VOL. 23 No. 733

**BIG CHANGES** 

SCHEDULED

IN MUNN BAND

MORE DATES FOR

R APIDLY becoming established

STAPLETON'S

BROADCASTS

**AUGUST 23, 1947** 

[Registered at the G.P.O.]

THREEPENCE

# HIGHER RADIO BAND-FEES D.B.D.A. AND B.B.C.

NEGOTIATING

TREMENDOUS INTEREST THROUGHOUT THE PROFESSION AND THE LAY-PRESS HAS BEEN TAKEN IN THE "MELODY MAKER'S" EXCLUSIVE BEVELATIONS LAST WEEK THAT BIG MOVEN BEHIND THE SCENES PRESAGE THE EARLY PASSING OF SONG-PLUGGING, AND THAT DRASTIC PENALTIES WILL BE INCURRED BY ANY BANDLEADER, RADIO-ARTIST OR MUSIC-PUBLISHER WHO ATTEMPTS TO GET ROUND THE STRINGENT EDICT THAT IS SHORTLY TO BE IMPOSED.

Our further announcement that bandleaders' fees for radio sessions are to be increased has been halled everywhere with great satisfaction because it is realised on all sides that, as rates stand at the moment, it is virtually impossible for a bandleader to broadcast without standing a financial loss unless he accepts plug-money.

This revelation of ours, how-

This revelation of ours, however, has done more. It has shed
the belated light of publicity
on the activities of the Dance
Band Directors' Association, for it
can now be stated that the
D.B.D.A. has been in constant
negotiation with the B.B.C. on
this subject, and can take full
credit for the increase in rates
that is now being considered and
that is likely to come into effect
in the near future.

# A SENSATIONAL story reaching the MELODY MAKER just before we close for press brings news of wholesale changes in Billy Munn's Band. currently at the Ocean Hotel. Sandown, Isle of Wight. STATEMENT

There has been a tendency—
even among well-known bandleaders in the profession—to belittle the work of the D.B.D.A.
and to suggest, in fact, that it is
virtually moribund. Nothing can
be further from the truth,
although any blame for this mistaken impression must be laid at
the doors of the D.B.D.A. which
has steadfastly maintained an
"iron curtain" policy regarding
publicity.

However, we are extremely glad
that our story last week has
brought the D.B.D.A. into the
open to receive the rightful
thanks of the profession in regard to the good work it is doing.
The following official statement
to the Melody Maker from
Hardle Ratcliffe, Secretary of the
D.B.D.A., outlines the present
position.

Mr. Ratcliffe told us on the Ocean Hotel, Sandown, Isle of Wight.

As arrangements are at present, five members of the band, including one or two who have been with Billy Munn for several years at the Orchid Room in London, will be leaving after this Saturday night.

The players involved are Reg Arnold (trumpet), Duggie Lees (bass), Hal Schorfield (drums). George Bayton (tenor), and Bob Bassett (1st alto).

Interviewed by the MKLODY MAKER during a lightning dash to London for a broadcast. Billy Munn said: "I am afraid I cannot give you any details at present of the reasons for this sudden move. It is very unfortunate that this fine outfit, which I have got together over the years, should have to break up, but the way things have worked out leaves no alternative."

No information is yet available as to who will succeed these boys who have left the Billy Munn Band.

D.B.D.A., outlines the present position.

Mr. Ratcliffe told us on Tuesday:

"Bandleaders will certainly receive higher fees as a result of the action of the D.B.D.A. In the interests of Itaders, our Committee wasted no time after its formation in making known to the B.B.C. its proposals on increased fees. These were submitted last March—before the B.B.C. Committee on song-plugging commenced its work—and have since been considered by the Corporation. the Corporation.

## TOMMY SAMPSON MEETINGS

"Other subjects may be discussed with the B.B.C., but mean-time, the main one is of money. R APIDLY becoming established amongst the country's leading bands. Tommy Sampson and his Orchestra, following their recent broadcast success in "Band Parade." will be heard again by listeners when they play from 10.30 to 11 p.m. in the Light Programme to-day (Thursday, 21st).

This broadcast will come from the Aquarium, Brighton, where Whether song-plugging ceases or not, bandleaders must be better paid for the broadcasts they pro-

The MELODY MAKER learns that The Melody Maker learns that negotiations were recently carried a step forward when Lew Stone (President of the D.B.D.A.) and Hardle Ratcliffe had a meeting with B.B.C. officials. A further meeting, attended by representatives of the D.B.D.A. Committee, is expected before negotiations are concluded.

"Meantime," Hardle Ratcliffe told us, "we obviously cannot make public our proposals. It would be improper for either side to do so at this stage. But we hope to agree." This broadcast will come from the Aquarium. Brighton, where the Sampson band is playing a one-night-stand, and guest vocalist will be Denny Dennis. Also singing on this airing will be the band's guitarist, Lancashire-born Terry Walsh. Dinah Kaye, who usually sings with the band, is already committed to broadcast on that day with Johnny Swinfen and Reggie Dare, and will thus not be heard with the Sampson crew.

## **Abe Walters Leads Samba-ites**

On September 1, Tommy and the boys open a two weeks' season at the Savoy Ballroom. Southsea, following Tito Burns and Nat Gonella after their terrific season there. During this time the Sampson Band will return to London for a further studio broadcast on the 8th. (5.40 to 6.15, Light.) On the 15th, the band commences a week's engagement at the Seaburn Hall, Sunderland, followed by Redcar (22nd), Cleethorpes (29th), and on October 13 go to Green's Playhouse, Glasgow. ONG envied by his colleagues for the command he disfor the command he displays over both trombone and piano. Abe Walters, formerly with such famous bands as Ambrose, Carroll Gibbons and Maurice Winnick, now displays additional vesatility by doubling the rôle of bandleader at Ciro's and the Embassy Clubs, where he opened on Monday last (18th). Styling himself "Don Carlos," Abe, again reverting to piano, leads his eight-piece Samba Orchestra, which comprises: Henrico (maraccas, claves), Frank Julian (bass), Cab Kaye (drums, vocals), Jack Mayer (gourd, claves, cabasa), Frank Thornton (tpt.), Bill Read (flute, piccolo), Sid Hellier (accdn.), and Geraldine Farrar (vocals). A FTER being closed for two weeks for redecorating, during which time Cyril Stapleton and his Band took the opportunity of meeting some of their North-Eastern fans at the Scaburn Hall, Sunderland, the Embassy Club Bond Street, W., reopened on Monday last looking very smart and boasting a brand new bandstand.

In the space of 14 Gays, Cyril

### Ivy Helps Pit-Fund

very smart and boasting a brand new bandstand.

In the space of 14 Gays, Cyril and the boys have no fewer than four broadcasts scheduled, commencing with Home Service spots on August 27 and September 1 from 3 to 3.30 p.m., a General from 3 to 3.30 p.m., a General from 3 to 3.30 p.m., a General from 3 to 3.30 p.m., and still another in the Home Service from Service in the Home Service from 3.30 to 4 p.m., on the 10th.





# WEST REGIONAL "BAND-BA B.B.C. STATEMEN

THE B.B.C. ISSUED THE POLLOWING STATEMENT ON TUES-DAY REGARDING THE CLOSING DOWN OF WEST REGIONAL DANCE BAND BROADCASTS UNTIL NEXT SPRING—AS EXCLUSIVELY REPORTED IN THE "MELODY MAKER" LAST WEEK.

SIVELY REPORTED IN THE "MITTHE B.B.C. says:

"West Regional, during the two
years since Regional broadcasting
recommenced, has had one variety
producer, Mr. Hamilton Kennedy,
who has concentrated 85 per cent.
on dance band broadcasting. West
Regional bands have had magnificent broadcasting opportunities,
thanks to his work on their
behalf. During the coming
autumn and winter Mr. Konnedy
is being diverted to another field
of light entertainment, as his job
will be to produce a bit, variety
show which is to come, from a
different West Country town each

week. This will be a most ambi-tious show, with professional artistes and audience participa-tion. It will also absorb all the outside broadcasting resources of West Regional. BANDS "RESTED"

"In view of these facts, plus the fact that Mr. Kennedy will be devoting his entire attention to the new series, it has been decided to rest Regional bands for the period of the new show. Bands awaiting broadcasts and bands seeking auditions will be attended to, and get their usual quota of air dates, from the Spring of next year." period of the new show. Bands awaiting broadcasts and bands seeking auditions will be attended to, and get their usual quota of air dates, from the Spring of next year."

Nevertheless, in view of what has happened in the North of England Region the Meloov Maker would like to ask these pertinent questions:—

During the run of the "Gracie"

Alternatively, is it not possible for a recording van to visit bands in their own domains and record programmes at any odd hour to suit all concerned?

It is quite definitely our opinion that some way out of the impasse could and should be found. Perhaps the D.B.D.A. could take up the cudgels on behalf of its "country cousins."

Fields' Working Party" programme which has taken up all the time of variety-producer Bowker Andrews, dance band broadcasts have continued to go out, although Mr. Andrews is in exactly the same position as Hamilton Kennedy. Why is it not possible for a similar state of affairs to exist in the West?

#### SUGGESTIONS

If the "ban" is due to the lack of engineers and equipment—as was suggested by the B.B.C. last week—why is it not possible for an immediate pool to be created upon which Regions can draw when called upon to present anything outside their normal commitments? This pool should consist of engineers, equipment and producers. and producers.

# "DR. CROCK" THE STAGE

A mimmediate and interesting sequel to the recent law case between Harry Hines ("Dr. Crock") and Maurice Winnick has been that Harry Hines has built up, and rehearsed, for immediate presentation, a big new stage act to be billed as "Dr. Crock" and his Orchestra.

It will be remembered that, after somewhat protracted law court proceedings, it was de-cided that Harry Hines possessed the exclusive right to present an orchestra as under the baton of "Dr. Crock," following his long run as that eccentrically named

maestro in the famous radio show
"Ignorance is Bliss."
Harry Hines—or "Dr. Crock"
—opens up next Monday (25th)
at the Lewisham Hippodrome,
London, this date to be followed consecutively by appearances at Brighton, and the Metropolitan Theatre. Edgware Road.

Visitors to the show will find that "Dr. Crock" and his Orchestra comprise a 14-piece Band, plus comedians, vocalists and dancers.

Among the vocalists-and also Among the vocalists—and also taking a hand with some lively comedy—will be ex-Maurice Winnick vocal celebrity and good-looker Helen Ward.

The Band—which Harry Hines insists, despite its peculiar instrumentation, will be capable of playing a certain amount of

playing a certain amount of nusic for the public to take seriously—includes Abe Hunter-man and Johnny Walker (trum-pets): Jack Lawton (plano and Hammond organ): Roy Dexter (drums and comedy): Larry Jay (triangle and comedian): Ted Fielding (timps and comedian): Paddy Thomas (trombone): Albert Reather (tuba): Les Reather (tuba); Les (violin); Irisa Cooper Thomas (ballet dancer); plus two more violinists, and other personnel not decided upon at the time of closing for press. Band is being closing for press. Band is being presented by well-known agent Harry Blue.

#### SKYROCKETS' AIRINGS

PROADCASTING arrangements for Paul Fenoulhet's "Skyrockets" during September are as follows: September 8, 15 and 22, the band will be heard in the "Stairway to the Stars" programme. September 9 and 23, the boys air in the "Rhapsody" programmes. programmes.

In addition to its regular nightly appearances at the London Palladium, the band will be featured at the Granada. Slough, on Sunday, September 14, and at a special "midnight matinee" at the Odeon, Chadwell Heath, on September 19.

# IRVING BERLIN

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out th Deale:		id. Al	so send	name o	

OPPERING autographed



strees, Alpo fini "According Chile Burne; Ray Etti

# NEWS IN BRIEF

Raft's LINE-UP complete.—
Raft's Roy, who required two mare man for his line-up, to se on lour, starting September 1, at the Mow Cross Empire, has chosen Norman Lumb (ex-Rounie Muneo and George Erick) on alto sax and Ernie Loten (en-George Scott-Wood, George Elrick and Carl Barriteau) on trumpet.

REFOR LEAVES FOX.—Tromponist Alf Reess, who has of late been with Roy Fox's band at Douglas, file of Man, writes to tell us that he has left this band and is available for work in Crangemond 455.

WONT BE LONG MEW! Due for lemobilisation at the end of Septem-ler; Glamorganishe plantst, accor-tionist and handleader Desmond Neal diamist and handleader Desmond Neal returns to Civvy Street after three years with the Forces, during which time he has fulfilled a series of weekly brandonts on the Forces Network in Senthern Endy with the 12 Corps Dance Orchesten. His home address is 4 Reymmair Bead, Godresman.

Guitaness with the George Bears Orchestra until it distanced Guarian Bears is new leading Barry Boy's "Maylair Pour" at the Norton Hotal. Yacmouth Lawk, where he is supported by Maurice Ones on alto and clarinet, Dennis Carpenter on plane and accordien, and Ken. on plane and accordion at Williams on drums and vibes.

GRIEFF'S CHANGES.—Ken Grieff. trumpet leader at the Muswell Hill Palais, has changed his address and telephone number, which are now respectively: 83. Guiddland Birset, Russell Square, and Thermicus 1802. Figure man in Grieff band is lead also Chris Condan, one-time with Nat Genetical and Frank Weir, and more recently at the Regency Club.

FRINTEY. Supporting Hedisy Clas-tonia "Frivalities" at the Phytheum. Weston-super-Mare, in a quartet led by piantist M.D. Ricky Vernen, which includes Ben Griffiths (violini; Cyril Wilson (feello and manophone); and Leslie Piested (drums).

SOCCER CHARLESCOR.—Unbeaten on the football field. Les Aping and his Band, who are back at the Lyceum after an enjoyable season at the Empress Sallroom. Dundee, throw out a challenge to other dance bands, whatever their strength at the game. Captained by baritone-sex Bill Rumphrey, the Asling eleven will include leader Les, if he can reduce weight quickly enough!

OFFER TO INVALIDS.—Mr. J. W. Predgeon, of the Premier Pive Dance Band, 24. Scorer Street, Lincoln, has a number of copies of the Melovy Maker for 1945-6-7, which he would be giad to send to anyone in hospital.

FLYING WALE.—Enterprising management of the Newhaven Court Hotel, Cromer, chartered a plens to get their vibraphonist-leader Reg Wale back to Cromer, after his television solo on August 9. Reg, who led Len Pelix on piano and Al Lord on drums at the Newhaven, finished his season there on August 10.

## Edited by CERIS HAYES

who has been resident organist at Butlin's, Skeppess, since the campilest opened, in 1936, is now living at 17, Branksome Way, Kenton, Harrow, JAZZ BOOK BUCKSMEE.—Stewart Williams, author of the bookle?

"Junking in the Land of Jazz," which sold exceedingly well, has a few copies left over which he is willing to post to snyone sending a foolscap S.A.E. to him at 2, Caeran Park Crescent, Ely, Cardiff.

London "Star" appearance ongagement, of Paul Garma and Mico Pauline Mach.
Last Priday morning "Daily Express," and of National papear reported E.B.C.'s new anti-song plant arrangements. Belly tites, theries were given the sale last Thursday morning, togother with a picture of Paul and Pauline.

Just part of the "M.M."

against ill-health for some time, well-known London drummer, Lou Murray, who has been working at the Bristoi Grill, with George Scrajo and his Band, has had to arrange a holiday in Switzerland and flew there on August 29 for at least a month of

RECORD-RECITALIST CRAIGIE.—
Hard-working accretary of the Roy
Pox Club, Wemyess Craigie, who often
broadcast gramophone record recitals
before the war, came back on the air
with some discs on August 11, when
he presented a programme entitled
"Forces Signatures." On September 8 he will be doing a feature on
the Inkspots called "Out of the Inkwell." This recital is from 4.30
to 5 p.m., on the Home wavelength.

#### HOME-FRONT SWING

WE have followed with much interest and approval the Milcor Maxim campaign on behalf of home-grown British songs and song-writers. The fact that we, as publishers, are in the unfortunate (or fortunate) position of having no British songs in our catalogue has allowed us to take a quite unbiassed view of the efforts which have been and are being made on behalf of a very worthy cause.

view of the efforts which have been and are being made on behalf of a very worthy cause.

So far, however, we have made no attempt to rush into print with our views on this subject, but have left it to more adept pens than ours to whisper, very, very quietly, and perhaps with just a touch of gentle remonstrance, that British composers have been known to be so daring as to write "Swing," and even to out-Dixie the Dixielanders. We realise full well, of course, that America is the home and origin of swing; but is not America the home and origin of the "pop" as we have known it for the past decade and more?

Full credit should therefore be accorded, and tdare we say it?) a chare of broadcasting time, to the few British composers who have invaded the sacred precincts of American swing. We, as publishers, though not ploneers, of British swing, are not entirely disinterested, we admit (we have now built up a catalosue of over 20 swing numbers by British composers), but we are sufficiently broad-minded to make

pritish composers), but we are sufficiently broad-minded to make special mention of such writers as Sid Phillips and Billy Amstell, who belped to blaze the trail for others who are now doing their bit to put lightly among at the man.

belped to blaze the trail for others who are now doing their bit to put British swing on the map.

Among the latter are such names as George Shearing, Harry Hayes, Harry Farry, Kenny Baker, Tom Saville, and an up-and-coming youngster who has several new ones on the stocks, by the name of Ivor Mairants. We do not cavil at the fact that the compositions of these pioneers have seldom found a place in broadcast programmes. . . our sales of their numbers have been ample, if not particularly profitable, recompense for our joint efforts. But the unalterable fact remains that only one British bapdleader has made any serious effort to give these boys a break on the air. And, strangely enough, the bandleader we refer to is by no means recognised as a swing addict.

tion. have reached their present popularity rather from a near-axing angle, yet he had the courage and penspicacity to realize that British swing componers have something to edfer-something which deserves a hetter take than it has received sefar. His name will probably surprise you but Jack was always the boy for trotting out a surprise now and then. Yes, is is none other than Jack Simpson—No. 4 in Hammy Quaver's "Breakfast Time" Hat.

Ho question of "plug messey" influenced Jack to include a British swing number every Saturday meching in his recent series. They went in because he realised that these British composers had something to say, and were saving it in the right way.

So think it over, British band-leaders, and, when next you consider including a swing number in a programme, don't forget that British composers and publishers have given you such little gems of swing as "Free Lance Louise" if Mr Philips), "Alice in Dimeland" (George Shearing, "Trunk Call" (Kenny Baker), not forgetting that very soon Ivor Mairants will have something very interesting for you.

The next move is yours, Mr. Band-leader!

LEM MUMSAS

(For Bossorth and Co., Ltd.). 14-18, Hedden Street, W.1. TEMPO, PLEASE!

TEMPO, PLEASE!

I HAVE just read the reply of Ted
Heath to his critics, and am
amared at the lack of underwianding
of the public mind. Personally, I
have heard many hitter complaints
from people who have paid money to
dance at places where star bands are
appearing. They say: "We could not
dance a single step to the music."
These bands lose their good name
because they are so utterly disappointing. Dancers must dance if
they pay to do so. The only place
for these bands is on the stage, where
people can look at them and be
entertained. EDITE TAYLOR.
Southampton Street, Reading.

#### INCONSEQUENTIAL

WITH many others, I share the opinion that your paper is good, break on the air. And, strangely nough, the bandleader we refer to is you made headlines on page two of you means recognised as a swing iddict.

His programmes, and his reputa-

Surely such a small number cannot be considered anywhere near representative of popular opinion. The Smath's article shows the poll up completely. He obtained 20,000 signatures from damoe band fans for his petition. The number you quote for the poil se ms completely inconsequential.

I think your idea of a hand poll is good. But not as a spare-time job for "just plain Sammy Quaver" (to quote him); rather as a full-time, well-published feature, Then your well-published feature, Then your would be carrying on your very good work for British bands, as with your Manuar Manua contests.

Letter, Son. R. G. MEAL.

MORE GERALDO WANTED

THE letter (9/8/47) regarding Garaldo from Mr. Boulion explained his point of view admirably. He mamed three recordings which did not do the orchestra justice. I should like to mame three in my collection—"And Then You Kissed Me." "Someday I'll Meet You Again." and "All Through the Day"—in which, though they are slow, sentimental numbers, the musicianship put into the arranging and playing is of the highest quality.

guality.

But, in company with D. W. Boulton, I, too, would like to ask: "Where are the recordings of the excellent. Tip-Top Tunes 'arrangements?" If the record company offered two more sides per month, a distribution of two aides by the Concert Orchestra, two by the Dance Orchestra, and two swing numbers might satisfy the many admirers of this great orchestra.

Brightse I.

#### SECOND TO HEATH

WITH reference to Jerry Dawson's article 12.8.47) regarding the Tommy Sampson stage show. I am writing this a couple of minutes after hearing Tommy Sampson in "Band Parade."

hearing Towany Sampson in "Band Parade."

Jerry Dawson says: "Judged by provincial standards, there is only one word with which to describe the band—and that is 'terrific." But judged by any standards the band is reserve!

I failed to notice the band is reserve!

I failed to notice the band being "very rough in places." In fact. I consider a smooth performance was given, and all the arrangements were not of the jump variety. That "provincial standards" line is what really got my back up. I don't think there are such things as different standards: a band is either good or it isn't. Maybe the balance for the broadcast was better than it was for the stage show, but the band really sounded in a groove of its own.

I do agree on one point with Jerry Dawson, though: the thumpy dramming. Thumpy dramming is a pet aversion of mine, and I find fault with the Heath outfit on this score. Nevertheless, we have a fine outfit here, second only to Ted Heath and his Music. The road to the South is not the only good thing from the Morth!

MAROLD NAYLOR.

Wigton, Cumberland.

#### THE SEAMY SIDE

I MUST apologise to Mr. Rube Barnett. Apparently he feels that no good can come from "the reader being given a glimpse of the sordid side of the profession." as he puts it. As he also says that my "caustic comments on the activities in Archer Street are not news to professional musicians." I can only assume that I have hurt his feelings by reminding him, in his capacity as a professional musician, of the scamy side of Archer Street.

musician, of the scamy side of Archer Street.

But he must know that I had no thought of him when I wrote the "Gig Kings." for as a matter of fact I did not even know that Rube was a "fixer," as he calls himself. So that completes my apology However, he suggests that readers of the "M.M." would be better served by descriptions of nice. friendly matches between musicians and suchike, rather than a frank reportage of Archer Street.

like, rather than a frank reportage of Archer Street.

He may rest assured that when there is something pleasant to write about Archer Street, it will appear in the "Guide," but surely it can do professional musiciana no harm to be reminded of their failings occasionally, and—who knows?—perhaps if they see a veiled picture of themselves in print, it might even arouse their conscience, if any!

HARRY SINGER.

St. Mildred's Hotel, Wootgate, near Margale.



# Collectors' Corner

by Rex Harris and Max Jones

As for the listings themselves, they are good; but we were disappointed to see no clarification of one or two long-standing obscurities in King Oliver line-ups and instrumentations. For example, on the March, 1922. Paramount session which produced "Mabel's Dream," "Riverside" and "Southern Stomps," the question has more than once been raised of a bass sax or tubs. Certainly on all three titles the presence of such a bass instrument seems likely, from listening to the dubbed recordings we have. But Tonks merely writes: "The band's normal personnel included Buddy St. Cyr. (harlo), and

have. But Tonks merely writes:

"The band's normal personnel included Buddy St. Cyr (banjo) and Bill Johnson (tuba\*, but for recording the bass was useless and Johnson took the banjo chair." In the light of aural evidence, this assumption may have to be altered. (Delaunay gives St. Cyr and Johnson for the Paramount and all other sessions.)

Doubts have also been raised about the presence of Dodds on this session. We believe we are correct in saying that Hingues Panassie and Jeff Aldam are two critics who feel far from sure that Dodds played on these sides. While certain phrases on "Mabel's Dream" are unlike what is thought of as "typical Dodds," the solo passages on "Buverside" and the breaks on "Southern Stomps" suggest conclusively to us that Dodds was the man. Tonks lists Dodds on clarinet, of course, as every other-discographer has done, and Sam Meltzer gives him on the label of the Century reissue of "Stomps."

#### THE GONSOULIN STORY

For the July, 1923, session for Okeh, and the subsequent date that resulted in "Working Man" and another version of "Mabel's Dream," etc., Tonks adds Bill Johnson on base and Chas, Johnson on base anx, with St. Cyr in on banjo. These are some of the sides that Bertha Gonsoulin is said to have played on (Tonks gives "possibly B. Gonsoulin"), and from the two sides we know it seems just possible that the pianist is not Lill Hardin, though far from certain." Have readers who possess more of these Okehs formed an online on this point? As for the Bass sax, Tonks leaves him in for the remaining Columbia and Gennett dates, and there is evidence of some kind of sax baritone or bass—on the "Krooked Blues". "Alligator Hop" Gennett from this session.

Bives "Alligator Hop" Gennett from this session.

One final and important point about this last Gennett session is the identity of the clarinettist. Delaunay and others list unknown clarinet. although H.D. once gave Beehet until it was substantiated that he was not in Chicago at the time. The query is an old one; many collectors believe still that it is Dodds playing without his customary vibrato, and they instance other performances (like Frosgie Moore") on which his phrasing is not altogether dissimilar and his vibfato sounds less prenounced.

#### UNKNOWN CLARINET

But it is probable that the work is that of another man. For the preceding session it is known Oliver was angry with Dodds for some say he used a different personnel because \*It well the certailed that originally Bertler claimed to have played on Chomes Bares and Froggie Moore." She had not Jelly Morton, who wrote the intres twoe, and thirer in San Francisco, and control to have returned to Chicago with the band,

LAST week we promised to return to the subject of the Eric Tonks Discography. "Recorded Jasz." part of which has been published in "Jazz" No. 3. From what we have heard. Eric has produced a huge and reasonably complete discography along the lines of "Index to Jasz." It must represent years of work. Unfortunately, the publishers of "Jazz " have not been able to put out the discography in its entirety, but they are still hoping to do so at a later date.

Meanwhile we have this promising extract—a section devoted to "some New Orleans trumpet-players." The men in question are: Celestin, Creath, Oliver. Armstrong and Allen, and the listing gives only the records made under their own names or pseudonyms, and not their accompaniment work. The excision is tomewhat arbitrary, and it can be excused only on the grounds that, since publication of the whole is not at present possible, it is better to have a part than none at all. And it must be some slight encouragement to the hard-working author.

DOUSTPUL DOODS

As for the listings themselves, they are good; but we were disappointed to see no clarification of one or two long-standing obscurities in King Oliver line-ups and instrumentations. For example, on the March, 1922, Paramount leasion which produced "Mabel's Dream," Riverside " and "Southern Stomps," the question has more than once been raised of a bass sax or tubs. Certainly on all trees.

#### JACKSON ON ALTO!

Our opinion, based partly on infor-mation which Rudy Jackson gave to Charles Chilton in Ceylon racently, is that Jackson plays the slap-tongue alto. Both Jackson and Bailey were with the King around late 1923 and alto. Both Jackson and Bulley were with the King around late 1923 and early 1924, and it is hard to believe Oliver would have passed over the former to employ Evans on one record date; but it is possible, of course. There was another story that Picou recorded with Oliver. That was exploded by Orin Blackstone, of New Orieans, who checked with Alphonas Picou himself. Even Tio has been mentioned, but again we can afford to reject the suggestion. So we are left with only two alternatives—Dodds, playing a style unlike his usual one, or an unknown.

A final opinion comes from William

A final opinion comes from William C. Love's column in "The Jazz Record." August, 1946. He believes Dodds was the man, saying: "Many careful playings of a fine copy (Ge.5274: have led me to that conclusion, but the clinching factor was hearing 'Workingman's Blues' on Ge., the falmiously rare item of which only one copy has been found, On this record, which has masters adjacent to the 'Alligator Hop' session, the clarinet is typical Dodds." Can collectors help to clear up these obscurities in the recording history of the very important Oliver Creele Jazz Band? A final opinion comes from William

## CALL SHEET

(Week commencing August 25)

lvy BERSON and Girls' Sand.
Butlin's, Skegness.
Len GAMBER.
King's Palace, Preston.
Joe DANIELS and Hor Shots.
Hippodrome, Grimsby.
Lestie DOUGLAS and Band.
Seaburn Hall, Sunderland.
GERALDO and Orehestra.
Empress Ballroom, Blackpool.
Carroll GIBEONS.
Palace, Leicester.

Palace, Leicester,
Palace, Leicester,
Harry GOLD and Pieces of Eight.
Pler Pavillon, Cleethorpes,
Johnny GREEN,
Empress, Briston,
Henry HALL and Band,
Winter Gardens, Weston-superMare,
Ted HEATH and Music.
Sports Stagium Jersey

Sports Stantum, Jersey.
Vic LEWIS and Band.
One-night Stands, N. Ireland and

Felix MENDELSSOHN and Hawaiian Serenaders. Sid MILLWARD and Nitwits.

Alhambra, Bradford Grand. Leeds. PETERS Sisters.

Dear RABIN and Band.
Britannia Pier, Gt Yarmouth
Charles SHADWELL and Orchestra.
Winter Gardens, Morecampe.
Anne SHELTON. Empire, Wood Green. TROISE and Mandeliers. Empire, Leeds.

MAGNOLIA BLUES PLAYED BY Santo "Peck" Pecora and His Rackream Boys I never knew what a Gal could Do . BHZZY GULESPIE DUKE ELLINGTON and Orchestra and his Orchestra One Bass Hit --} A 3051 Sultry Sunsat -- A 3052 Things to Come

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Harry Singer's

# BOHEN STREET

No. 8—The Heuspaper She

THE Newspaper Shop is the place where you are structure too late to get a manor market. This is true, so please. sycophantic.

It is also remarkable, as the number of so-called minicises for Archer Street who pass wise-cracks about the "MM." is considerable. Though the only time these characters ever get their names mentioned in print is in the Engagements Wanted column, so perhaps that's why they are bitter about it.

You can see them inside the newspaper shop, surrequittensity scanning the "Musicians Wanted" adverts. Often they'll bolt smartly to the nessest telephone booth, but the less enterprising return to their pastime of lounging on the window-off outside.

The reason they favour this spot is because it commands a winking-eye view of the door to the Windmill Lovelles' dressingrooms opposite.

The winks from the window-sill become really frantic at times, though they rarely achieve even a slight come-bitther glance in return from the Windwill

Usually, the outcome of this perpetual Archer Street spring-time atmosphere is that the white-haired lady inside the Newspaper Shop comes forth wrathfully and shifts these layabouts from her windows.

She is quite justified, as they hide the array of writing-pads and pen-nibs, etc., which are really quite interesting to the eye, if you can keep the Windmill dainties at the back of you from your mind for a moment.

Still, who wouldn't watch a charming chorus from the Windmill idling at the stage door. rather than a sicek selection of writing-pads neatly arranged in the window of the Newspaper Shop?

Besides, who wants to wink at a pen-nib?

Though it is high time some-thing other than the Mancer Makes was purchased from this symbol of the British Freedom of the Press. Who can tell? You might even be able to get a national daily there for all I

The third in the fartnightly series "From Rhapsody to Rebop," specially written for the "lifeledy Wake Geraldo guitarist, IVOR MAIBANTS

XTEMPORISATION requires form, physising, melodic line and good taste, just as the original theme required these essenright. It is a piece of spontaneous composition, played and inspired by the criginal melody and harmonics. Therefore the theme should have some bearing on the extension and the extension some relation to the theme. I can die few better

The second of this than the late Charlie Christian's 16 bars in "I surrement. Dear."

The second of this than the late Charlie Christian's 16 bars in "I surrement. Dear."

The second of this than the late Charlie Christian's 16 bars in "I surrement. Dear."

The second of the selection of the surrement. It is made to stick to the melody. Yet no one wasted the second of the surrement. It is quite different to contain the second of the surrement. It is in keeping with the surrement. Surrement to see the street to

For implence, the first two has save be transposed to any posi-den. So, instead of holding on to the fifth position or written, try the phrase in all the other positions up and down the finger positions up and down the finger positions up and down the finger positions up and five. Most of you probably possess this record and will employ following it with the structs.

# mporisation



I SURRENDER DEAR As played by CHARLES JAGELKA



When, in a later article, I deal with a different style, I will use another example of Christian's playing. As pioneer of the electric guitar, this hate master is worth studying.

I have now a good opportunity of contrasting two styles of playing the same number, as I have a solo of "I Burrender" played by Charles Jagelka. This name was entirely new to me until I discovered his playing on a record of Weodly Herman's Wood-choppers on American Columbia. and this results in a slightly rebusy effect.

Actually, it also bears a closs reintlemship with E first mirror, and the reason for this is not hard to find, because, as I have already mentioned, E first b, the first three mirror ninth, and G the seventh. Also, G natural would complete the chord of E first mirror chord, ascending to the mirror chord of E first mirror chord, ascending down the scale, as, for instance, in the twenty-third bar and suggested in the exciting and rather breathtest with say the scale, as, for instance, in the twenty-third bar and suggested in the exciting and rather breathtest with the scale, as, for instance, in the twenty-third bar and suggested in the exciting and rather breathtest which is partly due to a very quick ear.

Another trick of Jagelka's is to play a three-note arpeggio on a minor chord, ascending to the minor seventh, then coming down the scale, as, for instance, in the twenty-third bar and suggested in the twenty-second bar.

The pattern continues with modifications in the twenty-ninth, thirtieth and thirty-first bars.

It is now quite a possular "get out" among guitar players, and

### quasi-classical Goodman

BENNY GOODMAN AND HIS ORCHESTRA

\*Poor SutterSy (Hubble, Gold (Am. Columbia HCO:2064) (Detumbia DBIIII - Is. 11jd.)

Linelli, dobn Stotella, Williams ins, John Sims, Gifften Strightend, n. (reeds): dobn Best, Mate Kam-r, Richard Maims, Dale Pearse (tpts.); Lron Cax, Rubert Cataball (tmbs.); Addison Gollins, Jun. (Prench horn); Victor Arno, Harry Elucatione, Howard Halbert, Dan Lake, Wincha Russell, Starchall Second (vins.); Aften Herschman, Paul Gibert, Ground, (violas); Cy Sermard, Arthur Kalton (violas); Louis Ballon (dms.). Seconded Cotober 15, 1946.

"HORA STACATO" is the guasi-classical piece by the well-known Roumanism cafe violinist, Origonal Dinicu, which Jascha Heifetz adopted and rearranged for his reports

In explanation of its title, I should add that the Hom (of which there are various various) is a form of Roumanian folk peasant dancing, and Stacato means, of course, staccato, the spelling with only one "c" being the Roumanian system.

the Roumanian system.

Except that it is played strictly
"in tempo" and has a passage
towards the end in the swing
idiom, this Goodman version of
the piece is in a style that is
nearer "straight" than "Sames,"
with a large string section added
to the dance instrumentation to
help out the "legithmate" atmosphere.

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Edgar Jackson's Horn Statesto (Grigora! Record Reviews Columbia 2000,2003)

PICK OF THE WEEK (For Everybody)

Note, for instance, how he fumbles the trill in his opening

Any ordinarily good clarinet-player could have done an equally accomplished job, and, for a musician who has added to the laureis he has won in the dance field by making many and often very successful incursions into classical spheres, I can only say that Mr. Goodman puts up a pretty poor show. pretty poor show.

course, taken by Berny on clarinet, and I cannot compliment him on the way he plays it.

Only in the swing passage does he loosen up. The rest of the time he sounds stiff and spiritiess. Also, he makes mistakes.

# HITS AND PIECES

By Sammy Quaver

DEOPLE Will Say We're In Love"

is the new topper on the racks, and it's a two-beb copy song. This may influence the shape of things to come in sheet music land, with several pubs already hinting that the bigger price will soon go for all pops.

Max and Harry Neshitt telling the world about their sensational new act. They've just added an extra couplet for "Ha-Jig-a-Jig"!

Some Gears Derr.!-A vanioad of hot bricks to the stribe who simed the most unkind crack ever at a the most unkind crack ever at a famous songwriter with a recent Number One world hit to his credit.

The forthesming Paul Carpenter-Pauline Black marriage hit the nationals in a big way last week-end.

A reader writes, "Why don't you preach your precious schmalts on a soap-box in the park?" It's too hot, brother!

Joe Gilbert looks like he's penned a potential in a new hallad, "Seremade To Love."

Seems as though all the dance band journals are imploring bandleaders to "Broadcast British." They're making a late start, and you can ask "Hits and Pieces " readers. Savvy?

Songster Ken Beaumont mighty proad of his nine-years-old daughter Kathlyn's M-G-H Hollywood contract. tract. . . .

Sweet wax holds the greatest personal favour, according to American
"Billbeard's " first annual disc jockey
poil. Stan Kenton's "Artistry
Jumps " the only hep tune listed in
the first ten. A well-known
maestro 'phoned me to ask how many
votes he pulled in my Best Band Poil
When I took him the sad news he
replied: "What a sincere bounch of
fans! They can wind up that club
any time they wish. It's curtains as
far as I'm concerned. I can go without those Coulectors."

Canacht the Tormy Samuson alring

beating " soloists, Tommy's gang have a great chance. The young Scots leader has a charm and personality that spells "click" all the way, and he's strictly commercially minded, too. On this transmission he introduced most of the top pops. . . .

Beryl Davis just cut these two big
'uns for Victor label—' You're Breaking In A New Heart" and "Mother,
Mother, Mother."... Found My Pinmp-of-the-week at the Brixton Empress
last Friday night. Twas lush Doris
Hail, wife-to-be of Engiste Diamond.
This emotic young lady locks like a
Littiputish uside her mountainous
somether Bance

ATTEMPTION, ALL PROGRAMME PLANTERMS. ALL PROGRAMME PLANTERMS. Take heed from the new Yamk crate, and bring some of the use maestros to the mike to spin the platters. Here's a bunch of potential disc jockeys who'd create a new interest for wax listeners—Cotton, Loss, Heath, Silvester, Bobby Ingles, Henry Hall, and Paul Carpenter. Jack Bentley's "Dicksery Dock" getting some good play with the top bands, Ted Heath's trumbone are has cheffed a clevit ditty in this one. Jimmy Leach blew into town, looking bronned and happy. He lystome Condens, Shanklin, an all-time financial high for this open-sit baltroom. His Pull Ork Of Three comprised Hammond organ, bass and drums.

The Samson and Hercules Ballroom, Norwich, where The Stardusters are playing a terrific season, are presenting "Band Parade of 1947," week commencing September 1, featuring The Stardusters, Victor Silvester, Oscar Rabin and Harry Davidson orks, and they'll all be on the air during this stance.

out those Collectors."

Caught the Tommy Sampson airing to France in the control room at the "Paris" last Thursday night at 11 Highlights on a sock show by this much-discussed jump crew were the biting nine brass, swell righthm, Henry McKenzie's reed section a fine worship, Terry Wash, and Dinah Kaye's version of "Across The Alley From The Alamo," Although lacking the Heath polish, and minus "world-" Saladay morning (16th).



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# Blame the System!

IN all the talk that is going on about song-plugging, it is im-

portant not to lose one's perspective on the subject.
Song-plugging is not a case of a rascally music-publisher twirling his moustache melodramatically and enticing the handsome hero the bandleader) away from the narrow paths of professional recti-tude; nor is it a case of a bandleader holding a pistol at the music-publisher's head and demanding money (although there are some cases where the consciences of either party cannot be entirely clear).

But the real villain of the piece is the system. Music-publishers need radio exploitation to publicise their songs; bandleaders need music-publishers' songs to fill their programmes. Therefore, the publisher "plugs" his songs, and the bandleader can decide whether or not he will play them. That is song-plugging in essence.

But, when a bandleader finds himself in a position of having to pay money out of his own pocket for the "pleasure" of broadcasting, a new bargaining factor enters into the situation.

ing, a new bargaining factor enters into the situation.

In fact, as we have said before, and will continue to say until the situation is improved, radio song-plugging, as such, is not in itself an evil; it is the necessity for it which is the evil, and that necessity for it is a blot on the B.B.C. which countenances inadequate rates for dance band broadcasts.

Many bandleaders do not accept plug-money. We respect them and congratulate them on having the financial resources necessary to broadcast at a loss. But that does not mean to say that we do not respect the less-fortunate bandleaders who take plug-money or the publishers who give it. Both parties have been forced into an unpleasant and unethical arrangement.

The people for whom we have no respect are those solo artistes who demand plug-money not (like the bandleaders) in order to help pay their way and cover their losses, but simply as a source of additional income. In their case, they have no musicians to pay and nothing like the same expense for arrangements. There is little outlay as far as they are concerned, and the B.B.C. rates surely cover them for their engagements or they would not bother to broadcast.

Let us make sure that any song-plugging edict cramps once and for all the style of these financially minded soloists. Clean up the system and you can clean up song-plugging!

## Provincial Warning

AST week's news of the drastic curtailing of Regional Dance Music from the West Country will have left an uneasy atmosphere amongst handleaders and musicians in other regionsparticularly so as it has often been stated in recent months by B.B.C. officials that the listening figures for these programmes are very

Rather than wait for the are to fall, provincial leaders should take immediate steps to put their houses in order and forestall any posaible move by the B.B.C. on the grounds of quality for the lack of it) by ensuring that their programmes are interesting and of a high musical standard.

Whilst one does not expect provincial palais bands to reach the standard set by the best London bands, listeners are entitled to expect to hear bands which are in tune, which play with some sign of character and with a reasonable standard of all-round efficiency.

This can be done-it must be done, if regional broadcasts of dance music are to justify the programme space allotted to them, and if the unhappy state of affairs obtaining at the West Regional is not to spread to the B.B.C.'s other Regions as well.

### FELDMAN'S PROUDLY PRESENT A POWERFUL NEW WALTZ

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Will be arriving from New York early in Sept.

The Colessus of the Holiday Camps gives the "Meledy Maker" an exclusive insight into the facts behind the task of catering for the needs of 16,000 dancers mightly

# HY I AM PAYING £4,500 A WEEK FOR DANCE MUSIC

I SUPPOSE, in the eyes of the swing-minded readers of the Melopy Maker, I am liable to make a few gaffes in dealing with dance music as it fits into my policy of pleasing all of my my policy of pleasing all of my campers all of the time.

I may not know much about good or bad jazz-I leave the technicalities to the expertsbut I pride myself on knowing what's good or bad business. Good business (I'm not concerned with any other) means giving people what they want.

Most of my campers want music of some sort. In the case of the youngsters, it's dance music. And since dance music plays such an important part in the everyday scheme of entertainment, it has been my endeavour to supply the best of its kind. kind.

So far, my efforts seem to have been successful, for the eight big bands at Filey, Skegness, Pwilheli, Clacton and Ayr pack in a grand total of some 16,000 dancers nightly.

#### £1,500 more this year

The bands play in eight ball-rooms (the first three camps have two each), and the largest accom-modate 2,500 people. It needs a fair-sized band to play to these: we find the most suitable is from 14 to 17 pieces.

These are facts; and music, though intangible, adds up to another. It costs money. This year I'm spending £4,500 a week on music. This is £1,500 a week more than last year. Most of the money goes on the musicians. In all there are 350; 180 are dance musicians: the remaining 170 are classical and light instrumentalists. In all, I am employing 110 more men this year than last.

In return for this outlay, I demand only one thing: campers must be satisfied. To me, dance music is important only in so far as it fulfils this function. Obviously, musical ability, showmanship, and, if possible, a big name are all desirable factors: but ultimately, provided a band measures up to campers' standards, it matters little whether or not its music can raise the dead.

#### The only formula

Such a dictum might offend the more discerning, but all along I have found that the only formula for commercial success is to see that the customer is satisfied.

But then, satisfaction must be mutual. To this end I see that the comfort and interests of both the piper and his followers are fully served. The amenities en-joyed by campers are also avail-able to musicians, and all are

treated alike.

Thus, musicians breakfast with campers at 8.30 a.m. Unless there is a rehearsal that morning they are at liberty to take part in all the entertainments proin all the entertainments pro-vided for the campers, such as horse-riding, organised hikes, games, tehnis, swimming, etc. Or, if they want to spend their spare time in their chalets, then they are quite free to do so.

In short, they do as they please off the stand, but if they want to use them the whole of the camp's facilities are at their disposal. Musicians lunch with the are united in their resolution to



campers at 12.30 p.m. Work starts with a tea dance from 3.30 to 4.30. Dinner is at 6.30. The evening session starts at 8.30 and ends at 11.15 p.m. This adds up to about four hours' work. All musicians nave one complete day off each week.

Although at the proper place and time my camps can be a haven for the music lover. It is incorrect, as some reports have had it, that campers generally are haunted by music from 'dawn to dusk." When the bands aren't playing, music is relayed over Radio Butlin, but only for a quarter of an hour before meal-times. On these occasions we play records of campers' requests. records of campers' requests. Bing Crosby and Frank Sinatra are great favourites.

#### More bands soon

We do not devote more time to record programmes since we find, in the main, that campers prefer live performers.

For this reason, and because our camps are expanding year by year, it is obvious that we shall be employing even more musicians in the future.

Already I am planning to open camps on the Continent, and although it is early to make any definite announcement about the employment of British musicians abroad, one thing is certain: my policy of booking the best talent and bands will not change.

to about four hours' work. All musicians have one complete day off each week.

At different camps, sessions vary slightly. These are arranged and

# No throat-cutting in the DBDA!

#### President LEW STONE gives the facts

attention has been drawn to some remarks by my worthy contemporary and fellow member of the Dance Band Directors' Association, Harry Roy, in his article in the MELOPT MAKER of July 19, entitled "Why I Refuse to Broadcast."

by more forthright action on the part of the D.B.D.A., Harry writes: "By true co-operation the writes: "By true co-operation the D.B.D.A. could do a lot, but half the time the members are cutting one another's throats. For example, what backing are they giving me in my stand against the B.B.C.?"

Pirst, as President of the D.B.D.A., I would categorically deny that the association are "cutting one another's throats" or that there is a lack of co-operation so far as the basic issues formulating its policy are concerned. These were cuttined in a cerned. These were outlined in a statement made at the time of the Association's inception, and the B.B.C. clause remains the same, viz:-

That an appointed committee has been empowered to negotiate directly with the B.B.C. in an effort to obtain:

(a) More dance band programmes

and more popular listening periods;
(b) Higher fees; ic) Responsibility - for musical interpretation being vested in the bandleader himself.

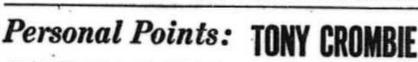
Implying that many of the achieve these desirable objectives. and, in reply to Harry Roy's im-plication that the D.B.D.A. is takplication that the D.B.D.A. is taking little positive action, I would
point out that, as long ago as
March last, a lengthy memorandum incorporating the three
clauses mentioned was prepared
and presented to the B.B.C.

Harry Roy's main complaints
are also the complaints of most
bandleaders, and these issues are

incorporated in this memorandum

dum.

I feel sure that if Harry Roy had been acquainted with the situation regarding the D.B.D.A.'s progress, and the true spirit of co-operation that exists within the Association, he would never have made such imputations against the D.B.D.A.





One of the young modern school of dance musicians, Tony Cromble was born in Tony Cromble was born in London on August 27, 1925, and got his first job as a furrier's apprentice. But he preferred hot music to hot clothes, and in 1942 took up the study of the drums. A year later he got his first job at the Mazurka Club in Denman Street, and then joined Clary Wears at the Pullado. Then followed a spell with Carlo Krahmer at the Gremlin Club and a season with Johnny Claes. Tony does most of the broadcasts with Woolf Phillips' Orchestra, and is currently featured with the Tito Burns Sextet. Prior to this and his recent holiday in New York, where he learnt a lot of first-hand tricks of the trade from the foremost American musicians. the foremost American musi-clans, Tony was a member of Jack Jackson's band at Churchills Club in Bond Street.

Favourite Musicians: Dizzy Gillespie and Charlie Parker. Favourite Bands: Boyd Raeburn and Duke Ellington.
Favourite Records: Ravel's "Daphnis et Chloe," "I Can't Get Started" by the Dizzy Gillespie Quintet.

Favourite Composers: Ravel and Dellus. Favourite Arrangers: Johnny Richards and Ed Finkel. Favourite Food: Chinese.

Hobby: Playing arcund. Ambition: To be able to play as well as Norman Burns.



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Dance Band

ROS BAND

A MONG the last chances which hands still have to qualify for an Area Final (see Fixtures List on page 6) are two Sunday cointests before seated audences. They are the South-West Yorkshre Championship, this Sunday (3th), at 8.45 p.m., at the South Wales Championship, on August 30, at 8 p.m., at the Capitol Cinema, Cardiff, at both events there will be special attractions to support the stage performances by the competing bands, At Buddersfield there will be Eric Kerthaw's well-known broadcasting Swing Quartet.

At Cardiff there will be none other than that great swing organ man, organ than that streat swing Hammond organ con the playing on the theatre's Hammond organ between each of the competing bands.

B REAKING into LatinB American music in a most convincing way, chromaticaccordion champion Lorna Martin has led her own specialised combination in several excellent broadcasts. Last Monday (18th). Lorna and her boys put over a first-class show. They will be heard again on September 8.
Lorna Martin leads Denny Lorna Martin leads Wright (guitar): "Chuck "Sewell (percussion); Jimmy Cummins (percussion) and vocal); Noel Brown (percussion and vocal); Noel Brown (percussion and vocal); and Arnold Mayne (plano); and Neville Beaucarat (bass).



# ARMSTRONG BACK Z

D IGGEST Hollywood news of the most important event of the year for Jazz fans everywhere, was the semutional opening at Billy Berg's last week of Louis Armstrong leading a six-piece band of famous

bast, where out getting out getting alt for this. If you dently the ting rd and Cat-sure a capatite once a ded small-ning to his ories of the and "Hot

FOR STAN ATKINS





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e GLAS

# All the Contest News

self a one-time contesting munician, was well-nigh perfect, the standard of the hands was considerably higher than one expects at this stage of the mason, and the hall itself was packed with over 700 dancers and fans, whose becomes and

fancers and fans, whose selections and fans, whose selections were examplary.

As a fitting conclusion, the prize were presented by the Mayor of Coichester, i. M. Worsnop, who proved himself no mean judge of a dance band, and whose opening remarks comprised a very intelligent summary of the night's proceedings and unusual understanding of

1947 EASTERN COUNTIES CHAMPION-SHIP, Corn Exchange, Coichester, Thurs-day, August 14, 1947, JEDGES: Les Evans, Serry Dawson.

WENNERS: STEVE GENERAL AND SES EMPTEMBERS (alto, trumpet, piano, bass, druma). All coma: E. Roe. Catro House, Ereter Road, Newmarket, Suffolk, (Phone: Hesmaniet 2971.) Individual-into awards for: Alto (March Bannett); Brown (Steve Stephenson). Hon. men-tion for: Plano (Tim Mosco); Thus (Leslie Goodchild).

Second: FRANK BUTLER AND HIS HEUE AMBASSADQUS (tenor, trumpet, piaco, bass, drums). All cosss; 78, Alex-andra Rosd, Ipswich, Suffolk, ('Physic; Ipswich 1256.)

Tied Third: THE SOLID BEATS Colorinet/tenur, trumpet, piano, guitar, hass, drums). All coms.: Harry Cheshire, 20. Culver Street, Colchester, Easex. (Phone: Colchester 4586.) Individualist's award for: Trumpet (Jack Pickfeed). The WILL HOWSE SWINGTETTE telarinet, piano, guitar, bass, drums. All coms.: 37b. Hamiet Road, Chelms-ford Roser, Individualists' awards for: furd, Ensex, Individualists' awards for: Clarinet (Frederick W. Chapman); Plano (William F. Howse); Guitar (Ronald C.

REG PORTER AND HIS BAND of Inswich secured Individualist's award for; According (Alf St. Clare).

BILLY SAGAR AND HIS WEST-END FLAVERS of Brentwood won Individual-ist's award for: Tenor (Frank Newberry), Hom. mention for: Drums (Kenneth

REOVIL

ON the following night (Priday, 15th)
another excellently organised contest
—the South-West Counties Championship
—was staged by the West of England Enwas staged by the West of England En-tertainment Co. at the Princesa Ballroom, Yeavil. The principal, Billy Kelly, who also leads the resident band at the Princes, was ably supported by his chief steward and manuser. George Cane, and amather asset was the delightful comper-ing of John Milne.

The primes were again presented by the local Mayor (Councillor Denning), who was supported on the platform by Getonet Kingsmill, M.P. for Yeovil, and

The winning band's performance was mustanding, and this outfit will certainly give the others a run for their money in its Area Pinal.

1947 SOUTH-WEST COUNTIES CHAM-PHONSHIP, Princes Ballroom, Yeovil, Priday, August 15, 1947. JUDGES: Jock Bain, Jerry Dawson.

WINNERS: JACK BARNES AND HIS BAND (four saxes, three trumpets, piano, ham, drums, vocalist). All coma: 21a. Fortunesseell, Portland. Individualists

LACQUERING

PLATING

- PADDING

Thursday last (18th) at the Counties Championship an excellent affair, in every ation, by Lee Parish, him as contesting musician, was feet, the standard of the maker and the masson, and I was packed with over 100 fans, whose homeson and was packed with over 100 fans, whose homeson and a camping. The maker is stage of the masson, and I was packed with over 100 fans, whose homeson and to example of the masson, and for: Tenor (Leot. Fact.). He was partied with over 100 fans, whose homeson and to example of the masson, and for: Tenor (Leot. Fact.). He was partied a way intelligent of the night's proceedings of the night proceedings of the night proceedings of the night proceedings of the nig

MARDON'S DANCE OSCRESSEA secured Hon. mention for! Clarinet (Terry Seath).

BAMBGATE

OWING to transport difficulties which arose at the last moment, only four bands competed in the Seath-Eastern Counties Championship last Priday (15th), but the 800 heliday-makers who comfortably filled the Coronation Ball-room, Ramsgate, had a great evening's entertainment.

Albert Carl and his Band, of Graves-end, but up an excellent them to win

Albert Cari and his Band, of Oravesend, put up an excellent show to win
the contest, and proved that the advice
they had been given by the judges after
finishing second at the recent Folkestone
contest had been taken to heart and
applied with good effect.

In addition to their good performance,
though, the crowd had a special treat in
the appearance as compère, of radio-star
Kenneth Horne, of "Much Binding"
fame: and, as if this were not enough,
there was also Duncan Whyte and his
Band to act as house hand in their usual
competent style. In fact, the organisation, by Philip Moss-Vernon, left nothing
to be desired.

SOUTH-EASTERN COUNTIES CHAM-PIONSHIP, at the Coronation Bullroo Ramagnie, Friday, August 15. JUDGES: Les Evans, Ray Senin,

Winners: ALBERT CARD AND HIS BAND (two trumpets, four saxes, trombune, piano, base drums). All coms.: \$1b, Sun Lane, Gravesend. ('Phone: Gravesend 633.) Individualists' awards for: Alto (Roy Allen): Tenor (Edgar Morris): Trumpet (Bill Brian): Trombone (Andy Wilson): Bass (Jack Balley); and Drums (Eddy Broom). (Eddy Broom)

Second: THE MODERNAIRES (trumpet, drums, bass, piano). All coms.: G. Dunn, 17, Reservoir Road, Whitstable ('Phone: Whitstable 2141.)

Third: THE PAT CARRON SWING QUINTET (tenor, plane, guitar, bass drums). All coms.: 23, Grove Road Gillingham, Individualists' awards for Plane (John Hemsworth); Guitar (William Barley). Hon, mention for Base (George Lawrence).

WIRELEDON.—Wednesdar, September 2 (7.30 to midnight), at The Town Hall, Wimbledon.—The 1947 Survey Champtonship. Organisers: The Malcott Marks Contest Organisers: Committee. Area Secretary: Mr Sill Waller (See Walthamstow.)

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Ains-

NEWCASTLE, — Priday next week, Asgust 29 (8 p.m. to 1 a.m.), at Oxford Gaibries. — The 1947 Northumbertand Championship. Organiser: Mr. Glement Millard, 42, Orainger Street, Newcastle-on-Tyne 1. ('Phone: Newcastle 23839.)

MANCHESTER. - Priday next week, August 29 (7.30 p.m. to midnight), at Levenshulme Palais, -The 1947 Northern

Counties Champtonship, Organizer; Mr. Lewis Buckley. (See Huddersfield.)

thetic to enter.

At the Mid-East Scotland Champion-ship at the Caird Hall, Dundee, last Sunday (17th) afternoon—the first of the seven Scottish County and District Championships planned for this week—there were only four entries.

For the Palley contest last Tussday (19th), a full report of which will be given in next week. "TEM." eight bands had enteed. Buffelent entries have some in also to ensure good contests at Giasgow to-morrow, Friday (Mand), and Gouroek this Sunday (19th). But the Invernees and Edinburgh events, due to have taken place respectively last Monday (18th) and yesterday (Wednesday, 20th) had to be cancelled through lack of entries.

of entries.

Well, we can only say that we and our organisers did our best for the Scottish bands, and it was up to them to do the rest.

In spite of the small entry list, the Dundse contest provided a good afternoon's entertainment. Supporting the competition were Alf Johnson and his band, with various added attractions, and while it must be said that the standard of the competing bands was not quite up to that which one might have expected from Scotland, the audience responded to the show with real Scottish enthusiasm, and obviously felt that they had had a first-rate afternoon.

1947 MED-EAST SCOTLAND DANCE

1947 MED-EAST SCOTLAND DANCE BAND CHAMPIONSHIP, Caird Hall, Dunder, Sunday Abgust 17, 1947. JUDGES: Harry Hayes, Edgar Jack-

WINNERS: THE NEW STYLE SEXTET (tenor. trumpet, piano, guitar, bass,
druma). All coma. Thomas N. Booth, 1.
Lumbs Lane, Victoria Crescent, Dundes
Individualitis' awards for: Tenor (Gordem W. Fersyth): Trumpet (Ernest S.
Grant): Piano (Thomas N. Boeth): Bass
(James F. Walker).

SECOND: FOE VETTESE AND HIB
BAND (allo, tenor, trumpet, piano, bass,
drums). All coms. 202, Montrose Birect,
Brechin. ('Phone: Brechin 373.) Individualists' awards for: Clarinet (Foe
Vettese): Drums (George Vettese). Hon.
mention (George Irvine).

THIRD: "THE UPTOWN SEPTET"
(allo, tenor. trumpet, piano, guitar, bass,
drums). All coma.: Bruce Kiddle, 40,
K'ngsway. Dundee. ('Phone: Dundee
13035.) Individualists' awards for: Alto
'Thamas Cally): Guitar (Bon Chaiman).
CEE GEE'S DANCE BAND of Dundee
secured Almer).

secured Hon. Mention for: Trus

DUNDER

DUNDER

DUNDER

DUNDER

Boottich cognitions to give Brothand
a place in obtains marchy of the great
part Socia singlification have always
played in Mitthib Assame music is used
meeting with the response it deserves.

This is mainly, we regret to say, the
fault of the very people for where
benefit the contests are run—the bands.

Apparently failing to realize the great
advantages of contest; to them, win or
lose, many of them seem to be too apathetic to enter.

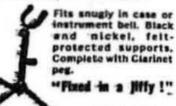
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G L A S G O W. — Tomorrow, Friday, August 22 (7:30 p.m. to 1:20 a.m.), at St. Andrew's Hall.—The 1917 Glargow and District Champienship, Organizer: Mr. Chaimers Wood, 79, West Rezent Street, Glargow, ('Phone; Glargow,

CHELTENHAM Friday, September 5 (S pm. to midnight), at The Town Hell.—The "Three Counties" Champion-ship. Organiser: Mr. Lewis Suckley. (See Huddersfield.)

WIGAN.—Sunday, September 7 (7 p.m. to 2.30 p.m.), at The Ritz Cinema, before a scated audience.—The 1947 West Laneachire Championship. Organiser: Mr. Lewis Buckley. (See Huddersfield.)

SCOTLAND

GOUROCK.-This Sunday, August 24

(Note new times: 7.15 to 10 p.m.), at Cragburn Pavilson, Genrock, Remfrew-shire.—The 1947 Firth of Cipde Cham-pionship, Organiser: Mr. Charles Lovat, Cragburn Pavilson, Gourock. ("Phone: Gourock 376.) WALTHAMSTOW. — Monday, September 1 (7.30 to midnight), at The Town Hall.—The 1941 North-East Leaden Champissaship. Organisars: The MELODY MAKES Orealer London Area Contest Organisars' Committee. All comes: The Area Secretary (Mr. Bill Waller), "Red Ridge," Speom Downs, Surrey. ("Phone Burgh. Heath 4470 and Brixton 2711.) Gourock 376.)

CONTEST FIXTURES

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Rules and Entry Forms for-all the fore-going now available from their respective Organisers.

AREA FINALS

These Area Pinals are the semi-finals for the "All-Britain" Pinal at Manchester on Sunday, October 19, and are open only to bands which have qualified by winning a County or District Chempionship this season.

pionahip this season.

BRIDLINGTON (Yorks).—Sunday, September 7, at the Spa Reyal Hall (2 to 6 p.m.), before a seated audience.—The 1947 North Britain (Enstern Region) Area Final. Special stage presentation by Tito Burus and his B.B.C. Accordion Club Barus and Hall, Bridgington, Postal applicants please enclose full remittance. as.e., and mark envelopes "Dance Band Area Final."

GLASGOW.—Thursday, September 11. BUDDERSFIELD, — This Sunday, August 24 (6.45 to 9.15 p.m.), at the Ritz Cinema, before a seated audience. The 1947 South-West Yorkshire Cham-pionship. Special added attraction: Eric Revshaw's Breadcasting Swing Quartet.

dale 78232.)

WESTON-SUPER-MARE.—Monday next,
August 25 (8 0 m to .midnight) at
The Parvillon.—The 1947 Severs Enteary
Champiembly. Organizer: Mr. 1, Davies.
Director of Entestainments. Borough of
Waston-super-Mare. Winter Oardens
Pavillon, Weston-super-Mare.

DORKING.—Wednesday next, August 27
(7.39 p.m. to midnight), at Borking
Large Wall.—The 1947 Mid-Surrey Championship. Organizer: Mr. Syd North 101.
Besthill Way. Strood Green. Betchworth,
Surrey. ('Phone: Betchworth 2506, or
Dorking 2077.)

DONCASTER.—Thursday next week. GLASGGW.—Thursday, September 11, at the St. Andrew's Hall (S p.m. to 1 a.m.).—The 1847 "All-Sestiand " Area Final. Non-stop dancing to the competing bands and the Chalmers Wood Bance Orchestra. Organiser: Mr. Bill Dolan, for the Chalmers Wood organisation. Tickets at doors on night,

BLACKPOOL.—Sunday. September 14. at the Empress Ballroom. Winter Gardens (2 to 6 p.m.), before a seated audience.—The 1947 North Britain (Western Region) Area Final, Sections "A" and "B" Special stage presentation by Tite Burns and his B.B.C. Accordion Club Band. Organiser: Mr. Lowis Buckley. Seats: Reserved 6a., 6a. 3d., 4a. 6d.; unreserved 2a. 6d. (all inclusive of tax), obtainable from the Box Office, Winter Gardens, Biackpool. Postal applicants please enclose full remittance and s.a.e. DONCASTER.—Thursday next week.
August 25 (7.30 p.m. to midnight), at
Corn Exchange.—The 1947 South-East
Yorkshire Championship. (Entry list
full.) House band: J. and D. Howersti's
Asiorians (winners of the 1947 Lincolnshire Championship). Organiser: Mr.
Lowis Buckley. (See Huddersfield.)

LONDON.—Thursday, September 18, at the Lroeum Theatre "Meess" Ballroom, Wellington Street, Strand, W.C.2 (7.30 p.m. to midnight).—The 1947 Greater Lendon Area Plual. Ron-stop dancing to the competing hands and Les Ayling's (resident) Band. Organisess: The "M.M." G.L.A.C.O.C.

CARDIFF.—Senday, August 21 (8 p.m. to 10 /p.m.), at The Capital Chema. Cardiff.—The 1947 South Wales Chemplemble. Organiser; Mr. Lewis Buckley. (See Huddersheld.) Special added attraction: Sobin Richmund, of the EBC feature "Organgrinder's Swing." LONIDON.—Tuneday, Supirmber 23, at the Sammerwith Palais de Danse (7.15 to 11.30 p.m.).—The 1947 South Britain (Eastern Begion) Assa Pinal, Southon "A." Non-stop dancing to the Stenident Palais Bands. Organisers: MELODY MERRS Contests Control Committee. GEALWEIN - Wednesday, Bestember 2 18 p.m. to 1 a.m.), at The Winter Gardens, Maivess (Worss), The 1941 Wessenterships Championship, Organies: Mr. Arthur Eimbrell, 38, Rugby Read, Hinekley, Leice. ('Phone: Hinekley 562.)

BATH.—Wednesday, September 14, at the Pavillon (7.30 p.m. to midnight).—The 1947 South Britain (Western Region) Area Final.—Non-step denoting to the competing bands and "house" hand to be announced. Organizer: Mr. Lewis Buckley. BEDWORTH, WARWICKSHIME Friday, September 5. 1947 (8 p.m. 10 1 a.m.), ab Arden Ballroom, Bedworth, near Honeston.—The 1947 West Midsands Championship. Organizer: Mr. Arthur Ebshrull. (See Maivern.)

LEICESTER.—Sunday. September 22, at the de Mantfert Hall (2.30 to 5.50 p.m.), before a seated sudience.—The 1947 Mid-British (Rastem Region) Area Final. Special stags attraction to be announced. Organiser: Mr. Arthur Kimbrell.

LONDON.—Tresday, September 28, at the Hammersmith Paints de Danse (7.15 to 11.30 p.m.).—The 1917 South Britain Hastern Region) Area Final, Section "B." Non-stop denoing to the competing bands and the Resident Paints Bands. Organisers: The "M.M." G.L.A.C.O.C.

BIRMINGHAM.—Sunday, October 5, at the Odeon Cinema, Warley (6 to 9 p.m.), before a sealed audience.—The 1947 Mid-Britain (Western Region) Area Final, Special stage attraction to be announced. Organizer: Mr Arthur Kimbreil 1917 . ALL-BRITAIN . FINAL Sunday. October 19 (2 to 6 p.m.), at the King's Butl. Belle Vue, Manchester. Purther tetails to be announced.

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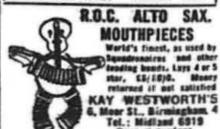
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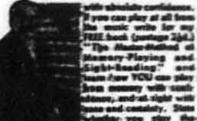
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## Leader of the Band



JACK MCCORMICK Gommencing his career as an alto player in 1928, Jack McCormick opened with his own band at the Rialto Ballroom, Liverpool, in 1832. In 1838 he started at Lewis's Restaurant, and has alternated between their Liverpool and Manchester stores ever since, broken only by his six years of RAF service. Is one of the North's most prolific broadcasters.

#### GOSSIP

CONGRATULATIONS to Jimmy Young—26-vers-old lead trumpet in Tommy Wilson's band at the Cavendish Ballroom. Edinburgh, who, this Saturday (23rd) is to marry Miss Mona Grigor, of Dingwall. . . If anyone in the Manchester area is in need of a trombomist for gigs, Jerry Marris, serving in the Army, is free most nights, and can be contacted at 13s. Smedley Road, Manchester 8. Anyone want a first-rate temof-saxist for the winter season? I am in touch with just such a boy, who will be free from late September. . . There is a grave shortage of alto players for week-end gigs in Manchester. If any out-of-town saxists with transport would like to contact me. I can possibly put some work their way. . Rochdale's Tommy Lloyd, one-time Freddy Platt tenorman, has just completed two weeks on lead alto with George Crow's Blue Mariners, who have been playing one-night stands in the North-West. . . . Me apologies for an inaccuracy in last week's "Gossip." Geres Harper and his Band played last Tuesday's 19th Northern Palais," and not Bert Yates, who will be heard next Tuesday 125th. . . Heard some fine semi-nro. bands at last week's Eastern Counties contest at Colchester; whilst at Yeovil, last Friday, the South-Western Counties Championship was won by one of the best bands I have livard for a long time—Jack Barnes and his Band from Portland, Dorset. JERRY DAWSON.

# TRENTHAM NAME BAND

FOR the autumn season. Trent-ham Gardens will offer patrons the following galaxy of name bands, thus keeping up the traditions of this famous ball-

traditions of this room.

Ted Heath (September 12); Joe Loss (26th); Oscar Rabin (October 3); Bertini (16th); Harry Davidson (23rd); and Lou Preager (31st) are all definitely fixed, and special plans are in the air for a terrific New Year's Eve affair. Norman Jones and his Band will support the stars on these occasions.

Band will support the stars on these occasions.

The King's Hall, Stoke, has already commenced its new season, with local bands holding the fort. Good business has been the order, and every promise of another successful season is indicated.

## YORKS VOCALIST AT CIRO'S CLUB

NORTHERN listeners in particular will be amongst the
first to congratulate Featherstone (Yorks) vocalist Geraldine
Farrar, who started last Monday
(18th) at Ciro's Club, London,
with Abe
Walters' Bant,
which also
doubles at the
Embessy Club
isee story on

(see story on p. 1).

At one time with Henry Hall, and later with Harry Roy, Geraldine

Roy, Geraldine has of late been working in the north with Richard Valery's Orchestra, has broadcast with Preddy Platt from Rochdale, and appeared in "Stay at Home" and "R.S.V.P." in North Regional programmes.



ON Sunday, August 10, the East Coast Accordion Championships were held at the Pier Pavilion, Cleethorpes, organised by Charles Perritt, Grimsby musical instrument dealer, with Captain J. Riley, R.M.S.M., adjudicating. The Cowley Accordion Band, of Leicester, won first prize in the The Cowley Accordion Band, of Leicester, won first prize in the band section, whilst in the advanced solo section Douglas Fellows, of Barnsley, was adjudged to be the winner, with Cella Smith, of Manchester, second and Douglas Parmenter, of Nottingham, third.

Cella Smith is a pupil of noted Manchester accordion teacher Joe Emanuel.



Snooker star Sidney Smith takes an unusual sus from handleader-slari-nettist Nat Temple during a recent get-together at Butlin's Skagness Camp. Nat will be airing from the camp this Friday (22nd), with Melen Mack and Dave Kidd vocalising.

## BAND AIDS MOTHER OF DEAD SGT. .

HOPING to raise £150 for the widowed mother of Sgt. Martin, who was killed in Palestine by terrorists recently, Mr. H. J. Macdonald, of the 7th Warwickshire Regiment, and local leader, Johnny Pearman and his Band, have organised a dance at the Drill Hall, Coventry, for Friday, August 29.

All the staff and musicians are giving their services free, and any help or donations will be greatly appreciated by Johnny Pearman, at 109, Ashington Grove, Coventry, especially as Sgt. Martin was the sole support of his mother.

The present line-up of Johnny

the sole support of his mother.

The present line-up of Johnny
Pearman's 14-piece band at the
Drill Hall, is: Johnny Pearman
fronting Ron Smith, Les Rosenburge, Harold Ruberry and Barry
Phelps (saxes); Alf Ansiow, John
Harries and Ken Chantril
(tmps.); Pred Duckworth and
Jack Kimberley (trmbs.); Stan
Yordley (pno.); Albert Jackson
(bass); Gordon Griffiths (drms.);
Tom Morley and Cliff Brian
(voc.).

## Ex-P.o.W. Forms Semi-Pro Band

CURRENTLY playing gigs in Blackpool and district are Michael "J" and his Orchestra. This nom-de-plume hides the identity of Mick Lucas, who for many years before the war played trumpet around Manchester and, later, with the Blackpool Tower Band.

Band.
A P.o.W. in Germany for five years. Mick formed his band shortly after being repatriated, and the boys he leads are Jack McGrory (tpt.); Harry Altham (trom.); Don Price, Harry Townsend and Tommy Rose (saxes); Al Hartley (piano); Jeff Richardson (bass); and Bert Johnson (drums).

FORMED less than a year ago.
Don Campbell and his Band
are resident at the New Theatre
Ballroom, Amesbury, where they
succeed Melville Christie and his

Orchestra.

Bassist Don Campbell leads
Colin Foyle, Roy Ockwell and
Derreck Jennifer (saxes); Roy
Franklin (piano); and Bert
Mason (drums).

GLASGOW

GOOD wishes to Billy Hall, who is giving up the profession to go into the insurance business. Returning to Jack Chapman's Band after his demob. Billy didn't resume on his pre-war piano chair, but made good use of the experience he gained with his trombone in the Desert Air Force Orchestra in Italy and else-

by Ivor Range Empire Theatre. Hugh Hinshelwood.

EDINBURGH
L' Wright, with his full broadcasting band, has been booked to
appear at a big charity ball and
cabaret in the Caird Hall, Dundee, on
September 17.

By special request, Tim and his
band will repeat the programme they
played at one of the Edinburgh balls,
during the Royal visit, which was
attended by Princess Elizabeth and
Lieut, Philip Mountbatten.

Ross McKenzie (tenor) and Johnny
Reid (alto) have left Frankie Smith's
Band at the Princes Ballroom, Edinburgh, Ross has joined George Pidwell at the Eldorado, Leith, and
Johnny has been engaged by Bertram
Mills' Circus as a member of the
circus orchestra.

Jimmy Watson, secretary of the

## AL FLUSH'S AIR BREAK

In the unenviable position of having had to turn down three North Regional dance-band dates in the course of three months, Al Flush and his Orchestra, at Black's Rink, Sunderland were heard in "Music While You Work" at 10.30 a.m. on August 20—a spot rarely given to provincial bands.

Al and his boys were, of course, "regulars" in the "Band of the Week" programme, but when this was switched to Monday they were unable to continue, owing to the time clashing with their appearance at the Rink.

This date was a nice gesture to one of the North's outstanding bands.

bands.

DANCERS at the Savoy Ball-room, Oldham, on Monday, August 11, thoroughly enjoyed the night of British tunes pro-vided by Tommy Smith and his Band.

Local interest was added to the programme by the inclusion of numbers written by local songwriters Christine Hurst, Frank Thompson and George Kenneth, all of whom were introduced to the dancers.

## EVELYN HARDY AND GIRLS AT TEIGNMOUTH

DLAYING for "elevenses," afternoon tea dances, and also for the normal evening sessions, at the Pier Café and Baliroom, Teignmouth, is noted lady trumpet star Evelyn Hardy, with her Giris' Band.

Each Priday this versatile outfit plays a complete programme of oid-time dances; while each Sunday Evelyn features a special light orchestral concert.

The line-up of the band, with Evelyn leading on trumpet, is Rosie Cleeve (plano); Vera Cleeve (drums); Lottle Kiss (lead violin, tenor and acc.); and Jose Bernard (alto and clar.).

## SUNSHINE BACK AT NOTTINGHAM

TOR a long time resident leader at the Victoria Ballroom, Nottingham, Rube Sunshine is again to be found on the stand there, relieving Jimmy Honeyman and his boys, who are on holiday until August 30.

Since leaving the Victoria, Rube has been kept busy with his extensive gig connection around the Midlands.

A number of his boys have returned from their service with the Armed Forces, and for the past year the personnel of the band has remained constant, with Rube leading: Eric Nunn (plano): Jack Price (drums); Bill New (bass): Bert House, Pred Taylor and Jim Whitehead (saxes): Wally Talbot, Johnny Clay and Ernie Robinson (brass); plus vocaliste Audrey Taylor.

## Fields Leaves Ellesmere Port

A MICABLY ending a very happy association which has lasted seven and a half years, Wilf Field and his Band leave the Majestic Ballroom, Ellesmere

the Majestic Ballroom, Ellesmere Port, next month.

They will be playing regularly at the Casino Roadhouse, Halkyn, North Wales, and the Ambassadors Restaurant, Chester, and playing gigs in Cheshire and North Wales.

Wilf formed his band in 1925, and the present personnel is Wilf Field (plano and leader); Hal Rimmer (drums); Frank James (bass/acc./vocals); Fred Allman (tpt.); Billy Moulton (alto/clar.); Fred Hignett (tenor); Fred Duckworth (alto/clar./'cello); and Bert Traili (tenor/violin).

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Carl Barriteau and his Band complete a season at Green's played in tropical heat, with houses not too bad. Heat or not, there is no seeming lack of energy in tenor man Mickey Deans, who plays with as much exuberance as ever. Trumpet Danny accompanies Mickey, the brothers finding this an agreeable way to visit the old folks.

Trombone men shift Clare Welsh playing with Carl Barriteau, and apparently not returning to the Berkeley. Vacancy at the Albert caused by Billy Hall's departure is being filled by Ivor Haining, who leaves the Empire Theatre.

Jimmy Watson, secretary of the Edinburgh Branch of the Musicians' Union, has retired after 23 years'

Johnnie Young, Special Organiser with the M.U., now in Edinburth, has taken over the duties of organiser-secretary for a temporary period.

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Printed in Green Britain by Conams Pages Ltb., Long Acre, W.C.2, for the Proprietors, Melony Makes, Limited, and Published by Conams Pages Ltb., Long Acre, London, W.C.2. Postage on single copies; Inland and Canada, id.; Abroad, id.