

Melody Maker

INCORPORATING "RHYTHM"

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THREEPENCE



JIMMIE LUNCEFORD DIES SUDDENLY

SWING FANS THE WORLD OVER WILL BE SHOCKED TO LEARN OF THE SUDDEN DEATH OF FAMED AMERICAN NEGRO BAND-LEADER JIMMIE LUNCEFORD AT THE EARLY AGE OF 45.

Cabling the "Melody Maker," our U.S. correspondent Leonard Feather reports that Lunceford died last Monday (14th) following a heart attack on Saturday night (12th) while he was on the bandstand at Seaside, Oregon.

This dramatic end to the career of one of swing music's great names will be acknowledged as a grave loss by musicians and fans alike, for Lunceford's was a name to be bracketed with those of Duke Ellington and Count Basie in the realms of orchestral jazz.

Born in Fulton, Missouri, in 1902, James Melvin Lunceford graduated from Fisk University with a B.A. degree. He learnt to play the saxophone, flute, and other instruments, and, in 1929, formed a band which later opened at the Claridge Hotel, Memphis, Tennessee. From there the band went on to Buffalo, N.Y., where it spent three years, after which it was installed in the renowned Cotton Club, New York City, in 1934.

In 1937 the band visited Europe, but had to cancel most of the projected tour owing to labour permit difficulties.

By the mid-thirties the Lunceford band had made a sensational and rapid rise to fame, had become world renowned, had topped American dance band polls, and was acknowledged as pioneering the "powerhouse" brand of swing that paved the way for the revolutionary music of such bands as Lionel Hampton, Stan Kenton and Woody Herman.

Although Lunceford never quite achieved the public acclaim accorded the three last-named leaders, his band, nevertheless, was rated by musicians and critics as "the greatest coloured orchestra outside Duke Ellington."

And it was always a great favourite of coloured Americans who named the aggregation "The Harlem Express."

Musicians like Willie Smith (alto), Joe Thomas (tr.), "Trummy" Young (tmb.), "Snooky" Young and Paul Webster (tpis.), and James Crawford (pb.)

(Please turn to page 5)



Many members of Geraldine's Band, and other top-line celebrities of the profession, were present last Monday (14th) at the marriage of Geraldine from-man Eric Selway to Miss Valerie Carr, at St. Matthew's Church, Colindale. Among the big crowd waiting at the church door to give the happy couple a big send-off, the "M.M." contingent included Jack Sharp, Freddy Grayson, Max Atkinson, George Shearing, and a number of other stars. George Shearing presided at the organ in church, and gave a spirited (re-bop?) version of the "Wedding March" as Eric Selway and his bride (seen above in an exclusive "M.M." picture) came down the aisle.

NAT ALLEN AND BAND FOR CIRO'S

FOR THE SECOND YEAR IN SUCCESSION, NAT ALLEN AND HIS ORCHESTRA ARE PLAYING A SUMMER SEASON AT CIRO'S CLUB. NAT REOPENS AT THE EXCLUSIVE ORANGE STREET RESORT ON AUGUST 18, IMMEDIATELY AFTER MAURICE WENNING AND HIS ORCHESTRA DEPART FOR THEIR HOLIDAYS.

Last year, it will be remembered, Nat took over whilst Ambrose and his Orchestra were on vacation, and the success he enjoyed then made him the natural choice to take over from Winnick this year.

On this occasion Nat is determined to be the best possible band, and will therefore direct and lead a fifteen-piece orchestra comprising five brass, five saxes, four rhythms, and vocalists.

At the time of closing for press, the full personnel is not yet to hand, but to give some idea of the calibre of the band, musicians already lined up for the job include Billy Amstell (tenor sax); Bill Shakespeare (1st trumpet); Leslie Carey and Frank Osborne (trombones); Reg Richmond (bass); and Alan Kane (drums and vocalist).

Already busy with these Giro's preparations, Nat is also very fully occupied at the moment with radio dates. To-night (Thursday, July 17), Nat and his Band, with vocalist Dinah Kaye, will be heard broadcasting in the feature programme "Seaside Nights" from Britannia Pier, Yarmouth.

When he returns to town next Monday (21st) Nat has a number of air dates lined up, with a "Music While You Work" on July 24 (3.30-4 p.m.); a television show (July 26); a Home Service broadcast (July 28, 2.30-3 p.m.); and Nat's own special feature, "Song Session," on television again on July 30.

Another Home Service broadcast will take place on August 6, but meanwhile, Nat will have played (on August 4) the first of a series which he has just secured of "Bright and Early" programmes, which will be heard on six successive Monday mornings, featuring the band at a new time with a new style of music.

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GARBAGE MEN FOR PORTUGAL

HAVING steadily developed a distinct crazy-band style of his own, building-up his name in variety for the past couple of years, Freddy Mirfield, who leads the stage clowning outfit called the Garbage Men, now craves right into the big news by getting a contract to take his band to Portugal and Spain during August and September.

Freddy and his boys, who have worked desperately hard to make the grade, keeping together through great difficulties, even going Dixieland for a while rather than break-up, also have another nice date ahead of them, for, after a most successful audition, they have been booked for television on July 28 and 30.

Leaving London directly after their second television session, they go straight to Lisbon, opening on August 4, to do their usual variety act and dances in the Portuguese capital.

Freddy leads Sammy Bayes (piano); Jack Greaves (trombone); Leslie Cooper (trumpet); Sid Saunders (tenor, clarinet); Norman Sinclair (bass, guitar); Freddy Gordon (drums, dances, etc.); male vocalist, Tommy Hempstead; female vocalist, Pat Tremaine, and an alto-sax.

CAMARATA IS HERE

FAMOUS U.S. arranger, Salvador ("Toots") Camarata, is in London.

He arrived here by air on July 9 and, in his position as Musical Adviser to Decca Records, will make a number of discs featuring British talent.

These will be distributed in America, as well as in this country.

Camarata plans to stay in England for a month.

Reg Dare's Line-up

REG DARE, who returned to R leadership at the Jermy St. Potomac Restaurant, W., on Wednesday (9th), is fronting a workmanlike five-piece in which are several well-known stylists.

With Reg leading on tenor, remainder of the line-up consists of drum modernist Tony Crombie; Canadian ace of the bass Jack Fallon; well-known broadcasting pianist Frank Baron; and experienced trumpeter Bob Parkman.

Vocalist is Pat Hutton, lovely young songstress who was with Ambrose at Giro's, and who has since been actively engaged in the film world.

RAY ELLINGTON LEAVES ROY: ROLLANDS BACK

SOME old associations are being broken and some renewed at the moment, by band-leader Harry Roy. Famous scattering drummer and vocalist Ray Ellington is leaving Harry, and noted tenor-saxophonist Alfie Kahn has already gone, after playing with Harry for three years.

Although Ray Ellington parted from Harry for a time when Harry did his last stage tour—when Basil Kirchin was on drums—Ray has been a feature of the Harry Roy Band on and off for many years since before the war. He is now going to strike out in different directions, with his broadcasts in "Accordion Club" providing a very good start.

Alfie Kahn is to concentrate on his work with Harold Collins and his Orchestra at the London Casino, taking things a little easier after a long spell of niterie life.

Choosing well in replacing Ray Ellington, Harry has re-engaged brilliant Scottish drummer Johnny Rollands, who had a long run with Harry before and suited him admirably.

Johnny has lately been touring, first with Ronnie Munro and more recently with Charles Shadwell, creating a big impression with his sound drumming and quiet, attractive showmanship.

Taking over from Alfie Kahn is Fred (Nobby) Horton, who has also been with Harry before—for two years, from 1942 to 1944. After being bombed-out of his London home, Fred went up to his native Wales and for a year was with the Capitol Sextet in Cardiff. Since returning to London he has played for Jack Amlett and Johnny Swinfen at the Hammersmith Palais.

Andrews Picks His Orchid Men

DUE to open at the exclusive West End engagement, booked by enterprising agent Frank Morgan, comprises Stanley (vin., saxes, etc.), leading Douglas Bainbridge (cl., vin.), Arthur Birkby (tr.), Spike Romano (tp., vin.), Alf Edwards (tmb., vin., concertina), Billy Miller (pno.), Len Graham (bass), and Barry Morgan (drms).

As reported in the MELODY MAKER (June 21), Billy Munn's Band is due to open at the Ocean Hotel, Sandown, Isle of Wight, on Monday, July 28, and, until his return to the Orchid Room, Stanley Andrews' combination will be sharing the musical honours with Bob Bissetto and his Latin-American outfit.



Nat Allen



Ray Ellington

Mrs. Bromley's Thanks
WRITING from the Hotel Trois Rois, Berne, Switzerland, where she is still appearing professionally, Mrs. Bobby Bromley, wife of the late Tommy Bromley, specially asks the Melody Maker to thank the many kind friends who sent letters of sympathy following the tragic death of the famous bassist in a car accident a few weeks ago.

Owing to the shock of her bereavement, and all that she has had to do since, Mrs. Bromley has not been able to reply individually to these letters, but would like once again to express her deep gratitude to all who have written.

JAMBOREE MONEY. — The Musicians' Social and Benevolent Council announces this week the financial results of the annual Jazz Jamboree which was held at the Gaumont State, Kilburn, on April 27 last. The magnificent sum of £2,655 9s. 9d. is being handed over to MU charities—an increase of £654 over the 1946 results, and an all-time record for the event.

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ALTO SAX, Decca, Wadley, s.a. 1 1/2	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
ALTO SAX, Buffet, s.a. 1 1/2	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
5/ CLARINET, Leblanc, new condition	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
5/ MELODY SAX, Bannister Single, s.a. 1 1/2	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
5/ GUITAR, Epiphone Broadway	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
ALTO SAX, Albert, Epiphone, s.a. 1 1/2	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
ALTO SAX, Selmer Super, s.a. 1 1/2	214	5/ Tru-Tone, Green, Japan, s.a. 1 1/2	214
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Hits & Pieces

by Sammy Quaver

THEY'VE uncovered a few more music racks in the chain stores, and the boys and girls are again showing an upward yen for the leading pops. . . . Nice show by Ray Martin's crew on comeback last Saturday, but why on earth did some singer Val Merrill have to put on a crying act in "Old Man River"?

"Mam'well," "Linda," and "Fog o' My Heart" tops on Yank coin machines. . . . Due to have opened in London July 7, Connie Beavelle scopped contemplated eight weeks' said tour here at £300 per, through music's illness. . . . The Home's Glenn Miller Band sets the town talking with current disc release, "Falling Leaves." It's the most sensational platter in years. . . .

A breath of spring breezed into Britain and the London Casino, where I found my pin-up-of-the-week Vivian Blaine socking 'em good and hard with the most captivating performance since the days of Nora Bayes, Sophie Tucker and Ethel Levey. Standing in a great routine was "Say That We'll Be Sweethearts Again." Got a close-up interview with the cute strawberry blonde, and believe me, fellers, she's swell. Thank you, Miss Blaine, and you, too, manager Frank, for your hospitality.

Coincidentally that "Spanish Trail" made the sellers after my last week's par. . . . Variety biz on the up, with radio stars Ray Bunn (Morecambe), Dorothy Squires (Finsbury Park), Doreen Harris (Met.), Anne Shelton (Bristol), Donald Peters (Brixton) and Vera Lynn (Boscombe) proving that the vocal brigade are still the nation's tops. . . . Caught Harold ("What a Cresser" Berens tripping the light fantastic with Billie Campbell to the Shaz trumpe music of Johnny Denis's crew at the Brayton Club. Doreen ("Squads") Stephens offered six weeks' engagement for big dough at a swank Paris niterie, but she can't leave Clacton. . . .

An anti-schmalz reader writes: "I'll tell you what to do with your

schmalz when I see you." O.K., brother. I'll be watching Hammond and Compton at East Molesey next Sunday, 11.30 a.m. My car number is HYV 67.

Top-priced orchids for Doreen Lundy whose sultry and torchy singing of "First Day of Summer" with Maurice Winnick was standout in last Saturday night's airing. . . . "Anniversary Song" holds record for "Band Parade" with seventeen consecutive broadcasts. . . . Bob Sharples turned in sensational arrangement of "Green Eyes" on the Donald Freeman packet, and Betty Dale came through with a high-powered job on "I Cried for You" and "Darby and Joan" with Jack Simpson's recording crew. . . . Pity Jack didn't keep the latter arrangement flowing smoothly instead of turning on the heat after Betty's swell piping. Thought this great new ballad merited a straight version right through. . . .

Five thousand two hundred coin machines churned out "Chi-Baba-Chi-Baba" entire month of June in Eastern Pennsylvania. Chi-Baba is chi-buffo. . . . Denny Dennis and Paula Green teaming up for vaudeville tour. . . . Manolovani a big hit at the Barbecue, Bournemouth, with Cyril Shane grabbing a host of new fans for himself. . . . Billy Reid threw a party (and what a party!) at the Finsbury Park Empire for Lou (Leeds Music, N.Y.) Levy, Jack (N.Y. pres., Decca) Kapp, Harry Sarton and a host of Tin Pan Alley celebrities. No one talked songs—not much!

Let's hope that Gracie Fields will bring that much-needed stimulus to British songs when she commences her series on the 23rd. Maybe she'll set an example to the anti-British minded people. . . . "My Adobé Hacienda" and "Mragua Nicaragua" getting a wow of a pounding over the air-lines.

Tin Pan Alley Oscars to Stanley Black for a great performance of Woolf Phillips' arrangement of "I Only Have Eyes for You" on the new "Black Magic" Overseas programme. . . . To Reg, Leopold's Ork, for a beautiful sounding "Café on the Corner," Friday (11th). . . . To Jack Cooper for a great job on "Tenement Symphony" in "Navy Mixture."

"M.M." DANCE BAND CONTEST NEWS A Lesson from Leicester

THE 1947 Midland Counties Championship, at the de Montfort Hall, Leicester, last Friday (11th), was won by Les Pearce and his Orchestra, of Nuneaton. (Results and fixtures—page 6.) Their performance was most impressive, and not only because their excellent front-line included perhaps the most brilliant three-piece brass team that has been heard in any contest this season.

The band's win was none the less sensational because reports suggest that lately its music has not always been up to the standard one has the right to expect from such a smartly groomed and dressed combination.

Those who should know say that it has been playing much too loudly, and that this has made it sound blarty, untidy and lacking in character and, that great essential, light and shade.

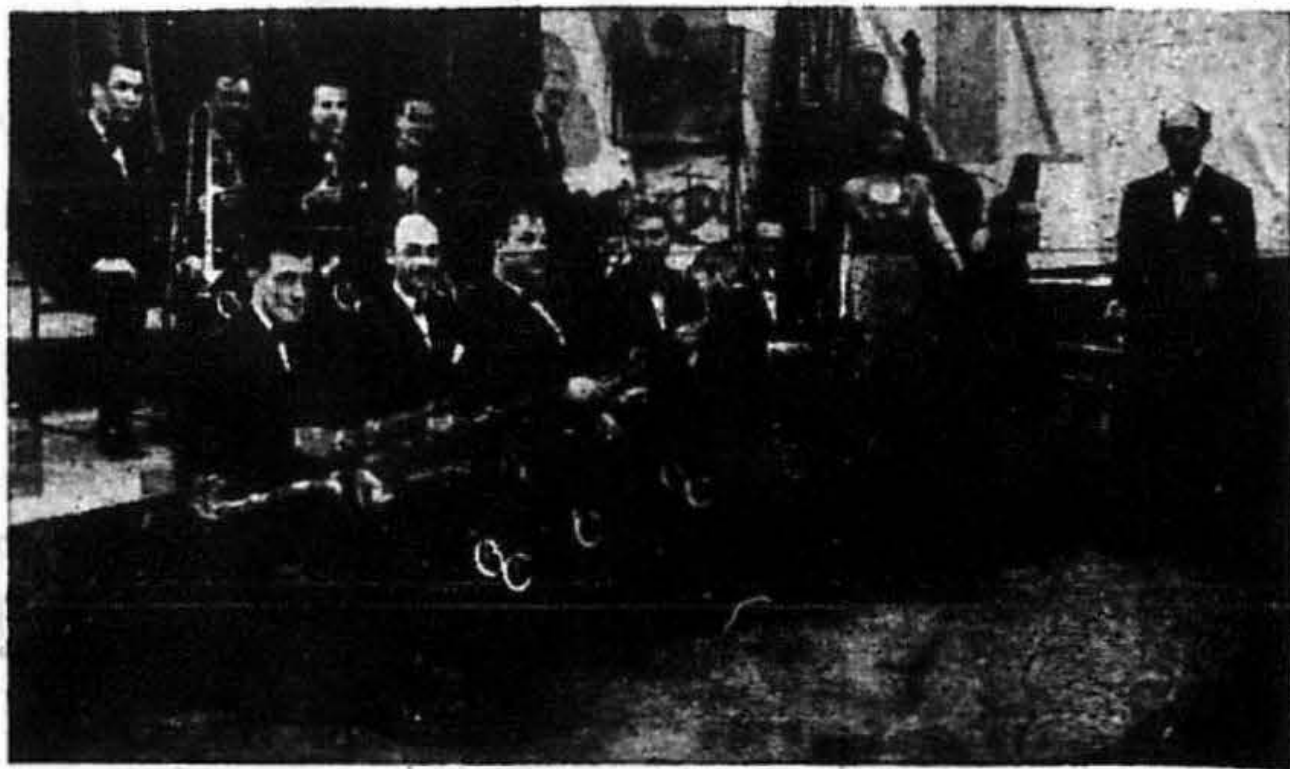
There were certainly no traces of those shortcomings at the contest. In fact, the performance was notable for, among other good points, the good tone and

precision of the band and its flair for dynamics.

There seems to be a lesson to be learnt here, and it is that, while contest reputations are the most valuable because the public knows you can't kid the hard-baked experts the "M.M." seems to judge its contests, even the greatest contesting reputation can be lost by bands which do not realise the necessity of keeping up the same standard at these ordinary engagements.

This contest—the attendance at which was nearly 300 up on last year (who said slump!)—has given back to Les Pearce and his Band the reputation it seems they deserve.

It is now up to them to see that they keep it—not only for the sake of themselves, but also for the good name of dance music, which plays a greater part than economic conditions or any other outside influence on public desire for dancing and dance band entertainment, and so, of course, on the demand for bands and the fees they can obtain.



Here is a special new "M.M." picture of the dance section of George ("Hair") Grew's famous "Blue Melodians" from the B.B.C. "Merry-Go-Round." Now that the air-show is on vacation until September, George Grew is taking the opportunity of presenting his band to fans all over the country and, as exclusively announced in the "M.M." several weeks ago, kicks off a big tour with a week at the Britannia Pier, Yarmouth, starting July 28, followed by a series of one-night stands

at Blackburn (August 4); Liverpool (5th); New Brighton, Warrington, Fleetwood, etc. etc. Included in the photograph, apart from "Hair" Grew himself with the baton, are Frank Langham, Neville Hughes, Reg God, Tommy Davies, and Sid Lenton (drums); Ronnie Hunt, Fred Coope, Fred Woods, and George Latimer (brass); Pat Reilly (bass); Jack Rogers (piano); and Harry Knight (drums). Vocalist is glamorous Rose Whitaker, who has been singing with the band on its one-night stands.

LETTERS TO THE EDITOR

I AGREE with Ray Noble ("M.M." July 5), that we have an inferiorly complex about British swing. American swing standards have fallen alarmingly during the last year or so, and now our own leading bands can compete with America's best.

The deterioration of American swing is proved by recent reports on the Lionel Hampton Band, the "M.M." article reviewing Gene Krupa, and the latest Harry James recordings. With one or two exceptions such as Stan Kenton, most American bands are today turning out noisy, shoddy and unenterprising swing. It seems that any good band, like Woody Herman's, has, sooner or later, to break up.

What has Britain to offer? Music, which, judged by its A.F.M. popularity alone, easily compares with America's best.

(1) The well-balanced and musically capable Squadronaires, who are a blend of some of our most talented swing and jazz stars.

(2) The terrific Glenn Miller-type outfit led by Cyril Stapleton, which rides easily with a real beat.

(3) A once "cozy" Gerald Orchstra, which, with clever arrangements, first-class musicianship, and fresh presentation, produces a polished "Tip Top Tune" session that competes with anything America offers.

With more initiative and independence, I am convinced that our standards will rise still higher. **WALLACE D. BOULTON.**
Wesley Heath, Kent.

JAZZ CLUB CHOICE

JUST a little space, please, to reply to James Asman's cry from the heart (5/7/47) regarding the penultimate "Jazz Club" programme on the air.

Mark White was good enough to ask me, among others, to select the musicians. Those selected from the six voting papers were then told: "The critics have chosen you—you chose the music." How, then, did

"feel" for an arrangement and an obviously inborn sense of rhythm which lends to his work that little something that can't be got from the drum part. He is the one drummer in Great Britain who can hold his own with the best that America can produce.

BUNNY HOLLIDAY,
Rutherford, Scotland.

STILL GIGGING STRONG

I AM happy to say that I am able to equal the record of your correspondent T. F. Brown with regard to semi-pro bandleading, for I, too, have completed twenty-five years of bandleading.

For fourteen years I was resident bandleader at the Channel Islands Hotel; I have still got my original drummer, and my alto-sax player has been with me for twenty years. We kept going right through the occupation of the Island by the Germans.

Actually I started in the dance-band business in 1919, playing drums in the first dance band to be formed on the Island. We used to boast an alto player, but at that time there were no sax parts to be had, and so the player used to read cello parts.

We also had a string bass in the band, and I would like to know if there were bands on the mainland using a string bass as early as that.

BERT WILLIAMS,
Guernsey.

Q.E.D.

HAVING read Mr. Rubens' letter which was published in the MELODY MAKER of June 28, and, in consequence, re-read his article "Formula for Swing" with his thoroughness, I must now admit that I do see his point to a very great extent, and apologise accordingly for my original misinterpretation of a portion of that article.

I must, however, still maintain my basic argument, i.e., that swing cannot be applied deliberately and, as such, may not be governed by formula.

VERNON M. FISK,
West Wickham, Kent.

NEWS IN BRIEF

Edited by
CHRIS HAYES

FOLLOWING a week of one-night stands in and around London, including a lively broadcast in the Light Programme (11th), Teddy Foster and his Band have been for three days at Weston-super-Mare, and are filling the remainder of this week with appearances at Ramsgate, Bognor, and Herne Bay.

Next week (commencing July 21) the band has calls at Great Yarmouth (three nights) with appearances also at Norwich and Whitby, culminating in a Sunday concert at the Odeon, Newcastle-on-Tyne (27th).

The new Foster vocalist, Franklin Boyd, is now settling down very well with the band, other vocals being handled by pianist Ronnie Price, and old man Foster himself.

BUGMAN AIRING WITH SANDY.—Famous trumpeter Eld Buckman, who is free-lancing now, has left Roy Fox, will be broadcasting as guest of B.B.C. resident-organist Sandy McPherson, in the popular series, "I'll Play to You," on July 22, from 8 to 8.30 p.m.

SELMER CORRECTION.—Selmer's of Charing Cross Road, state that in their advertisement last week for the Reflector Pads and Sax Repair Kit, the price of 7s. 6d. quoted referred to Alto Saxophones, and is inclusive of purchase tax. The advertisement should also have shown the price of the Tenor Sax outfit, which is 30s., including purchase tax. Any inconvenience caused to readers by this omission is regretted.

MAIRANTS MOVES.—Electric-guitarist Ivor Mairants can henceforth be contacted at his new address: 73, Marsh Lane, Stanmore, Middlesex; telephone Grimsdyke 2106.

THANKS FROM TERRY.—Making good progress in the Annie Zunn Ward at West London Hospital, attractive vocalist Terry Devon asks the MELODY MAKER to thank all those who have written to her, consoling her on her recent unfortunate collapse with an internal complaint. Terry is sorry she cannot reply to letters, but hopes this will not deter friends and fans from writing.

ANDREW LEAVES ROS.—As Bill Andrew, tenor and clarinet, is leaving Edmundo Ros this week to concentrate on alto, Edmundo wants a tenor-clarinetist to start when his band returns to the Astor from holiday during the first week in August. Bill Andrew can be contacted at Maryland 4661, and Edmundo Ros at Paddington 5426.

HARMONICA VACANCIES.—Eddie Rogers, whose address is 6, St. Giles High Street, W.C.2 (Temple Bar 1138), is anxious to contact a chromatic harmonica player and a bass (chord) harmonica player able to read.

ROBERT GARbutt WANTED!—Will Robert Garbutt, late trombone player with Harry Leader at the Astoria, please contact Bernard Rowe, at 7, Aikfers Road, London, S.E. 13, immediately. This is a very urgent S.O.S. as Bernard is leaving England on Saturday, and particularly wants to contact Robert Garbutt before his departure.

OSBORNE AT SEVENOAKS.—Having completed exactly a year at the Pavilion, Bournemouth, altoist-bandleader Stan Osborne has gone back to Bish's Hotel, Sevenoaks, where he appeared before going to Bournemouth. Stan, whose broken arm is still under treatment, has not taken any time off and continues to play his alto, but can't manage the clarinet yet. Leading a Dixieland quartet at Bish's, Stan has Ron Palace on piano and vocals, Nat Harris on drums, and Jack Webb on trombone.

ADAPTABLE DICK JAMES.—At present on the air almost every day, adaptable vocalist Dick James, who, although regular singer with the Skyrockets, free-lances extensively, will be heard with the Skyrockets on July 19, 22 and 26, with Cyril Stapleton on July 18, with Woolf Phillips on July 25, and with Reggie Goff on July 26. Dick also visits the Marine Gardens Pavilion, Folkestone, with the Skyrockets for a concert on Sunday (20th).

DISTINCTION FOR LEN HUNT.—Hanging in the Royal Academy is a vivid painting by famous shop-front artist John Cole, R.O.I., R.B.A., which shows Len Hunt's compact drum-store as seen looking down the little alley from Archer Street, with Len observed, clad in his white working coat, among his percussion paraphernalia. The painting, which has attracted great attention, is valued at £150.

BUSY BILL TERNENT.—Although exceptionally busy on the air, doing dance sessions and regular features like "Variety Band Box" and "Radio Forgets," Billy Ternent and his Orchestra, who are also featured in the William Hill Show from Radio Luxembourg, are managing a few days at the seaside on Thursday, Friday and Saturday (17th, 18th and 19th), to appear at the Margate Dance Festival. Billy has another "Band Parade" broadcast on July 28, opposite Harry Parry and his Sextet.

TREAT FOR HEATH CLUB.—At the Star Sound Studios, W., on Thursday last (19th), enthusiastic members of the Ted Heath Club were able to listen to a special Ted Heath recording, thanks to the generosity of recording chief, Derek Paragay, who made the studio available and personally supervised the recital, which was compered by Alan Fletcher, with tenor man Johnny Gray guest of the evening.

ANNE SCORES.—Singing superbly and looking most attractive, Anne

Shelton tops the bill at the Hackney Empire this week, with old and new favourites, ranging from her masterly interpretation of "Tenement Symphony" to the simple, sentimental "Old Lamp Lighter." Next week Anne appears at Shepherd's Bush, then Leicester, Margate, and after a short holiday, Ipswich. She is broadcasting in "Workers' Playtime" on July 18.

GONNELL CALLING.—Mike Connell, London electric-guitarist, known to all habitués of the Orange Tree, Friern Barnet, and the Feldman Club, who is now with the RAF in Gibraltar, where he is leading on the radio a five-piece dance band, derived from the station orchestra, would like to hear from old friends. His address being 1814402 ACI Connell, M. O., Hut 14, "D" Site, RAF North Front, Gibraltar.

WYCOMBE THREE-BAND BALL.—Promoted by bandleader-agent Eric Wakefield, there will be a three-band Swing Ball at the Town Hall, High Wycombe, on Friday, July 25, introducing Leocadia Giles and his New Music, John Haim and his Jelly-Bell Kings and Eric Wakefield and his Blue Rhythm Band.

EDSER QUARTET AT BEXHILL.—Booked by the Syd Roy Office, altoist Bill Edser will be leading a quartet at the Backville Hotel, Bexhill-on-Sea, from Saturday (19th) until the end of September.

CALL SHEET

(Week commencing July 21)
Ivy Benson and Girls' Band.
One-night Stands, South Coast.
Billy Cotton and Band.
Hippodrome, Boscombe.
Joe Daniels and Hot Shots.
Pier Hall, Redcar.
Leslie Douglas and Band.
One-night Stands, Scotland.
Teddy Foster and Band.
One-night Stands, East Coast.
Nat Gonnella and Swing Trio.
Palace, Chelsea.
Johnny Green.
Coliseum, Harrow.
Henry Hall and Band.
Hippodrome, Birmingham.
Vic Lewis and Band.
Green's Playhouse Ballroom, Glasgow.
Felix Mendelsohn and Hawaiian Serenaders.
Hippodrome, Wolverhampton.
Sid Millward and Mitwits.
Empire, Wood Green.
Oscar Rabin and Band.
Pier Pavilion, Cleethorpes.
Charles Shadwell and Orchestra.
Hippodrome, Norwich.
Anne Shelton.
Empire, Shepherd's Bush.
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REBOP—an inspired publicity stunt?

HARRY SINGER interrupts his Guide to Archer Street to comment on a popular topic of conversation

As you probably know, it is the current vogue of the English musician to talk and even write about re-bop. So since I also know very little about it, I feel well qualified to add my say.

From the recent literature being published right and left on the subject, I have gathered that it is a development of jazz, Stravinsky, Dizzy Gillespie, Charlie Parker, anyone who has been to see Lannan and Corneli—two re-bop singers and tap-dancers—old Uncle Tom Cobleigh, and all those who feel sympathetic to this peculiar beat.

I have also been told that it is the music of the African, the Gypsy, the Spaniard, the Latin-American and the modern North American, not to mention the ultra-modern English musician! They also say that it requires great technical ability to play it, and in the same breath add that the greatest re-bop musicians would be unable to hold a schmaltz tone for more than a bar.

What is it?

With equal seriousness it is stated that:—

It has a rock solid beat. It can be played out of tempo. It has fascinating cross rhythms—this couldn't mean counterpoint, could it?

It only comes as a result of perfect mental and physical fluency—let alone inhaled reefer smoke!

It is a new school of thought—so the new age of reason has arrived.

Re-bop singing might even create a new language—this is obviously a prime necessity considering the great need for more freedom of expression.

It joins emotion to intellect—at last this has been done!

It is a reflection of chaos—this is beautiful pessimism.

It is a scientific experiment—so was the atom bomb!

It has not (wait for it!) Yump as distinct from Oomph. It has surpassed sophistication—so, after wiping our face dry, now where are we?

It is the sublime and the ridiculous—complete with out-and-out idiocy, one would imagine.

More than any of these assertions, I admire what an instrumentalist told me one Friday not long back. He said frankly that he did not understand re-bop, and intended making a study of it. What I admired even more was his exhibition the following day on that last re-bop session the B.B.C. Jazz Club so naively produced.

What it is

Apart from this, all these conflicting and dogmatic statements left me with an understandable headache. So I decided to listen to Dizzy Gillespie's records in order to cure it. The stimulation I received dispelled the headache, but left me wondering what all the inane fuss was about.

I'll allow that it has weird and wonderful harmonies and a terrific beat. I also grant that it has a distinctive and refreshingly novel idiom. But it left me with the impression that Gillespie or his recording company has somebody with a brilliant flair for publicity working for them.

For other bandleaders have formulated their own musical idioms, such as Duke Ellington, Django Reinhardt and Hindu Shar, the leader of the Indian hand drummers who toured America inspiring people like Gene Krupa.

However, these lack that little word so easy to utter, which, because of a couple of quavers

phrased with first a rim-shot then a bass-drum, is not even sufficiently onomatopoeic for accurate description.

Musicians as great as the above three are intelligent enough to realise that it is their music alone which has to get them talked about, and not publicity catchwords like re-bop, which, because of the way musicians like to hear themselves talk, now induces a greater association of ideas than does the music itself.

I'm sure that any honest disciple of re-bop will honestly admit this after the recent spate of pretentious nonsense it has aroused.

I find all this talk a great shame, for it might prejudice an intelligent music lover so that he might well refuse to listen to the music of Dizzy Gillespie and company because of its aura of childish twaddle.

Beau Brummel of the Alto Sax

HARRY HAYES AND HIS BAND

****Scuttlebutt (Artie Shaw, Carleton) (H.M.V. OEA11860).

****Ol' Man Reboop (Floyd Wilson) (H.M.V. OEA11898).

****Dubonnet (Hayes) (H.M.V. OEA11900).

****Lucky Number (Buster Harding) (H.M.V. OEA 11899).

(H.M.V. 29568-3s. 11(d).

11286.—Hayes (alto), with Aubrey Franks (ten.); Bill Lewington (bari.); Leo Wright (tp.); George Shearing (pno.); Alan Ferguson (tr.); Arthur O'Neill (bass); Norman Burns (dms.). Recorded April 24, 1947.

11286/986.—As above, except substitute Alan Franks (tp.) for Wright. Recorded May 5, 1947.

HARRY HAYES, always the immaculate Beau Brummel of the alto, is even better on these records than usual.

For all their fascinating melodic line, his phrases still sound rather formal because he fits them so rigidly to set two- or four-bar pattern instead of cutting them across the measures. But this is to some extent offset by the greater drive with which he plays.

You will notice this even in "Dubonnet," although as a composition this is just another of the maestro's own charming little tunes with the accent mainly on melodic appeal.

Also good in this one are Alan Franks, Aubrey Franks, whose more urgent outburst comes as an effective contrast to Alan Franks' more restrained solo, and especially George Shearing.

The two Franks also do well in "Lucky Number," so does George Shearing, although it is a pity his solo in this one, like his solo in most of the others, is somewhat under-recorded. And that goes equally for "Scuttlebutt" and "Ol' Man Reboop," except that it is Leo Wright who takes the well above average trumpet solo in "Scuttlebutt."

Maybe it's because the playing is so much cleaner now that there is no longer the least ground for criticism on this point, or maybe it's because the scoring is better, or maybe it's because there is less in the way of uninterrupted chunks of block scoring for the whole front line. But the fact remains that the attempts to make the four-piece front line sound like a much bigger band are much less obvious, and the band sounds all the better for it.

Also quite a few people in the outfit seem to have been bitten by the reboop bug. Norman Burns shows the biggest and most inflated spots, but the rash is to a greater or lesser extent discernible on most of the others. You need not expect reboop to

JACK KAPP, President of America's Decca Records, throws out some hints—and a challenge—to British musicians

I Would Buy British

IF—!

I'M out to give Americans the chance to hear the best British talent. Our artists have had a long run. What have you got to offer?

From what I've heard, it seems to me that the main handicap your artists and bands are working under is that they are not creative—and creativeness is essential if you're to make your mark on the world of entertainment.

If I could find British artists of the calibre of, say, Danny Kaye—we've just given him a contract—Dick Haynes, the Ink-spots, Mills Brothers and Andrews Sisters, I'd be only too ready to bring them to the attention of American Decca.

It's bigger than he's been in his whole career. He meets today's public demand for sweet music. We're doing practically nothing with big swing bands; not when you consider the sales of the artists I've mentioned, and Crosby, Carmen Cavallaro and Louis Jordan.

BING

In 1946, Bing's sales hit the all-time high of 14,000,000 discs. To mention his income would be embarrassing. At the rate they're selling, Cavallaro and Lombardo should reach the 5,000,000 and 7,000,000 mark by the end of the year.

Louis Jordan is the biggest success we've had with coloured bands in the history of the recording business. He's an artist, that's all. The profession is holding a big reception for

him at the Pierre Hotel, New York, on the 30th of this month.

A minor phenomenon in show business is the come-back of Al Johnson. He's given a new lease of life to old numbers like "April Showers" and "The Anniversary Song."

Another tune new to this generation is "Among My Souvenirs"—Bing's recorded a great version.

I repeat: you in Britain do similar things—in your own style, remember—and there'll be a big market for your records in the States.

BOOKSHELF

PENGUIN MUSIC MAGAZINE—TWO. Edited by Ralph Hill (Penguin Books, Ltd., Harmondsworth, 1s.).

EARLY this month the second edition of Penguin's music magazine made its appearance.

New coverage is represented by Scott Goddard's "Music of the Film" and Rex Harris's essay on the influence of jazz on English composers.

After recalling the British musicians from Lambert on, whose work would appear to have been favoured by an acquaintance with jazz in one or other of its guises, Rex Harris sets out their opinions (or as many as he has been able to ascertain) on the possible value of jazz to the serious composer, and arrives at the conclusion that the former has little to offer the latter but its mood quality and blues form and feeling.

"You can't make a gentleman out of jazz," Michael Ayton is quoted as saying. And I feel that, despite Penguin's flirtation with the subject, it will still be found impossible to make a gentleman out of jazz criticism. But this new and pleasantly informative music magazine definitely scores a try—M. A.

MUSICAL DIGEST. Edited by Joe Jeannette. (St. Kevin's Press, 1s.).

As a welcome contrast from some musical publications that drably festoon the bookstalls, Joe Jeannette's attractive and informative "Musical Digest" quarterly will appeal specifically to those of discerning musical and literary taste.

His inclusion of pieces by Kenneth Alsup and Ralph Venables will also be of interest to jazz students. But readers, perhaps, will be more intrigued—and possibly piqued—by the extract from Constant Lambert's book "Music Ho!" which reads: "An artist like Louis Armstrong enthralled us at a first hearing, but after a few records one realises that all his improvisations are based on the same restricted circle of ideas, and in the end there is no music which more quickly provokes a state of exasperation and ennui."

However, whatever the effect of Armstrong's music, it is certain the current issue of "Musical Digest" can only prove stimulating.—L. M.

Edgar Jackson's Record Reviews

PICK OF THE WEEK

For Everybody EXTRA.—"Mam'zelle" and "Show Business" (Columbia DB2321).

MELANCHOLIC STRINGS.—"Out of My Dreams" and "Pink Lady Waltz" (H.M.V. B9564).

break out suddenly in full force in any British band, because British musicians are not made that way. But like all other jazz and swing modes it will gradually infiltrate into our more advanced dance combinations, and it seems that Harry Hayes has been the first one to introduce the trend on records.

TEDDY WILSON SEXTET

***Blues Too (Wilson) (Am. Musicraft 5299).

***I Can't Get Started (Vernon Duke) (Am. Musicraft 5297).

(Parlophone R2988-3s. 11(d).

Wilson (pno.), with Ben Webster (tr.); Buck Clayton (tp.); Al Casey (tr.); Al Hall (bass); J. C. Heard (dms.). Recorded August 14, 1945.

I GUESS you know of Teddy Wilson... as a pianist if only from his superb piano solo records of "China Boy"/"Rosetta" and "Them There Eyes"/"I Know That You Know" issued here by Parlophone (R2981 and R2985) round about the end of 1945, and his performances with the Benny Goodman Sextet.

But it isn't everyone who still remembers that during the four years immediately prior to the war Teddy was the presiding deity in a number of superlative small-band records which he made with various all-star pick-up bands, and Teddy Wilson the bandleader, as distinct from Teddy Wilson the pianist, will therefore have to start building up his reputation over here all over again.

These two new sides will go a very fair way towards helping him to do so.

"Blues Too" gets nearer to having the genuine traditional blues character than perhaps any other blues record issued lately. This record which achieves a good climax in the last chorus, not only has some atmosphere but also considerable individuality resulting from the outlook and styles of the players responsible for it.

Especially notable in this respect are Ben Webster, who is

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Tanner in Hollywood

IT'S easy to understand why so many musicians like to live out here in sunny California. It has a good climate, fine homes and the chance of much lucrative freelance work. Quite apart from motion picture music sessions, there is a large number of radio stations here which employ musicians regularly on their programmes, whilst all the major recording companies, and some small ones, are constantly calling on the services of musicians.

This being so, musicians rely more on freelance work than on playing regular dates in night spots and dance halls and, in consequence, there is little good jazz to be heard around town. There are exceptions, of course, and the Hangover Club on Vine Street is one of them.

The other night there was a session featuring the fine trumpet playing of Chuck Mackey, who made those swell sides for Jump records which Colin Pomroy is now issuing on his Tempo label in England. Then there was Bud Wilson on trombone, who only plays for kicks, but is one of the great Dixieland tram players, though his work is not very well known. Alternating with Bud on trombone was a young player whom you will hear about a lot more in the future;

his name is Herbie Harper, and he has a quite original style stemming from Joe Yuki and Cal Muttly Matlock was in line form. Supporting this interesting front line were Marvin Ash at the piano and Johnny Freeland on drums; whilst sitting listening, but unfortunately not playing, were bass sax player Joe Rushton and clarinetist Art Lyons. Joe is just off on tour with Red Nichols, while Art is just back from touring with Jess Stacy's band.

Benny Carter is busy rehearsing a new small group that he will be taking into Billy Berg's this month.

Benny recalled his happy days over in England before the war and asked after many of his friends over there, including Spike Hughes and Ray Sartin. He, in common with so many musicians that I have met over here, would dearly love to come over again with a small group.

"The British fans really appreciate jazz," he said. "I always felt so at home over there, and I know that what I try to do is appreciated."

Wingy Manone can be heard nightly with a small combo at Billy Berg's, but the band has proved to be disappointing so far.

Melody Maker

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6, CATHERINE ST., STRAND, LONDON, W.C.2
Tel.: Temple Bar 2448 Editor: RAY SONN

Playing Under Orders

HERE is a true story, with a moral. It concerns a dance band which received what it thought was a terrific break by being engaged to play at a dance hall which is known throughout the country. Wildly excited, the leader and his boys rehearsed for this engagement, with special arrangements and show-pieces designed to display the band at its very best. On the opening night the boys lost their nervousness as they realised that they were "clicking." Dancers crowded round the bandstand; dancers on the floor went wild as the five numbers set the place rocking, and, at the conclusion of their session, the unparalleled sight was seen of the whole band standing up to take a bow in response to the frenzied applause of the audience.

The bandleader came off the stand well pleased with himself, and thrilled to the marrow at the sincere warmth of his reception. But disillusionment was not long in coming. The leader was called into the awe-inspiring presence of The Management. He was soundly ticked off for his "showmanship." That they crowd round the bandstand is a compliment to the players; it means they are keenly interested in the musicians' performance.

Perhaps The Management doesn't want these young enthusiasts? Perhaps The Management has the B.B.C. mentality? You know that that is, of course—the moment an artist or a programme becomes more popular with the public than the B.B.C. which gives it air space, the B.B.C. yanks it off or so changes it that the public is no longer interested. Similarly, perhaps The Management is afraid that dancers will come to its hall not because of the hall but in spite of the hall and because of the band.

Whatever the reasons, we say unhesitatingly that a management such as the one mentioned here is doing everything to stifle dance music, and nothing to help it. In our "Slump Symposium" last week every famous leader brought out the age-old axiom of the entertainment business—you must be original and give a show, and please the public with what they want before you have the right to grumble about bad business.

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WHY I REFUSE TO BROADCAST

A provocative and hard-hitting indictment of the BBC's attitude towards dance music by HARRY ROY

I ACCUSE the BBC of murder—murder of a popular form of entertainment that was in its heyday in the early 'thirties, but which is now as dead as the Hitler tradition the BBC sets out to emulate.

This strangulation of radio dance music has been a slow and painful business. It started when unsympathetic newcomers took over Variety production from Gerald Cook and Eric Maschwitz; it ended when the BBC put its finger on plug money, peak-hour broadcasts, bandleaders' announcements, and our own views on how programmes should be presented.

The fact that I've just turned down three air dates might indicate that I think broadcasting means little. Far from it. Of course broadcasts are essential—but not on the BBC's terms.

Plug Money
Take the plug-money angle. The BBC vetoes it. But can they name any big-band leader who can pay out £60 on special arrangements for only desultory broadcasts? No one questions the competency of the BBC's engineers, but more often than not, they miss the important part in the score called for more or less volume of certain instruments. Contrast this with the States, where the arranger gives the control box to give the appropriate cues. If you try this over here, you're looked upon as an interloper.

The average BBC studio is fraught with such frustrations. The acoustics are unsuitable. To get any effect at one place I had to spread out my band like a States, where the arranger gives the control box to give the appropriate cues. If you try this over here, you're looked upon as an interloper.

Many of these faults could be rectified. The Dance Band Directors' Association was a good idea, but little has come of it. Some may do this, but you won't find me among them.

SLUMP - Readers continue to debate one of the major dance band topics under discussion

BANDLEADER
FIRST, I must say that I agree with most of what Felix Mendelssohn says. If a bandleader wants to make money in Variety, the key to the whole situation is broadcasting. All the recognised big draws in Variety today are the radio shows which were the most popular. I've seen Wilfred Pickles in "Have a Go," Charlie Chester in "Stand Easy," etc. It stands to reason that, if a band leader to compete with names like these, they would have to broadcast regularly, at peak listening times, and for at least a year—and also be allowed to present a programme which would help to compete with the terrific standard set by the AFN, which is now listened to by all band-conscious people.

Also, they would have to produce a state show which would entertain the average musical customer whose average age is around 45. These people are seen to the cinema and seen magnificently produced musicals from Hollywood, of which I have yet to see an inefficient one. The public are very much more show-wise now than when the bands which made the grade in the 'thirties were the big ones in Variety.

Actually, I shouldn't criticise other band leaders as, although we top bill all over the country and have already broken house records in the three return dates we have been to recently, I cannot call my band a band in the true sense of the word, as camouflaged in the band, are performers who, on their own merit, would command high salaries in their ability as a single act.

Grand Buildings, Trafalgar Square, London, W.C.2.
STAGE HAND
BEING employed in a variety of theatres, I do have an interest in the present slump.

How many stage hands have seen the young and stylish arrive on a Monday in gay apparel, complete with tiny small beneath his nose, and retain it all night for a whole week whilst dishing out inferior comedy. American style and low wages with Roy Fox for several months' touring, but had to return home to Edinburgh for domestic reasons, and during the tour.

JOHNNY DENIS STAYS IN TOWN
VERSATILE guitarist, Johnny Denis and his Novelty Swingtet have had to decline an offer by Combined Services Entertainment to tour the Middle East for six months next October, as this popular combination has been signed for the winter season at the Bray House Club, Duke of York St., W. Whilst at the Bray House, Johnny Denis and his dynamic vocal quartet, Bill Campbell, are to be featured in variety with their double act at many London theatres.

Next Monday (21st) Johnny Denis and his Swingtet return to the Northumberland Hotel, Margate, for six weeks. In September, the band already have two "Workers' Playtime" broadcasts, two television spots, two weeks at Weston and Hartlepool, and a number of one-night stands, before recommencing at the Bray House on Monday afternoon.

Last night (16th) Johnny Denis travelled to Edinburgh for an "Easy to You" recorded broadcast with Sandy Macpherson; this Saturday morning (19th) he has a dance music session with his Quintet at 8.4 a.m. on Sunday he has a double concert at the South Parade Pier, Southend, on Monday afternoon, "Music While You Work" broadcast with his Septet at 3.30 p.m., and then a vocal quartet with Margate to play for dancing in the evening.

Manager Maurice Kinn has a number of concerts arranged for the band on the South Coast, whilst resident at Margate, and two recording sessions with Decca have also been booked.

THE BANDS ON THE "QUEEN MARY": Exclusive Pictures



Outside Diney's Rehearsal Rooms the "M.M." snapped Harold Fields and his band who are hard at work preparing for their forthcoming trips on the "Queen Mary" to New York, as the first of the dance bands which Gerald has installed aboard. Personnel of this musician and highly consistent outfit is (l. to r.): Pat Reilly (bass); Zangwill Gilbert (sax, Harry and But); Jack Fisher (tenor); Harold Fields (saxophone); Bill Pevay (clarinet); Johnny Wise (drums and vibraphone); and Syd Berman (trumpet).



The light orchestra on the "Queen Mary" is being led by West End bass-player, Leo Routledge (above).



Here, in full swing, is one of the daily rehearsals being carried out by the lively new outfit which London drummer Bobby Kevin is taking aboard the "Queen Mary"—under Gerald's eye—when the famous liner starts shortly on the regular run to New York. You see Bobby on the extreme right talking over an arrangement with vibraphonist Tommy Pollard—who treats the band. Remaining players are John Bagley (trumpet); Johnny Danforth (alto and clarinet); George Garrett (bass); Ken Houie (piano); and Ronnie Scott (tenor sax).

VIC LEWIS FOR EIRE: M.U.'s PART IN TRICKY NEGOTIATIONS

FOLLOWING their two weeks at Green's Playhouse Ballroom, Glasgow, it can now be revealed that Vic Lewis and his band will tour Northern Ireland and Eire for six weeks. They are due to open at Capron's Ballroom in Bangor, Northern Ireland, on Bank Holiday Monday, August 4.

From there they go south to Dublin, and will visit large and small towns including Cork, Tipperary, etc., before returning to Dublin again on September 12 en route home.

Enterprising Irish promoter Dick Farrell is responsible for booking the band through Jack England, of the Handa Agency—but the bulk of negotiations have been dealt with by the band's live-wire manager, Harold Dawson, who has devoted much time and energy, together with Promoter Farrell, in ironing out various technical difficulties with the Irish Federation of Musicians.

TROMBONE CHANGE
An all-Irish relief band will also be engaged at many of the halls where the Vic Lewis orchestra will be playing, this being one of the many complicated points raised by the Irish M.U. In all negotiations from this end our own M.U. was several times consulted as to procedure, and the "M.M." is specially asked to mention that while the band is in Eire they will be "sailing under the M.U. banner," so to speak. It is to be hoped, therefore, that the Irish M.U. will continue to co-operate in a friendly manner, thus making the tour a happy one for all concerned.

Another change in personnel is reported from the Lewis camp. Famous Scots trombonist Jimmy Wilson, who was with Vic in the "Jazzmen" days, is rejoining the band as from July 21. Jimmy was with Roy Fox for several months' touring, but had to return home to Edinburgh for domestic reasons, and during the tour.



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AGENTS THE WORLD OVER

Third Band for "Queen Mary"

CHOSEN by Gerald to lead the light orchestra aboard the liner "Queen Mary," well-known West End bass-player, Leo Routledge takes with him on the big Atlantic trip the same combination since being invaluable on straight work for the Syd Linton Office and other important bookers.

Leading his own band on the "Queen Mary" is a decidedly suspicious event for Leo, as he played on board the ship for twelve months until the war broke out.

Known for his reliability as a dancer and straight bassist with such big-timers as Van Phillips, Percival Mackey, Lou Praeger and Debrov Somers, Leo is also a pianist and arranger, and has studied bass, conducting, piano and French horn at Trinity College since being invalided from the Forces after serving in the Army and Merchant Navy.

His six-piece orchestra, specialising in close harmony similar to the style popularised by Fred Hartley, will consist of himself on bass, Cyril Jackson on 'cello, Bill Williams, Sidney Booth and Harry Hurst on violins and Jason and Ted Neville on piano and violin.

A RALLY of East London suburban dance musicians will be held this Sunday (July 20, 1.30 a.m.) at the Labour Hall, Catherine Road, where the stars walk from East Ham station. More than fifty dance band leaders who play in these areas have been circualised so that they may inform their band colleagues.

Alex C. Mitchell, the M.U. General Organizer, expects a good turnout and fruitful results. Many of the Councils have responded favourably to the Union's efforts to safeguard musicians' rates when performing in Council halls. The Union's recommended "fair wage" clause for insertion in the "Conditions of Service" for Council halls, has been adopted by the Boroughs of Bethnal Green, Camberwell, Finsbury, Stepney and St. Pancras.

In the case of other Boroughs which directly sponsor regular dances, such as Tottenham, Ham, Acton, Wembley, Willesden, West Ham and others, there is no over-charge on the employment of dance musicians, and the rates and conditions of the Union.

Many other Councils have the matter still under consideration.

JOHNNY DENIS STAYS IN TOWN
VERSATILE guitarist, Johnny Denis and his Novelty Swingtet have had to decline an offer by Combined Services Entertainment to tour the Middle East for six months next October, as this popular combination has been signed for the winter season at the Bray House Club, Duke of York St., W. Whilst at the Bray House, Johnny Denis and his dynamic vocal quartet, Bill Campbell, are to be featured in variety with their double act at many London theatres.

Next Monday (21st) Johnny Denis and his Swingtet return to the Northumberland Hotel, Margate, for six weeks. In September, the band already have two "Workers' Playtime" broadcasts, two television spots, two weeks at Weston and Hartlepool, and a number of one-night stands, before recommencing at the Bray House on Monday afternoon.

TOMMY KINSMAN PLAYS FOR SOCIETY

AS the announcement of the official issued from Buckingham Palace late last Wednesday (18th), Princess Elizabeth herself was dancing at Lady Serena James's ball at Apsley House, Hyde Park Corner, W., and the MELODY MAKER is able to reveal that the band she was dancing to was Tommy Kinsman and his Orchestra.

Well-known old-time tenor-player band leader, Tommy, who before the war led his own band at Ciro's for three years, Fischer's Restaurant (for two years) and for a long spell at the Ritz, is now concentrating on Society engagements and has built up a terrific connection.

During the war he first served in the ARP, where one of his colleagues was that great bassist, the late Tommy Bromley, to whom, incidentally, Tommy Kinsman gave his first professional job with his band at Fischer's, and then took a band and show out for ENSA.

He is now exclusively occupied with high-class Society gigs, and his bands are busy almost nightly on a well-filled date-book of West End parties, Hunt Balls, University functions, etc.

Discussing the type of music he finds most popular at the moment, Kinsman has played what have been attended by Royalty. Tommy told us that

MUSICIANS AT PLAY:—Skyrocket stars Pat Deed (foreground) and Chick Smith pass while the camera-snaps them during the Skyrockets Open G.C. Championship held at Field last week.

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MAX ON SWING by Max Bacon ... 9/6

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FORGOTTEN, BUT NOT GONE
No. 5, by Sinclair Trail
LOVE IN THE FIRST DEGREE.
NEW ORLEANS PARADE. Ray McKinley and his Jazz Band.
Brunswick O2374.

George Thow (trumpet); Joe Yuki (trombone); Sheats Herfurt (clarinet); Joe Sullivan (piano); Jim Ryan (bass); Ray McKinley (drums).

FOR those of you who go far the Dixieland brand of jazz this record is just your baby. It was made before McKinley joined the ranks of the G.I.s (or G.M.A. take your pick) and whilst he was still with Jimmy Dorsey. The rest of the boys, with the exception of Joe Sullivan, were also in the Jimmy Dorsey band of 1937, and this, I guess, was the type of music they used to fool around with when the boss had his back turned.

To my way of thinking, to play good, genuine Dixieland the three-piece front line have really to know each other like triplets. They have to know exactly what the next fellow is going to do. In other words, there has to be a sympathetic telepathy in existence. Well, you've got it here. Thow, Yuki and Herfurt make a wonderful front line, and they are ably supported by a rhythm section, two of whom at least have few, if any, betters of their own colour.

"Love in the First Degree" is just downright good fun from the opening bars to the trumpet-clarinet-trombone tag endings. There are solos from Herfurt, Sullivan and Yuki, but the main thing about this side is the jolly and bounce with which the group play as a whole. Full marks also to the strong lead given by the Thow trumpet.


"New Orleans Parade" is a McKinley composition and, as befits such a fine example of a parade number, is mostly ensemble. Although the composer was born in Texas and the other members of the band in places as far apart as Chicago and Hoboken, this is very definitely New Orleans music from the slightly delicate Herfurt clarinet to the rough tail-gate trombone of Joe Yuki. Here again Thow's trumpet lead is virile and strong. The rhythm section are wonderful, with McKinley's drums giving a vigorous thrust to the whole band.

For those of you who are interested, there were two more sides cut at this same session. "Smack in the Back" and "Fingerwave." Issued over here on Brunswick O2403 and still in catalogue, they are nearly if not quite as good as the two I have reviewed.

POLL FAVOURITE TO BE ISSUED

IT has become almost customary for us to grouse about the quality of the records released in this country on the jazz/swing lists. Although the new Columbia swing series has greatly increased the number of records appearing on these lists, it has not yet contributed much in the way of good jazz recordings, and we have, therefore, observed its progress with mixed feelings. The Decca Company appears to have forsaken hot music for the time being, and it

Ray McKinley



Incidentally, the line-up is Pecora (imp.); Shorty Sherock (cor.); Meyer

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Collectors' Corner
by Rex Harris and Max Jones

is true to say that an air of despondency is general in local jazz-lovers' communities this summer. In the middle of all this gloom, we are pleased to say a ray of light comes from the E.M.I. concern. For August, Walter Moody has decided to issue the long-awaited "Magnolia Blues," and, as readers have petitioned for its release on and off during the past several years, we expect this news to bring joy to many hearts.

"Magnolia Blues" (1906)! "I Never Knew What A Gal Could Do" (1907) by Santo Pecora and his Back Room Boys was recorded on April 23, 1927, and first issued in 1942 on the E.M.I. label. The disc was introduced to local enthusiasts back in December, 1942, reminds us that it made its initial appearance as a "Hot Jazz Classic." In America as in England, that is to say, this Pecora recording somehow acquired a reputation that must have been largely based on hearsay. But we have had the opportunity to listen to it on two or three broadcasts, and English collectors seem to have taken an especial fancy to the disc. Says Ralph: "Wally Moody admits to having had more requests for its issue than any other record. Interestingly, too, to note that it is to-day fetching five dollars in America."

The rest of the story, in brief, is that, after a good deal of publicity in the books and papers and around the rhythm clubs, the record came out at the very top of the "C.C." popularity poll early in 1944, and in our 1946 ballot to discover what records readers would see issued the Magnolia side finished third with 293 votes. We then repeated the pious hope that the record companies would respond by making some of our selections available. Just over a year has passed and here comes one of the top choices; may all who voted, and many more get this record and enjoy it, and thus encourage The Gramophone Co. to give us Morton's "Doctor Jazz" and Armstrong's "Muskrat Ramble."

Incidentally, the line-up is Pecora (imp.); Shorty Sherock (cor.); Meyer

Midland Contest Result

1947 MIDLAND COUNTIES CHAMPIONSHIP, De Montfort Hall, Leicester, Friday, July 11.

Juries: Le Evans, Edgar Jackson.

Winners: **LES FEARCE AND HIS ORCHESTRA** (four saxes, two trumpets, trombone, piano, bass, drums). 36, Central Avenue, Nuneaton. (Phone: Nuneaton 2533.) Individualists' awards for: Alto (George Whitmore); Tenor (Ronald Orton); Trombone (Walter Melloway); Bass (Leslie Frazer). Hon. mention for: Clarinet (Ronald Orton); Trumpet (Ronald Simons).

Second: **"THE ARISTOCRATS" DANCE ORCHESTRA** (four saxes, trumpet, piano, bass, drums). All com.: W. A. Brown, 13, Spencer Street, St. James, Northampton. Individualists' awards for: Trumpet (Donald Hurst); Piano (Eddie Wallington). Hon. mention for: Alto (Norman A. Brown).

Third: **FRED MEAKIN AND HIS MUSIC** (two saxes, trumpet, piano, bass, drums). 128, Broadway, Yaxley, Peterborough.

THE HARDY SMITH DANCE ORCHESTRA of Mansfield secured the individualist's award for Drums (Tommy Powers). Hon. mention for: Alto (James E. Smith); Piano (Sidney S. Wainman); Bass (Jack Sansom).

THE NORMAN JONES SWINGTET of Kettering won hon. mention for: Clarinet (Billy Smith); Piano (Peggy Lawrence); Drums (Norman Jones).

JIMMY DREWETT AND HIS SWING STARS of Oxford were awarded individualist's award for: Guitar (James Drewett).

We regret that through an oversight we omitted the winner of the individualist's award for Alto and Clarinet in the Mid-Exes Championship held at Royal Forest Hotel, Chingford, on Wednesday, July 2. These were both won by Kenneth Franklin, of the Jive Bombers, of Ilford.

CARTOON by Betts



"As an individualist's Award winner in the Rowton House (Brixton) Contest in 1937, permit me to point out that one must leave one's left hand free to collect the money."

CONTEST FIXTURES

All MELODY MAKER Contests are approved by the Musicians' Union under a special agreement with the "M.M."

LONDON AREA

WALTHAMSTOW.—Monday, September 1 (7.30 to midnight), at The Town Hall.—The 1947 North-East London Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All com.: The Area Secretary (Mr. Bill Waller), "Red Riddle," Epsom Downs, Surrey. (Phone: Burgh Heath 4479 and Brixton 2711.)

PROVINCES

HARTLEPOOL.—To-morrow, Friday, July 19 (7 p.m. to 11 p.m.), at the Town Hall.—The 1947 Durham County Championship. Organiser: Mr. W. Morris Marshall, Entertainments Manager, Borough Buildings, Hartlepool. (Phone: Hartlepool 6196.)

SHEFFIELD.—To-morrow, Friday, July 19 (7 p.m. to 11 p.m.), at the City Hall.—The 1947 South Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Ainsdale 78238.)

BRIGHTON.—Monday, next week, July 21 (7.30 p.m. to midnight), at the Princes Ballroom, Aquarium.—The 1947 Sussex Championship. Organisers: The Melody Maker Greater London Area Contest Organisers' Committee. All com.: The Area Secretary (Mr. Bill Waller), "Red Riddle," Epsom Downs, Surrey. (Phone: Burgh Heath 4479 and Brixton 2711.)

CAMBRIDGE.—Wednesday, next week, July 23 (8 p.m. to 1 a.m.), at the Guildhall.—The Cambridgeshire Championship. Organiser: Musicians' Union (Cambridge Branch). All com.: The Secretary (Mr. V. V. Wright), 15, Orchard Estate, Cherry Hinton, Cambridge.

BOGOR.—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Coast Championship. Organiser: Mr. Billy P., 25, Links Avenue, Morden, Bury. (Phone: Liberty 6762.)

NEW BRIGHTON.—Friday, August 8 (7 p.m. to 11.45 p.m.), at the Tower Ballroom.—The 1947 Wirral District Championship. Organiser: Mr. Lewis Buckley. (See Sheffield.)

COLCHESTER.—Thursday, August 14 (7.30 p.m. to 12.30 a.m.), at The Corn Exchange.—The Eastern Counties Championship. Organiser: Mr. Les Parish, 1, Outlands, Elmstead, Colchester. (Phone: Wivenhoe 291 a.m.)

YEovil.—Friday, August 15 (8 p.m. to 1 a.m.), at Princes Ballroom, Yeovil.—The 1947 South-West Counties Championship.—Organisers: West of England Entertainments Co., Princes Ballroom, Yeovil, Somerset. (Phone: Yeovil 1040.)

RAMS GATE.—Friday, August 15 (8 p.m. to 1 a.m.), at The Coronet Ballroom.—The South-Eastern Counties Championship. Organiser: Mr. Phillip Mowbray, 79, Percy Avenue, Kingsgate, near Broadstairs, Kent. (Phone: Broadstairs 370.)

BUXTON.—Wednesday, August 28 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens.—The 1947 Peak District Championship. Organiser: Mr. E. George, 4, Hardwick Street, Spring Gardens, Buxton. (Phone: Buxton 1451.)

WESTON-SUPER-MARE.—Monday, August 25 (8 p.m. to midnight), at

The Pavilion.—The 1947 Severn Estuary Championship. Organiser: Mr. I. Davies, Director of Entertainment, Borough of Weston-super-Mare. Winter Gardens Pavilion, Weston-super-Mare.

DORKING.—Wednesday, August 27 (note revised times: 7.30 p.m. to midnight), at Dorking Large Hall.—The 1947 Mid-Surrey Championship. Organiser: Mr. Syd Norris, 51, Bushill Way, Strood Green, Betchworth, Surrey. (Phone: Betchworth 2308, or Dorking 3977.)

DONCASTER.—Thursday, August 28 (7.30 p.m. to midnight), at Corn Exchange.—The 1947 South-East Yorkshire Championship. Organiser: Mr. Lewis Buckley. (See Sheffield.)

NEWCASTLE.—Friday, August 29 (8 p.m. to 1 a.m.), at Oxford Galleries.—The 1947 Northumberland Championship. Organiser: Mr. Clement Millard, 42, Grainger Street, Newcastle-on-Tyne 1. (Phone: Newcastle 23829.)

MANCHESTER.—Friday, August 29 (7.30 p.m. to midnight), at Levenshulme Palais.—The 1947 Northern Counties Championship. Organiser: Mr. Lewis Buckley. (See Sheffield.)

CARDIFF.—Sunday, August 31 (times to be announced), at The Capitol Cinema, Cardiff.—The 1947 South Wales Championship. Organiser: Mr. Lew Buckley. (See Sheffield.)

WIMBLEDON.—Wednesday, September 3 (7.30 to midnight), at The Town Hall, Wimbledon.—The 1947 Surrey Championship. Organiser: The Melody Maker Greater London Area Contest Organisers' Committee. Area Secretary: Mr. Bill Waller. (See Brighton.)

SCOTLAND

DUNDEE.—Sunday, August 17 (2 p.m. to 5 p.m.), before a seated audience, at City Hall.—The 1947 Mid-East Scotland Championship. Organiser: Mr. Les Ayling, on behalf of Dundee Dance Enterprises Ltd., Empress Ballroom, Dock Street, Dundee. (Phone: Dundee 391411.)

INVERNESS.—Monday, August 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 North of Scotland Championship. Organiser: Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness. (Phone: Inverness 1489.)

PAISLEY.—Tuesday, August 19 (7.30 p.m. to 1 a.m.), at The Town Hall.—The 1947 Renfrewshire County Championship. Organisers: Messrs. Stewart and Jack, 52, Moss Street, Paisley. (Phone: Paisley 4984.)

LEITH (EDINBURGH).—Wednesday August 20 (8 p.m. to 1 a.m.), at Eldorado Ballroom.—The 1947 Edinburgh District Championship. Organiser: Mr. H. Magoury, Eldorado Ballroom, Leith.

GLASGOW.—Friday, August 22 (7.30 p.m. to 1.30 a.m.), at St. Andrew's Hall.—The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 19, West Regent Street, Glasgow. (Phone: Glasgow, Douglas 4262.)

GOUROCK.—Sunday, August 24 (7.30 p.m. to 10 p.m.), at Cragburn Pavilion, Gourock, Renfrewshire.—The 1947 Fifth of Clyde Chamber. Organiser: Mr. Charles Lovat, Cragburn Pavilion, Gourock. (Phone: Gourock 376.)

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PUBLIC NOTICES

THEATRICAL EMPLOYERS' Registration Act, 1935. Notice is hereby given that Eric John Abdey, residing at 1, Albert Terr., Star Rd., Chislehurst, in the County of Berks, and carrying on business under the name of 'E.J.A. Presentations,' intends to apply to the County Council of Berkshire for registration under the above act.—Dated this 4th day of July, 1947.

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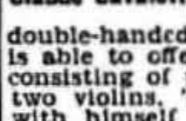
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CURRENTLY resident at the Avondale Hotel on Southport's promenade are two outfits, both under the direction of the one-time noted contesting leader, Dave Wilson...

SCOTLAND

GLASGOW THE Blue Rockets are just finishing a successful first season at Green's Playhouse, Benny Daniels leads, with featured talent Garry Gowan and George Sumner...



Here is an exclusive picture of Benny Freedman's Band, at present at the Leas Cliff Hall, Folkestone. In the picture are (seated l. to r.): Benny Freedman, Len Farrell, Jeff Powell and Ted Hume...

Farmer Wood Leads at Old Vic Palais

LONDON tenor-player George Wood, settling on the Bucks/Beds border, has become a ballroom manager and farmer, making an equal success of running the Old Vic Palais at Leighton Buzzard...

ROUND & ABOUT

FOLKESTONE. PICTURED on this page above, Benny Freedman and his Orchestra have been resident at the Leas Cliff Hall, Folkestone, since November 5, 1945...

MANCHESTER

AFTER suffering several losses by reason of its members leaving town for summer jobs on the coast, Tony Stuart's Band, at the Astoria Ballroom, Plymouth Grove, has been completely remodelled...

OXFORD

BACK in Oxford again after a highly successful week's engagement at the Pier Pavilion, Redcar, Yorks, are Stan Rogers and the Blue Star Orchestra...

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WHERE THERE'S A WILL... Leaving Jack Barclay's Band, at the Sandracres Hotel, Bournemouth, first-aidist Arnold Willis has opened at the Boomerang Palais...

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