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THREEPENCE

HIGHER RADIO BAND-FEES: D.B.D.A. AND B.B.C. NEGOTIATING

TREMENDOUS INTEREST THROUGHOUT THE PROFESSION AND THE LAY-PRESS HAS BEEN TAKEN IN THE "MELODY MAKER'S" EXCLUSIVE REVELATIONS LAST WEEK THAT BIG MOVES BEHIND THE SCENES PRESAGE THE EARLY PASSING OF SONG-PLUGGING, AND THAT DRASTIC PENALTIES WILL BE INCURRED BY ANY BANDLEADER, RADIO-ARTIST OR MUSIC-PUBLISHER WHO ATTEMPTS TO GET ROUND THE STRINGENT EDICT THAT IS SHORTLY TO BE IMPOSED.

Our further announcement that bandleaders' fees for radio sessions are to be increased has been hailed everywhere with great satisfaction because it is realised on all sides that, as rates stand at the moment, it is virtually impossible for a bandleader to broadcast without standing a financial loss unless he accepts plug-money.

This revelation of ours, however, has done more. It has shed the belated light of publicity on the activities of the Dance Band Directors' Association, for it can now be stated that the D.B.D.A. has been in constant negotiation with the B.B.C. on this subject, and can take full credit for the increase in rates that is now being considered and that is likely to come into effect in the near future.

BIG CHANGES SCHEDULED IN MUNN BAND

A SENSATIONAL story reaching the MELODY MAKER just before we close for press brings news of wholesale changes in Billy Munn's Band, currently at the Ocean Hotel, Sandown, Isle of Wight.

As arrangements are at present, five members of the band, including one or two who have been with Billy Munn for several years at the Orchid Room in London, will be leaving after this Saturday night.

The players involved are Reg Arnold (trumpet), Duggie Lees (bass), Hal Schofield (drums), George Bayton (tenor), and Bob Bassett (1st alto).

Interviewed by the MELODY MAKER during a lightning dash to London for a broadcast, Billy Munn said: "I am afraid I cannot give you any details at present of the reasons for this sudden move. It is very unfortunate that this fine outfit, which I have got together over the years, should have to break up, but the way things have worked out leaves no alternative."

No information is yet available as to who will succeed these boys who have left the Billy Munn Band.

MORE DATES FOR TOMMY SAMPSON

RAPIDLY becoming established amongst the country's leading bands, Tommy Sampson and his Orchestra, following their recent broadcast success in "Band Parade," will be heard again by listeners when they play from 10.30 to 11 p.m. in the Light Programme to-day (Thursday, 21st).

This broadcast will come from the Aquarium, Brighton, where the Sampson band is playing a one-night-stand, and guest vocalist will be Denny Dennis. Also singing on this airing will be the band's guitarist, Lancashire-born Terry Walsh. Dinah Kaye, who usually sings with the band, is already committed to broadcast on that day with Johnny Swinfen and Reggie Dare, and will thus not be heard with the Sampson crew.

On September 1, Tommy and the boys open a two weeks' season at the Savoy Ballroom, Southsea, following Tito Burns and Nat Gonella after their terrific season there. During this time the Sampson Band will return to London for a further studio broadcast on the 8th (5.40 to 6.15, Light). On the 15th, the band commences a week's engagement at the Seaburn Hall, Sunderland, followed by Redcar (22nd), Cleethorpes (29th), and on October 13 go to Green's Playhouse, Glasgow.

STAPLETON'S 4 BROADCASTS

AFTER being closed for two weeks for redecoration, during which time Cyril Stapleton and his Band took the opportunity of meeting some of their North-Eastern fans at the Seaburn Hall, Sunderland, the Embassy Club, Bond Street, W., reopened on Monday last looking very smart and boasting a brand new bandstand.

In the space of 14 days, Cyril and the boys have no fewer than four broadcasts scheduled, commencing with Home Service spots on August 27 and September 1 from 3 to 3.30 p.m., a General Overseas broadcast on the 4th (10.15 to 11 p.m.), and still another in the Home Service from 3.30 to 4 p.m., on the 10th.

STATEMENT

There has been a tendency—even among well-known bandleaders in the profession—to belittle the work of the D.B.D.A. and to suggest, in fact, that it is virtually moribund. Nothing can be further from the truth, although any blame for this mistaken impression must be laid at the doors of the D.B.D.A. which has steadfastly maintained an "iron curtain" policy regarding publicity.

However, we are extremely glad that our story last week has brought the D.B.D.A. into the open to receive the rightful thanks of the profession in regard to the good work it is doing.

The following official statement to the MELODY MAKER from Hardie Ratcliffe, Secretary of the D.B.D.A., outlines the present position.

Mr. Ratcliffe told us on Tuesday:

"Bandleaders will certainly receive higher fees as a result of the action of the D.B.D.A. In the interests of leaders, our Committee wasted no time after its formation in making known to the B.B.C. its proposals on increased fees. These were submitted last March—before the B.B.C. Committee on song-plugging commenced its work—and have since been considered by the Corporation.

MEETINGS

"Other subjects may be discussed with the B.B.C., but meantime the main one is of money. Whether song-plugging ceases or not, bandleaders must be better paid for the broadcasts they provide."

The MELODY MAKER learns that negotiations were recently carried a step forward when Lew Stone (President of the D.B.D.A.) and Hardie Ratcliffe had a meeting with B.B.C. officials. A further meeting, attended by representatives of the D.B.D.A. Committee, is expected before negotiations are concluded.

"Meantime," Hardie Ratcliffe told us, "we obviously cannot make public our proposals. It would be improper for either side to do so at this stage. But we hope to agree."

Abe Walters Leads Samba-ites

LONG envied by his colleagues for the command he displays over both trombone and piano, Abe Walters, formerly with such famous bands as Ambrose, Carroll Gibbons and Maurice Winnick, now displays additional versatility by doubling the role of bandleader at Ciro's and the Embassy Clubs, where he opened on Monday last (18th).

Styling himself "Don Carlos," Abe, again reverting to piano, leads his eight-piece Samba Orchestra, which comprises: Henrico (maracas, claves), Frank Julian (bass), Cab Kaye (drums, vocals), Jack Mayer (gourd, claves, cabaça), Frank Thornton (tpt.), Bill Read (flute, piccolo), Sid Hellier (saxdn.), and Geraldine Farrar (vocals).

Ivy Helps Pit-Fund

OFFERING autographed picture postcards of herself during the evening session at Blackpool last Sunday (17th), Ivy Benson raised £50 towards the fund for the relief of distress among the dependants of victims of the William Pit Whitehaven disaster. Ivy's only regret is that she did not have more post-cards to offer. "Between five and six hundred were snapped up," she told the MELODY MAKER. "I could have sold ten times as many if I'd had them."

MATRIMONY 'MIDST THE MARACCAS

Three of Edmundo Ros's rumba boys have been married lately, and here is a picture taken last Sunday at the marriage of one of them—Wittold Kour to Miss Margaret Rogers. For full story, see page 8.



WEST REGIONAL "BAND-BAN": B.B.C. STATEMENT

THE B.B.C. ISSUED THE FOLLOWING STATEMENT ON TUESDAY REGARDING THE CLOSING DOWN OF WEST REGIONAL DANCE BAND BROADCASTS UNTIL NEXT SPRING—AS EXCLUSIVELY REPORTED IN THE "MELODY MAKER" LAST WEEK.

The B.B.C. says: "West Regional, during the two years since Regional broadcasting recommenced, has had one variety producer, Mr. Hamilton Kennedy, who has concentrated 85 per cent. on dance band broadcasting. West Regional bands have had magnificent broadcasting opportunities, thanks to his work on their behalf. During the coming autumn and winter Mr. Kennedy is being diverted to another field of light entertainment, as his job will be to produce a big variety show which is to come from a different West Country town each

week. This will be a most ambitious show, with professional artists and audience participation. It will also absorb all the outside broadcasting resources of West Regional.

BANDS "RESTED"

"In view of these facts, plus the fact that Mr. Kennedy will be devoting his entire attention to the new series, it has been decided to rest Regional bands for the period of the new show. Bands seeking auditions will be attended to, and get their usual quota of air dates, from the Spring of next year."

Nevertheless, in view of what has happened in the North of England Region the MELODY MAKER would like to ask these pertinent questions:—

During the run of the "Gracie

Fields' Working Party" programme which has taken up all the time of variety-producer Bowker Andrews, dance band broadcasts have continued to go out, although Mr. Andrews is in exactly the same position as Hamilton Kennedy. Why is it not possible for a similar state of affairs to exist in the West?

SUGGESTIONS

If the "ban" is due to the lack of engineers and equipment—as was suggested by the B.B.C. last week—why is it not possible for an immediate pool to be created upon which Regions can draw when called upon to present anything outside their normal commitments? This pool should consist of engineers, equipment and producers.

Alternatively, is it not possible for a recording van to visit bands in their own domains and record programmes at any odd hour to suit all concerned?

It is quite definitely our opinion that some way out of the impasse could and should be found. Perhaps the D.B.D.A. could take up the cudgels on behalf of its "country cousins."

"DR. CROCK" OPENING ON THE STAGE

AN immediate and interesting sequel to the recent law case between Harry Hines ("Dr. Crock") and Maurice Winnick has been that Harry Hines has built up, and rehearsed, for immediate presentation, a big new stage act to be billed as "Dr. Crock" and his Orchestra.

It will be remembered that, after somewhat protracted law court proceedings, it was decided that Harry Hines possessed the exclusive right to present an orchestra as under the baton of "Dr. Crock," following his long run as that eccentrically named maestro in the famous radio show "Ignorance is Bliss."

Harry Hines—or "Dr. Crock"—opens up next Monday (25th) at the Lewisham Hippodrome, London, this date to be followed consecutively by appearances at Brighton, and the Metropolitan Theatre, Edgware Road.

Visitors to the show will find that "Dr. Crock" and his Orchestra comprise a 14-piece band, plus comedians, vocalists and dancers.

Among the vocalists—and also taking a hand with some lively comedy—will be ex-Maurice Winnick vocal celebrity and good-looker Helen Ward.

The Band—which Harry Hines insists, despite its peculiar instrumentation, will be capable of playing a certain amount of music for the public to take seriously—includes Abe Hunterman and Johnny Walker (trumpets); Jack Lawton (piano and Hammond organ); Roy Dexter (drums and comedy); Larry Jay (triangle and comedian); Ted Fielding (tamps and comedian); Paddy Thomas (trombone); Albert Reather (tuba); Les Thomas (violin); Irisa Cooper (ballerina dancer); plus two more violinists, and other personnel not decided upon at the time of closing for press. Band is being presented by well-known agent Harry Blue.

SKYROCKETS' AIRINGS

BROADCASTING arrangements for Paul Fenoulhet's "Skyrockets" during September are as follows: September 8, 15 and 22, the band will be heard in the "Stairway to the Stars" programme. September 9 and 23, the boys air in the "Rhapsody" programmes.

In addition to its regular nightly appearances at the London Palladium, the band will be featured at the Granada, Slough, on Sunday, September 14, and at a special "midnight matinee" at the Odeon, Chadwell Heath, on September 19.

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NEWS IN BRIEF

Edited by
CHRIS HAYES



Visiting London, and meeting all our celebrities, famous Canadian songstress Alma Hall, is here seen in this special "M.M." picture at the "Acropolis Club" broadcast with (l. to r.): Suzanne Roy Fleming; Tim Burns; Ray Ellington; Hush Hush; producer Charlie Collins; and (extreme right) scribbled-Canadian celebrity Galt Green.

NEWS LINE-UP COMPLETE—Randy Roy, who requires two more months for his line-up to go on tour, starting September 1, at the New Cross Empire, has chosen Norman Lumy (ex-Ronnie Munson and George Ezzell) on alto sax and Ernie Loton (ex-George Scott-Wood, George Elrick and Carl Barthelemy) on trumpet.

REEDS LEAVES FOX—Trombonist Alf Reed, who has of late been with Roy Fox's band at Douglas, Isle of Man, writes to tell us that he has left this band and is available for work in London. He can be contacted at Crangewood 4228.

WON'T BE LONG NOW!—Due for demobilisation at the end of September, Gloucestershire pianist, accompanist and bandleader Desmond Neal returns to Clivy Street after three years with the Forces, during which time he has fulfilled a series of weekly broadcasts on the Forces Network in Northern Italy with the 13 Corps Dance Orchestra. His home address is 4, Brynmor Road, Goddington, near Abertawe, Glamorgan, S. Wales.

CHITARRIST BERRY BANDLEAD—Chitarrist with the George Shearing Orchestra until he departed last week, Berry is now leading Harry Roy's "Major Four" at the Norton Hotel, Yarmouth, L.W., where he is supported by Maggie Owen on alto and clarinet, Dennis Carpenter on piano and accordion, and Ken Williams on drums and vibes.

GRIFF'S CHANGES—Ken Griff, trumpet leader at the Muswell Hill Palais, has changed his address and telephone number, which are now respectively: 23, Guildford Street, Russell Square, and Thurston 1822. New band in Griff's band is led by Chris Conroy, one-time with Nip Goussis and Frank Weir, and more recently at the Regency Club.

FRIVETTES—Supporting Hedley Glaston's "Frivettes" (at the Eltham, Westonsuper-Mare, in a quartet led by pianist M.D. Rich; Vernon, which includes Ben Griffiths (violin); Cyril Wilson (cello and saxophone); and Leslie Priested (drums).

SOCCER CHALLENGE—Unbeaten on the football field, Len Ayling and his band, who are back at the Lyceum after an enjoyable season at the Empress Ballroom, Dundee, throw out a challenge to other dance bands, whatever their strength at the game. Captained by baritone-sax Bill Humphrey, the Ayling eleven will include leader Len, if he can reduce weight quickly enough!

OFFER TO INVALIDS—Mr. J. W. Pridgen, of the Premier Five Dance Band, 24, Boorer Street, Lincoln, has a number of copies of the Melody Maker for 1945-6-7, which he would be glad to send to anyone in hospital.

FLYING WALK—Enterprising management of the Newhaven Court Hotel, Cromer, chartered a 'place' to get their vibronist-leader Reg Wales back to Cromer, after his television solo on August 9. Reg, who led Len Felix on piano and Al Lord on drums at the Newhaven, finished his season there on August 10.

ORGANIST MOVES—Arthur Jones, who has been resident organist at Butlin's, Skegness, since the camp first opened, in 1934, is now living at 17, Branksome Way, Keston, Harrow.

JAZZ BOOK BUCKSHEE—Stewart Williams, author of the booklet "Junking in the Land of Jazz," which sold exceedingly well, has a few copies left over which he is willing to post to anyone sending a foolcap S.A.E. to him at 2, Caeran Park Crescent, Ely, Cardiff.

Last Thursday evening the London "Star" announced the engagement of Fred Gannister and Miss Pauline Sloan.

Last Friday morning the "Daily Express" and other National papers reported the B.B.C.'s new anti-song-plugging arrangements.

Both these stories were given credence in the "Melody Maker" on Saturday morning, together with a picture of Pauline Sloan.

Just part of the "M.M." service!

LOU MURRAY SIGN—After battling against ill-health for some time, well-known London drummer, Lou Murray, who has been working at the Bristol Grill, with George Sergio and his band, has had to arrange a holiday in Switzerland and flew there on August 29 for at least a month of rest.

RECORD-RECITALIST CRAIGIE—Hard-working secretary of the Roy Fox Club, Westyess Craigie, who often broadcast gramophone record recitals before the war, came back on the air with some discs on August 11, when he presented a programme entitled "Forces Signatures." On September 8 he will be doing a feature on the inkpots called "Out of the Inkwell." This recital is from 4.30 to 5 p.m., on the Home wavelength.

LETTERS TO THE EDITOR

HOME-FRONT SWING

We have followed with much interest and approval the Melody Maker campaign on behalf of home-grown British songs and song-writers. The fact that we, as publishers, are in the unfortunate (or fortunate) position of having no British songs in our catalogue has allowed us to take a quite unbiased view of the efforts which have been and are being made on behalf of a very worthy cause.

So far, however, we have made no attempt to rush into print with our views on this subject, but have left it to more adept pens than ours to whisper, very, very quietly, and perhaps with just a touch of gentle remonstrance, that British composers have been known to be so daring as to write "Swing," and even to out-Dixie the Dixielanders. We realise full well, of course, that America is the home and origin of swing; but is not America the home and origin of the "pop" as we have known it for the past decade and more?

Full credit should therefore be accorded, and (dare we say it?) a share of broadcasting time, to the few British composers who have invaded the sacred precincts of American swing. We, as publishers, are not entirely disinterested, we admit (we have now built up a catalogue of over 20 swing numbers by British composers), but we are sufficiently broad-minded to make special mention of such writers as Sid Phillips and Billy Amstutz, who helped to blaze the trail for others who are now doing their bit to put British swing on the map.

Among the latter are such names as George Shearing, Harry Hayes, Harry Farry, Kenny Baker, Tom Seville, and an up-and-coming youngster who has several new ones on the stocks, by the name of Ivor Mairants. We do not cavil at the fact that the compositions of these pioneers have seldom found a place in broadcast programmes... our sales of their numbers have been ample, if not particularly profitable, recompense for our joint efforts. But the unalterable fact remains that only one British bandleader has made any serious effort to give these boys a break on the air. And, strangely enough, the bandleader we refer to is by no means recognised as a swing addict.

His programmes, and his reputa-

tion, have reached their present popularity rather from a non-swing angle, yet he had the courage and perspicacity to realise that British swing composers have something to offer—something which deserves a better fate than it has received so far. His name will probably surprise you, but Jack was always the boy for trotting out a surprise now and then. Yes, it is none other than Jack Simpson—No. 4 in Sammy Quaver's "Breakfast Time" list.

No question of "plag money" influenced Jack to include a British swing number every Saturday morning in his recent series. They went in because he liked them, and because he realised that these British composers had something to say, and were saying it in the right way.

So think it over, British bandleaders, and, when next you consider including a swing number in a programme, don't forget that British composers and publishers have given you such little gems of swing as "Free Lance Louise" (Sid Phillips), "Alice in Dixieland" (George Shearing), "Trunk Call" (Kenny Baker), not forgetting that very soon Ivor Mairants will have something very interesting for you.

The next move is yours, Mr. Bandleader!

LEN MUNNIE
(For Shearwater and Co., Ltd.)
14-15, Heddon Street, W.1.

TEMPO, PLEASE!

I HAVE just read the reply of Ted Heath to his critics, and am amazed at the lack of understanding of the public mind. Personally, I have heard many complaints from people who have paid money to dance at places where star bands are appearing. They say: "We could not dance a single step to the music."

These bands lose their good name because they are so utterly disappointing. Dancers must dance if they pay to do so. The only place for these bands is on the stage, where people can look at them and be entertained.

EDITH TAYLOR
Southampton Street, Reading.

INCONSEQUENTIAL

WITH many others, I share the opinion that your paper is good. But this week you have tripped up. You made headlines on page two of Sammy Quaver's "Best Band Poll." According to the list, not more than 263 readers voted for any one band.

Surely such a small number cannot be considered anywhere near representative of popular opinion. Ted Heath's article shows the poll up completely. He obtained 20,000 signatures from dance band fans for his petition. The number you quote for the poll is 263. I think your idea of a band poll is good. But not as a spare-time job for "just plain Sammy Quaver" (to quote him); rather as a full-time, well-publicised feature. Then you would be carrying on your very good work for British bands, as with your Melody Maker contests.

LONDON, S.W. E. G. NEAL

MORE GERALDO WANTED

THE letter (9/8/47) regarding Geraldito from Mr. Boston explained his point of view admirably. He named three recordings which did not do the orchestra justice. I should like to name three in my collection—

"And Then You Kissed Me," "Somebody I'll Meet You Again," and "All Through the Day" in which, though they are slow sentimental numbers, the musicianship puts into the arranging and playing is of the highest quality.

But, in company with D. W. Boulton, I, too, would like to ask: "Where are the recordings of the excellent 'Tip-Top' Tunes arrangements?" If the record company offered two more sides per month, a distribution of two sides by the Concert Orchestra, and two swing numbers might satisfy the many admirers of this great orchestra.

J. E. WINTON
Brighton 7.

SECOND TO HEATH

WITH reference to Jerry Dawson's article (19/8/47) regarding the Tommy Sampson stage show, I am writing this couple of minutes before hearing Tommy Sampson in "Band Parade."

Jerry Dawson says: "Judged by provincial standards, there is only one word with which to describe the band—and that is 'terrible.' But judged by any standards the band is terrific."

I failed to notice the band being "very rough in places." In fact, I consider a smooth performance was given, and all the arrangements were not of the jump variety. That "provincial standards" line is what really got my back up. I don't think there are such things as different standards. A band is either good or it isn't. Maybe the balance for the broadcast was better than it was for the stage show, but the band really sounded in a groove of its own.

I do agree on one point with Jerry Dawson: though the thumpy drumming, Tommy's drumming is a pet aversion of mine, and I find fault with the Heath outfit on this score. Nevertheless, we have a fine outfit here, second only to Ted Heath and his music. The road to the South is not the only good thing from the North!

HAROLD NAYLOR
Wigan, Cumberland.

THE SEAMY SIDE

I MUST apologise to Mr. Rube Barnett. Apparently he feels that no good can come from "the reader being given a glimpse of the seamy side of the profession," as he puts it. As he also says that my "caustic comments on the activities in Archer Street are not news to professional musicians," I can only assume that I have hurt his feelings by reminding him, in his capacity as a professional musician, of the seamy side of Archer Street.

But he must know that I had no thought of him when I wrote the "Gig Kings" for as a matter of fact I did not even know that Rube was a "fiver," as he calls himself. So that completes my apology.

However, that complex that readers of the "M.M." would be better served by descriptions of nice, friendly matches between musicians and such-like, rather than a frank reportage of Archer Street.

He may rest assured that when there is something pleasant to write about Archer Street, it will appear in "The Guide," but surely it can do no harm to professional musicians no harm to be reminded of their failings occasionally, and—who knows?—perhaps if they see a veiled picture of themselves in print, it might even arouse their conscience, if any!

HARRY SINGER
St. Mildred's Hotel, Weymouth, near Margate.

Collectors' Corner

by Rex Harris and Max Jones

LAST week we promised to return to the subject of the Eric Tonks Discography, "Recorded Jazz," part of which has been published in "Jazz" No. 3. From what we have heard, Eric has produced a huge and reasonably complete discography along the lines of "Index to Jazz." It must represent years of work. Unfortunately, the publishers of "Jazz" have not been able to put out the discography in its entirety, but they are still hoping to do so at a later date.

Meanwhile we have this promising extract—a section devoted to "some New Orleans trumpet-players." The men in question are: Celestin, Creatch, Oliver, Armstrong and Allen, and the listing gives only the records made under their own names or pseudonyms, and not their accompaniment work. The section is somewhat arbitrary, and it can be excused only on the grounds that, since publication of the whole is not at present possible, it is better to have a part than none at all. And it must be some slight encouragement to the hard-working author.

DOUBTFUL DODDS

As for the listings themselves, they are good; but we were disappointed to see no clarification of one or two long-standing obscurities in King Oliver line-ups and instrumentalists. For example, on the March, 1923, Paramount session which produced "Mabel's Dream," "Riverside" and "Southern Stomps," the question has more than once been raised of a bass sax or tuba. Certainly on all three titles the presence of such a bass instrument seems likely, from listening to the recordings we have. But Tonks merely writes: "The band's normal personnel included Buddy St. Cyr (banjo) and Bill Johnson (tuba), but for recording the bass was useless and Johnson took the banjo chair." In the light of aural evidence, this assumption may have to be altered. (DeLaunay gives St. Cyr and Johnson for the Paramount and all other sessions.)

Doubts have also been raised about the presence of Dodds on this session. We believe we are correct in saying that Hughes Panassie and Jeff Aldam are two critics who feel far from sure that Dodds played on these sides. While certain phrases on "Mabel's Dream" are unlike what is thought of as "typical Dodds," the solo passages on "Riverside" and the breaks on "Southern Stomps" suggest conclusively to us that Dodds was the man. Tonks lists Dodds on clarinet, of course, as every other discographer has done, and Sam Meltzer gives him on the label of the Century reissue of "Stomps."

THE GONSOULIN STORY

For the July, 1923, session for Okeh, and the subsequent date that resulted in "Working Man" and another version of "Mabel's Dream," etc., Tonks adds Bill Johnson on bass and Chas. Johnson on banjo. These are some of the sides that Bertha Gonsoulin is said to have played on (Tonks gives "possibly B. Gonsoulin"), and from the two sides we know it seems just possible that the pianist is not Lill Hardin, though far from certain. Have readers who possess more of these Okeh sides formed an opinion on this point? As for the remaining Tonks leaves him in for the remaining Columbia and Gennett dates, and there is evidence of some kind of sax—baritone or bass—on the "Krooked Blues" "Alligator Hop" Gennett from this session.

One final and important point about this last Gennett session is the identity of the clarinetist, DeLaunay and others list unknown clarinetist, although H.D. once gave Beebet until it was substantiated that he was not in Chicago at the time. The query is an old one; many collectors believe still that it is Dodds playing without his customary vibrato, and they instance other performances (like "Froze Moore") on which his phrasing is not altogether dissimilar and his vibrato sounds less pronounced.

UNKNOWN CLARINET

But it is probable that the work is that of another man. For the preceding session it is known Oliver was angry with Dodds (or some say he used a different personnel because

"It will be recalled that originally Bertha played in 'have played on 'Chorus Blues' and 'Froggie Moore.' She had met Lill Hardin, who wrote the latter tune, and then in San Francisco, and came to have returned to Chicago with the band."

he was recording for Columbia) and took Jimmy Noone in his place. He may have used Ed Atkins, Lou instead of Dnatray. These Gennets were made soon afterwards, in November, 1923, according to Tonks, and, in view of the clarinetist's style differing from that of Dodds, it is reasonable to suppose another player was responsible. Who could it have been? Sam Meltzer lists Dodds on the Century releases, but writes to say that he was mistaken. He has recorded examples of Buster Bailey with Henderson that sound like the clarinet in question, but he doesn't feel convinced that Buster was the man. Panassie, too, has considered Bailey, and played up other recordings that lend strength to the theory.

But repeated listening to "Alligator" and "Krooked" has convinced us that the player was not Bailey. And it certainly wasn't Noone. Bailey, incidentally, told Herman Rosenbergs ("Jazz Information," November, 1941) that he made no Gennets with Oliver. The same message pointed out that if it wasn't Nicholas, and it doesn't sound like him, the clarinetist may well have been some unknown player. Tonks suggests Rudy Jackson, but omits to mention the alto sax that is on the title. Century's label gives Stomp Evans, also, and if that is correct, then Jackson could have played clarinet but not both, as the sax is heard at the same time as the clarinet.

JACKSON ON ALTO?

Our opinion, based partly on information which Rudy Jackson gave to Charles Chilton in Ceylon recently, is that Jackson plays the slap-tongue alto. Both Jackson and Bailey were with the King around late 1923 and early 1924, and it is hard to believe Oliver would have passed over the former to employ Evans on one record date; but it is possible, of course. There was another story that Picou recorded with Oliver. That was exploded by Orin Blackstone, of New Orleans, who checked with Alphonse Picou himself. Even Tio has been mentioned, but again we can afford to reject the suggestion. So we are left with only two alternatives—Dodds, playing a style unlike his usual one, or an unknown.

A final opinion comes from William C. Lovv's column in "The Jazz Record," August, 1944. He believes Dodds was the man, saying: "Many careful playings of a fine copy (Ge.5274) have led me to that conclusion, but the clinching factor was hearing 'Workingman's Blues' on Ge., the fantastically rare item of which only one copy has been found. On this record, which has masters adjacent to the 'Alligator Hop' session, the clarinet is typical Dodds."

Can collectors help to clear up these obscurities in the recording history of the very important Oliver Crook Jazz Band?

CALL SHEET

(Week commencing August 25)

- Ivy BENSON and Girls' Band. Butlin's, Skegness.
- Len CAMBER. King's Palace, Preston.
- Joe DANIELS and Hot Shots. Hippodrome, Grimsby.
- Leslie DOUGLAS and Band. Seaburn Hall, Sunderland.
- GERALDO and Orchestra. Empress Ballroom, Blackpool.
- Carroll GIBSON. Palace, Leicester.
- Harry GOLD and Pieces of Eight. Pier Pavilion, Cleethorpes.
- Johnny GREEN. Empress, Brixton.
- Henry HALL and Band. Winter Gardens, Weston-super-Mare.
- Ted HEATH and Music. Sports Stadium, Jersey.
- Vic LEWIS and Band. One-night Stands, N. Ireland and Sire.
- Felix MENDELSSOHN and Hawaiian Strangers. Empress, Swansea.
- Sid MILLWARD and Nitaits. Alhambra, Bradford.
- Ossie NOBLE. Grand, Leeds.
- PETERS Sisters. Empire, Hackney.
- Oscar RABIN and Band. Britannia Pier, Gt. Yarmouth.
- Charles SHADWELL and Orchestra. Winter Gardens, Morecambe.
- Anne SHELTON. Empire, Wood Green.
- TROISE and Mandeliers. Empire, Leeds.

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The Stars turn on

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CARTOON by Betts



"... The orchestra will now play 'Oh What a Beautiful Morning!'"

Harry Singer's GUIDE TO ARCHER STREET

No. 8—The Newspaper Shop

THE Newspaper Shop is the place where you are always too late to get a first-floor ticket.

This is true, so please, Mr. Editor, don't think I'm being sycophantic.

It is also remarkable, as the number of so-called musicians in Archer Street who pass wisecracks about the "M.M." is considerable.

Though the only time these characters ever get their names mentioned in print is in the "Musicians Wanted" column, so perhaps that's why they are bitter about it.

You can see them inside the newspaper shop, surreptitiously scanning the "Musicians Wanted" adverts.

The reason they favour this spot is because it commands a winking-eye view of the door to the Windmill Lovelies' dressing-rooms opposite.

The winks from the window-sill become really frantic at times, though they rarely achieve even a slight come-hither glance in return from the Windmill beauties.

Usually, the outcome of this perpetual Archer Street spring-time atmosphere is that the white-haired lady inside the Newspaper Shop comes forth wrathfully and shifts these key-abouts from her windows.

She is quite justified, as they hide the array of writing-pads and pen-nibs, etc., which are really quite interesting to the eye, if you can keep the Windmill dainties at the back of your mind for a moment.

Still, who wouldn't watch a charming chorus from the Windmill idling at the stage door, rather than a sleek selection of writing-pads neatly arranged in the window of the Newspaper Shop?

Besides, who wants to wink at a pen-nib?

Though it is high time something other than the Mincey Makers was purchased from this symbol of the British Freedom of the Press. Who can tell? You might even be able to get a national daily there for all I know!

The third in the fortnightly series "From Rhapsody to Rebob," specially written for the "Melody Maker" by Gerald guitarist, IVOR MAJNANTS

EXTemporisation requires form, phrasing, melodic line and good taste, just as the original theme required these essentials. It is a piece of spontaneous composition, played and inspired by the original melody and harmonies.

To my mind, the solo would hardly be anything else but "I Surrender, Dear," and, at the same time, no attempt is made to stick to the melody. Yet no one would deny that a strong melodic line runs throughout.

There is also a continuity of phrasing, as, for instance, where a fast run continues until the melody has been told, as it were, then a little pause and a slight change in phrasing which adds points to the tale the soloist is trying to tell.

Guitar players will not object at a guess that nearly everything has been done in position and the rest is a matter of a lot of running about. In fact, I would advise students to practice walking in every position and use parts of this solo as a track.

Position For instance, the first two bars may be transposed to any position. So, instead of holding on to the fifth position as written, try the phrase in all the other positions up and down the finger board.

When, in a later article, I deal with a different style, I will use another example of Charlie Christian's playing. As pioneer of the electric guitar, this late master is worth studying.

I have now a good opportunity of contrasting two styles of playing the same number, as I have a solo of "I Surrender, Dear" played by Charles Jagelka. This name was entirely new to me until I discovered his playing on a record of Woody Herman's Woodchoppers on American Columbia.

Theme—and extemporisation

I SURRENDER DEAR As played by CHARLIE CHRISTIAN

I SURRENDER DEAR As played by CHARLES JAGELKA

major, and G flat or F sharp the chord of E flat minor. Therefore, if judiciously used, both the scales of E flat major or minor may be superimposed on an A major or A7th chord. Really, the general tenor of the solo is leaning towards rebo.

A quasi-classical Goodman

BENNY GOODMAN AND HIS ORCHESTRA... *Horn Sextet (Grigora Danicu, Jascha Heifetz) (Am. Columbia 300,283) **Poor Butterfly (Eubank, Golden) (Am. Columbia 300,284) (Columbia 300,284-2a. 114.)

Edgar Jackson's Record Reviews

PICK OF THE WEEK For Everybody GERALD—"Mystic" and "The Little Old Man" (Parlophone F2234).

"HORA STACATO" is the quasi-classical piece by the well-known Roumanian café violinist, Grigora Danicu, which Jascha Heifetz adopted and re-arranged for his repertoire.

HITS AND PIECES By Sammy Quaver

"PEOPLE Will Say We're In Love" is the new topper on the rack, and it's a two-beat copy in the shape of a sheet music land, with several pubs already hinting that the bigger price will soon go for all pops.

GRACIE FIELDS' INSTANTANEOUS HIT HITS THE TEN BEST SELLERS IMMEDIATELY Now is the Hour (Have Ra) INTRODUCED BY HER IN HER NEW RADIO SERIES "GRACIE'S WORKING PARTY" WALTZ ORCHESTRATION. S.O. 2/6d. KEITH PROWSE & CO. LTD., 47/49, Poland St., London, W.1. GER. 9900

BOSWORTH'S TERRIFIC NEW HIT HOP, SKIP AND JUMP 5-7 PIECE BAND. Recorded by ARTIE SHAW and his GRAMERCY FIVE Orchestration 2/6 each. THE SAMBA SENSATION VEM-VEM Recorded by XAVIER CUGAT. Orchestration 3/6. Song 1/-

THE COMING SEASON WILL BE STRONGER THAN EVER FOR "The Old Tyne Dances" COCKNEY CAPERS BARN DANCE MAJANAH SQUARE TANGO HERE, THERE AND EVERYWHERE NAVAL THREE-STEP FULL DANCE 3/- EACH DIX LIMITED 8 NEW COMPTON ST., LONDON, W.C.2

beatings" soloists, Tommy's gang have a great chance. The young Scots singer has a charm and personality that spells "click" all the way, and he's strictly commercially minded, too.

OLD-TIME DANCES VELETA (Original) CHORISTERS' WALTZ INSPIRATION VRETA SOUSSE D'ANTOINETTE (Waltz) BOSTON TWO-STEP MAXINA (Original) HEARTS OF OAK (Lancers) FLOWDORA (Lancers) HER GOLDEN HAIR (Barn Dance) UNDERNEATH THE STARS (Sawter) 3/2 Each Orchestration, including Postage IN THE PRESS! EVERGREEN QUADRILLES Recorded and Broadcast by HARRY DAVIDSON FRANCIS, DAY & HUNTER LTD. PHONE: TEM. BAR. 9351 138/140, CHANCING CROSS ROAD - LONDON, W.C.2

Melody Maker

INCORPORATING "RHYTHM"
 Member: Audit Bureau of Circulations
 6, CATHERINE ST., STRAND, LONDON, W.C.2
 Tel.: Temple Bar 2448 Editor: RAY SONN

Blame the System!

IN all the talk that is going on about song-plugging, it is important not to lose one's perspective on the subject.

Song-plugging is not a case of a rascally music-publisher twirling his moustache melodramatically and enticing the handsome hero (the bandleader) away from the narrow paths of professional rectitude; nor is it a case of a bandleader holding a pistol at the music-publisher's head and demanding money (although there are some cases where the consciences of either party cannot be entirely clear).

But the real villain of the piece is the system. Music-publishers need radio exploitation to publicise their songs; bandleaders need music-publishers' songs to fill their programmes. Therefore, the publisher "plugs" his songs, and the bandleader can decide whether or not he will play them. That is song-plugging in essence.

But, when a bandleader finds himself in a position of having to pay money out of his own pocket for the "pleasure" of broadcasting a new bargaining factor enters into the situation.

In fact, as we have said before, and will continue to say until the situation is improved, radio song-plugging, as such, is not in itself an evil; it is the necessity for it which is the evil, and that necessity for it is a blot on the B.B.C. which countenances inadequate rates for dance band broadcasts.

Many bandleaders do not accept plug-money. We respect them and congratulate them on having the financial resources necessary to broadcast at a loss. But that does not mean to say that we do not respect the less-fortunate bandleaders who take plug-money or the publishers who give it. Both parties have been forced into an unpleasant and unethical arrangement.

The people for whom we have no respect are those solo artists who demand plug-money not (like the bandleaders) in order to help pay their way and cover their losses, but simply as a source of additional income. In their case, they have no musicians to pay and nothing like the same expense for arrangements. There is little outlay as far as they are concerned, and the B.B.C. rates surely cover them for their engagements or they would not bother to broadcast.

Let us make sure that any song-plugging edict cramps once and for all the style of these financially minded soloists.

Clean up the system and you can clean up song-plugging!

Provincial Warning

LAST week's news of the drastic curtailing of Regional Dance Music from the West Country will have left an uneasy atmosphere amongst bandleaders and musicians in other regions—particularly so as it has often been stated in recent months by B.B.C. officials that the listening figures for these programmes are very low indeed.

Rather than wait for the axe to fall, provincial leaders should take immediate steps to put their houses in order and forestall any possible move by the B.B.C. on the grounds of quality (or the lack of it) by ensuring that their programmes are interesting and of a high musical standard.

Whilst one does not expect provincial palais bands to reach the standard set by the best London bands, listeners are entitled to expect to hear bands which are in tune, which play with some sign of character and with a reasonable standard of all-round efficiency.

This can be done—it must be done, if regional broadcasts of dance music are to justify the programme space allotted to them, and if the unhappy state of affairs obtaining at the West Regional is not to spread to the B.B.C.'s other Regions as well.

**FELDMAN'S PROUDLY PRESENT
 A POWERFUL NEW WALTZ**

MIA CANZONE D'AMORE (MY SONG OF LOVE)

by the writers of "THE STARS WILL REMEMBER"

Backed with

AS THE YEARS ROLL BY

STILL THE OUTSTANDING
 HITS OF THE DAY **A GAL IN CALICO**

OH, BUT I DO! : A RAINY NIGHT IN RIO

THROUGH A THOUSAND DREAMS

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I BELIEVE TIME AFTER TIME

EDWIN H. MORRIS Mayfair 7600
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PEG O'MY HEART

Will be arriving from
 New York early in Sept.

The Colossus of the Holiday Camps gives the "Melody Maker" an exclusive insight into the facts behind the task of catering for the needs of 16,000 dancers nightly

WHY I AM PAYING £4,500 A WEEK FOR DANCE MUSIC

by **W. E. Butlin**

I SUPPOSE, in the eyes of the swing-minded readers of the MELODY MAKER, I am liable to make a few gaffes in dealing with dance music as it fits into my policy of pleasing all of my campers all of the time.

I may not know much about good or bad jazz—I leave the technicalities to the experts—but I pride myself on knowing what's good or bad business. Good business (I'm not concerned with any other) means giving people what they want.

Most of my campers want music of some sort. In the case of the youngsters, it's dance music. And since dance music plays such an important part in the everyday scheme of entertainment, it has been my endeavour to supply the best of its kind.

So far, my efforts seem to have been successful, for the eight big bands at Fley, Skegness, Pwllheli, Clacton and Ayr pack in a grand total of some 16,000 dancers nightly.

£1,500 more this year

The bands play in eight ball-rooms (the first three camps have two each), and the largest accommodate 2,500 people. It needs a fair-sized band to play to these; we find the most suitable is from 14 to 17 pieces.

These are facts; and music, though intangible, adds up to another. It costs money. This year I'm spending £4,500 a week on music. This is £1,500 a week more than last year. Most of the money goes on the musicians. In all there are 350; 180 are dance musicians; the remaining 170 are classical and light instrumentalists. In all, I am employing 110 more men this year than last.

In return for this outlay, I demand only one thing: campers must be satisfied. To me, dance music is important only in so far as it fulfils this function. Obviously, musical ability, showmanship, and, if possible, a big name are all desirable factors; but ultimately, provided a band measures up to campers' standards, it matters little whether or not its music can raise the dead.

The only formula

Such a dictum might offend the more discerning, but all along I have found that the only formula for commercial success is to see that the customer is satisfied.

But then, satisfaction must be mutual. To this end I see that the comfort and interests of both the piper and his followers are fully served. The amenities enjoyed by campers are also available to musicians, and all are treated alike.

Thus, musicians breakfast with campers at 8.30 a.m. Unless there is a rehearsal that morning they are at liberty to take part in all the entertainments provided for the campers, such as horse-riding, organised hikes, games, tennis, swimming, etc. Or, if they want to spend their spare time in their chalets, then they are quite free to do so.

In short, they do as they please off the stand, but if they want to use them the whole of the camp's facilities are at their disposal. Musicians lunch with the



supervised by the Entertainment Manager of each camp. But in all other aspects of the musical presentation the resident bandleader is given a free hand. He picks his programmes and says how they should be arranged.

Although at the proper place and time my camps can be a haven for the music lover, it is incorrect, as some reports have had it, that campers generally are haunted by music from "dawn to dusk." When the bands aren't playing, music is relayed over Radio Butlin, but only for a quarter of an hour before meal-times. On these occasions we play records of campers' requests. Bing Crosby and Frank Sinatra are great favourites.

More bands soon

We do not devote more time to record programmes since we find, in the main, that campers prefer live performers.

For this reason, and because our camps are expanding year by year, it is obvious that we shall be employing even more musicians in the future.

Already I am planning to open camps on the Continent, and although it is early to make any definite announcement about the employment of British musicians abroad, one thing is certain: my policy of booking the best talent and bands will not change.

While people—whatever the country—demand the best in entertainment, then Butlin's will give it to them. And this is true of all things—including music.

campers at 12.30 p.m. Work starts with a tea dance from 3.30 to 4.30. Dinner is at 6.30. The evening session starts at 8.30 and ends at 11.15 p.m. This adds up to about four hours' work. All musicians have one complete day off each week. At different camps, sessions vary slightly. These are arranged and

No throat-cutting in the DBDA!

President **LEW STONE** gives the facts

MY attention has been drawn to some remarks by my worthy contemporary and fellow member of the Dance Band Directors' Association, Harry Roy, in his article in the MELODY MAKER of July 19, entitled "Why I Refuse to Broadcast."

Implying that many of the B.B.C.'s faults could be rectified by more forthright action on the part of the D.B.D.A., Harry writes: "By true co-operation the D.B.D.A. could do a lot, but half the time the members are cutting one another's throats. For example, what backing are they giving me in my stand against the B.B.C.?"

First, as President of the D.B.D.A., I would categorically deny that the association are "cutting one another's throats" or that there is a lack of co-operation so far as the basic issues formulating its policy are concerned. These were outlined in a statement made at the time of the Association's inception, and the B.B.C. clause remains the same, viz:—

That an appointed committee has been empowered to negotiate directly with the B.B.C. in an effort to obtain:

- (a) More dance band programmes and more popular listening periods;
- (b) Higher fees;
- (c) Responsibility for musical interpretation being vested in the bandleader himself.

All the Association's members are united in their resolution to

achieve these desirable objectives, and, in reply to Harry Roy's implication that the D.B.D.A. is taking little positive action, I would point out that, as long ago as March last, a lengthy memorandum incorporating the three clauses mentioned was prepared and presented to the B.B.C.

Harry Roy's main complaints are also the complaints of most bandleaders, and these issues are incorporated in this memorandum.

I feel sure that if Harry Roy had been acquainted with the situation regarding the D.B.D.A.'s progress, and the true spirit of co-operation that exists within the Association, he would never have made such imputations against the D.B.D.A.

Personal Points: TONY CROMBIE



One of the young modern school of dance musicians, Tony Crombie was born in London on August 27, 1925, and got his first job as a furrer's apprentice. But he preferred hot music to hot clothes, and in 1942 took up the study of the drums. A year later he got his first job at the Mazurka Club in Denman Street, and then joined Clary Wears at the Pullado. Then followed a spell with Carlo Krahmer at the Gremilin Club and a season with Johnny Claes. Tony does most of the broadcasting with Woolf Phillips' Orchestra, and is currently featured with the Tito Burns Sextet. Prior to this and his recent holiday in New York, where he learnt a lot of first-hand tricks of the trade from the foremost American musicians, Tony was a member of Jack Jackson's band at Churchills Club in Bond Street.

Favourite Musicians: Dizzy Gillespie and Charlie Parker.
 Favourite Bands: Boyd Raeburn and Duke Ellington.
 Favourite Records: Ravel's "Daphnis et Chloe," "I Can't Get Started" by the Dizzy Gillespie Quintet.
 Favourite Composers: Ravel and Debussy.
 Favourite Arrangers: Johnny Richards and Ed Finkel.
 Favourite Food: Chinese.
 Hobby: Playing around.
 Ambition: To be able to play as well as Norman Burna.

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All the Contest News

Held on Thursday last (18th) at the... the... the...

The organisation, by Les Parfitt, himself a one-time contesting musician...

1947 WESTERN COUNTIES CHAMPIONSHIP... Colchester, Thursday, August 14, 1947.

WINNERS: FRANK BUTLER AND HIS... Colchester, Essex.

THE SOLID BEATS... Colchester, Essex.

REG FORTE AND HIS BAND... Ipswich, Suffolk.

BILLY SAGAR AND HIS WEST-END... Ipswich, Suffolk.

YEOVIL... Princes Ballroom, Yeovil, Friday, August 15, 1947.

1947 SOUTH-WEST COUNTIES CHAMPIONSHIP... Princes Ballroom, Yeovil, Friday, August 15, 1947.

JUDGES: Jack Bain, Jerry Dawson.

WINNERS: JACK BARNES AND HIS BAND... Princes Ballroom, Yeovil, Friday, August 15, 1947.

(Jack Barnes); Trumpet (Kester Hooper); Piano (Alec Pring); Bass (Foster White); Drums (Jim Staples)...

Second: ANTHONY FAIRMAN AND HIS... Ipswich, Suffolk.

Third: THE "UPBEATS" SWING-TETTE... Ipswich, Suffolk.

MARDON'S DANCE ORCHESTRA... Ramsgate, Kent.

TRANSFERT... Ramsgate, Kent.

Albert Carl and his Band, of Gravesend, put up an excellent show...

SOUTH-EASTERN COUNTIES CHAMPIONSHIP... Ramsgate, Friday, August 15.

WINNERS: ALBERT CARL AND HIS BAND... Ramsgate, Kent.

Second: THE MODERNAIRES... Ramsgate, Kent.

Third: THE PAT CARRON SWING... Ramsgate, Kent.

WIMBORNE... Wimborne, Dorset.

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WIMBORNE... Wimborne, Dorset.

THEIR great endeavour made by our... Dundee, Scotland.

This is mainly, we regret to say, the fault of the very people for whom... Dundee, Scotland.

At the Mid-East Scotland Championship at the Caird Hall, Dundee, last Sunday (17th) afternoon...

Well, we can only say that we and our organisers did our best for the Scottish bands...

In spite of the small entry list, the Dundee contest provided a good afternoon's entertainment...

1947 MID-EAST SCOTLAND DANCE BAND CHAMPIONSHIP, Caird Hall, Dundee, Sunday August 17, 1947.

WINNERS: THE NEW STYLE SEX-TET... Dundee, Scotland.

Second: JOE VETTESE AND HIS BAND... Dundee, Scotland.

Third: "THE UPTOWN SEPTET"... Dundee, Scotland.

These Area Finals are the semi-finals for the "All-Britain" Final at Manchester on Sunday, October 19...

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CONTEST FIXTURES

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WIMBORNE... Wednesday, September 3 (7.30 to midnight), at the Town Hall

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JACK McCORMICK
 Commencing his career as an alto player in 1928, Jack McCormick opened with his own band at the Rialto Ballroom, Liverpool, in 1932. In 1933 he started at Lewis's Restaurant, and has alternated between their Liverpool and Manchester stores ever since broken only by his six years of RAF service. Is one of the North's most prolific broadcasters.

GOSSIP

CONGRATULATIONS to Jimmy Young—26-year-old lead trumpeter in Tommy Wilson's band at the Cavendish Ballroom, Edinburgh, who, this Saturday (23rd) is to marry Miss Mona Griger, of Dingwall. . . If anyone in the Manchester area is in need of a trombonist for gigs, Jerry Morris, serving in the Army, is free most nights, and can be contacted at 133, Smedley Road, Manchester 3. Anyone wanting first-rate tenor-saxist for the winter season? I am in touch with just such a boy, who will be free from late September. . . There is a grave shortage of alto players for week-end gigs in Manchester. If any out-of-town saxists with transport would like to contact me, I can possibly put some work their way. . . Rochdale's Tommy Lloyd, one-time Freddy Platt tenorman, has just completed two weeks on lead alto with George Crow's Blue Mariners, who have been playing one-night stands in the North-West. . . My apologies for an inaccuracy in last week's "Gossip." Gerry Harper and his band played last Tuesday's (19th) "Northern Palms," and not Bert Yates, who will be heard next Tuesday (26th). . . Heard some fine semi-pro bands at last week's Eastern Counties contest at Colchester, whilst at Yeovil, last Friday, the South-Western Counties Championship was won by one of the best bands I have heard for a long time—Jack Barnes and his band from Portland, Dorset. **JERRY DAWSON.**

TRENTHAM NAME BAND POLICY

FOR the autumn season, Trentham Gardens will offer patrons the following galaxy of name bands, thus keeping up the traditions of this famous ballroom.
 Ted Heath (September 12); Joe Loss (26th); Oscar Rabin (October 3); Bertini (16th); Harry Davidson (23rd); and Lou Preager (31st) are all definitely fixed, and special plans are in the air for a terrific New Year's Eve affair. Norman Jones and his band will support the stars on these occasions.
 The King's Hall, Stoke, has already commenced its new season, with local bands holding the fort. Good business has been the order, and every promise of another successful season is indicated.

YORKS VOCALIST AT CIRO'S CLUB

NORTHERN listeners in particular will be amongst the first to congratulate Featherstone (Yorks) vocalist, Geraldine Farrar, who started last Monday (18th) at Ciro's Club, London, with the Abe Walters' Band, which also doubles at the Embassy Club (see story on p. 1).
 At one time with Henry Hall, and later with Harry Roy, Geraldine has of late been working in the north with Richard Valery's Orchestra, has broadcast with Freddy Platt from Rochdale, and appeared in "Stay at Home" and "R.S.V.P." in North Regional programmes.



E.C. ACCORDION CHAMPIONSHIPS

ON Sunday, August 10, the East Coast Accordion Championships were held at the Pier Pavilion, Cleethorpes, organised by Charles Perritt, Grimsby musical instrument dealer, with Captain J. Riley, R.M.S.M., adjudicating. The Cowley Accordion Band, of Leicester, won first prize in the band section, whilst in the advanced solo section Douglas Fellows, of Barnsley, was adjudged to be the winner, with Celia Smith, of Manchester, second and Douglas Parmenter, of Nottingham, third.
 Celia Smith is a pupil of noted Manchester accordion teacher Joe Emanuel.



Snooker star Sidney Smith takes an unusual cue from handi-capped clarinetist Nat Temple during a recent get-together at Butlin's Skagness Camp. Nat will be airing from the camp this Friday (23rd), with Helen Mack and Dave Kidd vocalising.

BAND AIDS MOTHER OF DEAD SGT.

HOPING to raise £150 for the widowed mother of Sgt. Martin, who was killed in Palestine by terrorists recently, Mr. H. J. Macdonald, of the 7th Warwickshire Regiment, and local leader, Johnny Pearman and his band, have organised a dance at the Drill Hall, Coventry, for Friday, August 29.
 All the staff and musicians are giving their services free, and any help or donations will be greatly appreciated by Johnny Pearman, at 109, Ashington Grove, Coventry, especially as Sgt. Martin was the sole support of his mother.
 The present line-up of Johnny Pearman's 14-piece band at the Drill Hall, is: Johnny Pearman fronting Ron Smith, Les Rosenburge, Harold Rubery and Barry Phelps (saxes); Alf Anslow, John Harries and Ken Chantrel (tmps.); Fred Duckworth and Jack Kimberley (trmps.); Stan Yordley (pno.); Albert Jackson (bass); Gordon Griffiths (drms.); Tom Morley and Cliff Brian (voc.).

Ex-P.O.W. Forms Semi-Pro Band

CURRENTLY playing gigs in Blackpool and district are Michael "J" and his Orchestra. This nom-de-plume hides the identity of Mick Lucas, who for many years before the war played trumpet around Manchester and, later, with the Blackpool Tower Band.
 A P.O.W. in Germany for five years, Mick formed his band shortly after being repatriated, and the boys he leads are Jack McGroarty (tpt.); Harry Altham (trom.); Don Price, Harry Townsend and Tommy Rose (saxes); Al Hartley (piano); Jeff Richardson (bass); and Bert Johnson (drums).
 FORMED less than a year ago, Don Campbell and his band are resident at the New Theatre Ballroom, Amesbury, where they succeed Melville Christie and his Orchestra.
 Bassist Don Campbell leads Collin Foyle, Roy Ockwell and Derreck Jennifer (saxes); Roy Franklin (piano); and Bert Mason (drums).

SCOTLAND

GLASGOW
 GOOD wishes to Billy Hall, who is giving up the profession to go into the insurance business. Returning to Jack Chapman's Band after his demob., Billy didn't resume on his pre-war piano chair, but made good use of the experience he gained with his trombone in the Desert Air Force Orchestra in Italy and elsewhere.
 Carl Barribeau and his band complete a season at Green's played in tropical heat, with houses not too bad. Heat or not, there is no seeming lack of energy in tenor man Mickey Deans, who plays with as much exuberance as ever. Trumpet Danny accompanies Mickey; the brothers find time this an agreeable way to visit the old folk.
 Trombone men shift Clare Welsh playing with Carl Barribeau, and apparently not returning to the Berkeley. Vacancy at the Albert caused by Billy Hall's departure is being filled by Ivor Haining, who leaves the Empire Theatre.
 Hugh Hinshelwood.

EDINBURGH
 EDINBURGH bandleader Tim Wright, with his full broadcasting band, has been booked to appear at a big charity ball and cabaret in the Caird Hall, Dundee, on September 17.
 By special request, Tim and his band will repeat the programme they played at one of the Edinburgh balls, during the Royal visit, which was attended by Princess Elizabeth and Lieut. Philip Mountbatten.
 Ross McKenzie (tenor) and Johnny Reid (alto) have left Frankie Smith's Band at the Princess Ballroom, Edinburgh. Ross has joined George Piddwell at the Eldorado, Leith, and Johnny has been engaged by Bertram Mills' Circus as a member of the circus orchestra.
 Jimmy Watson, secretary of the Edinburgh Branch of the Musicians' Union, has retired after 33 years' service.
 Johnnie Young, Special Organiser with the M.U., now in Edinburgh, has taken over the duties of organiser-secretary for a temporary period.

EVELYN HARDY AND GIRLS AT TEIGNMOUTH

PLAYING for "elevenes," afternoon tea dances, and also for the normal evening sessions, at the Pier Cafe and Ballroom, Teignmouth, is noted lady trumpet star Evelyn Hardy, with her Girls' Band.
 Each Friday this versatile outfit plays a complete programme of old-time dances; while each Sunday Evelyn features a special light orchestral concert.
 The line-up of the band, with Evelyn leading on trumpet, is Rosie Cleeve (piano); Vera Cleeve (drums); Lottie Kiss (lead violin, tenor and acc.); and Jose Bernard (alto and clar.).

SUNSHINE BACK AT NOTTINGHAM

FOR a long time resident leader at the Victoria Ballroom, Nottingham, Rube Sunshine is again to be found on the stand there, relieving Jimmy Honeyman and his boys, who are on holiday until August 30.
 Since leaving the Victoria, Rube has been kept busy with his extensive gig connection around the Midlands.
 A number of his boys have returned from their service with the Armed Forces, and for the past year the personnel of the band has remained constant, with Rube leading; Eric Nunn (piano); Jack Price (drums); Bill New (bass); Bert House, Fred Taylor and Jim Whitehead (saxes); Wally Talbot, Johnny Clay and Ernie Robinson (brass); plus vocalist Audrey Taylor.

Fields Leaves Ellesmere Port

AMICABLY ending a very happy association which has lasted seven and a half years, Will Field and his band leave the Majestic Ballroom, Ellesmere Port, next month.
 They will be playing regularly at the Casino Roadhouse, Halkyn, North Wales, and the Ambassadors Restaurant, Chester, and playing gigs in Cheshire and North Wales.
 Will formed his band in 1925, and the present personnel is Will Field (piano and leader); Hal Rimmer (drums); Frank James (bass/acc./vocals); Fred Allman (tpt.); Billy Moulton (alto/clar.); Fred Hignett (tenor); Fred Duckworth (alto/clar./cello); and Bert Traill (tenor/violin).

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