

# Melody Maker

INCORPORATING

" RHYTHM "

## MAURICE WINNICK FOR CIRO'S

**A**N UNUSUAL "HAT TRICK" COMES OFF IN DANCE BAND CIRCLES THIS MONTH WHEN MAURICE WINNICK AND HIS BAND TAKE THE PLACE OF AMBROSE AND HIS ORCHESTRA AT THE EXCLUSIVE LONDON CIRO'S CLUB ON MARCH 31. THIS WILL MARK THE THIRD VISIT OF POPULAR LEADER WINNICK TO CIRO'S.

First going to the club for a long stay in 1932, he was there again in 1943 for a spell, and now returns yet again to what he is beginning to feel is musically his West End "home." Since he left CIRO'S after his 1943 visit Maurice has not been seen very much as a bandleader in Town. This, Maurice explained to the "M.M.," has been because, after touring England for a time with his "Dorchester Polliès" road show, he went on a long tour of troop entertainment to Italy, Egypt, Palestine, Syria, etc.

### "HANDSOME OFFER" ◀

After a further theatrical spell since then he has done little band-leading, concentrating on presenting radio shows—the popular "Ignorance is Bliss" and "Twenty Questions" are under the Winnick aegis—plus one-night band providing and a good deal of theatrical and private business.

"To be quite frank, I never expected to return to the West End as a leader again," Maurice told the *Melody Maker*. "I would never have returned unless it was in front of a large orchestra, and I did not think there would be the scope in Town just now for the only kind of top-line band which I would be willing to lead."

"However, I have received an extremely handsome offer from CIRO'S and this puts a different complexion on things altogether."

Refusing to disclose the sum he is getting for his band, or to discuss terms in any way, Maurice said: "At least you can say that I am getting more money than I have ever had in a West End restaurant before. My band is emphatically not a cheap one, and in this connection I should like to say how much I admire Ambrose for the big stand he has always made for keeping up the money in London's West End."

"I should also like to express, publicly, my thanks to Lew Stone for the invaluable help he is giving me, quite of his own volition, in helping me to find the right kind of men for my new orchestra."

The new CIRO'S orchestra led by Maurice Winnick will consist of five brass, five saxes and four rhythm, plus Maurice himself and a girl vocalist. Complete personnel has not been settled at the time of writing, but among those fixed are the following well-known men: Harry Hines, Manny Marren and Jim Easton (saxophones); Ernie Shear (guitar); Ronnie O'Dell (piano); and Joe Nussbaum (bass).

### STARDUSTERS' FISCHER'S BREAK

**A**GAIN in the news is the co-operative "Stardusters" Band, which has been selected to play a week at Fischers Restaurant, Bond Street, W., commencing March 24, when Cyril Stapleton and his Band will be carrying out a week of one-night stands in the North.

This is a well-deserved break for a very fine band which is rapidly making its mark in the business.

This week the "Stardusters" are playing for the week at the Corporation Hall, Cleethorpes, and return to London next week for a "Music While You Work" broadcast on Wednesday, March 19.

## EMBASSY BAND CHANGE: GOLD FOR STONE WITH DIXIE-PLUS-STRINGS OUTFIT

**A** CHANGE of policy at Bond Street's Embassy Club brings about the termination, on March 29, of 18 months' residence there of Lew Stone and his nine-piece Novatones. His successor, on March 31, will be one of Britain's foremost exponents of Dixieland jazz in the person of tenorist Harry Gold and his Pieces of Eight.

A change of night-club policy generally is to be seen in the fact that the management has asked Harry to add four strings—three violins and a viola, under the leadership of George Hurley; an entirely new idea in night-club instrumentation which has come about following a recent visit to the States by one of the Club's directors, who had appreciated the current trend in American dance music.

Harry will, therefore, not only be dispensing the brand of Dixieland for which he has become famous on radio and records, and on innumerable one-night stands and Sunday concerts throughout the country, but will be able to offer effective contrast within the band itself in the form of "sweet" melodic arrangements.

Negotiations have been carried through by Leon Cassel-Gerrard. The rumba music at the Embassy will, as usual, be supplied by Ramon Lopez and his Latin-American Music.

In an interview with the *Melody Maker*, Lew Stone said: "This is a friendly arrangement between the management and myself, and has been brought about because it is felt that, after so long an engagement of my Novatones, a change of sound is needed in the Club. In choosing Harry Gold's band from a number of applicants, I consider that the management has selected not only a most effective contrasting type of music, but also a fine musician in the person of Harry himself."

Meanwhile, this former Roy Fox and Geraldo tenorist will be presenting his Pieces of Eight on the Light Programme at 3.30 p.m. in "Music While You Work" (17th), and on the Home Service at 9 a.m. (22nd), power cuts permitting.

### BERYL DAVIS: MORE BIG U.S. BREAKS

**J**USTIFIABLY earning herself the title of Britain's Ambassadors of Song, Beryl Davis has gone from strength to strength since her arrival in the States eight weeks ago.

Not only is she booked for yet another (her third) appearance in the Bob Hope airshow at the end of this month, but she has also been signed up for four weeks on the "Lucky Strike" Hit Parade series.

She is thus following in the footsteps of those top-line U.S. vocalists Dinah Shore and Ginny Simms.

### WEIR'S QUARTET

**O**N Tuesday last (11th), famous clarinettist Frank Weir opened with a new quartet at the redecorated Studio Club, Knightsbridge.

There, he is featuring unique and interesting arrangements specially scored to suit the individual styles of Ralph Sharon (pno.); Teddy Wadmore (bass); and Bobby Kevin (drms.).

The Studio Club was taken over by Harry Morris, of Astor Enterprises, under whose aegis Frank is once again working.

### One Band For Two at Murray's

**O**N Saturday next (15th), after exactly a year's stay, the Ineson Bros. Band, directed by Lou Sherman, is leaving Murray's Club, Beak Street, W., and will be replaced by Leslie "Tich" Poster and his Orchestra.

On April 12, Francisco Conde also comes to the end of his contract, and the management of Murray's inform us that he will not be replaced.

Leaving Quaglino's a few weeks ago after three years' residence there, saxist-violinist Leslie Poster will use a 10-piece outfit at Murray's.

Fronting the band on violin, Leslie will lead Alan Bristow (piano); Harry Wilson (bass); Dudley Barber (drms.); Charlie Chapman and Bill Weir (altos); Harry Poster (tenor); Bert Wilton (trpt.); Jack Barton (trpt. and acc.); and Ken Beaumont (guitar and vocals).

**I**T will come as no surprise to Blue Rockets fans to learn that this orchestra has now started rehearsals for a Variety tour that is expected to commence in June.

Meanwhile, immediate bookings place the Blue Rockets at the Empress, Dalkeith, on March 24, preceding five days at the Eldorado, Leith, with a Sunday concert at the Odeon, Warley, on March 30.

## MORE AIR-TIME FOR DANCE BANDS: OFFICIAL

**F**ROM the welter of rumour and lay Press over-statement, the salient fact now emerges that at long last more air-time is being given over to dance music broadcasts in a rather better organised manner than for many years.

"Band Parade," the weekly programme presenting bands of contrasting styles at the peak listening-time of 7.30 to 8.15 p.m., is by now an established favourite with listeners, and the BBC announces that dance music will now close the Light Programme on four nights each week instead of on three as hitherto.

Monday night offers the BBC Dancing Club, featuring Victor Savester's Ballroom Orchestra, whilst from March 25 each Tuesday will present Martin Hayes and his Band from Lansdowne Restaurant, alternating with Cyril Stapleton and his Band from Fischers Restaurant, which band has of late handled this Tuesday spot (10.35 to 11 p.m.).

Commencing last night (Wednesday, 12th), the weekly airing from Hatchetts by the Chappie D'Amato group is on Wednesday instead of Friday (10.15 to 11 p.m.), whilst to-night (Thursday, 13th), Sydney Lipton, from Grosvenor House, Park Lane, returns to the air in a weekly spot from 10.35 to 11 p.m.

Martin Hayes will make his air debut (apart from a recent overseas broadcast) with an 11-piece band, which, with himself leading, comprises Johnny Branston and Bob Winnett (altos); Bill Lodge (alto and baritone); Pat Murphy and Stan Falcke (tenors); Bill Jones and Al Scotton (trpts.); Tommy Pryde (trumpet); Geo. Woodson (piano); Geo. Rawlinson (drums); and Les Coshon (bass).

Trombonist Tommy Pryde is, of course, with Geraldo, whom he leaves this week-end in order to take over at the Lansdowne Restaurant.

Once the electricity cuts are restored and broadcasting resumes its midnight close, it is understood that dance bands will take over the last hour on Thursday and Friday also, and with "Saturday Night at the Palais" maintaining its run, dance music will again be a nightly feature.

### RUMBA MOVES

**T**WO news items of interest to Latin-American music-lovers are current in Town this week.

Rumba celebrity and pioneer Jose Norman commenced last Monday (10th) at the West End "Nightingale" niterie, leading his own eight-piece Latin-American outfit and playing opposite Felix King's 15-piece dance orchestra.

At the Marfair "Orchid Room," Don Enrico and his six-piece rumba outfit will take the place of the combo currently led by accordion champion Lorna Martin, on March 24.

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**PROVINCIAL NEWS**

**FRANKIE SMITH.** "Scotland's Nat Gonella" has opened with a new band at Stewart's Abbeymount Ballroom, Edinburgh. Line-up is Frankie Smith (trumpet), Bert Thomson (alto), Ron McKenzie (tenor), George Henderson (drums), and Jack Todd (piano). Dancings at the Queen's Hall, Halifax, now directed by Madame Oldroyd to music by Tom Brown and his Band. Bar-sit Ken Lyon leading relief band at Regent, Brighton, with Freddie Brooks (trumpet), Ted Hiban (alto), Freddy Haith (tenor), Cecil Crosser (piano), and Bobby Barrin (drums). Glasgow musicians will regret to hear of the death of local trumpet player, Johnny Hay. Aged 36. Johnnie leaves a wife and young daughter. Ernie Thomasson requires pianist, drummer, and alto or tenor doubling violin for summer season. Contact Ernie at 603, York Road, Leeds 9.

Touch lock on Wigan's Billy Forrest and Redcar's Charles Amer, both of whom had broadcasts cancelled last week owing to fuel cuts. Southampton's recent "Band Parade" in aid of the M.U. Benevolent Fund, a huge success. Present were the bands of Brian Gorman, Bert Osborne, Gil Hulme, Eddie Gulliford, Al James, Wally Clark, Bill Fractor, The Symbians directed by Phil Kahn, and the Den-Roy Sextette with Iris Jolly. A similar event staged at Reading presented the music of Lionel Humphries, Freddie Barratt, Jack Powell, Max Seeburg, and Jack Powell's "Blue Rhythm Band." Manchester vocalist Joyce Clark a big success with Ivy Benson on her current tour of Austria and Italy. Posters Branch of the M.U. now looking really strong. Bands announced as fully "Union" include Reg. Bassett's, Jimmy Moss's "Regionaires," Freddie Lines, Jimmy Cooper's and David Price's. Tentham Gardens Ballroom to reopen for Easter with lock. Resident maestro not yet fixed, but pre-war leader, Norman Jones, running favourite. Preston is agog for next Wednesday's (19th) M.M. Contest. A very high standard is expected on this "night of nights" with partisanship running rife. The "Faleos" success in last Friday's contest at Belle Vue, Manchester, will dispel rumours that the outfit has disbanded. In fact it is very much alive—as the other contestants discovered.

To-day (Thursday, 13th) is again rehearsal-time for Manchester musicians. The time, 2 p.m., and the place, the Lord Nelson Hotel, Newton Street, off Piccadilly. With winter-season jobs finishing shortly, lots of musicians are on the look-out for a summer berth. If any leaders require men, I'll be happy to effect intros. Featured each Saturday at the Cornhill Country Club, Northampton, is Tommy Lewis and his Music. Tommy also holds the contract at the Exeter Hall, where each Saturday he presents Tommy Lewis's "Embassy Band." Featured at the Miners' Hostel, Ferryhill, County Durham, is a "Bertin Boys" outfit, styled the Music Makers' Swingette, comprising: Allan Franklin (piano), Jimmy Keegan (drums), Joe Chalmers (guitar), Chris Deverell (bass), Jack Blackett (clarinet), Bill Ellis (trumpet), and vocalist deputy drummer Dennis Best. Glasgow's Kelvin Hall Ice Rink and dance floor promotion is being musically supervised by Willie Wilson, who leads his band on piano.

## Woolf Phillips in the News

**ANTICIPATING** that he would be making a tour to Italy and Austria under the auspices of Combined Services Entertainments, bandleader - trombonist Woolf Phillips, whose big new band is still causing much discussion among the fans, found that for technical reasons his projected trip had suddenly fallen through.

This was last Monday (10th). Faced with the necessity of fixing other work, instead, Woolf got busy, and already has a number of alternative commitments lined up. March 31 will be an important date in Woolf's career, since it will mark the debut of his new band in Variety, at the Palace Theatre, Preston. A special show, produced by radio and stage figure Michael Linden, is being featured.

This week the Phillips Band, besides its usual Friday night commitment at Wimpoleton Town Hall, is at the Casino, Rochester, on Saturday. Next week (17th) it starts a fortnight's engagement at the Pier Pavilion, Cleethorpes. Since the formation of the Band, sundry personnel changes have taken place, and several new players—mostly from the now disbanded George Evans Orchestra—are to be seen in the ranks. These include altoist Freddy Syer, who replaces Bertie King, and whom Woolf describes as "one of the most brilliant young saxists of all time."

Also new to the Band are Henry Shaw (trumpet); Jimmy Paul, baritone (taking the place of Tommy Fields); Norman Dyson and Clarry Baines (trombones); replacing Bill Hawkins and Bram Fisher, respectively; and Arthur Greenlade (piano) replacing Dick Katz.

## ART THOMPSON'S SOUTHAMPTON SHOW

**LATEST** to enter the realms of out-of-Town swing concert promotion is pianist-leader Art Thompson. Art is organising a super function on these lines to take place at the Guildhall, Southampton, this Sunday (March 16).

In addition to Art himself at piano and the stylish tenor sax of Kathleen Stobart, other artists booked for the date include Alan Franks (trumpet); Lad Busby (trombone); Joe Watson (drums); Jack Fallon (bass); and several other West End stars.

A vocal treat will be provided in the person of Denny Dennis, and the whole show will be compered and kept together by the inimitable Harold Berens, from "Ignorance is Bliss." Tickets, from 7s. 6d. to 3s. 6d., from Whitworth's, 72, Bedford Place, Southampton, or at the doors.

**THE** Rose Room is staging a St. Patrick's Eve party on Sunday evening, March 16 (8-11.45 p.m.). A special attraction will be Nat Temple and his Quartet, with Nat Temple (clarry); Frank Denis (guitar); Bobby Kevin (drums); and Ken Moule (piano).

## CALL SHEET

(Week commencing March 17)

Blanche COLEMAN and Girls' Band.  
Hippodrome, Accrington.  
Leslie DOUGLAS and Band.  
One-night Stands, North.  
Teddy FOSTER and Band.  
One-night Stands, South.  
Roy FOX and Band.  
Empire, Peterborough.  
Henry HALL and Band.  
Hippodrome, Lewisham.  
Joe LOSS and Band.  
Empire, Edinburgh.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
One-night Stands, Wales.  
Sid MILLWARD and Nitwits.  
Hippodrome, Wolverhampton.  
Fred MIRFIELD and Band.  
Hippodrome, Bury.  
Oscar KABIN and Band.  
One-night Stands, North.  
Charles SHADWELL and Orchestra.  
Palace, Grimsby.  
Anne SHELTON.  
Empire, Leeds.  
SQUADRONAIRES.  
Hippodrome, Manchester.

## Mendelssohn "Ghost-Date": Man in Court

**THE** man who advertised a dance at which the Hawaiian Serenaders were billed to appear in Durham City—although Felix Mendelssohn knew nothing about it—has been remanded in custody until March 20 on charges of false pretences.

Hundreds of posters exhibited in Durham City had advertised "A dance and first-class cabaret show" to be held in the Princess Ballroom on March 6 in aid of the Durham County Hospital. Besides Felix Mendelssohn, the bills announced "the personal appearance" of the Western Brothers, the Ashcroft Sisters, Ray Ellington, Derek Roy and other entertainers. Tickets were 5s.

When the promoter, George Kirby (27), a window cleaner and ex-naval rating, of 29, Welbeck Road, East Barnet, was charged with having obtained food and lodgings to the value of £24 4s. 6d. by false pretences from the Royal County Hotel, Durham, between February 7 and 21, Supt. T. Hetherington said further charges might be preferred against him.

As reported last week, Felix Mendelssohn produced his contract, while appearing at Boscombe, to prove to local C.I.D. officers that he would be at the Pilot Theatre, King's Lynn, on the date of the Durham dance.

## Songwriters Form Association

**ONLY** 19 per cent. of broadcasting time is given to British compositions. That means that the vast majority of broadcasting time goes to American and Continental compositions.

So stated Wing Commander Geoffrey Cooper, Labour M.P. for Middlesbrough, speaking at the inaugural meeting of the British Song Writers' Protective Association held in London on Monday last.

He also suggested that alongside the BBC Board of Governors there should be appointed a National Council on which should be represented the MU, the DBDA, the VAP, the Concert Artists' Association, the Music Publishers' Association, the Authors' and Composers' Association and the Association of Supervisory Staffs and Engineering Technicians.

The meeting approved Mr. Cooper's suggestions, and proceeded to appoint officers, and a committee which includes Douglas Furber, Sonny Cox, Bruce Siewer, Eric Maschwitz, Irwin Dash, Michael Carr and Tony Lowry.

**CAMEO** MUSIC CO'S exploitation-expert, Eddy Rogers, is anxious to contact five young musicians for a 20-week season this summer at a south coast hotel, commencing mid-April. Instruments required will be three rhythm and two front line. For the latter, players who double will be best, such as sax doubling violin, etc.

A stipulation of the engagement, which carries full board and lodging, plus a good salary, is that the men must be single.

Applicants should write to Eddy Rogers, Cameo Music Co., 27, Denmark Street, London, W.C.2 (Temple Bar 5900).

## JAZZ JAMBOREE

Owing to the printing hold-up due to the fuel cuts, tickets for the 1947 Jazz Jamboree to be held at the State Theatre, Kilburn, on Sunday, April 27, are not yet available.

In view of this, and to prevent applications from being made before tickets are printed, details of the chosen bands, and instructions for applying for tickets, are being withheld for another week. See next week's MELODY MAKER for particulars.

## Three Bands in Yorkshire Swing-Week

**SENSATIONAL** news for Yorkshire fans is contained in the announcement that during the week of March 24, three well-known radio bands will co-operate in staging a "Golden Voice of Radio" competition throughout the White Rose country.

The bands of Cyril Stapleton (with Dinah Kaye and Dick James), Billy Munn (with Doreen Henry and Tom Henry and the "Tomboys"), plus Jimmy Leach and his "Organolians," will be presented at one of the three halls booked each night (making 18 in all) for six nights. At each dance, a heat of the competition will be held culminating in a grand final on Sunday, March 30, at Harrogate, which will take the form of a mammoth concert featuring all three bands and comper Gerry Wilmet, who will also appear with one of the bands on each of the week-nights.

Guiding each of the bands through its onerous week, will be Bill Elliott, Tommy Jack and Major Ackroyd of Leeds.

For the eventual winner, there will be a substantial cash prize, and a contract for a week's engagement each with Cyril Stapleton at Fischer's Restaurant, and Billy Munn at the Orchid Room, plus the likelihood of a contract with one of the leading recording companies.

Apart altogether from the competition, this booking constitutes one-night stands on a scale never before attempted, and whilst the "Organolians" have made a number of provincial appearances, this will be a "first-time" for both Cyril Stapleton and Billy Munn.

It is proposed to stage a similar event in Lancashire and other areas at some future date.

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# Vast Increase in U.S. Swing Quota due on British Labels!

Edgar Jackson brings you exclusive news of a sensational recording tie-up which will bring hitherto unobtainable U.S. Swing discs into British lists

FROM now onwards there is to be a notable increase in the number of swing records issued over here.

This grand news comes from the E.M.I. group, who state that, in addition to the H.M.V. Swing Series and Parlophone "Super-Rhythm-Style" Series, they are about to commence a new Swing Series on Columbia.

This innovation, which supports the MELODY MAKER's long-standing complaints that swing enthusiasts have been anything but adequately catered for by our recording companies, and follows hot on the heels of our editorial on the subject, headed "A.F.N. Discs" (15/2/47), will commence with the new combined March/April supplements due for release on March 25.

## E.M.I. SCOOP

It is mainly the result of the E.M.I. group having acquired (as exclusively announced in the MELODY MAKER of October 12 last), the American Musicraft and Royal catalogues, the latter incorporating all the records issued in the earlier Irving Mills Master and Variety catalogues, as well as the new recordings made and to be made for the Royal label.

The securing of these catalogues means that such famous bands as Ellington's and Artie Shaw's, which would have been lost to us because they have recently transferred from American Victor to Musicraft, will continue to be available.

It also means that we should now be getting, among others, such outstanding protagonists of the most modern American swing as "Dizzy" Gillespie, and such old, but still top-of-the-tree favourites as Joe Marsala, Teddy Wilson, Slim Gaillard, "Slam" Stewart and Georgie Auld, as well as Benny Carter and the Johnny Hodges, Barney Bigard and Rex Stewart small combinations which were such outstanding features of the Master and Variety catalogues.

Among the records from the Musicraft and Royal catalogues to be issued on March 25 are Artie Shaw's "Let's Walk" and "The Gilder" (Parlophone R3027), and "Leavin' Town" and "New Orleans Masquerade," by the Zep Meissner Dixieland Band—a Dixieland-style outfit which has in J. A. Rushton, Jun., a swing bass saxist who will have to be heard to be believed, and with which

Nick Fatool plays so much more drums than he was ever heard to play on the Goodman records that it just isn't true.

## NINE OR TEN A MONTH?

In fact, with their long-owned American Columbia, Vocalion, Victor and Blue Bird catalogues and the newly acquired Musicraft and Royal catalogues, the E.M.I. group now have such an array of great American artists and such a number of recordings by them that they will have to put out many more swing records to get back the money invested in these catalogues; so we can probably rely on the increased monthly listings being maintained.

But even with the nine or ten discs which may be the least we shall be given each month from now onwards, it will be impossible for E.M.I. to cover more than a percentage of the records they now have, and it is to be hoped that in consequence they will give more regard to the choice of titles and henceforth issue only the best.

In this respect it should be pointed out that the following, which are said to be among the various artists' best and have always been available for issue over here, have not yet been put out, and they might advantageously be considered:

Louis Armstrong—"Linger in My Arms," "Back o' Town Blues"; Count Basie—"Queer Street," "High Tide," "Mutton Leg"; Les Brown—"Lover's Leap," "Years and Years Ago," "High on a Windy Trumpet," "You Should Have Told Me"; Eddie Condon Jazz Concert—"Atlanta Blues," "The Way You Look Tonight," "Some Sunny Day," "She's Funny That Way"; Tommy Dorsey—"Then I'll be Happy," "Sweet Eileen," "At Sundown," "Ah, Yes," "Tom Foolery"; Herbie Fields—"Blue Fields"; Coleman Hawkins—"Say It Isn't So," "Spotlite," "Low Flame," "Allen's Alley"; Woody Herman—"Panacea," "The Good Earth," "Sidewalks of Cuba," "Stars Fell on Alabama," "Someday, Sweetheart," "Igor," "Steps," "Pam," etc.; Gene Krupa—"Yesterday's," "Everybody Loves My Baby," "It's Just a Matter of Opinion," "Lover," "Boogie Blues"; Artie Shaw—"Suite No. 8," "Evensong," "Maid with the Flaccid Air," "Summertime" (Note: Shaw is now on Musicraft, but made these for Victor before leaving); Claude Thornhill—"If You Were the Only Girl," "Sonata," "Gotta Get Me Somebody to Love," "Under the Willow Tree," "Night and Day."

H.M.V. also have "Dizzy" Gillespie sides available from the Victor "New 52nd Street" album.

Also, how about the Dardanelle Trio?



"O.K., you can come in now; we've started recording again."

# HITS AND PIECES SAMMY QUAVER

MUSIC biz way off, only "Old Song" and "April Showers" really selling, with first two out on their own. . . . Top tune's frame gets extension this week, a cluster of four new ones bouncing in. . . . Joe Baksi had long 'phone confab with Irwin Dash, but I'll wager the Yank's theme song won't be "I'm Getting Sentimental Over You" when he faces Woodcock at Harringay next month. . . . Harry Lester's version of "Open the Door, Richard" will take some topping. . . . Teddy Foster making "Caldonia" his very own one-nighter.

GUESS DEPT.—Who's the publisher who stuck his chin out for a pal who forgot to include his hit song in a recent broadcast? . . . Past reputations are soon forgotten and gallery hepcats alone won't pay dividends on variety dates. Just figure that one out, Roy Fox. . . . Joe Lubin and Eddie Lisbons's "Don't Fall in Love" will be big, and the same tune team have clefted a ballad beauty in "It Happens Every Day." . . . Vic Lewis has a great chance to get somewhere with that great band. Will he take it? Go seventy-five per cent. commercial, Vic, and you're bound to make it! . . . Big money-making American maestro is Tex Beneke. He raked in 50,000 dollars on his four weeks' Capitol, New York, engagements. It's the Glenn Miller styled music that's hitting 'em. . . .

DREAM DEPT.—Won't it be nice when E.M.I. and Decca give us some facts and figures about top-selling bands and singers? We'd like to know "who" and "what," so how's about it, Messrs. Moody and Sarton? . . . Billy Cotton, Henry Hall and Joe Loss bands still showing the way on the halls, but the jump maestros just sneer. Seems that they're only interested in bobbysoxers' screams round the rostrums. . . . The new peak-time Monday night "Band Parade" series already creating marked interest for good dance music. . . . Bob Mallin in great form with "I'm Gonna Lasso a Dream" on Henry Hall's guest show from Newcastle. . . . Gene Crowley let me down after my rave notice. He took a floppo on the "Carroll Lewis Show." . . .

PAT-ON-THE-BACK DEPT.—To Eddie

Kassiner and Alan Freeman for a bang-up job on their first hit "How Lucky You Are," and to all the contact boys who braved the icy elements to fulfill their nightly plug duties. Hope the bosses will remember when bonus time comes around. . . . Reported Dorothy Squires guested with ex-AEF disc jockey George Monahan on one of his morning wax sessions in Manhattan. . . . Northern Regional's Friday night "Sing-Song," a publisher's dream plug, and maestro Jack Jordan's treatment of the pop stuff spells plenty E.s.d. for Tin Pan Alley.

NICE PEOPLE DEPT.—A gold plaque to Charlie Chester, who still takes the same size in hats and royally welcomes the same guys who gave him the brush-off not so many moons ago. . . . Here's an open par to BBC producer Douglas Moody: How about a few more singing bars for Terry Devon on your "Reprise" air packet? The stylish chirper's being wasted. . . . America's "Downbeat" sends out this latest poser—"What's most important in helping an ork, to get to the top? Is it air time, records, the Press, locations or one-nighters?" Vaughn Monroe, Stan Kenton and Ray McKinley emphatic it's records that count, so now you know. . . . "The World Belongs to You, Little Man," has taken a long time, but it's moving right now.

TIN PAN ALLEY OSCARS to Vera Lynn for a magnificent rendering of "When You Make Love to Me." . . . To Anona Winn for impressive work on "The Whole World is Singing My Song." . . . To Stanley Black for boffo samba arrangement of "Cactus Polka" on the "Carroll Lewis Show."

## U.S. HIT PARADE

1. FOR SENTIMENTAL REASONS (4-1-1-1-1-1-3-3-4-6).
2. ANNIVERSARY SONG (2-5).
3. OH, BUT I DO (3-3-4-5-6-9).
4. GUILTY (9-10-9).
5. A GAL IN CALICO (1-2-2-2-2-3-5-4-7-8).
6. ZIP-A-DEE DOO-DAH (7-4-3-3-4-3-4-5-9-7-9-9-10-10-9).
7. OPEN THE DOOR, RICHARD
8. MANAGUA NICARAGUA (0-9)
9. I'LL CLOSE MY EYES (5-6-10-0-8-10).
10. THE OLD LAMPLIGHTER (6-7-3-4-5-6-3-2-3-4-3-6).

## SORRY!

The continuing shortage of paper consequent upon the recent Fuel Crisis, forces us again this week to hold over certain feature articles. "Chatter," "It's All Accordion" and "Tactless Topics" will be resumed, together with many new features, as soon as space becomes available.

## Britain's Top Tunes (In Alphabetical Order)

- \*ACCORDION (Lawrence Wright).
- ANNIVERSARY SONG (Campbell, Connelly).
- APRIL SHOWERS (Chappell).
- \*DON'T FALL IN LOVE (Bradbury-Wood).
- DREAM AGAIN (Box and Cox).
- FIVE MINUTES MORE (Edwin Morris).
- GO HOME (Yale).
- \*HOW LUCKY YOU ARE (Kassiner).
- MAY I CALL YOU SWEETHEART (Irwin Dash).
- SENTIMENTAL REASONS (Peter Maurice).
- THE OLD LAMPLIGHTER (Irwin Dash).
- THE THINGS WE DID LAST SUMMER (Edwin Morris).
- THE STARS WILL REMEMBER (Feldman).
- THE WHOLE WORLD IS SINGING MY SONG (Francis, Day and Hunter).
- \*THE WORLD BELONGS TO YOU, LITTLE MAN (Strauss, Miller).
- TILL THEN (Victoria).
- TO EACH HIS OWN (Chappell).
- \*Newcomers to Frame.

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Editor: **RAY SONIN**

**Copyists**

THERE is exciting news for the profession in our news columns this week. More dance bands are coming on the air in regular spots, and more swing records of the best American kind are about to be issued over here.

These are healthy signs and suggest that at long last the powers-that-be are bowing to the will of the large percentage of the public which contends that swing and dance music, properly presented, is as popular with the masses to-day as ever it was.

The issue here of the best American swing records is a very welcome, if overdue, step—but it has its pitfalls which we would point out at this early stage.

There are far too many bands who derive far too much of their inspiration from American records. It is one thing to listen to a record and learn from its musicianship, its artistry and style. But it is quite another thing slavishly to copy both the orchestration and the instrumental mannerisms, and delude oneself that this is "originality."

The British bands on the radio have a great chance of being original and musical within their own limits. To do something well that is simple but original, is better than to do something badly that is copied from somebody else's brilliant original.

The British bands must develop their own styles, learning from the Americans all the time—but not copying them.

However, let us not look a gift disc in the label. We approve and applaud the EMI action in bringing us the right kind of recorded music; let us hope that our dance bands will seize the opportunity the BBC has given them, to bring us the right kind of radio music.

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**ESSENCE by Pat Brand**

THE last person you'd expect to be late for a Winstonone band-call is vocalist Alan Kane. Which made it all the more mysterious when he had not arrived at the Victoria airways coach station 30 minutes after the coach was scheduled to leave at 10 a.m. on the first stage of their journey to Prague.

But Alan's explanation, on his eventual arrival, was simple. His wife had come to the door in dress-hood and slippers to bid him good-bye. The door had blown shut. The keys were in the house. So was Alan's three-year-old offspring. Who sturdily wrestled with, but could not budge, the lock.

Not wishing to leave his wife standing there till he returned from Prague next Sunday, Alan told the taxman to wait, doffed his coat and hat, and, recalling occasions when an early-morning return from a gig had coincided with his realisation that the front-door key was in his other suit, proceeded to tackle the drain pipe.

A coating of ice on this latter somewhat impeded his progress, as did a damp-swollen window frame. But he made it, reappearing at the front door to admit his wife before frostbite set in, and to find that the front-door key was in his other suit, proceeded to tackle the drain pipe.

As he walked out on this latter, he was met by a constable, who, after a somewhat considerable distance to the station, had made it. And the band looked as if they were stepping into a dental surgery instead of a Dakota, well, most of them probably wished they were.

And who can blame them?

**SUCH** gallivanting about the world does not impress bass-player Joe Gibson. He left for South Africa yesterday on the "Warwick Castle" to make his fourth visit to the Dominion. He went as a member of Olive Parsons' ship's orchestra. He had already been with the late Teddy Joyce, with a Balalaika orchestra, and aboard the "Queen Mary" on her world cruise (he was in New York with her only five weeks ago).

He has been the most peripatetic professional we have. But he has, nevertheless, stayed long enough in this country to play with Mylton, Harris, Praeger, Cotton and Stone, to lead his own band at the Falkirk Ice Rink, the Streatham and Locarno and in Glasgow, and to gig in recent months with Reginald

Forsythe and to play in the pit of the Victoria Palace.

**NOT** much room for reviews this week, but let's take a look at the Vis Lewis airing on Friday last. Vic has five saxes, six brass and four rhythm and, therefore, all the ingredients for a very varied half-hour's broadcast. It was tough luck that fuel cuts slashed his air time in half. But he still managed to put over sufficient variety to prove the capabilities of this outfit and, subsequently, to earn the plaudits, not only of musicians who heard it, but also, what is more important, of the fans themselves.

Opening with "Five Minutes More," featuring the vocal quintet, Vic followed with a well-played "Moonlight Serenade," and came to the mike himself for the vocal of "I Like to Riff." "Somewhere in the Night" starred both Helen Maek and arranger Ken Thorne, establishing the latter as a very fine modern writer with a terrific sense of unusual harmony. Ronnie Chamberlain did his usual justice to the alto, especially in "Smiles."

I hope Vic rides out the present rather difficult period for dance bands. For this broadcast has shown that, having taken a lot of trouble to build a big star-studded group, he knows how to make use of it.

Take a bow, Vic!

**TAKE** a bow, too, Alan Clarke for announcing you said about you six weeks ago. It was 12 minutes to the red light when the a n o u n c e r, scheduled for the date, managed to reach a phone and explain that rail chaos had made it impossible for him to get to the microphone in time. Substitute Alan (picture herewith) took it in his stride, and did his usual first-rate job with the script. So that when I heard rumours recently that he was being taken off outside broadcasting after dealing so handsomely with the Stapleton and d'Amato airings, I was not surprised.

There was, of course, a danger that the BBO was helping broadcast dance music back to popularity. . . .



**CLASSICS from the CLUBS**

- BY** no means one of the best letters, N nevertheless provides some very good titles worth remembering, and here they are together with the "usual" keys:
- Nagasaki .....
  - Nancy .....
  - Navy Blues .....
  - Needle Nose .....
  - Never Say Never .....
  - Never Had A Reason .....
  - Nice Work If You Can Get It .....
  - Night And Day .....
  - Nightfall .....
  - Nightwind .....
  - Nine-Twenty Special .....
  - Nobody Knows The Trouble .....
  - Nobody's Sweetheart .....
  - Nola .....
  - No One Else But You .....
  - No Regrets .....
  - North West Passage .....
  - Now It Can Be Told .....
- PERSONAL CHOICE**—Tenor-Sax Kathleen Stohar is still modest enough to remember when she first came to Town, and chooses "Nine-Twenty Special," and the tenor spot in the Basic arrangement; this being all the rage at the time.
- Carlo Kraher**

The "Melody Maker" was at Groydon Airport last Sunday to bid bon voyage to the Erio Winstonone Band on their flying visit to Czechoslovakia



Geralde trumpet-ace Freddie Clayton was married last Monday (10th) to Marjorie Withers, of South Shields, at St. Andrew's Church, Kensington, W.

**Letters**

I WAS most intrigued to read how the rhythm section of my old friend Bob Roberts sustained their beat. This you will recall, consisted of the pianist making curious motions as it may seem; in fact, it reminds me of a band leader for whom I worked some years ago. With him, if the beat was not satisfactory, he would look at the rhythm section in a puzzled way while his right hand would appear to be opening an invisible combination safe.

If this did not work, he would then smartly hook his left hand on the neck of his neck, still making the combination safe movement with his right hand.

If the beat was still not forthcoming, he would simply look at the drummer (who, in this case, was me) and slowly draw his right index finger across his throat.

We used to get a marvellous beat.  
MAURICE BURMAN.  
Lindenhof Clinic, Bern, Switzerland.

WITH great interest I have followed Bob Roberts' articles in the MELODY MAKER. I am not a boss player, but I think I can claim considerable experience in the amplification of musical instruments, acquired during years of service to the musical profession in the combined capacity of technician and musician.

Therefore I cannot let pass a statement as sweeping in its implication as Bob Roberts' reference that amplification of musical instruments is doomed to failure, as once they are amplified, they lose their original tone and character. It took the best methods of amplification to preserve the original character of the instrument, where and when required. Mr. Roberts has evidently never heard of guitar attachment units, such as the Repetitor or New Century, both of which do not in any way harm the acoustic tone of the instrument, but can be used to add new colour to the band by adding electrified solo-passages to the guitarist's scope.

Similarly, the new method of bass amplification, now becoming so popular in this country, does not in any way interfere with the instrument's original tone. It adds scope by allowing new arrangements with melodic solo passages for the bass that would otherwise not be heard.

The fundamental mistake made by Mr. Roberts is that he failed to differentiate between a trio and a full-size band. If one bass is sufficient in competition with one guitar and piano, it does not automatically follow that it will be heard just as well within a nine-man brass section.

I am glad that Mr. Roberts has made it clear that it is "in his opinion" that mechanical amplification (as he quite erroneously termed it) is doomed to failure. In my opinion—and, contrary to him, I have had considerable experience on this subject—I would not attempt to criticize a bassist's technique. Proper amplification requires the combined knowledge of an electronic engineer and a musician.

HENRY WEILL,  
Westbourne Sound Equipment Co., Ltd.

WHAT action (if any) is the Union taking against big bands who are supplying relief bands from their own ranks? Apart from the fact that they can't possibly have a proper rest, there is the added and most important fact that they are keeping other musicians out of work.

Some leaders have the crazy idea that by the addition of a maracas or bongoes player, their band can play rumbas. I heard one such broadcast during the week, and may I suggest they stick to do-de-o-do's, or whatever it is they are noted for, and leave rumbas for the people who have made a speciality of this type of music as their livelihood?

M. RIBETRE,  
Rumba Musician (at present resting),  
Kenshaw Town, N.W.

Can you explain what is meant by the "lower" side of the profession in your Editorial (8/2/47) entitled "Pit-Men"?

Having knowledge of requirements of both "pit-men" and "dance musicians" there is absolutely no doubt in my mind which requires the services of musicians. Unfortunately at present, the "lower" side as it is called, are suffering with regard to wages compared with those of the "dance" musicians, who, nevertheless, have not the ability of the "pit-men."

Having this in mind, I hate to read that they are called the "lower" side. Dance musicians have an easy time compared with "pit-men." I wonder what Debroy Somers and a few others think of being called the "lower" side.

EDITH TAYLOR (Pianist).

Reading, Berks.

AGENT your Editorial entitled "Corny" (12/47), a lot of bands seem to forget they are playing for and being paid by the public, and I would say that a band playing strict tempo with all the dynamics and treating even "old time" as music would always be working.

Most bands to-day are trying to emulate Stan Kenton's Basie, etc., don't want to know the other type of music which soothes and pleases the ear and above all, is easy to dance to, and above that, has a rhythm which makes it impossible to play with it.

When a band reaches the top of the tree and stays there, it is because the bandleader uses his head and plays for the public and doesn't allow his drummer to use a sawn-off sledge-hammer for a beater.

I must add that I have a very comforting bank balance and have no difficulty in getting work, and so, not wanting cheap publicity, which I strongly suspect most people write for, will sign myself what I think the lads think I am.

"CORN"

(Name and address enclosed).

"SPIKE" JONES once said: "I have set music back a thousand years," but apparently he had never heard Lionel Hampton's version of "Air Mail Special." I wouldn't have been so eager to declare himself so singularly. St. Helens, Lancs. G. RHODEN.

**Beryl in Hollywood** — a further instalment describing her American adventures from the nimble pen of BERYL DAVIS

**SPEND** my last night in New York before leaving for Hollywood at the opening of Eddie Heywood's season at Commodore Hotel. Seems every band-leader, music publisher and agent in town is present. The most interesting character to me is Tommy Dorsey—looks just like Harry Roche only twice as wide. Find an interesting guy with a wonderful Birmingham accent, Bill Mather. He has a drum repair business, speaks of Len Hunt and Johnny Frost.

myself in distinguished company of Mary Lou Williams, Tex Beneke, Don C. Baynes (who was the Miller Band's manager overseas), Charlie Tobias and Toots Camarata. We do a kind of musical Brains Trust on the records. They play and discuss my Decca release "Way that the Wind Blows"—very embarrassing (all my life I should be embarrassed this way). Also Toots Camarata's "London Town Overture," which is received with the usual surprise at quality, musicianship, etc. Toots pays tribute to the men he worked with on his visit to England—and, Ted, you got a wonderful plug!

NEW YORK has been like a glorious dream. Feel a little sorrowful at leaving so soon, but with

California in view nothing much to be depressed about. I travel on a wonderful train with a "Rochester" for a steward. This is the "Atchison, Topeka and the Santa Fe," and it is the end! There are radios in every compartment, and we pick up terrific programmes on local stations as we travel. Pass through Chicago, Pittsburgh, Colorado, Arizona, Las Vegas and finally, Los Angeles. The station is as different from Euston as it could possibly be. The sun is brilliant and there are palm trees everywhere. Everything is so clean and fresh.

**MAX JONES COLLECTORS' CORNER REX HARRIS**

**INCIDENTAL INTELLIGENCE**  
**GLYN** LOOK, of Monmouth, is a collector who makes a habit of scrutinising the E.M.I. deletion lists. This year he is happy to be able to inform us that there were no discs cut out of the Parlo. Rhythm Style or H.M.V. Swing Series on January 31.

**READERS' PROBLEMS**  
Len Austin, of New Malden, reports that a friend of his has unearthed in Egypt a Banner recording of "Crab Shooting Papa" / "I Needs Plenty and Grease in My Frying Pan," sung by Mandy Lee.

and never gets sorted out. "H.D." doesn't list it so far as we can see, while the *Blackstone* Index gives the information that it features alto, piano, drums and banjo, but offers no guesses as to the identity of the players. He lists it as Am. Brunswick 3351.

The Henderson is missing from the lists of both Index and "H.D." and we have no note of it in our files. Finally, the Rainey are well enough known for listing purposes ("H.D." 2213) but few collectors have ever heard them, in all probability.

Darriek Stewart-Baxter, however, has them listed in his *Ma Rainey Discography* as "Acc. by unknown trumpet, sax, piano, banjo and drums." ("Jazz in New Orleans"—Jazz Information Booklet, No. 2, 1946.) Have readers any suggestions to offer about any of these discs?

**HOLLYWOOD** is all country, except around Vine Street and Hollywood Boulevard, which are the Denmark Street and Archer Street of Hollywood. The innocent looking patios and bungalows everywhere turn out to be high-powered agencies, recording studios, music publishers, etc. I eat at Romanoffs, which is the film stars' "Wop Shop." Then I get my biggest thrill yet—meeting Benny Goodman. I'm singing on his programme next week. He has no band except the studio group. The Page Cavanaugh Trio are doing wonderfully here at the Bocasa Room. There is a terrific atmosphere here—people don't dance, they just sit around listening to the sensational music, with a show every couple of hours. Mel Torme was the act of the night. I went—what an artist! He tells me he has a great desire to visit England, which is what I've heard from many artists here.

**A CAR** in this country is not a luxury. It is a necessity. Everything is miles apart. Cars are all fabulous looking, but reasonably priced. I met Billy Wilder of "Lost Weekend" production fame. It's like coming in contact with an atom bomb. He is the highest powered (and paid) brain in Hollywood. He takes me to the Santa Anita races—incidentally, I felt sure I'd see Crosby here, but there was no sign of him. Les Brown wins enough to buy us all hot dogs and coca cola, which is the most wonderful meal imaginable. Les has a new song, "My Number One Dream Came True," which he hopes will beat "Sentimental Journey." By some miracle I leave the races with dollars and 20 cents profit. Travel back to Los Angeles on the "Speedway," which is a wonderful road where you get a summons for going too slow. It's an amazing country!

**APPEALS**  
2290995 AC2 Clayton and follows in Ward. R.A.P. Hospital, Ely, Cambs., would be very grateful for old or new copies "M.M." or "J.M." or other jazz/swing literature.

Another Forces R.C. which needs to buy records (particularly U.S. issues) is run by 14876955 L/Cpl. Hurlock, F. "B" Coy., 8 TBRE, Verne Citadel, Portland, Dorset. Sellers forward, please. 14951968. Tpr. Hogg, L. HQ. Sqdn., The Life Guards, No. 1, F. Coy., 10, Kingsway, London, W.C.2. E.3351 doing Serenaders on Br. E.3351 doing "Messin' Around" and "Jeebies." This Jackson record, to take last things first, is always a-croppin' up

**REARERS' PROBLEMS**  
Betsy, R. W. Quibell and C. Harbour, of CMP, have a copy of "St. James' Infirmary Blues" by the Atlantic Synchronators on Madison (Green Label); 50047(a) is the mat. number, and the sergeants would like to know more about this disc.

Norman Heller, of Liverpool, wants to know the line-up on these records: "Ma Rainey's Nite Time Blues"; "Four Day Honorary Seat", Para. 12303; "Rosa Henderson's", "Get It Fixed"; "Poplar Bluff Blues". Vocalion; and "Bud Jackson's Swanee Serenaders" on Br. E.3351 doing "Messin' Around" and "Jeebies." This Jackson record, to take last things first, is always a-croppin' up

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**"M.M." CONTESTS BOOMING**

THE enthusiasm for contests which marked the opening of the 1947 season last month remained unabated when even the worst road and rail conditions within living memory could not prevent the three events scheduled for last week (results of which will be found on this page) from taking place.

In fact, the freeze-up did not even have a very serious effect on either the attendances or the number of bands taking part.

At Hull on Monday (3rd), although the local papers stated that, with the ground thermometers showing 24 degrees of frost, the previous night had been the coldest in the district for 50 years, there was an attendance of over 500. Also, all but one of the five entered bands managed to appear, in spite of the fact that two came from Doncaster and one all the way from Lincoln, and judges Edgar Jackson and Les Evans both managed to get from London in good time for the opening.

At Epsom on Wednesday (5th) the gathering numbered nearly 450, and only two of the seven bands entered failed to put in an appearance.

Our own Edgar Jackson and judges Harry Hayes, Moss Kaye and Ronnie Selby, who had all made a hazardous journey by road, arrived cold and tired.

But even that could not damp their ardour, and they ended up by sitting in with the winners, Eric Wakefield and his Band, who had had to make a nightmare road journey from High Wycombe to treat the guests to an ecstatically received jam session.

The Manchester event, held in the Coronation Ballroom, Belle Vue, was also unexpectedly successful. Over 600 people were present, and only one of the six entered bands failed to make the date.

The day before, the Manchester-London trains had been taking up to 20 hours to make the journey, and so chaotic had conditions on some of the main L.M.S. lines become that on the Friday only a few trains were running at all. But judges Edgar Jackson and Les Evans succeeded in getting though and were in their places punctually when the contest started.

**EAST YORKSHIRE CHAMPIONSHIP**

Hull—March 3

Adjudicators: Les Evans, Edgar Jackson.

Winners: **GLADYS TALBOT AND HER MODERNAIRES** (piano, accordion, bass, drums). 12, Plunket Road, Doncaster, Yorks. (Phone: Doncaster 4651.)

Individualists' awards for: Accordion (Gladys Talbot); Vibraphone (Gladys Talbot); Piano (Gerald Blackshaw); Bass (George Yates); Drums (George Talbot).

Second: **J. AND D. HOWCROFT'S ASTORIANS** (two saxes, trumpet, piano, bass, drums). All coms.: E. Davey, 35, Chestnut Avenue, Wheatley Hills, Doncaster. (Phone: Doncaster 3834.)

Individualists' awards for: Alto Sax (Douglas Howcroft); Tenor Sax (Walter Wortley); Trumpet (Leslie Vinters); Drums (Fred Bessant).

Third: **LEN MARSHALL'S DANCE ORCHESTRA** (four saxes, two trumpets, trombone, piano, bass, drums). All coms.: Mrs. Len Marshall, Arcadia, 1a, Hallam Grove, Western Avenue, Lincoln. (Phone: Lincoln 8362.)

Individualist award for: Trombone (Joseph E. Hunter). Hon. mention for: Alto (Arthur E. Simpson).

Hon. mention for: Piano (Ted Barker, of Ted Barker and his Band).

**SOUTHERN COUNTIES CHAMPIONSHIP**

Municipal Hall, Epsom, March 5. Adjudicators: Harry Hayes, Moss Kaye, Ronnie Selby.

Winners: **ERIC WAKEFIELD AND HIS "BLUE RHYTHM"** (sax, guitar, piano, bass, drums). 87, Chapel Lane, Sands, High Wycombe, Bucks. (Phone: High Wycombe 66.) Individualists' awards for: Alto (Maurice Rolfe); Clarinet (Maurice Rolfe); Guitar (Maurice Goodcart); Bass (Bill Lee); Drums (Ron Clark).Second: **RAYMOND AND HIS MUSIC** (sax, trumpet, trombone, piano, drums). Flat One, "Broadoak," Seale, Farnham, Surrey. (Phone: Runfold 279.) Individualists' awards for: Trumpet (Lionel J. Colman); Trombone (George H. Prior).Third: **"HULA HAWAIIANS"** (Hawaiian guitar, plectrum guitar, piano, bass, drums). All coms.: A. Thompson, Culverton Lodge, 152, South Street, Dorking. (Phone: Dorking 2974.) Individualists' awards for: Hawaiiana Guitar (Arthur Thompson); Plectrum Guitar (Brian Luff); Piano (Leslie Burgess).**MANCHESTER DISTRICT CHAMPIONSHIP**

Coronation Ballroom, Belle Vue, Manchester, March 7.

Adjudicators: Les Evans, Edgar Jackson.

**Winners: THE "FALCONS" DANCE**

**BAND** (four saxes, two trumpets, piano, bass, drums). All coms.: Kenneth Williams, 181, Manchester Road, Tyldesley. (Phone: Walkden 2325.) Individualists' awards for Alto (Maurice Aleoek); Tenor (Joseph Coward); Trumpet (William Clarkson); Piano (Birkett Hodson); Bass (Thomas Jackson); Drums (Frank Smith).

Second: **EDGAR HARRISON AND HIS BAND** (four saxes, two trumpets, trombone, piano, bass, drums, conductor). 23, Queen Street, Crewe. (Phone: Crewe 2958.) Individualist award for: Trombone (Bill Earp).

Third: **ART DICKENS AND HIS BAND** (alto, tenor, trumpet, guitar, piano, bass, drums). All coms.: B. Williams, 26, Nursery Road, Barnton, Northwich, Ches. Hon. mention for Trumpet (Art Dickens); Piano (Harry Wilson); Bass (Gerry Morgan); Drums (Fred Goodwin).

**THE NEW FLORIDA DANCE BAND** (fourth) were given hon. mention for Bass (Arnold Ward).

\* \* \*

**RECORDINGS AT CONTESTS**

The "M.M." has instructed all its contest organisers to arrange wherever possible for the competing bands to be recorded at the contests. Bands will thus have the invaluable benefit of being able to study their performances at their leisure and so recognise their strong points and correct any shortcomings.

All Northern contests will be recorded by Messrs. Dixon-Roadhouse, of 93, Oxford Street (All Saints), Manchester. Contests in the Greater London Area will be recorded by Messrs. R. O. Jones, of Morden, Surrey.

**CONTEST FIXTURES****LONDON AREA**

**TOTTENHAM.**—Monday, March 31 (7 to 11 p.m.), at the Royal Dance Hall, High Road, N.17.—The 1947 North London Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Lyn Morgan), 50, King's Gardens, West End Lane, London, N.W.6. (Phone: Maids Vale 3030.)

**CATFORD.**—Wednesday, April 2 (7.30 to 11.30 p.m.), at the Lewisham Town Hall, S.E.6.—The 1947 North-West Kent Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Ed. Waller), 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)

**WATFORD.**—Thursday, April 24 (7.20 to midnight), at the Town Hall.—The 1947 Hertfordshire Championship. Organisers: As for Tottenham. (See above.)

**PROVINCES**

**PRESTON.**—Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.—The 1947 North Lancs Championship. Entry list full. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**LINCOLN.**—Wednesday, March 26 (7.30 p.m. to midnight), at the Drill Hall.—The 1947 Lincolnshire Championship. Organiser: Mrs. Len Marshall, "Arcadia," 1a, Hallam Grove, Western Avenue, Lincoln. (Phone: Lincoln 8362.)

**OXFORD.**—Tuesday, April 15 (8 p.m. to 1 a.m.), at the Town Hall.—The 1947 Oxfordshire Championship. Organiser: Mr. Stanley Moulson, 22, Glanville Road, Oxford. (Phone: Oxford 76640.)

**NORTHAMPTON.**—Thursday, April 17 (7.30 p.m. to midnight), at Franklin's Gardens.—The 1947 Northamptonshire Championship. Organisers: Musicians' Union (Northampton Branch) (Secretary: Mr. Art Lewis), 21, Stimpson Avenue, Northampton.

**LEEDS.**—Friday, April 18 (7.30 p.m. to midnight), at the Astoria Ballroom, Roundhay Road.—The 1947 Central Yorkshire Championship. Organiser: Mr. Lewis Buckley. (See Preston above.)

**LIVERPOOL.**—Sunday, April 20 (2 to 5 p.m.), at the Philharmonic Hall, before a seated audience.—The 1947 Lancashire Coast Championship. Organiser: Mr. Lewis Buckley. (See Preston above.)

**BOLTON.**—Tuesday, May 6 (7 p.m. to midnight), at the Palais de Danse.—The 1947 East Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Preston above.)

**ROCHDALE.**—Friday, April 25 (7.20 to 11.30 p.m.), at the Carlton Ballroom.—The 1947 Central Lancashire Championship. Organiser: Mr. Lewis Buckley. (See Preston above.)

**NOTTINGHAM.**—Friday, May 2 (7 p.m. to 12.30 a.m.), at the Greyfriars' Hall.—The 1947 Nottinghamshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 567.)

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**ACCORDION**, 120 bass, £35. Alto, Selmer, £30; Bb Clarinet, Boehm, £20.—Oliver, Cro. 4604.

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It is regretted that many announcements have been unavoidably held over.

**PUBLIC NOTICES 9d. per word**

**COUNTY BOROUGH OF WALLASEY, Dance Band, Promenade Pier, New Brighton.** Tenders are invited not later than 20th March, 1947, for the provision of a first-class six-piece dance band on the Promenade Pier, New Brighton, for 11 weeks, commencing Saturday, the 21st June, 1947. The Publicity and Entertainments Manager, Town Hall, Wallasey, will supply full particulars and form of tender on receipt of a stamped addressed foolscap envelope.—Emrys Evans, Town Clerk.

**I, RON MATHEWS, intend to apply to the London County Council for a licence to carry on an Employment Agency for Broadcasting, Variety, Cabaret, and Musicians at 23, South Side, Clapham, London, S.W.4, such Agency to be known as the Ron Mathews Agency.** All objections and the grounds therefor must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, within 14 days from the date of this advertisement.

**THEATRICAL EMPLOYERS' Registration Act, 1925.** Notice is given that Reg Clamtree and Doug Boggs intend to apply to West Ham Borough Council for Registration under the above Act. The business to be conducted under the name of 'The Universal Dance Band Agency' at 48, Upton Lane, Forest Gate, E.7. Dated Feb. 7th, 1947.

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**ALTO/CLAR., free for perm. or gigs.**—Phone Ken King, Archway 4717.

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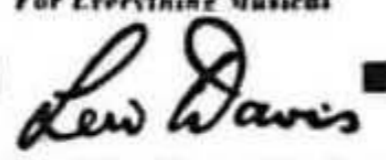
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