£2,500 FOR MUSICIANS' CHA



High-spot of the great Jambores was a scintillating performance by Ted Heath and his Music to close the show. This exclusive and graphic picture, taken especially for the "M.M." by famous musician-cameraman, two flich, shows Ted and the boys all

out in their grand performance of the Woody Herman arrangement of "Woodshoppers' Bail," which was specially recorded to go out later on the AFN wave-length—a memorable elimax to a Jamboree pasked with good music and sparkling entertainment.

GOLD AND BARRITEAU IN SURPRISE EMBASSY SWITCH

SURPRISE developments at London's Embassy Club find Harry Old's unquestioned success there brought to a sudden end after only six weeks' residence, and Carl Barriteau fixed to succeed him-but apparently for an engagement of short duration.

In an effort to sort out the seemingly fantastic succession of events which have led to this state of affairs, the MELODY MAKER has obtained statements from Harry Gold; from Bob Barnett, Director of the Embassy Club; from Harry's West End agents. Leon Cassell-Gerrard, Ltd.; and from Anglo-American Artistes, Ltd., who, previously, have invariably been the agent; to supply the Embassy Club band.

Harry Gold, in an exclusive statement to the "M.M.," said:
"All I know is that last Saturday night I suddenly received notice to terminate my Embassy Club engagement on May 10. To say that I was astonished is to put it mildly, since my 'Dixie-plustrings' out it has really been a mildly, since my 'Dixie-plus-strings' outfit has really been a success there, and not only patrons, but even people on the staff have been telling me that it is the best band the club has had for eight or nine years."

NEW POLICY

Bob Barnett said: "I have the highest possible opinion of Harry Gold and his Orchestra, who have been a real success at the club. The change is being made simply because the club has decided, for the time being, on a policy of making frequent changes in its dance music. The very existence of this policy makes it more than possible that Harry Gold will be back at the Embassy before the end of the year."

Leon Cassell-Gerrard told the Marion Maker: "When Harry Gold originally undertook the Embassy Club-state. I was told something above a new policy of frequently Chilled Land bands, so I am not beneatly surprised, and expect Harry—who has inducted in these columns last weets, clarines-massive viants, and has no intention that they shall be permanently distinct there—to be back at the Embassy again before so very load."

Clarify of Anglo-American who has been leading the sax section will be yorkshire-born from Mackintosh, who has been leading the saxes.

Commencing on May 12, famous clarinet star and band-leader Carl Barriteau will be taking in a ten-piece band. With himself leading on clarry, the band will include Pat Reilly (bass); "Flash" Winstone (Grums): Henry Shaw (trumpet): Jimmy Phillips (alto); Jack Fisher (tenor); and probably Eddy Farrell (plano).

look kindly upon it in the matter of broadcasts.

STEWART AIRINGS.—Berkeley plants leader in Stewart, whom radio cuts have recently robbed of the pressions, will be airing twice within ten days when he leads his cand in Music While You Work on May 2 (10.30-11 a.m.) and contrasts his music with that of Geraldo in "Band Parade" on May 12.



Backstage at the Jamboree—(I. to r.): Stage-manager George Hurley; compère Tommy Trinder; and MSBC Secretary Fred Stone.

WEIR'S STAR LINE-UP FOR LANSDOWNE

Wetr has now completed and all-star line-up, for which he has made several important captures.

Leading the sax section will be Yorkshire-born Ken Mackintosh, who has been leading the saxes with the Oscar Raidn Band, and who is now leading corward to a

again before so very loan.

Gino with of Anglo-American Artiste and The new policy of the Embassy Club management is a good thing, because it will mean that a number of bands will have a chance to shine in the West End, so musicians should be pleased about such a fair-minded policy."

CARL'S LINE-UP

Asked if it were true that Carl Barriteau was going in for a short duration only, Gino Arbib said: "That is absurd: but in any case, I am not in a position to discurs his contract, which is entirely a matter between the artist, his agents, and the club."

Mr. Arbib confirmed that, until the advent of Harry Gold, who, of course, was twoked in by Leon Cassell-Gerrard, Ltd., Anglo-American Artistes had been solely responsible for booking the bands at the Embassy Club.

Commencing on May 12, famous clarinet star and band-

Illness Cancels Daniels' Trip To Iceland

A VERY unlucky break has prevented famous "Hot-Shots" leader Joe Daniels from taking the projected trip to Iceland on which he and his complete outfit planned to leave England by air last Sunday.

"An extraordinary series of mishaps, which must be almost unprecedented in the experience of any bandleader, has made it impossible for me to go until later on," said Joe Daniels to the MELODY MARKE.

"In the first place, my trumpet player had pneumonia. Hardly had I got over this disconcerting news when guitarist Alan Metcalfe developed severe gastric trouble and obviously wasn't fit to go abroad.

"The final blow came when serious illness at his home prevented tenorist Billy Amstell from making the trip. I need hardly say it is a terrible disappointment to me, whilst the boys have missed a wonderful trip and a chance to make really super money as well."

You Deniels particularly asks

Joe Daniels particularly asks us to make it clear that he has cabled the Iceland bookers, merely postponing, and not cancelling, the trip, and that he has every hope of making the journey as soon as conditions permit. He knows that there is a very large number of swing fans in Iceland,

Radio Show

SAVOY HOTEL Latin-American expert Roberto Inglez clicks for a big radio series with his full twenty-four piece orchestra when the new Saturday air-show, "Follow the Sun," kicks off next week (May 10). The series is weekly, and will be heard each Saturday at 12-12.30 p.m. (Home).

(Home).

In addition to leading the orchestra, Roberto will be responsible for all the arrangements. He has also composed the theme music.

Rabin Sax Change

CONSEQUENT upon the depar-CONSEQUENT upon the depar-ture from the Oscar Rabin Band of lead alto Ken Mackin-tosh, who on May 12 opens with Frank- Weir at the Lansdowne Restaurant, ace-clarinettist Jackle Bonser will take over the first chair in the Rabin saxes.

As we go to press the name of the newcomer to the section is not available.

Ken Mackintosh will, of course, still be with the Rabin band when it cuts its first sides for Parlophone on May 6.

O VER \$2,500 WAS PEALISED BY THE MUSICIANS' SOCIAL AND O VER \$2,500 WAS EXALISED BY THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL IN AID OF MUSICIANS' CHARITIES AS THE BESULT OF THE MAMMOTH NINTH ANNUAL JAZZ JAMBOREE WHICH PACKED THE VAST GAUMONT STATE, KILBURN, LONDON, N.W., LAST SUNDAY (APRIL 27).

Some idea of the tremendous popularity of this great event is evidenced by the fact that the Council had to return no less than £1,500 in pash to disappointed applicants for tickets, and there is no question about it that the Jazz Jamboree is now the major event of the British dance-band year.

So Robin's sporting journey

of the British dance-band year.

That the title, however, is now a complete misnomer is generally accepted, most bands preferring to provide musical entertainment rather than jazz artistry. Even so, for over three hours the audience of 4,000 thoroughly enjoyed themselves, not a little of their enjoyment being due to the out-of-this-world compering of Tommy Trinder. We have said it in previous years, and we say it again—Tommy is tremendous! His quick-wittedness, his carefree exploitation of every situation, and his spontaneous cracks on every subject under the sun had the audience rocking. He did a really wonderful job for which he deserves the highest possible congratulations (writes the Editor).

PREAGER'S MISHAP

The show started with a backstage scramble when an almost
tearful 'phone call from Leu
Preager told the Council of his
misadventures at Bath, as a
result of which he and his band
could not get to the Jamboree
(see news story in column 3,
page 2).

A switch was at once made,
bringing Freddy Bretherton and
the His Majesty's Theatre Orchestra on the stage to open the show
instead of functioning in the pit
as was arranged, and Bobin
Elchmond sportingly rose from a
sick bed at a moment's notice to
fill in before the curtains lifted.
When he staggered into the State,
however, he found that the organ
was unusable, as it had been
made into a "Control Room"
from which a recording of the
Ted Heath Band was to be made.

So Robin's sporting journey was in vain, and Bretherton had to start cold on the stage with two light classical selections in which a magnificent string section predominated.

Harry Hayes and his Band came next, with some of the impeccable and musicianly playing which we always associate with this outfit. Most interesting item was "Let's Get Acquainted" in the current be-bop idiom, but one could have done with more spontaneity and fewer arrangements in the band's offering.

BAND PARADE!

Eric Winstone and his Orchestra, which followed, were one of the surprises of the show. Although—except for the artistic vibraphonics of Roy Marsh—their contribution was admittedly commercial, it was alick, polished and well blended, to show off the orchestra, Eric's own personality, and those two excellent vocalists, Julie Dawn and Alan Kane. In fact, Alan's "Old Man River" was the best vocal item in the whole Jamboree.

The Stardusters, who came next, dovoted their entire performance to a new rhythm suite in six moods by six members of the band, entitled "Jamborealis." The idea was possibly over-ambitious for the Jamboree audience, though the playing of the six saxophones, led by George Birch, was artistic in the extreme. The suite gave scope for the two vocalists, Lynda Russell and Terry Devon, and was one of the highspots of the Jamboree.

(Please turn to page 5)

(Please turn to page 5)

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Victor Feldman at his 13th birthday party with his mether, father and two brothers, plus his menter, Max Bacon (seates, right) and Ray Sonin, Editor of the "M.M." (standing, left).

NEWS IN BRIEF

Edited by CHRIS HAYES

PATRICK UP: After having spent seven weeks in Barts: Hospital with cardiac trouble, arranger Harold Patrick is now recuperating at Donisthorpe Hospital, Worthing. Harold has just completed a commercial arrangement of "Hammersmith Jive" for Cinephonic.

FOSTER TOPS: Teddy Foster was loudly acclaimed when, with his band, he recently played for the British and American Forces in Trieste. Obviously the Poster brand of swing, plus vocal stars Jean Ricki, Dlane Coupland and Bill Paxton, are very much to the liking of the boys in uniform, who are describing the show as the best yet seen in Northern Italy.

GOODWIN GOES TO COURT.—

yet seen in Northern Italy.

GOODWIN GOES TO COURT.—
Replacing Jan Haffini's Band at the
Court Ballroom, Balham, late Harry
Gold trumpet, planist and arranger
Ron Goodwin leads Phil Host (tnr.,
clr., sin.); Ken Hare (pno., acc.,
vibes); Fred Gillman (drums); Len
Kane (bass, vcl.); and "Bonny"
Evens (vcl.); Kane (bass, Evans (vol.).

LEWIS AIRS.—The many admirers of Vic Lewis and his Orchestra can hear their favourite band on the air this Saturday evening (May 3) from 10.15-11 p.m., when the band broadcasts during a special evening engagement at the Court Royal Hotel. Southampton. Still guesting with Vic owing to the continued indisposition of Jimmy Skidmore is girlichor ace Kathieen Stebart. Since Melen Mack has other commitments for the summer, Vic Lewis will shortly need a new girl vocalist. Applicants, who must be able to read, should send in details, with photographs, to Vic at 11, Carburton Street, W.1, as soon as possible.

ROCK LEAVES FOX.—Alto, bari-tone and elarinettist Eddie Rock has left Roy Pox, and can be contacted at Bayswaler 1819.

at Bayswaler 1819.

WEBB AVAILABLE.—Ex-Lew StoneAmbrose-Gondila percussionist Noci
Webb vacated his chair with the Blue
Rockets on Saturday last, and is now
back in Town. He can be contacted
at CUNningham 6270.

FERRIE-VISION.—Two television dates this month spotlight Min Ferrie, the first on May 12, when he stars in a Watton Anderson Variety production with his Windermere Ferrymen and Beatrice Findiay's "Merry Maide" vocal trio, and the second on May 26, when he conducts the Eric Fawcett production. "Blow Your Own Trumpet." based on the BBC production of three years ago.

JOHNNY EOY: On Monday night last (28th) Mrs. Molly Clouston presented her husband, Metachrino violin's axist George Clouston, with a 9-lb. son. The boy, who is to be named John, was born at St. George's Hospital. Hyde Park, and will be welcomed by the Clouston's other child—four-year-old Patrick.

TING: A'- LING. — Percussionists

four-year-old Pameta.

TING - A' - LING. — Percussionists
Bobby Kevin (Frank Weir) and Joe
Watson (Jack Jackson) are both on
the 'phone at BAYswater 4508, whilst
Weir's newly acquired altoist, Ken
Markintosh, can be reached at
MUSeum 5801.

ENGAGED.—The engagement has been announced between Ottal Rabid tenor saxist Don Rendell and Miss Joan Yozzil, whom Don first met three years ago when he was playing at the London Astoria with Duncan Whyte and his Band.

Whyte and his Band.
OUT OF ARMY.—Discharged due to ill-health after 71 years in the Irish Guards, regular-soldier saxist Frank Reldy, who has played sessions on everything from baritone with Ted Heath to ancient basset-horn in the Third Programme, is now available in London. Northerners will know his dad. Fred Reidy, who runs a musical-instrument store in Black-burn.

ROCKETS DRUM OHANGE.—Latest recruit to the ranks of the Blue-rockets is percussionist George Summer, who replaces Neel Webb.

George has for no less than 17 years been drummer and featured vocalist with Peter Fielding at the Oxford Galleries. Newcastle-on-Tyne, whom he leaves by mutual arrangements.

The Biggest Tango To-day

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JUST ONE YEAR OLD-BUT WITH A HIT-STUDDED



REPUTATION THAT THE VETERANS ENVY

THE THINGS WE DID LAST SUMMER MORE

5

OLE MINUTES BUTTERMILK SKY

EDWIN H. MORRIS (MAYFAIR 7600) 52, MADDOX STREET, LONDON, W.1

PROFESSION HONDURS 13-YEAR-OLD RHYTHM GENIUS



Victor Peldinan's first writings In the

Preacen's

Hills the audience at the State Theatre, Rilburn; were taking their seats ready for the "Jazz Jamboree" on Sunday last, Lou Frenger and his Band, advertised second on the programme, were stranded 106 miles away, at Bath, frantically trying to find transport to get them to the State in time to appear before the big show ended.

They had appeared at the Pavillon, Bath, on Baturday night, had arranged to leave for London early on Sunday morning, and had to be back in Bath for a concert at the Pavillon on Sunday night.

Bad luck stepped in, however, for on Sunday morning the coach used by the band developed a mechanical defect. Lou tried to get some private cars, but was unable to obtain enough to accommodate everyone. He couldn't hire another coach, and there was no train arriving at Paddington soon enough.

As a last resort he telephoned

was no train arriving at Paddington soon enough.

As a last resort he telephoned Bristol Airport to endeavour to engage a 'planie, but even this brains wave could not be fulfilled. Consequently, thoroughly disappointed, Louhad to contact the promoters and express his resert.

A riot at all their one-nighters all over the country, Lou and his band had a particularly good night at the Winter Gardens, Ventnor, I.W.

Munro Seeking Girl Vocalist

R ONNIE MUNRO, whose new ultra-modern dance band is proving a sensation wherever it goes, informs us that he is looking for a first-class, experienced girl vocalist to sing with the band for its season at Butlin's, Ayr.

His present vocalist, Lella Roland, has to stay in London, owing to prior commitments, and is unable to carry out the Scottish date.

PONNIE MUNRO, whose new ultra-modern dance band is proving a sensation wherever it goes, informs us that he is looking for a first-class, experienced girl vocalist to sing with the band for its season at Butlin's, Ayr.

His present vocalist, Lella Roland, has to stay in London, owing to prior commitments, and is unable to carry out the Scottish date.

The season at Butlin's commences on May 17, and any girl interested in the engagement should write, with full details and photograph, to Ronnie Munro at 108, Grosvenor Road, London, S.W.1.

Outrarist Peter Sloan yesterdence, in order to take his own Prio into the Watersplash Roadhouse at St. Albans, to-night (Thursday). With Peter in his latest venture are Bill Jones (piano) and Gordon Barrow (drums). To replace Peter Sloan at the Berkeley, Maurice Smarthas secured guitar expert and late Café Anglals bandleader Alan Mindel.

The two pictures here tell the story of the rise in the musical profession of a genius in whose prowess the Melody Maker takes a personal pridedrum-wizard victor Fedeman.

It was in our issue of June 14, 1941, that we first told the world that we had found a natural rightm-product, sized seven; and our consistent plugging of this wonder-child has borne such fruit that, last Sunday afternoon (27th), we had the pleasure of seeing representatives of the whole profession turn out to do honour to his thirteenth birthday.

that, last Sunday afternoon (27th), we had the pleasure of seeing representatives of the whole profession turn out to do honour to his thirteenth birthday.

Now star of the terrine Prince of Wales Thesire show Please dilly Habrides with films, retordings broadcasts and a nation-wide rejutation to his credit; Victor is already one of the outstanding personalities of the profession; and at Guinter's, Park Lane, W. on Sunday, over 300 guests assembled to pay him tribute.

Bandleaders, musicians, actors,

Bandleaders, musicians, actors, radio stars and the Press were all there, and there was no insincerity about the good wishes that were showered on a boy who, for all his talent and fame,

IVY & GIRLS TO WAX

for H.M.V.

In the near future, fans of Ivy
Benson and her Girls Band
will be able to hear their
favourites on retords, when Ivy
and the girls fulfil the H.M.V.
contract which she has just
signed for the immediate recording and release of four sides—
two swing numbers and two
commercials.
This will be the first time that
Ivy has recorded with her full

Ivy has recorded with her full band, although she has previously waxed as a soloist and with a string orchestra.

SUNDAY CONCERTS

Owing to Ivy's touring commitments, it is doubtful if the session will take place before the end of June or the beginning of July. An attempt was made to bring it forward to May, but so far this has not proved possible. Another new sphere of operations for Ivy, who, strangely enough, has never before played Sunday concerts with her band, is a series of Sunday dates which is a series of Sunday dates which she has fixed for the summer

RADIO RHYTHM CLUB COMES BACK

AZZ lovers will rejoice in the news that the BBC is to bring Radio Rhythm Club back to the air on Baturday, May 3, at 230 pine on the Light programme.

gramme.

It was plained some while ago to resume these popular broadcasts on May 3, but because of uncertainty about the duration of the "cuts," we were unable to make any definite announcements, and the "Radio Times" has, of course, a blank for this period. We are able to inform readers that well-known iste critic fain Lang will be heard over RRC on Saturday, in a programme from the series "Jazz in the First Degree." The week following will present "Rastime and the Ragtimers"—first of a new series called

"Rastime and the Rastimers"—
first of a new series called
"Piano Jazz."

RRC was taken off the home
air for its periodical rest last
October, but since that time the
programme has gone out regularly on the General Overseas
Service each Saturday. Now it
is to be broadcast simultaneously
on the Light and GOS from
2.30-3 p.m. (Double British
Summer Time) every Saturday,
with a repeat for overseas
listeners at 11 a.m. on Thursdays. The producer, as before,
will be Denis Monger.

DUE FOR DEMOB.—Trombonist Ric Kerinedy and his Band attached to the BFN in Hamburg, whose "Studio Club" sessions are a regular weekly feature, and who recently visited Club" sessions are a regular weekly feature, and who recently visited Copenhagen to broadcast from the Danish State Radio, will soon be in civvies. They are Tony Rivers (alto, clt.); Jack Morrison (barl., clt.); George Hurn (tpt.); Ian Donaldson (drums, arr.); Denis Hail (bass); Pete Pavey (gtr.); Bob Quinton (pno., arr.); Terry Mansfield and Anne Barry (vocals); and Neville Myatt (pianist and staff arranger) who was with leader Ric Kennedy in George Eirick's band pfior to joining up.

HITS AND **PIECES**

MUSIC biz NSH sheet sales taking Meeks' marathon stayer, "To Each His Own," blds farewell to frame at long last, "Good-night, You Little Rascal" and "You Went Away and Left Me" bowing in, Trade surprise was "May I Call You Swerhear?" come.back Panel went 50 per cent. come-back. Panel went 50 per cent.
British, and no fewer than four
waltzes hit the jackpot. Now will
you broadcast the three-four stuff,
maestro X, or aren't you concerned about listeners in Rochdale, Wigan, Blackpool, Leeds, Leicester, Cardiff and Glasgow? . . Many fans have written wanting to know if Howard Johes is married. Hold your hats on, gals—he is—not. . . . Watch out for terrific new Latin-American ditty, "My Adobe Hacienda." It's another

"My Adobe Hacienda." It's another "Quaver" tip.
Fin-Ur-or-THE-WEEK (No. 2) DEFT.!
—Down at the People's Palace in Mile End, England's "Bea Wain" Bette Robierts (what a smasher!) highlighted "Band Parade" with a million dollars' worth of glamour. . . . Chapple B'Amate entertained Len Camber, Jehnny Green and Jimmy (Chappell's) Henny in the directors' stand at the Pulham-Southampton match. . . My paper boy, the one who whistles "Britain's Top Fifteen" every morning, tells me he could who whistles "Britain's Top Fifteen" every morning, tells me he could build better programmes than many bandleaders we all know. At the Jamboree last Sunday, chirpers Jane Leg (Harry Gold) and Lynda Russell (Stardusters) struck me as definite swing "finds," but why, oh why, did the "Dusters" sort out "Star Dreams" for Terry Bevon? The thrush was worthy of something better than this poor ballad. Best crack at the Kilburn show was Tommy Trinder's ref. to Freddy Bretherton's ork. "Now that we've got off to a wild start!"

DEFT. or JUSTICE!—Let the BBC invite a songwriter, a publisher, a bandleader and a contact man to join their Messrs. Howgill, Streeten and

their Messrs. Howgill, Streeten and Robbin.

Oren Letter Derr.! — To the Director-General of the BBC. Your Corporation is missing the biggest light music radio bet in Ray Martin's Orchestra. Suggest you grab a golden opportunity to give listeners something that will vie with America's famous André Kostelgnietz outfit.

Caught a

famous André
Kostelarietr outfit.

Caught a
Dorothy Squires
wax sesh lest
Priday afternoon,
when Billy Reid
gave baton to Erid
Robinson, who did
a great conducting job with an
ork of thirty-four
and z choir of twenty. Titles cut
were Billy's new ballad "Unchangeable You " and "All Over Again."

Famous femme warbler walked into
a chain store in Liverpool and, hearing one of her records, remarked to
assistant: "I don't know what speed
that record is playing, but it sounds
like Donald Duck singing."

Par On the Back Dirt.!—To Alan
Breeze, Billy Cotton's stalwart, whose
high standard of vocalising has been
one of the outstanding features of
dance music for the past umpteen
years, and Alan still wears the same
size in hats! . . My own private
research among London's flat dwellers
during the past twelve months brings
to light the three most popular latenight bands—Joe Loss, Sydney Lipton
and Victor Silvester. . . Tom Henry
and his Temboys hit a "bull" on
Billy Munn's broadcast. . . BBC
control men on the Carroll GibbonsRoberto inglez transmissions should
watch that balance. Couldn't hear
Roberto's flute man last Wednesday
night.

Tin Pan Alley Oscass to Kay
Cavendish for a pointed "Tre a Little

Roberto's flute man last Wednesday night.

Tin Pan Alliy Oscass to Kay Cavendish for a pointed "Try a Little Tenderness."... To Eddle Reinder for swell shot on first broadcast "All Over Again."... To Billy Cotton for his great radio entertainment last Saturday at 12.

by SAMMY QUAVER

Britain's Top Tunes

(In alphabetical order) ANNIVERSARY BONG .. Campbell

ANNIVERSARY SONG ... Campbell Connelly Chappell BONT Page 17 LOVE ... Bradbury Wood GO SONS ... TOU LITTLE EASCAL ... Prancis. Day and Hunter HEAR MY SONG, VIOLETTA ... Dix HOW LUCEY FOU ARE ... Kassener MAY I CALL YOU SWEETHEART ... Dash OFEN THE DOOR, RICHARD ... Leeds SENTIMENTAL REASONS ... Peter Maurica THE OLD LAGF-LIGHTER ... Dush THE STARS WILL REMEMBER ... Feldmen WHEN CHINA BOY MEETS ... MacMelodies 'YOU WENT AWAY AND LEFT ME ... BOY and Cox ZIP-A-BEE-BOO-DAH ... Sun Newcomers to the Frame.

U.S. HIT PARADE

2-2-5).
4. HOW ARE THINGS IN GLOCCA MORRAY (2-2-3-5-9).
5. MANAGUA NICARAGUA (5-3-3-2-2-2-5-9).
6. IT'S A GOOD DAY (10-10-9-0-5).
7. I'LL CLOSE MY EYES (6-5-6-4-6-6-9-5-6-10-0-3-10).
8. GUILTY (7-7-7-5-4-7-4-9-10-9).
9. APRIL SHOWERS (9).
10. PLEXANDER'S RAGTIME BALL.
Plaures in parentheses indicates placings. "0"—not in the first

OWING to extreme pressur-space. "Classics from Clubs." Tactless Topics Readers' Letters have had to be held

dazz Photo Album, by Max Jones (British Yearbooks, Ltd., 42, Chancery Lane, W.C.2, 32, 461)

ATHOUGH disalitar tradks have A appeared on the Continent, this photo album is the first of its kind in Empland, and presents some forty-five photoures of jaccing one sage of motes to eschipersonality.

personality.

The pictures follow a rough historical pattern, beginning with historical soft schools of jam'to the highest swing era represented by the Rermans, Derseys and deales.

The unusual feature off the booklet is that, far from being oddinents off fates and mames, the being oddinents of fates and mames, the being oddinents of a critical saccessment. Father than a purely hisgraphical summing-up.

The the author is useditor of this journal's "Collectors Countr." It is only to be expected that his critical has is towards New Ordern stylen and small-band jazz. However, the intention behind the book seems not so much towards letting off a stream of personal spinions as placing the various forms of jazz and their exponents in the historical antigeographical scheme of things. In this the author has aucceeded.

The book is aimed particularly at the newcomer to jazz, and should supply him with sufficient background information to emaths him to see the muste in correct perspective, while the photographs themselves are attractive enough to while sway half an hour of any railway journey.—P. B.

How to Write the Words of a "Hit" Sone. by Desmond O'Consor.

How to Write the Words of a "Hit"
Song, by Desmand O'Gonner.
(Cosmo Music Co. (London), Ltd.),
price 2s. 6d.)

price 2s. 6d.)

DESMOND O'CONNOR is one of the best-known British lyric writers. He has written the words of such successful hits as "Boston Bounce," "The Happiest New Year Of All," "You Couldn't Be Sweeter," "Be Like The Kettle and Sing," etc., etc., and in this little bookiet he passes on the benefit of his experience to the budding lyric-writer.

Desmond rightly stresses the importance of a good title and a good "thought" for the seng, and has a very interesting chapter on the psychology of a song which itself is worth half-a-crown of any would-be songwriter's momey.

There are many sound tips dotted throughout the 2s pages of this little book, and we cordially recommend it to anybody who wants to learn from an expert how to write a good songlyric.—R. S.

Prent Line Theatre, by Watdini.
(Priory Press, Ltd., Cardini). Is. id.
WALDINI and his Band and
artistes did one of the
most consistently good jobs of
entertaining for ENSA during the
war. Their tour took them a
million miles through the World
War fronts—from North Africa to

War fronts—from North Africa to the Western Desert, Exppt, Italy, India. Burma, and the Cocos Islands (where his girls were stated to be the first white women ever to land).

They played, sang and danced within sound of the guns all the time, and Waldini has written this somewhat naïve history of their travels. It reads rather like a well-meant but not too well written disry, filled with "family" tit-bits; but the overall picture is one of hard work, danger, and a good job well done.

A Canadian war correspondent who saw them playing in the mountains of Italy, just behind the Canadian lines, wrote of them: "Let the big stars give their brief visits with much fanfare of trumpet, but these little people who go unknown, with scant hope of fame ever reaching them, are the real entertainment heroes of this Waldini's book is a personal and

What are my chances in South Africa?

LEN FILLIS gives the final answer to a question that is being asked by scores of musicians to-day.

a clear insight as to just what they have to contend with when they contemplate seeking pas-tures new.

Finances

We will commence with the financial angle. The fare to South Africa (when you can obtain a passage—which might be snything up to signiseen months) is anything from £56 to £185, according to the class of accommodation and the port of disembarkation. The fare by air is roughly £160.

Add to this a deposit required by the South African Government ranging from £100 to £200 at the discretion of the immigration authorities. Even if you are fortunate enough to go out under contract, this provise still holds good. Thus you can prepare yourself for an initial outlay of at least £225; your normal travelling expenses—and these are considerable—are not taken into this calculation.

Naturally the aforementioned deposit is refunded to you at a later date, but not until the authorities have satisfied themselves that you are capable of obtaining regular employment and are not likely to become a drag on the State or community.

There are no relief or dole systems operating in South Africa, which probably accounts for the exceptionally low incometax rates. Here are two examples of the foregoing:—

(a) Single man, £500 per ...nawn:
Income tax ...£30 1 2

(a) Single man, £500 per ...nnwm:
Income tax ...£30 4 2
Provincial tax £6 9 6
(b) Married man with two children,
£800 per annum:
Income tax ...£31 7 3
Provincial tax £4 16 2

THE Editor of the Mercory Marker has asked me to give the resident of this journal the true and unadorned facts reparding the emigration situation to South Africa and Australia—and I have been specifically requested not to "pull any punches."

Having only recently returned from a ten-year sofourn in these countries (and, furthermore, being a South Africa subject by higher. As in the Enited Kingber as with the I am fully attained to wax informative on the subject under discussion.

As far as I can ascertain, the subject under discussion.

As far as I can ascertain, the dominant idea prevalent among English musicians is that South Africa is a musician's El Borseto and their primary objective is to secrifice everything they have under the fail being the provides a scannodation in as short a time as possible.

I can only hope that this a difficulty which can be oversed in the fails of the other have been built up regarding dance-music employment in the Colonies, and yet, on the other hand, my information might provide prospective emigrants with a clear insight as to just what they have to contend with when their series of the food is something the average Englishman has they have to contend with when their average Englishman has the phase to contend with when the average Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the severage Englishman has the phase to contend with when the phase the phase the phase the phase the phase the severage Englishman has the phase the phase the phase the phas them. Hotel and guest-house accommodation is scarce, but is a difficulty which can be overcome. The average first-class hotel provides accommodation (all in) at about seven guineas per week, and the better-class guest house somewhere in the vicinity of £4.

Of course, the food is something the average Englishman has forgotten ever existed—and as much as you want of it, so, whatever you pay, the charges are by no means exorbitant.

Assuming that you have made the necessary preparations and have definitely decided to emigrate, we will next discuss your prospects of a livelihood there.

We will have to take Johannes-

We will have to take Johannes-burg as our centre and basis of discussion, for as the veriest tyro knows, this city is the hub of South Africa, even though it is not its capital.

not its capital.

Johannesburg has a population of only approximately three hundred and thirty thousand Europeans, so you can reason it out for yourself just how so comparatively small a community can cope with an unreasonable influx of dance musicians. Palais de Danse are non-existent, whilst restairant and cafe work is a negligible quantity. I know of only two cafes supplying music; one has a three-piece outfit, wallst the other entertains its patrons with canned music. The only hotel supplying music (not for dancing) is the Carlton. Pit work cannot be taken into consideration, as there are only three theatres which run either musical shows or plays, and for the best part of the year these houses are devoted to "talkies."

There are only four night clubs of repute (by which I mean clubs that permanently supploy musicians and are not just what

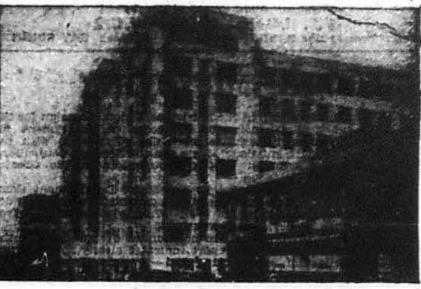
that permanently employ musi-cians and are not just what might be termed "mushroom"

Apart from the foregoing, there is the most coveted plum in South Africa, the His Majasty's people who go unknown, with scant hope of fame ever reaching them, are the real entertainment heroes of this war."

Waldin's book is a personal and deserved tribute to those heroic "little people."—R. S.

Provincial tax £4 16 2

Cost of living in South Africa (situated in the basement of the same building). I happen to superior standard of living and know that both these jobs are also to the fact that wages are, well filled—and for a long time.



The imposing building of the South African Broadcasting Corporation in Johannesburg.

Two other attractive jobs are they have studies which are the the Orange Grove Hotel and last word in modernity, but that is as far as it goes. The fees are ludicrous in the extreme and, to pour acid on an already festering wound, the attitude of bureau-cracy is positively demoralising.

There is a commercial radio there is a commercial radio to the station operating from Lourence.

present orchestras and no changes are being contemplated. The average combination in these various jobs is about six men.

The jobs are well paid; anything in the vicinity of £20 per week. I know of at teast one man who is getting £28 per week, and he is not the leader, either.

Contrary to reports which have previously been circulated, gig work is plentiful in Johannesburg and the rates of pay are fairly high. No doubt it all depends upon whom you are employed by, but in my own instance I have taken out small combinations and paid my men £3 3s. from 8.50 to midnight, plus one guinea for each hour or part threed overtime. I also stipuiated transport to and from the job for each member of the orchestra.

Radio

This is, of course, my own personal experience, and as I was in a position to demand a certain figure it would be somewhat unfair for me to quote my own remunerative at an dards as against those of other "gig maestros." Suffice it to say gig work can be a very profitable business—always provided one can get the right connections.

You might naturally be disposed to wonder just what are the prospects regarding bread-

the prospects regarding breadcasting and recording. I am
afraid I shall have to disabuse
your mind on both scores.
Broadcasting in South Africa is
nothing short of farcical. Granted

guitar, you can abandon all hope
where recording is concerned.

[In his next article Len Fillis will
discuss the prospects for musicians in
the other large South dirican cities.—

your acid on an already festering wound, the attitude of bureaucracy is positively demoralising.
There is a commercial radio station operating from Lourenco Marques (Portuguese East Africa), and the transcriptions they use are recorded mainly in Johannesburg. Here again the rates of pay are so low that it is a waste of time and space to discuss of time and space to discuss them.

Commercialised broadcasting has been promised to South Africa through the auspices of the South African Broadcasting Corporation, but when and if this transpires, what benefit it will be to any professional artist. I have yet to discover, and unless the said artists are fortunate enough to find sponsors—as is the case in America and Australia.

—I frankly cannot see that the Commercialised broadcasting

enough to find sponsore—as is the case in America and Australia.

—I frankly cannot see that the average artist will benefit in any way, except, perhaps, that he may get more frequent airings.

There is one recording company in Johannesburg and one in Cape Town, both of whom specialise almost entirely in South African folk-songs—the counterpart of the American hill-billy tunes, and with as webtit combinations. The only difference is that hill-billies are sung in African folk-songs are sung in African folk-songs are sung in Africans, so unless you can caterwaul in the strange native tongue, excel on a mouth organ, concerting or play a very corny guitar, you can abandon all hope where recording is concerned.

In his next article Len Pillie will

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on the Heath Quiet Too

TED HEATH AND HIS MUSIC P***Donezal Craffic Seng (Spike Hughes) (Decca DR16502).

***On Ilkia Moor Baht 'At (Trad.) (Decca DR19501).

(Decca F8733—36. Fd.)

Heath directing Les Gimert, Reg.
Owen (altos): Johnnie Dray, Bennie
Scott (tenors): Dave Shawd (bar.):
Kessey Baker, Stan Rederick, Harry
Letham, Afan Franks (tpts.): Harry
Reche, Jack Bentley, Lati Busby,
Jimmy Coombes (tmbs.): Norman
Stenfalt (pno.): Dave Goldberg (gtr.):
Charlie Short (bass): Jack Parnell
(dms.). Recorded November 7, 1946.

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But things like this inevitably come under the heading of "show-off" presentations, and no matter how ingenious they may be, they are more likely to appeal

be, they are more likely to appeal to the younger fans than to the more discriminating who take jazz seriously.

"Donegal Cradle Song" is a very different proposition.

This delightful little melody was written, you may remember, by Pat "Spike" Hughes some fifteen years ago, and recorded by him with a coloured orchestra, including Benny Carter, Hawkins. Chu Berry, Wayman Carver, Red Allen and Dickie Wells, when "Spike" went to America in 1933. The record (Decca F3717) is still available.

Ted plays the piece as it should swithout volume.

But even so it appears from this record that it is possible to play so quietly that, so matter how close to the mike of the initiately without volume.

But even so it appears from this record that it is possible to play so quietly that, so matter how close to the mike of the initiately without volume.

But even so it appears from this record that it is possible to play so quietly that, so matter how close to the mike of the initiately without volume.

But even so it appears from this record that it is possible to play so quietly that, so matter how close to the mike of initial to the initial possible to play so quietly that, so matter how close to the mike, out of initial to play so quietly that, so matter how close to the mike on the initial possible to play so quietly that, so matter how close to the mike on the initial possible to play so quietly that, so matter how close to the mike, out of the initial possible to play so quietly that, so matter how close to the mike of the initial possible to play so quietly that, so matter how close to the mike of the initial possible to play so quietly that, so matter how close to the mike of the initial possible to play so quietly that, so matter how close to the mike of the initial possible to play so quietly that, so matter how close to the mike of the initial possible to the initial possible

Record Reviews

THE Heath band does a slick job with the clever swing paraphrase by Norman Stenfalt of the traditional Yorkshire folk song. "On Ilkla Moor."

But things like this inevitably come under the heading of "show-off" presentations, and no matter how ingenious they may gets to the mike, but of intimacy without volume.

BACK PERSONNELS

HARRY JAMES AND HIS ORCHESTRA

"Friar Rock" (Parlophone R3025)
(Reviewed "M.M." for 1/2/1947).

James (tpt) with Stewart M. Bruner,
Gene P. Corcoran, George C. Davia,
Edward Rosa, William McL. "Willie"
Smith (reeds); Irwin V. Berken, James
Dillon Campbell, James K. Grimes, James
W. Troutman (tpts); Victor M. Hamman,
Charles F. Freble, Datton A. Rizzotto,
Juan M. Tisol (tmbs); Arnoid Rosenberg
(pno); Hayden L. Causey, Jun. (gtr);
Edward Mihelich (bass); Nick Fatool
(dms). Recorded December 19, 1945.

HARRY JAMES AND HIS ORCHESTRA

Corcoran, George Davis, Edward Rosa,
Corcoran, George Davis, Edward Rosa.

HARRY JAMES AND HIS ORCHESTRA

"Keb Lah" (Parlophone R3025) (Reviewed "M.M." for 1.2, 1947).

James (tpt) with Stewart Bruner, Gene
Corcoran, George Davis, Edward Rosa,
Willie Smith (reeds); Cari Berg, Irwin
Berken, James Campbell, Harold Moe
(tpts); Victor Hamman, Charles Fredte,
Dalton Rizzotto, Juan Tizol (tmbs); Hecorded February 21, 1946.

Peatured by HOAGY CARMICHAEL in "THE BEST YEARS OF OUR LIVES" Ofdays that used to be. C There's no thing left for me,.

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Borough Surveying

N important step in the Musicians' Union campaign for the A practical espaciation of the scope of employment for musicisms is being taken to-day (Thursday) with the publication of a report, emittied "Music and the Berough Councillor," which is bring distributed to 3,000 councillors in the Greater London area

The report has been prepared by the Music Development Committee of the Lamban Branch of the MU-a committee which includes such well-known musicians as Van Phillips (chairman), Ivor Mairants, George Burley, Ben Frankel, etc.

The committee investigated the position in 67 boroughs in the Greater London area, and the report indicates clearly to the councillors the intellectual, entertaining and-in some cases-financial benefits that can accous from an organised and progressive policy of bringing music and musicisms to the municipalities.

A Gallup Poll taken by the British Institute of Public Opinion in connection with the report revealed that no fewer than three out of four people interstreed want their councils to run their own concerts and dances, and the same percentage, asked which type of con-cert they would go un chose light music and symphony. Only 14 per cent, chose dance music or jums, although, as only 17 per cent, of the total people interviewed were under 30 years of age, this finding is perhaps understandable.

The Music Development Committee makes these constructive suggestions to the borough councillors:-

Organise dunces and concerts locally; encourage local residents to take an active part in the music; employ the best available performers, whether for dances or concerts, etc.

In presenting to the councils this clear picture of the benefit of music in their own locality, the MU has done a power of good, and unquestionship the results of this first campaign in their post-war policy of creating more work for musicians will bear good fruit.

Gravesend and the MU

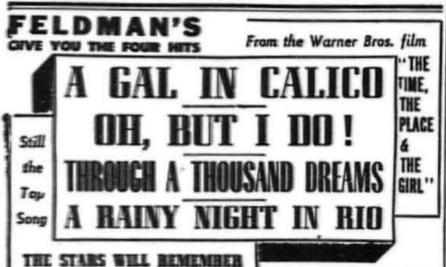
THISK this is one of the craziest things I have ever heard of. I challenge anyone to prove that there is a rate for musicians in this country." So quoth Councillor R. C. Watkins, JP., at a promit meeting of the Estates Committee of the Gravesend Town Council during a discussion of a letter received from the Musicians' Club, Woolwich, suggesting that musicians playing for events at the Town Hall should be paid Union rates.

The Menor Maxic would like to take up Councillor Watkins' challenge and point out to the gentleman that Gravesend comes under the jurisdiction of the London Branch of the Musicians' Union, and a definite rate for casual engagements at the Town Hall, Gravesend, is laid down. In point of fact, we can also tell him that this rate is a minimum of 32s, per man for a gig of not more than four hours' duraction.

At the same time, it would appear rather strange that a Labour councillor should and be conversant with the position of the Musicians' Union. Another speaker at the same meeting remarked that many of the people who would be affected were part-time musicians and belimped to other trade unions. He visualised people being refused permission to play at the Town Hall "closed shop" because inquiry had elimited that they were members of the Bricklayers' Union and not the M.U.

The true position in this respect is that musicians who may already be members of another Trade Union are not in any way debarred from joining the M.U.

We would suggest to the Gravesend Town Council that to prevent a further display of their ignorance of musical matters, they should consult the Minary Maxim for enlightenment before the matter, which was referred back to committee, comes up again.



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Jamboreeview

JAZZ Jamboreeing, forgot to buy a cigar, but didn't realise it until I found myself in Geraido's very seat of last year; made me feel most opulent, but, without the Corona, rather undressed.

Freddia Bretherton did a flash curtain-raiser with his orchestra from His Majesty's Theatre, and had the basses bang in the middle, front row, instead of as a pretty, useless silhouette, far away, symphony-wise, on the horizon.

From the Haymarket to the Haymarkers; my name not his, but King Harry Hayes took first place and gave a grond show, including some Jazz Jamboreebop, with Shearing playing like black-and-white velvet. . George cut his teeth with me, and it was a joy to hear how his tone has at last that composed, smooth, velvety maturity that some of us have been waiting for all these years, een waiting for all these years.

Afterwards, at the Victor Feldman reception. George went a few better, with his daughter Wendy, four-and-a-half, and really as pretty as a picture. bobby-soxing young Victor's pyrotechnics just like most kids go for candy.

There is no truth in the rumour that Temmy Trinder wore smoked glasses to counteract the glare of the Royal Illuminations in the stalls. Oddy enough, the neckwear was very moderate, and the boys seemed to be saving their Grosby paralysers for Archer Street, or would it be Covent Garden?

Norman impey did a couple of nice arrangements for the Fenouihet Skyrockets; the day before, we crossed at our local (and mutual) cleaner and presser's . . . him with his pants and me with the blue pin-stripe . . one has to dog up for these affairs, especially when it proves you're keening Gerry's seat warm for next year.

CLAUDE BAMPTON spotlights some of the intimate details of last Sunday's 'State Affair'

perceive Pat Dodd referring to his watch somewhat anxiously.

I felt the Stardusters rather confused their issue by offering their composing skill for judgment instead of letting us all sit back and hear just how good those six saxes can be . . . the moods of their suite were not clearly identifiable, and the horoscopical theme did not, perhaps, display the band's brilliance in a way which we could fully understand.

Miss Terry Devon, of course, sang

Miss Terry Deven, of course, sanz as nicely as ever, and her young opposite with the band. Lynda Russell, handled her difficult script with distinction,

* I wonder how many times
"Tea for Two" and "Blue Skies"
have been played and arranged
especially for Jamborees? Anyway, it
is all the more interesting to be able
to hear different treatments, and I
don't mind how many times they
poor up. pop up.

In the absence of the Squads, their blood-brothers in the Rockets obliged with the annual trombone unison, if not for me, at least very much to my pleasure: Messrs, Mazaffer, Rowe and Verry depping for Chisholm and Breez; in a three-slide, one-way chorus with great aplomb and a very nice sound.

This year Harry Gold dispensed with his music stands and arrangements, and has at last reformed me into liking his band . . . perhaps I haven't heard them properly before. Harry must be doing the business a fine job of crusading at the swank Embassy Club.

these affairs, especially when it proves you're keeping Gerry's seat warm for next year.

The Skyrockets' stands were very smart, but seemingly too narrow, some of the parts taking a tumble and having to be read from the unsuitable distance of floor-level.

Their guests from the Palladium, the Masterkeys, had a fine reception . . so much so that one could

And we mustn't forget Jimmy Skid-more, in hospital, for whom Kathleen was depping with the Vis Lewis band, or Ruth Harrison, tromboning in their brass. She, too, did nothing to prove she's only a girl, and the band did a great deal to prove they have a song to sing.

Ronnie Chambertain's soprano sax solo of Gershwin's lovely "Summertime" was exquisite, and this, to me, was the high spot of the day; otherwise you might prefer to give your vote to Kenny (Heath) Baker, George (Hayes) Shearing, or Rey (Winstone) Marsh for his dazzling ribraphonics,

And, let it be said, if the Vic Lewis and Woolf Phillips bands had some of the high-powered confidence possessed by, and given to, the Tad Moath show-stoppers, they could. I am sure, give Ted's men a jolly good run for their money.

And Ted, I am sure, would not mind that.

The younger bands lack nothing in style, and possess a very great deal of finesse. What might be said is that they make one feel slightly doubtful as to whether either of the pands might have to fold up at any moment due to lack of customer-support.

* This is where the fans could do a job of work; first-class big bands cannot exist upon our kind regards; as well as box-office support, bands progress by the conndence and enthusiasm shown to them, and this does not mean a big hand after they finish, but a hell of a big hand on as well as off.

These two bands are, fine, and could be finer . . . that, kind friends, is entirely up to you, not them.

Oddments Corner: I counted up to thirty-seven Brilharts, and then gave up . . . a considerable quantity of Brylcream was also in evidence! Three left-handed guitar players this year, and a left-handed bass . . Leo Wright, of Harry Hayes. Wondered if there were any left-handed pianists around . . Coleridge Goode is as charming to talk to as the Caribbean Trio are to listen to . . . Jim Higgins was as usual first-aid man to the dog-house gents.

Personal Points: TITO BURNS



A Londoner, Tito Burns was born on February 7, 1921, and took very little interest in music until he was thirteen. At that time he was thrilled At that time he was thrilled by Ivor Moreton and Dave Kaye, and began intensive studies at the plano. About eighteen months later he transferred his attentions to the accordion, and before very long was proficient enough to sit in with semi-pro. bands. Bitten by the jazzbug, he went to work in night clubs, and played with the Gerry Fitzgerald Trio among other well-known outfits. In 1938, the lure of big money brought him into the Don Marino Barreto rhumba band, while he also had the distinction of being the only swing accordion player to guest accordion the only swing accordion player to guest star with Harry Parry on the Radio Rhythm Club series. A spell with Lou Preager was followed by the R.A.F. in 1941, where he became well known to forces listeners to Radio SEAC for his regular broadcasts. Back in the profession again, Tito has a fine, modernistic sextet now on its new series of broadcasts

Favourite Musicians: Aubrey Franks and Pete Chilver.
Favourite Bands: Boyd Raeburn, Art Van Dam Quartet.
Favourite Composers: Delius and Cole Porter.
Favourite Records: "Cotton Tail," by Duke Ellington; "Rockin'
Chair," by Artie Shaw.
Favourite Arrangers: Sy Oliver and Wally Stott.
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JAZZ JAMBOREE in Prose and Pictures

THE EDITOR'S REPORT CONTINUED FROM PAGE ONE

Then we had the Skyrockets in their usual sound form. This show chiefly clicked because of its splendid production. I was amazed to learn afterwards that the boys had only had one rehearsal. Paul Fenoulhet sprang a surprise on the sudience by introducing an act from the Palladium Show, "Here, There and Everywhere," in which the band features—the Masterkeys, an American male wocal quartet with guitar accompaniment. These coloured boys sang with a great deal of zest and enthusiasm, and, since the audience went wild and musicians raved about them, I suppose I am wrong in saying that I thought they were corny. They do nothing that the Mills Brothers didn't do better fifteen years ago, and they haven't the relaxation or the rhythm of their great prototypes.

However, they made a very welcome change in the procession

Then back to the bands, with trombonist Woolf Phillips leading his new orchestra. Playing modern and unusual arrangements, this outfit, with many youngsters in it, is enthusiastic but a little rough, and lacks personality. The brass generally were better than the saxists, and the rhythm section (with its left-handed bassist particularly noticeable) was good. Sally noticeable) was good. Sally noticeable was nervous. Browne sang pleasantly, and leader Woolf himself was nervous. but played grand trombone. General impression, however, was one of lifelessness. Unquestionably, though, the band has the material inside it to improve considerably.

GOLDEN JAZZ

That brought us to Harry Gold and his Pieces of Eight—one of the really big surprises of the Jamboree. Remembering his ansemic performance last year, no one expected the band to produce the best impromptu "jazz" of the afternoon—but it did. Harry and his boys threw away their music, made themselves comfortable on their seats, forgot all about the audience, and just played the good of good stuff. It was grand! Up to this stage it brought forth the biggest and most apontaneous applause

stuff. It was grand! Up to this stage it brought forth the biggest and most spontaneous applause of the rhow, and the audience went wild at the solos, the ensemble, and, above all, the infectiously breezy atmosphere of the performance. Congratulations, Harry and your boys—not forgetting artistic ringer Jane Lee.

Vic Lewis and his new Orchestra were the next band on. Still in the teething stages and therefore a little rough occasionally, they showed that they really have the right jdeas. In "Summertime," Ronnie Chamberiain's soprano sax was a delight for sore ears, and Vic's own version of the Phil Harris special "The Poker Game," was entertaining and extremely well done. Helen Mack looked charming and sang sweetly in "Time After Time," but the band finished its show on an anti-climax—with a pretentious and rather overmodern arrangement based on Moussogorsky's "Night on Bare Mountain."

From the large bands to the small bands—and next on the

Moustain."

From the large bands to the small bands—and next on the platform was the Caribbean Trio—Coleridge Goode on bass, Dick Katz on piano, and Malcolm Mitchell on guitar. They played their special brand of artistic, musicianly pieces—two by Duke Ellington—and well deserved a grand reception. The new guitariet, Malcolm Mitchell, was excellent. He is not yet a Lauderic Caton as far as extemporisation is concerned, but his technique is splendid, his tone good, and he fits into the Wilsoniah piano of Katz and the brilliant bass-playing of Goode as in a manner born.

SUPERB HEATH

It was by this time three o'clock, but three full hours of dance music had by no means dulled the insatiable appetite of the audience, and the roar that greeted the appearance of Ted Heath and his Music had to be heard to be believed.

Let's make no bones about it. Ted Heath was easily the big-gest success of the Jamboree. and quite deservedly so. His band has the precision, the drive, the musicianship, and the spirit of the best Ameri-cans, and, as far as Britain is concerned, he's 'way out on his

concerned, he's 'way out on his own.

That's all to the good. If Britain can produce one Ted Heath, it can produce more; but Ted has set a standard that will take some following!

The whole of the Heath performance was recorded by Derek Faraday, of Star Sound Studios, to be broadcast over the American Forces Network in Germany—a nice honour for the Heath bunch and for home-grown dance bunch and for home-grown dance

music.

Highspot of their show was Kenny Baker's superlative trumpet-playing in "Dark Eyes." To say that it raised the roof is little exaggeration. It's the best I have ever heard Kenny play—and I've heard him play terrifically in his time.

Paul Carpenter compered with slickness and personality, and asked a certain gentleman named Richard to open a certain door—

asked a certain gentleman named Richard to open a certain door—with the aid of some comedy by Dave Wilkins. Then Jack Parnell is also alleged to have sung "Route 66." As he was only concerned with singing into the AFN mike, and forgot that the audience of 4,000 wanted to listen to him on the other mike, he was completely inaudible.

Finishing up with Woody Herman's exciting arrangement of "Woodchoppers' Ball," and with a new and interesting version of

"Woodchoppers' Ball," and with a new and interesting version of "God Save the King," Ted brought a terrific show to a

brought a terrific show to a terrific conclusion.

The Jamboree has attained its own standard as a well-produced, flawlessly presented show, and this year was no exception. Congratulations to stage-manager George Hurley and to the other "back-room boys" who helped behind the scenes—Jim Pitman (who supervised the back-stage technical arrangements): Pat Dodd (who sided and abetted helpfully throughout), and treasurer Alf Morgan, who, for the ninth year in succession, sat in his office looking after the money side, and has still to see a Jamboree!—not forgetting secretary Fred Stone, who had all the headaches. It was in every way a great success, with Ted Heath and Harry Gold the stars.



The Caribbean Trie in action—Coloridge Goods (hess); Malcolm Mitchell (guitar); and Dick Katz (plane).



Derek Faraday, of Star Sound Studies, records the Ted Heath show at the Jamberse for the AFN,



Tommy Trinder Joins in with the Masterkeys in a spot of close-harm Copies of these Jamberes pictures can be obtained, price 3s. amboree pictures can be obtain (postage 3d), from the "M.M."

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Harry Gold and his Pieces of Eight go to town at the Jamboree.

THE next full meeting of the DBDA, which will be the first Ordinary General Meeting of the Association since the inaugural meeting held on January 21 last, will be held in London at 2.15 p.m., on Tuesday, May 6.

The committee will present a report of its recent activities, and members will be asked to discuss and make suggestions for the future policy of the Association, and will also instruct the committee on its pear future activities.

on its near-future activities.

On Sunday, May 11, the DBDA makes the first move towards extending its scope and activities to the provinces when a meeting will be held at 100, Regent Street, Glasgow, to discuss the setting up of a Scottish District Branch of the DBDA.

All listed bandleaders will be circularised for this meeting, which is open to all interested Scottish leaders. Anyone not receiving an invitation, should contact the Association's secretary.

tact the Association's secretary, Hardie Ratcliffe, at 7, Sicilian Avenue, London, W.C.1, who will immediately issue the necessary invitation.

Meetings will shortly be held in other important provincial centres, and Manchester will probably be the next on the list.

CALL SHEET

(Week commencing May 5) Ivy BENSON and Girls' Band. Empire, Chiswick, Blanche COLEMAN and Girls' Band. Blanche COLEMAN and Girls' Band.
One-night Stands, South,
Leslie DOUGLAS and Band,
Seaburn Hall, Sunderland.
Roy FOX and Band.
Green's Playhouse, Glasgow,
Nat GONELLA and Swingsters.
Shakespeare Theatre, Liverpool.
Henry HALL and Band.
Pavillon, Newport.
Peter LEGH and Orchestra.
Pier Pavillon, Cleethorpes.
Joe LOSS and Band.
New Theatre, Cardiff.
Vera LYNN.
Empire, Shepherd's Bush
Felix MENDELSSOHN and Hawaiian
Serenaders.

Felix MENDELSSOHN and Hawaiia:
Serenaders.
Palace Theatre, Dundee.
Fred MIRFIELD and Band.
Feldman's Theatre. Blackpool.
Lou PREAGER and Band
One-night Stands, Midlands.
Oscar RABIN and Band.
Palais, Cricklewood.
Charles SHADWELL and Orchestra.
Embassy. Peterborough.
Anne SHELTON.
New Theatre, Northampton.

PAT HYDE HOME .- Vocalist and pat hype home.—Vocalist and accordionist, Pat hyde, has now been able to return to her Lyme Regis home, and her husband, violinist and photographer, Peter Rush, has been transferred to a local hospital, from Salisbury Infirmary, where they were treated after their recent serious motoring accident. Both have extensive injuries which will take a long time to heal, and Pat is unable to appear in Copenhagen in May.



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By SECTEMO SAK. Sevena, 251.

ACTO SAK. Sevena, 251.

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EIGHT YEARS AFTER By Churles Wateling

May I be allowed to set at rest the minds of those lovers of Golden Age jass who, since November 26, 1938, have been purified by a statement made in the "MAM." of that date? The subject of "Life Lines" that week was Pac Wee Russell, of whom it was said:

"His chorus on Goldenta's record of 'Ida' is still considered to be a classic of swing."

Although I had made a fairly extensive study of the Goldkette Orchestra and its recordings, I had never heard of a recording of "Ida." while inquiries of the "M.M." failed either to confirm or deny the allegation. Their contributor (Luonard G. Feather), I was informed, was unable to supply any details of the record. And there, perforce, in the absence of further evidence, the matter had to remain.

remain.

Recently, however, I have had the opportunity of perusing some old copies of the American "Metronome," and in the issue of September, 1938, have found the source of Mr. Peather's (missinformation:

"Red Nichols . . heard him (i.e., Russell) and . . . succeeded about a year later in bringing him to New York (Pee Wee was playing with Jean Goldkette at the time) to make records. Russell's chorus on 'Ida,' one of the first he ever waxed, impressed other musicians so much that he was made at once.

It now becomes clear that the recording of "Ida" therain mentioned was not by Goldkette but was the well-known version by Nichols' Five Pennies—all of which tends to show (a) the superficiality of Mr. Peather's knowledge of his subject, and (b) his inability to read English correctly.

(I am, of course, aware that the Venables-Lampston White "Reminting the Pennies" identifies the clarinettist on Nichols' "Ida" as Fud Livingston, but that appears to be another story altogether.)

This no use trying to conceal the facts. While dancing remains almost as popular as ever in some parts of the country—for instance, Scotland—in other parts, including certain districts in the North and Midlands, it has fallen off very noticeably compared with the boom period of the war and the months which immediately followed.

But even when they have been held in areas suffering from a slump, contests have on the whole done unexpectedly well.

Inevitably, in some cases, the atten-dances have been below those of last year, but not greatly so, and entries have been forthcoming in such numbers

that it has often been necessary to cluse the list within a few duys of a contest being announced. This happened in

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Doctor Jan

(2) Louis Armstrong, Zilmer Randolph (trumpets); Preston Jackson (trombone); Lester Boone, George James (altos); Albert Washington



Watford and Rochdale Contest Results

respect of last week's Watford and Roch-dale events, where the attendances also were well above what had been untici-

cither to confirm or deny the allegation. Their contributor (Leonard G. Frasther). I was informed, was unable to supply any details of the record, and there, perforce, in the absence of further evidence, the matter had to remain.

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bass, drums). All coms.; Cecil Harley, 13. Sandringham Road. New Barking, Easts. ("Phone: Grangswood 2366.) In-dividualist's ward for: Trumpet (Nor-

Clough announce that the Tempo Record Society has been formed for the purpose of making available to British collectors hitherto unobtainable foreign has records. Puriher details can be obtained from 18. University Manaions. Lower Richmond Road, Putney, 8.W.15.

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(1) Jack Purvis (trumpet); J. C. Higginbotham (trombone); Coleman Hawkins (tenor); Adrian Rollini (bass sax); Frank Froeba (plano); Will Johnson (guitar); Charlle Kegley (drums).

(2) Louis Armstrong, Zilmer Randolph (trumpets); Preston Jackson (trombone); Lester Boone, George James (altos); Albert Washington (tenor); Charlle Lake and the sings and plays as only some good alto on this side by the little-known Lester Boome and an agreeable trombone spot from Preston Sakson. Por the rest, it is all Douis, backed by a solid, good old-fashioned beat from "Tubby" Hall.

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HILINGDON (Middx.).—Whit Monday, May 26 (2.30 to 5.30 p.m.), at Court Drive Park, Leng Lane.—The 1967 Middlesex Championship. Organisers: The British Legion, North Hillingdon Branch. All comm.: The Organisms Secretary, 9. Burleigh Road, Hillingdon, Uxbridge, Middx.

STREATHAM.—Wednesday, June 6 (7.30 p.m. to midnight), at The Lorarno Dance Hall.—The 1947 South London Championship. Organisers: The Melopy Maker Greater London Area Confest Organisers' Committee. All coms.: The Area Secretary (Ed. Waller), 154, South Norwood Hill, S.E.25. ('Phone: Livingstone 1587.) stone 1587.)

PROVINCES NOTTINGHAM. — To-morrow, Friday, May 2 (7 p.m. to 12.30 a.m.), at the Greyfriars' Hall.—The 1947 Nottingham-shire Championship. (Entry list full.) Organiser: Mr. Arthur Kimbrell. 38 Rugby Road, Hinckley, Leics. ('Phone: Hinckley 563.)

Rugby Road, Hinckley, Leics. ('Phone: Hinckley 563.)

HIGH WYCOMBE (Bucks).—To-morrow, Friday, May 2 (7.30 p.m. to 12.30 a.m.), at the Town Hall.—The 1947 Buckinghamshire Championship. (Entry list full.) Organiser: Mr. Eric Wakefield, 57. Chapel Lane, Sandis, High Wycombe, Bucks. ('Phone: High Wycombe 68.)

YORK.—This Sunday, May 4 (7 to 10 p.m.), at the Rialito Cinema, before a seated audience.—The 1947 Yorkshire North Riding Championship. (Entry list full.) Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport. Lanes. (Ainsdale 78238.)

BOLTON.—Tuesday next, May 6 (7 p.m. to midnight), at the Falais de Danse.—The 1947 East Lancashire Championship. (Entry list full.) Organiser: Mr. Lewis Buckley. (See York.)

STOKE-ON-TRENT. — Thursday next. May 8 (8 p.m. to 1 a.m.), at the King's Hall.—The 1947 "Potteries" Champtonship, Organiser: Mr. Arthur Kimbrell. (See Nottingham.)

LONG EATON (Notts).—Wednesday.

ship. Organiser: Mr. Arthur Kimbrell. (See Nottingham.)

LONG EATON (Notts) — Wednesday, May 14 (8 p.m. to 1 a.m.), at the Riaito Bailroom.—The 1947 Trent Valley Championship. Organiser: Mr. Banil A. Halliday, Midland Bailrooms, Ltd., Oxford Street, Long Eaton, Notts. (Phone: day, Long Eaton 494; night, Long Eaton 597.)

NORWICH.—Tuesday, May 29 (8 p.m.

(Phone: Norwich 21541.)

HINCKLEY (Leics).—Friday, May 39
(7.30 p.m. to midnight), at the 54.
George's Ballroom.—The 1947 Leicestershire Championship. Organiser: Mr.
Arthur Kimbrell. (See Nottingham.)

WARRINGTON.—Friday, June 6 (8 p.m. to 1 a.m.), at the Parr Hall.—The 1947
Cheshire Championship. Organiser: Mr.
Lewis Buckley. (See York.)
CREWE.—Tuesday, June 19 (8 p.m. to 1 a.m.), at The Town Hall.—The 1947
Western Counties Championship. Organiser: Mr. Edgar Harrison, 23. Queen
Street, Crewe. ("Phone: Crewe 2958.)

NUNEATON.—Thursday, June 12 (8 p.m. to 1 a.m.), at The New Co-operative Ballroom.—The 1947 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell.

room.—The 1947 Warwickshire Champion-ship. Organiser: Mr. Arthur Kimbrell. (See Nottingham.)

HALIFAX.—Friday. June 12 (7.30 p.m. to midnight), at The Victoria Hall.—The 1947 West Verkshire Championship. Organiser: Mr. Lewis Buckley. (See Rochdale.)

Rochdale.)

NEATH.—Friday, June 20 (7 p.m. to midnight) at The Mackworth Ballroom.

—The 1947 South-West Wales Championship. Organiser: Mr. A. C. Thomas, Clifton New Hoad, Neath Abbey, Glam. (Phone: Skewen 191.)

ASHTON-UNDER-LYNE.—Friday, June 20 (7.39 to midnight), at The Palais de Danse,—The 1947 South Lancashire Championship. Organiser: Mr. Lewis Buckley. (See York.)

SCOTLAND (Arranged by Chalmers Wood)

FALKIRK (Stirlingshire).—Wednesday, May 28 (7.30 p.m. to midnight), at the Ice Rink.—The 1947 West of Rootland Championship. Organiser: The Manager, Ice Rink, 138, High Street, Falkirk, Stirlingshire. ('Phone: Falkirk 1050.)

KIRKCALDY (Fife).—Thursday, May 29 (7.30 p.m. to midnight), at the Ice Rink.—The 1947 East of Scotland Championship. Organiser: The Manager, Ice Rink, Kirkcaldy, Fife. ('Phone: Dysait 6251.) PALKIRK (Stirlingshire) .- Wednesday,

ABERDEEN.—Friday, May 30 (8 p.m. to 1.30 a.m.), at the Beach Ballroom.—The 1947 North-East Scotland Championship. Organiser: Mr. Reginald A. Gammams, The Beach Ballroom, Aberdeen. ('Phone: Aberdeen 7380.)

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Staff Representative JERRY DAWSON

GOSSIP

MY offer of last week to act as intermediary between bandleaders and the BBC in the North has already borne fruit. Even before my words reached print, a leader complained to me of unfair treatment at an audition.

I took his case up with the BBC, and whilst they in no way admitted the allegations, they were most sympathetic and agreed to meet the bandleader concerned to discuss the matter thoroughly.

The result was completely satisfactory to both parties, and the leader now feels that at least he has had a fair deal. Other complaints which have since come to hand have been passed on to the BBC.

Far from being resented they have been welcomed, and will, I am sure, result in a much better feeling between all those concerned. Everyone must realise that some bands will fail to get the broadcasts which they think they merit, but, above all, the sporting Northerners will at least appreciate a fair deal, whilst the BBC officials at North Regional are only too anxious to promote the best of feelings between themselves and would-be broadcasters.

feelings between themselves and would-be broadcasters.

THANKS to all musicians who answered my appeal for saxes doubling strings. Your names have been passed on to the various interested leaders. Recent swing session at Nottingham Empire by Ted Heath and his Music a terring success. First-rate trombone will be free from first week in July. Can atrongly recommend this boy and will be glad to forward particulars to any interested leader. Vio Mayali (bass) now with Harry Bostock at the Ritz Baliroom, Manchester.

Trumpet man Ken Radeliffs now with Larry Kelly at Newton Heath Palais. Manchester tenor sax Bill Molyneux now living at 45. Stanley Road. Manchester 16. New telephone number for Manchester drummer Ernie Wharton. The number is Heaton Moor 3106. Stan Smith and his "Tunesmiths," resident at the Ilkley Moor Hotel, Yorks, due to alr in the new North Regional small-band series. The stork has been at work on Jack Burrows' "Club Commanders," currently at the "Mirabelle," Dudley, Jack's brother Stan (plano) recently became the father of a baby girl, whilst Jack himself welcomed his third child (a boy) on April 10. Jack Stone and his Band, currently at Glasgow Locamo, are due on the air on May 13 from 4 to 4.30 p.m., Scottish. With a 5 sax, 5 brass, 3 rhythm line-up, the recently formed Don Currie Orchestra is rapidly establishing itself in the North-East.

Brian Lister (vibes/drums). 1945 "M.M." individualist, now with Billy Kaye's Sexiet playing gigs around Cambridge.

FORREST CLICKS SCOTS SUMMER PLUM

E NJOYING the fruits of a lengthy contract at the Empress Ball-room, Wigan, Billy Forrest and his Band will shortly proceed to the Pavillon, Dunoon, where they will remain until late September, afterwards taking up residence at Wigan once again, for the winter

Negotiated by Billy's manager.
Don Wilson, this move has the blessing of the Empress proprietor, Mr. J. E. Farrimond, to whom Billy is contracted.
He will be taking to Duncon the same personnel as he features at Wigan, including young vocal star Johnny Ashley and Tommy Webster.
Ken Hewitt and Vic Mortiboys (rhythm); Oscar Birch, Gerry Cane, Stan Poole and Ted Carter (saxes, etc.); Maurice Perry, Bill Maskrey, Len King and Dick Unsworth (brass). (brass).

(brass).
Following its recent successful "R.S.V.P." broadcast, the band will be heard in North Regional's "Band of the Week" programme on May 9 at 6.30 p.m.
On May 11 the band goes to the Regal Cinema, Leigh, for a Sunday concert, and pays a return visit to the Ellesmere Cinema, Swinton, on Sunday, May 29.

Sunday, May 29.

The Dunoon engagement is one of
The Dunoon engagement "plums," and the Scottish summer "plums," and is a further step forward in the pro-gress of this energetic Birmingham

SCOTLAND

GLASGOW

GOING to Jersey with Jack Check-of man is trumpet Pat McDonald, who has been playing at the Astoria Ballroom, Glasgow. Jimmy Boyle, late of the West End Ballroom, has taken Pat's place. Also fixed for the Channel Islands job are saxes Jimmy Watson and Andy Holmes, the recent newlyweds.

Watson and Andy Holmes, the recent newlyweds.

More business men from the profession—Bertie Tobias, who was with Oscar Rabin for a long while on tenor, has teamed up with fellow tenor-man Leslie Ferguson, the boys going in for the recording business in a big way. Headquarters meantime are one floor below Glasgow Musicians' Club.

When Felix Mendelssohn left Glasgow after his season at Green's he took trumpet man Jimmy McCormack with him.

EDINBURGH

SUCCEEDING Maurice Sheffield at Edinburgh Palais, Arthur Wall-work, from Glasgow Locarno, has got well into his stride at the Mecca

work on Jack Burrows' mmanders," currently at abelle." Dudley, Jack's in (piano) recently became of a baby girl, whilst Jack leomed his third child (a ril 10... Jack Stone and currently at Glasgow are due on the air on m 4 to 4.30 p.m., Scottish. a 5 sax, 5 brass, 3 rhythm are recently formed Don chestra is rapidly establit in the North-East, iter (vibes/drums). 1945 dividualist, now with Billy kitet playing gigs around

Jerry Dawson

Jerry Dawson

well into his stride at the Mecca hall.
Under Arthur (alto, clar., vln.), the band's line-up is: Don Franklin (nno., acc.): Sieve Atkinson (bass): Henry Litchfield (tpt. doubling pno.): Bobby Gillespie (2nd alto): James Love and James Halliday (tenors): and George Lister (drums). Although a Lancashire man, Arthur is well known in Scotland. He was four years at the Pavillon, Rothesay, where he had a 16-plece outfit, and he has also plaved at different halls in Glasgow and Dundee. For a period he was at Sherry's, Brighton.

Arthur recently completed an ENSA tour of Germany and Denmark with a 14-plece band, which broadcast for eight weeks from BFN, Hamburg.

Danish Royal **Death Cancels British Band Tour**

THE most disappointed man in the profession this week is the West End guitarist Bernie Myers, late of the Tito Burns Sextet. Booked for a fine contract in Denmark, at the Granada Restaurant, Copenhagen, Bernie was taking out his own quartet for a two months' own quartet for a two months

waiting on Liverpool Street

waiting on Liverpool Street station for his train to depart on the first lap of his journey to Scandinavia, Bernie was surprised to hear his name called over the station loudspeakers. Hurrying to the station-master's office, he found that a cablegram had just reached his home cancelling the contract and warning him not to sail, as all jazz had been temporarily banned in Denmark owing to the recent death of the Danish king.

Not only was this cancellation a terrible blow to Bernie, but he now has a first-class quartet on his hands with no engagement in sight. Line-up includes Bernie himself (guitars), Jack Gordon (plano and vocals), Rex Retter (drums), and Albert Harris (saxes and clarinet). At least, a new reedman will now have to be added, since Albert Harris, determined to make the trip come what may, and having of course, got his passport in order, is now taking a Bcandinavian holiday.

Everybody will sympathise with Bernie Myers on the very unlucky blow he has received, and anyone who can help him to fix his quartet up at home until conditions become normal again in Denmark will be doing him a very great service and keeping some excellent boys in work.

Round the Country

NOTTINGHAM

Enjoying great popularity during his highly successful run at the Greyfriars Hall, Nottingham, Maurice liffe and his Band will shortly be leaving there for the seaside.

Booked to appear at the Winter Gardens Ballroom, Wellington Pier, Great Yarmouth, on May 19, for the summer season, Maurice makes a return visit.

Last season he succeeded in break-

Last season he succeeded in break-ing all records for the Winter Oardens. Gardens.

His band will consist of: Colin Huims, Archie Perkins, Eric Upton and Johnny Clack (reeds); Bert Bansemer and Phil Faulkes (tpts.); Eric James and Jack Wright (tmbs.); Reg Giles (pno.); Bernard Shipstone (bass); and Cyril Kirk (drums). His vocalist will be Helen Davies.

Equally at home with old-time and swing, and featuring a sax sextet, Maurice is assured of success.

BRIGHTON

TENOR chair in the Syd Dean Band recently vacated by Sammy Lambert is now occupied by Syd Munson, who previously led his own outfit at Sherry's.

The Princes Ballroom has closed down for alterations, and is due for a big civic reopening on May 21.

Bandleader Howard Lee. who has been in residence there for the past year, has moved to the Continental Restaurant on the seafront, where he is playing plano and directing Rick Ames (tenor/vin.), Les Appleton (acc.), and Lofty White (bass).

DARLINGTON

D'ARLINGTON'S recent Jamboree,
held in aid of the M.U. Benevolent Fund, was a huge success, and
dancers were treated to five hours'
non-stop music by four of the leading
hands in the district. Present were
the bands of Harry Blenkiron, The
Lyrians, Harold Best, and Harry
Parker. Parker.

Now in their second year at the Now in their second year at the popular Empress Ballroom, Hallfax, Harry Nichols and his "Alexandrians" are still attracting capacity crowds nightly. Pre-war, Harry was M.D. at the Alexandra Ballroom and later the Empress until his call-up into the Army. On being demobbed he was immediately offered his original job as M.D. by the management.

ment.
With Harry Nichol leading and directing on first alto and clarinet, the line-up is: Stanley Sykes (tenor/vln.); Ronnie Asicham (tpt.); Wilf Gaskin (drums); Norman Teal (bass); Eddie Lowe and Jack Armitage (pno.).

OWING to the lack of halls, much work is being lost to musicians in Sheffield.

Many years ago a large cinema group wanted to build a super palais in the city centre, but the local cor-poration would not give permission for dancing to be held in the after-Jerry Arnott sailed from Southamp-

ton for Johannesburg in the Win-chester Castle on April 26. Mrs. A and baby Nick follow later, and Jerry has taken his trumpet with him. (Johannesburg bandleaders

Constance Grant at the Albert Hall last week helping to judge the National Professional and Amateur "Star" Dancing Championships.

Bill Collinson slated for similar job at Blackpool shortly.

Will Barnsley, Doncaster, Mexborough, Glosson, Doncaster, Workson, Retford and district bandleaders please note our Sheffield and district representative's address? It is: Freddie Fox, 154 Infirmary Road. Sheffield. Tel. 27004.

Felix Puts Band in at Bournemouth

R ESIDENTS of the Chine Hotel, Bournemouth, from May 26, will be dancing to a Hawaiian eight-piece band installed by Felix Mendelssohn, leader of the Hawaiian Berenader naders.

naders.

Led by sax-clarinettist Ronnie Bradley, lately of Felix's stage band, it will also include Danny Dahenie on Hawaiian and Spanish electric guitars and Danny Mitchell on piano, accordion and vibes.

The line-up will be completed by Wally Rowan (electric Spanish guitar). Eric Mitchell (bass), and Geoff Scargill (drums), and a novelty will be the presence on the stand of Hawaiian dancer Leilani. Lellani.

Leilani.

A big capture is vocalist Jane
Lee, whose singing with Harry
Gold at the Embassy Club, Bond
Street, has placed her definitely
upon the West End map, and
whose appearance with Harry's
Pieces of Eight at last Sunday's
Jazz Jamboree further enhanced
her reputation.

her reputation.

The band has been installed at the request of Mr. F. J. Butterworth, the well-known theatrical proprietor.

CARTOON by Betts



"It's been like that ever since we toured the flood areas."

ON Easter Saturday, a new dance opened in Nelson, Lancs.

Managed by Mr. Harry Phillips, the musical arrangements at the Ritz are in the hands of Law Askew, who, playing drums, leads Lou Dickinson (pno.); Gus Richards (bass); Les Tindail and Albert Atkins (saxes, etc.); Fred Iveson (tpt.).

In addition to his bandleading activities, Lew Askew is also head of the Thursdene Variety Agency, very strong indeed.

BRED and born in middlesplayed trumpet with the Yorkshire Hussars Dance Orchestra
and later with Joe Daniels, then
Johnny Rosen, Nat Gonella, Oscar
Rabin, Stanley Black and Harry
Roy. Spent last summer leading
his own sextet in Cornwall, and
in the autumn took an eightpiece to Muswell Hill Palais,
London. The name — KEN
GRIEFF.

NEW MU BRANCHES

ON Sunday last (April 27), at the Pelican Hotel, Warring-ton, an open meeting organised by Mr. E. Almond, North-West Area Organiser for the Musicians' Union, was addressed by Van Phillips.

Union, was addressed by Van Phillips.

There was a very good attendance of local bandleaders and musicians, and it was decided to form a Warrington branch of the MU. A formation meeting and election of officers will be held on a date to be announced in the near future.

Warrington and district musicians who were not present at the meeting and would like further information can obtain it from Wilf Rigby, 31, Wilson Patten Street, Warrington.

(Tel.: Warrington 2444.)

On April 23 a branch of the M.U. was formed at Southport. With 60 founder members, the secretary of the branch is Mr. B. Everett. 174, Wennington Road, Southport, who will be delighted to receive further applications for membership.

Next on the North-West list is Wigan, where an inaugural meeting will be held shortly, following a request from a number of local musicians for the formation of a branch in the town.

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MAJESTIC. lacq., med., valvet action LEVIATHAN, rold lac., med. dance. low LAFLEUR. rold lac., med., low, slide ch. TWHEESEES. Sp., low. dance model ... WHITEHALL. s.p., med I low, dance m. BROADWAY. s.p., \$\$\frac{2}{3}\$ by slide ch., med. RROWN. Class A, s.p., \$\$\frac{2}{3}\$ b, med. CAYOUR. clear lac., \$\$\frac{2}{3}\$ b, streamlined, med. COMET. s.p., \$\$\frac{2}{3}\$ b, streamlined, med. COMET. s.p., b, slender dance style COUEENON, lac., med., orch. or dan., low WORLD. s.p., low, slender dance. COUERNOR, ise, med, orch, or dan, low 18 1 WORLD, s.p., low, slender dance 19 DIXIE, lac., volvey action, med. 5 & 5 . 19 TIOER, gold lac., streamlined, med. 19 TIOER, gold lac., streamlined, med. 19 TIOER, gold lac., streamlined, med. 19 DOMINANT SUPPREMUS, lac., 5 & 5 . 19 STYLIST, lac., hand hammered bell, low 20 MONARCH, s.p., nice valve action 21 VARSITY. s.p., volvet action, 2 & 5 22 AMERICAN SURDIY, lac., med., low 22 GEORGIA, streamline, gold lac., med. low 22 TIOER, gold lac., streamline, med., low 22 MONARCH, clear lac., 5 & 5, new cond. 23 TIOER, gold lac., streamline, med., low 22 MONARCH, clear lac., 5 & 5, new cond. 24 DOMEST, republise., M.Y.A., med., new 25 DOMEST, republise., M.Y.A., med., new 25 DEARHAN MASTER, s.p. glander dance, 5 & 5 DEARHAN MASTER, s.p. gl., 5 & 5 . 21 ELESOR, New Creation. Class A. low 35 MARTIN HANDCRAFT, clear lac., 45 SEIMER. Louis Armstrong Special 50 Send for MAY lists now.

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