

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 626

## CAMARATA GIVES TED HEATH SENSATIONAL FILM BREAK

A MAJOR sensation among all the discriminating people in British dance music was the arrival in this country, a few weeks ago, of famous American musician, musical director, conductor, arranger, and one-time trumpet star of the American recording world, "Toots" Camarata.

Record enthusiasts will remember "Toots" as the former trumpet soloist on recording sessions with Joe Venuti, Charlie Barnet, Benny Goodman, Jimmy Dorsey, etc., and more recently associated, on the music and production side, with nationally-famous radio shows in the States, starring Bing Crosby, Paul Whiteman, and other of the great names over there.

It was announced at the time of Camarata's arrival that he would be associated with producer Wesley Ruggles in making films in this country for U.S. markets, using British artists, writers, musicians, and technical staff.

### MUSIC OPPORTUNITY

First film will be a musical extravaganza called "London Town," starring the renowned British comedian Sid Field; and it is hoped that this will be the first of a series of films which will be distinguished in a production sense, and musically in a class not before heard on this side of the Atlantic.

Camarata's visit here is, in fact, of primary interest to British musicians, for he intends, via these films, to present to the American public some of our most distinguished dance band musicians, so that it will be finally appreciated over there that we have technicians and stylists to compare favourably with their American counterparts.

In his capacity of musical producer for Wesley Ruggles Productions, Ltd., Camarata is getting together one of the most star-studded dance bands ever formed on this side.

After hearing everything in the way of musicians and dance orchestras in London, and meeting all the personalities of the business, he has finally chosen the distinguished British bandleader, trombonist, arranger and composer Ted Heath to assist him in organising the sensational band for the first film.

### TWENTY-PIECE BAND

Ted is now busily engaged getting together such a combination of star musicians and celebrated corner-men as will present all fans in this country with a topic of major interest for a very long time to come.

Nucleus of the band will be a combination 20 strong—ten brass, six saxes, and four rhythm—but this outfit will probably be augmented when things get under way.

Among the musicians already signed up are Harry Rooha and Leslie Carow (trombones); Jack Parnell (drums); Jimmy Watson (trumpet); Johnny Gray (tenor sax); Harry Smith (alto sax), etc.

The reputations which these players have made individually, plus Ted Heath's own enviable reputation, will give readers a pretty good idea of the exceptionally high quality of the

band. There will be many other stars, however, and we can promise several more very big surprises and sensations when the full personnel is ready to be announced.

### TED FORGES AHEAD

In the comparatively short time since he became a bandleader in his own right, Ted Heath has forged to the top in such an exceptional manner that he has undeniably earned the tremendous break which has now come to him. Quite apart from the film break, it has been quite obvious recently that Ted was going places, both on the air and on wax. For many weeks past Ted and his music have been featured in the B.B.C.'s "Top Ten" programme, and his shows have caused favourable comment in musical circles everywhere.

On the wax side, we are told that Ted's Decca recording of "Opus One" and Mel Powell's "My Guy's Come Back" is selling here in terrific style. Lately he made another session for the same company, waxing "Cossoak Patrol" and "The Very Thought of You"—which sides are also expected to do very well.

It is particularly interesting to learn that two of Ted's own numbers—"I'm Gonna Love That Guy" and the ever-popular "Lovely Weekend," have been recorded in the States by Benny Goodman and Kate Smith.

Ted seems at last to be getting some of the recognition he has long deserved, and his big date in films should confirm his well-earned and hard-won position up in the big time.

## NEW JAZZMEN DRUMMER

A VID discussion among the fans as to who would take over the drummer's chair in the Vic Lewis "Jazzmen" combination comes to an end this week with the announcement that the vacancy has now been filled.

The new percussionist, who takes the place vacated by Jack Parnell, is the well-known London skin-basher Sid Harris. Playing several professional jobs before joining up, Sid served in the R.A.F., from which he has recently been discharged. At the time of writing, he is playing at the London "400" Club.

With the introduction of Sid Harris to complete the personnel again, Vic Lewis is making many new plans for the "Jazzmen." Outfit is playing at the Feldman Club (100, Oxford Street, W.) this Sunday (July 23), and after that will be embarking on some one-night stands; Sunday concerts and other interesting dates, almost immediately.

# STAR BILL FOR F D & H VICTORY DANCE BAND FESTIVAL

SINCE 1942, THE FAMOUS MUSIC-PUBLISHING AND INSTRUMENT HOUSE OF FRANCIS, DAY AND HUNTER, LTD., HAS HANDED OVER MORE THAN £2,600 TO THE R.A.F. BENEVOLENT FUND, AS THE PROCEEDS OF ITS ANNUAL DANCE BAND FESTIVAL. AND WE ARE GLAD TO ANNOUNCE THAT, IN THIS VICTORY YEAR, THE GREAT WORK IS TO GO ON. F. D. AND H. ARE PRESENTING A BUMPER DANCE BAND FESTIVAL OF 1945 AT THE LONDON COLISEUM ON SUNDAY, AUGUST 26, AT 2.30 p.m.

The names of the attractions already programmed read like a promoter's pipe-dream, for bands and artists have rallied round to give their willing aid to so fine a charity.

No fewer than four of our most famous large orchestras are to appear—two from the R.A.F., and two from Clivity-street. They are the R.A.F. Squadronairs, directed by Sergt. Jimmy Miller; the R.A.F. Sky-rockets, directed by Sergt. Paul Fenouillet; Gerardo and his Orchestra, will his full battery of vocalists; and Eric Winstone, that indefatigable supporter of these Festivals both on the committee and on the stage, who will bring his full twenty-piece orchestra along, with vocalists Alan Kane and Julie Dawn, vibraphone-ace Rhy Marsh, and the new songette, the Modernaires.

Small bands will be worthily represented by the Vic Lewis Jazzmen; the elegant Lauderia Calon Trio, and Frank Deniz and his Spirits of Rhythm.

### GALAXY OF STARS

Solo artists so far secured include that phenomenal pianist Arthur Young; very glamorous and charming songstress Betty Webb, so well-known from her many broadcasts with Jack Payne; and Geraldine O'Brien, an Irish singer, who has had a lot of broadcasting experience in the States and is said to be sensational.

As a tribute to the fine war effort of semi-professionals in general, and the many hundreds in the R.A.F. in particular, Francis, Day and Hunter are inviting a semi-pro band to appear at the Festival, and fuller details of this happy gesture will be given later.

The programme is being divided into two parts, the second section being taken up with R.A.F. personnel solely, and a welcome novelty in this part of the proceedings is the appearance of Richard ("Stinker") Murdoch and Kenneth Horne, unquestionably the best comedy-duo the war has produced. They will keep in the spirit of dance music, and a gay—if somewhat unorthodox—time may be confidently expected.

Competing the whole show will be the inimitable Roy Rich.

Arrangements this year are once again under the capable administration of F. D. and H. retail manager, H. Woolfenden, who originally started the event in 1942, and has been away serving in West Africa for two years.

In conjunction with Flying Officer Harry Alan Towers, he has arranged for a part of the programme to be recorded under the Overseas Recorded Broadcasting Service, which means that dance fans in the Forces all over the world will be able to hear this great event rebroadcast from their own local stations.

It is also hoped that the B.B.C. will broadcast part of the programme to listeners in this country.

With such a mammoth bill, dance band fans will lose no time in applying for tickets. Applications (marked "Dance Band Festival" in the top left-hand corner) should be sent to Francis, Day and Hunter, Ltd., 138-140, Charing Cross Road, London, W.C.2, enclosing remittance and stamped addressed envelope.

Prices of admission are: Boxes (per seat), 15s.; Stalls, 15s. and 10s. 6d.; Royal Circle, 10s. 6d.; Upper Circle, 7s. 6d.; Balcony, 5s.; Standing (upper circle), 6s.; Standing (balcony), 4s.

## Star U.S. Band Goes Home

THE Headquarters' Command (U.K. Base) Dance Band of the U.S. Army (the band which, as the "325 Convalescent Center Band," created such a sensation in the U.S. Forces Dance Band Contest at the London Queensberry Club) is shortly returning to the States.

Although only here a few months, the band, with its grand style and musicianship, made many friends. Stationed in the Coventry area, it appeared first for Midlands fans at Neale's Ballroom, later being heard in London at the Queensberry Club, and at the last of the Winter Garden Theatre "Swing Celebrity Concerts."

Led by trumpet-ace Peter Lee, who was with the Ray Hutton and Al Donohue in the States, the band featured several grand players, including the sensational young altoist and arranger Ray Ellis.

Although most of their playing was to Forces audiences, and comparatively few fans heard them, the boys of this band will nevertheless be greatly missed by those enthusiasts in this country who were lucky enough to meet them and hear them play.

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## MIRFIELD'S SWELL STAGE DEBUT

ALTHOUGH I dislike using that much overworked adjective, "terrific" is the only way to describe Freddy Mirfield's new show, currently at Walthamstow Palace (writes Rex Pardoc).

After the usual rather commercial supporting bill, the curtains rose to the strains of "St. Louis Blues," with the band riding easily, and Freddy Randall's open trumpet sounding swell. The boys were well set out on the stage, and all complete with new stands.

After "St. Louis," the tempo quickened for Denny Croker's vocal in "Darktown Strutters Ball" in the usual Dixieland vein. Dinah Kaye appeared next in a glittering gown to take some vocal honours, and then Freddy Randall was featured playing and singing "On the Sunny Side of the Street"—a big hit with fans and public.

Another pop followed, with Pat Tremaine's singing, and then back to Dixieland, with the Spanter opus "Riverboat Shuffle" and the band on top form.

Then came what proved, with the public, to be the hit of the show—eight hands at one piano. Reading from bass to treble, there was the maestro himself, Denis Croker, regular pianist Sammy Bayes and Randall playing "Angry," at a tempo which would even have the investors best.

### OLD TIME VAUDEVILLE

With a rhythm background, the boys really hit out in this number, and Fred should be complimented for the original idea of using forty fingers at one 88.

Returning to slower mood with Dinah Kaye back at the mike, the boys later came back to comedy with three of the piano quartet, plus guitarist Bobby Coram, assuming top hats, handle-bar moustaches and gold-tipped canes, to give an impression of an old-time vaudeville harmony quartet in "Good-bye, Little Yellow Bird."

Early had we recovered from this fine bit of old-time burlesque than up came another surprise. What figure is this, staggering out from the wings? It's none other than Mme. Freda Mirfield (complete with enormous breastplates and neatly clipped moustache), singing "A Bird in a Gilded Cage," with background accompaniment from the vocal quartet! Two fine bits of comedy that had the audience yelling for more.

Then back to "pops," with Pat Tremaine; over to Dixieland again; back to a medley of current "pops"; and then, finally, to the complete vocal team joined up to close the show with the fast "Alexander's Ragtime Band," after 45 minutes of well-varied music in an offering that achieved the difficult feat of being a treat both for Joe Public and the fans at one and the same time.

Although it is hard to single out any one of the band, I feel that mention should be made of the good work done by Denis Croker throughout the show. His versatility was proved by his Miff Moleish solo in "Shimmy," and in the slower "How Blue The Night" (with Randall

singing), where his Dorsey-esque tone was a real treat.

One noticeable fault, however, was the band's lack of polish in the commercial numbers, but as this is its first professional appearance on the halls the fault is easily overcome, and will no doubt improve as the tour lengthens.

Next week (commencing July 23) the band goes into residence at the Anglo-American Ballroom, 100, Oxford Street, for a fortnight, and Fred has a big feature in store for his appearance there.

### TALENT CONTEST

He is organising a talent contest, when, on Tuesday and Wednesday of each week, he intends to hold heats for young solo instrumentalists; on Thursdays, heats for female and male vocalists; semi-finals of each section on Fridays; and the finals on the two Saturdays.

The idea of these talent contests is to enable young musicians to achieve the heights which some of them so rightly deserve. Bill Elliott, who will judge both of the finals, will feature the three winners from each night in "Swing Stars of Tomorrow" at the Winter Garden Swing Celebrity Concerts when they recommence in the autumn, and both Bill and Freddy deserve a pat on the back for the chance they are giving to young instrumentalists and vocalists in this country.

Entries for the contests should be sent at once to Fred Mirfield, c/o Anglo-American Ballroom, 100, Oxford Street, London, W.1, giving name, address, age, and instrument/vocalist.

### U.S. HIT PARADE

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

1. SENTIMENTAL JOURNEY (1-1-1-3-4-3-9)
2. LAURA (3-3-2-1-5-7-2-4-8-6)
3. DREAM (2-2-3-2-1-8-3-7)
4. ALL OF MY LIFE (7-0-6-4-6-4-5-4-0-7)
5. THERE, I'VE SAID IT AGAIN (4-7-7)
6. BELL-BOTTOM TROUSERS (5-6-6)
7. THE MORE I SEE YOU (8-9-9-0-0-0-0-7)
8. YOU BELONG TO MY HEART (0-0)
9. EV'RY TIME.

WHEN Duncan Whyte and his Band returned from their recent visit to Brighton, they brought with them Gerry Lang, a vocalist whom Duncan signed up while in Brighton.

Gerry is now proving very popular with patrons of the Astoria, Charing Cross Road.

Following on his broadcast of late-night dance music last month, Duncan himself had a solo spot in "The British Band of the A.E.F." show on Wednesday (10th). Accompanied by the orchestra, under the direction of George Melachrino, Duncan was featured in the Duke Ellington composition, "In a Sentimental Mood."

## ELLIS LEADS AT MILLROY

WHILE Harry Roy and his Band are away on their very successful provincial stage-tour, Raymond Ellis is holding the fort in grand style at the exclusive Millroy Club in Stratton Street, Mayfair, W., leading Harry Roy's Lyricals.

Raymond Ellis will be better known by his *nom de gig* of Sidney Raymond, and he has been in the profession now for some fifteen years, building up a solid reputation for himself on clarinet. He will be particularly well-remembered for his part in launching the famous Gig Club before the war, and, more recently, as leader of his own band at the Paradise.

With the rise of other Sidney Raymonds in the swing firmament, he has discarded the Sidney from his real name—Sidney Raymond Ellis—and is now leading a very fine bunch which is very much to the liking of Millroy patrons.

The line-up is Paddy Harlow (trumpet); Hugh Larris and Tommy Bonney (altos); Cliff Timms and Bonny Daniels (tenors); Stanley Sinclair (piano); Bannie Woods (bass); George Oliver (guitar); Maurice Zofar (band-manager and drums); and Pauline Simonette (charming Canadian chirpette).

### Here's Your Chance for a Middle East Tour!

Bandleader Roy Richards—who, as we reported last week, has just returned from a six months' E.N.S.A. tour of the Middle East and is reforming his band to go back there again—asks us to thank all the musicians who have written to him for positions in the band. He would still like to hear from trumpets, trombones and alto-saxes, and also urgently needs a guitar-vocalist. In addition, he still needs a girl speciality accordion player (not to play with the band) and a girl singer.

Contact Roy Richards, c/o "M.M.", 93, Long Acre, London, W.C.2.

## KIRCHEL BRANCHES OUT

GEORGE KIRCHEL, leading one of the most solid and popular dance bands in South London, and a prolific winner at "M.M." Contests (he and his band were All-Britain Champions in 1943) is making some big plans for the coming season.

Having given up his regular engagement at the Tooting Palais de Danse (where he had appeared regularly for over three years) a few months back, George is now concentrating on a number of high-class gigs, with some interesting one-night stand and Sunday concert work coming off a little later on.

In the course of the next few weeks these "one-nighters" will take him to Southampton, Hastings, Bexhill and other places on the South Coast.

One of the secrets of the pronounced success of Kitchel's Band is team-work, and in this connection the band can claim to have had no changes of personnel since 1942.

With George leading at bass, present-day line-up consists of Johnny Tarrant (piano); Jack Blanks (drums); Ray Cross (guitar); Stanley Gibson (tenor sax violin and flute); Leslie Crowther (tenor sax, clarinet and flute); Phil Kirby (alto sax, clarinet and flute); Bill Holmwood (alto and baritone saxes and clarinet); and James Harrison (trumpet and vocalist).

Playing frequently with the band during his leave periods from the Army, and also carrying out many arrangements for the combination, is noted trumpet star and arranger Ronnie Milne.

## CALL SHEET

(Week commencing July 23)

- Nat ALLEN and Band. Dome, Brighton.
- Carl BARRITEAU and Band. Plaza, Derby.
- Ivy BENSON and her Girls' Band. Victoria Palace, London.
- Billy COTTON and Band. Hippodrome, Bristol.
- Johnny DENIS and Swingtet. Winter Gardens, Weston-super-Mare.
- George ELRICK and Band. Tivoli, New Brighton.
- Gloria GAYE and Band. Empire, Wood Green.
- GERALDO and Orchestra. Hippodrome, Coventry.
- Adelaide HALL. Empire, Finsbury Park.
- Henry Hall and Band. Palace, Blackpool.
- Leslie ("Liver") HUTCHINSON and All-Star Band. Barrow Band Ballroom, Glasgow.
- Jack JACKSON and Band. Empire, Kingston.
- Joe LOSS and Band. Green's Playhouse, Glasgow.
- Vera LYNN. Empire, Sheffield.
- Felix MENDELSSOHN and Hawaiian Serenaders. Palace, East Ham.
- Harry PARRY and Orchestra. Empire, Chiswick.
- Oscar RABIN and Band. Central Pier, Morecambe.
- Monte REY. Hippodrome, Birmingham.
- Harry ROY and Band. Empire, Leeds.
- Anne SHELTON. Empire, Shepherd's Bush.
- Billy TERNET and Orchestra. Villa Marina, Douglas, I.O.M.
- Maurice WINNICK'S Band. Pavilion Theatre, Liverpool.
- Eric WINSTONE and Orchestra. Empire, Hackney.

## ALL OUT FOR RAGTIME THIS SUNDAY!

THE fans' response to the announcement in last week's "M.M." of the sensational concert which Denis Preston and John Rowe are presenting at Toynebe Hall Theatre this coming Sunday (July 22) has proved that there is a lively demand for such an ambitious venture.

It hardly need to remind readers that this programme will bring before the jazz public, for the first time in a generation, the great Ragtime pianist, Billy Jones.

Jazz fans who caught Billy's terrific piano playing on the air in Radio Rhythm Club last Friday will have had a foretaste of what to expect at the concert, which, significantly, is billed as a "Ragtime Revival."

For those who haven't yet heard the old maestro, who played piano with the Original Dixieland Jazz Band throughout its visit to this country in 1919 and recorded with them on all seventeen titles they waxed over here, "Ragtime Revival" is a must date.

Sterling support to Billy's comeback will be given by George Webb's Dixielanders, the ever-popular Caribbean Club Trio, Freddy Grant's West Indian Calypsonians and guest star, Duncan Whyte, who has long been recognised as one of Britain's leading trumpet stylists.

John Rowe informs us that for those who have not yet written in for tickets, there will be the opportunity of buying them at the door on the day of the concert. Or you can ring John at REGent 0750 if you have any queries.

So, go to it, rhythm fans, and see that you don't miss this super-session at Toynebe Hall Theatre, Commercial Street, E.1, this Sunday at 3 p.m. Doors open 2.45 p.m.

## Saville Rows Into Matrimony

CONGRATULATIONS will soon be in order for well-known London pianist Tom Saville, of Harry Leader's Band at the London Astoria, whose marriage, to Miss Audrey Dolman, of Nottingham, takes place on August 11. To keep this big date, Tom is taking a week's holiday from the Astoria from August 10-16. He would like to hear from someone competent to take his place on piano during that period. Get in touch with him at the Astoria, or at Arnold 2973 (his private 'phone number).

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 Two O'Clock Jump

Dark Town Strutters Ball  
 My Blue Heaven  
 My Melancholy Baby  
 Remember  
 You Made Me Love You  
 Stampin' at the Savoy  
 Some of These Days  
 Somebody Stole My Gal

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# ARTISTRY and ELEGANCE

EDGAR JACKSON'S Record Reviews

**HARRY HAYES AND HIS BAND**  
 \*\*\*No Script (Hayes, Stenfalt) (H.M.V. OEA10447).  
 \*\*\*Up (Mel Powell) (H.M.V. OEA10446).

(H.M.V. B.9422—5s. 41d.)  
 Hayes (alto) with Phil Goody (baritone); Kenny Baker (tpt.); Jock Bain (tmb.); Norman Stenfalt (pno.); Archie Slavin (gtr.); Tommy Bromley (bass); George Fierstone (dms.) Recorded April 9, 1945.

THE inevitable riff again does duty for the Hayes-Stenfalt "original" brightly entitled "No Script" for the simple reason that most of the record is improvised.

As riffs go, this one is rather more imaginative and attractive than many. Not that it would have mattered so very much if it had not been. All one hears of it is when it is stated as the original melody at the start of the record and again at the very end (incidentally, the only parts of the record which were scored out). The rest of the side consists of solos, and, as in the way of such things, the tune "as wrote" is conspicuous mainly for the contempt with which the soloists treat it.

### MELODIC CONCEPTION

First to show contempt is the himself part composer of the number, Harry Hayes, followed by Kenny Baker, Norman Stenfalt (other parent of the opus), Tommy Bromley and Jock Bain, in that order.

Harry continues to display that subtle artistry which has won him the deserved reputation for being Britain's most elegant swing alto man.

It's an elegance that comes about equally from what Harry plays and the way he plays it.

He has a melodic conception that is in its way, unique. You can tell a Hayes chorus anywhere by the construction of its phrases, with their early recognisable harmonic intervals.

But Harry is notable at least equally for the way he plays it as what he plays.

He may still be that he lacks the drive of, for instance, Bertie King. But there is a purity about his playing—a clarity of tone and subtlety of detail—that puts him, musically, in a class by himself, at any rate in this country.

Purely as a swing player he sometimes excites me but more often entrals me... by the sheer perfection of his phrasing. Such perfection sometimes makes his performance

seem a trifle cold, because it gives the impression that it comes more from the head than the heart. But one can't help admiring its undoubted artistry, even if it is more aesthetic than emotional.

Then there's Norman Stenfalt. When I first heard him, a couple of years or so ago, I found myself left breathless by the terrific drive with which he shot over the most fantastically ingenious and difficult choruses.

Believe me, Norman was good enough then. But to-day he is even better. While he has lost none of his technique or imagination, he employs them to somewhat different ends. He has, in a way, quietened down. He has acquired poise.

### PIANO STYLIST

Perhaps all this is a rather far-fetched impression of Norman Stenfalt as heard in this record. But then I have been hearing him lately quite a bit in the flesh, and on that I am prepared to stake what little reputation certain old-time jazz fanatics would still allow me to boast in saying that in my opinion Norman is not only the most advanced piano stylist we have in the swing game, but the most immaculately tasteful.

As for the other soloists, they, too, do well, especially Kenny Baker, in this side.

Better still, all round, however, is the backing, Mel Powell's "Up" mainly because it is a better tune. It may not be the sort of thing to become such a popular hit as Mel's "My Guy's Come Back," but to my mind it is a far better composition.

As with "No Script," after the first chorus the lads go in for a sequence of solos which easily hold their own with those in the Hayes-Stenfalt piece; especially the solo by Harry.

But it's still Mel Powell's tune, as heard at the start of the side (and, of course, again at the end—that's swing "form" usually!) that has stuck in my mind as the outstanding feature of a record which is not without its other outstanding aspects.



**ARTIE SHAW AND HIS ORCHESTRA**  
 \*\*\*Hindustan (Wallace, Weeks) (Am. Victor OAO71704) (Recorded January 20, 1942).

\*\*\*Sometimes I Feel Like a Motherless Child (Trad. arr. L. Havton) (V. by Am. Victor OAO71712) (Recorded January 21, 1942). (H.M.V. B.9423—5s. 41d.)

**SORKY** I can't give you the personnel for either of these sides, but it's not likely to be of any great consequence, except perhaps to those who like data for data's sake.

For, apart from Shaw's clarinet backed by the usual jungle tom-toms business in "Hindustan" and Oran Pace's vocal in the "Motherless Child" side, there is little that is sufficiently individual to cause anyone to worry much about "who done it."

Both sides are typically Shavian big band arrangements, grandiose by one of those large and technically immaculate if rather gaudy line-ups, complete with an army of strings, in which Mr. Shaw wallowed, not always with unmixed success, during the earlier 1940's.

The revival of the twenty and more years old ballroom favourite, "Hindustan," is the pep side, but my preference is for the slower "Motherless Child."

This is, of course, a spiritual, and any of the true spiritual character it loses at the hands of the band is recaptured in Pace's unaffected vocal.

I've heard better from Artie Shaw than either side. But I've also heard worse—much.

### H'SMITH SONG CONTEST

**SONGWRITERS** intending to enter the mammoth Hammersmith Palais All-British Dance Tune Competition (announced in these columns last week) are asked not to submit manuscripts until they have received a copy of the rules covering the Competition.

These rules can be obtained by sending a stamped and addressed envelope to "Write-a-Tune Contest," Hammersmith Palais, Brook Green, Hammersmith, W.6.



"Melody Maker" cameraman Jack Marshall peeps in at Francis, Day and Hunter's while the 1945 Dance Band Festival (see story on front page) is being planned. (L. to r.): Harold Woolfenden, John Abbott (general manager, F., D. and H.), and F.O. Harry Alan Towers representing the Overseas Recorded Broadcasting Service.

## SCOTTISH NOTES by Hugh Hinshelwood

**ROUND THE COAST.**—Dunoon: Herman Darewski and his Band provide the attraction at the Pavilion, playing for dancers in the evenings and also supplying light music at the afternoon concerts in the Castle Gardens. At the Cosy Corner Variety show, not far away, Willie Rose is the M.D. in charge. Willie being a pianist well known in Glasgow Variety and theatre business.

**Rothsay:** At George Bowie's New Dance Pavilion, that well-known ex-Mecca leader Dick Denny has resumed his post, a hasty reorganisation now finding some of his band forming the nucleus of a new combination which is being led by the pianist of the original outfit, Harry Hayward. Dick's future plans are not disclosed, but we shall certainly be hearing from him.

**Troon:** Down at this Clyde resort Chalmers Wood's dancing promotion has in charge this year drummer Charlie Stewart, who once had the band at the Berkeley and is now well known for his work in his local Renfrew area. Charlie now being busy with both band leading and dance promotions.

**Largs:** At the Moorings, chief attraction in Largs, the music is looked after by drummer Lennie O'Neill, who is prominent in Glasgow theatre circles.

**Gourock:** Chalmers Wood's Variety show at Craighorn Pavilion has after the show dancing every evening, and the music here is ably directed by Charlie Harkin. Charlie needs no introduction to readers, as his previous "contest" records show.

Entertaining Glasgow folks for his July season at Green's is Joe Loss, with all the usual line-up of vocal stars—Pat McGormac, Sadie Glenn, Elizabeth Batey, and a very good new-comer, Howard Jones. And if any

criticism be offered it is certainly in Joe's favour, as he is one of not more than about three visiting bandleaders who seem to have the "strength" of this huge hall.

With the annual renovation of the roller-skates going on, the F. and P. Ballroom will be on a six-nights-a-week dancing schedule for some time to come. There were rumours recently of changes in the music here, but it is now known that George McCallum will continue to lead the band at this popular Partick hall, where he has been for some years now.

At the Cameo ballroom, structural changes in the platform are now accommodating a slightly changed personnel, as Jimmy Gilchrist has fixed up two prominent men in Gordon Shields (piano), from the Albert, and Alf Hopkins (alto). At the Albert, Jimmy Grier is on piano at the moment.

## HUNT BUSY

**BANDLEADER** Tommy Hunt has just heard that he has been accorded the honour of being selected to play, with his band, at the next Variety Artists' Ball, partly as a result of a very successful appearance at a recent Charity Variety show at the London Coliseum.

Tommy is very busy these days, playing regularly every week (usually two weekly appearances) at the Astoria Dance Hall in Charing Cross Road, and also carrying out a series of Sunday concerts, plus a number of regular dates for dancing in various London parks.

Tommy is heard with both a full-sized band and a seven-piece "relief" combination at the Astoria. He is now setting his big outfit ready for some important provincial one-night stands.

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## RAVE FOR WEBB

EVERY Monday evening for the last five weeks or so I have made the pilgrimage to Barnhurst (writes M. J.) to hear George Webb's Band, which is "resident" at Bexleyheath Rhythm Club.

In the first place, I was persuaded to give a recital there, staying on at grave risk of missing home trains in order to hear the music out. Since then I have come each week because the band is the best jazz outfit to be heard "alive" over here.

Every time I doubt whether they can really sound as grand as I had thought they sounded the time before. And each visit reassures me that they are making steady progress—but in the right direction. Moreover, I have taken down friends whose opinions are of value.

Now, we arrive in fours and fives on Monday nights and none has yet passed unfavourable judgment. I wish every interested reader within a radius of thirty-odd miles would go to hear the group, for I firmly believe it to be the finest tonic available for those whose ears have long ago revolted against the dull and strident routine of the A.E.F. programme, to which one listened diligently at first, hoping to capture a few minutes of jazz.

Of course, the Webb boys have ventured to turn on more than one occasion, but I have yet to hear them give anything like their top performance in an away engagement.

At big concerts they are clearly ill at ease. At the Riverboat Shuffle their playing was a libel on the real thing, partly because of a wickedly flat piano which had Wally Fawks extending every joint on his clarinet, partly because of the weather and generally "rum" set-up. But in spite of imperfections, their music just got home to those who were hearing it for the first time.

Now, there is hope that they may get right over at a concert; the intimate Tynbee Hall should suit the band for social as well as acoustical reasons, and the type of bill in which they are to feature this Sunday will banish alarm and despondency.

Billy Jones, alone, should be enough to stimulate them to the utmost. A phalanx of real jazz enthusiasts, such as the organisers anticipate, to respond to their efforts ought to make them feel thoroughly at home.

So I am eagerly looking forward to this concert and seriously urge readers to attend it if possible and, in any case, to pay one or two visits to the Bexleyheath Club.

At other times, the Dixielanders have been written about in this paper, usually with enthusiasm. But little has been said in the Corner, and both Rex and I agree that they make suitable copy for such a feature as this, specialised though it is.

I would like to have written down my own impressions of the band, and was going to do so when Jimmy Godbolt offered us a piece about them, which neatly sums up the band's outstanding qualities.

We give it below and add, in fairness to J. G., that only space restrictions prevented him from enlarging on several of his themes.

## JAZZ IN SUBURBIA

By Jim Godbolt

The George Webb group's re-creation of the traditional jazz band is undoubtedly the most important and praiseworthy experiment yet chanced by local musicians. Their instrumentation, choice of themes, enthusiasm and musical ability combine to distin-

## COLLECTORS' CORNER

by REX HARRIS and MAX JONES

guish them as a band genuinely concerned with maintaining the original calibre of the jazz band.

Heard in their chosen setting, the basement bar of the "Red Barn," the band's music possesses a thrilling, impelling quality usually associated with recorded jazz imported from the U.S.A. All the musicians are amateurs who work in various professions by day, and the music they play is of their own choosing, born of a sincere appreciation of the work of world-famous jazz exponents.

Their instrumentation comprises two cornets, trombone, and clarinet, piano, drums, banjo and tuba. They play with superb ensemble sense. The unbeatable balance of the standard New Orleans melody "voices"—trumpet, clarinet and trombone—and the distinctive timbre of the rhythm team, imparted by the booming tuba and cutting, incisive banjo, combine to produce a pulsating, lusty jazz. I believe the sceptics will be amazed by the exciting instrumental interplay which is a fine feature of the band's ensemble, and by the rich, sustained chording behind solo passages, swelling and diminishing in volume as the mood demands. In its use of breaks, traditional breaks, quite a few of the pieces have stock intros, and codas, well-known "stop-chord choruses" are employed and some of the pioneer riffs (as in "Sevvy Blues") put to good service in support of solos. All these jazz characteristics, plus some creative solo work, mark the George Webb Dixielanders as England's foremost jazz band.

Although their music is frankly derivative, the copying of celebrated recordings is effected with admirable standing, ability, and tremendous vigour. Webb's musicians have successfully assimilated the spirit of the music as well as the note sequences and certain mannerisms of phrasing. Moreover, most of the "lifted" routines are varied and used primarily as a basis for their own inventions. Of the note-for-note breaks, none can complain, for these are honest attempts to perpetuate the often unsurpassable originals.

In Dixieland-style jazz, an indispensable part is played by the trombonist, and Eddie Harvey's loud, tone-assertive sweeps, and tricky slurs invest the performances with a thorough Dixieland flavour. His intuitive, unerring "feel" for the harmonies is a sheer delight.

Although their "outmoded" style is put over with inherent musician-ship, the men are not musicians in the accepted, and least acceptable, sense of the word. They are enthusiasts at first, with an enthusiast's outlook on jazz. That's an important distinction.

It explains the enormous difference between these few and the swing-blinded majority with its sterile, stiff music, its interminable hot choruses on "Dorlin' Around" and "Tea For Two," and its "jamming" in place of real group improvisation.

These men derive intense enjoyment and satisfaction from creating a good ensemble and achieving a good beat. The lift and momentum comes from the correct (small group) instrumentation, from choice of the right tunes

and tempo, and from their own enjoyment of the music. While playing they are completely absorbed, each inspiring the other. There is no suggestion of exhibitionistic "fronting." Such players are worthy of the warmest praise, and the utmost support. Their adherence to the band's commendable policy has an obviously limiting effect on popular success, and it is one of their favourite cracks that they have played nearly every local dance hall—but only once.

It is at jazz concerts, the Riverboat Shuffles, record sessions, and in similarly suitable settings that their worthy music can reach a wider public and achieve further acclaim.

## SESSION NEWS

The following news item comes from Eric Tonks—

"Maybe your readers would be interested to hear of two recent sessions featuring coloured notabilities."

"The first is something of an all-star combination under the title of the 'International Jazzmen' which was staged at the Royal Albert Hall on March 30 for the enterprising new Capitol company. The men were: Bill Coleman (trumpet), Benny Carter (alto), Coleman Hawkins (tenor), Buster Bailey (clarinet), Nat 'King' Cole (piano), Oscar Moore (guitar), John Kirby (bass), Max Roach (drums). The last named is drummer with Carter's band. Vocalist was Kay Starr."

"The other is a coupling by the J. C. Higginbotham Quintet, 'J. C. Jumps'/'Sporty Joe,' on Session 10:13, featuring, in addition to Higgy's tromboning, 'General' Morgan (piano), Benny Moten (bass), James Walker (guitar), Alvin Burroughs (drums)."

## FORUM

Regarding the views expressed in the Corner from time to time about the issue of jazz records in this country, I received a letter from Derrick Stewart Baxter, who allied himself with Laurie Henshaw and others in a desire to get some Lead Belly wax issued locally. He wrote—

"It would be a great help if you would give this idea some publicity. If we can approach the powers-that-be with enough requests for Lead Belly, I feel sure we'll get results. The following discs are available to H.M.V.—

"27266, 'The Midnight Special'/'Ham on Egg'.

"27267, 'Grey Goose'/'Stewball'.

"27268, 'Pick a Bale of Cotton'/'Alabama Bound'.

"The above are all on Victor, and are accompanied by the Golden Gate Quartet. If readers are interested, would they please drop me a line at 'Deneside, 47, Dene Vale, Withdean, Brighton, Sussex, and I will see they are passed on to the right people via Laurie Henshaw. In view of the fact that Ledbetter has several times been heard over the B.E.C., I am certain these discs would have a good sale."

Now there are one or two things to be said about that. We agree fully that the release of Lead Belly (and Josh White) items would be most desirable, but question whether the above sides are sound choices—for first releases, that is.

We have these discs—which are not in any way jazz records, but choral versions of well-known work songs—and find them delightful; however, it is probable that their appeal would be limited in comparison with that of a righteous Ledbetter blues of the quality of "Alberta" or "Red Cross Store Blues," "Good Morning Blues" or the incredible "Sail On, Little Girl, Sail On."

These, and dozens more, are Bluebird stuff which Wally Moody could put out over here. With the publicity Huddlestone lately been receiving, the discs would sell out in a month.

Those who tuned in to R.R.C. on May 18 to catch Denis Preston's "Spirituals and Worksongs" programme (which the "Radio Times" so oddly billed as "Spirituals and Workshops") do doubt the belief that workshops were the kind of places where spirituals might well have been sung! heard a generous portion of Lead Belly on record from the Victor album, both sides of 27268 were played, and from the Asch set with Sonny Terry, Denis chose "On a Monday" and "John Henry."

"There is shortly to be issued here a booklet devoted to Ledbetter which lists all his recordings issued and otherwise. When that has been studied, readers will be in a better position to judge what sides ought to be given local release.

Obviously, it is more effective to concentrate propaganda around one

disc, and until then we can best recommend Huddle's "Alberta"/'T.B. Blues" for issue at the earliest possible moment.

\* \* \*

From Alan Hare, of Cheshire, comes the suggestion that Miff Mole's Molers record, "Meanin' Lov," has, in fact, two trumpets on it, and not just Phil Nap as listed in H.D.

He offers the sound of that last album as evidence, saying that McConville may be the man, as the disc was made some time when Nicholson's last session with Mole. What do other readers know about this?

\* \* \*

## SWAP AND BUY

J. Newman, of 51, Borland Road, Kestington, Bexenby, Glasgow, is in need of Freddie Slack's "Cow Cow" record and Erskine Hawkins' "Don't Cry, Baby."

W. Day, recently discharged from the Navy, will be in hospital; for some time to come and would like to have pre-1942 "M.M.'s" and other literature. He can pay reasonable prices. Contact him at Ward 3, E.C.C. Hospital, Broomfield, nr. Chelmsford, Essex.

2127270 Spr. Brooks, R.W., T.B.W., A.E., Kaduna, Nigeria, W.A.C. is stranded for jazz literature. Can readers help?

T. Gudgeon, 34, Warham Road St. Croynon, Surrey, has 60 assorted Bruns., Parlo., H.M.V. and Decca, jazz and swing, for sale, in fine condition, for 2s. 6d. and 1s. 9d. each. Send S.A.E.

1971, 648 Pte. T. Robson, 20 Platoon, "C" Company, No. 2 Parachute Reg., I.T.C., Shorncliffe, Kent, would be grateful for any jazz periodicals, or unwanted "M.M.s." that readers can send.

Sinclair Trull, "Café House," Guys Cliffe Avenue, Leamington Spa, has around 200 records for sale or swap, many of them on U.S. labels. He also has two copies of the 43 "H.D." S.a.e. for list.

N. Illingworth, c/o "M.M.," offers for sale or swap 300 "M.M.s." October '39 to January '45.

H. Brooks, 15, Harbours Terrace, Leeds 8, offers pre-war cardboard 10-in. disc covers. Send S.A.E. stating quantity needed.

S. Bassett, STO 1, P.I.C.K. 153327, Mess 21, H.M.S. "Berwick," c/o G.P.O., London, will buy Decca F5067, 5950, 5976, 6637, 6876, 6845, 6844, 6816, 6817, also Panachords 25928, 25919, 25920, 25942, 25924, 25917, 25977, 25984, 26063, and any Dick Robertson sides on An. Decca.

More "M.M.s." for sale. A. T. Bunce, 127 Haslemere Road, Southsea, Hants, ready to sell copies from May 18, 1940, to April 18, 1942.

W. E. Millar, 21, Orwell Road, Walsall, Staffs, is a beginner and wants some good discs and copies of "M.M." (See above). Will play good prices.

Jack Burns (Navy), who can be contacted through 46, Blake Street, Barrow-in-Furness, Lancs, wants many Armstrongs discs, and a correspondent interested in jazz.

1852903 L.A.C., E. A. Barston, 184 Wing, R.A.F. India, wants any jazz books, excluding magazines and Hobson's "Jazz Music."

Eric Green, 18, Broxholme Road, West Norwood, S.E.27, offers for sale the two Cootie Williams Regal Zono discs and E. Butterfield's "Jelly Jolly."

Mrs. J. P. Denby, 171, Quinton Road West, Harborne, Birmingham 32, invites offers for "Riverboat Jazz Album" (brand new), 1945 "Jazz" (Esquire), seven "Downbeats" (May-September, 1944), one "Metronome," June, 1944.

Walter Calverley, 267, Park Road, Sittingbourne, Kent, will sell 70 good jazz discs or bloc to callers only, also six record albums. Nice bunch of discs too.

Write Derek Collier, c/o 64, Romford Street, Barking, Essex, who wants large quantity of various jazz mags.

Pete Fowler, c/o 177, Huddington Road, York, Yorks, wants Goodman Trio, Quartet or Sextet discs. Offers for sale or exchange American Keynotes, C.M.S., General, Victor and Bluebird discs in good condition. Send S.A.E.

George Blake, 50, Westbourne Avenue, Walker, Newcastle, offers Oliver's "Call of Preaks," and wants O.D.J.E.'s B848 or Louis Armstrong's R2102.

H. Probert, 32, Rookwood Hill, Worcester, urgently needs 1, Dorsey's "Sunny Side," "We'll Get It," "All in Favour of Swing," Will swap Berigan's "Can't Get Started," Shaw's "Concerto," and Ellington 12-in. "St. Louis." S.A.E. for other discs.

R. W. Rose, 20, Rosebank, Dovorcourt, Essex, has bunch of real jazz discs for sale; also jazz booklets. Send S.A.E.

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

SOMETIMES the finger of complete incongruity points so startlingly to some occurrence connected with the dance-band profession that a highly humorous incident, or series of incidents, is bound to result.

Suppose for example, you were walking down Piccadilly and you suddenly heard (first a long way off, but rapidly coming towards you) a hubbub of shouts, cheers, laughter, and yells of surprise, you'd naturally rush to the edge of the footway, the same as I did, to see what it was all about—and, having rushed, you would have seen on this particular day, the spectacle of a very rough old lorry, piled high with a big load of bricks, but containing, on top of the bricks, a complete American band, with all their instruments!

There they were, perched precariously atop of the load, clinging on by their eyebrows, frenziedly clutching their cases, but managing all the time, to maintain a good-humoured sang-froid, smiling away at the astonished public, the while the old lorry steadily wended its way in and out of taxis, buses, and the private motor-cars of London's Very Posh People (writes Jack Marshall).

And now—how did it all come about? Well, once upon a time there was a certain American Service band that had a date to play for the troops in London at the Stage Door Canteen.

At the last moment their transport broke down at a fairly remote spot right out in the country, and things looked bad. But then—didn't we say—they had a date with the troops and their leader, a determined man, wasn't going to miss this.

Strategy was called for. The boys, with their instruments, hid behind a hedge. The leader stood in the road, "thumbing" the air for a lift every time a likely-looking vehicle came along—but the driver, didn't want to know. At last the lorry with all the bricks came along—and pulled up.

"Would you give me a lift, please?" said the leader, with a few explanations. The driver said "Yes." Even when the news was broken that there were several more, he still said "Yes." When he saw the array of instruments and props as well, he nearly fell off his seat; but it was then too late to say "No."

That driver was a sportsman, anyway, and that's why the scene I have described—quite funny enough for a drawing by the great E.M. Bateman—was enacted in Piccadilly one evening recently, causing such a stir that many of the citizens won't forget it for a long time.

And, by the way, the band taking part in all these adventures was the

J.O.W.L. 83 U.S.N. Dance Sextet, and here are the boys' names: Mel Geifer (leader, trumpet); Steve Zweibel (alto); Gerry Noble (tenor); Bob Toto (drums); Herb Archer (piano); and Harry Forbes (bass).

For the details of this amusing affair we have to thank song-writing live-wire Tommie Connor.

IT was a glad moment in the "M.M." office when our old friend Chris Hayes, ambled in one day recently—not, alas! to rejoin us yet, for he is still on medical probation following an illness which cost him 15 months in hospital after his discharge from the Army, where he soldiered for four years.

He is looking pretty cheerful, and is still as eager as ever to hunt down stories and write once more his familiar "Chatter," but he has to take things very quietly until he has achieved complete recuperation.

It will be a few months ere he can return to occupy his old chair and smack away at a typewriter, which shall definitely have a new ribbon to mark the occasion!

Chris would like to thank the many friends who have so kindly corresponded with him during his long illness, and asks them to keep in touch by writing to his home address: 4, Stonehall Avenue, Ilford, Essex.

He is now busy bringing his "M.M." and "Rhythm" library up to date, and would be very glad if anyone can offer him copies from December, 1937, to May, 1940, inclusive.

DIXIELAND music is definitely on the up-grade. This statement has been enhanced by the rise to fame in the past year of the outfits playing in the Dixie vein: Fred Mirfield's Garbage Men, George Webb's Dixielanders, and Billy Amstell's and Harry Gold's bunches.

Now comes news of yet another—Monty Worlock and his R.A.F. Dixieland Band. Monty, after serving with Ronnie Austin's Command Dance Orchestra in the Middle East, returned to this country in December, 1944, to be given charge of the band (previously led by pianist Ceres Harner). After stationed at Turner Hill, Wores, for a spell of six months in the Shetland Isles, the boys are now at Pocklington, Yorks, but hope to be moved nearer to Town shortly.

With Col. Worlock beating the 88, the other Dixieland exponents are Vic Parker (alto, clarinet and fiddle); Ernie Watson (tpt.); Harry Chatterton (tuba); George Scott (dms.); Lucky Feldman (bass). Although the band has had little chance of showing its merits to outside audiences (they have been playing at camp dances and concerts mostly), reports hold that the band plays in the real old Dixieland vein with a Spanier/Bob Cats library of "good old good ones."

So don't forget all of you music-loving commercial travellers, that whenever you are in the Pocklington area of Yorkshire, drop in at the local R.A.F. Station and dig an earful (or two) of some grand music played by six musical airmen.

ON a radio station which once put out the guttural tones of Reichsfuehrer Adolf Hitler, can now be heard the relaxing American drawl of A.E.F. announcer Johnny ("Duffie Bag") Kerr.

The station is Radio Munich, now taken over by the A.E.F., and the programme which Johnny composes in his own inimitable way is "Midnight in Munich," broadcast every night from 12.15 to 2 a.m.

The "M.M." show comprises a selection of swing, jazz and dance records, and is designed especially for Allied occupying forces in Germany.

EARLY last week Jack Hylton threw a cocktail party at the Stoll Theatre for the company of the R.A.F. Camp Show from Stalag Luft III, and for the Press. It was given so that we could meet the boys prior to the London presentation of their show, "Back Home," which takes place this Saturday (July 21) at the Stoll (writes Max Jones).

"Back Home" is being presented by these ex-prisoners of war to express their appreciation of what was done for them by the British Red



Monty Worlock (at piano) and his R.A.F. Dixielanders go to Town. (See story in column 2 of this page.)

Cross, and profits are going to the International Red Cross Committee.

Many of these air-crew prisoners have spent four and five years in camp, and there will be no need to stress the importance to them of camp shows, dance bands, orchestras, and the rest of the camp entertainments.

In past issues of the "M.M." we have related dozens of tales of how theatres were constructed from Red Cross boxes, old supply cans, and a little material bought from the Germans.

This is another similar story, only in this case the camp was fortunate in having assembled in one spot an array of talent which contrived to build a super-theatre seating 300, with a capacity of 400, complete with lighting, etc. (and, incidentally, a tunnel beneath it from which the big escape was made!), and to staff it with top-rate painters, press-men, make-up artists, actors, script-writers, and musicians.

Conditions under which the shows had to be rehearsed and staged were naturally far from perfect, but tremendous enthusiasm and hard work compensated for any disadvantages.

The theatre was planned in late 1942, building started the following year, and the curtain (constructed from blankets) rose for the first time on September 2, 1943.

During the first eighteen months of its life the theatre saw a new production every ten days. They included three Shakespeare plays, some Shaw, Coward, Priestley, and a variety of comedies, thrillers, and musical reviews. Besides that were operettas and symphony concerts.

The company were able to hire costumes from Berlin, at extortionate prices, and some of the instruments were brought in the same way.

On the musical side, the camp boasted a seventy-piece orchestra, a theatre orchestra of twenty, and a fourteen-piece dance outfit. This latter, known as Ron Bush and his Band, will be featured for a 25-minute spot in "Back Home," and its performance may come as a surprise to many.

Consisting of the conventional line-

up of five brass, five reeds, and four rhythm, the band concentrates on modern arrangements in the best American style. Although none of its members were professional musicians before the war, they have had training and practice in camp which fits them to compete with the best bands in civilian life.

And it seems that the same can be said for actors, directors, and writers. The show at the Stoll will not be "amateur" in conception and execution, although it will be the work of amateurs throughout.

Jack Hylton is himself really enthusiastic about "Back Home," and there can be no doubt that patrons on July 21 are in for a big and very pleasant surprise.

Full line-up of the band is: Ron Bush, conductor (he plays guitar, incidentally); Derek Polley, Noel McDonald, Inky Instone, Norman Savill, and Andy Learmouth (saxes); Johnny Fender, Jack Thorpe and Ron Furness (trumpets); Pete Marlowe, Pop Gale (trombones); Freddy Bryant (piano); Don Windle (guitar); Teddy Williams (drums); and Jack Algio on bass.

SID COLEMAN has asked us to clear up a misconception arising from the paragraph printed on page 2 of last week's issue concerning the Cinephonic Music Co.

Sid, who has been successfully handling a number of bands in the past, will be taking over many more. Supporting Sid is Rosie Doyle, who has proved herself to be one of the best pluggers in the business and who with Sid was mainly responsible for making "If You Ever Go to Ireland" such a stupendous hit.

Louis Fox, Sid's successful provincial representative, maintains his position and will be handling some of the provincial bands.

Sid tells us that Harry Leon (Art Noel) is now writing at the top of his form and, apart from his latest songs, "Lonesome" and "Old Man Sunshine," Harry has turned in two more smashers. Sid is not only building up one of the biggest swing catalogues in the country, but is seriously starting on a light music catalogue.

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# DANCE BAND ON THE CONTINENT

## by Eric Winstone

**EDITOR'S NOTE**  
We apologise to Eric Winstone and to our readers for the long delay in publishing this article, which, as can be seen from the context, was originally written shortly after the band came back from its Continental tour early in June.

The reason is that, owing to our very severely rationed paper quota, we have had to run a long series of eight-page issues over the past few weeks, and it has been impossible to find space for the article and its accompanying photographs.

We feel, however, that readers will agree that the importance of this contribution in the historic-annals of the British dance-band profession more than outweighs its inevitable lack of topicality.—R. S.

THE truck curtsied gently into a shell-hole and stopped. We looked out. The wreckage of burnt-out tanks formed a bitter twisted landscape dominated by an enormous and plainly spoken hoarding. "THIS IS GERMANY... YOU HAVE BEEN WARNED."

I shall always remember that road. When the tree-shadowed boulevards of Paris and the café-lined streets of Brussels faded in my mind, I shall still remember the rough crosses in the adjoining fields. I shall remember the mud. And the look on the face of a German woman as she passed.

I'm not going to give you the usual "bull" about how the show went, and what a wonderful time we had. Instead, I would like to tell you how it is on the Continent right at this moment. Those of you who used to work there before the war would probably have felt the same as I did as the boat docked five years ago as a Channel crossing was nothing more than a day's outing. Now it was an adventure.

At Ostend, the confusion had come from the docks. Red-trousered Belgian porters no longer hurled themselves at your luggage. Instead, the military had taken over, and everything was handled like a miniature manoeuvre.

The nurses and A.T.S. left the ship first, followed by the troops. And then after a short wait we came down the gangway to be met by several E.N.S.A. officials. We collected the baggage. We passed through Security. We boarded a truck and jolted over the inevitable cobbles. WE ATE!!! And, in short, without fuss or confusion... we arrived.

### TRIBUTE TO THE GIRLS

The E.N.S.A. organisation out there is really terrific. Johnny Marks, the drummer, lasted out the first night, he was there by going sick. Within an hour he was under observation in hospital with attractive lady Welfare Officers going into a flap to make certain he had everything he needed—well, practically everything—and a day later when we moved on to Lille arrangements had been made for him to join us as soon as possible.

Lille is just an ordinary industrial town in Northern France rather like a Continental Manchester. A little dirty perhaps, but with very few visual scars left by the Occupation. But the marks are there, however, if you look closely at the faces of the people.

Every day a new batch of repatriated prison workers arrived from Germany. Thin, hungry-looking dressed in any old rags they could pick up on the journey home, they marched through the streets while the faces of the people watching showed plainly what they were thinking.

Cigarettes and soap were Black Market luxuries. Every small boy you met greeted you with the catch-phrase of the town, "Cigarettes for money!" while the rift of a piece of chocolate would bring a look to the face of a child that made you feel you had given away the riches of the earth.

The women, of course, had given vent to their feelings in a new style in hats. This consisted of an enormous turban affair sometimes standing 12 in. above the head of the wearer, and combined with heavy wedge chapeau produced a rather top-heavy effect as if at any moment they would all lose their balance and fall flat on their very charming faces.

We played at the Opera House in the evening, and during the after-

noons we arranged to take the band round to the different hospitals on the outskirts of the town. I would like to mention here, if you will forgive me, the three girls who came out with the show, Julie Dawn, Hazel Bray, and Gloria Kane. It's easy enough being glamorous on the stage of a theatre packed with troops. It's a little different when you are singing in a ward given over to plastic surgery.

I know others have done it before, but it just happened that this time I was fortunate enough to be there to watch, and I'd like them to know that the fellows and I thought they were the "tops."

At the end of the week we were issued with a spirit ration. Whisky and gin at 8s. 6d. a bottle, and the next day being Sunday we hiccupped our way gently into Brussels.

This was a different thing altogether. Try and imagine a town given over almost completely to amusement. Shops crammed with every conceivable luxury. All the things you can't see here are there in profusion. Wrist-watches, cigarette-lighters, fountain-pens, elastic braces, silk stockings, silk shirts, champagne—all you need is the money. Judging from the prices, it is no wonder the shops are still full. You would have to be a millionaire or a first alto-player to become a customer.

### THE HEEL-CLICKING CZECH

However, on the second day we organised a poker school and the winners went out shopping, so a good time was had by all. All, and champagne flowed like water. And I must confess, at times tasted like it.

I thought now that I had reached Brussels it might be possible to add to my brass section, but London is not the only place where musicians are cleaning up, and Captain Sydney Linton spent half the week trying to get me a trombone player.

We got one fellow in the end who was pretty good, but on the Friday Syd sent me a Czechoslovakian musician called Ferrando, who was excellent and who stayed with us for the rest of the tour.

He had a charming habit of standing to attention and clicking his heels every time I spoke to him at rehearsal, but, rather unfortunately I thought, the rest of the band talked him out of it.

Round about Thursday we heard some good news. An Officer-in-Charge told us we were to arrive in Nijmegen, only two miles from the frontier, and that during the week we should be crossing the Rhine, the first dance band of its kind to play in Germany. Nijmegen, when we arrived, was pouring wet afternoon looked about as friendly as a rival bandleader. Four weeks before it had been the front line, and looked it. The town was battered to pieces and packed with tough Canadian troops carrying Sten guns. I don't know whether this had anything to do with it, but Monday morning the entire band suggested a rehearsal.

### VE-DAY

Up to this time we had had a girl driver, but from now on an Army corporal took over and drove us round—and round—and round—and round, for the rest of the week. He was a very likeable chap with all the necessary qualifications for a good driver with the exception of a sense of direction. Every time we started out no one knew quite where we were going to finish up. And when you are driving about in Germany I assure you that can be quite interesting.

As a matter of fact, the first time we crossed the Rhine it was entirely an accident. We set out to play for a Pioneer Corps this side of the River at Griethausen and finished up well on the way to Berlin among the ruins of Emerich. This was O.K. by us, so we just sat tight and said nothing, but, unfortunately, he discovered his mistake too soon and brought us back.

On the Friday night we were halfway through the show when I was handed the news of the German surrender in Denmark and Holland. Many

of the troops in the audience were only away from the front on a few hours' leave. Some of them were due back in the fighting by the morning. It may not have been the official V-Day, but to those fellows I think it meant much more.

For thirty seconds after I made the announcement there was a complete silence. Then it started. You could not call it a cheer—it was just a solid wall of sound that went on and on until you felt you could almost lean against it without falling.

I have heard crowds before at Wembley when a winning goal has bulged the net, or when the money-laden net of the favour has come down the bookmakers, but I have never heard a sound like that before and I doubt whether I shall ever do so again.

It was, in fact, quite an evening. The remainder of the spirit ration vanished overnight. And we finished up with a bottle in the grounds of the hostel and an apple-pie bed for the bandleader that pleased everybody except me.

I suppose it could not be wondered at that after all this excitement Paris on the following week turned out to be well, just back—the actual V-Day celebrations seemed rather an anti-climax after the liberation of Holland. I suppose it must be like that after any great experience. Or maybe it was because there are so few signs of war in the capital of France.

The only uniforms you see are American. People are smartly dressed and the girls are very lovely. Yes, you could easily forget the war in Paris. The beauty is still there. The tall trees. The red-striped awnings like exotic mushrooms standing over the little tables in front of the cafes. That same green dress that Paris-wears for every Spring. The Champs Elysees, the Church of the Sacred Heart still make you catch your breath at night.

And if bread is a little scarce, there are still plenty of beautiful women to drink the champagne.

Yes, you'll find it just the same when you get back—and for myself, I hope that will be very soon.

These pictures were taken by saxist George Glover during the Winstone Band's Continental tour.

- (1) A hastily painted notice, stuck up on a piece of wood from a shell-hole, announces the coming of the band to the troops at Griethausen.
- (2) Derek Hawkins takes a solo, while Harry Conn, John Arslanian and Eric Winstone look approvingly on.
- (3) Time, gentleman, please! Eric checks on his programme.
- (4) Julie Dawn sings to wounded soldiers in hospital.
- (5) Hazel Bray, with Frank Deniz on guitar, sings her way round the wards.
- (6) George Glover and Eric Winstone pose by two significant notices. This is certainly a picture to show their grand-children!
- (7) John Arslanian does her good deed in hospital.
- (8) The band gives an open-air show.
- (9 and 10) Posing for the cameraman. The full line-up of the band that went out to the Continent was Eric Winstone directing; Harry Conn and Derek Hawkins (altos); Harry Gold and John Arslanian (tenors); George Glover (baritone-sax); Paddy Harlow, Flash Shields and Sammy Sharpe (trps); Glynn Evans (trombone); Art Day (pno); Frank Deniz (gtr); Joe Nussbaum (bass); Roy Marsh (vibraphone); Johnny Marks (drs); and Hazel Bray, Julie Dawn and Alan and Gloria Kane (vocalists).

GLASGOW—Next airing from here will be this Saturday (21st), as Eddie Shaw and his Band will broadcast from the Locarno on that evening, between 11.30 and midnight. Eddie will be in the thick of it during the Fair fortnight, as his band will also play a series of engagements in Kelvingrove Park, this being a hardy annual.



# JERRY DAWSON'S NORTHERN NEWS NOTES

HEARD again this week from L.A.C. Brian Young, who is currently in the Middle East and whose activities I mentioned a couple of weeks ago.

Brian writes to tell me that an Army show—the "Arabian Knights"—recently visited his station, and included in the show was a swing quartet headed by an old pal of mine from Manchester, Freddy Attwood—which was rather unusual in its instrumentation inasmuch as it did not include a piano.

This was necessitated by the fact that when the boys first got together they were serving in Palestine—that delectable spot where plants do not exactly grow on every tree.

Supporting Freddy on alto and clarinet are Bill Bolt, also from Manchester (guitar); Ron Yearsley, from the Rhonda Valley (bass); and percussionist Sid Clements, who hails from Essex.

My correspondent assures me that such is the excellence of the players that the absence of piano is hardly noticed, and the rhythm section produces a most inspiring lift.

If Freddy Attwood happens to see this note, perhaps he would like to let me have some further news of his activities.

From an R.A.F. station in S.E.A.C. comes a note from another old friend in ex-Healey-Rosen trumpet Harold Hone, who passed out of my ken in the very early days of the war, when he left Rosen to join the R.A.F.

Harold tells me that, far from losing touch with the business, he is keeping "up to scratch" as well as can be expected under the circumstances through the medium of the outfit that he is leading in the mystic East, which operates under the title of the "Silver Wings."

With a combination of four brass, four saxes and three rhythm, the boys, in addition to camp shows, do a lot of club work and broadcast regularly via the local network.

Harold also tells me that most Service folk out east are very swing-minded, and in consequence his band has modelled itself on swing lines—and do they "go big"?

Their biggest snag is, of course, the climate, which plays havoc with valves, pads, etc., but somehow they always manage to pull through—often only just.

Harold asks me to pass on his regards to the boys around the North-West, and in particular to the lads of the late Johnny Healey's Band.

News again from Trooper Vic Reynolds, erstwhile fiddle and clarinetist, last heard of when regaling our forces in Athens during the early days of the Greek occupation.

Since then—to use Vic's own words—"the boys have travelled a long way on the road that leads to home," passing through Greece, Italy, Austria, Germany, and finally to an Eighth Army leave camp at Sedan in France.

When the band arrived there the powers-that-be decided that they could best serve if returned to their various units—which didn't suit the boys at all. They pleaded for a chance to prove their worth as a corporate body, and—strangely enough for the Army—they were given that chance.

Each night the band turns out to "play in" each new leave party to the strains of "Blighy," etc., whilst local civilians turn out in hundreds to give an extra fillip to the proceedings.

During dinner the band again plays—anything from "Bucle Call Ray" to Beethoven, after which the tables are cleared and the band gives its one-hour cabaret show.

The boys have no stage available, yet contrive to put over a show that goes down 100 per cent. and his little wonder that the 6th Div. Transit Camp has the reputation of being the best on the Blighy Road.

With Vic leading the rest of his Merry Men are: Ken and Jack Bateson (saxes, etc.); Jack Bates (drums); these three boys are all from Bradford; Crew's Johnny Davies (tp.); another Yorkshireman, Douglas Brodley (acc.); Maurice Lovell (bass); and Jimmy Fitzsimmons on piano.

**MELODY MAKER**  
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# U.S. Jive Jottings

LATEST of the big bands to sign for an overseas trip under the auspices of U.S.O. is the Charlie Barnet Orchestra. Barnet's last engagement at Los Angeles' smart Trianon Ballroom, concluded on June 17, and the band is now making ready for the tour. It is reported that Barnet will take the whole show over with him, line-up remaining as at present, with a few exceptions.

Every few years or so, the veteran hot fiddler, Joe Vonnut, takes another crack at bandleading. Now he is at it again out on the West Coast, where he has lately been active on film and radio work. This time, Joe has organised a big three-section outfit made up largely of students, with which he was set to open at L.A.'s Palladium on June 18.

There were some new Bob Crosby discs cut recently using George Shearing (drums), Dave Bowman (piano), Bob Haggart (bass), Herb Elliott (guitar), Hank D'Amico (clarinet), Yank Lawson (trumpet), Ward Siloway (trombone) and Boomie Richmond (tenor).

A correspondent present at the session claims that Richmond, dropping out of the band, is more Eddie Miller than any one else around, which is a good way to sound if you happen to play tenor sax.

There is news of two imminent reunions in the band world. Neal Hefti, star trumpet and arranging man, late of Woody Herman, who left him last year, has negotiated successfully with Woody to rejoin, and will be seen and heard with the Herd some time this month. The band has just enjoyed a vacation and come back to work with its line-up intact except for Davis Tough, whose health, as of old, is none too reliable.

Second reunion concerns Harry James, whose guitarist, Alan Morrow, dropped out of the band in early June. Now it is revealed that Reuss anticipates rejoining Harry when The Horn reaches Los Angeles this autumn. Until then, Hayden Causey has the guitar chair.

Jimmy Dorsey was taken ill during an engagement at the Sherman Hotel, Chicago, late in May and had to return to the West Coast, where he was operated on for hernia on June 4. He is reported to have made good progress, and should be back on the stand by the time this is printed.

The Sherman job wound up on June 7, so the band broke up until July 3, when it was due to open at Mission Beach, California. During the leader's absence, trombonist known as Max Zudicoff, fronted the band. Now it is revealed that Reuss anticipates rejoining Harry when The Horn reaches Los Angeles this autumn. Until then, Hayden Causey has the guitar chair.

The new disc company, American Recording Artists, which film man Boris Morros founded in L.A. last year, is becoming quite a rising firm. Their latest net has been to sign up on an exclusive basis two top pianists and front-page swing names, Earl Hines and Art Tatum. Both contracts were negotiated by the William Morris Agency.

Bob Morros has recorded with his band in Chicago and Morros travelled to the Windy City in order to supervise the initial session. Tatum, too, has made his first records for A.R.A., and sides include solo and trio waxings.

Mel Henke, well-known piano soloist, who has featured on some Chicago recordings and who is usually to be heard doing a solo spot in one of the Chicago taverns, announces plans for a new band of his own. Group will comprise four brass, four reeds, and four rhythm. Henke was formerly featured pianist with Horace Heidt's orchestra.

News reaches us from Hollywood that Paul Robeson, world-famous American singer, may soon be on his way to England. Nina Mae McKinney, remembered for her role in "Blackbirds" (during the early thirties) and later in British films, is another who expects to make the journey here very shortly.

With England preparing to boost up her production of pictures in the near future, it seems probable there will be many openings for coloured American singers and actors. Robeson, during the run of the phenomenally successful "Othello" in Hollywood, stated that he had numerous offers only awaiting the end of war in Europe.

Nina Mae, it is predicted, will also receive film offers, perhaps to play opposite Robeson again, since she proved so popular as his wife in Korda's "Sanders of the River." Many jazz enthusiasts will recall Nina's stay in England with especial pleasure because of the great pianist, Garland Wilson, who for so long accompanied her in Variety appearances.

Other American Negro artists who have visited England in the past are reported keen to return here, among them Ivan H. Browning, the well-known singer. Like Robeson, he plans to get over as soon as possible.

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**"M.M." Dance Band Contest**  
**Results and Reports**

1945 "PALACE" CHAMPIONSHIP  
Wednesday, July 11, 1945, at  
The Palais de Danse, Penge.

WITH the biggest contesting season  
the "M.M." has ever been able  
to arrange in all the eighteen years  
it has sponsored contests now at its  
height, no fewer than three cham-  
pionships were held last week.

First was the 1945 "Palace" Cham-  
pionship (so called because of the  
proximity of the venue to what is  
left of the late lamented Crystal  
Palace), presented at the Palais de  
Danse, Penge, on Wednesday, July 11,  
by the proprietor of the hall, Mr.  
F. J. Fiveash.

The hall is small, and the usual  
Wednesday night attendance is about  
150 at 15. 6d. The contest drew a  
gathering of over 370 at 4s.  
The standard of the playing was  
poor. In fact, only the performance  
of the winning band—the Rhythm  
Makers, of Woolwich—saved it from  
being the weakest yet season.

But the customers didn't seem to  
be unduly bothered about that, and  
they got their money's worth when  
Johnnie Marks joined up with the  
house band, the Modernaires, of  
Beckenham, who won the 1945 Southern  
Counties Championship, to give an  
exhibition of drumming that, as  
usual, kept the fans packed solid  
round the bandstand.

**JUDGES' REPORT**

Adjudicators: Bill Elliott, Johnnie  
Marks, Edward Posson, Edgar Jackson  
(President).

Winners: **RHYTHM MAKERS** (alto/  
clarinet, trumpet, 2 bass drums).  
All coms.: Reginald J. Wilkinson,  
8, Taylor Street, Woolwich, London,  
S.E.18. (Phone: Woolwich 3702.)

Individualists' awards for Clarinet  
(Tony Newton); Trumpet (Max  
Daniels); Piano (John Pearson); Bass  
(Josh Froggart). Hon. mention for  
Drums (Reginald J. Wilkinson).  
Special prize for best small band.

**ORIGINALITY** in choice of tunes  
and treatments was well sup-  
ported in this small swing band by  
musicianship which was never less  
than adequate and at times even out-  
standing.

In the waltz—a simple, tasteful  
conception of Chopin's "Waltz in C Sharp  
Minor"—nice legitimate tone and  
technique were features of the clarinet  
and trumpet solos, while the  
pianist was notable for both imagina-  
tion and technique.

The slow fox-trot ("In a Sentimental  
Mood") was not quite so successful.  
The pianist again did well, the trumpet  
was adequate if not very inspiring,  
and the nice tone of the bass was  
always prominent. But the alto,  
whose conception was not particu-  
larly brilliant, made matters no better  
by a tendency to wail and at times  
overblow himself out of tune.

In the quickstep, "South Rampart  
Street Parade," however, the band,  
playing with a fine relaxed drive, put  
up a really good show.

Nice writing for clarinet and trumpet  
in harmony was very well played;  
the clarinet, retaining his good tone  
and technique, showed better sense of  
conception and style; the trumpet  
showed more than enough musician-  
ship to get through a typically rather  
wild swing solo without coming to  
grief; the pianist put up a really  
brilliant performance; and while the  
bass may have been more conspicuous  
for good tone than ease, both he and  
the drummer did nothing to upset the  
good general effect.

Second: **"CHINA BOYS" DANCE  
BAND** (three saxes, two trumpets,  
piano, guitar, bass, drums). All  
coms.: Reginald Boyd, 45, Oxford  
Road, Carshalton, Surrey. (Phone:  
Vigilant 0711).

Individualist's award for Tenor  
(Kenneth F. Tebbott).

THE fault with so many of the  
larger semi-pro. bands is that  
they lack spirit, and this band is no  
exception.

The trouble commenced in the  
rhythm section. Though rather un-  
imaginative, the drummer had a little  
life, but his performance was prac-  
tically none, and the guitar was  
too jerky to mean very much rhythmically.

But rhythm does not come only from  
the rhythm section. It comes also  
from the front line, so the rather  
weak sax team, which had little idea  
of how to phrase in the dance idiom,  
must take at least a part of the blame  
for the staidness of the band.

However, from a purely academic  
point of view, the combination, with  
its reasonably musicianly if not very  
inspiring first trumpet, achieved a  
modest veneer of polish and was not  
too displeasing to listen to.

The Avalonians, from Beckenham  
(Kent), were placed third and won  
the individualists' awards for Guitar  
(Victor W. Batchelder) and drums  
(James R. Mulien).

Ken Goodger and his Orchestra,  
from Bickley (Kent), fourth, won the  
Alto prize (Harry Klein).

Five bands competed.

1945 PEAK DISTRICT CHAM-  
PIONSHIP,  
Thursday, July 12, at  
The Pavilion Gardens, Buxton.

EVEN the lure of Buxton in all its  
levelness on a hot summer night  
proved to be a secondary attraction  
to the 1945 Peak District Cham-  
pionship, presented last Thursday (12th)  
by the popular local music store pro-  
prietor, Mr. Eric George, at the  
Pavilion Gardens.

Over 1,000 of the good folk of this  
Derbyshire spa and the surrounding  
district flocked to the hall... to see  
Stan Bonsall and his Band, from  
Chesterfield, win the cup in a nine-  
band contest.

Maybe it was that it was such a  
treat to find ourselves in such a  
delightful hall as the well-appointed,  
circular Pavilion Gardens after some  
of the shabby, old-fashioned joints in  
which, for want of better accom-  
modation, contests often have to be held.  
Maybe it was the size and enthusiasm  
of the crowd.

Maybe it was the enterprise shown  
by more than a few of the highly  
diversified types of bands in a con-  
test in which the bands were, on the  
whole, up to average standard. But,  
whatever it was, this contest had  
atmosphere, and, in spite of some  
announcements on the bills regarding  
who the judges were to be which were  
more imaginative than accurate, Mr.  
George and Mr. Ackroyd, the well-  
known Leeds instrument dealer, who  
assisted him in the organisation, can  
congratulate themselves on a most  
outstandingly successful evening.

**JUDGES' REPORT**

Adjudicators: Johnnie Marks, Edgar  
Jackson.

Winners: **STAN BONSCALL AND HIS  
BAND** (three saxes, two trumpets,  
trombone, piano, bass, drums). 599,  
Chatsworth Road, Okehampton, Derby  
(Phone: Chesterfield 6397.)

Individualists' awards for Tenor  
(Freddie Fairburn); Trombone  
(Harold Middleton).

ALTHOUGH producing nothing out-  
standing in the way of solos,  
this band gave a good account of  
itself as a reliable Palais-style en-  
semble.

The tenor was rather subdued and  
not very imaginative, and, in a  
contest which was not without its  
enterprising performers on other  
instruments, won his individualist's  
award mainly because he had little  
to beat. But of the well-led sax team  
as a whole, about the worst that can  
be said is that its intonation was not  
always quite perfect.

In the rhythm section the drummer  
was near but rather lacking in drive,  
and the bass conspicuous mainly for  
nice tone and clean if somewhat un-  
inspiring execution. But the pianist  
went more than some way to give the  
section, and thus the whole band,  
some lift.

Best tenor, however, was the brass.  
Not too well matched vibratos gave  
a suggestion at times of raggedness,  
but the all-round competent first  
trumpet proved to be a good section  
leader. He was well supported,  
especially by the trombone, who  
showed up as a musicianly team man,  
and the team gave the band the life  
which the saxes and rhythm by them-  
selves rather noticeably lacked.

# PENGE . . . BUXTON . . . BOURNEMOUTH

Second: **THE JAZZ HOUNDS** (alto/clar., piano, bass, drums). All coms.; Duncan Ballantine, Grasmere, Moorgate, Rotherham, Yorks.

Individualists' awards for Piano (Don Waterhouse); Bass (Cyril Lunn); Drums (Jimmy Felghery). Special prize for best "small" band.

**T**HIS small swing outfit is built round its alto/clarinet, whose tendency to gliss and wail is none the less conspicuous because, being the only "front line" soloist, he is so constantly in the limelight.

The star of the band is its young pianist. In addition to possessing a brilliant technique, he has style and imagination. His one weakness is that his ambition sometimes gets him a little out of his depth. He becomes involved in phrases which sometimes are too ingenious to enable him to get out of them very gracefully.

The drummer has the right idea, and only needs a little more facility to make him quite outstanding; and if the bass was not always the acme of neatness, at least he showed good conception and drive.

Fred Allcock and his Band, of Buxton, were placed third, and won the Individualists' award for Guitar.

Rand Draper and his Colleagues, from Burton-on-Trent, were fourth. They won the Individualists' awards for Alto and Clarinet (Victor Davies) and an hon. mention for Piano (Harold S. Toon).

A/C Cooper, of the 28 M.U. R.A.F. Dance Band, of Buxton, won the Trumpet prize.

Nine bands competed.

**T**ECHNICAL shortcomings, such as slightly faulty intonation, inadequacy of tone and failure to bring off convincingly all it attempted to achieve have prevented this small swing group from securing a win in any of the other three or four contests in which it has taken part this year.

But on this occasion all these failings had been corrected and the ingenuity and style for which even on its worse days the band has seldom been inconspicuous were heard to fine advantage.

The pianist sometimes tended to force a little, thereby making the rhythm a trifle ponderous. But that is the worst that can be said of a youngster who has already forgotten more about swing style, and plays better stuff with more taste, than quite a few of our better known pros. Almost as much can be said for the drummer, and although the bass did not sound too clean (? due to a rather woolly toned instrument), the rhythm section was far above average.

Aided by this quite inspiring support, the front line left little to be desired. Solos were for the most part musically and stylish, and as an ensemble the whole band was notable for good ideas neatly and effectively carried out.

Second: Phil Tate and his Dance Orchestra (four saxes, trumpet, trombone, piano, bass, drums). 19, Harding Road, Gosport, Hants.

Individualists' awards for Alto (John P. Tate); Bass (Steve Cummings).

**S**TRONG point here was the sax team. The tenor tone was not too good in solos, but was better in the ensemble and did nothing to conceal the well-led section's good balance and phrasing.

The style of the brass was not so good, the phrasing being too "straight" for dance music; but the 1st trumpet was not without technique (even though he did crack when attempting a high C in the waltz), and, generally speaking, the front line played in tune, was accurate and well balanced and not without some idea of expression.

That the pianist's style is not very modern was shown by his solo in the quickstep, but in the ensemble he was not without some drive, and with the clean if not exactly inspired bass and drums, helped to complete a band not the least attractive feature of which was its capable performance of a nice arrangement of the slow foxtrot "Love Come Back to Me."

Bob Newsam and his Band, from Portland (Dorset) secured third place. They also won the Individualists' awards for Trumpet (Gordon Arthur); Trombone (George Wimpany) and Vocalist (John P. Flux), and an hon. mention for Tenor (Gerald Collins). Four bands competed.

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## CONTEST FIXTURES

### SWING BAND CHAMPIONSHIPS

(Open to all bands which have not won a "M.M." Swing Band Contest this year)

This Saturday, July 21.—Porchester Hall, Bayswater, London, W.2 (2.30 to 6 p.m.). The 1945 Metropolitan Swing Band Championships House Band: Freddy Mirfield and his Band.

Organiser: Mr. Syd Thompson 18, Rammoor Gardens, Mariborough Hill, Harrow, Middlesex.

This Sunday, September 6.—Town Hall Wembley, Middx. (7.30 to 11.30 p.m.). The 1945 Greater London Swing Band Championship.

Organiser: Mr. R. W. Davies Taylor, Entertainments Office, Town Hall, Wembley, Middx. (Phone: ARNold 1212).

### DANCE BAND CHAMPIONSHIPS

(Your last chances to qualify for your Area Final.)

**LONDON AREA**  
 Monday next, July 23.—Town Hall, STOKE NEWINGTON (7 to 11.30 p.m.). The 1945 North-East London Championship.

Organisers: Messrs. Lyn Morgan and Charles Connor (in association with Syd Beames), 78 West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2767.)

Saturday, August 11.—Kodak Hall, WEALDSTONE (Middx) (2.30 to 6 p.m.). The 1945 London Counties Championship.

Organiser: Mr. Syd Thompson, Kodak Recreation Society, Kodak Hall, Headstone Drive, Wealdstone, Middx.

### PROVINCES

**LOUGHBOROUGH** — Wednesday next, July 25, at the Town Hall (7.30 n.m. to midnight). The 1945 East Midlands Championship.

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

**NORWICH** — Friday next week, July 27, at the Lido Ballroom (8 p.m. to midnight). The 1945 Norfolk Championship.

Organiser: Mr. Len Marshall, "Arcadia," Hallam Grove, Lincoln. (Phone: Lincoln 8362.)

**CAMBRIDGE** — Wednesday, August 1, at the Guildhall (7.30 n.m. to midnight). The 1945 Cambridge-shire Championship.

Organiser: Mr. Harry R G. Bradford, 12, Stourbridge Grove, Cambridge.

**SOUTHAMPTON** — Friday, August 3, at the Guildhall (6.30-11 p.m.). The 1945 East Hampshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

**NEW BRIGHTON** — Friday, August 10, at the Tower Ballroom (7 to 11.45 p.m.). The 1945 Wirral Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

### WESTON-SUPER-MARE

— Tuesday, August 14, at the Pavilion (8 p.m. to midnight). The 1945 Somersetshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

**LINCOLN** — Friday, August 17, at the Drill Hall (8 p.m. to midnight). The 1945 Lincolnshire Championship.

Organiser: Mr. Len Marshall, "Arcadia," Hallam Grove, Lincoln. (Phone: Lincoln 8362.)

**COVENTRY** — Thursday, August 23, at Neale's Ballroom (7.30 p.m. to midnight). The 1945 Warwickshire Championship.

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

**LLANELLY** — Friday, August 23, at the Ritz Ballroom (7 to 11 p.m.). The 1945 West Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

**HOLYWELL** (Wales) — Monday, August 27, at the Assembly Hall. The 1945 North Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

**LONG EATON** — Thursday, August 30, at the Hight Ballroom (8 p.m. to midnight). The 1945 Trent Valley Championship.

Organiser: Mr. Basil A. Halliday, 82, Wilsthorpe Road, Long Eaton, Notts. (Phones: Long Eaton 243 and 597.)

**MANCHESTER** — Friday, August 31, at the Lavonshulmo Palais de Danso (7.30 p.m. to midnight). The 1945 Northern Counties Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

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

**H. W. CUDE**, of Plymouth (emer-gentle secretary of the Plymouth R.C.), sends us the following notes from the West Country: Playing exceptionally good tenor and fiddle with Bob Roberts' Orchestra at Torquay is well-known ex-Lew Stone player Art Jennings. Also with Bob these days is Les Wood, one of the finest alto and clarinet stylists in these parts.

At the Imperial Hotel, Torquay, is that famous London old-timer Jack Padbury, well remembered for his years at the Cosmo Club and his early broadcasting ventures. His outfit includes Bill Pounds (violin).

At Plymouth itself, Frank Fuge can still be found blowing good tenor with the "Moerland Links" Orchestra. Several "name" bands have visited the Palace Theatre in Plymouth lately, to which the palm—in Cude's opinion—goes to Bill Tennent. Fans are currently enjoying a visit from Jack Jackson and his Band.

1045 WEST HAMPSHIRE CHAMPIONSHIP, Friday, July 13, at The Town Hall, Bournemouth.

**O**N this occasion it was even hotter than it had been the previous evening at Buxton. But nothing the weather or the allure of beautiful Bournemouth could provide out of doors could compete with the indoor attractions of the 1945 West Hampshire Championship presented at the Town Hall last Friday (13th) by Mr. Philip Moss-Vernon.

The Town Hall ballroom has a glass roof, and the heat inside was sweltering. But just on 1,000 people were not only in the ballroom with a half an hour of the doors being opened, but stuck it out until the contest was over and the results had been announced.

"We have managed to pack in a few more for some of the other events we have presented here," said Mr. Moss-Vernon afterwards. "But knowing the pull of 'M.M.' contests, to keep the attendance within the capacity of the hall we put the price up to 7s., the highest we have ever charged at this hall, and in consequence we took more money than ever before."

Nothing if not enterprising in the matter of comperes, for this event Mr. Moss-Vernon had engaged Lieut. Charman Sansom, popular A.E.F. programme announcer of the Canadian Broadcasting Company.

The more or less as usual bad microphone equipment one finds in many halls, did not help to make Charman particularly distinct, but nobody cared. Charman is a looker, and was so lovely in her smart summer uniform that no one wanted or needed to do more than gaze at her.

Another, and in this case un-announced, attraction was the presence as one of the judges with Johnnie Marks and Edgar Jackson of Reg Leopold, of B.B.C. "Southern Serenade" fame.

Reg is spending a well-earned few days' holiday in Bournemouth and, being spotted among the guests, was promptly conscripted by Edgar Jackson to assist in the adjudication and present, with Johnnie Marks, the prizes.

### JUDGES' REPORT

Adjudicators: Reg Leopold, Johnnie Marks, Edgar Jackson (President).

Winners: **PAUL HEIMANN'S MUSIC** (accordion, clarinet, tenor, piano, bass, drums). 45, Tudor Gardens, Acton, London, W.3. (Phone: ACORN 2148.)

Individualists' awards for Accordion (Paul Heimann); Clarinet (Frank Abbott); Tenor (Kenny Barr); Piano (Cyril Wiseman); Drums (Ronnie Castle). Special prize for best "small" band.

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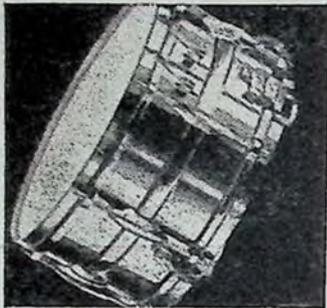
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TED BROSNO, Pianist, dance, gigs.—"Phone Bal. 6306.

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