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THREEPENCE



TITO BURNS

TITO BURNS AND NAT GONELLA LEADING AT BIG NEW BALLROOM

A NEW LEADER, WHO HAS DEVELOPED TO GREAT AND FIRM REPUTATION IN A FEW MONTHS, PLUS ONE OF THE OLDEST ESTABLISHED NAMES IN SWING (CHIEFLY, WILL JOIN TOGETHER TO SHARE THE LIMELIGHT WHEN TITO BURNS AND HIS SEXTET (SPECIALLY AUGMENTED), PLUS TRUMPET-LEADER NAT GONELLA WHOSE A THIRTEEN-PIECE BAND, WILL JOINTLY OPEN THE SAVOY RESTAURANT AND BALLROOM AT SOUTHBES (HANTS), ON FRIDAY, AUGUST 1, WHERE THEY WILL REMAIN FOR A SEASON.

This finely appointed and lavish holiday dancing rendezvous is going all out to open up with a big-name band policy, and so auspicious an opening with two such famous bands suggests most interesting possibilities for the future.

Of recent months, Nat Gonella has been doing magnificent work and displaying great versatility around the music-halls, and this booking will bring him back into the limelight of the dance hall.

Nat has so far fixed Al Dallaway (piano); Roy Plummer (guitar); and vocalist Hal Vincent, and is in process of auditioning the sax, brass and rhythm players required to bring the band up to strength. Any young and keen musicians who are free and interested in this engagement should contact Nat this current week at the Chelsea Palace, or next week (from Monday, July 28) at the Metropolitan, Edgware Road, London.

Tito Burns—whose Sextet has rapidly climbed to nation-wide fan popularity through its tasteful and stylish "Accordion Club" broadcasts—is augmenting his usual broadcasting outfit with four saxophones and trumpet.



NAT GONELLA

HOLIDAY BANDS FOR WEST END

CARROLL GIBBONS and his Orchestra, from the London Savoy Hotel, and Ian Stewart and his Band, from the Berkeley—together with Maurice Smart's relief quartet at the latter establishment—all go on their annual holidays as from this Friday (25th).

As usual, special "holiday" outfits, made up exclusively from musicians well known around the West End, have been arranged for both hotels, and start in on Saturday (26th).

The main band to take over at the Savoy Hotel is being led again by accomplished violinist Len Lee (of the Skyrockets, and other noted dance bands).

Len is fronting Bobby Martin, Syd Lenton and Micky Somers (saxes); Sonny Western and Manny Dempsey (trumpets); Jerry Arthur (trombone); Alec Blackford and Cyril Juschau (pianos); Joe White (bass); and Noel Webb (drums).

There will also be a Savoy Hotel relief quintet, led by notable old-timer, tenorist-violinist Stanley Barnett. Stanley will have with him Eric Darby (piano); Harry Sherman (guitars); Lou Nussbaum (bass); and Mark Blits (drums).

Berkeley

At the Berkeley, alto-saxist-leader Jock Scott returns again, fronting Harry Goodman (alto sax); Reg Brewster (tenor); Teddy Jackson (trumpet); Bill Leaning (bass); "Nissle" Lakin (drums); "Slim" Wilson (piano); and Griff Lewis (piano and accordion).

The large Savoy Hotel Band will remain in residence for ten weeks. The Berkeley Band, and also the Savoy "relief" band, are being engaged for a period of one month. As in previous years, all the musicians for the holiday season at both hotels have been fixed up by Sam Webber, well-known drummer and M.D. at Manetta's Hotel in the West End.

Quaglino's

DURING the week which pianist-leader Eddie Carroll and his Band take off for a holiday, starting August 11, his spot at Quaglino's Restaurant will be given to clarinetist-violinist, Arnold Bailey, who leads the relief outfit at Quaglino's every Sunday night.

Arnold Bailey, a very fine musician, who besides his modern jazz playing on clarinet and violin, has broadcast on countless occasions as a straight violinist over Western Regional, has a four-piece at Quaglino's, built on the style and instrumentation of the Joe Mooney Quartet.

While deputising for Eddie, Arnold will be adding Mickey Grieve on drums and Johnny Douglas on piano to the Quartet led by himself on clarinet and violin, with Bert Weedon on guitar, Sonny Drankwater on accordion and Arthur O'Neil on bass.

May Fair

WHEN trumpet-leader Jimmy Edwards takes his ten-piece band into London's May Fair Hotel for a fortnight, from August 11, while Roland Peachey and his Band are on holiday, he will use the men who have been working with him on society engagements since he turned band-leader about ten months ago.

Their names are: Roy Humphries (alto, cr., acc.), Sammy Samuels (alto, cr., vn.), Reg Britton (tr. cr., vn.), Al Smith (tr. cr., vn.), Bob Ellis (tr. cr., vn.), Bob Ellis (tr. cr., vn.), Ray Cross (gtr., vl.), Lee Stafford (bass, vl.), Dave Clifford (drums), and Bob White (pno.), with Jimmy leading on trumpet.

After serving for four years in the R.A.P., and playing in the

Concert Orchestra under Sidney Torch for more than half that time, Jimmy Edwards free-lanced for three years with Lew Stone, Harry Hayes, Eric Winstone, etc., then formed his own band for West End society work, including dates at the Dorchester, the May Fair and the Milroy Club where he deputised for Paul Adam during May week.

Bagatelle/Astor

DEPUTISING for Edmundo Ros at both the Bagatelle Restaurant and the Astor, in the West End, rumba-leader Jimmy Cummins has brought a really workmanlike new outfit together, and has already played some very important "one-nighters" with his combination.

Playing violin and singing, Jimmy is fronting Willie Solomon (piano); "Chuck" Sewell (percussion); Tony Cortez (maracas); Denny Wright (guitar); Bob Ellis (trumpet); and "Saccho" Lehman (flute).

DEATH OF FAMOUS U.S. SONGWRITER

WALTER DONALDSON, the man who wrote "My Blue Heaven" and many other songs, died in California on Tuesday (July 15).

In 1915, when the American people were growing anxious over the war, young Walter Donaldson wrote his first hit called "We'll Have a Jubilee in My Old Kentucky Home."

In 1919, when the American people wanted anything to make them laugh, he came up with "How You Gonna Keep 'Em Down on the Farm After They've Seen Parade?"

In 1922, when people were beginning to be disillusioned about the war, Donaldson again caught the mood with "My Buddy." That was the song he loved best of all.

In 1925, when people were talking about a new dance called the Charleston, Donaldson sent them back to the fireside to listen on the earphones of their new radios to "My Blue Heaven." This was perhaps the best-known of all his songs, and it probably made more money for him than any other.

In 1925, too, he turned out another song-hit—"Yes, Sir, That's My Baby."

In 1934, when the American people were just beginning to pull out of the depression, Donaldson wrote two more hits—"A Thousand Good-Nights" and "Sleepy Head."

In 1943 he wrote a tune called "Nevada" and another called "Never a Day Goes By." But they lacked the brilliance of his earlier works.—BRITISH UNITED PRESS.

OPERATION ON AMBROSE

HIS many friends and legion of admirers in Britain and America will be sorry to hear that Ambrose is due to enter a London nursing home next week.

He has been troubled for some weeks with suspected appendicitis, and a recent X-ray confirmed his doctor's suspicions. He will be operated upon immediately.

Personnel will include nearly all the famous ex-members from "Accordion Club"—i.e., Tito himself (accordions), Pete Chilvers (guitar), Bernie Fenton (piano, celeste and arranger), Johnny Gerson (saxes and accordions), and a bassist who is not yet fixed. It was necessary to introduce a new bull-fiddle man for the Southsea date, since the Sextet's "regular"—star Canadian bassist Jack Fulton—will be off to Canada on holiday a few days after the engagement starts.

ELLINGTON DEBUTS

Johnny Gerson is the young vibraphonist who replaced Tommy Pollard in the sextet when Tommy signed up under Gerald's name to play at the "Queen Mary" with Fatsy Kevin's Dance Band. Both outfits are already predicting a grand future for young Gerson by reason of his stylish playing.

In the drum chair with Tito Burns at Southsea will be none other than famous heavyweight skin-basher-vocalist Ray Ellington, who, as exclusively announced in the Melody Maker last week, has just left Harry Roy. Exceptionally popular through his fine vocalisms on the "Accordion Club" broadcasts, Ray Ellington is also fully retaining these days his stylish propensities on the skins.

Playing trumpet with Tito Burns at Southsea will be Dennis Rose. A "red-hot" enthusiast, who was with Johnny Swinfen at Hammermill Palace a few months ago, Dennis is a leader of thought and ideas in modern jazz, and is also famous for his stylishly conceived choruses on the tenor sax.

BROADCASTS CONTINUE

Harry Kline and Harry Lanning (altos) and George Spaulding (tenor) will comprise three parts of the sax section with a further tenor to be fixed immediately. Tito finds the right man. Some special arrangements for the band are being prepared by piano ace Bernie Fenton, jointly with London tenor sax star Aubrey Frank.

Each Thursday, of course, the Sextet—detached again from the full outfit—will travel in Town to present its usual "Accordion Club" broadcast.

Norman Burns Rejoins Weir

RETURNING to the Weir fold for the third time in succession, popular "Accordion Club" drummer Norman Burns rejoined clarinetist Frank's Lansdowne Restaurant band on Monday, July 14.

He replaces Bobby Keith, who, as reported in the Melody Maker (July 12) will be directing one of the two bands currently in installation on the "Queen Mary."

Meanwhile, after Frank Weir's broadcast from the Lansdowne on Monday next (8th, 11.35 p.m. Light), swing enthusiasts can anticipate a special treat at 6.15 p.m. (Light) on Saturday, August 2.

Then, switching from the usual Mayfair music, Frank's band will really "go to town" in the Jazz Matinee" arrangement, when guest singer will be Benny Lee.

Also spotlighted will be an all-star quintet comprising Frank (cl.), George Shearing (piano), Ralph Sharon (pno.), Jack Seymour (bass), and Norman Burns (drums), playing the "re-bop" piece "Oblivion" composed and arranged by trumpeter, Ed Busby. Full-band numbers scheduled for airing are Benny Goodman's clarinet solo, "Clarinet," and a "one-goem" for sax.

From Monday, August 4, the Frank Weir Band will enjoy a well-earned holiday while the Lansdowne closes for reconstruction. The band resumes there on Saturday, August 16.

FAMOUS STARS LINED UP IN BIG DECCA WAX "EXPORT DRIVE"

SENSATIONAL details of an enterprising musical export drive by the Decca Record Company are revealed by famous American arranger, Salvador Camarata, in his exclusive Melody Maker article, which appears on page 4 of this week's issue.

Appointed as Musical Adviser to Decca, Camarata is making a series of important recordings, for sale both in the States and in Britain, featuring some of our greatest singers and bands.

BRITISH BOOST

Such artists already popular in the States are Anne Shelton, Vera Lynn, Harry Roy and Ambrose. Now in a novel and audacious bid to boost the American sales of these stars even higher, Decca are lining these famous names together on a series of special recordings.

Thus, under the direction of Camarata, the Melody Maker's

poll-top singer, Anne Shelton, will record with Harry Roy's Band, and "Forces' Sweetheart" Vera Lynn will appear with Ambrose's Orchestra, to renew an association dating back to before the war.

Other special recordings scheduled to help build up the prestige of British artists in the States will spotlight Melody Maker Poll-winning swing band Ted Heath, noted sax/t Michael Krein, singer Paul Carpenter, the compositions of popular-music favourites Fred Hartley and Reginald King, and vocalist Nadia Dore—wife of guitarist Archie Slavin—with a vocal group; plus other talent yet to be fixed.

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ERIC TANN DOING WELL "DOWN UNDER"

NOTHING having been heard by the profession of famous trombonist and original RAOB "Blue Rockets" leader Eric Tann since he left for Australia nearly a year ago, it remains for the MELODY MAKER this week to bring the latest news of Eric in the following exclusive story.

Eric Tann is leading a small outfit at the Stork Club Restaurant, Sydney. He recently presented a series of lunch-time concerts at the Sydney Town Hall, with a 30-piece concert orchestra (see adjoining picture).

Playing in this orchestra for Eric was famous and well-remembered English saxist, Ernest Rittie. Ernest is playing baritone sax at the swank Princes Restaurant, and is appearing on the ABC network with his Orqueste Cubana.

day. Although there are many commercial radio stations, the bulk of the time on the air seems to be taken up with recordings of Sinatra, Crosby, Conn, and the best of the American and English bands—of the latter Gerald, Loes and Silver are the most popular.

To conclude, the Aussie musician is keen and capable, but gets all too little chance to develop his talents. Definitely, English musicians should not consider making the trip—at least, for a couple of years.

Eric ends his comments with a description of his house on Sydney's North Shore, and talks about plentiful food, endless sunshine, and daily sun-bathing, in a manner to make all his many friends at home both interested and envious.



From Australia comes this picture of noted British trombone-leader Eric Tann conducting his Concert Orchestra at a concert at the Sydney Town Hall. Well-remembered ex-RAOB saxist Ernest Rittie is seen in the line-up here (third clarinet from right).

MUSIC "A HOBBY"

At the time of contacting the "M.M." Eric Tann was just rehearsing a show band to tour the Tivoli Circuit in Australia. He says how much he would like to bring the band to England, since an all-Australian dance orchestra ought to make a big attraction. What about it, English bookers? Speaking of musical life in Australia, Eric says: "The musical profession badly needs developing. There is little, if any, lucrative work, and I rate the profession merely as a profitable hobby. Most musicians, apart from the few in the best jobs, find it necessary to work as shop assistants, etc., during the

S. A. Drummer's Leading Break

CAPTURING an excellent paid job, at the Empress Ballroom, Dundee, where Les Ayling has just completed a run of over six months. South African personality drummer, Desmond De Wit, who arrived in Britain less than two months ago, gets a great start as a bandleader over here.

Entirely on the recommendation of the MELODY MAKER, Jack Reid, Skyrockets bass player, whose aunt, Mrs. Duncan, is proprietress of the Empress, offered Desmond the chance quickly to collect a nine-piece band and start right away.

Going about his urgent task methodically, Desmond got his men in a couple of days, rehearsed them, and opened on Friday (18th). With Desmond leading on drums, the line-up includes Ron Boston (sax, cir.), Frank Dye and Ray Hawkins (trns, cir.), Johnny Dick (piano, arr.), Owen Taylor (bass) and Pete Dyke (dr.).

DAUGHTER FOR MRS. ALEX BURNS

LAST Sunday (20th), Mrs. Alex Burns, widow of the noted instrument dealer Alex Burns, whose recent untimely death was reported in the MELODY MAKER, gave birth to a 10 lb. baby daughter.

With fair hair and blue eyes, the baby is to be christened Alexie, in memory of her father. Mrs. Burns is, of course, still carrying on her late husband's thriving business.

CALL SHEET

- (Week commencing July 28)
- Ivy **BRONSON** and Girls' Band. Empire, Leeds.
 - Billy **COTTON** and Band. Palace, East Ham.
 - Joe **DANIELS** and Hot Shots. Pine Pavilion, Crowthorne.
 - Leslie **DOUGLAS** and Band. One Night Stands, Midlands and South.
 - Teddy **FOSTER** and Band. Seaburn Hall, Sunderland.
 - Morton **FRASER** and Harmonica Rascals. Hippodrome, Aston.
 - Nat **GONELLA** and Swingers. Metropolitan, Edgware Road.
 - Henry **HALL** and Band. Theatre Royal, Exeter.
 - Ted **HEATH** and Band. Winter Gardens, Blackpool.
 - Vic **LEWIS** and Band. Green's Playhouse Ballroom, Glasgow.
 - Felix **MENDELSSOHN** and Hawaiian Serenaders. Grand Theatre, Derby.
 - Sid **MILLWARD** and Hitwits. Empire, Glasgow.
 - Oscar **RABIN** and Band. One Night Stands, South.
 - Ann **SHELTON**. Palace, Leicester.
 - TROISE and Mandoliers. Hippodrome, Manchester.

Hits & Pieces

by Sammy Quaver

IT'S getting brighter down the alley, with sheet sales slowly but surely taking an upward trend. . . . Anne Shelton hit a ball on "Warriors' Play" with "Gully." "Way Did You Say You Loved Me?" and "They Say It's Wonderful," aided by Johnny France's brilliant technique on the black and white notes. . . . A big salute from all our pop tunesmiths to Les Stewart. The popular Berkeley-based maestro says, "I'm all out to support British songs."

Producer man Ian Mearns and composer publisher Sonny Miller doing a great job on Felix Mendelssohn's new series "Hawaii Calling," and making this air-pocket a "must" for Thursday night's late listeners. By the way, Felix invited the South African and English cricket teams to dance the hula on the stage at Nottingham Empire recently. His Hawaiian maidens won the "test" by twice shakes and four hulas. . . . A reader writes: "I often wonder why the 'M.M.' editor passes your corny tips. So do I! Deena Press shook quite a few sweeteners with his cut to sweet music in last week's issue, and your scribe Sammy's been telling you for months that "Schmaltz" is IN to stay. . . . Sam Browne in baffle form from Ciro's last Saturday night. . . . Attention, West End Hotel and Marine Concerts! Get in quick on Ronnie Pegg's ark. After listening to this outfit from the Headlands Hotel, Newquay, last Thursday night, I rate Ronnie's crew among the first six in Britain, and a "natural" for any swank Mayfair room. . . . The B.B.C. could do worse than make this band a regular on the "Home" or "Light" . . . Easy Sam's manager, Reub Tobias, flew from Northolt 4.15 Friday morning, lunched in Edinburgh, and back to keep an appointment at Chiswick

Empire 8.30 same evening. . . . Kemlo Stephen's Scottish Variety Orchestra did a fine job on the Michael Miles "Radio Forfaits" show from Glasgow. . . . Billy Thorburn's "Organ, Dance Band and Me" discs one of the biggest recording bets with E.M.I., but the Archer Street lads still say that Billy is not of the modern school! . . . Attended a terrific Oscar Rabin wax sesh at St. John's Wood last Monday morning, so watch out for "Swing Low, Sweet Chariot," and some great platters and some super-charged "Harry James" by trumpet man Bobby Benstead. Found my pin-up-of-the-week, Diane, chirping away on the same session with a honeyed vocal

Britain's Top Tunes

- The following, list of Ten Best Sellers, irrespective of price, for week ending July 17, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces:—
1. AMONG MY SOUVENIRS Is. (L. Wright)
 2. GAL IN CALICO Is. (Feldman)
 3. I'VE GOT THE SUN IN THE MORNING Is. (Berlin)
 4. TELL ME, MARIANNE Is. (Southern)
 5. PEOPLE WILL SAY WE'RE IN LOVE 2s. (Chappell)
 6. DOWN THE OLD SPANISH TRAIL Is. (P. Maurice)
 7. COME BACK TO SORRENTO 2s. (Ricordi)
 8. MAN'SELLE Is. (Francis, Day)
 9. THEY SAY IT'S WONDERFUL Is. (Berlin)
 10. TRY A LITTLE TENDERNESS Is. (Campbell Connelly)

LETTERS TO THE EDITOR

I DISAGREE strongly with your leader "Playing Under Orders." Dance musicians in a public dance hall should remember that their first duty is to play music for dancing. If the hall in which you refer is as well known as you say, it must play to something like one thousand people. Five per cent. (50) would make a big crowd round the stand, 10 per cent. (100) "going wild" as the live numbers set the place rocking would take up the available floor space. What happened to the remaining 85 per cent.?

My guess is that they stood round the edge of the floor, looking bored to extinction and wondering why on earth the management allowed it. My hat goes off to the manager for having the sense to put a stop to it. The most successful bands in the Palais world (Loes, Praeger, Rabin) play correct tempo and good, solid, danceable music. Do you think they haven't the ability to stop the show when they please? Notice how rarely they do so.

So manager in his senses wants to ban a band from selling itself—within limits. But managers are rightly concerned with their box office, and, oddly enough, the bulk of their patrons have paid to dance. Ted Heath may pack a hall for one session, or even two, but I have yet to meet the manager or promoter who would consider him a good bet for two sessions daily, 365 days to the year. I also can quote "Slump Symposium." Nat Gonella said, quite truthfully, that a few live-crazy kids don't represent the entire public.

JOHN DILWORTH. (Ex-Manager, Hammersmith Palais). Strand, W.C.2.

FOR DANCERS ONLY

I HAVE been wondering when an article similar to your "Playing Under Orders" (July 19 issue) was going to appear in your columns. I, for one, am pleased to hear of such an action taken by at least one management, although a poor view must be taken by the band leader concerned. During recent years I have been working in one of England's larger cities and have attended several one-night stands by "name" bands. These so-called dancers were a wash-out so far as dancing was concerned, and were not packed to capacity. I should say 50 per cent. were the fans, who could not or did not want to dance, and who lessened the enjoyment of those trying to dance by occupying almost half the floor.

In contrast, at a nearby hall an "unknown" band was playing to a packed floor every night and, although the popularity was obvious, there was no slackening off of business there. The dancers were (exactly as you state) interested in something different (the band's attack and polish included), in contrast to the rubbish "served up" by other bands of the city.

I have just concluded a week's holiday at a well-known holiday camp where, as regards dancing, the "name" band employed was unsatisfactory. This was confirmed by the other five members of my party. I do not agree that by bringing a band down to that which is expected in a dance hall, the result is necessarily music on a corny, commercial, lifeless level. To my mind, a band not doing its stuff in the proper manner at the right time is as bad as a shopkeeper selling short weight or inferior goods.

W. W. FREARSON. Kenil.

BACKING BURMAN

REGARDING Nat Burman's article about "Sticks and Brushes" of a month or two ago, I should like

to back him up by saying that since the article was written I have seen the "one brush, one stick" method used by several drummers. Several times during the MELODY MAKER Columbia Jazz Rally I noticed this style being used.

KEN HARRIS. R.A.F. West Drayton, Middlesex.

ANCIENT AND MODERN

ENGLISH youth is definitely swinging, starved and Walter Moody did a great thing in obtaining the Musicalcraft catalogue. But surely, before we are stuffed up with ancient Master Records, viz.: Berry's "Ebb Tide," Baily's "Dixie Debutante" and "Scott's" "Toy Trumpet," we should be given some of the long-overdue and long-issuable numbers by Erskine Hawkins, Claude Thornhill, Elliot Lawrence, Bob Chester, Les Brown, Cab Calloway and Kay Kyser, to say nothing of such isolated but, nevertheless, very good unissued records as Duke Ellington's "Solid, Old Man," Hampton's "Central Avenue Breakdown," and Tommy Dorsey's "Not So Quiet, Please" (it's the drummer in me that calls for this!).

And, lastly, how much longer are we going to wait for the Gillespie-Hawkins 52nd Street Album? P. TURNLEY. St. Helens Rhythm Club, St. Helens.

IS IT THE DRAPE?

IN the MELODY MAKER (July 12) I read an editorial on the Jazz Rally held in Town on June 29. Despite the fact that Jack Fallon, Colridge Goode, Jack Collier and Charlie Short were representative of bass only, Short was considered worthy of individual mention.

In the same issue was a write-up by Claude Bampton, and he, likewise, only mentions Charlie Short. Whilst I admire Short for his ability, I realise that if he were taken out of his "drapè-shapè" and given a legitimate four-string bass (without amplification) he wouldn't mean a thing compared with Jack Collier.

Regrettably, Collier is associated with an extremely commercial band, but I still consider him the finest bassist in the business. No doubt, being ex-symphonic, Collier has his own views on legitimate instruments, but if he were to play a five-string amplified job like Short's, he would compare very favourably with Chubby Jackson.

STUART LIGHTWOOD. Birmingham, 31.

BALLED OUT

MANY'S the time I wish we could have a Fourth programme for swing and jazz music only. It makes me furious to hear bands' programmes interrupted by cricket or tennis matches. I do not disagree with sports programmes, but why, oh why, must they nearly always choose the time when a band is due on the air?

On Friday, July 11, Teddy Foster and his ork. were fortunate to have three-quarters of an hour uninterrupted by sports, but looking at last week's "Radio Times" I find that Vic Lewis and his ork. were on on Friday (18th), starting at the same time, but with the last quarter of an hour (from 5.45 p.m. to 6 p.m.) cut off by cricket.

on "My First Love." . . . Rita Williams about the busiest femme warbler around the town these days, and about the most consistent. . . . I've got into the bad graces of a well-known male vocalist through a recent panning, but he'll come around all right; they always do when they realise it's all for their own good. . . . Stanley Black's new overseas weekly, "Black Magic," is one of the best programmes ever, and glad to see it's going on the main wavelengths. . . . Watch out for class ballad, "There's Danger Ahead, Beware." . . . Santiago Lopez's ork. came through with a fine Latin-American half-hour last Monday at 3. . . . Reported quite a few of the ace contact fellers will be asking for bigger dough if and when the plug racks fold. They figure they need it as much as the band-leaders who've had it. . . . About time a few baloneers cottoned on to solid free-lance songster Harry Kaye. He's being neglected by the "Band Parade" leaders. Why?

Tin Pan Alley Oscars to D. H. Munro for his bang-up productions in Tele-lanz. To Berna Wilmot for a wonderful "copy" plug on "If I Had My Life to Live Over." . . . To the Queen's Hall Light Orchestra for an outstanding performance on "Intermezzo" ("Escape to Happiness").

S. YORKS, DURHAM & GLO'STER CONTESTS

THE time required for the judges' reports to the competing bands has not only made it necessary to ration contests among the many bands applying for entry, it has also made it difficult to find time for the jam sessions by the famous stars who act as contest judges, supported by prize-winning musicians, which were a feature of pre-war "M.M." contests.

But sometimes it can be done, and the audience at the South Yorkshire Championship at the City Hall, Sheffield, last Friday (18th) had the thrill of being treated to a terrific display of swing accordion playing by Tito Burns, of BBC Accordion Club fame. After judging the contest with Edgar Jackson he joined up with Gladys Talbot and her Modernaires, who were "house" band for the evening, and between them they literally stopped the show.

Both this and the Gloucestershire Championship at Bristol the previous Wednesday (16th) were outstandingly successful contests. The attendances were only fractionally below last year's—a most impressive state of affairs in view of the slump in dance entertainments through which we are said to be passing, but of which there has been little indication at most of this year's "M.M." contests.

LAST Friday's (18th) County Durham Championship, staged by Mr. W. Morris Marshall, entertainment manager for the Borough of Hartlepool, at the Borough Hall, proved to be an exciting affair—the goodly crowd being chiefly responsible for this. Each band's supporters greeted their favourite with loud cheers, to which the rivals, in reply with boos and counter-cheers—did the disappointed ones when the results were announced.

In a rather below-average standard contest, the verdict was an unusually close one.

The prizes were presented most ably by the Mayor of Hartlepool, Alderman G. Davison, J.P., who, in welcoming the contest to the Borough, expressed the hope that it would remain a regular feature of the town's social life.

The organisation and stage management were excellent, despite last-minute hitches caused by lightning striking the hall's amplifying system the previous day.

REPORTS of the Brighton (21st) and Cambridge (23rd) Contests will be given next week.

Full details of S. Yorks, Gloucester and Durham Contests are given on page 6.

ALL bands which have won, or may win, any MELODY MAKER sponsored dance band contest this season are reminded that the "M.M." is offering a valuable prize to the band which has the best designed business letter-heading embodying the "Emblem of Success" which all contest-winning bands receive as part of their prize.

Judges are the Editor of the MELODY MAKER and the chief of the Art Department of Messrs. Odhams Press, Ltd., London, Publishers of the "Daily Herald," "People," "John Bull," "Illustrated," etc., etc., and their decision is final.

The name of the winner will be announced at the great "All-Britain" Final due to be held next October.

Entries, in the form of a blank sheet of the letter paper, should be addressed to The Contests Director, MELODY MAKER, 6, Catherine Street, Strand, London, W.C.2, to reach him not later than October 1 next.

OUR Contests Department wishes to apologise for delays in some cases considerable, in sending out the judges' reports on their performances to contest-winning bands. These reports are, however, now being dealt with much more speedily, and it is hoped that all those due will have been sent out by the first or second week in August.

Many of the reports, all or any of which are available to anyone wishing to have a copy of them, not only disclose faults often found in semi-pro bands, but also point the way to correcting them. The reports are, consequently, of considerable value to bands other than those to which they refer.

If you think they would help your band, you have only to apply for them (with 6d. in stamps to cover cost of dispatch and postage) to Contests Director, MELODY MAKER, 6, Catherine Street, Strand, London, W.C.2.



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The noted Gerald guitarist, **IVOR MAIRANTS**, this week commence an important fortnightly series of articles illustrating different styles of modern electric guitar playing.

EVERY dance musician likes to be able to embellish a given melody in order to give it added charm and colour, and those who have the ability to invent the most attractive embellishments lead the field.

The purpose of these articles is to illustrate the various ways in which popular guitar soloists play melodies which, although plainly recognizable as the original pieces, are trimmed with spogliaturas, grace notes, mordents, trills and other ornamental musical devices.

In the main, the styles tend to what is usually termed rhapsodic, but also veer towards the more freely extemporised styles of jazz and rebop or bebop. This last, shall we say, is one which may be a forerunner of a jazz style based on the freer use of augmented fourths or flattened fifths, whole-tone passages use of deliberate intervals and jumps not yet wholly acceptable to all jazz musicians, performed at medium and fast tempos with special use of syncopated rhythms, fast runs and sudden stops, depending on the rise and fall of the melodic line. This might be described as atmospheric.

The difference will be clearer to you when you have had the opportunity of comparing the examples that will be given in these articles, of choruses by Les Paul, Oscar Moore, Tiny Grimes, Billy Bauer, Chuck Wayne, etc., with, perhaps, a tiny illustration of the rebop chief himself, Dizzy Gillespie.

These articles are not intended to be technical. They do not set out to teach you how to play the guitar in ten minutes! Neither do they propose to compare the various players in order to choose a favourite. They merely aim to show how various experts produce their own attractive styles. The object is to help you create

Example 1

Example 2a

Example 2b

a style of your own, based on your knowledge of the best-known exponents.

As we know from our own experience, our styles are always influenced by our associations with various contemporaries, what we listen to and for whom we play. The style of Benny Goodman during his association with Teddy Wilson was very noticeable, and so was the change in some of Goodman's phrasing when he was joined by Charlie Christian, and again later on when recording with Mel Powell.

Dizzy Gillespie's style, it is said, emerged out of his association in his earlier days with musicians who were like-minded in their musical fancies. Teddy Hill says this about Dizzy's rebop, or "kloop-sop," as he called it: "No one man was responsible alone; it happened through team work, and I saw it happen." Louis Armstrong, it will be agreed, influenced style considerably.

Therefore, although this second-hand association of reading a few choruses of various guitarists may be a little mild, it should be able to give a tremendous help in showing some of the special embellishments that each soloist uses.

It might help if, before trying

From Rhapsody to REBOP

BLUE SKIES
As played by LES PAUL

By permission of Messrs. Francis, Day and Hunter, Ltd.

the chorus by Les Paul you compare the two groups of four bars of Chopin's Nocturne in E Flat. The second group is slightly ornamented, but the basis of the melody remains the same. Although I insert the classical

touch with great temerity, I think it is an excellent example of ornamenting a tune and should be kept well in mind. Most people know this piece, so perhaps you would sing, whistle or play the group of four bars in Example 1, which is the first four bars of the Nocturne. Then study the harmony in order to be fully at home with both the melody and the harmony.

Now turn to Example 2a, which consists of an embellishment of bars one and two of Example 1. The main bridgework of the melody remains clear and bold, but how simple and effective are the variations and additions. You must have heard the sequence of semi-quavers in the second bar of Example 2a used many times for jazz extemporisation.

Example 2b consists of two bars from a later portion of the Nocturne and is a variation of Example 1, bars three and four. See how the second bar of Example 2b is elaborated by a descending passage of chromatic and diminished runs which weave under and over the original melody.

When Les Paul played "Blue Skies" (recorded on Brunswick)

he probably never gave Chopin a thought, although in his rendering of "You Took Advantage Of Me," which I heard a while ago, he must have had Dvorak in mind when inserting a bit of "Humoresque." Yet some of the ornamental devices are not dissimilar to the Nocturne variations in a couple of spots.

Please bear in mind that I am not tying up Chopin and Les Paul in any way. However, I do hope that the few bars of the Nocturne will illustrate that good embellishments are based firmly on the melodic and harmonic structure of a given piece.

Les Paul uses a strong melodic line in "You Took Advantage of Me," with, of course, a firm tendency to the rhapsodic style. Although he is not a top favourite with the jazz fans, they nevertheless have more than a sneaking regard for his prolific ideas and fluency of phrasing.

Try the chorus yourself, and in case of difficulties, a query to the MELODY MAKER will bring a reply from me.

"Rhapsody to Rebop" will be appearing fortnightly. In his next article, Ivor Mairants analyses his own well-known solo version of "Ain't Misbehavin'."

James lays a curate's egg

HARRY JAMES AND HIS ORCHESTRA
****Feet Draggin' Blues (Pts. I and II) (Harry James)
(Am. Columbia HCO.2140/1)
(Columbia DB2317-2a, 11j6.)

Edgar Jackson's Record Reviews

James (tpt.) with Gene Corcoran, Willie Smith, Stewart Bruner, George Davis, Edward Ross (reeds); James Campbell, Irwin Berkun, Carl Berg, Harold Mos (tpts.); Victor Hamann, Charles Preble, Dalton Rizzotto, Juan Tizol (tubs.); Arnold Ross (gtr.); Hayden Cassy (str.); Edward Mihalich (bass); Lou Freeman (dms.). Recorded November 11, 1946.

and that he can still play reasonably good jazz when he wants to. He takes four choruses right off the bat, and while you will find them, with the clichés that keep coming in, rather like the proverbial curate's egg, taken by and large they make an effective sequence, none the worse for the mostly simple sustained organ harmony backgrounds which support them.

Arnold Ross shows himself to be a more than averagely enlightened and attractive blues exponent in his three choruses which follow, and it is a pity that their continuity has to be broken while one turns over the disc; but, unfortunately, that is one of the seemingly insurmountable drawbacks of the gramophone.

After the subdued but understanding playing by James and especially Arnold Ross, the trite riff scoring for the ensemble, with the now out-of-date idea of abruptly jumping the key a semitone just for the sake of making it seem different, sounds almost crude, and James's coda does nothing to improve the ending.

But all round the record is well worth hearing.

THIS is the blues in slow tempo, and, except for the last part of the second side which brings in the whole band, the presentation is a solo showcase for Harry James and pianist Arnold Ross.

The record may be described as a notable if not exactly sensational comeback by our Mr. James.

He gets nearer to playing the sincere music he played in that greatest of all his performances, "Blue Mood" by Teddy Wilson's Quartet (Parlophone R2741) than he has ever since.

Not that his performance is the greatest example of trumpet blues that has ever been put on record. In fact, far from it. For all his usual brilliant technique, Harry James's tone is too strident for the blues, and his style is none the more up to date because it is so strongly reminiscent of his work in the now almost ten years old "Blue Mood."

MA RAINEY AND HER GEORGIA BAND
*Stack O'Lee Blues (Tayl. Williams) (Am. Paramount 12257)
*Yonder Come The Blues (Gerrude Rainey) (Am. Paramount 12257) (Jazz 5001-50a.)
Gstrade "Ma" Rainey (tines singer), probably with Fletcher Henderson's Orchestra; Buster Bailey (cl.); Joe Smith (trumpet); Charles Green (tmb.); Fletcher Henderson (pno.); Charlie Dixon (tuba); unidentified tuba. Recorded circa 1931.

But at least it seems as though he had decided to show us that the cloying sentimentality and exhibitionistic displays of technique have been the be-all and end-all of so many of his records during the last few years, were mainly the result of box-office appeal.

THESE sides, dubbed from twenty-year-old Paramount recordings, are issued by the Jazz Appreciation Society, of 165, High Road, Chilwell, Notts.

The disc is available only to members of the society, but don't let that put you off, because the subscription, I understand, is only nominal.

"Ma" Rainey was, of course, one of the greatest of the original authentic blues singers—possibly the greatest next to Bessie Smith, and one must pay tribute to the J.A.S. for their enterprise in overcoming the many difficulties which face a "private" concern wishing to obtain authentic recordings and get them pressed for sale here. But, unfortunately, the reproduction is too bad to make the performances of much interest even to the most ardent collectors.

In the first place, they were recorded by the old pre-electric acoustic system; secondly, although they are pressed on unbreakable Vinylite plastic,

which has a comparatively silent surface, the poor surface of the original pressing is very noticeable, and the dubbing seems to have made the music even less distinct than it originally was.

In fact, one hears little more than just an outline of "Ma" Rainey's voice, and a very muddled idea of what the band was doing, and it is difficult, if not impossible, to pick out any of the fine detail which would have made the sides interesting even though their now hopelessly old-fashioned style could hardly have appealed in any circumstances to any but the most rabid old-time enthusiasts.

Harry Singer's GUIDE TO ARCHER STREET

No. 4—The Cafe Employment Exchange

DURING the spells of bad weather this place gets jammed tight with musicians and those who call themselves musicians. To get tea is secondary to getting work for most of its inhabitants. This does not reflect that the tea obtainable there is undrinkable. They serve excellent tea there. The proprietor must be a philosopher who enjoys watching the spectacle of the "profession" trying by hook or by crook to better itself. Otherwise he'd never tolerate the overcrowding that prevents him serving all these ambitious individuals, for to get to the counter on a wet or cold Monday afternoon is a Herculean feat.

I go there occasionally, and being somewhat tall, my head and shoulders are usually high above the crowd, and the conversation sounds like a bee-hive to me; but sometimes remarks like the following become recognizable.

"You pay for the tea, I've no change."

"I gave in my notice—"

Followed dramatically by:

"Why don't you be honest and admit you got the sack!"

A Kenton brass lick will burst suddenly upon you from a spontaneous "Mills Brothers" quartet in Happy Jazz Corner, as I call it. By the counter is the fellow illustrating "a colossal feat": he's unfastening a string bass and waving his index finger to match the music.

Sometimes a tea-cup is absent-mindedly hung on this finger and the cafe owner eyes it up and down, kitchen-fashion, patiently waiting for the worst, which always happens.

At this point I usually pay the bill and leave, with "There, I want to pay for that round," echoing in my ears.

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Tel. Temple Bar 2448 Editor: RAY SOMME

An Open Letter to Beryl Davis

My Dear Beryl,

Proud as we are of our local girl who has gone to the United States and made good on the radio and on Broadway, we were a little surprised, to say the least of it, to read an article about you in the July issue of "Metronome," in which you end up with the somewhat extraordinary statement: "I certainly hope the 'Ahmedikahns' like me; I don't want to have to go back to England."

The headlines to the article were almost as surprising as the phonetic "English accent" spelling of "Americans," since they refer to you as being "bored by Britain."

We quote some of your other remarks in "Metronome" for the benefit of readers who may not have seen the issue.

"Popular music really advances over here," you say. "Back in England there never seems to be any change at all. The H.B.C. just goes along in its old stodgy fashion, and with the exception of Ted Heath and one or two others, there are really no modern dance bands. Almost all of the orchestras play just melody, often without anything underneath; you know, just choruses, with first an alto sax playing along, and then maybe a violin, and finally perhaps a trumpet."

"But then why should they advance? They receive no encouragement at all. Why, just to show you how little change there is, some years back, when I was a little girl, I went into the studios to hear somebody perform. There were a number of us, and we were placed behind a curtain. But I wanted to see, so I sort of cut a hole through the curtain with my nail. Of course, I was severely reprimanded; but do you know, years later, when I went into that same studio as a performer, I took a look at that same curtain, and sure enough there was that hole I had made! That should give you a little idea of how much change takes place, and why I looked forward so much to coming over here."

Most interesting Beryl. Let's take your arguments one by one and see how you make out.

The suggestion that "almost all of the orchestras" in Britain play like Victor Silvester is, as you well know, entirely inaccurate. You've sung with enough of them who don't. And do you honestly think it helps your prestige in the U.S. or over here to decry the British profession?

Then, really, Beryl, if you had no better argument to advance about how little change there is in Britain than the childish story of a torn curtain—we're surprised at you! You conveniently seem to forget (as America has forgotten) that Britain has had much too much on its mind since 1939 to worry about a torn curtain; in fact, the studios concerned are probably thankful that they and the curtain—torn or otherwise—still stand to tell the tale.

And your suggestion that you "don't want to have to go back to Britain" is hardly the most tactful thing you could have said. Britain did not do you so badly, Beryl. It was here that you were boosted, nursed and brought to a pitch of fame that enabled you to cross the Atlantic with a ready-made reputation and a load of experience—gained in British studios with the British bands that you decry.

We can understand that it must be a wonderful thing for a young girl like yourself to sing with American stars and to meet in person the great ones of your dreams. We can understand that you were "bored by Britain" now you are in a land flowing with steaks and nylons.

But remember, Beryl, competition is far keener in the States than it ever was here, and you may shortly find that the novelty of the English visitor has worn off, and you are no longer getting the big-time work you want. And then, poor dear, you might have to go back to England.

Referring to American artists in the same article, you say "you have so many finished artists in this country."

"Finished artists" is an unfortunate phrase. Be careful the British don't use it about you in its less complimentary sense at a time when you may need us again. We may have short rations, but we have long memories.

Yours very sincerely,
THE EDITOR.

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Returning to Britain, of whose music he is a firm champion, famous U.S. arranger **SALVADOR CAMARATA** contrasts British and American methods of band-building, and discloses, in this exclusive "Melody Maker" article, the important factors behind his appointment as Decca Records' Musical Advisor.

BRITISH musicians inferior to the Americans? Where did you get that idea? Too much is said about the relative merits of British and American musicians. The comparison is important only if it serves to stimulate and create better music from both.

It's entirely irrelevant now whether or not Benny Goodman played better clarinet than Artie Shaw. But the fact that a Goodman versus Shaw competition existed was all-important to the advancement of dance music in general, as witness its results.

The situation is much the same between our two countries. What matters is the overall contribution that we can both make to further musical progress.

Certainly this cannot be done by following in each other's footsteps. The pace must be set.

The same retrogressive tendencies occur both here and in America. At one time our bands were imitating Goodman, Lunceford, Basie, and various others. This merely resulted in a sameness of sound from all.

At present you're in the Kenton era, but nothing progressive can happen from copying his or any other band.

A good example is Raymond Scott. He experimented with bands, composed of the best men, for approximately two years. One month his band sounded like Glenn Miller, the next like Lunceford, and so on. His success was only fair. It would have been far better if he had kept to his own style, which was highly original and distinctive. If he had persisted with it, his contribution to the cause of good dance music would have been infinitely more valuable.

Develop your own individuality

The same thing applies here. You should develop the kind of music that springs from your individuality. Apart from an abundance of instrumental talent, you have a lot of good arrangers—but many of these seem to be passing through the experimental stages. Often they have a tendency to over-arrange. They could well cultivate the art of omission.

The most obvious fault is that they lack the courage to expand their own ideas. They seem afraid that, if they don't make a band sound like Stan Kenton or Glenn Miller, it lacks something. I'd say it would have been better if they had never heard of Kenton and Miller, then there wouldn't be this carbon-copy complex.

George Evans had the right idea. A band as original as his would have been given every encouragement in the States. I was really sorry to hear it broke up.

Coupled with arranging and instrumental ability, your men have an enthusiasm that is wanting in the States. Encourage that enthusiasm, play the right music, and you'll compete with anything we've got.

I have been asked many times what constructive criticism I can offer to help you advance your music along the right lines. In doing this, I would say that you must eradicate the same faults that we've had to deal with in the States.

Instrumental faults

Now, apart from the one I've already dealt with—that of copying individual band styles—there are the instrumental faults.

The best example is to take a band section by section. First, the brass. Most of your men overblow their horns. Arrangers would do well to allow for this and keep the brass down to a more effective register. This would produce a better tonal quality.

The brass also has a tendency to play too precisely—that is, to give the full value to every note. The outcome is a stiff, unrelaxed interpretation.

The same applies to the saxes. Your intonation is often at fault. This may be due to the incorrect schooling of individual players. Have one overall system of teaching as in the States, and the fault wouldn't develop. You should be taught the same style of embouchure, articulation and diaphragmatic breathing, and, in the case of the brass, the correct vibrato, articulation and breathing.

To crystallise my point about this, the sections that I've heard to date haven't had matched tones. This is mainly due to differing vibratos.

Now, the rhythm section. They should realise that they are a section, instead of thinking of themselves as individual players. If they could appreciate this point, there would be a tremendous improvement.

The guitarist should play phrases that add to the bass figures, and the pianist should add just the right fill-ins to give that relaxed feeling. In the case



A new "M.M." picture of Camarata

of the drummer, well, he should play to be underneath the band rather than on top of it.

Kenny Baker, Dave Goldberg and Jack Parnell are fine musicians, who have acquired the right styles. As teachers they would be ideal. But—and I emphasise this—all tuition should be fundamentally the same.

I've singled out Ted Heath's men since I know their capabilities through working with them. You've other musicians with the same potentialities.

Incidentally, there's one big thing in your favour. British musicians are quick on the uptake. This was evident when I directed Ted's band and other musicians during the making of "London Town." But, from what I have read and heard, men of this quality seem to have small scope for their ability here.

So that you can draw your own contrasts, let me give you an idea of how a band is built up in the States.

The main essential, apart from good musicians, is a good leader. He is picked for his musical, and often instrumental, ability. Then, plus these assets, he must have personality and a certain amount of business acumen.

CAMARATA CLOSE-UP

by Laurie Henshaw

HIS choice of ties is in vivid contrast to his quiet demeanour. This, coupled with his slowness of speech, gives an entirely deceptive impression of lethargy. Actually, he is composed of 160 pounds of relentless energy, and displays an almost lustful passion for hard work. He drives himself like an overworked dynamo, and, in the process, sets up a certain amount of electrical friction in those with whom he fails to keep appointments on time.

But any sparks are soon dispelled when people come into contact with his personal charm—a charm equaling that of some of the more agreeable film stars. In this respect he bears, in appearance, more than a casual resemblance to Edward G. Robinson, whose integrity he certainly equals.

Salvador Camarata was born in Glen Ridge, New Jersey, of Italian parents. These also generously contributed playmates in the form of eight brothers and sisters.

Salvador first expressed his innate feeling for music on the violin. Later, when joining brother William's band, he switched to trumpet. In his own words: "I had a better chance of making myself heard." He was then sixteen.

Meanwhile, he studied music at the Juillard Conservatory. Subsequently he joined hand-leader Frank Daily at the Meadowbrook, which was visited by many of the "name" bands.

Later, he went with Red Norvo, Joe Venuti, Charlie Barnet and Benny Goodman, finally ending up with Jimmy Dorsey, for whom he made the memorable arrangements of "Tangerine," "Amazola" and "Green Eyes."

By now concentrating on arranging, he was engaged by American Decca, and scored accompaniments for practically every well-known artist, from Billie Holiday to Bing Crosby.

He also directed the orchestras for Andy Russell and Jean Sablon on various commercial radio programmes.

His favourite soloist is Chris Griffin, a trumpeter who played with Goodman; his bands, Claude Thornhill's and Duke Ellington's; his arranger, Billy Strayhorn; his record, "Chelsea Bridge," by Ellington; and, when he finds time to eat, it will probably be a plate of his favourite food—spaghetti.

He has only one idiosyncrasy: If you ever meet him in a bedroom, he'll implore you not to put your hat on the bed!

The leader first gets together with an arranger and decides on the type of music with which he wants to be associated. Then, having obtained a comprehensive library of suitable arrangements, the personnel is fixed and the band goes into rehearsal. Then, when they've made the grade musically, they're ready to be booked by a good agent, such as Tommy Rockwell or William Morris. Such agents make a business of investing in good bands; so, if the one in point has promise, it will be backed with the agent's money. Having taken over, he'll pay for rehearsal time, arrangements, and lay out extra money for key sidemen.

Thus, before the band is launched, the agent may have paid out 20,000 dollars (£5,000). During the build-up, the band only reckons to clear expenses. The big day, and pay-off, comes later.

The band is then put in a good spot. The Meadowbrook, for instance. This, I suppose, roughly corresponds to your Hammersmith Palais.

High-powered band-boosting

Now's the time for a high-powered publicity campaign; and this is where the agent pulls out all the stops. The main plug is around the name of the leader. He's boosted via trade magazines, columnists and disc-jockeys.

Then the radio comes in. Three good broadcasts on a coast-to-coast hook-up can lead to from four to six months' steady air-time. Following this, the band makes an extensive tour of one-night stands to meet its radio audience. Meanwhile it is kept in the general spotlight through recordings, which are released while the band is away in different towns.

The ultimate objective is to create a demand so that people will want to see as well as hear the band. When this finally happens, the band usually gets a good engagement at a theatre or hotel, or on a commercial radio programme. Then the musicians see some return for their work—but not before.

Contrast this with the set-up in Britain. Your band can make broadcasts, recordings, and tour on one-nighters, but, lacking adequate publicity and a big-paying commercial, your enthusiasm might well be short-lived.

But then, you may say, "the public doesn't like swing." Don't let this deter you. There's enough interest among the younger element to keep quite a few hands busy. The 2,500 fans who packed the Hammersmith Palais when Ted Heath was there, and the nation-wide sale of swing records, proves my point. You could do a great deal if you capitalised on such interest with good publicity.

Commercials needn't be corny

Look at the way Goodman started. He played the music he—not the public—wanted. Astutely billed as the "King of Swing," he hit the peak. Plenty of people didn't like his music, but all the publicity about him won them round.

But then, if you want to soft-pedal on swing, your commercial music needn't be corny. You can still have good arrangements, and feature strings. That's one point where you could score over the Americans—you have some wonderful string men here. On the whole, these men are superior to those in the States.

It is to develop and bring such talent to the attention of the Americans that I have been engaged by the Decca Record Company to act as their Musical Advisor.

In Decca's chief, Mr. E. R. Lewis, you are fortunate in having a man who appreciates the importance of making recordings that will be suitable for distribution both in Britain and the States.

To date, we have special recordings scheduled by Anne Shelton, with Harry Roy's band; Vera Lynn, with Ambrose; and of compositions by Fred Hartley and Reginald King. To show the Americans an example of your instrumental virtuosity, I am making a recording of my own "Saxophone Rhapsody," which will feature that fine sax-player Michael Krein accompanied by a studio orchestra.

Ted Heath's is another band we shall be exploiting, as well as Paul Carpenter; also Nadia Dore with a group of singers.

I am also hoping to give some help to Woolf Phillips' fine orchestra.

With this array of talent to work upon, I am confident we can convince the sceptics that, given the right opportunities and encouragement, British musicians will compete with anything we can produce in the States. Britain will thus be making a worthy contribution to the advancement of dance music as a whole.

NEWS IN BRIEF

Edited by CHRIS HAYES

BROADCAST tribute to Jimmie Lunceford will be held on Thursday, August 7, at 11.30 a.m., when Sinclair Trail includes a Lunceford Memorial Programme in his series, "Rhythm on Records," on the Home Service.

FOUR AT THE BAG.—Jack Peach having taken over on drums at the Bag o' Nails due to the departure of Harry Singer, who has joined Johnny Robbins at Westgate the quartet at the famous niterie now consists of Harry Robbins on tenor, Len Harrison on bass, Arthur King on piano, and Jack Peach on drums.

NEVILLE LEAVING GRIEFF.—Associated with bandleader Ken Grieff for 18 months, accomplished pianist Derek Neville leaves Ken at the Maxwell Hill Palais at the end of next week. Derek wishes to make a change of environment and should prefer a situation suited to his brilliant style.

MORE ABOUT MIFFIELD.—Opening in Lisbon on August 4 for their touring tour of Portugal and Spain, Freddie Miffield and his Garbage Men may have their stay extended, possibly up to six months, for additional engagements at night clubs and hotels, with broadcasts on Radio Lisbon. Trumpet player with Freddie is Lee Lester, not Leslie Cooper as reported last week.

RICHARDS ALL RIGHT AGAIN.—Now strong enough to get back to a job in the West End, young drummer Bobby Richards, who has been ill for many months with a chest complaint which necessitated a serious operation, is anxious to show he has lost none of his former skill with the sticks. Bobby, who is also a promising arranger, is living at 213, Dacane Court, Balham, S.W.17.

Ivy's AIRINGS.—Spending the present week doing dances at Westminster-Marc, Ivy Benson and her All-Girls Band to the Leeds Empire next week (28th) and have a broadcast from the Leeds studios on Wednesday (30th). Playing for two weeks at the Winter Gardens, Blackpool, from August 4, they have another broadcast from the Badroom on August 7. After visiting the Empire, Scarborough, and Bournemouth, they are straight across to Hamburg, to start for CSE their third big tour of Germany.

BREAK FOR TEACHER AND PUPIL.—After only a short period of tuition from Shirley Marron, who, formerly singer with Edmundo Ros, has embarked on a teaching career, young, fair-haired Ann Bradshaw has obtained the coveted spot of vocalist with Ivy Benson's All-Girls Band.

HOLIDAY FOR HALL.—After three weeks of from August Bank Holiday, Henry Hall and his Orchestra resume work on Monday, August 25, with a week of dances at the Winter Gardens, Weston-super-Mare, and start a new series of "Great Night" broadcasts on Tuesday, September 2, while appearing for a week at the Wood Green Empire.

NEWS OF GEORGE EVANS.—Now a patient in Ward B1, at Clare Hall County Hospital, South Mimms, near Barnet, famous saxophonist, arranger and bandleader George Evans, who is having further treatment for the lung trouble which caused his retirement from the profession several months ago, would appreciate letters from friends and fans.

DAUGHTER FOR CURED KIRKPATRICK.—Arriving home after three months in hospital with a severe internal complaint, ex-Van Phillips clarinetist Bill Kirkpatrick had the pleasure of greeting his baby daughter, to be named Sheila. Bill is now playing with Ken Grieff at the Maxwell Hill Palais.

TABLE RESERVED.—Rose Room reservations should henceforth be placed either to Mountview 3882 or Gerrard 3878.

BENNETT TO DOUGLAS.—New recruit with the Leslie Douglas Orchestra is Paul Bennett, who moves over from Paul Adams' Miller Club outfit in place of Reub Solomon, who sailed for India—his home—a week ago.

BUTT WITH CROW.—His many friends in the profession no doubt recognised Freddie Butt as the trombonist in George Crow's Blue Mariners, pictured in last week's MELODY MAKER, and not George Laitner, as the caption stated. This must have happened to Freddie on the very first occasion that his picture appeared in the "M.M."

GOFF'S THIRD AIRING.—Lead alto Reggie Goff will again be heard on the air with an sextet, this Saturday (26th) from 9.45 to 10.15 a.m., in the Light Programme.



JIMMY HENNEY MEETS—JIMMY HENNEY!—Jimmy Henney, Chappell's two-time exploitation man, and probably the youngest "pluggar" in the business, is constantly being asked to do "gigs," etc., because many people think he is also piano-star Jimmy Henney. There is no Jehyll and Henney, however, because piano-arranger Jimmy Henney—late Barritau, Sloan "Silver" Hutchinson, Sam Browne, Harry Wick, etc., and currently at the Regency—usually is a separate and distinct J. H. To make things clearer, the "M.M." swapped Jimmy Henney (Chappell's) left with Jimmy Henney (pluggar) right. So now Chappell's J. H. won't be asked to go playing (he doesn't play an instrument, anyway), and piano J. H. won't be constantly asked for two or three copies of the latest Chappell's hit.

BRITISH TRUMPET'S AMERICAN BREAKS

INTERESTING news of ex-Frank Weir trumpet Len Whiteley, who migrated to the U.S. some months ago, comes in the form of a letter which Len wrote to Freddie Bullock, with whom he worked in pre-war days at the Palace Hotel, Buxton. Len, whom Ray Noble sponsored during his six months' qualifying period of residence in the States, has apparently secured a Union card, as he tells Freddie of his activities in California, where he recently played for two nights with Tommy Dorsey and two nights with Al Donahue. In the "T. D." Band, fellow-members of the trumpet section were Ziggy Elman and Charlie Shavers, both of whom, says Len, "play like angels." Len also got a big kick out of playing the famous Dorsey arrangement of "Marie" (which the band apparently still features), in which the original Berigan chorus has now been scored in harmony for four trumpets.

Len Whiteley, war-time bomber pilot in the RAF, was well known in Manchester in pre-war days, where he played with Tommy Matthews' BBC Concert Orchestra, the Alan Holmes Swing Sextette, for Bill Hall at Harpurhey Baths Ballroom, and appeared on occasion with the late Johnny Rosen.

A prisoner in German hands for several years during the war, he returned to London upon release, where he appeared with Frank Weir, with Lew Stone at the Embassy Club, and with Harry Gerrard at Norwich, before deciding to try his luck in America.

Mantovani's Broadcasts

THIS Saturday, Mantovani and his Orchestra take over the Saturday late-night dance music spot (10.15 to 11 p.m., Light), replacing Maurice Winnick and his Orchestra.

The band will broadcast from its current resident berth at the Barbecue Restaurant, Bournemouth, where it is proving to be a huge success, and will feature vocal stars Jane Lee and Cyril Shane.

Mantovani and his Orchestra will be heard each Saturday for the next few weeks.

NATHAN AIRING

ON Monday last, pianist-leader Jack Nathan opened at the exclusive Churchill's niterie with his new outfit and received a warm welcome from the assembled socialites.

Jack's smart crew and his opposite number at Churchill's, Jose Norman's Rumba Band, will share a forty-five-minute radio spot on July 31, when they will broadcast from the club, via Radio Diffusion Française, from 12.15 to 1 a.m.

Conn Leaving Gibbons

ENDING a very happy association, which has lasted for two years, capable first altoist Harry Conn leaves Carroll Gibbons, at the Savoy Hotel, when Carroll and his orchestra commence their summer vacation at the end of the present week. After a much-needed holiday, Harry will undoubtedly be fixing himself something as interesting and congenial as his engagement with Carroll.

Singer at Westgate

SEEKING relief from the exigencies of night-club work after hospital treatment, drummer Harry Singer has found ideal conditions at St. Mildred's Hotel, Westgate, where he joined pianist Johnny Robbins' outfit on Monday last (21st).

His place at the Bag o' Nails has been taken over by Jack Peach, formerly with Chris Cowley at the Florida. Johnny Robbins alternates at St. Mildred's with the rumba outfit led by former Harry Roy arranger, Eric Cook.

Big Night at Feldman Club

ARRANGED by Wally Chapman, tenorist Len Conley, two staff photographers will be present at the Feldman Swing Club this Sunday (27th) to take pictures for "Illustrated."

In addition to the resident group directed by Carlo Kraemer, the club will also present Ambrose Campbell and his West African Rhythm; coloured singer Mabel Lee, and the "Business Men of Rhythm" (re-bop dancers)—both from the current London Palladium show; Benny Lee, Frank Weir, Pete Chilver, Max Bacon and, of course, the inimitable Victor Feldman himself.

The photographers hope to get some good action pictures of jitterbugs at play, so any dancers or musicians who would like to see themselves in the pages of "Illustrated" should make a point of being present at the club on Sunday.

BAND'S ESCAPE IN HOTEL FIRE

DUE to unknown causes, the restaurant at Skindies Hotel, Maidenhead, was completely destroyed in a disastrous fire which started in the early hours of Sunday morning (20th).

The adjoining ballroom, which housed the instruments belonging to the hotel's resident band, the Frank Gregory Quartet, was, fortunately, only slightly damaged, and after bassist Pete Collins rendered first aid to Cliff Devereaux's electric-guitar speaker, the boys were able to carry on as usual on the following evening.

The quartet is completed by violinist Johnny Gregory, and Frank himself leading on accordion. The manager and the head waiter were both injured in attempting to rescue the owner, Major McDougall, who eventually reached safety unaided. The boys consider themselves lucky to have escaped so lightly.



"When you two have quite finished comparing ties, perhaps we can get on with the rehearsal!"

Sid Millward Flies Ahead

LOOKING forward to Christmas and New Year, sax-clarinist leader Sid Millward, who is booked for many months ahead and is breaking records all over the country, will be taking three weeks off for a festive air trip to New York with his comedy partner Wally Stewart.

Playing Wood Green Empire this week, the "Nitwits" now have Dennis Croker on trombone in place of Freddy Welsh, who wants a rest from touring. During the next five weeks Sid visits Glasgow, Swindon, Northampton, Sheffield and Bradford.

LUNCEFORD BAND WILL NOT BREAK UP

FOLLOWING up our report of the sudden death of bandleader Jimmie Lunceford on July 14, the MELODY MAKER is now able to reveal that the fine Lunceford Orchestra will not break up, but will continue as a unit under the direction of famous Lunceford tenorman, Joe Thomas.

A cable received from Peter Tanner in New York says: "It is virtually certain that Joe Thomas will front the orchestra, and that it will in future be known as Joe Thomas and the Jimmie Lunceford Orchestra." Tanner informs us that this news, which has not yet been made public in the U.S.A., was given him by the Gale Agency, who are handling the Lunceford band. The agency also announces that a part of the proceeds made by the orchestra will be handed to Mrs. Jimmie Lunceford, who has little means of support.

AMERICA SHOCKED

THE MELODY MAKER learns that the whole of America's popular-music profession has been profoundly shocked by the utterly unexpected death of the well-liked and respected bandleader. Until about two weeks ago, Lunceford had been playing in a club in downtown Los Angeles, and had been recording for one of the smaller companies on the West Coast. He then left to tour with the band along the North-West Coast and, on Saturday (12th), suffered the heart attack which finished his career. He was not taken ill on the bandstand, as reported last week, but in a music store in Seaside, Oregon.

There had been no indications that Lunceford, a thick-set, powerful man, was not in the best of health, and his death came as a great surprise even to his closest friends.

Canadian Holiday for Jack Fallon

ON August 10, famous bassist Jack Fallon is returning to his native Canada for one month's holiday.

Since first coming here, in uniform, as bassist with the Canadian Band of the A.E.F., Jack has achieved the distinction of becoming one of the most widely discussed exponents of his instrument in the country, and one of our most popular musicians.

A tremendous technician, and a real stylist, Jack has put in a period with Ted Heath—among many other engagements—and is currently with Reg Dare's outfit at the Potomac. He is also, of course, regularly featured with Tito Burns' Accordion Club Sextet on the air.

NAT TEMPLE'S FIRST AIRING WITH NEW BAND

CROWNED "King for a Day" on his birthday at Butlin's Skegness Camp last Friday (18th), bandleader-clarinetist Nat Temple has just received another present in the form of a "Northern Palais" airing, probably from the Camp, on August 22 (10 to 10.30 p.m.). This will be his first airing with his new band, already voted by holiday-makers "the best and funniest" the Camp has yet had. Listeners remembering his former broadcasts with his own Octet will look forward to hearing him with a bigger line-up, with, of course, Alan Kane vocalising.

PIECES OF EIGHT PARTNERS

RECOGNITION of their fine work with Harry Gold has been accorded tenorist Laurie Gold and trombonist Geoff Love by Harry making them partners with himself and pianist-arranger Norrie Paramor in the Pieces of Eight.

This is, incidentally, the first step in the realisation of Harry's original intention to form the Eight as a co-operative unit.

At present in the midst of a heavy spell of radio and television work, with further sessions fixed for August 2 (9.45-10.15 a.m., Light) and Jazz Matinée on August 9, the Eight have weeks booked at Cleethorpes (August 24), Seaburn Hall, Sunderland (31st), Redcar (September 7), and Astoria, Manchester (14th), with Jane Lee vocalising.

Amstell on Holiday

A CHARACTERISTICALLY cheerful telephone call from famous tenor player Billy Amstell told the MELODY MAKER that he was leaving on Tuesday (22nd) for his first Continental holiday.

Although Billy has travelled all over the Continent in his professional career, he has previously always done so as an instrumentalist with Ambrose and other orchestras. Now he and Mrs. Amstell are spending three weeks abroad, taking in Paris, Monte Carlo, San Remo, Genoa, Milan, and returning across the Alps.

"When I come back," says Billy, "I shall need money badly. Bandleaders and tenor-sax pupils, please note!"

"OKLAHOMA!"

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"BLESS THE BRIDE!"

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OVER TO YOU (Lancers)

A brand new arrangement by PHIL CARDEW

GAY TWENTIES (Merley)

Eight grand old tunes, arranged for Eva Three-Step, Two-Step, etc.

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LIVE, LAUGH & LOVE

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Collectors' Corner

LAST WORDS ON WAREING

RALPH VENABLES writes what he promises are his final words on the "Cherry" discussion at its present stage. Says Ralph— "I must congratulate Charles Wareing on his piece of exhaustive theorising which, styled somewhat sweepingly by the author as the 'solution' to the Dandies' 'Cherry' problem, appeared in the Corner of July 12.

"Unfortunately, Mr. Wareing fails to dispose of the two main points in this protracted discussion—namely, that Don Redman claims to remember Teschemacher playing the tenor sax solo on 'Cherry,' and that Wareing claims to recognise McConville's trumpet playing on this same record. Unless friend Charles contends that (a) Teach took part in the McKinney's 'Cherry,' and (b) McConville was talking nonsense when he claimed never to have played with any coloured musicians, then his dramatic 'solution' goes but a small way towards a satisfactory explanation. The only positive statements by the musicians themselves (one by Redman, the other by McConville) simply do not fit into Wareing's 'explanation' at all.

"Reverting finally to the other points raised by Wareing, I really must protest at his extraordinary distortion. Let me again remind Charles that Armstrong was listening to the record of 'Muggles' when he said that the trombone thereon was Teagarden. And as for those much-discussed matrix numbers of the McKenzie-Condou Okrh sessionist, Wareing's latest theory reduces the whole thing to a farce!"

WEINSTOCK REPLIES

THIS week we have received a letter from U.S. trader Robert Weinstock and another about him from Art Schawlow of Toronto, Canada. Here is what Weinstock has to say: "I have read with interest the three articles in the Corner about Anglo-American record trading. In answer to the fellow who laughs in my face, he's entitled to a laugh; he also cries about the size of the hold in the American record; in other words, he's just a ripper.

"As for Ed Collins, who had to have his friend call-up, my terms to him (and they are not printed in double talk) were package sent on receipt of package. There is no use in me trying to tell the customs authorities how long they should take in delivering a package. I still send them as soon as I get them, with the exception of Ron Bateman, Pete Colton and a few others, to whom I send off before receipt. I have just received their December packages a few weeks ago. I have just received from Elliott Goldman parcels sent in October and September. Yet I never wrote I was being cheated. I had full confidence in these traders, and all English traders I still believe people are honest.

"As far as breakage is concerned, I receive plenty of broken records, and if I knew whether to blame the shipper, the postal authorities in England, the Customs, or the US postal authorities, I still would take my loss and say nothing, as we all know they are fragile products and sometimes they are treated too roughly—those are the hazards of shipping. One fellow had the audacity to send me a record cracked beforehand (name furnished on request). This was clear to see, as the record was played over and the wax along the crack was worn away.

"As for the 10 for 7; it is simple arithmetic. 10 Parlophones (3s. 11d. each) equals approximately \$4.00. 7 Century or equivalent; \$7.25.

"In the old days, 10 English records at former price equals \$10.50, and 10 US discs at 25 cents to 50 cents equals \$4.90.

"As you can see, my terms are very fair: I don't think the boys would like to go back to the old days.

"Incidentally, Collins' friend didn't repeatedly call me, and I told him the package was on its way. About not returning his box, which one would think was made up of cast iron; it was just a cardboard box which arrived bent. I replaced it with another one and did not send him discs between cardboard and papers, as he leads one to believe.

"Furthermore, he sent records in G condition (used plenty), and the discs I send are mint, and I ask for mint ones back. This goes for many others I deal with and I have taken it. But now I have decided to stop trading with all but half a dozen honest traders who send what I want in the condition I want. If I ever take on new contacts they'll have to have a written endorsement from the Corner. I am sick of the substitution of dud records for my wants.

"I see high prices asked in England for records I have sent over, and it makes me feel good to see that I have helped my pals to make some cash. As for the gentleman who says I asked \$2.50 for English discs; that was in November, 1946. He should see this month's 'Changer' for a price—\$1.50 to \$1.80. But in business a fellow sells for what he can get. The bigger price, the better businessman he is. But profits are small enough for the work entailed.

"I still maintain that I want to help the small record companies produce the kind of music that is becoming rarer and rarer, and buck the 'big four' who would like nothing

LETTER FROM ART SCHAWLOW

"I HAVE just seen the 'Corner' of May 24 with the remarks about Bob Weinstock. Since I have also traded with Weinstock, perhaps I may add a few remarks to the discussion.

"I first met him in a record store during my visit to New York last summer, and at that time he invited me up to his house to hear some of the records in his collection. Although I bought no records from him at the time, and he was very busy, he was most generous with his time and invited me back later in the week. But some idea of how busy he was may be given by the fact that he was working in an office in the morning, trading records in the afternoon and taking a university course at night. All this in August!

"Since returning to Toronto I have exchanged a few letters and parcels of records with Bob, and I have found him completely reliable, although sometimes slow. This is understandable in view of the above paragraph. On one occasion I found his packing insufficient, but he replaced the two broken records willingly and promptly. I sometimes suspect that he prefers to take a chance of breakage because he just can't afford the time required to do a really careful packing job.

"I know several others who have traded with him and they have all found him quite satisfactory. So if any of your readers have trouble, I suggest they be patient or take no more drastic than a reminder letter. I can also testify to the fact that parcels do get lost in the mails sometimes."

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CONTEST RESULTS

1947 GLOUCESTERSHIRE COUNTY CHAMPIONSHIP, Victoria Rooms, Bristol, Wednesday, July 16.

Judges: Billy Amstell, Edgar Jackson.

Winners: **THE BLUE SERENADERS** (two saxes, trumpet, piano, bass, drums, vocalists). All coms: C. L. Chappell, Buckshaft Road, Cinderford, Glos. Individualists' awards for: Alto (Trevor Beach); Piano (Gerald Watkins); Bass (Terence Morgan). Hon. mention: Tenor (Alan Walker).

Second: **THE GUITAR SIX** (Tenor, trumpet, piano, guitar, bass, drums). All coms: Brian R. Stokes, Kerrydale, 2, Hales Road, Cheltenham. (Phone: Cheltenham 485.) Individualists' awards for: Tenor (Danny Moss); Clarinet (Danny Moss); Trumpet (Brian Stokes); Trombone (Brian Stokes); Guitar (Clive Robinson). Hon. mention for: Piano (Robby Frings).

Third: **ARTHUR PARKMAN AND HIS DANCE ORCHESTRA** (five saxes, three trumpets, trombone, piano, bass, drums, conductor). All coms: R. Stanmore-Richards (Manager), 2, Aubrey Road, Chessels, Bristol 3. Hon. mention for: Tenor (Jack Fear); Drums (Leslie Thomas Parsons).

Fourth: **R.A.F. STATION DANCE BAND** (Gloucester) were awarded Individualists' award for: Drums (Alexander Deak). Hon. mention for: Alto (Michael Roberts); Tenor (Derrek E. Nicholson); Trumpet (? Child); Piano (Douglas W. Pemberton); Bass (Peter McGurk).

1947 SOUTH YORKSHIRE CHAMPIONSHIP, City Hall, Sheffield, Friday, July 18.

Judges: Tito Burns, Edgar Jackson.

Winners: **FRED MANDERS QUINTET** (alto, piano, guitar, bass, drums). 120, Woodseats Road, Sheffield 8. (Phone: Sheffield 5091.) Individualists' awards for: Alto (Stan Vickers); Piano (Fred Manders); Guitar (Ted Needham); Bass (Ken Biddle); Drums (Eric Verd). Hon. mention: Clarinet (Stan Vickers).

Second: **THE BLUE FOUR** (Clarinet).

1947 DURHAM COUNTY CHAMPIONSHIP, Borough Hall, Hartlepool, Friday, July 18.

Judges: Les. Evans, Jerry Dawson.

Winners: **THE ANTON FOREST QUARTET** (Clarinet, piano, bass, drums). 5, Mowbray Road, North Shields. (Phone: North Shields 1797. Individualists' awards for: Clarinet (Anton F. Forrest); Piano (John Osborne).

Second: **GEORGE NELSON AND HIS MODERNISTS** (Trumpet, clarinet, piano, bass, drums). "Bowl" House, 9, North Drive, West Hartlepool. Individualists' award for: Drums (Daniel Jones). Hon. mention for: Trumpet (Gerald Officer); Clarinet (Billy Burgen).

Third: **JOE HALL AND HIS BAND** (three saxes, two trumpets, piano, bass, drums). 20, The Avenue, Durham City. Individualists' award for: Trumpet (Keanie Hall). Hon. mention for: Drums (Clifford Bickley).

GORDON KITTO AND HIS BAND, of Durham, secured Individualists' awards for: Trombone (William J. Merfield); Alto (Derek Humble).

MAURICE NELSON AND HIS BAND, of Seaham, won Individualists' award for: Bass (Jimmie Balson).

BERT LOWE AND HIS ALL-STAR BAND, of Philadelphia, County Durham, were awarded Individualists' award for: Tenor (Clemantine Seott).

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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, City Hall, North-East London. Organiser: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Mr. Bill Waller), "Red Ridge", Epsom Downs, Surrey. (Phone: Burch Heath 4479 and Brixton 2711.)

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

PROVINCES

BOGNOR—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Coast Championship. Organiser: Mr. Billy Stone 35, Links Avenue, Morden, Surrey. (Phone: Liphys 674.)

NEW BRIGHTON—Friday, August 8 (Note revised times: 7.30 p.m. to midnight), at The Tower Ballroom.—The 1947 Wirral District Championship (entry list full).—Organiser: Mr. Lewis Buckley, 25, Carr Lane, Birkdale, Southport, Lancs. (Ainsdale 7229.)

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, Oatlands, Elmstead, Colchester. (Phone: Vivenhoe 291.)

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

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

BUXTON—Wednesday, August 20 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens.—The 1947 Peak District Championship. Organiser: Mrs. E. George, 4, Hardwick Street, Spring Gardens, Buxton. (Phone: Buxton 1451.)

HUDDERSFIELD—Sunday, August 22 (times to be announced), at the Ritz Cinema, before a seated audience.—The 1947 South-West Yorkshire Championship. Organiser: Mr. Lewis Buckley (See New Brighton.)

WESTON SUPER MARE—Monday, August 25 (8 p.m. to midnight), at The Pavilion.—The 1947 Severn Estuary Championship. Organiser: Mr. J. Davies, Director of Entertainment, Harbour of Weston-super-Mare, Wm. Wainwright Buildings, Weston-super-Mare. (Phone: Weston-super-Mare 422.)

DORKING—Wednesday, August 27 (7.30 p.m. to midnight), at Dorking Large Hall.—The 1947 Mid-Surrey Championship. Organiser: Mr. Sid Norris, 131

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Judges: Les. Evans, Jerry Dawson.

Winners: **THE ANTON FOREST QUARTET** (Clarinet, piano, bass, drums). 5, Mowbray Road, North Shields. (Phone: North Shields 1797. Individualists' awards for: Clarinet (Anton F. Forrest); Piano (John Osborne).

Second: **GEORGE NELSON AND HIS MODERNISTS** (Trumpet, clarinet, piano, bass, drums). "Bowl" House, 9, North Drive, West Hartlepool. Individualists' award for: Drums (Daniel Jones). Hon. mention for: Trumpet (Gerald Officer); Clarinet (Billy Burgen).

Third: **JOE HALL AND HIS BAND** (three saxes, two trumpets, piano, bass, drums). 20, The Avenue, Durham City. Individualists' award for: Trumpet (Keanie Hall). Hon. mention for: Drums (Clifford Bickley).

GORDON KITTO AND HIS BAND, of Durham, secured Individualists' awards for: Trombone (William J. Merfield); Alto (Derek Humble).

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GOSSIP

PIANIST Syd Bennett, one-time with Johnny Rosen, and more recently with Mick Farber, is now in the piano chair with Harry Bostock at the Ritz, Manchester. His predecessor, Dennis Wilde, now with Artie Williams at the Plaza, Jersey, where Bill Gorman is on drums. New pianist also with Larry Kelly at Newton Heath Palais, Manchester. The name, Alan Hyde, Rochdale maestro Freddie Platt recuperating after recent illness. Blackpool's Joe Kirkham also back at the Lower Ballroom after two weeks' illness. "Modernaires" leader Sam Steward, 15, Baker Street, Liverpool 6, would like to contact a local arranger. Bassist Eddie Lambert who recently joined Eric Kershaw's Quartet at the Silver Grill, Bradford has now retired from the profession. Bolton drummer Vernon Leigh available owing to Bolton Theatre Royal switching over to films. Ed be delighted to pass on any offers. Ernie Beale (tenor) completes the sax section in the Billy Forrest band at the Pavilion, Dunoon. New drummer with Derek Newall at the Beechwood Restaurant, Cleveland, is Eric McDermott. Drummer Harry Turner back in Manchester after a short spell at the Osborne Hotel, Stracombe.

JERRY DAWSON.

RABIN IN CLEETHORPES MINE SCARE

PLAYING to sensational business at the Pier Pavilion, Cleethorpes, last week, Oscar Rabin and his Band, with Harry Davies, had a frightening experience on the Saturday night, when a warning to everybody to clear the pier was issued due to the proximity of a mine which the rising tide brought dangerously near to the pier and sea-wall. The turn of the tide brought welcome relief, and the band and dancers trooped back into the ballroom to continue the dance until around midnight. The Cleethorpes date is one of the many booked this summer by R.D.S. Productions, Ltd., others being the Seaburn Hall, Sunderland; Pavilion, Redcar; Britannia Pier, Yarmouth; Samson and Hercules Ballroom, Norwich; and the Pavilion, Weston-super-Mare.



Herewith an exclusive picture showing members of the Hector Davies Ballroom Orchestra dispersing themselves whilst enjoying the summer season at the Pier Pavilion, Hastings. Hector can be seen prominently "driving" (starboard), whilst next to him is vocalist Jackie Jennings.

Broughton Opens at Rhyl

CURRENTLY resident at the Queen's Ballroom, Rhyl, replacing Bert Hayes and his Band, is Stanley Broughton and the Queen's Ballroom Orchestra. Stanley Broughton, who plays violin, viola, bass, alto and clarinet, served during the war in the R.A.F., and was a member of the No. 1 Bomber Command Orchestra. With him at Rhyl is Paul Burnett (piano and accordion), who is also Stanley's partner in an act which includes Paul's wife, vocalist Alice Burnett. The rest of the boys at the Queen's are Billy Gibbons (alto); Roland Mott and Sam Mills (tenor); Geoff Higginbottom (tpt.); Gordon Rayburn (bass); and Eddie Hall (drums).

AL STEVENS, well-known drummer and xylophonist, who was with the RAF Central Band from 1940 to 1945, is now appearing in a dual role at Butlin's Holiday Camp, Pwllheli, where he plays drums and tymps with the Theatre Concert Orchestra and does his speciality act on xylophone. Al, who has married one of the famous Lotingas, interrupted his honeymoon to open at Pwllheli on March 29. He stays until the end of October, after which he is free until December 22, when he again tours the ABC circuit in pantomime, as he did so successfully last Christmas.

ONE of the resident cabaret artists appearing at the Rainbow Room, Jersey, Channel Islands, for the summer season, is blonde sophisticated singer, Kay Carroll, who is booked until September 23. Kay, who describes the Rainbow Room as a delightful place, decorated like a classy nightclub, hopes to tour the Continent after her Jersey date.

NEWMAN LEADING SWING GROUP

LEADER of the band at the Tower Ballroom, Blackpool, prior to his war-time service in the R.A.F., Norman Newman, who has been out of the business for some time, is back leading his own band at the Pool Ballroom, Ramsey, Isle of Man.

Styled the "Mayfair Quartet", the band, a small, swingy "Dixieland" group, is proving outstandingly popular with both patrons and management. Playing tenor and clarinet, Norman (seen here) is also responsible for the band's arrangements, and with him are Dave Crystal (tpt.); Ken Bentley (drums); and Geoff Cartwright (piano). Norman has rather taken to the idea of actively playing again, and expects to be able to announce his plans for the winter season in the very near future.



JAMBOREE . . .

THE Potteries Branch of the M.U. put on the season's most exciting night at their First Annual Jamboree, held on Friday, July 11, when, one after another, in quick succession, eleven bands kept up a terrific night of non-stop dancing. To single any band out for praise would be unfair. Every band and every man gave all they had, and, in consequence, they each received a great ovation from 1,150 fans who crowded the lovely Trentham Ballroom. Before the evening was over, the secretary, Mr. G. Kirkham, and his committee were being asked when there was to be another jamboree. A grand institution has come to the Potteries to stay, and the local Branch Benevolent Fund benefits by a nice large sum.

CAVALCADE . . .

THIS Friday (25th), Manchester and district musicians present their second effort on behalf of the local branch M.U. Benevolent Fund in the form of a "Band Cavalcade" at the Astoria Ballroom, Plymouth Grove. There will be dancing from 8 p.m. to 3 a.m., to the Albert Evans Trio, the Chick Purcell Ensemble, the Manchester Swing Group, and the bands of Percy Pease, Harry Bostock, Ken Noar, Bert Hornby, Cyril Boole and Jerome, plus the Astoria Dance Orchestra, which is, of course, the resident outfit. Tickets, price 5s. at the door, can be bought in advance for one shilling less.

PRESTON M.U. BRANCH MAKES PROGRESS

PRESTON bands and bandmen were allowed one hour of revelatory debate at the M.U. Preston Branch meeting held on Wednesday of last week, during which explosive effusions were simply extinguished by the eloquence of the N.W. district organiser, Mr. Ed Almond. The temporary chairman, Fred Travis, then rapped the table and ruled "The debate is closed. Will those who do not wish to join the Musicians' Union please leave the hall as quietly as possible?" It is very satisfying to the Union officials present (Mr. W. Stuttard, branch secretary, Mr. A. Simpson, president, and Mr. Almond) that by the principles expounded, and enlightenment of many enquirers, all but three of nearly fifty present were convinced that Union organisation is the key to better conditions. Enrolment of the new members was quickly completed and entrance fees paid. Long-experienced Tommy Mayor, with Messrs. Rothwell, Shuttleworth and Travis to assist, was elected to the Preston M.U. Branch Committee. Messrs. Beals, Sinclair, Rothwell, Danson, Shorrocks, Shuttleworth, Riley, Baines, Willan, Blake and Wilkins, representing some of the local bands present, were elected to the sub-committee to investigate local rates, hours, classification of halls, and the views of those who have so far remained unresponsive.



At the age of 25, Glasgow-born Don Emley is one of the more promising of the country's school of young vocalists. Trained at the G.M.F. and North Africa with Arthur Rowberry's Band in 1945/46, and is now singing and playing guitar with Billy Tennant.

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On Merseyside

AFTER some fifteen years' g'ging around every place on Merseyside where people dance, Judd Parkin and his Playmates have settled down in a semi-resident job at the West Derby Village Hall. The Dance Cruises "on the Mersey" ferry boats are now in full swing, and this year provide an ideal opportunity for a few "scoops" while listening to some good dance music, as all the cruise boats now have a bar. The music has been provided by different bands, including the Norman Woods' orchestra, Frank Hale's Woodchoppers, the Blue Domino outfit and the Alan Howard Septet.

When the new Gaumont British M.D., Felton Rupley, visited Liverpool Rialto Ballroom last week, he brought a request from Jack White at the London Astoria to be remembered to all his old Merseyside pals. The new fad, for swing pianists to feature on accordion (which George Shearing started) is becoming very popular around Liverpool. Wal Cooper, piano man at King's Hall, now leads the buskers on accordion, and popping into the Queensway Restaurant the other night, we were delighted to hear Charlie Henesy swingin' like nobody's business on the "box."

CURRENTLY resident at the Casino Ballroom, Skegness, is a smart little band styled "Nick Carter and his Music." Nick leads his boys on alto, and with him are Taylor James and Bill Lowe (altos); Johnny Little (tenor); Ray Simons (tpt.); Harry Aubrey (bass); and Cedric Gerngross (piano).

SCOTLAND

GLASGOW NOT out a year together, Bill Pollard and his band have settled down nicely at the Bobby Jones' Ballroom at Avy, most of the boys coming from the Irvine district. There is plenty of versatility in Bill's outfit, and the boys get plenty of chances to use it, featuring old-time and comedy stuff as well as music for moderns. Bill leads on trumpet, and does a spot of vocalising the rest of the line-up being John Auld - trumpet; Bill Aitken - piano; Jim Hughes - drums; Bill McMaster and Bill Milligan (altos); and Bill Young - tenor.

News from Tommy Murphy, the Glasgow sax player who recently emigrated to South Africa. He was playing at the time of writing, with the Debroy Somers variety show, and also doubling the Club Savoy.

When George Colborn and his band resume at the Plaza, Glasgow, there will be new faces in the line-up, as Jack Drummond (piano), Barney Dillon (trumpet) and Jimmy Auld (tenor) are not returning to the band.

Light programme listeners on Sunday, July 27, 8-9 a.m., can get an earful of old Glasgow local and favourite Len Camber, who will broadcast in the "Breakfast Hour" programme. On July 29, 8-9 a.m., another Scot, Ronnie Munro, will be on the air from Butlin's Camp at Avy, in a first offering of radio dance music from the camp ballroom.

Conrats, to trumpet man Jimmy Gilchrist, recently at F. and P. Ballroom, on getting into double harness the other day.

Hugh Hinshelwood.

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