

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 564

## GERALDO AND BAND FOR SEASON AT PALLADIUM

NEW VARIETY BILL DUE TO OPEN AT THE LONDON PALLADIUM ON MONDAY (15th) WILL HAVE AS ITS BIG MUSICAL KING-PIN GERALDO AND HIS FULL BROADCASTING BAND.

Geraldo's booking, as it stands at present, is for a run of four weeks, but it will probably be extended considerably beyond that.

The Geraldo aggregation, with its first-class ensemble and its popular complement of vocalists, has been scoring very heavily in Variety lately; for the Palladium engagement, however, a brand new show has been prepared.

Discussing his plans with the "M.M." Geraldo said:

"The London Palladium has always been regarded as the most 'sophisticated' Variety house in the country. What suits the ordinary music-hall audience might not go down there, so we have been hard at work preparing a new production in keeping with the Palladium traditions.

"Very briefly, we shall concentrate on good music, as we do on the radio; and there will be no comedy. The Band show will last half an hour.

### CARLESS LEAVES

One important change affects the Geraldo vocal department. After the end of this current week Dorothy Carless will no longer be with the band. Vocal section will be brought up to strength by the introduction of the rising young singer from Glasgow, Sally Douglas, who has made several "guest" appearances in Gerry's radio programmes, and for whom he predicts a rosy future.

Sally is now permanently contracted to the Geraldo organisation. With the George Scott-Wood Band some while back Sally has already had quite extensive radio experience, both with this band, in other programmes, and lately with Geraldo.

A brand new male vocalist will also be heard with Geraldo in the Palladium show. He is Archie Lewis, a West Indian boy, who has been heard in one broadcast so far with Gerry, but who has been on the air a number of times since he came to this country. He is a newcomer with a distinctive style.

Remainder of the Geraldo vocal complement at the Palladium will be the usual radio stalwarts, viz.: Doreen Villiers, Len Camber, and Johnny Green.

Also on the bill of the new Palladium show are Monsewer Eddie Gray, Hal Monty, Maurice Colleano, the Ganjou Brothers and Juanita, etc.

### M.U. LONDON MEMBERS—NOTE!

ALL London branch members of the Musicians' Union are urged not to forget the special meeting being held to-day (Thursday, May 11), at Victory House, Leicester Square, London, W.C.2, at 12.30 a.m. Matters of the greatest importance are down on the agenda—viz., the appeals of certain well-known members of the profession against the findings of the London Branch Committee which have resulted in their proposed suspension, and, in one case, expulsion.

THE R.A.F. No. 1 DANCE ORCHESTRA—COMMONLY KNOWN AS THE "SQUADRONAIRS"—IS BRITAIN'S FAVOURITE DANCE BAND. "M.M." readers from all over the world—including the Azores, Iceland, Gibraltar, India, Africa, and the Middle East—registered 15,000 votes for this band

SQUADRONAIRS	-	1
GERALDO	- -	2
BARRITEAU	- -	3

## Surprises in Dance Band Poll Results

Fourth is a band that, at one period in the counting, looked as if it might walk away with first place—the R.A.F. Balloon Centre "Sky-rockets," followed by Joe Loss, Ambrose, Oscar Rabin, etc.

Second to the "Squadronairs" came immaculate Geraldo and his immaculate Orchestra; but the third band is the biggest surprise in the poll, for Carl Barriteau and his outfit are a new bunch, and one that has had to weather many vicissitudes since its inception.

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### TRUMPETS CLOSE

It is particularly interesting to note that the newest band at present operating—Leslie Hutchinson and his All-Coloured Outfit—who had been in existence for only a fortnight before our poll closed, secured 75 votes.

Biggest individual win of the poll is that of George Chisholm, in the trombone section, and closest placings were the trumpets, where Leslie Hutchinson, Kenny Baker, Dave Wilkins and Tommy McQuater, in that order, were all within a hundred votes of one another. Hutchinson, in fact, beat Baker by the closest margin in the contest—12 votes.

Another very fiercely contested section was the drummers, where Jack Parnell finished only a hundred votes in front of Jack Cummings.

That the "M.M." readers are quite satisfied with some of their old favourites is proved by the fact that "hardy annuals" Aubrey Franks (tenor), Harry Hayes (alto), Tommy Bromley (bass), Ivor Maltravis (guitar) and George Shearing (piano) all won their sections very convincingly, and it was no surprise to find Anne Shelton easily acclaimed the nation's favourite female vocalist over Doreen Villiers, Beryl Davis and Dorothy Carless, in that order.

Benny Lee's splendid radio singing with the Phil Green programmes

deservedly put him at the top of the male vocalists' section; but there is a surprise here in the fact that Geraldo's young Johnny Green beat such stalwarts as Donny Denis, Len Camber, George Evans, Sam Browne, Leslie Douglas, etc., to get second place with a big vote.

Harry Parry's Sextet and Buddy Featherstonhaugh's Radio Rhythm Club group had a fine old tussle in the "Small Combination" section, and raced neck-and-neck all the way until, in the last few days of the voting, Harry Parry got his nose in front and beat Buddy narrowly.

We congratulate all the winners, and thank the thousands of our readers who helped to make this poll so outstandingly successful, and who, without any guidance from us, voted so intelligently.

Just one amusing sidelight on the poll is that a large percentage of the readers, unasked, put in a section all of their own, and voted for the "King of Corn." Their findings are best summed up by the comment of a reader who wrote: "Why not have a 'King of Corn' Section? I could tell you who would be the Victor!" And now for the record which, as we recently announced, the H.M.V. firm are to make of a band drawn from our poll winners. Full details in the near future.

### For St. Dunstan's

A REAL night for the fans will be the big dance-cabaret, in aid of St. Dunstan's, which the Musicians' Women's Guild is running on Sunday, May 21, at the Bulldog Restaurant, Bond Street, London, W. (6.50-10.30).

As has already been announced, Paul Fenoulhet and the "Skyrockets" will play for dancing, and there will also be many individual musical stars present, both players and vocal and cabaret artists. Among the singing notabilities who will be attending are Beryl Davis, Denny Dennis, etc. Inquiries about tickets to Mrs. Max Goldberg, 97, Barn Hill, Wembley Park (Arnold 3017) or Mrs. George Harris, 20, Highbury Mansions, Camden Road, London, N. (Gulliver 2184).

## DENIZ BROTHERS' OUTFIT TO RECORD

THE Frank Deniz Swingtette, with Frank and Joe Deniz (guitars), Jimmy Skidmore (tenor), Claire Deniz (piano), Tommy Bromley (bass) and Tony Lytton (drums), which created such a sensation at the recent Dance Band Festival organised by Francis Day and Hunter, Ltd., in aid of the R.A.F. Benevolent Fund, is to appear on records.

In our write-up of this splendid bunch we urged that this band be put on wax, and our appeal did not fall on deaf ears.

Harry Sarton, of Decca, has booked the combination through the Eric Winstone office, and it will have its first session next Wednesday (17th).

### CLUB ENGAGEMENT

Titles to be made are "Washington Whirligig," "A Smooth One," "Soft Winds" and "When You Grow Too Old To Dream."

The first and third of these titles were played by the combo at the Festival.

Decca hope to have two of the four coupled for their July supplement.

In the meanwhile Frank Deniz takes his outfit into the London Slavia Club, for a resident engagement, starting on Saturday (May 13). This booking has also been negotiated by the Winstone office, and the new outfit is being presented by Eric under the title of "Frank Deniz and his Spirits of Rhythm."

Combination here will be slightly different from the one to be used for the recordings. With Frank himself leading on guitars, line-up will be: Joe Deniz (tr.); Claire Deniz (pno.); Jimmy Skidmore (tenor); Tony Lytton (drums); and Teddy Wadmore (bass), with Victor Brown as the vocalist.

### Ambassadeurs To Paradise

AFTER a run of several months there, Ned Whitbread and his Band finished up yesterday (10th) at Les Ambassadeurs Restaurant, Mayfair Place (London), and on Monday, May 22, Ned opens at the Paradise Club with his own seven-piece band, which Ned leading on drums, outfit will include Tammy Dummer (piano); Vic Edwards (bass); Johnny McMelehan (violin); Jerry Alvarez (alto); and Bud Harvard (tr.). There will also be a tenor saxophonist.

Apart from these West End activities, Ned Whitbread is also successfully presenting a band at the Montague Ballroom, Belling, which is led by trumpet-player Hugh McCamley.

## F. & D.'s BIG HITS!

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CALL SHEET

(Week Commencing May 13) Les ALLEN. Palace, Blackpool. Carl BARRITEAU and Band. One-Night Stands, Derby. Billy COTTON and Band. Metropolitan, Edgware Road. George ELRIK and Band. Empire, York. Gloria GAYE and Band. King's Palace, Preston. GERALDO and his Orchestra. London Palladium. Henry HALL and Band. Palace, Manchester. Joe LOSS and Band. Royal Dance Hall, Tottenham. Roy MARSH and Swingette Richmond Theatre. Felix MENDELSSOHN'S Hawaiian Serenaders. Garrick Theatre, Southport. Harry PARRY and Sextet. Coliseum, Harrow. George SCOTT-WOOD. Green's Playhouse, Glasgow. Lew STONE and Band. Palace, Plymouth. Billy TERNENT and Band. One-night stands in Scotland. Billy THORBURN. Empire, Newcastle. Maurice WINNICK'S Band. Winter Gardens, Morecambe.

IVY BENSON'S PLANS

THIS current week-end (Saturday, May 13), Ivy Benson and her Band finish up their extremely successful run at the London Palladium, which started last December. Now that the long engagement is finished, Ivy's immediate plan is a fortnight's holiday for everyone. This vacation will be followed by a week's engagement at the Plaza, Derby (commencing May 29), followed by an E.N.S.A. tour for the troops, after which the band goes on to a series of one-night engagements in the Midlands. For the week commencing June 26, Ivy and her Girls open up the season at the Jephson Pavilion, Leamington Spa, and on July 3 they resume in Variety at the Garrick Theatre, Southport. July 10 week sees them playing for dancing at Belle Vue, Manchester. For future Variety work the band will be built up to twenty strong. Young vocalist Doris Knight leaves the Band at the end of the Palladium run, to go into hospital. New singer, Miriam Kay, together with Pauline Ponting (drums), and Daisy Evans (trumpet), will be with the band when it resumes at Derby.

AMLOT AT H'SMITH

DIFFICULTY of providing a suitable "relief" band at Hammer-smith Palms during the absence of Lou Preager and his outfit on Sunday concerts has been most satisfactorily solved during recent weeks by the introduction of Jack Amlot and his Band. Well known in South London "gig" circles, Jack Amlot and his boys are frequently heard at Wimbledon Town Hall, Tooting Swing Club, etc. Playing drums himself, Jack Amlot leads Phil Leacock, Carl Lloyd and Ken Baker (reeds); Geo. Woodroffe (bass); and Norman Stevens (piano).

U.S. MEMORIAL CONCERT TO FATS WALLER

New York News from LEONARD FEATHER

CARNEGIE HALL, WHICH IS WELL ON THE WAY TO COMPETING WITH 52ND STREET FOR A JAZZ REPUTATION THESE DAYS, WAS THE SCENE OF A BIG MEMORIAL CONCERT FOR FATS WALLER HELD APRIL 2 UNDER THE AUSPICES OF A LEFT-WING GROUP CALLED AMERICAN YOUTH FOR DEMOCRACY.

The parade of pianists who took part in this tribute was truly memorable. Teddy Wilson started the show with his fine little band; James P. Johnson revived a couple of old Waller tunes pleasantly; Count Basie brought his whole band and Jimmy Rushing, Duke Ellington, Earl Hines and Mary Lou Williams played some fine solos. The Lion re-echoed his "Echoes of Spring."

Altogether it was a pretty representative gathering; if only Art Tatum and King Cole had been in, it would have been very nearly complete.

Duke Ellington reopened at the Hurricane, the same Broadway spot where he spent half of 1943. The band sounds great, though it's to be regretted that they've added very little new material to the books since last year, and the unfortunate Al Hibbler is still there—for some reason Horbe Jeffries didn't come back. And Betty Roche's departure has left a great gap. Wini Johnson is much prettier, but only an average singer. Betty is at present filling in a week with Earl Hines' band, and may stay with him permanently.

WATCH RAEBURN!

The other day I called Eddie Condon and Red McKenzie answered the phone. It was strange to hear his voice again; he just came to town because Woody Herman was passing through St. Louis and offered him a lift.

Red had been working in a war plant but had the urge to get into the music business again. At present he's just seeing the town and singing at a few jam sessions.

Also just arrived in town is Benny Goodman, who gave up his band on the coast last month mainly to get out of his M.C.A. contract. Despite a lot of false alarms, Benny has no intentions of giving up bandleading; in fact, he will almost certainly be back in a few months with something new and startlingly different.

Jess Stacy has dropped plans to form his own band, and of all things, has joined Horace Heidt. Artie Shaw is still the centre of a lot of rumours. It seems probable that he will take over Harry James' band if James finally goes in the army. And the navy band which Artie led before his medical discharge has been working under the direction of Sam Donahue and was reported set for a trip to England, probably this month.

Maxie Kaminsky and Dave Tough, who both received discharges from this band, are not working at present.

Bobby Hackett is now with the Mif Mole group at Nick's, along with Condon and Pee-Wee. Bobby made some records last week with Joe

McPARTLAND IS IN ENGLAND

FAMOUS AMERICAN HORN MAN JIMMY McPARTLAND IS DEFINITELY IN THIS COUNTRY.

One of the first English musicians to have the honour of playing with him, and reporting on his present-day progress, is young tenor-sax stylist (now in the R.A.F.) Keith Bird.

In a letter to his old friend Carlo Kraemer, Keith tells the quite dramatic story of how he sat in with a band containing several American soldiers at a Service dance near where he is stationed "somewhere in Wales."

Keith noticed particularly the fine playing of the cornetist; asked him where he played when he was at home.

The reply—"Oh, with Eddie Condon, Bob Crosby, Teagarden, etc"—should have paralysed him a bit; but, having been "caught" so many times already by Yanks who claim to have played with everyone under the sun, Keith still felt just a little dubious.

However, the chap really was a wonderfully fine player, and later on Keith Bird obtained undeniable confirmation that he was the McPartland, the trumpet star whose name is almost a legend among discriminating fans all over the world.

The great horn man is not playing an awful lot these days, being much too busy with his military duties.

INQUEST ON MICHAEL FLOME

THE inquest on Private Michael F. Flome (36), R.A.M.C., of Brixton, London, who died shortly after receiving injuries in a road accident while returning from a concert given by a War Office concert party of which he was a member, was held at Shrewsbury last Tuesday week (2nd) by Major R. W. B. Crawford Clarke, the borough coroner.

Private Flome was married but had no children. Driver Walter Roberts, R.A.S.C., said he drove the lorry in which the concert party—"Stars in Battle Dress"—were returning along the Holyhead Road to Shrewsbury on the night of April 21.

About half-way between Wellington and Shrewsbury he discerned some lights coming towards him and mistook them to be those of cyclists, but as they approached nearer he saw they were those of a heavy vehicle which at that point was only about ten yards from him.

He swerved to his left from the crown of the road, but the other vehicle struck his lorry, which turned over first on its side and then upside down, with several of the party held underneath.

Flome, who had been sitting on a box, had to be got out, and he would see that he was badly injured. He, as well as others of the party, were taken to a hospital for treatment.

Witness added that the night was dark and he was travelling at about 20 miles an hour at the time of the accident.

The driver of the other (military) vehicle not being able to attend for military reasons, Detective Constable Smith's statement taken from him. His name was Leslie William Simmonds, aged 24, a corporal in the Tank Brigade.

In his statement Simmonds averred that at the time of the accident he was travelling on his correct side of the road, and seeing another military lorry, whose headlamp dazzled him, he dropped into second gear, but his lorry was struck by the other one. Private Charles Surrmanni, who was with Simmonds, said in a statement they were only travelling at 12 miles an hour. The road at the point of impact was stated to be 21 ft. 6 in. wide.

Captain Wilson, R.A.M.C., said he attended to Flome shortly after the accident. He was then bleeding from the nose and mouth. He was given a transfusion of blood, recovered a little for two or three hours, but relaxed and died early the next morning.

The Coroner recorded a verdict of accidental death.

DISAPPOINTING HAMPTON EDGAR JACKSON'S Record Reviews

LIONEL HAMPTON AND HIS ORCHESTRA (Am. N.) \*\*Pig Foot Sonata (Burley, Hampton) (Am. Victor OA055534). LIONEL HAMPTON AND HIS SEXTET \*\*\*Three-Quarter Boogie (Elliott, P. Asciano) (Am. Victor OA064058). (H.M.V. B9373-5s. 4jd.)

055534.—Hampton (vibes), with Marlowe Marrio (pno.); Teddy Bunn (electric g'tar); Douglas Daniels (g'tar); Hayes Alvis (bass); Kaiser Marshall (dms.). Recorded August 21, 1940.

061058.—Hampton (vibes), with Marshall Royal (clar.); Ray Perry (sax, violin); Carl George (tpt.); Charles Thompson (pno.); Irving Ashly (g'tar); Vernon Alley (bass); Rowler Wilson (dms.). Recorded April 8, 1941.

ABOUT the best I can say of these is that they are two of the most disappointing sides we have had from a Hampton combination—especially "Pig Foot Sonata."

As a tune this seems to be merely another way of saying, "How Come You Do Me?"

Following the four-bar piano intro, we get two choruses by Hampton's vibraphone.

The second is some improvement on the first in that it shows some sense of melodic invention, but there is no kick in either, and both can only be described as uninspiring.

Next comes Teddy Bunn.

BUNN WITH CURRENT

You don't need me to tell you that on an ordinary guitar he can be one of the world's greatest. But here he plays electric guitar, and the result is even worse than most electric-guitar solos usually are.

Things improve somewhat when Marrio takes a piano solo which at least attempts to infuse some drive into the proceedings, but there's another let-down when Douglas Daniels plays an all-round very weak guitar chorus.

The last chorus is Hampton again, and, with Hayes Alvis's bass (which has always been one of the brighter things in the side) to help him along, he plays much better than he did earlier in the record.

But it comes too late to save what can only be described as a very mediocre side.

Happily, "Three-Quarter Boogie" (a 32-bar theme, incidentally for all the inclusion of the word "Boogie" in its title) is rather better.

Buddy FEATHERSTONHAUGH and the Radio Rhythm Club Sextet

Ain't cha got Music Stevedore Stomp B 9372

Lionel HAMPTON and his Sextet

Three-Quarter Boogie and his Orchestra Pig Foot Sonata B 9373

Jimmy YANCEY (Piano Solos)

The Mellow Blues Slow and easy Blues B 9374

HIS MASTER'S VOICE

The Gramophone Co. Ltd., Hayes, Middx.

It is true that Carl George's trumpet does not open the side too well, and if you think as I do about Ray Perry's violin you had better keep it to yourself.

But Hampton, who follows, has fine support from drummer Rowler Wilson (who is throughout a tower of strength in an always admirable rhythm section), and, playing with fine rhythmic drive, is almost at his best.

The electric-guitar parts by Irving Ashby are nothing to get excited about, but Charles Thompson's piano in the rhythm section is consistently good and the side ends well enough with Hampton again well up to form.

But taken all round even this is not one of Hampton's best records.

That distinction belongs to those he made with such stars as Hodges and Cootie Williams, and H.M.V. would be well advised to consider issuing with our further delay some of Mr. H.'s earlier efforts, such as "The Sun will Shine To-night" and "You're My Ideal," which feature also pianist Jess Stacy.

Buddy FEATHERSTONHAUGH AND THE RADIO RHYTHM CLUB SEXTET

Ain't Cha Got Music? (Johnson) (V. by Vic Lewis) (H.M.V. OEA10142).

\*\*\*Stevedore Stomp (Ellington, Mills) (H.M.V. OEA10143). (H.M.V. B9372-5s. 4jd.)

Featherstonhaugh (tenor), with Kenny Baker (tpt.); Don Macaffer (tmb.); Harry Warner (pno.); Vic Lewis (g'tar); Charlie Short, (bass); Jack Parnell (dms.). Recorded February 10, 1944.

AS I remember thinking the first time I heard it (on, if I remember rightly, some Henry Allen record), "Ain't Cha Got Music?" isn't so hot as a tune.

Possibly that is why this latest record of it is one of the least prepossessing Buddy and Co. have turned out. You can't make silken purses, as they say.

The side opens with a pretty bad vocal, to be followed by a trumpet solo which, with its rather unnecessary high notes in the last half, is not Kenny Baker at his best.

The trombone and tenor solos are better, but you have to wait until the all-in last chorus before anything really worth hearing happens, and even this isn't made any better by the ineffective "daddy-ah" ensemble chanting in the middle eight bars.

Ellington's "Stevedore Stomp" is a much better number, resulting in a much better performance.

Round about the middle (after the tenor solo) the band gets a bit ragged—possibly because the tempo is rather too fast for the piece (Ellington set the perfect tempo for this number in his record—H.M.V. B9106).

But a good, clean start is made and the band quickly gets into presentable Basieque piano, even though, as is so often the case when, in trying to play too quietly, musicians restrain themselves too lightly, the background is not perfectly in tune.

Baker's solo is again rather unnecessarily excitable at the start and finish, but a good indication of that instrumental command for which he is famous, and the tenor and trombone solos are also quite attractive, while Jackie Parnell (who is also heard in a drum solo) once again proves what a swell drummer he is—in the rhythm section.

It is a pity the side had to end up with the seemingly inevitable riffing. Couldn't anyone think of anything more acceptable than this trite, moth-eaten cliché?

Atkins Airing

HIS many fans in the business will be pleased to know that Stan Atkins has another late night broadcast with his Band from the Embassy Ballroom, Welling, Kent, this month. Date is May 27, and Stan and the boys take the air from 11.30-12 mid.

Stan is also airing in a "Music While You Work" programme on May 23.

Stan Atkins urgently wants several musicians, at once. He requires a lead trumpet, alto sax, and bass, and they should write to him at Welling.



"BASIN STREET BLUES" "BILLY PLONKIN: "And now, men, we'll give 'em a couple of choruses of "Receptacle Road Sadness"."

JERRY DAWSON'S NORTHERN NEWS

FOLLOWING a very successful summer season on the pier at Southport, Billy Bevan and his Band again repaired to the Cambridge Hall for nightly dances during the winter in addition to Sunday shows at the Scala Cinema, which have again added to Bill's laurels.

The boys are now looking forward to still another hectic summer, due to the North-West coast being No. 1 favourite for holidays this year.

The current line-up of Bill's outfit is Bert Moss (piano); Frank Sherry (drummer-vocalist); Horace Hill (bass); Sid Graaves, Johnny Jones, Jimmy Esplin and Will Rotherham (saxes); Stan Wilson, Harry Jones, Cliff Hargraves (trumpets); Fred Corbett (tromb.), and Billy Cheetham (dr.).

Heard recently from ex-Healey-Rosen trumpet Bill Turner, still serving in the Pioneer Corps and at present in the Southern counties under canvas. Bill and pianist Mike Garner recently took over in the local, and soon had everyone's feet tapping to the "good old good ones."

Bill tells me that instead of them being kept in aleas as the usual wont in these establishments—the itinerant musicians actually had their beer swiped from off the piano! Bill assures me that from then on they have kept the "bevvy" under the piano.

Stationed in Yorkshire is a unit of the Royal Engineers which boasts what looks on paper to be a really tip-top outfit, directed by altoist Jack Knight.

With Jack are Joe Page and Jack Holmes (altos); Les Welburn and Andy Anderson (tenors); Danny Hurst, Herb Dale and Tommy Wilson (trpts.); Ronnie Snyder and Ernie Allen (trobs.); Jimmy Jones and Norman Ward (violins); Johnny McCleod (piano); Clyn Jones (bass); Joe Tyler (drums); Norman McCleod (gr.).

The McCleod brothers, Joe Tyler and Clyn Jones also do acts in addition to trotting out the tempo, and the band is thus able to put on a first-rate variety show, too.

From the Anzio Beachhead comes a cheerful note from Northern hot tenor man Len Royle, who has during the 16 months since he left these shores done a "Cook's Tour" which took him to Algiers, Bonn, Bizerta, Tunis, Sfax, Taranto, Brindisi, Naples, and finally his present location.

He was in Naples when Vesuvius was "giving out" in very hot style! In most of the places visited, Len has managed to get a blow, but to use his own words, "the only blowing done at present is when one of Jerry's presents gets too near."

Len wishes to be remembered to all his pals at home, and I'm sure he would be glad to hear from some of them. He can be reached as follows: 7536794 Pte. Royle L., A.D. Corps, attd. 14 C.G.S., Central Med. Forces.

After a long spell at the Newton Heath Palais, Manchester, Bill Boyes is now featured with his drums at the Regent Ballroom—a Gaumont-British spot—at Weymouth.

The others in the band are: Pauline (piano); Reg Page, Jerry Collins and Arthur Benson (saxes) and Bill Cann (bass).

An interesting angle to this outfit is that all the boys take turn on different nights to lead the band and exploit their own individual ideas.

Claiming to be the first bandleader to play the "Lambeth Walk"—what ever distinction that may qualify him for—one-time percussionist Bert Yates, who was for many years with Eddie Shaw's Band, is still successfully leading his own outfit at the Tower Ballroom, New Brighton.

In such a manner as to rapidly dispel any accusation of corn that my opening remark may cause to be levelled at him.

Following the big-band trend which is encouraged by the remarkable business that the boys draw, Bert fronts a band of thirteen, plus two vocalists, with the following line-up: Ted Parry, Shire Harris, Syd Urwin, Harry Benson and Eddie Bibby (saxes, etc.).

(Continued on Page 6)

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THE "Corner" was very pleased indeed to receive, a few days ago, a letter from Alfred Lion, who is the president and the moving figure behind the Blue Note Record Company in New York.

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

Friend Lion sent us a lot of interesting dope—so interesting, in fact, that we are letting you read the letter, and here it is:—

"The company has been very active lately, and there is a very great demand for our records all over the United States and other points of the globe. Of course, it is extremely difficult to ship them outside the United States.

"The policy laid down by Blue Note five years ago to record present-day jazz in the essential spirit of the Blues tradition is being faithfully maintained. It took long years of struggle to become established with this policy in view.

"It will be of interest to you to learn that the great James P. Johnson has finally been recorded again, and this time on eight 12-in. Blue Note sides. The people in the know here say that he has been recorded right probably for the first time in his life.

James P. Johnson himself claims that they are the greatest records he has made. The titles were:—

"No. 24, 12-in., 'J. P. Boogie.' 'Gut Stomp', No. 25, 12-in., 'Backwater Blues.' 'Carolina Balmoral', No. 26, 12-in., 'Improvisation on Pine Top Boogie Woogie.' 'Caprice Rag', No. 27, 12-in., 'Mule Walk-Stamp, Arkansas Blues.'

"Our next session covered Blue Note Nos. 28 and 29 by Edmond Hall's Blue Note Jazz Men. A truly wonderful session. Hall was accompanied by the most outstanding hot musicians around.

"Edmond Hall is becoming very famous these days, but Blue Note showed what this outstanding musician could do three years ago, when we issued Blue Note Nos. 17 and 18. The 'Edmond Hall Blues', B.N. No. 18, features Edmond Hall throughout and gave him the first chance in 22 years of playing to show that he had something to say.

"For example, in 'Night Shift Blues' the so-called 'rhythm' section, consisting of James P. Johnson (piano), Arthur Shirley (guitar), and Israel Crosby (bass), playing almost as two choruses, develop a rhythmic and harmonic motif in a 'solo' sense; Sidney de Paris (trumpet) and Vic Dickenson (trombone) then play a duct of closely spaced independent melodies, creating an overwhelming rhythmic pattern; then the fine clarinet solo, played by Edmond Hall, has a rhythmic background given by trumpet solo.

"Similarly, in 'High Society', the well-known characteristic New Orleans march piece, the rhythm section, which now prominently includes Sidney Catlett (drummer), playing as a percussion group, creates a constantly shifting emphasis or change of background with each successive chorus, so that the group begins to take on the nature of a solo instrument while the melodic variations take on the nature of an accompaniment.

"Sidney Catlett has finally been discovered as the 'greatest' drummer, but he has been used by Blue Note on every recording date where a drummer was required for the last five years.

"The following recordings have been made, but so far not released:—

"James P. Johnson's Blue Note Jazz Men, featuring James P. Johnson, Sidney de Paris on trombone, Vic Dickenson on trombone, Ben Webster on sax, Jimmy Shirley on guitar, Johnny Simmons on bass, and Sidney Catlett on drums; Four 12-in. sides titled 'Victory Stride', 'Blue Mizz', and 'After You've Gone'/'Joymentin'.

"Next two sessions covered four 10-in. sides by Art Hodess' Chicagoans. An all-white band featuring Art Hodess on piano, Max Kaminsky on trumpet, Rod Cless on clarinet, Ray Coniff on trombone, Jack Bland on guitar, Bobby Haggart on bass, and Danny Alvin on drums. Titles: 'Maple Leaf Rag', 'Yellow Dog Blues' and 'She's Crying for Me'/'Unnamed Blues.'

"The second session followed with the same personnel as above. Titles: 'Doctor Jazz', 'Shoe Shiner's Drag', and 'There'll be Some Changes Made'/'Unnamed Blues.'

"Editor, see from the above that we are pretty active. We feel that this information will be of interest to you, and we wish to thank you at this time for having mentioned us in your 'Collectors' Corner'. It is a feature we're nothing in the States to touch it."

"MORE ABOUT 'WILD BILL'"

"We have had a lot of letters from readers asking about the session that Bill Davison recorded for Commodore recently. We wrote across to the Commodore Music Shop, but at press time haven't yet heard from them.

"Last week, however, by the courtesy of Seaman D. E. Endersby, we were privileged to see an article in the 'Pic' magazine, and as it is so very interesting and deals with Bill Davison, we are giving you a short excerpt from it, with, of course, the usual courtesy acknowledgments to Editor Carlton Brown.

"A few months ago a trumpeter named Wild Bill Davison was telling people: 'If they draft me, you'd better start buying Jap war bonds. And you who doesn't understand that Bill was kidding can straighten himself out by listening to a batch of records he has made for the Commodore label.'

"He finished them one day, played with the Original Dixieland Jazz Band in the Katherine Dunham Revue that night, went home to Dunoon, New Jersey, slept four hours and appeared in the recording studio the next morning.

"He made radio transcription during most of that day, took his place again that night in the Dunham show, and afterwards returned to the studio for an all-night recording session with the Dixieland Band.

"Immediately after the session he reported for draft induction and was whisked away. He was within a few weeks of his thirty-eighth birthday, and anyone who could have seen him as he set out would have guessed it was a sound idea to sink his bottom into the Fourth War Loan Drive (American).

"The Commodore records, made under the names of Wild Bill Davison and George Brunis and their bands, will rank among the all-time great records of jazz. They are right up there with the Bluebird series by Muggsy Spanier and his Ragtime Band, made in 1939-40, and with the

New Orleans Rhythm Kings' discs of 1934 (Wingy Manone, trumpet, etc.). For my taste they are far out ahead of the original Rhythm Kings and Frars Society output of the early 1920's. George Brunis (formerly Brunis), played in all of these historic groups, but on none of the old discs does his solo and ensemble work surpass the stuff he does on the Commodore sides.

"This is Wild Bill's first full-scale recording session, and it is bound to bring him the recognition he has long merited. He has a truly distinctive style that suggests, but never imitates, the qualities of other great trumpeters.

"He may be compared with Louis Armstrong for his daring and unexpected melodic line; to Muggsy for an impassioned, throbbing effect. There's no room here to itemise on down with a driving-into-the-ground impact; to Bunny Berigan for his singing tone and ability to take an old tune on a soaring, dazzling flight.

"There's no room here to itemise his many inspired solos—now heart-felt, exploratory lyrical; now punching, squeezed out, fiery—nor the work of the others on the date. ('Clarinet Marmalade', 'Original Dixieland One-step', 'Baby, Won't You Please Come Home?'. 'At the Jazz-Band Ball') demonstrate conclusively that the all-time classics (Teech, Pee-wee, Doodie, Benny) will have to move over to make a place for Edmond Hall.

"The inimitable Pee-wee Russell himself is on the others, along with George Schroeder, piano; George Wettling, drums; Bob Casey, bass; and the tunes are 'Paname', 'That's A-plenty' (both 12 in.), 'Royal Garden', 'Tin Roof', 'Muskrat Ramble', 'Riverboat Shuffle', 'Da-da Strain' and 'Ugly Child', the long-awaited recording of a song made famous by Brunis.

"The last named will be released first, and others will follow piecemeal. Jazz lovers will start forming a line right now."

"SWAP AND BUY"

"This is book-sale week in 'Swap and Buy' and first we have Len Cooke, 64, Hornfair Rd., Charlton, S.E.7, who has a 1936 'Hot Discoc' for disposal at the highest bidder, also some old 'M.M.s.'"

"C. Knappett, 10, Walthamstow Ave., London, E.4, also invites offers for a 'Hot Discoc', this time the 1940 edition.

"And again another one, this time the 1938 version to be sold to the highest bidder by John Charlton, Barcote, Ellesmere Rd., Weybridge, Surrey.

"For a change here's a Wilder Hobson footballer's highest bidder who writes to Ken Tynan, 229, Portland Rd., Edgbaston, Birmingham. Ken also has some discs to sell.

"This must be catching, for here's Bill Elliott inviting offers for the following jazz books: 'Send Me Down' by Henry Steig; 'The Appeal of Jazz' by R. W. Mendel; 'All About Jazz' by Stanley Nelson; and lastly, a copy of the famous 'Jazzmen'. Offers for one the top to 63, Maitland Court, Lancaster Terrace, W.2.

"Louis Dickenson, 8, Chestnut Drive, Erdington, Birmingham, has 130 old 'M.M.s.' to sell, from the 1936 to date period, also a few rare American Platters.

"Lt. G. D. Lascelles, c/o The Corner, 93, Long Acre, W.C.2, has a collection of first-class discs to sell, and a stamped addressed envelope should be sent for reply.

"John Fryer, well known to collectors everywhere), 159, Hornsey Park Rd., London, N.8, asks us to print the following: In the event of 'Swap and Buy' advertisers failing to dispose of their surplus, please send details of the surplus to John Fryer, who is in the market for all kinds of stuff. To quote John's motto, 'What no one else wants, is my profit.'"

"C. Knappett, 13, Harvard Court, Honeybourne Rd., N.W.6, wants any Behny Carters on Vocalion, especially 'Nightfall'. Also Shaw's 'Special Delivery Stomp' and any sides featuring Charlie Barnett's tenor. Good prices paid.

"G. Hobson, 4, Knowle Ave., Bexleyheath, Kent, has a bunch of discs to sell, including a whole collection on the deleted Vocalion label. Don't all rush, and remember the s.a.e. R. Trench, 115, Low Hill Crescent, Wolverhampton, will pay good cash

for Berigan's 'I Can't Get Started' on Vocalion. Tel. F. C. Frances, R.N.S.R., 8382, H.M.T. 'Gillstone', c/o G.P.O., London, has been presented with portable gramophone. Forming rhythm club amongst crew, and asks for any early jazz discs. Search out those duplicates and put them in the post to him. Think what it would be like to be at sea and parted from your jazz! Go on, do it now!

"Wm. Hands, of 27, High Street, Wandstead, E.11, wants to buy H.M.V. B6289, also Ted Lewis' 'Is Everybody H...?' any other Lewis discs. (Here, what's this?) Charlie Kunz's 'March Winds', Duke's 'East St. Louis', and Basie's 'One O'Clock Jump'.

"G. S. Bolam, Beech Villa, Esplanade, Harrogate, wants to buy cut-out Teagarden vocal discs, particularly 'Fare Thee Well' and original '100 Years'.

"N. C. Popkin, 3, West Park, S.E.9, offers for sale: 'Jazzmen', 'Young Man with a Horn', 'Brunswick Album of Chicago Jazz' (six discs), Regal Zono MR2440.

"A.C.I. Bull, J. H., 15, Maple Grove, Syon Estate, Brentford, Middlesex, will buy Decca R383 and F384.

"Sidney Taylor, 16, Dodgson Avenue, Leeds 7, will buy at 4s. each: Hodess' 'Queen Bees', Louis' 'West End', 'Alien's' 'Feelin' Drowsy', Basie's 'Miss Thing'. Offers also for Swan's 'Georgia', Freeman's 'J. B. Ball'.

"R. B. Wells, Halford House, Clarence Rd., Horsforth, near Leeds, wants Parlo. R2006, R2711, R1063, 'Soldier Jerry', 'Maestro', York Rd., Ilford, Essex, wants boogie discs, particularly Cleo Brown and Hazel Scott.

"F. Krivine, 8, Woodstock St., W.1, has Am. Columbia releases of the four sides by McK and Condon Chicagoans for sale or exchange. Wants Waller, Leroy Carr, Pete Johnson, Lips Page, or good boogie pianists.

SCOTTISH NOTES

by Hugh Hinshelwood

"The musical arrangements for one important Scottish West Coast summer job have been concluded. Jimmy Giehrst, Glasgow trumpet-player and bandleader, will look after the music at the Pavilion, Dunoon, this being a local town council promotion patronised by thousands of holiday-makers each year. The requirements include not only daily dancing sessions, but concerts on the Sunday, so Jimmy is at the moment fixing up a band with the necessary straight and dance qualifications for the job.

"During the past few years Jimmy has gigged for everyone, but he has, in addition, had his own band and played for a long time at the Cameo Ballroom.

"A new Glasgow vocalist may be heard of soon, in the person of Al Mackie, who was featured until recently at the Top-Hat Ballroom. He was fixed by Neil McCormack for the latter's 'dep' week at the Locarno, and shows plenty of promise.

"The dances for the Forces promoted by Glasgow Corporation in the City Chamber Ballroom completed their second season recently, Syd Loseby being the man in charge of the music last winter. Fully 35,000 Forces personnel have been present at these affairs since the beginning.

"Well-known Glasgow M.D. Pete Low, who looks after the musical arrangements at Lewis's, has been busy in another capacity since the start of the war. Pete being a flying officer with the Glasgow Air Training Corps. At the Empress Theatre last week Pete conducted the band of his unit in a special Variety show. 'Here's to the Army.'

"Another up-and-coming Glasgow boy, Dave Goldberg, was home on leave recently and found time to play some well getting with Neil McCormack's well known for Bobbie Hogg at the Locarno.

"Dave has just returned from his R.A.F. duties in Canada, where he met Bonnie Weinstein, who sends regards to all old friends in Glasgow and the South.

"Glasgow's Locarno is closed for a week for renovations and the laying of a new dance floor, which has certainly stood the weight of plenty of American feet since this war started.

"Both bands have a holiday with G.P. (most other halls please copy). Eddie Shaw was recently featuring an American half-hour, playing all the old-timers. 'California. Here I Come', 'Idaho', 'Missouri Waltz', etc., and finishing up with 'Deep in the Heart of Texas', where the boys got into cowboy costume and swung out on fiddle, accordion, guitar, concertina, and all hill-billy utensils.

IN Spencer Williams the B.B.C. has about the ideal broadcaster for Radio Rhythm Club.

It's not just his reputation, or even his Southern accent, that makes you feel that here is someone who belonged to the period and knows his subject.

Behind his naive, almost halting, way of speaking is an atmosphere of sincerity that is curiously convincing. It is a pity, however, that he is not used to better purpose.

The script (written by Denis Preston and edited by Charles Chilton) of a jazzman, which Spencer himself put over in last week's 'Radio Rhythm Club' (2nd), was too sketchy to mean much.

The B.B.C. will probably tell me that it is because you can't have too much dialogue in a Forces programme. The boys are seldom in a position to sit down and listen carefully to talk.

I'm not accepting that as a good enough excuse for not doing better with Spencer Williams.

But will admit that it would be better to give him a weekly series on the History of Jazz for Home Listeners only—provided that someone who knew how to write a script, and how to prevent Spencer from using it as a self-advertising medium, were put on to collaborate with him.

Still, even this rather weak script was much better than Charles Wilford's on George Brunis in Radio Rhythm Club for April 18 last.

Immediately before the programme the B.B.C. made a handsome apology to Mr. B. for having misspelt his name Bruniss in the 'Radio Times'. But they would have been in just the same boat if they had spelt it Brunies, as George was christened, because as Ralph Venables told you in 'Collectors' Corner' the other week, our trombone virtuoso has recently followed the lead set by trumpet man Wingy Manone and consulted a fortune-teller—beg pardon, numerologist—with the result that he is not George Brunis.

There are far more important aspects of this programme to discuss. If one wishes to trace the career of a musician through the records, it is to suppose there is no way of avoiding his earlier recordings; so I forgive Mr. Wilford for having made 'Ted Lewis' records it has been my misfortune to have to listen to.

But I cannot forgive him for all the nonsense he talked.

If anyone is perfect in this world it certainly was not George Brunis at the time many of these records were made.

Yet all we got from Mr. Wilford concerning him was a sickening sequence of rave platitudes and instances: (a) Of the New Orleans Rhythm Kings' 'Sensation', (Brunswick O2337), Mr. Wilford told us that it was 'Brunis at the peak of his power.'

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SPENCER WILLIAMS— IDEAL JAZZ BROADCASTER

Radio . . . . . by "DETECTOR"

(b) Later he told us that Brunis had never recorded with a band of his own.

"Speaking of Muggsy Spanier's 'I Wish I Could Shimmy Like My Sister Kate,' he said, 'It is said that on the session Brunis was so loud that he almost drowned out the rest of the instruments.'

How wrong statements (a) and (b) are I have just had proved to me by a new record which Leonard Feather recently sent to Edgar Jackson.

It is, 'That Da-Da Strain' (Commodore 546). Firstly, it is by George Brunis and his Jazz Band.

Secondly, the way George (I refuse to speak of him as Georg) plays on it makes his playing in the records cited by Mr. Wilford as his greatest work sound like the work of an amateur.

As regards (c), some miraculous fake balance must have been achieved by the recording engineers to correct the effect, if George really did play so loudly on that Spanier disc.

PAST AND PRESENT

But, assuming that that is what did happen, and that Mr. B. did almost drown out the rest of the instruments, are we supposed to take that as a point in his favour?

The way Mr. Wilford put it, that is presumably the case, though I always thought it was most important, especially in jazz collective improvisations, for a musician to blend well with the rest of the ensemble.

The trouble with so many of these would-be authorities who manage somehow to get broadcasts is that they are still dreaming in the far-distant past.

I am not blaming Mr. Wilford for not knowing about the George Brunis

The National Broadcasting Service of New Zealand, which is enlightened enough to allow "commercial" radio, made, in 1943, a profit of £374,360—equal to the enormous rate of 61.7 per cent. on the concern's capital.

TED HEATH must have created a record in last Sunday's (7th) 'Palestine Half-Hour' when, in a nineteen-piece band, he used no fewer than ten brass—five trumpets and five trombones—and (thank goodness) no strings.

The effect was terrific, but not merely because of the instrumentation. The arrangements were grand and the playing superb.

But what a waste to have a band like this in a show like 'Palestine Half-Hour' where it was given only three numbers—'Smoke Gets in Your Eyes', 'Russian Lullaby', and 'Beating the Bounds', which, for all Maurice Burman's electrifying performance, was, after all, in the main only a drum solo!

Ted, who has shown himself to be capable of producing one of the finest dance bands on the air, should be given a programme to himself.

Instead of which the B.B.C. seems to be able to find nothing better for him than to appear in Variety productions and 'Music While You Work.'

TRY THESE NEXT WEEK (F—General Forces; H—Home Service) SUNDAY (14th)—4 p.m. (F), Carl Barritteau, Elinore Farrell, Stanley Black's Orch. in 'Palestine Half-Hour'; 4.30 (F), I.T.M.A. (rec.) repeat of last Thursday's broadcast; 8 (F), Geraldo, Bebe Daniels et al. in 'Variety Band-Box'; 8 (F), Anne Shelton in 'Calling Malta'.

MONDAY (15th)—8.15 a.m. (F), André Kostelanetz (Am. rec.); 9.10 a.m. (F), 20th Century Serenaders (11.20) (H), Xavier Cugat (records).

TUESDAY (16th)—8.15 a.m. (F), Charlie Spivak (Am. rec.); 8.45 (F), Dinah Shore (Am. rec.); 9.45 (F), 'Command Performance' (rep. of last Wednesday's Am. rec.); 4 p.m. (F), Swing Records; 6 (F), Reg. Leopold's 'Southern Serenade'; 6.40 (F), Beryl Davis, Benny Lee, and Tepe's Orch. in 'Twelve Men and a Girl'; 7.50 (H), 'Charlie McCarthy' (Am. rec.); 8 (F), Eric Winston's Concert Orch. in 'Hello, Gibraltar'; 8.30 (F), Radio Rhythm Club presents Charles Childers and Clifford Jones's 'Mississippi Riverboat Jazz'.

WEDNESDAY (17th)—8.15 a.m. (F), Harry James (Am. rec.); 2.5 p.m. (F), Harry Parry Sextet.

THURSDAY (18th)—10 a.m. (F), 'Mall Call' (Am. rec.); 1.15 p.m. (F), Stanley Black's Orch.; 2.30 (F), Frank Weil's Sextet in 'India Command'; 8.30 (H), 'I.T.M.A.'; 8.5 (F), Geraldo's 'Dancing Through'; 11.20 (H), José Norman's 'Rumbaleros'.

FRIDAY (19th)—8.15 a.m. (F), Tommy Dorsey (Am. rec.); 11 (F), Edmundo Ros; 11.15 (F), 'Charlie McCarthy' (rep. of Tuesday's Am. rec.); 4.30 p.m. (F), 'Command Performance' (Am. rec.); 5 (F), Swingars; 8.30 (F), Spike Hughes's Rhythm Club.

Cyril Shane is nowadays singing permanently with Conde. He is extremely popular with Princes and Poloma patrons; and, as you all know, with the fans—but not yet, apparently, with the autocratic pundits of the B.B.C. With a further extension of concert time (Please turn to page 10)

BRAND'S ESSENCE DANCE BAND GOSSIP

I'D like to know how many forms had to be filled in, how many departmental 'memos' sent, how many phone calls, telegrams, and hastening to and fro of messengers took place, before it became possible for that grand trumpeter TOMMY McQUATER, of the R.A.F., 'Squadronairs', to be 'loaned' to the Senior Service for one evening to appear with the Naval 'Blue Mariners' in the B.B.C.'s 'Middle East Merry-Go-Round' last Friday (5th) (writes Jack Marshall).

Reason for all this was, unfortunately, the illness of GEORGE RATCLIFFE, unlucky enough to be hors de combat for some little time, but now, we hear, making good progress.

Anyway, Tommy McQuater, as would have been expected, did a fine job of work, and fitted in with George Crow and his lads in first-class style; but it was strange nevertheless, to see the unexpected blue-grey of the R.A.F. uniform among the universal dark blue of the Senior Service.

Comfortably seated in the studio, I was next to that notable figure in Naval entertainment was Lt. Com. Commander KING PEACOCK, and found two points in the programme on which to congratulate him personally. One was the discovery and introduction to radio of the young tenor-telegraphist IVOR PVE, who sang on this programme, and for whom I feel there should be a big future later on; and the other point was for the composition, in collaboration with George Crow, of the number which Ivor sang, the ballad 'Say No More.'

The big musical honours in this 'Merry-Go-Round' programme went, as you would expect, to GEORGE BROWN and his merry men of the 'Blue Mariners'. In addition to the band were the now renowned Naval piano duo, BOB PAGAN and TONY FONES; the humour of ERIC BARKER and his lady; the forgettable 'big band' for the indefatigable 'Mariners' vocalist, FREDDY LATHAM and sax-ace FREDDY GARDNER.

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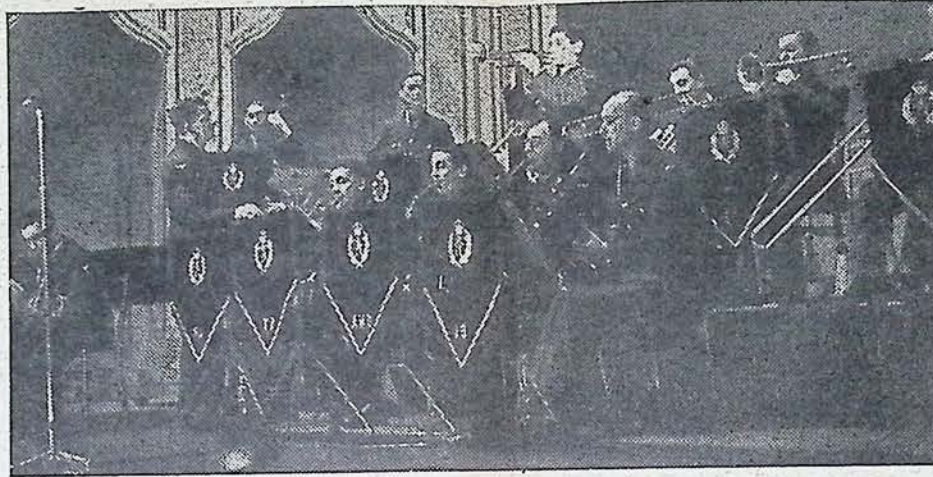
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# "M.M." 1944 Dance Band Poll: All the Winners

## YOUR FAVOURITE DANCE BAND

1. No. 1 R.A.F. DANCE ORCHESTRA ("SQUADRONAIRS")	14,957
2. Geraldo and his Orchestra	11,560
3. Carl Barriteau and his Orchestra	5,711
4. R.A.F. Balloon Centre Dance Band ("Skyrockets")	4,804
5. Joe Loss and his Orchestra	3,971
6. Ambrose and his Orchestra	2,563
7. Oscar Rabin and his Band	1,839
8. Phil Green and his Orchestra	1,358
9. Lou Preager and his Band	1,256
10. Harry Roy and his Band	955
11. George Elrick and his Band	881
12. Billy Ternant and his Orchestra	804
13. Lew Stone and his Band	788
14. Billy Cotton and his Band	659
15. Eric Winstone and his Orchestra	634
16. Jack Payne and his Orchestra	277
17. Maurice Winnick and his Orchestra	259
18. Henry Hall and his Orchestra	250
19. Ted Heath and his Music	194
20. Victor Silvester and his Ballroom Orchestra	186
21. Harry Parry and his Sextet	169
22. Nat Temple and his Band	154
23. Buddy Featherstonhaugh and his R.R.C. Sextet	120
24. Johnny Claes and his Claeptions	119
25. Ivy Benson and her Girls' Band	86
26. R.A.O.O. "Blue Rockets"	84
27. Nat Gonella and his Georgians	84
28. Leslie Hutchinson and his All-Coloured Band	75
29. Carroll Gibbons and his Band	62
30. London Fire Force Dance Orchestra	52
31. Jay Wilbur and his Orchestra	41

(Under 40 not listed.)



Here is the band that polled nearly 15,000 votes to be acclaimed as your favourite dance band—the R.A.F. Dance Orchestra ("Squadronairs"), led by Sergt. Jimmy Miller. In the picture above, Archie Craig is taking a trumpet solo.

## SMALL COMBINATION

1. HARRY PARRY AND HIS SEXTET	3,169
2. Buddy Featherstonhaugh and his R.R.C. Sextet	2,925
3. Stephane Grappelly and his Swingtette	426
4. Arthur Mouncey and his R.A.F. Band	320
5. Tommy Bromley and his Sextet	295
6. Jack Simpson and his Sextet	190
7. Victor Silvester's Jive Band	177
8. Robin Richmond and his Sextet	167
9. Johnny Claes and his Claeptions	110
10. Roy's Navy "Blue Mariners"	100
11. Joe Daniels' Hot Shots	83
12. Miff Ferric and his Ferrymen	81
12. George Shearing and his Swingtette	81
13. Johnny Denis and his Novelty Swingtette	62
14. James Moody and his "Accent on Rhythm" Band	60
15. Edmund Ros and his Rumba Band	58
16. Sid Bright and his Septet	58
15. Eric Winstone and his Swingtette	58
16. Jerry Allen Trio	53
17. Phil Green's Dixieland Band	46
18. Roy Marsh Swingtette	32
19. Fred Hartley's Sextet	32
19. Cyril Blake and his Band	32
20. Jimmy Leach's Organollans	30
21. Gerald's Swing Septet	29
22. Vic Lewis and Jack Parnell's Jazzmen	23
23. Bertie King and his Band	21
24. Jack Payne's Swingaroots	21
24. Nat Temple and his Band	21
24. George Chisholm's Jive Five	21
25. Monia Litter's Twentieth-Century Serenaders	15
25. Phil Waits' R.A.F. Quintet	15
25. Dave Wilson's Dixieland Band	15
26. Hatchett's Swingtette	12

(Under 12 not listed.)

## FAVOURITE SOLOIST

1. GEORGE CHISHOLM	1,875
2. Carl Barriteau	1,255
3. Harry Parry	516
4. George Shearing	498
5. Harry Hayes	345
6. Nat Temple	232
7. Dougie Robinson	171
8. Kenny Baker	169
8. Yorke de Sousa	169
9. Stephane Grappelly	132
10. Dave Wilkins	130
11. Robin Richmond	128
12. Leslie Hutchinson	122
13. Nat Gonella	120
14. George Evans	107
15. Aubrey Franks	86
16. Charlie Kunz	75
17. Tommy McQuater	73
18. Buddy Featherstonhaugh	62
18. Johnny Gray	62
19. Arthur Mouncey	54
20. Don Macaffer	52
21. Jack Parnell	50
22. Ivy Benson	47
23. Johnny Claes	44
24. Jock Cummings	41

(Under 40 not listed.)

## ALTO-SAX

1. HARRY HAYES	3,147
2. Derek Neville	1,032
3. Dougie Robinson	701
4. Derek Hawkins	745
5. Freddy Gardner	444
6. Bertie King	421
7. Nat Temple	216
8. Carl Barriteau	115
9. Joe Crossman	115
10. Ivy Benson	103
11. E. O. Pogson	93
12. Wally Stott	74
13. Andy McDevitt	46
14. Bill Apps	37
15. George Roberts	31
16. Dave Green	28
17. Izzy Duman	28
17. Ronnie Chamberlain	28
18. Lou Stevenson	26

(Under 25 not listed.)

## FEMALE VOCALIST

1. ANNE SHELTON	3,405
2. Doreen Villiers	1,791
3. Beryl Davis	1,547
4. Dorothy Carless	626
5. Irene King	379
6. Paula Green	233
7. Rita Marlowe	171
8. Vera Lynn	139
9. Marjorie Kingsley	83
10. Edna Kaye	58
11. Billie Campbell	58
12. Diane Rabin	51
13. Betty Kent	43
14. Elizabeth Batey	41
15. Doreen Stephens	34
16. Terry Devon	24
17. Helen Ward	24
17. Julie Dawn	22
18. Dolly Elsie	20
18. Adelaide Hall	20

(Under 20 not listed.)

## GUITAR

1. IVOR MAIRANTS	3,397
2. Joe Denis	1,708
3. Vic Lewis	1,244
4. George Elliott	739
5. Laurence Caton	653
6. Frank Denis	453
7. Archie Slavin	199
8. Roland Peachey	102
9. Sid Colin	96
10. Johnny Denis	39
10. Maurice Goodard	19
11. Laurie Denis	14
11. Jack Llewellyn	14
12. Sam Gelsley	10

(Under 10 not listed.)

## TENOR-SAX

1. AUBREY FRANKS	2,203
2. George Evans	1,692
3. Buddy Featherstonhaugh	1,618
4. Reg Dare	507
5. Ken Oldham	353
6. Jimmy Skidmore	288
7. Billy Amstell	282
8. Johnny Gray	248
9. Harry Gold	181
10. Bertie King	125
11. George Harris	114
12. Freddy Gardner	63
13. E. O. Pogson	63
14. Pat Smuts	42
15. Reg Brewster	29
16. Andy McDevitt	27
17. Les Watson	25

(Under 25 not listed.)

## CLARINET

1. CARL BARRITEAU	3,676
2. Harry Parry	1,960
3. Nat Temple	1,590
4. Andy McDevitt	395
5. Frank Welr	148
6. Harry Roy	87
7. Billy Amstell	51
8. E. O. Pogson	46
9. Sid Phillips	41
10. Dougie Robinson	38
11. Joe Crossman	27
12. Reg Brewster	20

(Under 20 not listed.)

## TRUMPET

1. LESLIE HUTCHINSON	1,713
2. Kenny Baker	1,701
3. Dave Wilkins	1,631
4. Tommy McQuater	1,547
5. Nat Gonella	448
6. Arthur Mouncey	429
7. Johnny Claes	248
8. Chick Smith	83
9. Teddy Foster	73
10. Max Goldberg	64
10. Stan Roderick	64
10. Duncan Whyte	64
11. Sid Buckman	40
12. Cyril Blake	29
12. Freddy Clayton	22
13. Les Lambert	22

(Under 20 not listed.)

## DRUMS

1. JACK PARNELL	2,164
2. Jock Cummings	2,045
3. Maurice Burman	1,626
4. George Fierstone	1,011
5. Joe Daniels	283
6. Bobby Richards	260
7. Carlo Kraemer	226
8. Max Bacon	119
9. Victor Feldman	59
10. Ben Edwards	55
11. Syd Raymond	55
11. Clinton Maxwell	55
12. Stanley Fraser	44
13. Dave Fullerton	37
14. Bobby Midgley	35
15. Bert Jackson	32
16. Jock Jacobsen	27
17. Jackie Greenwood	22
18. Max Abrams	20

(Under 20 not listed.)

## PIANO

1. GEORGE SHEARING	3,438
2. Yorke de Sousa	2,264
3. Pat Dodd	761
4. Stanley Black	466
5. Art Thompson	169
6. Billy Fenrose	127
7. Dick Katz	116
8. Sid Bright	105
9. Charlie Kunz	97
10. Carroll Gibbons	82
11. James Moody	80
11. Tommy Pollard	80
12. Harry Rayner	69
13. Bernie Fenton	67
14. Ronnie Aldrich	54
15. Billy Mayerl	51
16. Norman Stenfalt	50
17. Monia Litter	45
18. Clem Bernard	25
19. Gerry Moore	23

(Under 20 not listed.)

## TROMBONE

1. GEORGE CHISHOLM	3,606
2. Don Macaffer	395
3. Ted Heath	321
4. Woolfe Phillips	120
5. Paul Fenouillet	117
6. Eric Breeze	42
6. Joe Ferric	42
7. Lew Davis	25
8. Eric Tann	18
9. Miff Ferric	11
9. Lad Busby	11

(Under 10 not listed.)

## MALE VOCALIST

1. BENNY LEE	2,561
2. Johnny Green	1,283
3. Denny Dennis	777
4. Len Camber	768
5. George Evans	704
6. Sam Browne	614
7. Leslie Douglas	331
8. Vic Lewis	200
9. Alan Kane	185
10. Jack Cooper	180
11. Alan Breeze	135
12. Sid Colin	133
13. Derek Roy	98
14. Chick Henderson	93
15. Jimmy Miller	88
16. Harry Kaye	69
17. Peter Gray	65
18. Johnny Day	57
19. Harry Roy	57
20. Alan Dean	54
21. Nat Gonella	44
22. George Elrick	43
23. Paul Rich	38
24. Cyril Shane	35
25. Billy Nichols	32
26. Dave Wilkins	30
26. Pat McCormac	30
27. Monte Roy	27
28. Ken Beaumont	23
28. Bobby Young	23

(Under 20 not listed.)

## BASS

1. TOMMY BROMLEY	3,540
2. Charlie Short	2,284
3. Joe Nussbaum	407
4. Tiny Winters	403
5. Coleridge Goode	308
6. Peter Akister	297
7. Sam Mollineux	165
8. Jack Collier	127
9. George Senior	51
10. Teddy Wadmore	43
11. Arthur Maden	41
12. Syd Burke	36
13. Lou Nussbaum	29
14. Russ Allen	24
14. Dick Ball	24
14. Jock Reid	24
15. Les Farrell	19
16. Frank Clarke	16

(Under 15 not listed.)

## Miscellaneous INSTRUMENT

1. STEPHANE GRAPPELLY	2,986
2. Roy Marsh	2,698
3. Jack Simpson	494
4. Robin Richmond	355
5. Ron Chesney	294
6. Phil Green	273
7. Roland Peachey	261
8. Eric Winstone	229
9. Ron Chamberlain	84
10. Max Geldray	79
10. Bernie Fenton	79
11. Eddie Palmer	75
12. Teddy Brown	63
13. E. O. Pogson	46
13. Reg Manus	46
14. Arthur Young	40
15. Fela Sowande	34
16. Derek Neville	31
17. Jerry Allen	27
18. Mantovani	18
19. Reg Leopold	18
19. Harry Farmer	18
20. Joe Loss	18
20. Mario Lorenzi	16
20. Jimmy Leach	16
20. George Scott-Wood	16
21. Billy Ternant	15

(Under 15 not listed.)

## OUR PICTURES

DECORATING these pages are pictures of the winners of the poll, and, in case you don't recognise some of them, here are their names.

In the left-hand column, reading downwards, we have Harry Parry (whose band won the small combination); Leslie Hutchinson (trumpet winner); Anne Shelton (your favourite female vocalist); Jack Parnell (winning drummer); Tommy Bromley (winning bassist); Aubrey Franks (winning tenor sax); and Stephane Grappelly (whose violin-playing won him the title in the miscellaneous instruments section).

In the right-hand column we kick off with the only man who finished top in two sections—George Chisholm, whom you have voted your favourite soloist and also your favourite trombonist; under him is Ivor Mairants, whom you have voted your favourite clarinet winner; followed by Benny Lee (winning male vocalist); Ivor Mairants (guitar); George Shearing (winning piano); and Harry Hayes (alto sax winner).



## Results of Previous "M.M." Polls

### NATION-WIDE "M.M." POLL

November, 1937

DANCE BAND.	
1. Bert Ambrose.	
2. Lew Stone.	
3. Henry Hall.	
TRUMPET.	
1. Buddy Featherstonhaugh.	
2. Pat Smuts.	
3. Don Barrigo.	
TROMBONE.	
1. George Chisholm.	
2. Woolf Phillips.	
PIANO.	
1. Eddie Macauley.	
2. Gerry Moore.	
3. Bert Barnes.	
BASS.	
1. Tiny Winters.	
2. Dick Ball.	
3. Wally Morris.	
VIOLIN.	
1. Harry Parry.	
2. Carl Barriteau.	
GUITAR.	
1. George Shearing.	
2. Tommy Pollard.	
DRUMS.	
1. Jock Cummings.	
2. Bobby Midgley.	
MERCANTILE BAND.	
ALTO SAX.	
1. Harry Hayes.	
2. Joe Crossman.	
TENOR SAX.	
1. Aubrey Franks.	
2. Reg Dare.	
TROMBONE.	
1. George Chisholm.	
2. Woolf Phillips.	
BASS.	
1. Tommy Bromley.	
2. Charlie Short.	
CLARINET.	
1. Harry Parry.	
2. Carl Barriteau.	
PIANO.	
1. George Shearing.	
2. Tommy Pollard.	
DRUMS.	
1. Jock Cummings.	
2. Bobby Midgley.	
COMMERCIAL BAND.	
ALTO SAX.	
1. Harry Hayes.	
2. Joe Crossman.	
TENOR SAX.	
1. Tom Heath.	
2. George Chisholm.	
BASS.	
1. Tommy Bromley.	
2. Ivor Mairants.	
3. George Evans.	
4. Aubrey Franks.	
PIANO.	
1. Stanley Black.	
2. Art Thompson.	
DRUMS.	
1. Maurice Burman.	
2. Jock Cummings.	
TRUMPET.	
1. Max Goldberg.	
2. Tommy McQuater.	
GUITAR.	
1. Ivor Mairants.	
2. Sid Colin.	
VOCALIST.	
1. Anne Shelton.	
2. Beryl Davis.	

### MERCANTILE NAVY BALLOT

April, 1942

DANCE BAND.	
1. Bert Ambrose.	
2. Lew Stone.	
3. Henry Hall.	
TRUMPET.	
1. Buddy Featherstonhaugh.	
2. Pat Smuts.	
3. Don Barrigo.	
TROMBONE.	
1. George Chisholm.	
2. Woolf Phillips.	
PIANO.	
1. Eddie Macauley.	
2. Gerry Moore.	
3. Bert Barnes.	</

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HALIFAX BAND WINS CENTRAL YORKS CONTEST

THE 1944 Central Yorks Championship, presented last Friday (5th) at Rola's Ballroom, Leeds, by Mr. and Mrs. Lewis Buckley, was somewhat unusual in that, except for the nine-piece Collegians from Halifax, the competitors were all smallish bands, ranging from four to seven strong.

Of the eight entries, six were not only more than usually close, but produced a standard which compared favourably enough with that heard at most of the other thirteen contests so far held this season.

Adding considerably to the success of the evening were Roland Powell's Astoria Ballroom, Leeds, who acted as "house" band for the occasion.

JUDGES' REPORT Adjudicators: Messrs. Buddy Featherstonhaugh, Roland Powell, and Edgar Jackson (chairman).

WINNERS CLIFF BOTTOMLEY AND HIS REGENT DANCE ORCHESTRA (two saxes, trumpet, piano, bass, drums).

Individualists' awards for tenor, drums. Special award for best "small" band. Hon. mention for bass.

WITH at least four bands in this contest not only very close, but also showing a high standard of general competence.

THE Star Ballroom Band, of Leeds, placed sixth, received an hon. mention for tenor.

NORTHERN NEWS (Continued from Page 3) Sam Ledham and Norman Jones (trumpets); Frank Fielding (trombone); Cyril Kynaston and Syd Lucas (pianos); Gene Kavanagh (drums); Tom Radcliffe (bass); Dave Roberts (gitar); and vocalists Enid Garrille and Audrey Tushingham.

Comfortably holding their own against the name bands which regularly visit the Tower, Bert and his merry men played to no fewer than 3,000 dancers on Easter Monday last.

Who wouldn't own a seaside ballroom?

From pianist Jeff Hayes—a Manchester lad—comes news of his "Gentlemen Out of Uniform" the outfit which he features for the delectation of the lads and lasses in his little "bit of the world."

Jeff and the boys are all in R.E.M.E. corps, and apart from playing dances they also act as "pit" band to the "Tommy Rice and his Shiners" concert party, doing a twenty-minute band spot in the show as well.

With Jeff leading, the boys are Bert Woodman (drums), Bill Mason (bass), Joe Johnstone (trumpet), Geoff Sanders (tenor), Jim Warnock (alto) and Les Nutter (violin); and they operate under the title of the REME Roysters.

ON May 22, guitarist-leader Ray Badie returns with his own combination to the Mirabel Ballroom, Dudley, which he opened in December, 1942, and where his outfit subsequently enjoyed a run of some nine months.

Band is a five-piece. With Ray himself leading on electric guitars, it includes Ken Lumb (saxes, clarinet, and violin); Ronnie Scott-Dow (guitars), and a bass and pianist not fixed at time of writing.

A big feature will be made of the vocal side, and apart from vocal talent inside the combination, Ray has fixed as featured singer that polished stage and radio artist Linda Barrie.

Slight as these shortcomings were, they cost this quartet just a few more marks than Cliff Bottomley's band lost in its equally minor failings, and so just lost the quartet contest.

THIRD CLIFF FEWSTER'S SWINGTETTE (accordion, piano, bass, drums). All cons.: L. S. Walker, 4, Beaton Street, Wormald Street, Dewsbury, Yorks.

Individualists' award for accordion. Hon. mention for piano.

ALTHOUGH the accordion lost some of his spontaneity, and even slipped up once or twice on his chords, when lack of familiarity with the tune forced him (as it seemed) into referring to written parts, when improvising he showed himself to be one of the best swing accordion stylists ever heard in a contest.

Equally good in every respect was the pianist, who lost his individualist's award by a hair's breadth simply because—well, because the winning pianist was just a little better still. He had rather more drive.

The weakness of the combination lay, perhaps, in the bass player, who for all his seeming facility, either wasn't quite certain of his chords or was careless (perhaps it was a little of both), though it must also be admitted that a little finer sense of feeling and expression would have made both the waltz and the quickstep more colourful.

Light and shade are just as essential in a small band as in a large one, if not more so.

The Collegians, from Halifax, placed fourth, won the individualist's award for trumpet and an hon. mention for piano and drums.

They need not worry because they were fourth in this contest against their placing of third at Wakefield in March. It was because they found themselves in a better company and they may, in fact, congratulate themselves on having so greatly improved.

The really surprising thing is that, considering that the average age of the musicians cannot be more than eighteen, the band is as good as it is.

The Stardusters, from Ossett, who came fifth, won the individualist's award for trombone and an hon. mention for trumpet.

The Star Ballroom Band, of Leeds, placed sixth, received an hon. mention for tenor.

Dance Band Contest Reports

London Fire Forces' Championship, Thurs., April 27, 1944. Porchester Hall, Bayswater.

JUDGES' REPORT Adjudicators: Messrs. George Fierstone, Edgar Jackson.

WINNERS FRANK PROCTOR AND HIS BAND (three saxes, three trumpets, trombone, piano, bass, drums, conductor).

Individualists' awards for alto, trumpet, piano, drums. Hon. mention for trombone, bass.

DUE possibly to lack of sufficient rehearsing in the waltz this band seemed too intent on reading the parts to be able to think much about playing with any feeling.

But, apparently more familiar with the numbers, it made much better showings in the fox-trot and quickstep.

The vibratos in the brass team were too ill-matched to produce a really clean section, and despite the undoubted ability of its members individually, there were times when the rhythm section could have had more precision.

Also the alto rather spoilt his solo in the quickstep by trying to cram too many notes into some of his phrases.

But this is perhaps the worst one can say of a band which compares favourably enough with most contest winners and was none the worse because the young coloured conductor knew what he was doing and really meant something to the band—which is more than can be said of many of the men who, professing to be conductors, stand in front and wave their arms, but often do more harm than good.

SECOND 38 "A" DIVISION DANCE BAND. (Four saxes, two trumpets, piano, bass, drums). All cons.: E. Yardon, L.F.P. Sports Association, London Regional Fire Headquarters, Albert Embankment, S.E.1.

THE saxophone section may have been a little on the quiet side, but it was so good in all other respects, especially as regards its balance (a remark which applies equally to it when it featured as a four-piece clarinet team) that the volume of the rest of the band should have been adjusted to suit.

Instead, however, the trumpets were loud even for a more robust sax team, and what with their at times rather harsh tones (not to mention their unimaginative sense of style), often stood out too prominently.

Nor was the first-rate pianist too well assisted in the rhythm section. The bass and drums are undeniably good musicians, especially, perhaps, the drummer, whose legitimate technique was always obvious, but the styles of both are rather "straight" for dance music.

A tendency on the part of the bass to over-sustain his notes at times made the rhythm a little stodgy.

Nevertheless, these faults were not as serious as bare words in cold print may make them seem, and if they are corrected, and the rest of the combination balanced to saxes, this should be another band capable of holding its own with its civilian counterparts who have at least been placed in this season's contests.

THIRD 37 "B" DIVISION DANCE BAND. (Two saxophones, trumpet, violin, piano, bass, drums). All cons.: N. Derfield, L.F.P. Sports Association, London Regional Fire Headquarters, Albert Embankment, S.E.1.

Diploma for best Trumpet. IN spite of a tendency by the drummer to overstress the strong beats in the waltz, the rhythm section was the outstanding point in this band.

The saxophones were not always perfectly in tune, and the tenor must try to improve his tone.

Doubling produced a section of three violins, but it was rather more conspicuous for what it played than the way it played it, the execution being very convincing. Also, the tone was thin enough without making it weaker by the use of mutes in the accompaniment to the vocal in the slow fox-trot.

Against this, however, the band produced a trumpet whose only real fault was a tendency to clip in his quick-step. And that was probably more the fault of the arrangement than the player's business. In Q. than the old-fashioned orchestration which even the most experienced professionals might find difficulty in phrasing stylishly.

The River Thames Formation Dance Band secured the diploma for the best drummer.

1944 MIDLAND COUNTIES CHAMPIONSHIP, DE' MONTFORT HALL, LEICESTER, FRIDAY, APRIL 28, 1944.

JUDGES' REPORT Adjudicators: Messrs. George Fierstone, Edgar Jackson.

WINNERS FRANK PROCTOR AND HIS BAND (three saxes, three trumpets, trombone, piano, bass, drums, conductor).

Individualists' awards for alto, trumpet, piano, drums. Hon. mention for trombone, bass.

DUE possibly to lack of sufficient rehearsing in the waltz this band seemed too intent on reading the parts to be able to think much about playing with any feeling.

But, apparently more familiar with the numbers, it made much better showings in the fox-trot and quickstep.

The vibratos in the brass team were too ill-matched to produce a really clean section, and despite the undoubted ability of its members individually, there were times when the rhythm section could have had more precision.

Also the alto rather spoilt his solo in the quickstep by trying to cram too many notes into some of his phrases.

But this is perhaps the worst one can say of a band which compares favourably enough with most contest winners and was none the worse because the young coloured conductor knew what he was doing and really meant something to the band—which is more than can be said of many of the men who, professing to be conductors, stand in front and wave their arms, but often do more harm than good.

SECOND 38 "A" DIVISION DANCE BAND. (Four saxes, two trumpets, piano, bass, drums). All cons.: E. Yardon, L.F.P. Sports Association, London Regional Fire Headquarters, Albert Embankment, S.E.1.

THE saxophone section may have been a little on the quiet side, but it was so good in all other respects, especially as regards its balance (a remark which applies equally to it when it featured as a four-piece clarinet team) that the volume of the rest of the band should have been adjusted to suit.

Instead, however, the trumpets were loud even for a more robust sax team, and what with their at times rather harsh tones (not to mention their unimaginative sense of style), often stood out too prominently.

Nor was the first-rate pianist too well assisted in the rhythm section. The bass and drums are undeniably good musicians, especially, perhaps, the drummer, whose legitimate technique was always obvious, but the styles of both are rather "straight" for dance music.

A tendency on the part of the bass to over-sustain his notes at times made the rhythm a little stodgy.

Nevertheless, these faults were not as serious as bare words in cold print may make them seem, and if they are corrected, and the rest of the combination balanced to saxes, this should be another band capable of holding its own with its civilian counterparts who have at least been placed in this season's contests.

THIRD 37 "B" DIVISION DANCE BAND. (Two saxophones, trumpet, violin, piano, bass, drums). All cons.: N. Derfield, L.F.P. Sports Association, London Regional Fire Headquarters, Albert Embankment, S.E.1.

Diploma for best Trumpet. IN spite of a tendency by the drummer to overstress the strong beats in the waltz, the rhythm section was the outstanding point in this band.

The saxophones were not always perfectly in tune, and the tenor must try to improve his tone.

Doubling produced a section of three violins, but it was rather more conspicuous for what it played than the way it played it, the execution being very convincing. Also, the tone was thin enough without making it weaker by the use of mutes in the accompaniment to the vocal in the slow fox-trot.

Against this, however, the band produced a trumpet whose only real fault was a tendency to clip in his quick-step. And that was probably more the fault of the arrangement than the player's business. In Q. than the old-fashioned orchestration which even the most experienced professionals might find difficulty in phrasing stylishly.

The River Thames Formation Dance Band secured the diploma for the best drummer.

would mean trying to guess what a band might be able to do under different circumstances, and once such a procedure were embarked upon there is no saying where it would end.

We are inclined to think, however, that while the two extra players might have made the band sound better to the public, in view of the system on which these contests are judged, which gives small bands exactly the same chance as large ones, the presence of the absentees would not have altered the band's placing.

Even with two men short it improved on its playing at Stoke the previous week (where it was placed third).

The rhythm section again was the most inspiring of the evening, and the sax team distinctly good (especially when clarinet was used in it), in spite of being a man short.

But a rather rambling tenor solo in the quickstep and the rather hard trumpet tone, coupled with lack of understanding between the trumpet and saxophone (which resulted in a somewhat ragged and ill-balanced brass duo), just cost the band the contest.

THIRD RAND DRAPER AND HIS COLLEGIANS (three saxes, trumpet, piano, drums). "The Quaver," Hillfield Lane, Stretton, near Burton-on-Trent.

Special award for best "small" band. Tied with

CLARRIE BLAKE AND HIS BAND (three saxes, two trumpets, piano, bass, drums). "Rotherwood," Rotherham Road, Killmarsh, near Sheffield.

Individualists' awards for tenor, bass.

In Rand Draper's Collegians excessive vibrato and a tendency to "clip" according to the matrix, the otherwise good trumpet work, and the generally rather too cut-and-dried phrasing of the rest of the band was not helped by the very excessive vibrato of the not-too-nice-toned tenor.

Clarrie Blake's band the thin tone and vibrato of the lead alto did not help the otherwise good sax team, which was also handicapped by a brass section which, in addition to "clipping" badly and lacking smoothness in its phrasing, was at times too loud and hard-toned.

The reason is obvious. To do so

CONTEST FIXTURES

LONDON AREA Tuesday, May 23.—PECKHAM, Co-operative House, Rye Lane, S.E.15 (7.30-11 p.m.). The 1944 South-East London Championships.

Continuous dancing to the competing bands and the Varsity Revels. Refreshment buffets in hall.

Tickets: In advance, Tuesday, Thursday, Saturday evenings, from the Co-Operative House, or by post from the Organiser (as below), 3s. 6d. (Forces 2s. 6d.). At doors on night, 4s. (Forces 2s. 6d.).

Buses 12, 37, 63 and 78 pass door. Nearest station: Peckham Rye. Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)

Friday, June 23.—WELLING (Kent). The Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.

Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrell Avenue, Bexleyheath, Kent. (Phone: Bexleyheath 238.)

Monday, July 3.—TOTTENHAM, Royal Dance Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championships.

Organisers: Messrs. Les Avling and Bunny Goodall, Royal Dance Hall, High Road, Tottenham, N.17. (Phone: TOTtenham 4179.)

SWING BAND CONTEST Saturday, June 10.—WEAVERSTONE (Harrow, Middlesex). "Kodak" Hall (2.30-6 p.m.). The Kodak Swing Band Championship.

Open to bands irrespective of whether they have won a contest this season.

Organisers: Kodak Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Weaverstone, Middlesex.

COVENTRY Thursday next, May 18, at the Rialto Casino (7-11 p.m.). The 1944 Warwickshire Championship.

Continuous dancing to the competing bands and the Rialto Casinians. Refreshment buffets in hall.

Tickets: In advance from Hanson's Piano Salon, Coventry; Opera House, Coventry; Rialto Casino, Coventry; and the Organiser (as below), 4s. At doors on night, 4s. 8d. (Forces 4s.).

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicestershire.

ASHTON-UNDER-LYNE.—Friday next, May 19, at the Palais de Danse (7-11 p.m.). The 1944 South Lanes Championship.

Continuous dancing to the competing bands and George Chambers and his Ashton Palais Band (winners of the 1944 Central Lanes Championship).

Refreshment buffets in hall. Tickets: In advance, from Jones' Music Shop, Bow Street, Ashton, and the Palais de Danse, or at doors on night, 3s. (Forces 2s.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

WOLVERHAMPTON.—Friday, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship.

Organisers: Messrs. W. M. E. Ltd., 3, Jones Avenue, Wolverhampton.

WARRINGTON.—Friday, June 9, at the Parr Hall (7.30 p.m.-midnight). The 1944 Cheshire Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

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### NEWS FROM THE RHYTHM CLUBS

12.—Greenford thanks Peter Tanner and Cliff Haines for swell recitals at recent mts, also thanks to J.S. group. Retlists for May 12 and 26. John Evans and Bern Hodgson, "Troubled Waters" and "Teardrops".

17.—Wimbledon met every Friday. retls start promptly at 8.30 p.m. Spencer Hall, Worple Rd. All jazz fans cordially invited.

30.—Blackpool thanks Harry Parry's Sextet for visit May 4, also Jack Robertson's Band for J.S. May 11. retl by Bill Rankin, "New Orleans," at club's second anniversary mtg.

47.—Nelson. Mts in Regan's Assembly Rooms every other Fri. commencing 7.30 p.m. May 17. Doug B. Burrows, 12, Raedale Av., Nelson, or Ass. Sec. J. Woodcock, 23, Swaine St., Nelson.

64.—Portsmouth Club close down until August. Sec. thanks recitalists, especially Rex Harris, Ralph Venables and Eric Preston, for support, and musicians who helped to make last yr undoubtedly best yr in history of club. Any inf from Alex J. Poore, 22, Tredegar Rd., Southsea, Hants.

### U.S. HIT PARADE

Here is the latest available list of the nine most popular tunes in America, as assessed by the weekly "Billboard" hit parade, conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the C.B.S. network:

1. BESAME MUCHO (3-2-1-1-x-4-4)
2. POINCIANA (0-0-8)
3. MAIRY DOTS (2-1-2-4-x-3-7)
4. WHEN THEY ASK ABOUT YOU (4-8-7)
5. I COULDN'T SLEEP A WINK LAST NIGHT (1-5-3-7-x-0-0-7)
6. I LOVE YOU (9-7)
7. A LOVELY WAY TO SPEND AN EVENING (6-0-0-6)
8. DON'T SWEETHEART ME
9. SHOO SHOO, BABY (7-6-4-3-x-1-2-2-2-4-5-9-0-7-8)

Figures in brackets indicate previous placings. X—Placing unascertained.

### BRAND'S ESSENCE

(Continued from page 5)

tract at Princes and Potomac, and with film, Sunday concert and other work coming in, Franzisco is certainly making his mark. Both he and manager Ted Sommerfeld have a reason to feel satisfied with progress in the past year.

Conde is constantly building up the band by the introduction of fresh talent. Recently, apart from the satisfaction of adding Cyril Shane to his "bag" of vocalists, he has strengthened the vocal side still further by signing up SANTIAGO LOPEZ, mbs-world notability who has long reason for his lengthy run with Edmondo Ros.

ROY DAVEY (trumpet), with Ros a few months back, who had to leave because his health would not stand late-night work, has also stepped in as a permanent member of the Conde organisation.

### CONTEST FIXTURES

(Continued from page 9)

The 1944 Bedfordshire Championship. Organisers: Messrs. Dixon-Ward Productions, 10, Union Street, Luton. Beds. (Phone: Harpenden 970).

DEFBY.—Wednesday, June 21, at the Plaza Ballroom (7.30 p.m.-midnight). The 1944 Derbyshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicestershire.

KEIGHLEY.—Tuesday, June 27, at the Municipal Hall (7.30 p.m.-midnight). The 1944 North-West Yorkshire Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).

READING.—Friday, June 30, at the Town Hall (8 p.m.-1 a.m.). The 1944 "Home Counties" Championship. Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.O.2. (Phone: Temple Bar 9140).

LIVERPOOL.—Friday, July 7, at the Gralton Rooms. 1944 South-West Lancs Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).

Rules and entry forms for all the above now available from their respective Organisers.

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### ENGAGEMENTS WANTED

ACCORDIONIST, fully exp. ex-band leader, own library, gigs or would join good band.—John Pepper, Wim. 3620.

PIANIST, dblg. accordion, expd., wants gigs, join dance band.—Huggett, 23, Woodwarde Rd., Dulwich.

DRUMMER desires perm., Palais pref.—Ben Bloom, 4, Newling St., London, E.2. Bis. 5047.

PIANIST wishes to join S.P. band, W. or N.W. London.—Box 4,028, MELODY MAKER.

### FIRST-CLASS

Dance pianist requires gigs, good reader, own library.—Phone Forest Hill 4728.

F.C. DRUMMER desires change, broadcasting, stage experience, young, smart and reliable; first-class offers only.—Box 4,029, MELODY MAKER.

### ALTO SAX, dblg. clarinet, vacant for gigs or perm., evngs. only.—Phone Ken King, Nor. 1480.

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### PIANISTE, dance and straight, read, transpose, just free, London only.—33, Southbourne Cres., N.W.4.

### DRUMMER, own car, free for holiday relief in clubs, restaurants and hotels, also available for gigs.—Laurie Doring, Put. 6547.

### TRUMPET desires change, first-class Palais or tour; consider leadership, 14 years' pro.—Box 4,031, MELODY MAKER.

### ALTO AND CLARINET, exempt, desires change, good reader and tone, gigs only.—28, Fairhouse Rd., S.W.16.

### ALTO CLARINET, read, busk, exempt, stylish.—Phone Vic. 7164 (9 a.m.-5.30 p.m.).

### LADY SAXOPHONISTE, now free for gigs, London only.—Phone Fulham 6242.

### TRUMPET, experienced, vacant one week, May 15.—Bellis, 68, Grove Rd., Bow, Phone Adv. 3636 (after 8.30 p.m.).

### YOUNG SWING Pianist, reader, invites first-class offers.—33, Sherwood Ave., Boston, Lincs.

### MUSICIANS WANTED

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TRUMPET 1st or 2nd, and drummer wanted immediately; must be first-class reader, modern, perm. good engagement.—Box 4,015, "M.M."

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### TROMBONE, tenor sax, trumpet, drums, guitar, to form amateur band.—Tel. SE. 1355.

### TENOR SAX and Pianist for young S.P. band, forming N.W. London.—Phone Gl. 7557 (evngs. 6.30-10).

### TENOR/CLARINET for small swing o.s.ft. reader and stylist.—Wire or write, Al Feld, Sherrys, Brighton.

### ALTO SAX, dblg. clarinet, also vacancy for tenor sax, 20 hours week. State terms, etc., Roy King, Band Leader, Caledonian Hotel, Inverness.

### STYLIST TRUMPET, good reader, immed. comfortable Palais perm.—Wire, Shar, Sherrys D.H., Brighton.

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### JACK ENGLAND'S Band; dances anywhere in Britain; booked week Exmouth, following Rabin, Parry, etc.; also Scunthorpe "Salute Soldier" week.—52, Sutton Court Road, W.4. Chl. 0151 (after 6).

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