

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXII No. 670

B.B.C. BANDS FOR JUNE AND JULY

LISTENERS are promised some good and varied listening in the B.B.C.'s dance music programmes commencing on June 3 and continuing for the following nine weeks. In addition to the greatly improved, modernistic and exciting Teddy Foster outfit, with its eight-piece brass section and its galaxy of enthusiastic youngsters, radio fans will also be hearing Ted Heath and his Music; the Skyrockets (under Paul Fenouillet); and Billy Ternent and his Band.

The only one of these outfits which is in any way an "unknown quantity" is the Teddy Foster bunch, and in the case of this band it is likely that some listeners have not yet heard the formidable qualities of the outfit as regards out-and-out style. These broadcasts, with Betty Kent in the vocal lead, will repair the omission.

Of the tremendous potentialities of Ted Heath and his Music in the swing idiom readers are already aware; as they are of the grand ensemble and suave modernity of the Skyrockets and the slightly more legitimate and musicianly qualities of Billy Ternent and his Band.

WHEN YOU CAN HEAR THEM

Except during Victory Week (when there may possibly be some very slight alterations in the current broadcasting fixtures), listeners will be hearing these four dance bands on the following days and at the following times:

Teddy Foster and his Band: Mondays, 5.55-8.30 p.m. (Light); Tuesdays, late night dance music (Home); Saturdays, late night dance music (Home, and General Overseas Services).

Ted Heath and his Music: Wednesdays, 5.30-6 p.m. (Light); Saturdays, 4.15-5 p.m. (Home); Tuesdays, 3-3.30 p.m. (General Overseas Service).

The Skyrockets: Mondays, 1.30-2 p.m. (Light, and General Overseas Service); Thursdays, 3.20-4 p.m. (Home); Saturdays, 12-12.30 p.m. (Home).

Billy Ternent and his Band: Sundays, 3.45-4.15 p.m. (Light); Wednesdays, 11.11-50 p.m. (Light); Tuesdays, 11.15-11.45 p.m. (General Overseas Service).

REG DARE BREAKS ARM

TENOR-SAX stylist Reg Dare met with an unlucky accident last Friday (17th) which may prevent him from playing for some weeks to come.

Descending the stairs to his favourite niterle for an early-hours jam, Reg slipped while carrying his tenor. In an effort to protect the precious instrument, Reg took the weight of the fall on his elbow, suffering a broken right arm in consequence.

Furthermore, this necessitated the cancellation of Reg's BBO recording date for Radio 2 Rhythm Club's "Request Session" next morning, when he was to have guest-starred with Duncan Whyte's Band.

A 1 a.m. telephone call from Charing Cross Hospital apprised Duncan of the situation. Despite Reg's entreaties to have the arm strapped in such a way that he could still play, it was clear that he would be unable to make the date, and Duncan and the BBO producers were faced with the problem of obtaining a last-

minute replacement for a feature saxophone spot.

With only a few hours in hand, BBO wire Denis Preston contacted tenor-ace Aubrey Franks, who sportingly agreed to fill the breach and, as listeners to the programme will have heard, put up a first-class show literally at a moment's notice.

As we go to press Reg is making as satisfactory progress as can be expected, and it is hoped his arm will mend in time for him to take his place with Duncan's band on their next "Request Session" (June 15), and for the Chelsea Palace concert the following day.

THREE thousand one hundred Leicester fans flocked to the de Montfort Hall last Sunday (19th) to hear Geraldo and his Dance Orchestra. Hundreds were turned away. But M.M. readers from London and the provinces are invited to this Wednesday night Rudolf Steiner Hall airings. Write to him for tickets at 73, New Bond Street, W.1.

Dance Band Poll

VOTE YOUR FAVOURITE SWING-STARS

THIS IS VICTORY YEAR. IN TWO WEEKS' TIME THE NATION WILL BE CELEBRATING VICTORY, AND IN TWO MONTHS' TIME THE DANCE BAND PROFESSION WILL BE CELEBRATING VICTORIES OF ANOTHER KIND—THE SUCCESS OF ITS LEADING MUSICIANS AND BANDS IN THE "M.M." 1946 DANCE BAND POLL THE THIRD ANNUAL VOTE OF SWING FANS EVERYWHERE.

For two years now, the "M.M." Poll has been regarded throughout the world as the most authoritative consensus of informed opinion about the merit and popularity of the British dance men. This year we want to make it even bigger and better than ever before, and it is up to our readers to send in their considered votes as quickly as possible.

INDIVIDUALS . . .

In order to give overseas readers a chance of entering, we are keeping the Poll open for two months, and your votes must reach us not later than first post on Monday, July 22.

We can hint at this stage that there are going to be some exciting innovations in connection with the Melody Maker recognition of the winners, and we have all sorts of ambitious plans up our sleeves to make the 1946 Poll a memorable one in the history of British dance music.

More about that later, though. For the moment, your job is to VOTE and get your friends to vote, in order to ensure that the results of the Poll are truly representative of our vast and knowledgeable public which seeks its main relaxation through the efforts of the British dance musician.

As in previous years, we make no attempt to guide your choice. We leave it to you entirely, because we have good cause to respect the opinion and knowledge of our readers. You, like us, have seen new bands and new stars emerging; we are confident you will be able to assess their rightful value when recording your votes.

Now, the first thing we want you to do is to send us a list telling us your choice for the best musician on each of the following instruments:

ALTO-SAX, TENOR-SAX, CLARINET, TRUMPET, TROMBONE, PIANO, GUITAR, BASS AND DRUMS.

THESE ARE THE SECTIONS TO VOTE FOR

Three votes in order of merit for YOUR FAVOURITE SWING BAND.

Three votes in order of merit for YOUR FAVOURITE SWEET BAND.

One vote each for the following: FAVOURITE SMALL COMBINATION.

FAVOURITE BANDLEADER.
ALTO-SAX.
TENOR-SAX.
CLARINET.
TRUMPET.
TROMBONE.
PIANO.
GUITAR.
BASS.
DRUMS.
MISCELLANEOUS INSTRUMENT.
FEMALE VOCALIST.
MALE VOCALIST.

All other instruments (such as violin, vibraphone, Hammond organ, etc.) are grouped together in one section—MISCELLANEOUS INSTRUMENTS, for which you are asked to give only one name of your favourite player on the particular instrument you choose.

Then we want to know your FAVOURITE FEMALE VOCALIST and your FAVOURITE MALE VOCALIST, which takes care of the singing department, and the final individual section is your FAVOURITE BANDLEADER—the man whom you would like to see conducting, say, a band made up of the individuals you have selected in each of the above categories.

He should be the man you consider to be an outstanding personality in front of a band, irrespective of whether or not he leads the band which you vote as your favourite.

AND BANDS

Last year, we had a Favourite Soloist Section, which we are dispensing with this year, but, in its place, we are adding another to the categories of the bands for which we want to you to vote.

There will be three bands to vote for this year—first, YOUR FAVOURITE SWING BAND; next, YOUR FAVOURITE SWEET BAND, and, finally, YOUR FAVOURITE SMALL COMBINATION (from a trio up to an eight-piece).

(Please turn to page 2)

CHAPPELL'S present

AMADO MIO

AND

PUT THE BLAME ON MAME

(Both from the Columbia Film "Gilda")

I CAN'T BEGIN TO TELL YOU

IT'S A GRAND NIGHT FOR SINGING

IT MIGHT AS WELL BE SPRING

50, NEW BOND STREET, LONDON, W.1. (MAYfair 7600)

WALLY MITCHELL: FROM PLECTRUM TO PINT-POT!

THE profession will regretfully say good-bye to Wally Mitchell, for the past four years guitarist with Jack Payne's Orchestra, when, on June 3, he retires to take over the licence of the "Trowel and Hammer," a little inn on the outskirts of Norwich.

This is his home ground, and it was whilst playing with Bert Galey and his Band at the Samson and Hercules Ballroom in 1934 that he was first "discovered." Next, he played with the present-day Sun exploitationist, Harold Woolfenden, at Felixstowe.

London first saw him with Ben Oakley at the San Marco, Marlfair, and afterwards at the Savoy Hotel. A period in the War Reserve Police interrupted a distinguished musical career during which he was heard with nearly all the name bands in the country, including Rabin, Preager, Stone, Mendelsohn, Winstone, Levy and Harry Roy.

But his departure from a profession with which he has been associated since the age of fourteen does not mean that he will relinquish the guitar. For now he intends seriously studying the music of Segovia, in which he has for long been interested.

At the same time, he assures the "Melody Maker" that there will always be an especial welcome for members of the profession at the "Trowel and Hammer" in St. Stephen's Street, Norwich (telephone Norwich 2034).

We join with his many friends and admirers in wishing him an equal success in his new undertaking.

DANCE BAND POLL

(Continued from page 1)

In every section, except two, we want you to record only one name, but, in the case of both the large bands (i.e. the Swing Band and the Sweet Band), we are asking for three names, in order of merit, so that we may get the fairest and most comprehensive placing of the leading bands.

And, remember, a Sweet Band does not mean a "corny" one. There are several first-class British bands that play fine commercial music, but cannot compete with the out-and-out swing bands that we know are our readers' first choice. It is to give these other, very worthy bands a chance that we have inaugurated a special section for them.

Right! Now, that gives altogether 16 separate sections. Write your selections on a postcard or a letter, and send them to:

"MELODY MAKER" DANCE BAND POLL.

83, Long Acre, London, W.C.2.

Readers must send in only one complete entry each, and on all queries raised in connection with this Poll, the decision of the Editor is final.

Now—start thinking and get cracking!

Melody Maker

Incorporating RHYTHM
WEEK ENDING MAY 25, 1946
93, LONG ACRE, W.C.2
Telephone: TEMple Bar 2468

Editor: RAY SONIN
Advertisement Manager: F. S. PALMER

GENE CROWLEY'S AIR-SHOW

IN the ten years since he first sang on the air with Bram Martin and his Band from the Holborn Restaurant, Gene Crowley has steadily earned prestige, not only for his excellent singing, but also for his character acting and script-writing.

It is therefore very good news that this exceptionally clever young artist has been accorded a solo spot on the radio to demonstrate his triple talent, commencing on May 30, when he presents a lyrical and romantic musical feature neatly called "Love in Tune," with a rhyming script which he has written himself.

Produced by Charles Maxwell, suitably orchestrated by Peter Akister, and with melodic accompaniment provided by harp and the sax and augmented string sections of Stanley Black's Orchestra, "Love in Tune" will be heard every Thursday evening from 10.10 to 10.30 p.m. (Light), when listeners will be most receptive to the soft, soothing and sentimental mood it portrays.

Gene will do all his own announcements and sing several songs. Featured as a vocalist with countless famous bands before the war, from Jack Jackson to Charles Shadwell, Gene spent three years in the Royal Artillery, but stayed on the air despite his Army career, broadcasting with Phil Green's "Singing Strings," and in "Shipmates Ashore" and "Music Society of Lower Basin Street," besides starring in several radio versions of film successes.

After his release from the Army he did 75 successive "Intermissions" with Charles Shadwell, was cast opposite Gertrude Lawrence in "Lady in the Dark," and also aired in "Piccadilly," "Songs from the Shows" and the Michael Howard Show, for which he wrote the script.

Those Oxford Blues!

AN unpleasant experience befell rhythmic young George Evans' drummer, Doug Cooper, before a dance at Oxford on Tuesday, April 14, when the coach-driver, thinking all the instruments had been collected, innocently drove off with all Doug's kit except his bass drum!

Thanks to a sporting offer from the drummer with "The Blue Acres," who were acting as house-band, Doug was able to borrow enough equipment for the evening. The dance at Oxford, incidentally, was a big occasion for two local lads now doing well with George Evans—altoist Frank Rogers and trumpeter Eric Derges.

1946 "RHYTHM-STYLE" BOOKLET IS OUT

THE 1946 edition of "Rhythm-Style," the Parlophone Personnel Booklet compiled by Edgar Jackson, has just been published and should be with all gramophone and record dealers within the next few days, price 2s. 6d.

It covers all records in the various Parlophone "Rhythm-Style" and "Super Rhythm-Style" Series, Miscellaneous "Rhythm-Style," British Artists "Rhythm-Style" Swing, Jazz Classics and Boogie-Woogie Series, and the Bessie Smith Memorial and "Super Rhythm Stars" Albums, from 1929 to December, 1945, inclusive.

Just why these booklets should come out so late in the year we do not know, but, like its predecessors, this one has been worth waiting for.

It has now grown to 96 pages, and deals with over 1,000 sides (including most of the cut-outs), lists in the Index to Artists over 1,000 different bands, musicians and vocalists, and is all carefully cross-referenced.

Discussing with Edgar Jackson the errors which Collectors' Corner readers claimed to have discovered in previous editions, he told us:—

Of course there were mistakes. How could it be otherwise in a reference work of this sort dealing with records many of which were made in America in the days when studios did not bother to note who played on their sessions, and since when the bandleaders have long forgotten who played on what dates?

But the number of mistakes readers professed to have found was far beyond the actual number. Every criticism has been carefully checked and corrections made where necessary. But in attempting to find fault many readers merely showed that they were wrong and the booklet more likely to be right—and that goes for many of the self-styled personal authorities both here and in America.

We are informed that the H.M.V. counterpart of this Parlophone personnel booklet should also be available shortly.

Jane Lee For Rabin

POPULAR young vocal star Jane Lee, who for the past eighteen months has been regularly heard with Jack Payne's Orchestra, has now signed up with Oscar Rabin.



Jane started her first week with the Rabin Band last Monday (20th) at the Empire Theatre, Middlesbrough. She takes the place of Joy Conway, who is leaving for health reasons after a run of eighteen months with the Rabin Band.

Weedon's Airing

SWING plectrist Bert Weedon, who is free-lancing and broadcasting with London's bitters—including Stephanie Grappelly, Frank Weir, Ambrose and Fred Hartley—is one of the few who can play the legitimate Spanish singer-style guitar.

He can be heard playing duets on the radio with fret-stylist Andy Weikowsky, who plays domra—a three-stringed Russian instrument similar to a mandoline—on two Wednesday airings: June 5 (11.25 p.m., Home) and June 26 (4.15 p.m., Light). Pre-war, Andy was featured with Louis Levy's Gaumont-British Orchestra, and has broadcast with Reg Williams' Sextet from Bristol.

Ayling Needs Temporary Sax.—While his baritone saxist, Bill Collins, is in hospital undergoing an operation, Lyceum bandleader Les Ayling requires a deputy, and can loan an instrument if necessary. Contact Les at the Lyceum right away.

CALL SHEET

(Week commencing May 27)

- Carl BARRITEAU and Band. Palace, Newcastle.
- Ivy BENSON and her Ladies' Band. Pavilion, Liverpool.
- Billy COTTON and Band. Alhambra, Bradford.
- Freddy CRUMP. Hippodrome, Antwerp.
- Joe DANIELS and "Hotspots." Hippodrome, Lewisham.
- Teddy FOSTER and Band. Green's Playhouse Ballroom, Glasgow.
- Gloria GAYE and Band. Palace, Burnley.
- Nat GONELLA and Georgians. Palace, Blackpool.
- Adelaide HALL. Hippodrome, Antwerp.
- Henry HALL and Band. Grand, Derby.
- Leslie "Jiver" HUTCHINSON and Band. Hippodrome, Antwerp.
- Jack JACKSON and Band. Empire, Edinburgh.
- Felix MENDELSSOHN and Hawaiian Sercaders. Empress, Brighton.
- Freddy MIRFIELD and Band. Empire, Bristol.
- Ronnie MUNRO and Orchestra. Hippodrome, Manchester.
- Oscar RABIN and Band. One-Night Stands, Manchester area.
- Monte REY. Empire, Edinburgh.
- Harry ROYS "Tiger Ragamuffins." One-Night Stands, North.
- Charles SHADWELL and Orchestra. Empire, Hackney.
- The SQUADRONAIREs. Hippodrome, Brighton.
- TROISE and his Mandollers. Hippodrome, Ipswich.
- Eric WINSTONE and Orchestra. Opera House, Leicester.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. ALL THROUGH THE DAY
2. LAUGHING ON THE OUTSIDE
3. OH! WHAT IT SEEMED TO BE
4. SHOO FLY PIE AND APPLE PAN DOWDY
5. YOU WON'T BE SATISFIED
6. SIOUX CITY SUE
7. PRISONER OF LOVE
8. SEEMS LIKE OLD TIMES.
9. THE GYPSY.

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COAST-TO-COAST SWING LINE-UP

Bands for the Seaside



VIVIEN PAGET, singing again with Frank Weir, on his broadcasts from Fischer's Restaurant

LANCS. DANCE MAN DIES

IT is with deep personal regret that I have to announce (writes Jerry Dawson) the death on Monday last (20th) of Mick O'Neill, who has for the past six years or so been playing with the Bill Hawkins Band at the Ritz, Bury.

Mick was a talented musician and a very popular figure in dance music circles in Lancashire, where he had been playing for many years before arriving at Bury. He was working in Manchester for some considerable time with Norman Collins' Band.

He had been in bad health for some months, and a week ago was confined to his bed. He was moved to Bury Infirmary on Sunday evening last, where he passed away on Monday morning.

Mick leaves a wife and seven-year-old child.

WEDDING.—On Sunday, May 19, at the Nelson Street Synagogue, E. Alec Leader, brother of bandleader Harry, married Nola Janover, sister of bandleader-promoter Joe Martin and cousin of Joe Daniels, Joe Arbitr and magician Sirdani. At the reception at the Royal, Golden Green, Joe Martin acted as M.C. and Harry Leader and Joe Arbitr were among the guests.

NOEL GAY and CLOVER MUSIC CO.

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S.O. 3/2 S.O. 3/2

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WHEN ALICE BLUE GOWN
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TEMPLE Bar 3941

Southend

FAMOUS London leader and gig king Howard Baker returns to his big pre-war coastal job when he takes his 11-piece band to the Kursaal, Southend, on June 8.

Howard was at the Kursaal right up to the outbreak of war. Since then the resort has been used for vitally important Government purposes, but now a resumption of all normal activities—including the return of Howard Baker and his outfit—has been arranged.

With Howard conducting, and attractive Joyce Carlisle vocalising, line-up is Tommy Hind and Fred Stanley (tpts.); Tony Moore (trom.); Geoff Bailey (first sax.); Bert Taylor (second sax. and vib.); Harry Levy (tr. sax.); Arthur Hayes (pno.); Joe Woolnough (bass) and Maurice Little (dms.). All the boys are well known in Town. Maurice Little, after being with Howard Baker in his Hammer-smith Palas days, was leading his own band on the Mecca Circuit until recently.

Howard Baker is also presenting bands at the Marina, Ramsgate, and the Marina, Folkestone, this season. The latter outfit is "Clarry Nett and his Rhythm" from North London, with Billy Knight (leader, clar., alto, pno. and accdn.); Terry Starr (tr.); Joe Purkiss (pno.); Eric Hewitt (bass); and Billy Dew (dms. and vocals).

At the Marina, Ramsgate, Les Van Cruyzen and his Accordion Band are playing, under Howard Baker's direction, in the Beer Garden.

Activities of Howard Baker's in Town, apart from his usual extensive gig connection, include the musical directorship of the Brent Bridge Hotel, where, in addition to nightly dancing in the restaurant, the larger ballroom will be reopened on Saturday nights throughout the summer, with Howard Baker's augmented band to supply the music.

Howard is also in his ninth year as M.D. of the Oatlands Park Hotel, Weybridge (Surrey). A new activity of his is the provision of a six-piece band for the summer at the Montague Ballroom, Ealing, the outfit being under the direction and leadership of bassist Bob Long, who is also manager of Howard's London office.

Paignton

SPENDING the summer at the Torbay Chalet Hotel, Paignton, is a versatile six-piece band presented by West of England trumpeter-player Glyn Davies and led by alto sax and violinist Laurie Davis, who recently left the RAF.

Glyn, who is also sending a band across to the Isle of Wight shortly, is still in the Army, being with the band of the Wiltshire Regiment, but is stationed conveniently near home to enable him to free-lance extensively around Bristol.

He is negotiating broadcasts for his band at Paignton, which he calls Glyn Davies (His Trumpet) and his Music.

Recently released from war duties, Jean Sadier and his Serenaders have now opened at the Redcliffe Hotel, Paignton.

In addition, Jean will be supplying the band at the Casablanca, the Palace Hotel, where he was popularly installed for some years prior to the war, and also at the Carlyon Bay Hotel, St. Austell, on its reopening.

Torquay

RESIDENT for many years at the Marina Spa Ballroom, Torquay, Bob Roberts and his Orchestra recently completed the tenth "Saturday Night at the Palas" airing in 12 months.

The boys line up as follows: Bob Roberts (M.D. and pno.); Joe Winder (alto, bar.; clt.); Les Weed (alto, clt.); Art Jennings (tr.; clt.; vib. arr.); Guy Stait (tr.; clt.); M. Wotton (bass); Roy Adams (dms.).

Bob Roberts also has two bands appearing in Teignmouth at the reopened Den Pavilion, where his "Ambassadors," a brassless outfit under London bassist Bob Berridge, play for dancing, and a Salon Orchestra led by Arthur Jennings is doing Sunday concerts.

Gorleston-on-Sea

JAY KAY and his Band, recently featured in London at "La Bohème" Restaurant in Bond Street, open on June 1 at the Floral Hall, Gorleston-on-Sea, for the Yarmouth Corporation. The season extends until September 28.

During his spell up there, Jay intends to organise such attractions as local talent competitions, etc.

One of the special features from Jay's own band will be Ernie Gladwin on his built-up electric Hawaiian guitar. In addition to Ernie, and Jay Kay himself at the drums, Jay's band for Gorleston will include Mark Maurice (first sax, clar.); Sam Rothman (saxes, clar.); Harry Goodman (tenor sax, clar., vocals); Bobby Ray (vib.); Arthur Baker (bass and vocalist); and Harry Nixon (pno.).

Minehead

ON June 8, Bobby Howse and his Orchestra will be opening for a fourteen weeks' season at Minehead, Somerset, playing both straight music by day on the seafront pavilion and dance music by night in the Regal Ballroom.

Bobby has just completed his winter-season contract at the Exmouth Pavilion, and till June 8 will be occupied with one-night stands.

In the meantime he is in urgent need of two saxes doubling violin and a pianist doubling accordion, who must be good straight men as well as dance musicians. Wire Bobby at 131, Roseberry Road, Exmouth, Devon. His line-up already comprises George Wakefield (drums); Jack McGee (1st tr.); Jack Wynstanley (tr., tmb., arr.); Len Welch (tenor, clar., vib.); Art Gregory (bass); Fred Baker (vocals, drums), with Bobby on alto, baritone and clarinet.

Eastbourne

WITH his band all set, busy Birmingham leader Billy Forrest lands the Winter Gardens, Eastbourne, on June 1, for the summer season.

Billy is fronting an 11-piece outfit, comprising Jack Groom, Les Gray, Les Briggs, Norman Patchery (reeds); Maurice Perry, Tony Bourne, Len King (tpts.); Bob Carter (pno.); Benny Naughton (bass); and Tommy Webster (dms.).

June Ellis, whom Billy discovered at the Warley Odeon, Birmingham, is the personality vocalist. Billy is also introducing three violins into the combination to help out with the sessions of sweet music which he will also be presenting at Eastbourne.

Totnes

AT the Seymour Hotel, Totnes, ex-R.A.F. pianist-composer, Tony Mockford, who recently aired his own "Amiens Fantasy," is leading Sid Hall (alto, clt.); Eric Frew (tr., arr.); Jimmy Gibbs (tr., arr.); Andy Isaac (bass); Bernard Clarke (dms.);—all of whom are ex-Servicemen.



Howard Baker

Ramsgate

VIOLINIST-LEADER Teddy Westfield, one of London's busiest gigsters, is currently fronting a 10-piece outfit at the "Coronation" Ballroom, hub of Ramsgate's Merrie England pleasure centre.

The ballroom, recently derequisitioned by the Naval authorities, holds 1,400 people, for whom Teddy will play for dancing until September.

Before World War II, Teddy was M.D. of the Cunard White Star world cruiser "Franconia," and during his travels stepped off to play at many famous places, including the Taj Mahal Hotel, Bombay, and the Imperial Hotel, Tokyo. After a long spell of war work, he reorganised his band and built up a fine gig connection around Town.

His present personnel comprises Harry Moreton, Ernie Bunster (tpts.); Tommy Marshall (tmb.); Bill Edser, Jimmy Knott, Dan Johnson—latterly with Roy Wallace at Oddenino's—(reeds); Bob Barker (pno.); Joe Gibson—recently with Lupino Lane's "Me and My Girl" show at the Victoria Palace—(bass); and Al Collins (dms.).

Brighton

WITH the opening of the Princes Hall, the new home of "Dome Dancing," Brightonians found an old friend in Howard Lee, recently demobbed from the R.A.F., playing the Hammond organ and directing the new orchestra.

Success is also coming Howard's way in the field of song-writing.

With Howard leading on piano, the line-up is Johnnie Nicholls (alto, vib.); Hughie Gooch (alto); Reggie Dyson (tenor, pno.); Stan Gorink (tenor); Ronnie Heasman, Bob Parsons (trmpts.); George Thorne (trom.); Roy Martin (pno.); Bill Brookes (bass); Eric Galloway (dms., vocals); and Gay Fane (vocals).

★ WRIGHT HITS ★

SWEET DREAMS TO YOU

★ NEW ARRANGEMENT OF THE FAMOUS RUMBA HIT ★

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THIS week brings a letter from DIXIELAND DIEHARD DEPT.

California, written by Cy Shain, whose articles about the Kid Ory Band have lately been appearing both here and in the States. Being "near" the two West Coast jazz centres, Cy is able to take in the Ory and Watters bands. He writes:

"I am lucky enough to be at Fresno, near Los Angeles, where the Ory boys are playing the greatest Dixieland jazz ever. Fresno is ideally situated between San Francisco and L.A.—about 220 miles from L.A. and 180 from S.F.

"I was up in San Francisco and caught the marvellous and thrilling Lu Watters Band. They were great—power, ideas, spirit, tune selection, rhythm and vibrancy. The only trouble was that Watters was away the night I heard them.

"Scobey and Murphy were absolutely untouchable in their playing. That Turk Murphy man has immense power and is second to Brunis for my money. Scobey's horn is so full of vibrato and so poised and disciplined that I fell over backwards listening to him. Dick Lamal, Bob Helm, Bill Dart, Lee Mordecai and Walter Rose round off the outfit. The thing I like is that San Francisco is supporting the band, and it points to a long run."

Yet another West Coast letter, from Marill Morden, of Hollywood's Jazz Man record shop, says: "The Watters Band recently reopened in S.F. (as you no doubt know), and they are a sensation, both musically and commercially. Most of the band is now down here for a few days listening madly to Kid Ory and really loving it. The mutual admiration is wonderful to see.

"Ory is now at the Radio Room on Vine Street. Crowds are tremendously enthusiastic, and the band keeps getting better all the time. Albert Nicholas plays clarinet with Ory, and L. Z. Cooper piano; Buster Wilson gave notice three months back because he was too ill to continue working. Both Cooper and Nicholas are fine additions.

"There is also a local jazz band of real youngsters (between 15 and 20 years old) who have put out a record on their own 'Touanment' label—'King Porter'/'Bill Bailey'. Although they are not yet accomplished instrumentalists, their spirit and form is wonderful. They are Ory's second line—too young to go into the Jade, so they spend long evenings outside listening avidly."

V-DISCS.

With reference to the recently given information on Muggsy Spanier V-Discs, Jack Wood writes: "Here are details of missing titles—'Squeeze Me' (V.P.972) V-Disc 475, and 'Jazz Me Blues' (V.P.973) V-Disc 507."

And from Dave Carey, of 8, Ellis Road, Old Coulsdon, Surrey (note new address) comes this interesting V-Disc lore: "It does not seem to be generally appreciated that V-Disc mats. are used consecutively, irrespective of whether the titles are dubbings or originals.

"If two titles are dubbed from 10-in. discs on to one side of a V-disc, then one mat. number only is awarded to same. Incidentally, in such a case it is usual to find one of the titles incomplete. To give an example, Billie Holiday's 'My Man' and 'When You're Smiling' are on V-Disc 248 (mat. V.P.669). These are, of course, dubbings from Amer. Bruns. (issued as by Teddy Wilson's Orch.).

COLLECTORS' CORNER

by REX HARRIS and MAX JONES



Recently we published an account of the reopening night at the Dawn Club of Lu Watters' Verba Buena Band, written by Californian collector Mal Winton. Now we have received a picture of the event (via Cliff Jones) taken by Mal, showing, above (l. to r.), Turk Murphy, Lu Watters, Bob Scobey and Bob Helm; (front) Bill Dart (drums).

and, in order to get both titles on to one side, Jonah Jones' chorus (that is the opening one) has been cut out. Actually this is just as well, as he plays flat for the complete thirty-two bars! Mat. V.P.670 is 'I Love My Man', also by Billie H. It backs V.P.669, but is a V-Disc original. I have seen a good many (approximately 1,000!) of these records, and possess the three Muggsy sides under consideration. However, I have never come across any other originals, and I assume that it is more than likely that the missing mats. 972-3 consist of four dubbings. 'Someday Sweetheart' and 'At the Jazz Band Ball' (as mentioned), and, if my memory serves me right, 'Lonesome Road' and 'Dinah'. Don't trust to the accuracy of this latter coupling.

"You were correct in stating that 'Peewee Speaks' is backed by a Goodman group; actually the Quintet. The title is 'Untitled', later renamed (or named) 'Slipped Disc'. The personnel is B. G. Norvo (vib), Wilson (p), Sid Weiss (b), Moray Feld (d)."

COLLECTOR'S LETTER.

Here is the rest of M. S. Hunter's letter which we began last week:—

"The following are also good Corona Dance Ork sides not mentioned in 'Junkshoppers' Disco': 'Turkish Towel' (142325), on G8688 (this is the best of the lot); 'Drifting Apart' (141478) on G8599 backed by 'Mysterious Eyes' (141479) latter side fairly commercial; 'My Bundle of Love' (141627) 'Oh You Lulu Belle' (141790) on G8632; 'I'm On My Way Home' (142668) 'Only You and Lonely Me' (141858) on G8766; 'Tentin' Down in Tennessee' (141801) 'Honey Bunch' (141887) on G8631.

"I also have a few older sides which are pretty poor, and which I should imagine are by Ted Lewis's band. 'Girl Shy' on G8329 'I can't trace the matrix) has quite a lot of 'wah-wah' trumpet.

"I find it hard to believe that 'I Miss My Swiss' on G8471 is a Henderson item, although I'm not disputing the Louis solo. If I remember correctly, this and 'Alone At Last' were fairly recently discovered sides on Harmony 4E and 5H respectively

as 'Southern Serenaders.' 'My Swiss' is simply impossible for the 90 per cent. of the disc preceding Louis's solo. I can't believe Henderson would play so badly, as I have even earlier sides on Vocalion which are very much better."

To conclude, M. S. Hunter raises a number of queries which readers will no doubt be able to answer. He wants info. on the—

"Cymot 778 (apparently pressed in England) 'When You Walked Out' (G2331) and 'I Ain't Never Had Nobody' (G237), by the Coronet Jazz Band, is definitely in the jazz tradition; non-vocal and mostly ensemble except for short breaks. 'But I Do'/'Honeybunch' (matrix not apparent), by the Riverside Dance Band, on E.Voc. X9826, has on the first side three excellent choruses of open trumpet. The backing has some clarinet playing of high standard.

"I notice no Piccadilly records were listed in the 'J.D.' I recall reading somewhere that Ellington's 'St. Louis Blues' (3410), omitted from 'H.D.' page 79, was issued on Pic. 490. Can anyone confirm this and give me the pseudonym?"

"'Okay Baby' (4194) 'I'm Ticked Pink' (4192), on Pic. 719, by Al Stewart and his New Mexicans, is quite interesting, at least on the first side, on which the band seems to have listened to McKinney's version. It sounds a big group, but with good solo spots.

"Incidentally, to the addenda to 'J.D.' re 'Aco' Don't Take That Black Bottom, should be added Trumbauer, who plays two choruses. Can anyone give the matrix numbers for the other side listed in 'H.D.'—'If You Never Come Back' on G16033—to see if the two sides link up?"

Finally, M. S. Hunter assures any collectors who are in his part of the world—71, Hosking Road, Pietermaritzburg, Natal, South Africa—that they will be welcome for a talk and record session. He is hoping to start a jazz club soon, and has two favours to ask. He is in need of a copy of the 1943 "M.M.s." and the following "M.M.s." 28/11/42, 5/12 and 19/12, 30/1 to 20/2/43, 15/5 to 28/5/43, 11/6 to 4/12/43, 22/1/44, 15/7/44, 11 and 18/11/44. Will anyone sell him these?

SWAP AND BUY.

W. McPhee, 23, Cosway Mansions, N.W.1, will buy photos, literature and discs by Miller, has also Berigan's 'Can't Get Started' for swap.

P. Rendell, 185, Woodcote Road, Wallington, Surrey, wants Newton's 'You Showed Me the Way.'

For sale: La Vere's "Sunday," 'Baby Won't You Please,' on Jump; Brunis' 'Ugly Chile,' on Commodore; Lu Watters' 'Riverside Blues,' 'Come Back Sweet Papa,' on Jazzmen. Offers to J. Farrell, 65, Waverley Road, Gt. Horton, Bradford, Yorks.

D. Saunders wants anything by Lang, Bunn and Reinhardt; will buy or swap; has for exchange many cut-outs and a 1938 Hot Disc. Write, 53, Elth Street, Kingsland, E.8.

Wanted: Any discs by Morton, Oliver, Williams and French hot swing. By J. Buglass, 63, West End, Tweedmouth, Berwick-on-Tweed.

C. Chapman, 135, Lansdowne Road, Sheffield 11, wants "Jazzmen," and "Downbeats" dated August 15,

September 1, 15, 1944; January 1, 15, 1945; also Parlo. (1944) personnel booklet.

Art Tucker, County Sanatorium, Ward F5, Millford, Surrey, wants Brunis' 'Ugly Chile.' See ad, above, Art; Jack Farrell wants to sell it! Special Hospital appeal.—Has anyone any old 'Downbeats' or 'Metronomes'? The boys of Ward 8, Robertson Hospital, Glasgow, are anxious for these mats., and will reward with coloured photos of Ellington, Shaw and other musical stars.

For sale to highest bidder: Copy of C. E. Smith's "Jazzmen." Offers to O. Howard, Doris Court, Wythehouse Road, Northenden, Manchester. R. Bateman, 16, New Road, Lower High Street, Watford, Herts, wants "Temptation," by Bing.

Doris Parsons, R.N. Sick Quarters, Meneage Road, Grimsey, wants Miller's "Moonlight Serenade." Also any old or new "M.M.s."

An unnamed writer from 1, St. George Street, Kensington, Johannesburg, South Africa, is interested in modern swing and is prepared to swap old recordings (Parlo. Col., H.M.V., etc.) of Chickareons, Hawkins, Armstrong, Henderson, etc., for any new recordings of Herman, Ellington, Shaw, Barnett, Lunceford, Basic, Carter, Auld, Spivak, etc.

THE opening of the Hot Club of London, originally scheduled for June 8, has had to be postponed to June 22.

It will be held at the Memorial Hall, Farringdon Street, E.C.4, at 7 p.m., when George Webb's Dixielanders will be featured, together with famous guests.

LUCRAFT-ON-THAMES

BOOKED to supply week-end music throughout the summer at Henley-on-Thames' super-exclusive Red Lion Hotel are Howard Lucraft and his Music, who are also lined up for four more airings during the coming three weeks.

First air-date occurs to-morrow (24th) when the band will be heard from 2.15 to 2.45 p.m., and this is followed on May 30 by a late-night session from 10.30 till 11 p.m. On Whit Monday (June 10), half-an-hour's music from 10.30 a.m. will feature special swing compositions by the band's pianist, Steve Race, by pianist-accordionist John Douglas, and by Howard Lucraft himself.

Another late-night half-hour occurs on June 13 at 10.30 p.m.

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NORTHERN

OP Interest to swing fans in the North will be a new radio series designed just for them with the title "North Swing Club."

Produced by Richard Kelly, who was recently appointed a programme assistant at Newcastle-on-Tyne, and who was the founder of the local rhythm club eleven years ago, the club will meet fortnightly to play and discuss old and new records.

The initial programme on May 10, at 7 p.m., consisted of a "Portrait by Ellington."

Richard Kelly, who was only recently demobilised from the Army, served in both Egypt and Palestine, in which countries he did a considerable amount of broadcasting.

* * *

In aid of a Youth Movement, the New Woodland Social Club is presenting a super concert on Sunday, May 26, at the Odéon Theatre, Frestwich, near Manchester.

Amongst those to appear will be the ex-Harry Roy "Tiger-Ragamuffins" Ivor Moreton and Dave Kaye, aided and abetted by swing harmonica star Ronald Chesney.

Also on the star-studded bill are Maudie Edwards, Ted Ray, Dave Morris, Norman Carroll (never 'card of 'im) and Avril Angers.

This show should make a worthy night's entertainment for a splendid cause.

* * *

Pre-war "M.M." correspondent for the Potteries, Trevor Pegg, is now back in his old haunts and will be glad to hear from any readers or musicians in the district who have any news for him. He can be located at 1, Trentham Road, Penkull, Stoke-on-Trent.

Trevor recently attended a meeting of the new Potteries branch of the M.U., and was welcomed back by vice-president David Price on behalf of the boys.

The bands represented at the meeting were those of David Price and Reg Bassett, Lewis's Arcade band, The Rhodesians, the Boverly Players, and the New Melody Orchestra from Cheadle, Staffs.

Further news from the district is to the effect that Edgar Smithers is now leading at the Rialto, Stoke-on-Trent, and included in his outfit are altoist Manny Durbor and tenor man Ruba Pace.

* * *

Also from the Midlands comes the news that maestro Norman Adeock has hired himself a manager in the person of Ron Harrison.



Celebrities of the profession turned up on Monday last (20th) to give a cheery send-off to Leeds Music, Ltd., on opening up in London at 178, Charing Cross Road. In this photo, taken on that merry occasion, Jimmy (Peter Maurice) Phillips is seated in the centre, with his hands resting on brother Bill (Leeds) Phillips' shoulders, flanked by Triss Henderson (with pike) and Dorothy Squires. The figure gazing heavenwards on the extreme left is ace-composer Billy Reid, and next to him (l. to r.) are Joe Brannelly, Paul Fenoulhet, Harry Parry, Denny Dennis, John Sharman, etc. Seated next to Triss Henderson is ex-Ambrose pianist-arranger Bert Read, and smiling on the extreme right is Bill ("Hello, warworkers!") Gates.

AND . . .

Ron has been in the Army for the past 6 1/2 years, and is now hard at work taking up the threads of the business again. He would be delighted to hear from any of his old pals at the Adeock office, 87, Edmunds Street, Birmingham 3.

* * *

After serving throughout the war years in the RAF, George Adamson is now back with his band at the "101 Club," Leeds, leading on trumpet, electric guitar and vocals.

With the exception of the drummer, who was on war work, all George's boys have served in either the Forces or Civil Defence, and include Bill Lawrence (piano); Jack Small (bass); Ted Drier (drums); and Lew Schiller, Fred Cornelius, and Bob Myers (saxes, etc.).

* * *

Still working hard in India and troop entertaining are the RAF "Blue Eagles," which include ex-RAF "Futurists" trombonist Norman Greenway, with Ron Hughes, Cliff Ornsby and Bob Dixon (tpts.); Cyril Garrad, Jimmy Cawson and Cyril Norridge (saxes, etc.); Bill Dunn (drums); Jimmy Hamilton (g'tar); Dave Martin (pno.); and Pete Richardson (bass).

Star man in the outfit apparently is Ron Hughes, who leads the brass section and takes all the swing choruses in no uncertain manner.

* * *

A Service outfit which is doing a lot of good work in Singapore includes several Northerners, among them Sgt. Al Roper (tmb.-arr.); lead-trumpet Russ Nicholson (ex-Peter Fielding); Doncaster's Ray Gibson (tenor); Geoff Whetston (drums), from Manchester; trombonist Jack Longworth, from Bury; and Des Greenwell (tpt.), from Newcastle-on-Tyne.

Alan Roper wishes to be remembered to three of his old Manchester pals—Jack Duarte, Charlie Maycock, and Alf Hall.

* * *

Congratulations to Manchester saxist George Brennan, who on Tuesday last (14th) was married at Stoke-on-Trent to Miss Kathleen Loting—a member of the famous theatrical family. As you read this, the happy couple are busy honeymooning in the Channel Islands.

* * *

By now, Jack Burrows and his "Club Commanders" are well settled in at the "Silver Slipper" in Wolverhampton.

With Jack, of course, leading on drums, and his brother Stan playing piano and accordion, the rest of the boys are Les Whitthouse (bass-vlo.); Reg Corbett (alto-clar.); and Lew Keating (tenor-g'tar).

Reg Corbett was the alto player who was with Jack in the famous "Divisionaltes" Band which was so popular with the troops in Europe. Recent visitor to the "Slipper" who also did a cabaret spot, was Jack's ex-boss, Billy Merrin, who was very delighted with the whole set-up.

JERRY DAWSON.

SCOTTISH NEWS

THE New Cavendish Ballroom, Edinburgh, has paid tribute to the excellence of the Law Lewis Orchestra not only by an extension of contract, but also by allowing the band to augment to a 12-piece.

Trombone-arranger Johnny Kirkwood steps direct from the Pioneer Corps to join the brass section, and to the sax section is added tenor-clarinet-violinist Norman Geneva, to whom, incidentally, congratulations on his recent marriage.

A new member of the rhythm section is bass-player Ken Austin, late of George Elrick's Band.

* * *

Burns' town, Ayr, is back to pre-war normal, Bobby Jones' Ballroom now having for a friendly rival the Pavilion, which was requisitioned during the first weeks of war and has remained closed for six years. Band now in residence is under the charge of local man Bill Miller, who has played at this and other Ayrshire venues before.

* * *

Blind pianist, 30-year-old Jack Little is one of the stalwarts of James Alexander's band at the Excelsior, Edinburgh. A student of music since the age of 10, he switches from swing to hymns every Sunday as organist at a city church. With Jack and Jim (tenor) are George Boak (bass); Gordon Lewis (alto); Bill Russell (tpt.); Ronnie Murray (drums). Vocals are supplied by

22-year-old Netta Guild, who has been at the "Excelsior" for six years.

* * *

Currently at Green's, Glasgow, for a season is Teddy Foster, who previously has not visited this hall. Teddy features Penny Nicholls and Dennis Hale on vocals and gives the brass octet plenty of spot. With a nice blend of swing and sweet, patrons are enthusiastic, the band's Palais style giving "dancers only" no cause to complain.

Glasgow Club funds should get a nice lift from the dance held at Barrowland on May 15. An attendance of almost four figures appreciated the hard work put in by manager Sam Melver and the club committee to give one and all an enjoyable night. Feature of the affair was the appearance as invited guests of the Glasgow section of the "Squads," who were appearing at Edinburgh during the week. A record-breaking dash by taxis arranged for by the Barrowland folks succeeded in picking up George Chisholm, Tommy McQuater, Archie Craik, Jimmy Watson and Andy McDevitt, who naturally had their work cut out greeting old pals and signing autographs. The "Squads" will be heard from again, as they were due in Glasgow the week following.

Sax man Joe Elliott, mentioned here the other day, has fixed up with Felix Mendelssohn.

HUGH HINSHELWOOD.

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ESSENCE

by Pat Brand

NOTE TO BANDLEADERS: Please don't ask me to listen when you come on the air at 9 a.m.

I've tried. I've ruined my night's sleep, worrying about whether I shall be awake in time, or whether I shall remember if I am awake. Harry Gold told me, one recent Friday: "We were recording this afternoon. Don't forget to listen on Monday morning." "Sure!" I blithely promised. Monday came. I gradually climbed up to consciousness, automatically peered at the clock. It's anything before 10 o'clock. I breathe a sigh of relief and sink back on the pillows. I did so this time. Because my clock is the sort that gains during the night, and I always bear that in mind.

This time it said 9.20. At 9.25 I suddenly remembered Harry's broadcast. I leapt out of bed, stumbled to the radio, switched on, and impatiently waited. The set, being an old one, takes a long time to warm up. The hum became apparent. Then music.

I listened to the music. It was Dixieland all right, but it didn't sound like Harry's arrangements. My set still has the old markings on its dial. Very confusing. I twiddled the knob back to where the other station lives, changing wavelenghts. And... yes!

I sat back with a cigarette, listening to "Doubloon." I was just in time for the start of the programme. The music faded. And a cheerful voice announced: "You have been listening. The clock wasn't as fast as I'd thought."

For days I slunk round, avoiding any reference to that ailing whenever I met Harry or any of the "Pieces of Eight." A week or so passed, and Billy Moss came into the Punch House with his trombone and told me he'd just finished a recording for next Monday morning. I'd be listening, wouldn't I? Sure!

I did. I rose at what to me was the crack of dawn, staggered to the set, waited and finally caught the band playing a number. With shaking hands I lit a cigarette, and prepared myself for a half-hour's listening.

The number finished. And the band immediately went into "Doubloon." I had been listening. . . .

When Jack Coles and his Music Masters made me swear to listen in a Monday or two ago I gritted my teeth and determined to conquer. I made a bed up in the same room as the set. I turned down "to a restful level" for the Neal Arden programme (which I actually caught). I turned the light out. I suffered the final news. I heard them play the "King." I heard them say good-night. I stayed in bed. I left the set on. . . .

I awoke at 7.30 after a restless night on the unfamiliar bed, and lay listening guiltily to the hum of the set that had been going on all night. I didn't dare go to sleep again. Hours later, it seemed to me, I heard the signal-whistle. That was it!

At 9 came the time-signal. Then ten minutes' news. At 9.10 I reached for a cigarette and sat up to listen. And got "Housewives' Choice."

All night long I'd been tuned to the wrong station. So please don't ask me to listen in at 9 a.m. on Monday morning. I've tried. I really have. But now I give up. . . .

P.S.: Jack Coles has just told me he's on the air again next Monday. At 9 a.m.

LUCKILY, I was in the studio with Jack Coles and his Music Masters when they were recording the previous airing, and know what to expect from them. Jack does all the arrangements, and they varied, from his treatment of "I'm For Ever Blowing Bubbles" to "Love Brings A Gift Of Roses," combining to make up half-an-hour's very interesting and refreshing listening.

Jack succeeds in achieving melodic and colourful arrangements without the sacrifice either of rhythmic originality or novel nomenclature. He is, of course, first trumpet with the Blue Rockets and picks his Music Masters from that personnel.



Jack Coles—

A very solid rhythm came from Lew Stevenson's drums, Bob Roberts' bass, Freddy Phillips' guitar and Billy Hill's piano, with Jimmy Goss playing alto, flute, clarinet and baritone sax, and Benny Daniels on tenor, flute and clarinet.

The string section was led by Alec Firman and comprised Jack Green and "Pike" Plevski, with Artie Powell playing viola. Vocals were taken by Benny Lee.

You see these boys in the photos above. And whenever I want to hear them I shall in future trek up to Maida Vale and catch the recording. If I'm going to depend upon 9 a.m. broadcasts I might as well say good-bye to Jack and his music. And I certainly don't want to do that.

But I can't help wondering how many people who would enjoy these programmes are able to do so at 9 in the morning.

TALKING with Duncan Whyte after his trip to Paris, when he accompanied Mrs. (Lorna

Jazzmen's Choice—No. 4

In this series we give you a famous jazzman's selection of the six records he would choose as the foundation of a new jazz collection. These have been chosen from discs listed as available in this country to-day, subject to the vagaries of distribution and supply.

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

Here are the six records chosen by trumpet-player Duncan Whyte.

- ALL-ROUND JAZZ VALUE**
- "Chant of the Weeds"/"Shakin' the African," by Don Redman and his Ork. Brunswick O124.
 - "Knockin' a Jug," by Louis Armstrong and his Ork., Parlo. R1064.
 - "Nobody Knows de Trouble I've Seen," by Louis Armstrong with the Lyn Murray Chorus, Decca F6912.
- INSTRUMENTAL INTEREST**
- "Beale Street Blues"/"Someday Sweetheart," by the Venuti-Lang All-Star Ork. Decca F5883.
 - "Struttin' with Some Barbecue," by Louis Armstrong and his Ork. Decca F6814.
 - "You're a Lucky Guy," by Louis Armstrong and his Ork. Decca F1587.
- (Trumpet work by Charlie Teagarden in the first titles and Louis Armstrong in the other two.)

RECORDS

HARRY JAMES AND HIS ORCHESTRA

- **Jughead (Rising) (Am. Columbia CO.30519) (Recorded January, 1941).
- *Yes, Indeed! (Oliver) (V by Dick Haymes) (Am. Columbia CO.30806) (Recorded June, 1941).
- (Parlophone R2999—3s. 11½d.)

ACCORDING to the label, "Yes, Indeed!" is a "Jive Spiritual," so, for the benefit of those who may not have heard the Tommy Dorsey record, I hasten to explain that this should not be taken as meaning that something new and brilliant has suddenly happened in swing. All it means is that an almost unbelievably phony and unoriginal attempt has been made to increase the slightly spiritualistic flavour of the tune by having people clap their hands and moan, wail and chant badly behind the at any rate commendably restrained singing of Dick Haymes, who is worthy of a better fate.

Whether Harry James, assuming this elusion was not of his seeking but wished upon him as a result of the American Columbia Company's idea of what is box-office, also deserved a better showcase, is something I am not so sure about.

More and more, as time goes on, does our modern matinee idol show up as the corniest schmalz merchant jazz has yet succeeded in producing.

"JIVE SPIRITUAL"

But at the time this side was made—over four years ago, early in 1941—his exhibitionist had not reached such an advanced or distressing stage as that which ultimately resulted in, for instance, his "Flight of the Bumble Bee" (symptoms of which have recently broken out, incidentally, in Henry Hall's Band), and his playing is at least in keeping with what one is presumably meant to understand by this latest and smallest addition to the dictionary of swing terminology, a "Jive Spiritual."

And at least as much can be said for our hero's performance in "Jughead."

As regards both composition, arrangement and performance, this is swing—at any rate what the out-of-time hand—clapping fingers at the Ted Heath Palladium concerts appear to think swing ought to be.

Incidentally, I learn that the orchestration of Duncan's theme song, "Deltic Dreams," by Spencer Williams, has now been completed by pianist Arnold Markey, and is being put out by Forrest Day Publications.

Harry James popular, if not exactly highly understanding or laudable, illusion.

HARRY GOLD AND HIS PIECES OF EIGHT

- **Oh, You Beautiful Doll (Nat Ayer) (Parlophone CE.11626).
 - **Kentucky (Prichard) (Parlophone CE.11627).
- (Parlophone R2988—3s. 11½d.)
- Gold (tenor) with Ralph Bruce (clarinet); Laurie Gold (tenor); Duncan Whyte (tp.); Laurie Nobby Clark (trb.); Norrie Paramor (pno.); Freddy Phillips (tr.); Harry Benson (bass); Sid Helger (dms.). Recorded February 25, 1946.

SO Harry Gold's first records—reviewed January 26, when I took advantage of the occasion to give you a brief resumé of the career of this ex-Roy Fox-Oscar Rabin-Geraldo tenor saxist—have won him another session.

Well, it's O.K. by me. That first session wasn't too bad, and as might well be expected, the results of this one (in which Harry is still indulging his partially for old-time Dixieland jazz) are somewhat better.

Or, at any rate, "Beautiful Doll" is.

Parts of "Kentucky" rather lack both the spontaneity and exuberance

Reviewed by Edgar Jackson

which even Mr. Seymour "Bo-Hop" Wise is hardly likely to deny were among the attractions of the Dixieland era.

Especially, perhaps, does this apply to the clarinet solos in the first chorus and (though to a lesser extent) Harry's own chorus, and the best thing about the side is Duncan Whyte's trumpet. Duncan always was a good period stylist, and his playing is as good to-day as it ever was.

But in the faster "Beautiful Doll" the whole band has more life. The clarinet break in the first chorus isn't so hot, nor is the later clarinet chorus, especially when it goes for the chalumeau to the higher register.

But, although he still lacks abandon, Harry Gold is better. Duncan Whyte is again excellent, and Laurie Clark does nothing to decrease the sum total on the credit side with a typical old-time, fruitily Dixieland solo that gets home on more than its rugged authenticity.

What are they listening to so intently? They are some of the twenty-six boys, between the ages of six and seventeen, undergoing treatment for tubercular joints at Queen Mary's Hospital, Carshalton, Surrey. One day one of them wrote to Harry Gold asking for a signed photograph. Harry complied, almost immediately to receive a similar request from another member of the ward. This continued until Harry wrote to the matron, asking the reason for this interest in the band. He learned, in reply, that these boys were all Dixieland enthusiasts, had clubbed together to form their own percussion band, and had developed an almost personal interest in the "Pieces of Eight." They were holding a bazaar shortly, and nothing would please them more than a personal visit from Harry.



Above you see what happened and the reason for the rant expressions in the top picture. Harry took the whole band down to the hospital and proceeded to give the boys their own programme of "good old good ones." It was a red-letter day for the ward, as the boys called out their favourite requests.



It was a red-letter day, too, for young Terry Seymour, of Brixton, London. Terry has spent half his life in bed with spinal trouble, but he had no other ambition—to play drums in a dance band. Above, in one of the most moving pictures we have been privileged to print, you can see Terry satisfying his heart's desire. Sid Helger told him: "All right; you can have your first lesson straight away." And here you see him showing Terry how to hold the sticks. Soon Terry will be fit to leave Queen Mary's—and to start taking lessons in earnest.

Letters

OFTEN in the past I have experienced annoyance at the gross misuse of the word "jazz" in the columns of your paper. As it is, the word is misunderstood by the general public, and the lay Press are partly to blame for this. But such lack of discrimination is not expected of the trade Press.

In your last two issues Seymour Wyso and Edgar Jackson have referred to "new jazz" and "old-time jazz." I don't understand these terms. As I know it, there is only one type of jazz, the real jazz.

This modern "Bo-peep" fad, erroneously termed "new jazz," is most certainly not jazz, old or new. Jazz (broadly) is the instrumental counterpart of American Negro folk song. Not by the wildest stretch of imagination can the argut "Bo-peep" supporter claim that music to be possessed of anything more than technical dexterity and rhythmic frenzy.

No trace of the warmth or characteristic jazz feeling is present. Not much of the strong jazz beat remains. Not this "mellow" jazz, but the real jazz, even "new jazz," those who like it are welcome to it, but that doesn't entitle them to misname it jazz.

And is it so new, anyway? From a slight acquaintance it seems to me that Dizzy Gillespie's "squeezed" notes, half-valving devices and disintegrated phrasing were part of Rex Stewart's stock-in-trade ten years ago!

And Edgar Jackson shows similar confusion in his use of the expression "old-time jazz." The term can only denote music made at a certain period, not a hard and fast music-category. Again, there is only one jazz, and that is still being played to-day by bands like Bunk Johnson's, Kid Ory's, the Lu Walters Band, Art Hodes's various groups (to name but a few). This present-day jazz—vital, live music—is not called "new jazz," but merely "jazz."

I have said that the "mop-mop" music, which Wyse, Jackson and like birds of a feather advance as progressive music developed from the "old-time" jazz form, has in fact developed to the point where it no longer bears any relationship to the basic jazz style. While the "progressives" are entitled to indulge their tastes, they should not be at liberty to add their monstrous bag of musical tricks to the excessive burden which the term "jazz" already has to bear.

Finally, King Oliver has not been discarded by jazz lovers in favour of Bunk Johnson. Live performers naturally receive more attention than those who are dead, and Bunk, once again making a living from his music, merits the publicity he has lately been getting.

To Seymour Wyse's consideration that English jazz lags some ten years behind the American product I feel justified in replying with a question: "Leaving aside the George Webb Band, where can I hear English jazz?"

ERIC KEARTLAND, South Dublin, Eire.

* * * * *

Just a line from one of jazz's "bigoted, disinterested and ill-informed" (quote Edgar Jackson) enthusiasts to swell the merry throng of correspondents who, I am sure, will deluge your office with mail on reading last week's review of Mezzrow's "Revolutionary Blues." It has always seemed rather a paradox to me why I prefer to listen to these "technically incompetent" musicians playing in such "execrable tones" when the esteemed Mr. Jackson doesn't approve. Response to such a gross injustice is beyond me. I'll leave it to other "moribund mentalities," whose command of the art of criticism is far more capable than mine. Yours disgustedly,

R. D. I. CHARLESWORTH, Crews, Cheshire.

* * * * *

This Friday, May 24, the twenty-second edition of Lawrence Wright's "On with the Show" opens up at the North Pier Pavilion, Blackpool. After his many years of success in this show, maestro Bram Martin was unable to tear himself from his other obligations, and this time the band will be under the baton of Jimmy Campbell.

* * * * *

CHATTER

by Chris Hayes

ONE sunny day, in Archer Street, I found the portly, spectacled swing pianist Willy Solomon chain-smoking cigarettes when there was none to be had in the shops. Asked to reveal the source of his supply, Willy confided that he is now married to a good fairy named Evelyn Taylor, who owns a tobacconist's shop at Victoria!

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When Freddy Winrose, Kensington radio engineer, won an All-England crooning contest at Hammersmith Palais in 1938, I mentioned him in "Crooners' College" until radar claimed him when war broke out, preventing him from accepting a series of overseas broadcasts. Now he is free again and can set about a vocal come-back. Good luck, Freddy!

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Budding song-writers who haven't had the luck to hear their tunes played should note that Chick Lee and his Rhythmagicians, who tour their own quick-fire Variety, show known as "Melody Arcade," are willing to feature the work of unknown composers, who should write for details to Bert Rose, 24, Queen Street, Croydon, Surrey.

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First foreign troupe of entertainers to be allowed to come to England since the war ended, The Five Hotches, Dutch harmonica act appearing at the Victoria Palace, possess permits (under the Aliens Order of 1920), numbered 0001 to 0005. By name, the Hotches are Cornelius Belder, Wim Belder, Joop Heyman, Johan Janssen and Eddy Serne.

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If you want to see the ordinarily placid Eric Whitley foam at the mouth, ask him one day this week what he does in his spare time. I think his wrath will be excusable, for, after broadcasting with Harry Roy on May 20, 21 and 22, he also broadcast on May 23 and Rae Jenkins on May 25. Spare time—his aching larynx!

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Twelve tunes and all the incidental music for the H. F. Malby musical farce, "Love is a Busy Affair," which has been on tour lately, were written by Peter Knight and Willis. The latter are becoming noted for their speedy song-writing, done almost on the spot. Pianist Peter is with Les Ayling at the Lyceum, and lyric-writer Willis is with "Gang Show" at the Stoll Theatre.

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CONTEST—HALIFAX and

A GIRL accordion and vibraphone swingster, Gladys Talbot, walked away with the honours when last Friday (May 17) she and her five-piece "Modernaires" Dance Band won the 1946 West Yorkshire Championship presented by Lewis Buckley at the Victoria Hall, Halifax.

And this wasn't an easy contest to win. Although this was a short (11-midnight-only) event, organiser Lewis Buckley received so many applications for entry that, although it severely taxed the judges, we were forced to allow him to accept no fewer than ten bands.

Moreover, the general standard was so high that judges Edgar Jackson and Buddy Featherstonhaugh found it necessary to award the record number of eleven individualists' prizes and eleven hon. mentions to do something like justice to the many bands whose ability would have won four out of most other five contests earlier this season, and to compensate the many musicians who deserved individualists' awards but were beaten for them by even better players.

The standard of trumpet, piano, bass, drums and (though to a lesser extent) clarinet playing was impressively high, and if individually the saxophonists did not show up so well, at least it may be said that most of the reed sections appeared to have benefited by the continual criticism in the Judges' Reports of bad tuning and did their share towards revealing that bands are now being more enlighteningly and adequately rehearsed.

Commenting on the event at the end of the evening, the leader of one of the larger competing bands said to our representative:—

"There is no doubt the large number of entries and the high standard tonight is due in great measure to the recently introduced MELODY MAKER innovation of giving on-the-spot Judges' criticisms to the bands.

That sense of frustration we had after contests in which we took part last season, due to not knowing exactly where we failed and so how to correct our faults, no longer exists. The outspoken but patient and understanding way in which Edgar Jackson and his associate judges have discussed our performances with us has given us something to work on, and Edgar has not been the only one to note the improvement in our playing.

"Doubtless many other bands feel the same way and are now entering contests even more for the tips they get from the judges than for what, it may mean to them if they can win.

Well, that's grand. But in our opinion it is in most cases well above last year's. The innovation has, we know, encouraged more bands to take part in contests. That in turn has attracted larger audiences to contests. These audiences hear how the bands are improving, are more thrilled by them, and that results in more interest in dance bands and dancing and so more engagements for the bands.

And for anyone who may doubt the truth of all this we add that not only is the inevitable post-war slump in dancing slowly but surely passing, but also that contest attendances this year are in most cases well above last year's. Here at Halifax, for instance, it was not merely a case of house full. Many people had to be turned away because to admit them would have meant brazenly exceeding the licence limit of 800.

* * *
Pretty much the same can be said for the 1946 South of the Thames Championship, presented last Monday (20th) by Bill Waller at the Wandsworth Town Hall.

Monday-night attendances normally average, he tells us, about 150. The attendance for the contest was over 400.

Although last-minute accidents reduced the number of bands on the night to seven, there was an original entry list of ten.

The standard fell off rather badly after the first three, but the placed bands all put up good shows, and Eric Arnott's "Stars in Battle Dress" only just managed to beat Dick Davis and his Band, whose improvement, following the Judges' criticism given them at a recent contest in which they were unplaced, was nothing short of astounding.

JUDGES' REPORTS HALIFAX—MAY 17

Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.
First: GLADYS TALBOT AND THE MODERNAIRES (accordion/vibraphone, piano, guitar, bass, drums). 12, Plunket Road, Doncaster, Yorks.

Individualists' awards for: Accordion and Vibraphone (Gladys Talbot), Piano (George Byder). Hon. mentions for: Bass (Don Parker), Guitar (James Dunn), Drums (George Talbot).
In Gladys Talbot this band has not

only an accordionist who is at least the equal of our best professional players, but also a vibraphone soloist who is not far short of being as near a second Lionel Hampton as we have in this country.

But it would be as unfair to the rest of this small swing outfit as it would be incorrect to say that she is the whole band.

The pianist, whose only criticisable point is that perhaps he would sound better if he were a little less percussive, not only played grand solos, but helped to complete a rhythm section that was as neatly compact and scintillating as it was inspiringly driving.

Even the drummer, whose less youthful appearance suggests an older, straightforward experience, never failed to sock out a steady, pulsating beat that had more rhythm than many of the younger men with their more "modern" ideas produce in a month of Sundays.

Moreover, the band as a whole showed that its treatments had been as carefully and understandingly thought out as they were well rehearsed. A number of excellent effects not only went far to add variety to the limited instrumentation, but by careful placing and not being overdone in quantity produced exciting climaxes just where they were needed to give colour and point to the music.

All round, in fact, a performance that was as conspicuous for musical finish as it was tasteful and intriguing, and none the less commendable because clean, incisive playing enabled it to get over in the comparatively large hall without any suggestion of forcing.

Second: THE PREMIER PLAYERS (drums, two trumpets, piano, bass, fronts). All coms.: C. D. Burrett, 30, Outlands Drive, Otley, Yorks.

Individualists' awards for: Tenor (Geoffrey Burrell), Trumpet (Collin Muehamp).

This band improved noticeably even on its good performance at Huddersfield last month, when it was placed second.

There was no traces of the tendency

CONTEST

LONDON AREA

CATFORD.—Monday, June 3, at the Lewisham Town Hall (7.30 to 11.45 p.m.). The 1946 North-West Kent Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, London, S.E.25. (Phone: Livingstone 1587.)

HORNSEY.—Monday, June 24, at the Town Hall, Crouch End, N.8 (7.30 p.m. to midnight).—The 1946 North London Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, London, S.E.25. (Phone: Livingstone 1587.)

PROVINCES

NUNEATON.—To-night, Thursday, May 23, at the New Co-operative Ballroom (7.30 p.m. to midnight).—The 1946 Warwickshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

SHEFFIELD.—To-morrow, Friday, May 24, at the City Hall (7 to 11 p.m.).—The 1946 South Yorkshire Championship.

House band: The Modernaires of Killmarsh (winners of the 1946 Central Yorks Championship).

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78234.)

LONG Eaton (Notts).—Thursday next, May 30, at the Rialto Ballroom (8 p.m. to midnight).—The 1946 Trent Valley Championship.

Organiser: Mr. Basil A. Halliday, 82, Westthorpe Road, Long Eaton, Notts. (Phones: Long Eaton 484 and 507.)

WARRINGTON (Lancs).—Friday, next week, May 31, at the Parr Hall (8 p.m. to 1 a.m.).—The 1946 Cheshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78235.)

COLCHESTER (Essex).—Wednesday, June 5, at the Moot Hall (8 p.m. to 1 a.m.).—The 1946 Eastern Counties Championship.

Organiser: Mr. L. J. Parish, 1, Outlands, Elmstead, Colchester. (Phone: Wivenhoe 291.)

RYEL (N. Wales).—This event, previously announced for June 7, is cancelled.

NEATH (South Wales).—Friday, June 21, at the Mackworth Ballroom (7 p.m. to midnight).—The 1946 South-West Wales Championship.

Organiser: Mr. G. C. Thomas, "Leighton," New Road, Neath Abbey, Skewen, Glam. (Phones: Skewen 189 and 181.)

HERNE BAY.—Tuesday, June 25, at the King's Hall Ballroom (7.45 p.m. to 1 a.m.).—The 1946 North-East Kent Championship.

WANDSWORTH

of the first trumpet to crack or anticipate, and the second trumpet, whose solos again won him his individualist's award in a contest not deficient in good trumpet swingers, worked well with his lead to make a reliable and exhilarating, if at times slightly overpowering, brass section. A tendency on the part of the saxes to clip short notes in rhythmic phrases and failure to hold sustained notes perfectly in pitch was noticed. But the well-matched section (providing a good four-clarinets team) again showed a most commendable polish and played with more brightness and character, even if it must be said that the phrasing is still rather orthodox.

Weakest spot in this obviously carefully rehearsed and musicianly band was the rhythm section. Even the otherwise good bass lacks that essential feature—drive.

Fred Mander's Swingette, from Sheffield, were third. They won the individualist's awards for: Alto (Stan Vickers, who was also given an hon. mention for clarinet), Guitar (Ted Needham), and Bass (Joe Quinlan); and hon. mentions for Piano (Fred Manders) and Drums (Eric Ford).

Johnny Oldfield and his Jive Band, of Halifax (fourth), won the individualist's awards for: Clarinet (Les Welburn) and Trombone (Gordon Langhorn), and an hon. mention for Trumpet (Johnny Oldfield).

The Collegians, of Halifax (fifth), secured hon. mentions for Trumpet (Ernie Baldwin) and Trombone (Tommy Casson).

Jimmy Felchery, of the Jazz Hounds, from Rotherham (sixth), won the individualist's award for Drums, and Donald Waterhouse (piano) and Cyril Lunn (bass), of the same band, were given hon. mentions.

Arthur Bland, of Jack Mitchell's Stardusters, from Batley, obtained an hon. mention for Bass.

WANDSWORTH—MAY 20
 Adjudicators: Claude Bampton, George Evans, Les Evans, Ivor Maltrants, Edgar Jackson (President).

FIXTURES

Organiser (for the Herne Bay Urban District Council), Mr. P. R. Minhinnett, Entertainments Manager, Entertainments Office, Herne Bay, Kent. (Phone: Herne Bay 696.)

ACCRINGTON—Friday, June 28, at the Majestic Ballroom (8 p.m. to 1 a.m.).—The 1946 East Lancashire Championship.

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

LIVERPOOL—Friday, July 5, at the Grafton Rooms, West Derby Road (7 p.m. to midnight).—The 1946 Merseyside Championship.

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

SCOTLAND

These, being the only contests to be held in Scotland this season, will rank as Area Finals, entitling the winners to go direct to the 1946 "All-Britain" Final in London next October.

FALKIRK (Sitting)—Wednesday, July 3, at the Ice Rink (7.30 p.m. to midnight).—The 1946 West of Scotland Championship.

Organiser: The Manager, Ice Rink, Falkirk, Scotland.

KIRKCALDY (Five)—Thursday, July 4, at the Ice Rink, Rosslyn Street (7.30 p.m. to midnight).—The 1946 East of Scotland Championship.

Organiser: The Manager, Ice Rink, Kirkcaldy, Scotland. (Phone: Dysart 5251.)

Rules and Entry Forms for all the above now available from their respective Organisers.

One and a half clothing coupons are required for all Winning Band Bannerettes, and must be surrendered before any Bannerelette can be presented.

At last the manufacturers have commenced deliveries of the handsome gold-centred Individualist's Prize Medals, and they have already been sent off (in some cases c/o their bandleaders or secretaries for distribution to them) to all individualist's prize winners who claimed them on their prize vouchers for contests up to and including the Home Counties Championship at Reading on April 5.

It is hoped that these medals for all other contests to date will be despatched within the next few days, and individualist's prize winners who claim medals in preference to the alternative choices of gramophone records or National Savings stamps should let us know immediately if they do not receive them henceforth within four weeks from date of sending in their vouchers.

—REPORTS

Winners: STARS IN BATTLE DRESS DANCE ORCHESTRA (five saxes, three trumpets, trombone, piano, bass, drums). All coms.: Sergt. Eric Arnot, 10, Upper Grosvenor Street, London, W.1. (Phone: GROsvenor 8881.)

Individualist's awards for: Clarinet (Bill Freatly), Trumpet (Eric Arnot), Drums (Jimmy Knagg), Hon. mention for Trombone (Jack Hendy).

What astonished us was that a band that could do so well in some respects should do so badly in others.

This band not only has grand arrangements, but its sense of interpretation and understanding of the modern ideas were most exhilarating. Its sense of colour contrasts also scored heavily for us.

But against this had to be offset many individual lapses of taste.

The otherwise excellent drummer exaggerated most of his cues by slamming them out, and the obviously sure and technically capable trumpeter ruined himself in the quickstep by indulging in a musically gauche display of wild Harry Jamesian high-note swing, and won his individualist's prize only because the standard of trumpet playing in this contest was unusually low. When will these people realise that things which people like James can get away with because of their phenomenal technical skill only sound vulgar when attempted by lesser lights?

As rather less serious, but none the less important, points we add that for five saxes the section, for all its good internal balance, was noticeably lacking in effectiveness due mainly to lack of vitality in its articulation and fullness of tone, and that the quickstep became somewhat ragged due to misplaced exuberance in many places.

* * *
Second: DICK DAVIS AND HIS BAND (three saxes, piano, bass, drums). All coms.: C. P. W. Davis, 220, North Circular Road, Palmers Green, London, N.17. (Phone: PALmers Green 9128 and GERrard 7811 (Ext. 28).)

At its last contest this band was criticised for many faults, among them being a rhythm section that was so loud that it almost drowned out the front line, but the judges' criticism given to the band has resulted, in a few short weeks, in almost every shortcoming having been corrected.

The band is now delightful. The rhythm section is much quieter, which not only enables one to enjoy the thoroughly good sax team, but also gives the rhythm team a chance to show that it has both lift and drive.

Perhaps the worst that can be said is that in a band of this instrumentation more variety and effect could be obtained if the saxes played with rather more light and shade.

Ron Davis and his Band, from Cheam (Surrey), were placed third. They won the individualist's awards for: Tenor (Ron Davis) and Trombone (Jack Barney); and an hon. mention for Piano (Miss Billie Worthly).

Gilbert H. O. Gasson, director of his Harmonists, won the individualist's award for Guitar.

SCOTLAND CONTESTS

FAR from having been forgotten, Scotland is to be included in this year's contesting season on a larger scale than last year.

It will have two contests—the West of Scotland Championship at the Falkirk Ice Rink on Wednesday, July 3, and the East of Scotland Championship at the Kirkcaldy Ice Rink the following evening, Thursday, July 4.

At both events, which will rank as Area Finals, entitling their winners to go direct to the "All-Britain" Final in London next October, bands from all parts of Scotland will be permitted to compete. Thus bands which may enter but fail to win at Falkirk on July 3 will have the opportunity of a second chance at Kirkcaldy the next night.

GOOD news for all his friends is that Oricklewood Palals leader, Jan Wildeman, after a severe operation, is mending much more quickly than was at first thought possible, and hopes to be back on the stand before so very long. In the meanwhile, the good luck which deserted Jan when he was taken ill seems to have descended on his deputy leader at Oricklewood, trombonist Buddy Hammond, who has just won nearly 2500 in the football pools.

OUR apologies to Southern Music Co. Ltd. for stating last week that Leeds Music, Ltd., were publishers of the song, "Make Mine Music." Although Leeds published the song "Johnny Fedora and Alice Blue Bonnet," which comes from the film "Make Mine Music," Southern publish the title number and four other tunes in the film, including the hit, "Without You."

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