummer Eddie Goodman's Band, of which Ken Langmaid (pno.) and Bill Pearce (tr., cl.) have already been fixed. These three will also be at the Edgumbe Hotel. The Pentre, Trance and Bay Hotels will share altoist Brad Trothway's outfit with Dick Trethway (acc., pno.); Pauline Trethway (pno.); Bruce Ferris (tr.); and Ron May (drums).

Drummer Bill Suter has been fixed to lead Arthur Haynes and Bill Roberts (saxes); Reg Clift (pno.); and Keith Maclean (vln.) at the Duchy Hotel, while the Marina Hotel will have Johnny Barratt on drums leading Cecil Menadue (tpt.); Arthur Bonney (tr.); Joe Tramayne (alto) and Claude Hancock (pno.).

The Summer Palais is expected to feature different bands during the season; of which pianist Ruby Richmond's Band, with Stan Polmeair and Bill Andrews (altos); Bert Williams (tr.); Pat Peters (tpt.); and Jack Toy (drums) have already been booked, together with the Carlton Band from Camborne and Ray Harris and his Melody Makers. "Foreigners" in this resort will be Norman Nankervis and his Band, who will play at Newquay's foremost hotel, the Bristol.

**TWENTY-ONE-YEAR-OLD** drummer Frank King has been signed by Oscar Rabin to replace Billy Londale. Frank was a semi-pro. with Reg Busby's Embassy Band, but for several months has been drumming professionally with Albert. Flush's Orchestra at the Bay Hotel, Seaburn,

### Jersey

**HELPING** to bring back the pre-war sparkle to war-torn Jersey is West End drummer Syd Wright.

After six years, including five in the R.A.F., Syd, formerly one of the leading lights in Channel Islands entertainment is returning there. On June 1 he opens the summer season with a six-piece outfit, plus a Hammond organ, vocalists, and top line acts, at Parkin's Super Luxury Holiday Camp, Jersey.

### Ramsgate

**TAKING** her band to Ramsgate for the summer season, pianist and vocalist Peggy Poulton opens at the Marina Ballroom on May 31, where she remains until September 28.

Peggy will play in the super ballroom, which has a glass floor illuminated by a thousand lights.

This booking is directly due to the success she scored there during the summer of 1939, and will be all the happier because her business-manager and musician husband, Bert Green, will be out of the Army and able to resume his place on trumpet, post-horn, etc., the rest of the band being: Ivor Beynon (alto, tenor, clar. acc., arr.); Colin Brady (tenor, clar. alto); Len Goodwin (pno., arr.); and John Blanchard (dms.).

Peggy appears with her band at dances at the Town Hall, Wycombe, on May 17, and the Town Hall, Watford, on May 18.

### Bridlington

**BRIDLINGTON**, on June 8, will be the richer for an extra dancing spot when Fred Beavill, former manager of the Victoria Hall, St. Albans, opens the doors of the "Jolly Roger" Dancing Club and introduces the music of Stanley North and his Band to Victory Night dancers.

It is hoped, furthermore, to star many leading dance bands in one-night stands at this new venue.

### Saltburn

**MANCHESTER'S** Billy Butler is all set to charm the ears of East Coast holiday-makers when he opens at the Municipal Gardens, Saltburn-by-the-Sea, on June 8, 1946. Under Billy's baton will be Frank Ikin (alto-clar.-vln.); Harry Blaaser (alto-clar.-cello); Fred Startup (tenor-clar.-vln.); Bernard Nolan (tenor-clar.-flute); Miss Evelyn Sands (solo clar.-saxes); Harry Elliot and Bram Harvey (tpts.); Bill Skelthorne (bass); George Crowther (piano); Max Thompson (dms.); and vocalists Eileen de Botte.

## Edinbro' Strike : Brighter Outlook

**EDINBURGH** ballroom proprietors have agreed to meet M.P.s and members of the Town Council who are in support of "striking" musicians in the city. This is the first sign of a break in the year-old deadlock between musicians and the Edinburgh Ballroom Proprietors' Association, who refuse to recognise the Musicians' Union as a negotiating body.

Meanwhile the latest move in the Union's all-out efforts to draw public attention to the dispute has taken the form of a series of lunch-time concerts at factory gates in the city, during which Union officials are briefly stating their case.

Laymen's interest runs high, and the Union is confident of a speedy settlement.

**BACK** on the air after a long absence is Jack Cannon and his Band, who have half an hour in the Northern programme on June 5, from 10 to 10.30 p.m. Jack and the boys will be playing from the Devonshire Ballroom, Higher Broughton, near Manchester, where the band is in residence.

Other Northern bands on the air in the near future include Jack McCormick, who will be heard on May 31, from 6.30 to 7 p.m., from Lewis's Manchester Restaurant, whilst on June 8, Freddy Platt has still another "Saturday Night at the Palais" from the Carlton, Rochdale.

Hal Wood and his Band, from Ashton Palais, play an Old-Time session on May 16, whilst similar sessions will be heard by Bonelli and his Band (Belle Vue, Manchester) on May 30, and from the Oxford Galleries, Newcastle, on June 6, played by Peter Fielding and his Band.

On May 23, "Pippant Fingers" again features pianist Jerry Chandler, and on June 7, the Gorse Brothers have a quarter-hour at 10.15 p.m. with their songs at the piano double act.

**SONG-PLUGGER-PIANIST** Bernard Harris, well-known in dance-band orbits as leader of outfits booked under Carroll Gibbons' and Victor Silvester's aegis, has joined the exploitation staff of the Cinephonic Music Co., 100, Charing Cross Road, there, under live-wire chief Sid Golman and ace-exploiter Rosie Doyle, he will help boost up the firm's output of hit numbers.

### Filey

**LONDON** bandleader Jack Wallace, whose last date was at the Piccadilly Princess' Restaurant, takes his outfit to Butlin's holiday camp at Filey, Yorkshire, from May 24 to June 3. Returning to Town, he has a Home Service broadcast on June 5 (9-9.30 p.m.). On this airing he will feature his usual band, plus Eddie Lester (baritone sax and vocals); and Tommy Middleton (guitar). Femme vocal interest on the broadcast will be usual Wallace vocal heart-throb and radio favourite Julie Dawn.

On June 7, Jack Wallace will take his band to Butlin's Holiday Camp at Skegness, where he will occupy the stand until the arrival of Eric Winstone and his big band on June 25.

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# ESSENCE

by Pat Brand

WHAT do American radio listeners know of British dance music? No more to-day than they did when the B.B.C. under took to answer, over the April 7 "Yours Sincerely" transatlantic programme, a question from a U.S. listener.

Miss Margery Waggoner, Ellsworth, Kansas, wanted to know "... what type of dance orchestras there are in England. I rather doubt if they have what we call swing bands or jitterbugs. Do they import name bands from the U.S.A. or just how do they determine what or whose is a good dance orchestra? I suppose they do have their Benny Goodman and Guy Lombardo. Would you please give me the names of some of the dance bands who are the Englishman's favourites?"

The answers to these questions could be given briefly, thus: "We have as many types of dance orchestras as you have in the States—jazz, swing, sweet, commercial, old-time, tango, rumba, novelty, etc. We do have jitterbugs. We are not at present allowed to import U.S. bands, name or otherwise. We have our Goodman counterparts (i.e., Barritau, Weir, Phillips, etc.); and our Guy Lombardo (i.e., Maurice Winnick). We determine our own favourite dance orchestras by annual polls conducted by the MELODY MAKER and occasional polls in the lay Press; by presenting the best at the annual 'Jazz Jamboree'; by box-office returns at Variety houses, record sales, etc. The favourite bands, as chosen by the last MELODY MAKER poll, were the Squadronaires, conducted by Jimmy Miller; Gerald and his Orchestra, and the Skyrocks, conducted by Paul Fenouillet. In that order, in the big-band section; and Vic Lewis and his Jazzmen, Harry Hayes and his Band, and Buddy Featherstonhaugh's Sextet, in that order, in the small-band section."

Neat, concise, comprehensive. What did the B.B.C. say?

"There are some dance bandleaders whose names are as familiar in our



mouth as household words. The B.B.C. puts on the air Harry Roy, who married one of the princesses of the reigning house of Sarawak; the man called Silvester—"inter-upted here by CBS announcer Charles Collingwood, interjecting: "Oh, yes, Victor Silvester and his Ballroom Orchestra"—and there is another one, Joe Loss, and, of course, Gerald for years has been the prime favourite both with listeners and dancers. As to how we decide who are the most popular, how do you decide who are the most popular? The leaders most people like. I suppose.

In conclusion, it was stated that a few American bands had visited Britain, and people found them "entertaining, interesting, and sometimes amusing." They are usually a bit more brilliant, more colourful, more forceful, more unusual. "To which Collingwood added, "I know that!"

You know what, America? Not the half of it. Given a chance to penetrate into the top of ignorance and/or disdain regarding British dance music existing in average American minds, the B.B.C. tossed it shamefully away.

May we remind them that our newspaper carries the legend—Telephone-

Here you see the results of a chance meeting at H.M.S. "Europa" Lowestoft in 1941, between seven ex-musicians. They formed themselves into a seven-piece, called themselves the Blue Mariners, and, later, under the leadership of George Crow, sufficiently overcame Naval obstacles to attract a large civilian following, finally being chosen for the "Mediterranean Merry-go-Round" B.B.C. series.

Demobilisation and augmentation now brings them three a week to home listeners and thrice to overseas in Leslie Bridgmont's "Merry-Go-Round".

They are: Back row (l. to r.), Geo. Latimer, Freddy Burgess, Ronnie Hunt, Fred Coupe, Joe Parker, Jack Rogers, Harry Knight; centre row, Neville Hughes, Frank Langham, Reg. Giff, Gil Port, Sid Lenton; from row, Geoffrey Booth, Ben Lyon, George Crow (standing), George Hurley, Sid Kamine, Pat Reilly (bass).

Temple Bar 2468 (100 lines). The MELODY MAKER is just as ready to help them now as it always has been.

POPULAR singer and accordionist Pat Hyde, after a long tour of the British music-halls, has gone across to Holland, where she opened for two weeks, the City Hall, Amsterdam, on May 10.

After playing Amsterdam, Pat will visit The Hague, and proceed down to Knocke and Ostend in July. Broadcasts are being negotiated.

"I remember reading somewhere that Wild Bill played the fine horn on most of the Charlie Straight sides. If that is so, he's certainly good, for I have a 1945 considered Straight's 'Deep Henderson' and 'Hobo's Prayer' a grand disc with some terrific trumpet.

"Can you inform me if there is any known case of Parlophone sides being reissued on Regal?" (Ed Collins forward, please!)

"What has prompted the query is that I have a side by the Raymond Dance Band on Regal G8878, 'I Love My Baby' (141343) and 'Loud Speakin' Papa' (140873), which is clearly a Nichols group, and I am inclined to think the latter may be a reissue of the Gopius Five side on Parlo. E.5552.

"I have also picked up some good sides by the Harmony Dance Band on Regal, among them being O.8686, 'How Many Times' (142256) and 'Where'd You Get Those Eyes?' (142258). I am wondering if the latter could also be a reissue of the Gopius Parlophone side.

"I saw in 'Junkies' Discs' (a fine piece of work, whose compilers deserve the thanks of all collectors) that they claim 'Loud Speakin' Papa' to be a Charleston Chasers' item, but this doesn't seem to link up with any other known Chasers' sides. I should be glad of information on the Harmony Dance Band sides mentioned also: 'Me Too' (14284) and 'He-Ho' (The Marrio) (142152) on Regal G.8712. Each side features two choruses of solo trumpet played with grand drive and technique."

There is more to M. S. Hunter's letter than that. However, the foregoing should give archaeologists plenty to be getting on with.

While swimming and playing tennis together, cousins, Edna Kaye and Harold Collier spent happy-go-lucky youthful moments scheming their ambitions. Smilingly recalling it, they reckon they aren't doing so bad, for Edna is broadcasting with Roland Peachey, and Harold is bandleading at Prince's Restaurant.

While harassed musicians search frantically for gigs in Archer Street, those two weighty full-back chums, Ronnie Ganard and Dave Stephenson, blissfully seek a game of football, but aren't exactly averse to the offer of something resident involving guitar and vocals for Ronnie, or alto, tenor and clarinet for Dave!

With his tasty-looking singing, dancing and accordion-playing Swing Sisters, the everlasting Hal Swain is spending the summer at the Tivoli, Aberdeen, treating discerning Scots to his vigorous use of saxophone and post-horn and his robust vocals. The Swing Sisters, by the way, aren't related, their names being Donna Brennan, Hetty Brains, and Eileen Bond.

Pete Ashford, c/o 20, Bayham Road, Knowle, Bristol 4, is interested in N.O. and Chicago discs. Also would like to get in touch with any collectors in his home region.

# RECORDS

Reviewed by Edgar Jackson

MILTON "MEZZ" MEZZROW AND ORCHESTRA  
 \*\*\*Revolutionary Blues (Mezzrow) (Am. Blue Bird OA028988).  
 MEZZROW-LADNIER QUINTET  
 \*\*\*Gettin' Together (Mezzrow) (Am. Blue Bird OA030454).  
 (H.M.V. B9170—3s. 11½d.)

028988.—Mezzrow (clar.) with Tommy Ladnier, Sidney de Paris (tpits.); James P. Johnson (pno.); Teddy Bunn (str.); Elmer James (bass); Zutty Singleton (dms.). Recorded November 21, 1938.  
 030454.—Mezzrow (clar.); Tommy Ladnier (tpit.); Teddy Bunn (str.); George "Pop" Foster (bass); Manzie Johnson (dms.). Recorded December 19, 1938.

THESE two sides are both old-time, small group jazz, and if you want more information about them than my later remarks may give you, read or read again if you have already read it, Seymour Wise's article headed "Dixieland is Dated: Hall Be-Bop." In last week's "M.M." This article is one of the best informed and most truthful that has appeared in this or any other rag for many a long day. And I don't say this merely because it crosses the "t's" and dots the "i's" of what I have been saying in this column for years. I say it because every point it makes has been obvious for years to all except those who are either too disinterested, too ill-informed, or too bigoted to realise what has been happening to this music of ours ever

since the Original Dixieland Five brought to our little corner of the world in the early 1920's, more than 20 years ago, our first opportunity of hearing jazz other than through a gramophone trumpet or a loud-speaker.

Mr. Wise castigates in no unmeasured terms our, and for that matter all other, diehards for refusing not merely to move with the times, but also to realise that the times have brought a trend which only those with moribund mentalities could fail to recognise as improvements.

Old-time jazz was for the most part played by technically incompetent—people who had execrable tones, or who could not play in tune, but whose faulty intonation was excused by their supporters on such ridiculous grounds as that it enhanced the character of the music, or, when they couldn't get that one over, that it was something to do with a new quarter-tone scale.

Happily, however, not all old-time jazz was like this. Some of those who played it were brilliant musicians, judged by any standards and any periods, and the worst that can be said of them is that, being pioneers of a new art, their endeavours were more conspicuous as the fore-runners of what was to come than as instances of the semblance jazz has taken on as it has grown up from a sincere but nevertheless ignorant and precocious child to become at least a promising and technically groomed adolescent.

COLLECTIVE IMPROVISATION  
 At any rate, that, I think, is a fair summing up of these two Mezzrow-Ladnier sides.

"Revolutionary Blues" comes from the same session as the double-sided "Comin' On With the Come On" reviewed in this column last week. The main difference between it and "Comin' On" is that while "Comin' On" included many solos, "Revolutionary Blues"—incidentally played at medium tempo—is practically all collective improvisation. It certainly has its points. The beat is strong and steady, and the spontaneous understanding between the players something which, irrespective of anything Mr. Wise may have inferred to the contrary, the modern idea of organised and orchestrated big-band swing is all too quickly making a lost art.

Mezzrow's lack of technique does nothing to help his undeniable understanding of the jazz idiom as it then was, and far from there being anything revolutionary to support the title in either the tune or this performance of it, it happens that I had not heard for years long before 1938 when the side was recorded.

"Gettin' Together" interested me much more. There are only two front-line instruments, collective improvisation in the accepted jazz sense of the term isn't possible. The front line just doesn't add up to enough to make it feasible. So this is inevitably a soloist's record, and with Tommy Ladnier responsible for the bulk of the soloing at least we get trumpet playing as good and authentic as any of the period.

Mezzrow, of course, also takes a chorus. But again his lack of technique—this time instanced mainly, but not entirely, by his, to say the least of it, curious tone—does little towards enabling us to enjoy his understanding of early jazz.

Then there's Teddy Bunn. Now you may have noted from the foregoing personnel that there was no piano on this date, and it is as much the result of a good soloist as the result of playing as anyone else in the outfit that if I had not drawn your attention to the absence of the piano you might not have spotted it until you had heard the record quite a few times.

This applies not only to the rhythm behind other people's solos, but also to Teddy's own solo in which he takes the role of accompaniment. Which says plenty for our ex-Spirits of Rhythm plectrumist, Mr. Teddy Bunn.

On the other hand, it must be admitted that even more than any one else in the combo does Teddy sound, especially in his solo, rather dated, and the record is likely to find its main appeal mainly among those whose interest, for better or for worse, still lies in old-time jazz.

# CHATTER

by Chris Hayes

IN business again at 4, Soho Street, W., after intensive war work as a scientific instrument maker, dealer Len Daniels, brother of the famous drummer, Joe, is selling everything musical and specialising in repairs, aided by Leslie Miller, ex-R.A.F. radio instructor, formerly on the repair staff at Dallas.

Vocalist Manny Morris, who, at the age of 17, under the name of Gerry Masters, hit the high spots with David Miller's Orchestra, E.N.S.A., and Teddy Foster's "Rhythm Choir," is at present working for a music publisher, but yearns to sing again, and would jump at any offer reaching him at 16, Anstey House, Shore Road, E.9.

Getting his new firm going with a kick, Roy Berry, general manager of New World Publishers, has appointed as his professional manager Noel Rogers, who comes from Lawrence Wright. Roy now has the telephone working at his office at 14, St. George Street, W., his number being Mayfair 7600.

Windmill graduate, nowadays gifted song-writer, Dick Hurrant, exiting the R.A.F. full of enthusiasm, got as many as seven songs, words or music, into the London Palladium revue, "High Time," at least one promising to be a general hit—the wistful "Mary Lou."

Even the exigencies of the R.A.F. couldn't separate the keyboard colleagues, Ivor Merston and Dave Kaye, who roughed it in the same unit for five years, three overseas, doing battle-courses, aerodrome control, and other duties, far removed from white pianos with mirrored keyboards, which they are now playing again as civvies at the Victoria Palace.

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# The COAT

by Maurice Burman

House in my evening dress, giving the impression that I worked in the West End.

I always sidled in and sat down meekly. Then I would watch the Gods partaking of their celestial food. Chop and chips, brunch and chlois, and egg and chips. Of course, their Teddy Bear Coats were there. They were thrown carelessly over the chairs. And again I would promise myself that the day, or rather, the night, would arrive when I would

However, we reached the entrance and both Lambert and Nathan stood respectfully aside and bowed me in. Then terror seized me. I just could not go in wearing it. "What's the matter?" I said to myself. "Come on, you are a West End musician now, aren't you? You've earned the right, haven't you?" And I dashed downstairs and left it in the cloak-room, came up, and meekly sat down beside my hat and friends. "What, no coat?" they said, killing themselves with laughter. "This happened night after night. I simply could not walk in wearing it."

## THE AUTHOR

is the well-known drummer with Gerald's Orchestra, and writer of many instrumental successes. His song, "Country Bumpkin," is being featured by Nat Jackley in the current Palladium show, "High Time." He has recently turned his hand to short story writing, and this is the second of his stories that have been published in "The Melody Maker."

REMINDE me to tell you all about Archer Street at some future date. This story begins down there. To know what Archer Street is like, you must be completely unknown and young, out of work, and inexperienced.

Such was I. I stood meekly outside the hall-dresser's, facing the café on the opposite side of the road. Now and then some super big-timer would come down the street and vanish in the confines of that sacred café. I knew them all by their pictures in the "M.M." and I knew the bands they were in. All West End stuff, of course.

I didn't know a soul to speak to, so I gazed at them. They came at regular intervals, gay and breezy. One thing I noticed about them that got me. They all wore big Teddy Bear Coats.

That really got me. I stared at those coats. They were, it seemed to me, the very ex-celsis of the famous player. Obviously, if you were a star player, you had to have a Teddy Bear Coat. Of course, you could have one even if you weren't; but who would dare? Certainly not I.

I looked at my own coat. It was a young gentleman's inoffensive coat: not a coat that anyone would look at twice. So I stood there and burned. "One day," I said to myself, "you'll be in a famous band, and then, my lad, you'll have SUCH a Teddy Bear Coat. And you, too, will come down the street and swagger into that café. You see if you don't."

NOW and again I'd have a late West End gig somewhere near the technical right to enter the Corner

NOT so long afterwards I suddenly found myself in a famous broadcasting band, complete with red carnation. It had happened! I had arrived! What did I do?

With my second week's salary I took myself to the shop and bought the biggest Teddy Bear Coat you ever saw. It had everything, big buttons, huge collar, wide belt. And one night after work I put it on and walked across to the Corner House, accompanied by Jack Nathan and Les Lambert.

For some reason or other they were making curious barking noises, and even going so far as to snap at my coat. I waved them aside in a vague manner. I had other things to think of. They were taking my mind off my entrance. In any case, it was hardly a fitting thing to do. If my memory serves me right, they were also making some reference to "huns" I could not see the relationship myself.

When the summer came it had disappeared completely. It was found in the cold storage of a famous West End store where it had been sent in mistake for a genuine fur coat. What the storage people must have thought, tending this bedraggled looking object, I shall never know. But back it came and hung neglected and forgotten for a long time. I can hardly bear to tell you.

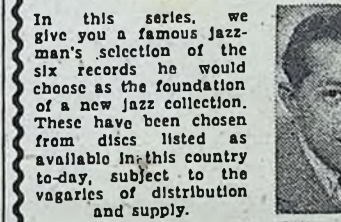
The dear old lady who did for us had a brilliant idea. Ah, me! She made it into a rug, and there it lay at the foot of the stairs in the hall of the house, a pathetic oblong of forgotten grandeur. No sleeves, no belt, no buttons—just hair. Her sons had the rest. Ted the sleeves, Ned the collar, Fred the belt, and Ed the buttons.

To what greater glory could it not have gone, on whose regal coat-hangers could it not have hung! (I have been in one or two places, you know.) In what famous closets could it not have been laid. Instead—a mat.

Of course, I never trod on it. I used to leap over it to the stairs, or leap off the stairs on to the hall. To-day, if you observe me closely when I walk, you will find I have a very slight limp. I leapt just once too often.

Too far. Too high. R.I.P.

# Jazzmen's Choice—No. 3



Three are chosen for their all-round jazz value; three for their particular instrumental interest to the musician selecting them. The musician is at liberty to recommend one or both sides of a record as he thinks fit.

Here are the six records chosen by guitarist Ivor Mairants:—

- ALL-ROUND JAZZ VALUE  
 "Caldonia" / "Goosey Gander," by Woody Herman and his Ork. Parlo. R2990.  
 "Clarinet à la King" / "The Earl," by Benny Goodman and his Ork. Parlo. R2843.  
 "Rocks in My Bed" / "Bill-Bill," by Duke Ellington and his Ork. E.M.V. B9382.
- INSTRUMENTAL INTEREST  
 "The Sheik of Araby," by Benny Goodman's Sextet. Parlo. R2753.  
 "Four or Five Times" / "Bump It," Jimmy Noone and his Ork. Brun. O3303.  
 "Finesse," by Rex Stewart's Footwarmers. H.M.V. B9154.  
 (Guitar work by Charlie Christian, Teddy Bunn and Django Reinhardt respectively, whom Ivor Mairants considers to have originated styles which have influenced almost every one of to-day's leading guitarists.)

# COLLECTORS' CORNER

by Rex Harris and Max Jones

THIS week we have some exclusive information on the long-standing dispute about who played cornet on the Charles Pierce "Sister Kate" and "Blue" recordings. Ralph Venables writes:—

"You may know that Muggsy has always insisted to me that he, not Altier, played on Pierce's 'Sister Kate' and 'Blue' records. Well, it is true. Moefer's startling disclosure that it was Altier and Bercov, not Spanier and Tesch as always believed."

"I kept an open mind on this and tried to get other evidence. Well, at last I've traced Maurice Bercov, and he not only confirmed that he was on the date himself, but also assured me positively that it was Muggsy and not Altier who played cornet.

"I was still dubious, so Bercov contacted Altier, also Joe Rushton (not that Joe was on the session), and it still added up to Muggsy. Spanier once told me that 'we could make a lotta dough' betting on this. Wish I'd accepted his suggestion!"

BIX: NEW MASTERS  
 Another news scoop sent by Ralph concerns Bix Belderbecke. He writes: "Ken Schram, noted Bix collector from Ripon, Wis., has just had one of his dreams come true, and has run across some test pressings with Bix which are all from quite different masters. He says that Bix's solos are full of marked variations. Details are thus: Goldette, but 'Pretty Girl' and 'Frolic of a Baby Like You'; Whitman 'My Pet' and 'Smile'; Bix's Ork. 'Deep Down South.'"

COLLECTOR'S LETTER  
 At one time we had hoped to be able to print at least one letter each week under the Forum heading. But it became manifestly impossible to cope with the stream of interesting correspondence which came, and continues to come in, daily.

May we now apologise to those who are waiting and assure them that every attempt will be made to publish their news and views at the earliest possible opportunity?

From M. Sinclair Hunter, in South Africa, came (long ago) this communication:

"First, let me congratulate you on the Corner, which I find of absorbing interest. Keep up the good work."

"There has been, from time to time, in your columns a good deal of space devoted to Wild Bill Davison and it would be of interest if you got someone to list a few sides which featured him that were issued in England."

"You were good enough to quote my remarks re the Benny Meroffs (issue 4/3/44). Reading No. 9 of the original 'Jazz' magazine I notice, via Bill Love's feature, that John Steiner confirms Wild Bill's presence on some Meroff sides, and suggests OK41079, 'Too Busy' (400820)."

"I checked up and found this was issued in England on Parlo. R.217 as 'The Roof Garden Ork.' To quote Love's remarks: 'Except for minor background work the trumpet plays only a small part, but in one place there is a short trumpet break that is very intense. The reverse side (on OKeh) has an adjacent master, but it's Sam Lanin side, Darling' (400821). This, I can confirm, is entirely commercial."

"The backing in England was 'Oh, You Have No Idea' (400785), also under the name 'Roof Garden Ork.' as were 'She's a Great, Great Girl' (400198) and 'That's My Weakness Now' (400787) on Parlo. R.204. These other three sides are also quite good. They feature some nice trumpet playing, but I am not conversant enough with his style to state whether or not these are Davison items. I should be glad of further information."

APPEAL  
 Pete Ashford, c/o 20, Bayham Road, Knowle, Bristol 4, is interested in N.O. and Chicago discs. Also would like to get in touch with any collectors in his home region.





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## ROCHDALE AND TOOTING CONTESTS

The 1946 Central Lancashire Championship, presented last Friday (10th) at the Carlton Ballroom, Rochdale, by Lewis Buckley, more than maintained the success which has marked this season when a crowd of over 1,150—nearly 150 more than last year—saw Harry Lee and his Band, of Dukinfield (Cheshire), win a new band contest that, taken all round, showed a reasonably high standard.

Again this year Freddy Platt and his Carlton Ballroom Band were in attendance to keep the dancing non-stop, and the show they put up did nothing to suggest that they are not still one of the best resident Palais bands in the North.

By contrast the 1946 South-West London Championship, presented last Sunday (12th) by Ed. Waller at the Regent Palais, Tooting, was rather quiet.

The attendance was small, and while this may have been due to the fact that admission was restricted to members of the Regent Dance Club, it was thought that a Sunday contest would have drawn a much bigger gathering.

The entry list of five bands was also small, but the standard was quite interestingly high, and the guests had an anything but dull afternoon.

### JUDGES' REPORTS ROCHDALE—MAY 10

Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: HARRY LEE AND HIS DANCE ORCHESTRA (four saxes, two trumpets, trombone, piano, bass, drums), 17, Clarendon Street, Dukinfield, Cheshire. (Phone: Ashton 2655.)

Individualists' awards for: Alto (Harry Lee), Clarinet (Sydney Fieash), Trumpet (Harry Marshall).

Very good special arrangements played in a manner that at least suggested sufficient and efficient enough rehearsing enabled this band to put up a generally very fair to good performance. But there is still room for improvement.

Efficient clarinet leading of the reeds showed good musicianship, but the swing clarinet solo in the quickstep can only be described as of rather rambling construction and lacking style.

The tenor solo in the waltz was slightly flat, and in the foxtrot lacking in feeling and character.

Lack of character—i.e., feeling, verve, and clean separation of phrases—was also a shortcoming of the sax team as a whole.

The brass, with its capable trombone, was better in this respect, but though satisfactory as a team man, the first trumpet was rather "jazzy" in his swing solo. The second trumpet (who won the trumpet prize) is the swing stylist of this band, and it would have been better had all the solos been left to him.

All three of the rhythm men proved to be reliable musicians, but it was not until the quickstep that any real lift was added to the always solid beat.

Second: ALLAN ROWNTINE AND HIS MUSIC (three saxes, trumpet, piano, bass, drums), 68, Fieldhead Street, Listerhills, Bradford.

Individualist's award for Drums (Jack Cheney). Hon. mention for: Baritone (Charles Todd), Bass (Alan Greenaway).

This driving little outfit proved to be the most knowledgeable and enterprising band in the contest. In a relaxed, rhythmical performance of treatments

which included some very good scoring for alto, tenor and baritone, it showed good style and character, and in fact that it knew what to play and how to play it.

If the star man was the drummer it can at least be said that the piano and bass also did their share towards completing a quite exhilarating rhythm section.

The band just lost the contest through the first alto being consistently flat (though always on baritone) and the too wide and slow vibrato of the trumpet, which did nothing to make his tone unduly pleasing or help his otherwise good enough style and technique.

Will Rigby and his Dance Orchestra, from Warrington (Lancs), were placed third and won the individualists' awards for Tenor (Ron Fryer), Trombone (Terry Nagle), Bass (John I. Ditchfield).

Frank Boardman and his Orchestra, of Rochdale (fourth), were given hon. mentions for Bass (Jack Swire) and Drums (Ernie James).

Edith Cole, of the Avalons, from Mossley (near Manchester), won the individualist's award for Piano.

### TOOTING—MAY 12

Adjudicators: George Evans, Les Evans, Buddy Featherstonough, E. O. Pogson, Edgar Jackson (President).

Winners: FRED HEDLEY'S EMBASSY BAND (directed by Gregor Mills) (three saxes, two trumpets, trombone, piano, guitar, bass, drums), 50, Lavenham Road, Southfields, London, S.W.18. (Phone: PUTNEY 7643.)

Individualists' awards for: Trumpet (Bill Why), Trombone (Jack Wrigley), Guitar (Albert Neate). Hon. mention for Bass (George Woodroffe).

The obviously knowledgeable direction and adequate rehearsing which in past years have seldom failed to make Hedley-controlled bands sound most pleasingly musically, polished and tasteful, once again brought victory to the Hedley camp.

Among the few points which could be improved are:—

Saxes: The tone could have been warmer and richer. Our belief that this may have been due to the lead alto was to some extent confirmed by his solo in the foxtrot, "Takin' My Time." This is a Benny Carter opus, and playing the Carter chorus as on H.M.V. B9180, the soloist, due to rather thin tone, was not only slightly overpowered (mainly by the bass), but tended to lack drive and character. It must also be mentioned that the waltz was not helped by the lead alto being just a trifle flat, and the clarinet a fraction sharp.

Rhythm: Rightly placed out in front, the bass could have afforded to play just a little more quietly. It would have helped the clarity of his "articulation" as well as the ensemble balance. The piano and drums were both a little on the stogy and repressed side, which brings us to what was perhaps the most obvious shortcoming of the band—

Ensemble: Important as musical finish and taste are, when a band has the standard of musicianship that this band has, there is no reason why they should not be made doubly effective by a little more drive and spontaneity.

Second: PERCY GRANGER'S SWING GROUP (clarinet, tenor, trumpet, piano, bass, drums), 86, Buckland Way, Worcester Park, Surrey. (Phone: Derwent 2124.)

Individualists' awards for: Piano (Bert Granger), Bass (Bob Granger).

In this more than usually understanding little swing band, with its very effective ideas about how to treat its members, the pianist and the bass were outstanding.

The former, in addition to being in every way satisfactory in the ensemble, played about the best solos heard from a pianist in any contest this season.

The trumpet and drums were also good.

Weaknesses were mainly in the clarinet and tenor.

In the foxtrot the former played with a rather thin, vibratoless tone, and it was not until the waltz and foxtrot that his playing achieved any warmth or showed any real sense of style or rhythm.

Even less prepossessing was the tenor. Slightly flat playing and some mistakes were noticed in the waltz, and in the quickstep his rather rambling solo was no more conspicuous for the way it was played than for what was played.

Sidney Gold and his All-Star Band, from Willenden Green, were placed third. They won the individualists' awards for Tenor (Martin Donati) and Drums (Peter Johnson), and hon. mentions for Alto (Peter Howel), Baritone (Ceel Cooper), and Bass (Dids Cumins).

Dick Davis and his Band, from Palmers Green, won the individualists' awards for Alto and Clarinet (Jerry Cane). Five bands completed.

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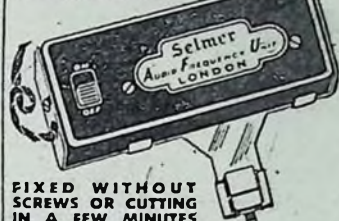
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