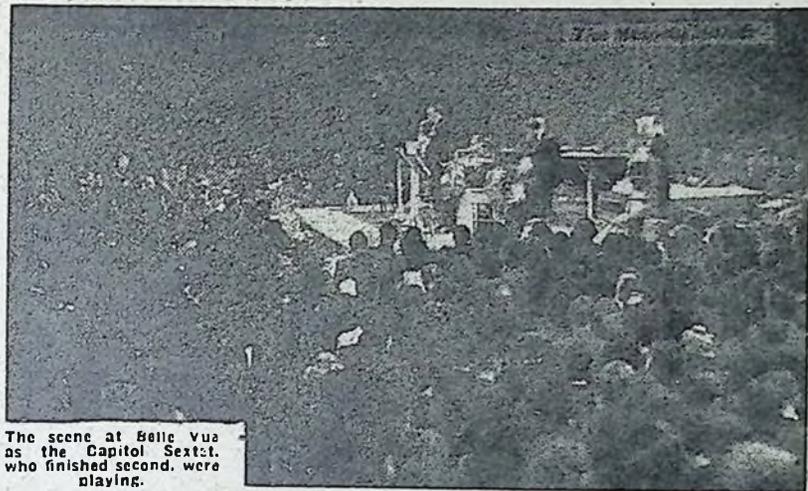


# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 639



The scene at Belle Vue as the Capitol Sextet, who finished second, were playing.

## KENT BAND WINS GREAT ALL-BRITAIN

Over 7,000 Throng Manchester Belle Vue for "M.M." Semi-pros' Battle

A CROWD OF OVER 7,000 PACKED FROM FLOOR TO CEILING THE GREAT KING'S HALL AT BELLE VUE, MANCHESTER, LAST SUNDAY AFTERNOON, KENT TO SEE THE ELTHAM STUDIO BAND, OF ORPINGTON, KENT, WIN THE GREAT 1945 VICTORY ALL-BRITAIN FINAL DANCE-BAND CHAMPIONSHIP AND SO BRING THE "ALL-BRITAIN" GOLD CHALLENGE CUP SOUTH ONCE AGAIN.

For the public the day commenced at 2 p.m., when, punctually to the moment, the house lights dimmed down, the battery of floods over the stand flared up, and Edgar Jackson, who compered throughout the show, came to the microphone to welcome the huge audience and introduce the contest.

But for some of the bands the day had started much earlier and had already produced its sensations.

### RUNNERS-UP SURPRISES

At 10.30 in the morning there had been held in private a special heat for the runners-up from the Area Finals which had acted as semi-finals for the All-Britain. Of the seven bands which had become eligible for this heat, four took part—Billy Lawrence and his Band, of London; Billy Monk and his Band, of Coventry; the New Style Swingette, from Mexborough; and Johnnie Stilos and his Band, from Swindon.

All four put up a grand show, but as there were only two vacancies in the afternoon final, two of the bands had to be knocked out, and thus one unfortunately saw for this season, the last of Billy Lawrence and Billy Monk.

One hopes that this failure to jump the last fence will not discourage them. Beaten at the post they may have been. Disgraced, they certainly were not. They are both grand bands and worth anybody's money and applause.

First interest in the great afternoon final was aroused when, at ten minutes to two, the judges took their seats.

As a result of detailed tests made to discover from whereabouts in the hall they would be able to hear best, they were given seats in the auditorium in front of which special desks had been built for them.

### HIGHEST STANDARD EVER

Paul Fenouillet and E. O. Pogson, who had been consigned to judging the individualists, were right up at the front. A few rows further back sat the band judges—Freddie Bretherton, certainly one of the most experienced and probably one of the finest judges the "M.M." has ever had. Harry Hayes, and Pat Dodd, with the president of the panel, Ray Sonin, the Editor of the "M.M."

Their appearance was the signal for a rush of autograph hunters, but the judges had work to do and they quickly settled down to it.

The bands had, as usual, drawn for order of playing. First to come on were last year's champions—George Chambers and his Band, of Manchester. They put up a fine show and were

given a big hand by an audience which followed every note with such rapt attention that, had it not been for a little foot-tapping as the listeners beat time to the music, one could have heard the proverbial pin drop.

But it soon became evident that the Chambers boys might be beaten.

The contest produced the highest standard ever heard at any "All-Britain." The improvement that has taken place among semi-pro bands may have been less noticeable to those who have attended contests regularly. But those who have patronised only the great yearly finals found it startling and even amazing.

Casting one's mind back to previous "All-Britains" one cannot forget the great performances given by Eddie McGarry. But McGarry had nothing on such combos as the Eltham Studio Band and the Capitol Sextet (placed second), and this year the tall end did not fall away as it did in so many pre-war "All-Britains."

It is true that the Eltham Studio and Capitol Sextet lads stood out as safe bets for the first and second places, but how to place the third to the seventh must have given the judges a pretty severe headache, so close were they all.

And so the contest wended its way, each band at its best and each providing its thrills, to which not only the army of supporters which every band seemed to have, but also the huge audience as a whole, paid due tribute.

### GREAT "SQUADRONAIRS"

Punctually to the programmed time we reached the last band to play, and then, after a brief interval for a leg stretch, the house lights went out once again, once again the stand spots blazed up, and up started the famous R.A.F. "Squadronairs."

Introducing them, Edgar Jackson described them as the grandest and most exciting swing band this country has ever produced.

The audience found no cause to quarrel with this description.

Spurred on by a reception the like of which even they can seldom, if ever, have been given, the "Squad" put over what must have been one of the finest shows even they have ever played, and they had to take encore after encore.

If the audience had had its way the band would probably still be playing for them in the King's Hall, but there were still the results of the contest to be announced, and so to a final roar of cheering the R.A.F. boys left the stand to be replaced by the judges.

There was no time for any lengthy speeches.

The results were given out briefly, the prizes—magnificent gold and silver cups and medals for the winners.

(Please turn to page 9)

## TWO AIRINGS WEEKLY FOR AMBROSE

THE B.B.C. has not been backward in coming forward to take full advantage of the return of Ambrose and his Orchestra to the West End.

With the band nicely settled in at Ciro's Club, and all its personnel problems nearing rapid solution, radio dates have now come along—and fans will be delighted to know that they are shortly to have the pleasure of hearing two Ambrose programmes on the air every week.

The first of these is a direct weekly relay from Ciro's Club, and it will come on the air every Friday night, from 11 to 11.50 p.m., commencing on November 8.

A fifty-minute slab of the Ambrosial music is something really to look forward to every week, but there is even better to come, for on November 20 Ambrose again takes the air in a weekly Tuesday night, 7.30 to 8 p.m., programme, featuring himself, his orchestra, and the one and only Anne Shelton singing.

JACK PAYNE, who presents Roland Peachey and his Band at the London May Fair Hotel, asks the "Melody Maker" emphatically to deny that any change is pending in Peachey's engagement or that any plan has been even contemplated to terminate his very successful run at the Hotel.

## FROM JAMAICA TO INDIA WITH "JIVER"

LAST Monday week (October 8), Leslie ("Jiver") Hutchinson and his famous Band left the murk of London on the first lap of the journey taking them on their sensational E.N.S.A. tour to the British Forces in India.

Apart from the very interesting details of this great venture, there is further big news in the story, kept a close secret up to now, that Leslie has imported three coloured stylists and musical notabilities from Jamaica, who were specially brought to England in order to join the band for this memorable journey to the Far East.

The new stars brought to this country by Hutchinson are George Tyndale, accomplished and stylish tenor saxist; Vernon "Bushy" Thompson, the West Indian trumpet star; and ace-trombonist Frank Baker.

Vernon Thompson is making the journey because the health of Dave (Please turn to page 7)

BRADLEY'S  
22, Dundas Place,  
Glasgow

MATCHETTS  
44, Wellington Pl.,  
Belfast

This Is It!

FRANK SINATRA'S  
THERE'S NO YOU

backed with  
GUY LOMBARDO'S  
Novelty Waltz Song Hit

OH! MOYTLÉ

Dont forget Duke Ellington's Classic

DON'T YOU KNOW I CARE

BRON'S  
55-59, Oxford St.,  
London, W.1  
Ger. 3895

ASCHERBERG'S  
16, Mortimer St., London, W.1  
Musnum 3562

HARTLEY'S  
79, Vicar Lane,  
Leeds

## DUTCH "RAMBLERS" BANNED FROM STAGE AND RADIO!

HOLLAND'S MOST POPULAR AND PREMIER DANCE OUTFIT, THE RAMBLERS, HAVE BEEN BANNED FROM STAGE, SCREEN, RADIO AND OTHER PERIOD OF THREE YEARS (writes Bob Zeveerijn).

This announcement, made in the Dutch Press following the condemnation by the Honorary Council, who made this decision, came as no surprise to the Dutch public.

The Ramblers, during the war, carried on during that period without their English name, and collaborated with the Nazis in all sorts of ways, yet none of the boys in the band is an affiliated Nazi or pro-German, and it may be presumed that they are just "weak characters."

Up till now the decision did not affect the Ramblers very much, as they were playing during the summer months at the Bocuf sur le Toit in Brussels, which, run by clarinetist Jean Omer, is now taken over by the U.S. Army, and so the Ramblers were under U.S. Army jurisdiction, and it may be safely said that they were laughing their heads off about the whole thing.

### ANGRY PRESS

But now their army contract has terminated and the band has begun a vaudeville tour sponsored by the Belgian Decca office, they are feeling the pinch already, as the Belgian Press is up in arms against the Ramblers' presence in that country.

They say that "... a banned Dutch ensemble, under the support or protection of the American Army performs in Brussels. ... Or have we got to be more generous to aliens than to our own countrymen who failed?"

In the meantime the band has been enlarged considerably, and is now seventeen strong.

Another announcement which is of interest to the Dutch musicians is that the Canadian leave centre will fold up by this Christmas. This is in contradiction to earlier announcements, which were to the effect that the leave centre here would be of five years' duration.

The many musicians will, of course, not be too pleased by this announcement, as the leave centre provided plenty of good jobs for them.

**GEORGE CURTIS**, who formerly held the drum chair in Billy Thorburn's and Jack "Trumps" Doyle's bands, has now been released from the R.A.F.

In between his Service duties George played with the "Swing Commanders"—the first five-piece outfit to appear at the famous No. 1 Fighter Command Station at Biggin Hill, Kent.

The personnel comprised: Dick Smith (tenor, formerly with Mantovani), Stan Deacon (sax and fiddle, late of Romanos), Dick Brett (bass, and once with the Jack-Hyllon organisation), Freddy Shawlands (formerly with Jack Jackson), and George himself, on drums.

AND PREMIER DANCE OUTFIT, THE RAMBLERS, HAVE BEEN BANNED FROM STAGE, SCREEN, RADIO AND OTHER PERIOD OF THREE YEARS (writes Bob Zeveerijn).

## MIRFIELD BACK TO DIXIE!

THE news that Freddy Mirfield and his Band had given up Dixieland-style jazz (as reported in this paper recently) caused a storm of protest and entreaty from the jazz-minded section of Mirfield's followers, who inundated the leader with letters, telegrams and telephone calls expressing their preference for the "righteous" music which carried the original "Garbage Men" ace high.

The Dixieland disciples may now relax. Freddy tells the MELODY MAKER he has decided to include at least a couple of good jazz numbers in his stage show, which will now incorporate humour and plenty of music, too.

Equally important news for the enthusiasts is Freddy's announcement that he has re-engaged Denis Croker and Freddy Randall—sensational Dixieland exponents of the trombone and trumpet respectively—who have been away from the outfit for a few weeks. These musicians were real cornermen of the old outfit, and their absence from the jazz ensemble has undoubtedly been felt.

The new Mirfield show—full Dixieland group, plus laughs and a dash of sweet music—was seen by Eccles fans when the band played a concert at the Broadway Cinema there last Sunday, October 14.

## SKYROCKETS FOR HUDDERSFIELD

SENSATIONAL news for Northern fans is that ace broadcasting band, the "Skyrockets," will make a flying visit to Cambridge Road Baths, Huddersfield, on November 20.

Fronting the band, of course, will be former Sgt Paul Fenouillet, with songstress Doreen Lundy. The good sergeant will be introducing for the first time to Huddersfield audiences his No. 1 band, and if transport facilities permit, it is quite on the cards that people from the surrounding districts like Leeds, Bradford and Dewsbury will turn up in force.

The "Skyrockets" will follow another "new face" in Huddersfield, for Joe Daniels and his Band will be at Cambridge Road on November 13, and Felix Mendelssohn will take over on Tuesday, November 27.

Promoter Alec Wilkinson is working to speed these days, and his own band will also be in attendance on the above and subsequent dates. He is at present trying to "entice" one of London's newest swing bands into the provinces for the first time. Watch for developments!

## CALL SHEET

(Week commencing October 22)

Nat ALLEN and Orchestra.  
Hippodrome, Manchester.  
Gloria GAYE and Band.  
Empire, Croydon.  
Nat GONELLA and Band.  
Empire, Middlesbrough.  
Adelaide HALL.  
Empire, Edinburgh.  
Henry HALL and Band.  
Hippodrome, Wolverhampton.  
Jack JACKSON and Band.  
Green's Playhouse Ballroom, Glasgow.  
Joe LOSS and Band.  
Lyceum Theatre, London, W.C.2.  
Felix MENDELSSOHN and Hawaiian Screamers.  
Empire, Newcastle.  
Harry PARRY and Orchestra.  
One-Night Stands, Scotland.  
Oscar RABIN and Band.  
One-Night Stands, Midlands.  
Monte T.V.  
Empire, Swansea.  
Anne SHELTON.  
Palace, Plymouth.  
Billy TERNENT and Orchestra.  
Hull.  
Eric WINSTONE and Orchestra.  
Hippodrome, Birmingham.

## BOMBING ACE COMES HOME

AFTER four years in the R.A.F., where he carried out some distinguished flying service, drum notability Les Leston has just come back to Clivy Street, and is now busily looking around for a comfortable billet, preferably with some orchestra in Town.

Leslie's exploits in the R.A.F. will not be forgotten easily—readers will remember our headline, "Archer St. Bombs Berlin," to the story of an exciting Berlin raid in which Leston was prominently featured. In case his professional experiences are less well recalled, Leslie played pre-war in several London bands, and just before joining up was with the Ambrose Octette.

His many friends in the profession will join us in congratulating Les on his excellent wartime record of service and hope he will speedily find the job to suit him.

In the meanwhile, Leslie's pianist brother, Dennis Leston, is now on his way home after serving four years of his Army life in India and Burma. He sends best wishes to all his old friends, and hopes to be playing in Town again before very long.

## INSTRUMENT DOCTOR SCOTT IS BACK

AFTER spending the war years on an important aircraft job, Bert Scott has opened premises at 12, Shirland Mews, Paddington, London, W.2, in his original function as "Instrument doctor."

For many years with Boosey and Hawkes, first in London and later in Manchester, Bert eventually opened his own business in the latter city, and for some years before the war his reputation stood very high amongst Northern musicians and touring visitors who called on him for adjustments and repairs to their instrument.

Bert would be glad to hear from any of his old friends and customers, and asks us to tell the lads in the North that he hopes to reopen shortly in Manchester.

## Cricklewood's Big Night

JACK LEON and his "Old Tyme" Dance Orchestra have been specially engaged for the ball being arranged on Thursday, October 25, at the Cricklewood Dance Hall, London. The programme will be on the air from 11 to 11.30 p.m.

Jan Wildeman and his Band, still going strong on their long engagement at Cricklewood, will also be playing at this gala performance.

MASTER of the skins George Fier, a stone moved recently, and in future should be contacted at 61, Church Crescent, Whetstone, N.26 (Enterprise 5406). The younger Pierstone, Les, is still residing at the old address, however, which is 98, Hillside Road, London, N.15 (Stamford Hill 5028).

## SCOTTISH NOTES

by Hugh Hineshwood

LEW STONE'S season at Green's gave the boys of the band plenty of opportunities to visit the local club, now starting on its first winter season, and club members, in turn, took full advantage of the Stone boys' patronage.

On the first Sunday of their visit a section of the band gave a recital which was responsible for a large attendance of members, who turned up in force in answer to a hasty summons by the secretary, and at the moment arrangements were being made for another Sunday session. This may be the first of a series, and members will be notified in plenty of time re any fixings.

P and F Ballroom's winter schedule shows changes from the routine of previous years. There is only one night per week given over to skating, and so the remaining nights are devoted to dancing, with the usual café session on Sundays.

The management has found that there is an enormous public for old-time dancing, thus one session is given to the figure stuff, another to a half-and-half programme, with the remaining nights having the usual palais schedule.

George McCallum and his Band continue here as usual and play for both kinds of music, their handling of the old-time numbers being very much to the liking of the patrons.

On the "palais" nights relief is supplied by Lani Reford and his Hawaiian Screamers, who had a broadcast the other day. It would not be a bad idea if the B.B.C. surveyed the possibilities of an airing for George McCallum as well, this long-established ballroom being an ideal spot for a "Saturday Night at the Palais" date.

### CLYDEBANK BOOKING

Glasgow Corporation's Forces entertainment programme includes the winter season of Saturday dances in the City Chambers Ballroom. These are being played, as last year, by Syd Loseby and his Band, Syd having long experience of this kind of work.

Tommy Todd, whose pre-war "M.M." championship activities need no intro, to readers, reports good business from his native Clydebank. Tommy has a large gig connection here, as well as playing weekly sessions at his father's dancing promotion. Tommy is also going in for the dance tuition business, and has a studio with all facilities.

All Glasgow musicians will be pleased to hear of the successful business ventures of drummer Billy Mitchell, who was forced to retire from playing some time ago owing to ill-health. Billy now lives in Ayr, not far from Stirling, and has a thriving business in photograph, film, cinema and sound equipment stuff.

He claims to have made the first all-Technicolor travel film in Scotland, his production being commented on favourably by many journals down South... but not, so far, in his native country!

Jimmy Goudie, who used to play trumpet at Barrowland, has started in the gig business, and is now doing a series of dances in various towns in Lanarkshire.

## 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. TILL THE END OF TIME (3-1-1-1-2-3)
2. ON THE ATCHISON, TOPEKA AND SANTA FE (2-3-4-2-3-5)
3. IF I LOVED YOU (1-2-2-5-1-1-3-7)
4. I'M GONNA LOVE THAT GUY (5-7-7)
5. I'LL BUY THAT DREAM (7)
6. ALONG THE NAVAJO TRAIL (0-0-0-8)
7. I WISH I KNEW (6-5-5-5-5-2-2-4-0-0-0-6)
8. GOTTA BE THIS OR THAT (4-4-3-3-4-0-0-0-5)
9. THAT'S FOR ME.

SWING pianist Henry Kesters would like all his friends to know that he has moved into the "Trojan Club," at Troy Court, High Street, Kensington, London, where he will be regularly playing for the dinner dances there.

## WRIGHT HITS

**I COULD NEVER TELL**  
backed with  
**GOODNIGHT**  
**TILL TOMORROW**

Double Orch. Arr. by SID PHILLIPS 3/- (3/2 by Post)

TWO "BEST SELLER" HITS

**THE LAST WALTZ OF THE EVENING**

Double S.O. 3/- (3/2 by Post)

**SWEETHEART OF ALL MY DREAMS**

Double S.O. 3/- (3/2 by Post)

SID PHILLIPS' ROYAL BLUE (8-piece) 2/6 (2/8 by Post)

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MUSIC COMPANY LTD.

WRIGHT HOUSE, DENMARK ST.  
LONDON, W.C.2 TEM. 2141

# SMART AND SLICK COUNT BASIE

## EDGAR JACKSON'S Record Reviews

### COUNT BASIE AND HIS ORCHESTRA

\*\*\*The Jitters ("Tab" Smith arr. Smith) (Am Columbia 29585).

### COUNT BASIE AND HIS ALL-AMERICAN RHYTHM SECTION, featuring Buck Clayton and Don Byas.

\*\*\*Royal Garden Blues (Spencer Williams, Clarence Williams) (Am Columbia HCO874).

(Parlophone R2982—5s. 4/d.)

29585.—Basie (pno.), with Talmadge "Tab" Smith (alto); Don Byas (tenor); Jack Washington (baritone); Buck Clayton (tp.). et al. Recorded January 20, 1941.

874.—Basie (pno.), with Don Byas (tenor); Buck Clayton (tp.); Fred Green (gitar); Walter Page (bass); Joe Jones (dms.). Recorded July 24, 1942.

HAVING been unable to trace any "official" personnel for the full-band side ("The Jitters"), I have been able to do no more than list above just the obviously recognisable soloists.

But perhaps it does not matter very much, because, apart from short contributions by the various named corner men of the Basie aggregation, the record is in the main a showcase for alto man "Tab" Smith.

The piece is just another of those rfd concoctions, and as such is nothing to get unduly excited about.

### SWELL CLAYTON

Also it is not helped by the rather "boxy" tone and lack of definition in the recording, which have been the faults of more than one or less recently issued American Columbia product.

But what the tune and the recording may lack is at any rate to some extent compensated for by the performance.

Opening the side with a short unaccompanied cadenza which immediately precedes a more or less conventional vamp by the ensemble, "Tab" starts things off well enough before being heard later in a full-sized solo which does nothing to belie his reputation for being at once a fine technician and a good swing stylist. "Tab" can, in fact, be a quite

exciting player, and on the whole in this record he is.

In between "Tab's" solos and the usual riffing by the ensemble Jack Washington, (on baritone) and the Count also have their moments.

But the best part of the side is the closely muted trumpet solo by Buck Clayton which constitutes the first half of the third chorus.

I have always liked Clayton, and this solo does nothing to make me alter my opinion.

### CONCERTED RIFFING

Moreover, it is one of the few spots in the record where, owing to the poor recording, the rhythm section is not submerged by what is going on over it, and in consequence one of the few passages that doesn't seem rather muddled and really rocks.

The coupling "Royal Garden Blues," by the above-listed small section of the full band, has the advantage of being much better recorded.

But whether it is any better as a performance is a matter of opinion.

As usual in small-band improvisations, except for the last two choruses, where the trumpet and tenor go in for the inevitable concerted riffing, the side is a sequence of solos.

In addition to being technically beyond reproach, all are very smart and slick. But nothing happens that one has not heard many times before, and there is so much repetition in the continual repeating of the two short 12-bar movements which go to make up this well-known fast blues that before long one is forced to the conclusion that the instrumentation of this group is hopelessly insufficient to provide the necessary variety.

Best thing about the side, apart from Basie's two choruses, in which Walter Page's swell bass plays a prominent part, is Page's work in the coda.

The way he kicks a couple of beats makes these few bars the most exciting moments of the whole show.

## Raymond's Lucky Seven

EX-Harry Parry drum star Syd Raymond, who a few months back blossomed forth as leader of his own combo, is taking a seven-piece band on a series of E.N.S.A. dates, starting this Monday (23rd). For two or three weeks the outfit will be carrying out camp and garrison theatre dates around Town and in Kent, and then expects to embark for a tour on the Continent.

Workmanlike outfit which drummer-leader Raymond has got together includes Jerry Alvarez (alto and baritone saxes and clarinet); Tim Gave (trumpet); and Bob White (piano), all of whom are old hands requiring no introduction to "M.M." readers.

Remainder of the outfit consists of accomplished semi-pro. tenor saxist Clarry Sampson; Southend bass notable Billy Barton; and Beryl Parnell (vocalist). No relation to Jack Parnell, Beryl has appeared with several of the country's leading All-Ladies Dance Bands.

Raymond outfit is completed by Syd's old partner Jack Conway, who is managing the band and playing guitar.

THE "M.M." has had a great many inquiries regarding the pictures from this year's Jazz Jamboree. These photos, brilliantly taken by camera-chassis, Ivor Rich, may be purchased from Ivor at a flat rate of 3s. per print. Ivor also has many other pictures of this, and previous Jazz Jamborees, plus many of other swing concerts, and hosts of musical celebrities. For details, write to Ivor—with stamped, addressed envelope—at 39, West Bank, Stamford Hill, London, N.16.

Copies of the All-Britain photos in this issue, taken by Clifford Woods, can also be obtained. Send for prices and details to "M.M.," 83, Long Acre, London, W.C.2.



Edward O. Pogson (left) and Paul Fenoulhet caught in pensive mood while they were judging at Sunday's All-Britain.

## Drummer's Tragic Army Death

THE "Melody Maker" announces with the deepest regret the death, in a Jeep accident in Holland, on October 6, of Sergt. Freddy Nokes, R.A.M.C., popular peace-time drummer who was for many years with Phillip Brown's "Grosvenor" Band and later with leader Harry Evans.

Sergt. Nokes' death is particularly tragic in that he served with distinction right through the war, having joined up in 1939 and having been in four major campaigns. He went through unforgettable experiences at Dunkirk, and later served in Italy and other theatres of war—only to be accidentally killed long after peace was declared, and at a time when he was within ten days of his return to civilian life.

Freddy Nokes joined Phillip Brown in Birmingham in 1927, and played with the famous Midlands leader right up to the time when he took over his position with the B.B.C. in 1936. Freddy then went to Torquay with Harry Evans, at the Grand Hotel, and remained with Harry in his various ventures until the outbreak of war, when he went into uniform immediately.

An accomplished drummer-vibraphonist-vocalist Freddy was a grand and very likeable personality who will be greatly missed by a large circle of professional friends.

## VIC'S JAZZMEN FOR SOUTHAMPTON

ON Monday, October 29, Vic Lewis' "Jazzmen" will start a fortnight's resident engagement at the Court Royal Hotel, Southampton. They will be airing on the night of their arrival, and also on the following Monday (November 5) from the Hotel (11-1.30 p.m., Home).

Vocalist for these airings will be youthful Helen Mack, who, after making a big name for herself with

THERE is a very big opportunity going in the West End of London for a resident girl-vocalist.

She must be cute-looking, petite in figure, preferably blonde, and with plenty of pep and personality. Oh, and she must be able to sing modern numbers with a dance orchestra, too!

Any croonette interested should write to the "M.M." in the first place, giving full details and enclosing a photograph. Address your letters to "Girl Vocalist," "Melody Maker," 83, Long Acre, London, W.C.2.

## Alan Levett to Lead

SAXIST Alan Levett expects to be re-turning to bandleading very shortly, and would like to hear from some of the musicians who were with him in other bandleading ventures in Scotland up to 1941, when Alan was at the Empress Ballroom, Dundee.

In addition, Alan would also like to meet other competent dance players interested in a good provincial job.

Since 1941 Alan has played with Harry Roy; Joe Loss; Percival Mackey; Don Marino Barretto; Felix Mendelssohn; Van Phillips; Nat Gonella, etc. He now feels the desire to return to provincial leadership.

Contact him at 348, Essex Road, London, N.1 (Clissold 4973).

Law, Stone, has been more or less resident at the Court Royal Hotel for some time.

Following the Southampton engagement, the "Jazzmen" come to Town, and will be featured for a week's Variety at the Camberwell Palace, London, for the week commencing November 19. They will also be playing several Sunday concerts, dates of these to be announced later.

## FRANCIS & DAY'S

POPULAR STANDARD ORCHESTRATIONS Price 4/- Per Set. Posted 4/2

Gay 90's (Waltz Medley)  
Get Together (Paul Jones)  
Kunz Medley of Strauss Waltzes  
Irving Berlin's Waltz Medley  
Regtime Memories Selection  
Dancing Time

Elegant 80's (Waltz Medley)  
Merry-Go-Round (Paul Jones)  
Kunz Medley of Popular Waltzes  
Harry Lauder Songs Selection  
Stars and Stripes Selection  
Waltz Time

Price 3/- Per Set. Posted 3/2  
The Veleta (Original)  
Au Revoir (J'Attendrai)  
Boston Two Step  
Johnston Rag

Price 3/9 Per Set. Posted 3/11  
Alice Blue Gown  
Anchor's Aweigh  
One O'Clock Jump  
One, Two, Three, Four, Jump  
South Rampart St. Parade  
Moonlight Serenade  
Chinatown, My Chinatown  
Two O'Clock Jump

FRANCIS, DAY & HUNTER LIMITED  
138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

### RHYTHM-STYLE-SERIES

#### CARLO KRAHMER

and his Nuthouse Club Band  
Lullaby in Rhythm;  
Jazz me Blues  
R 2980

#### TEDDY WILSON (Piano)

With Rhythm Accompaniment  
Rosetta; China Boy  
R 2981

#### COUNT BASIE

and his All-American Rhythm Section  
Royal Garden Blues  
and his Orchestra  
The Jitters  
R 2982

#### HARRY JAMES

and his Orchestra  
Crazy Rhythm;  
Blues in the Night  
R 2977

## Parlophone

RECORDS

The Parlophone Co., Ltd., Hayes, Middx.

JAZZ publications pour into the office to an extent which makes it quite impossible to keep abreast of the reading, unless one is prepared to do little else but read about jazz and swing and allied musical endeavours. Some are really worthy efforts, some poor, but all merit attention and deserve a review which we simply haven't the space to give. As before, we shall list the booklets received and comment only on those which have not been written-up previously, taking it for granted that by this time readers are pretty familiar with the standard publications, both English and American.

"The Needle," Vol. 2, No. 1.—Edited and published by Robert Reynolds (U.S.A.). First of the Aframerican Series. 70-odd pages, largely reprints from various sources. 50 cents.

"Reprints and Reflections." Booklet No. 4.—Edited and published by William Miller (Australia). 8 large pages, incl. C. E. Smith, Venables, Miller, etc. 1s. 9d.

"Trumpet in the Night." Booklets 2 and 3 (double number), by Cedric Pearce. Published Miller, 24 pages. 3s.

"The Jazz Session" May-June.—Edited and published by John T. Schenck (U.S.A.). Results of the Session's 1945 Jazz Poll, discs reviewed by C. F. Rogers and George Hooper; also material by R. Reynolds, J. Lucas, C. Jacobson, Sables and Pensoneault. 32 pages. 25 cents.

"The Jazz Record," August, No. 35.—Edited and published by Art Hodes and Dale Curran (U.S.A.). Review by Lew Eaton, Doc Evans, Jimmy Butts, etc. 20 pages. 15 cents.

"American Jazz Monthly," Vol. 1, No. 6.—Edited by Ed Humm and Bob Nelson (U.S.A.). A reader sent this along—the first copy we've seen. It is a 4-page duplicated affair, rather adolescent in style. The price appears to be a secret.

"Record Information."—Edited and published by John Rowe (London). Stan Dance, Venables, Brian Rust and U.S. writers. Real collectors' stuff 100 per cent. on the record. 24 pages. 1s.

"Blx."—Edited by Cliff Jones and Ralph Venables. Published Discographical Society (London). Biography, discography, photo, drawing, personal notes, anecdotes, disc reviews—in fact, the whole works on Beldor; backed except a critical appreciation. Only Harry Avery essays this. However, there's a fine disc by Venables. 24 pages on gorgeous paper. 1s.

"Jazzology."—Edited and published by Charles Harvey (London). Harvey, Les Partington, Venables (what, again?), Frank Day and a U.S. reprint. 20 pages. 1s.

"Jazz Era."—Published by Charles Harvey, written by J. T. Schenck. A reprint from "The Jazz Session" of March-April. 8 pages. 8d.

"American Jazz," No. 1.—Edited by James Asman and Bill Kinnell, published by Jazz Appreciation Society (Notts). Pannassié, John Vyse, Lew Eaton, Art Hodes, George Duffield, etc. Record and book reviews, essays covering wide field. 24 pages. 1s.

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

1034, 1157, 1170, 1431, 1496, 1792, 1837, 1882, 2042, 2066, 2068, 2083, 2110, 2178, 2365, 2540, 2542, 2564, 2565, 2567, 2568, 2569, 2581, 2582, 2594, 2608, 2624, 2707, 2716, 2739.

H.M.V. Nos. B8873, 8907, 8931, 9046, 9078, 9085, 9230, 9237, 9260, 9278, 9284, 9301, 9347, 9358.

The 35 Parlo cut-outs will include five Armstrong records, among which are such favourites as "Beau Boo Jack," "When Your Lover Has Gone," "Home," "Kickin' the Gong Around" and "Walking My Baby Back Home."

Hines' excellent "Caution Blues" comes out and another good piano solo, namely, Buck Washington's "Old-Fashioned Love," while one of the Norvo small groups is going, also the M.O.B.B.'s "I Can't Believe," the Goodman Chasers' "Beale St.," and Lang-Johnson's duet of "Bull Frog Moan." One of the fine Luis Russell's is being chopped, too—"Feelin' the Spirit."

H.M.V. are putting off Goldkette's "Clementine," some Hawkins, Buddy F., and John Kirby, and Hines on "Sunny Side of the Street." Ellington, Carter and Berigan about complete the list.

## LATEST ON LYNX

More records have their say on the Jack Lynx records. From W. D. Bowden comes this opinion: "I have the Lynx 'Nobody's Rose' on Parlo., and I got it from another collector that the cornet is by Murphy Steinberg and the piano by Mel Sitzer. With the latter I can agree, but don't know much about Steinberg. The band is poor, but I have heard worse from bands that should know better."

And Nic Downing, Stockton-on-Tees, writes: "I noticed lately some remark on Lynx by collector Ed. Collins. I have one or two comments of my own to make on the subject."

"I think Mr. Collins is rather rash in passing off these sides as mediocre, dance music. In my opinion they make good listening, as Ranollo is reputed to play clarinet, and the trumpet sounds very like Mares. In fact, to the best of my belief, a good part of the personnel for the session was drawn from the N.O.R.K., and (who knows?) it may even be a Rhythm Kings group under a pseudonym!"

## LATEST ON LESLIE

We are beginning to boast that every query printed here is tackled eventually by one or another of our readers. However, there was Sinclair Trill's piece about Nate Leslie, which produced little response, either on Leslie's life or recorded work, until this week brought a card from John Steiner, of Chicago. John tells us: "The last I heard of Nate Leslie he was on the West Coast, arranging for a radio station or chain. He wrote of new studios in arranging and instrumental technique, but lately has done nothing of jazz importance."

John verifies that Leslie is white, and describes him as a talented man now primarily concerned with production work on purely commercial production grammes. Finally, John sends a little news on banjoist Junie Cobb, who he

says is now playing piano Monday nights in a café "not three blocks away." John promises to get Cobb to clear the story. We await his findings with interest.

We get a great number of letters from readers asking for information on the troublesome question of matrix numbers, and from time to time in this feature writers explain some of the intricacies of this absorbing subject. As it is long since we printed any "gen" on the matter we are pleased to publish a short piece sent by Cpl. J. Addeleton, of the R.A.F., S.E.A.A.F. Perhaps local collectors can supply answers to his queries?

## BRIEF NOTES ON MATRIX NUMBERS

In these brief notes I have taken for my examples the study of prefixes to matrix numbers used by His Master's Voice Gramophone Company. The English "issues" are the ones involved in this observation; the relevant labels being "B," "BD" and "C" of the above-mentioned company.

1. American recordings released to English H.M.V. 10-in. type have the prefix "OA" preceding the matrix number, while those released on 12-in. are prefixed by "2A."

(a) Does the substitution of "2" for "0" signify the size of record used?

(b) In view of the fact that 99.9 per cent. of these types of recordings bear these prefixes (6A and 2A), the letters can hardly relate to the place of recording; what, therefore, do they stand for?

2. Recordings made in England on H.M.V. 10-in. are denoted by "DEA" prefixing the mat. number, while in the 12-in. variety the "0" is again replaced by "2" (compare the similarity as in (a)—i.e., "2A" and "2EA").

Does the insertion of the letter "E" denote English origin? If not, what does it signify?

3. French recordings released on English H.M.V. 10-in. are again replaced by "L" (does the insertion of the letter "L" denote French origin? No knowledge of French recordings issued on the English H.M.V. 12-in. variety.)

In each of the above three cases it will be apparent that there is some link in the allocation of prefix letters used by different branches of the H.M.V. Company but in conclusion: Are the American and French prefixes genuine, or are they fictitious letters used by English H.M.V. for their own purposes of identification? The other companies' recordings (Parlophone etc.) are so varied in their use of prefix letters that any attempt at comparison of any sort is virtually impossible.

## BOB CROSBY DISCO.—(Continued)

Sterling Bose and Zeke Zarchy (pts.) replace Spivak and Lawson: October 19, 1938:—

"Swingin' at the Sugar Bowl" (91533), De. 2210, De. E. F7001.

"I'm Prayin' Humble" (91534), De. 2210, De. E. F7001.

"I'm Free" (91535), De. 2205, De. E. F7000.

"Honky Tonk Train Blues" (91536), De. 2208, De. E. F7005.

"What Have You Got That Gets Me?" (91537), De. 2142, De. E. F6901.

"Diga Diga Doo" (91538-9), De. 2275, De. E. F7083.

Same Personnel: October 20, 1938:—

"Two Sleepy People" (91540), De. 2150.

"Wait Till My Heart Finds Out" (91541), De. 2150.

"Murry Home" (91542), De. 2151.

"My Inspiration" (91543), De. 2209, De. E. F7004.

"You're Lovely, Madame" (91544), De. 2142, De. E. F6961.

Same Personnel: October 21, 1938:—

"Deep in a Dream" (91549), De. 2151.

"Summertime" (91550), De. 2705, De. E. F7000.

Jimmy Emmer (tmb.) replaces Ward Silloway, January 23, 1939:—

"The Skater's Waltz" (84927), De. 2282, De. E. F7045.

"Stamp Off, Let's Go" (64928), De. 2378, De. E. F7153.

"Smokey Mary" (64929), De. 2569, 3338, De. E. F7582.

"South Rampart Street Parade" (64930), De. 2589; De. E. F7154.

"Song of the Wanderer" (64931), De. 2370, De. E. F7154.

"Cherry" (64932), De. 2705, De. E. F7592.

"Eye Opener" (64933), De. 2282, De. E. F7153.

Bill Graham (pts.) replaces Bose. Matty Matlock leaves the band. Marian Mann (vocals) added. March 29, 1939:—

"Don't Worry 'Bout Me" (91683), De. 2402, De. E. F7112.

"I Never Knew Heaven Could Speak" (91684), De. 2464, De. E. F7128.

"If I Were Sure of You" (91685), De. 2465, De. E. F7175.

"Strange Enchantment" (91686), De. 2415, De. E. F7174.

"What Goes Up Must Come Down" (91687), De. 2402, De. E. F7112.

Same Personnel: March 31, 1939:—

"That Sentimental Sandwich" (91688), De. 2415, De. E. F7174.

"On A Little Hot Dog Stand" (91689), De. 2401.

"If I Didn't Care" (91690), De. 2401, De. E. F7175.

Same Personnel: April 7, 1939:—

"When the Red, Red Robin" (91695), De. 2537, De. E. F7156.

"Then There Eyes" (91696), De. 2537, De. F7156.

Same Personnel: April 14, 1939:—

"Only When You're In My Arms" (91709), De. 2452, De. E. F7118.

"The Lady's Love, Wish You" (91710), De. 2465, De. E. F7118.

Floyd Bean (piano) replaces Zurke: April 19, 1939:—

"Rose of Washington Square" (91711), De. 2464, De. E. F7128.

"When We're Alone" (91712), De. 2452.

(To be continued.)

## SWAP AND BUY

If a Serviceman would like 55 "M.M.s" from August, 1943-October, 1944, for 2s. 8d. the lot he should apply to A. E. Hull, 15, Uplands Rd., Winton, Bournemouth.

Ralph Venables, of Tilford, Surrey, offers for sale, singly or in bulk, within one month from now, the following items: The first 12 issues of "Jazz Tempo," also No. 16 onwards; "Discography" for December 1942, and February, July and August, 1943, also later issues; 6 copies of "Junk Shoppers' Discography"; 45 copies of Art Hodes' "Jazz Record" (from first issue); "Jazz Music" for March-April, 1944, also later issues; 6 copies of Blx issue of "Discography"; 6 copies of Pensoneault's "Jazz Discography"; 6 copies of Blackstone's "Index to Jazz," Vol. 1; 1944 and 1945 "Esquire" Jazz Books; "Jazz Section" (Chicago) for March-April and July-August; Vol. 1, No. 4 Bob Thiele's "Jazz"; Schlemmer's "Rhythm on Record"; and Continental publications.

John Rowe, 39, Berkshire Gdns., Wood Green, N.13, has two copies of the new 1943 "H.D." for sale to highest bidder.

H. Landsman, 102, Seymour Ave., Tottenham, N.17, wants any Bessies, Olivers, Bix Gang, Mortons, M.C.B.B., Yancey and B. W. items, also some Duke's. He has swaps, or will buy.

A.C. Turton, J. B., 2 Knowles Croft, Staincliffe Rd., Dewsbury, Yorks, urgently needs T. D.'s "East of the Sun"; Shaw's "Go Fly a Kite"; Polo's "Stratton Street"; Holiday's "Can't Help Lovin'"; Basie's "Every Tub"; Carter's "Cocktails." Swap or cash.

Call on C. W. Reavley at 100, Adelaide Rd., Hampstead, who has a few Duke and Louis discs for sale at about 4s. each.

Capt. A. A. Cameron, A Squad, 3/4, County of London Yeomanry, Sharpshooters, B.A.O.R., is languishing in a feudal Schloss unable to get his copy of "M.M." If any reader doesn't flit his copy, A. A. would like to buy it.

Collector John Riggall, now in India, wishes to contact Tex Kershaw, and would like to correspond with other collectors. Write him, c/o 7, Purley Ave., Cirencester, Glos.

John Neal, 8, Ruins Barn Rd., Woodstock, Sittingbourne, Kent, has the Benny Goodman Sextet Columbia Album complete for sale.

Jack Auton, 23, Eustace Ave., North Shields, Northumberland, has for disposal about 100 discs in good condition, including Armstrong, Morton, Bix, Boogie, Bechet, etc.

K. Lowings, "Tralec," Stanley Rd., Broadstairs, Kent, has a large number of jazz discs for disposal.

Vic Schuler, "Chandos," Syon Lane, Osterley, Middx, wants O.D.J.B. on 12-in. Col. 804 and 815, and on U.S. labels.

Bill Alloway, Ward 9, Brethby Hall Hospital, Burton-on-Trent, has Berigan's "Blues" and McPartland's "One-Step," both on Am. Decca, for which he wants B. G. Sext., Quart. and Trios. Also has collection of "Beats," "Metronomes" and Esky "Jazz Book" for 1945.

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# JUDGING AT THE ALL-BRITAIN

## RAY SONIN Tells You the Judges' Findings—and Why



The Judges in session at the All-Britain (l. to r.): Pat Dodd, Harry Hayes, Ray Sonin, and Freddy Bretherton. (See other picture on page 3.)

IF it is possible to do a hard job of work and thoroughly enjoy every minute of it—that was the experience of all us judges at Sunday's All-Britain. The bands were extremely interesting, with contrasting styles that kept our attention from flagging, and the audience was discerning and appreciative—the whole helping to create an atmosphere that was electric. I will go so far as to say that this was the best All-Britain I have ever been to—and (said he, stroking his long white whiskers) that goes back many, many years before the war.

The Melody Maker was very fortunate in being able to secure a first-class panel of judges—every man an expert in his own particular sphere, and every man an expert in sizing up the good and bad points of the band to which he was listening.

We had Skyrockets bandleader-arranger-trombonist Paul Fenoulhet; bandleader-alto ace Harry Hayes; Skyrockets pianist and star sessioneer Pat Dodd; instrumental virtuoso Edward O. Popson, who deserves the title of the youngest Grand Old Man of our profession, and has played with every band of note since the end of the last war (not this one—the other one); myself; and last, but by no means least, Freddy Bretherton.

### BRETHERTON'S RECORD

Freddy deserves a paragraph all to himself, for, as musical director to the Jack Hyton organisation, he has, since the war, been hiding his light under the bushel of darkened pits in theatres all over the country, where he has been conducting for all the big Hyton shows.

The new race of swing-fans have short memories, but pre-war fans—and particularly pre-war semi-pros—will well remember Freddy as a great pianist, a most modern and enterprising bandleader and arranger, and one of the best contest judges we have ever had. A product of "M.M." contests himself—he won the piano prize at a Lancashire contest early in the thirties, and was discovered as a result of it—he never lost his interest

in the semi-pros, and must have judged hundreds of contests.

Since the war he has been too busy with his other work to carry on his contest activities, but we were extremely glad to have him with us again at the All-Britain, and he was a tower of strength.

Freddy—a little more out of touch with the present-day semi-pro bands than the rest of us judges—was most intrigued by the high standard of performance and ideas, and was particularly impressed—as we all were—by the skill with which every band romped through its sight-reading test. Before the war semi-pros were inclined to be buskers rather than players, but this certainly does not apply now.

Well, now to the judging.

### THE WINNERS

We had no hesitation at all in deciding the new All-Britain champions, because the **ELTHAM STUDIO BAND** gave a most outstanding and exhilarating performance well ahead of any other band in the contest. We were quite unanimous in our decision, and we considered that the band's performance showed intelligence, musicianship and lift. There was an inspiration about its playing, too, that was created by the leadership of Bill Weeden, playing a very good tenor, and doubling a not-quite-so-good trombone.

What intrigued us all was the way the band's two trumpets played together, just as if they were Siamese twins, and also the brilliant way in which the sax "section" of two altos was used to its maximum effect, the idea behind the sax scoring being to implement the brass and almost make the trumpets and saxes into one section.

Bass and drums gave the front line great assistance, and the general effect of the playing was one of excitement and confidence.

In their sight test they fell down a little on balance and intonation, although they read it accurately enough, but they atoned in the last chorus, which showed a lot of the verve of their own two selected numbers.

Their last number, "Two O'Clock Jump," had the judges rightly firing in their seats for it was a most lively and inspiring performance—one which, I should say, can hardly have been bettered in any previous All-Britain.

Before passing on from the winners I must give them particular credit for their dynamics. Several of the bands in the contest made the fatal mistake of "gliding the lily" to a point where "light and shade" became synonymous with very loud and silent!

### RUNNERS-UP

We were all unanimous about the runners-up, the Cardiff **CAPITOL SEXTET**, although they were not quite in the same class as the winners.

What rather spoilt their otherwise very rhythmic and musicianly performance was the loudness of the drummer, particularly on his bass drum, which imparted a plodding boom to the proceedings. He was seated in front of the bass, and would have done his band better service to have reversed the positions.

This band is extremely strong in soloists, and in its trumpet-player, Garfield Ireland, had a musician whom the judges unanimously decided was the outstanding soloist of the contest. He has great fluency and confidence, and his inventiveness made his solos particularly exciting to listen to.

The alto-leader was a very good soloist, too, but the pianist was more fluent than original.

In the sight test the band cut out intros, modulations and codas, and went to town on what remained with accuracy but without much inspiration.

Up to then the Welshmen looked as if they might finish in the first four,

### THE RESULTS

Adjudicators: Freddie Bretherton, Pat Dodd, Paul Fenoulhet, Harry Hayes, Edward O. Popson, Ray Sonin (President).

**Winners**  
**THE ELTHAM STUDIO BAND** (two altos, tenor/trombone, two trumpets, piano, bass, drums). All coms.: Billy Weeden (leader), 2, Aynscombe Angle, Orpington, Kent.

Individualists' awards: Billy Weeden (for tenor and trombone), Bev Marlin (piano), Gus Arnold (drums). Hon. mentions: Harry Harrison (trumpet), Bob Reason (trumpet), Saspa Sainsbury (bass).

**Second**  
**THE CAPITOL SEXTET** (alto, tenor, trumpet, piano, bass, drums). All coms.: Jack Evans (leader), "Ohlo," Manor Way, Whitchurch, Cardiff, S. Wales. (Phone: Cardiff 2420.)

Individualist's award: Garfield Ireland (trumpet). Hon. mention: Jack Evans (alto).

**Third**  
**JOHNNIE STILES AND HIS BAND** (five saxes, two trumpets, two trombones, piano, bass, drums). All coms.: Johnnie Stiles, 63, Morris Street,

Swindon, Wilts. (Phone: Swindon 2516.)

**Fourth: THE NEW STYLE SWING-TETTE** (clarinet, trumpet, piano, guitar, bass, drums). All coms.: Bert Clegg (manager), "Trevor Dene," Church Street, Mexborough, Yorks. (Phone: Mexborough 2355.)

Hon. mentions: Alan Moorhouse (trumpet), George Ryer (piano), Derek Lightowler (drums).

**Tied Fifth:** George Chambers and his Band, of Manchester, and Ron Goodwin and his Orchestra, of London.

**Seventh:** The Summit Quartet, of Liverpool. Individualist's award: Fred Brown (alto).

Stan Vickers and Ted Needham, both of Fred Mander's Swingtette, of Sheffield, won the Individualists' awards for clarinet and guitar, respectively.

Kenneth William Jones, of Dennis R. Hinton's Band, from Birmingham, won the Individualist's award for bass.

Ronald Brown, of the All-Scotland Dance Orchestra, from Glasgow, was given an Hon. mention for clarinet.

but it was their last number that put them convincingly into second place. A fast and most original arrangement of "Sheik of Araby," it had lift, verve, swell playing and everything.

We all marked them very highly for musicianship, style and tuning and intonation; but they lost points on their ensemble balance and rhythm.

Then we came to the third prize-winner—**JOHNNIE STILES AND HIS BAND**, of Swindon, winners of the Runners-up Heat held privately in the morning.

The faults with this band were its intonation and the old-fashioned nature of its solos. Its occasional out-of-tuneness was extraordinary considering how long the band took on the stand to tune up, but one instrumentalist blew his A half a tone sharp and seemed quite satisfied until somebody else told him he still wasn't in tune!

However, the band gained points for its very workmanlike performance and its good dynamics and ensemble balance. In its last number—"Night Hop," taken at a rare lick—the precision and attack of the outfit was

really excellent, but again the soloists were not up to that standard. It isn't that they don't play well enough; it's just that their ideas are a shade corny, and the trombone particularly is most slurry.

The sight test was well read, and the sax quintette—three altos and two tenors—were well rehearsed and the mainstay of the band.

Fourth prize went to the **NEW STYLE SWINGTETTE**, of Mexborough, runners-up in the morning's Runners-up Heat. It says a great deal for the two "second bands" that they should both have been placed with the "first bands."

We were all impressed by the very modern ideas that this little band has, but the trouble was that the technique of the instrumentalists is not sufficiently good to enable them to play what they really want to.

The clarinet, particularly, has ideas far beyond his manual dexterity on the instrument. But the outfit has musical intelligence, and showed great promise.

Incidentally, a bouquet for the (Please turn to page 7)

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# BRAND'S ESSENCE

DANCE BAND GOSSIP



Munich, Germany, October 3, 1945. To the Editor, "Melody Maker," London, England.

I AM now on my way back to America, but before I begin that long journey across the blue Atlantic I should like to express my deepest appreciation through an "open letter" to the readers of the "Melody Maker," all of whom were ardent fans of my programmes "Duffie Bag" and "Midnight in Munich" broadcast by the American Forces Network.

You've all shown your sincere appreciation of the efforts I put forth in attempting to entertain the Servicemen and Women of Great Britain, Canada and the United States by the many, many wonderful letters I received. I personally replied to many of those who wrote to me, but to those of you who did not receive any reply, may this letter serve in its place and possibly explain some of the things you've been wondering about.

In my entire eight years in the broadcasting business I've never known a people who are more "in there" when it concerns swing music than are the British. You'll never know how much your comments and criticisms contributed to the making of a fine programme for our combined Forces. Any success I may enjoy later in life, I will thank you for it.

Most of you realised the fact that all programmes broadcast by A.F.N. were for the express purpose and entertainment of those in the Forces. It almost broke my heart each time I was forced to refuse your request numbers and dedications. May I say that the choice of the civilian listener was of higher calibre than that of anyone in the Services. That alone will help me greatly in any similar type record programme I may do in the U.S.A.

In closing, may I wish all of you the best of health, happiness and good listening. Until we meet again, I'll just use the phrase with which most of you are so familiar—TAKE GOOD CARE OF YOURSELVES.—with kindest personal regards.

Ex-Sgt. JOHNNY KERR.

PLAYING a series of variety stage dates, the R.A.F. Bomber Command (Unit) Orchestra appeared at the Cambridge Palace during last week.

As recently reported in the "M.M.," the public are no longer denied the thrill of hearing this fine 12-piece outfit, which has hitherto played only at Service functions. Camberwell certainly made the most of the opportunity to dig the band, and the house was packed when we edged in among the crowds on Friday last (writes Laurie Henshaw).

Led by famous vocalist Leslie Douglas, the orch. put over a well-balanced programme. Sweet and swing were about equally mixed, and both varieties of music were lapped up by the audience.

The boys all in R.A.F. uniform, played with great drive and enthusiasm, but four stars in particular sparkled against the blue background. One, civilian vocalist Pearl Carr, who appeared in stylish evening dress, stopped the show with her sonas and her big appeal to "the boys."

The other highlights were Rex Rix, whose piano-playing, for all its show-

manship, was really first rate music-ally; vocalist Sammy Herman, whose lively antics and hot-style scat singing had the audience yelling encores; and, finally, Leslie himself, who has a very rich voice and can put a song across in really finished style.

His treatment of the old favourite, "On The Sunny Side Of The Street," was phrased with terrific feeling.

The band's line-up comprised Bobby Bassett, Eddie Shearer, Charles Granville, Ronnie Trimby (trumpet), Bill Keys, Billy Riddick (tp.), George Bradshaw, Cliff Adams (tmb.), Rex Rix (pno.), Cyril Parr (bass), Geoffrey Lotts (drms.); Leslie Douglas (leader and vcl.); and the two other vocalists already mentioned.

Agents have been quick to take advantage of the Bomber Command Band's massed talent, and manager Julia Golden says that the outfit is all set for six months' solid booking.

FRANKIE STILL, London-born pianist, one of the many former P.O.W.s who are re-establishing themselves in the musical profession, has written the music for "Gangway" which you can hear on the air to-night (Thursday, 6.30 p.m., Home).

Frankie is collaborating with scriptist Arthur Gatward, with whom he produced several shows during their joint imprisonment in a camp near Bremen.

Immediately after his release by the Allies, Frankie was greeted by songstress Dorothy Carless, who was touring the Bremen area with E.N.S.A., and an interesting coincidence of the "Gangway" show is provided by the inclusion of a playlet dramatising the return of the ex-P.O.W.s.

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BEFORE: The Ellham Studio Band rehearse in the dressing-room while waiting to go on at the All-Britain.

Besides B.B.C. airings, the band plays regularly on the C.F.R.S. programmes designed especially for the Canadian Forces and heard in the Guildford and Aldershot areas on 28 and 210 metres.

BANDLEADER Art Thompson sprang a couple of very pleasant surprises on listeners in his broadcast last Monday night (15th) from the Court Royal Hotel, Southampton, where he is enjoying such a successful season.

Learning that Sgt. George ("On The Record"), Monaghan and Col. Jack ("A Soldier and a Song") Powers were in Southampton on their way back to the States, he brought them in on his airing—George doing the competing in his usual easy style, and Jack putting over a couple of vocals in the manner that has made him so popular on the AEP and AFN networks.

George finished up by thanking British listeners and friends for the swell time he has been given here, and sounded most sincere and charming.

Sorry you're going, George and Jack! Thanks for everything you boys have done to cheer us up during the days when we so badly needed your friendliness.

THERE is news from liberated Singapore that three fine musicians, ex-prisoners of war, will soon be back in circulation once again. They were discovered when the Royal Marine Band from H.M.S. "Sussex" played at the notorious Krangai Camp.

They were borne back, and right royally entertained on board for the period of the ship's stay.

The names of these three are: Jack Greenwood, from Tooting (tp.); Jack Cooper, from Cheshire (pno.); and Bernie Weller, from Yarmouth (drms.).

These boys tell some very weird stories of drums made from petrol cans and monkey skins, of trumpets buried for long periods, not to mention the piano that only boasted one string per note!

They have been playing during their period of exile, and from the arrangements we saw (mostly written on the blank side of old magazine pages) they did some remarkable things with their combination of two trumpets, trombone, tenor, piano and drums.

Greenwood and Cooper were featured with Sussex's "Royal Blues" dance orchestra when they did their first "live airing" from Singapore Radio—a most successful show.

The band, which goes under the name when Arnie Kitson, xylophonist and drummer, and Harry Callaghan, up-and-coming tenor, return to Civvy Street along with three more of the outfit, has been doing sterling work entering on escort carriers and other small craft of the Royal Navy which normally have no live entertainment.

Leader Phillip Annable expects to form a new outfit when reliefs arrive.

"BOBBY" PAGAN, cine-organist, London, who was featured in the London area before the war, has just been released from the Navy.

During this week he is appearing at the Gaumont, Lewisham, and will then take up residence at his old job in the Royal Marine Band, from which he is broadcasting on November 16.

While in the Navy, Bobby entertained the ratings and officers aboard the famous battleship "King George V" with a duo piano act, which he performed with Tony Fones, formerly of Perceival Mackey's Band. Their 4½ years' musical relationship was only broken by Tony being drafted to the Pacific.

MEMBERS of the Canadian Band of the A.E.F. or, to give it its full title, the Canadian Army Radio Orchestra, will have noticed a great difference in the style of playing (writes Ken Fraser).

A large number of the band members have returned to Canada, and rather than bring in players of not such a high standard, Capt. Bob Farnon, the leader, has completely altered the orch's composition.

The band on recent broadcasts of "Canadian Caravan" is made up of what used to be the Dixieland section backed with twelve strings, fute, horn, bass, clarinet and celeste.

The idea is novel, and when I heard the band at a recent broadcast I was greatly impressed with the originality of playing.

Just to remind you, the grand soloists in the Dixie section are: Norman Barber (tenor); Jack Walker (clar.); Freddy Davies (tp.); Gary Hughes (trom.); Ben Herman (bass); George Arthur (guitar); Denny Vauman (piano); and Jack Wilster (drums).

# "ALLIGATORS IN THE GROOVE" AT "SWING SHOP"

THE second of the Sid Gross-Jack Hylton "Swing Shop" Concerts was staged at the London Adelphi Theatre on Sunday (14th); and if "House Full" notices indicate the trend of public reaction, then this project was a complete success (writes Laurie Henshaw).

Fleet Street, usually inclined to regard swing concerts as beneath the notice of its literary nose, was evidently impressed by the horde of hesters converging on the Strand, and several of the dailies were represented, whilst the cruddle "Daily Mail" had already drawn attention to the concert with a headline which screamed "Solid Jam for the Alligators" the article that followed predicting that the affair could be expected to be "groovy" and "out of this world."

Last Sunday's concert followed the pattern of its predecessors, even to the extent of a needless repetition of the same errors in salesmanship. Swing fans, however, do not appear to be so exacting in their requirements of stage presentation as the theatre-goers, and the afternoon's entertainment was marked by an informality that at times tended to be almost chaotic.

To deal with the more favourable aspects, Sid Gross certainly satisfied the masses' demand for a Sunday spread with plenty of jam. The audience lapped up, with uninhibited appetite, two solid hours of what was mostly improvised swing.

Personally we prefer to take our luxuries in smaller doses, and staggered from the auditorium suffering from a bad attack of musical indigestion and the conviction that the afternoon's swing feast might have been more easily assimilated if the courses had been varied.

However, this was not the case, for Sunday's musical menu consisted entirely of the Vic Lewis Jazzmen, the Lauric Caton Trio, and variations of Jack Parnell (drms.), Kenny Baker (tp.), Reg Dare, Buddy Featherstonhaugh (tenors), Don Macaffer (trmb.), Derek Neville (bar.), and Derek Hawkins (elt. and alto).

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Essentially a big-band drummer, he can adapt himself to any musical combination, on he appeared with a succession of line-ups.

Vic Lewis and his Jazzmen put across a good show of the "evergreens," which they played with tremendous drive and enthusiasm. Vic featured another of his compositions, this time "Etude in Blue." Pleasantly played, and of interesting harmonic structure, it shows considerable promise.

Ronnie Chamberlain, clarinetist with the Jazzmen, and Billy Riddick (tp.) deserve very special mention for their playing at the "Swing Shop." The former produces a fine jazz tone and displays plenty of imagination in his improvising.

The Lauric Caton Trio provided some of the evening's most interesting performances, and contributed tasteful versions of Ellington numbers.

Judy Johnson, vocal heart-throb with Leslie "Jiver" Hutchinson, rendered two numbers—Ecclesiastical Blues and the traditional "St. Louis Blues"—in great style. Her vocalising, coupled with her charm—and curves—proved an irresistible combination, and the male section of the audience lapped up both attractions with avidity.

The next "Swing Shop" Concert is scheduled for November 4, when a similar star-studded bill will be presented.

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AFTER: Bill Weeden, leader of the Ellham Studio Band, receiving the Jack Hylton Gold Cup from the Editor of the "Melody Maker" after winning last Sunday's All-Britain.

# U.S. Jive Jottings

FRAMED American drummer, Specs Powell, is the latest recruit to the ranks of jazz-concert promoters. Specs heads a unit known as E.A.J., which, as you may have guessed, stands for "Best In American Jazz," and the outfit promises to stage concerts which will be presented in an adult manner, with good showmanship and the guaranteed appearance of all those artists whose names are billed.

This last provision is a necessary one because lately there have been several big names advertised for shows who simply failed to put in an appearance on the date. Specs has plan to get his musicians signing hard-and-fast contracts so that they show up or else!

E.A.J. inaugurated its season on September 23 last, when at New York's renowned Town Hall (scene of the Ed Condon Jazz triumphs) they staged a Jam session with such attractions as hornmen Bill Coleman and Frankie Newton, clarinetist Buster Bailey, fiddler Stuff Smith, reedman Don Byas and Charlie Parker, drummers George Wettling and Powell himself, and many more.

Years ago, singer Billie Holiday denounced big-band work and went out as a single, vowing never to return to the orchestra field. Ever since, she has restricted her activities rigidly to solo appearances, most of them in 52nd Street night spots, with the exception of one recording date with "Pops" Whiteman for Capitol.

Now it is announced that "Lady Day" has set up plans to go on the road with her own band—a full 15-piece combo organised and guided by husband Joe Guy, who himself blows trumpet. The unit is to be part of a vaudeville show top-lined by Billie. It is new ground for the popular coloured artist, and should be good entertainment, for they say Billie looks as fine and mellow as she sounds—and that's a plenty!

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# ALL-BRITAIN JUDGES' REPORT

planist here. He has the right ideas, too, and I for one, shall be much surprised if this band doesn't one day become a real force in semi-pro circles—when the boys have mastered their instruments, that is.

For fifth place, we tied GEORGE CHAMBERS AND HIS BAND (first year's winners), of Manchester, and RON GODWIN AND HIS ORCHESTRA, of London, two big bands, of which the latter was the more conventional.

Chambers played rather at a disadvantage, being drawn first. This wouldn't have been so bad except that latecomers were taking their seats throughout his items.

However, we really did give him all our attention, and found his performance workmanlike, confident and obviously well rehearsed. What lost him a higher position, however, was poor quality solos and a pedestrian, rather uninspired performance. The intonation was not always above suspicion either.

Ron Godwin's band was also uninspired, and all of us judges had the same words written down on our judging-sheets—"stodgy." But, in a straightforward way, this band, with a particularly good ensemble tone, played well.

We placed the SUMMIT QUARTET seventh. It consists of a very good alto player and a rhythm section, and played everything it had to play very well indeed. But, obviously, there was no light and shade about such an instrumented performance, and the lack of colour made its otherwise well-executed work sound dull.

Well, that's the lot for this year. A great All-Britain that made us very proud of our semi-pros.

On behalf of the MELODY MAKER, thanks to the judges, the bands, the audiences and everybody who helped to make the show such a great success.

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# JERRY DAWSON'S NORTHERN NEWS

HAD a surprise 'phone call a couple of weeks ago from, of all people, Nat Bookbinder—now Driver Bookbinder, N.R.A.S.C.—who was home on Blighty leave from his unit, which is currently stationed at Grimberghen, a small town a few miles from Brussels.

As most people in the North will remember Nat was a regular broadcaster in pre-war days with his "Six Chapters," whilst at the time of his call-up was manager and leader at Casino Ballroom, Warrington. Nat has managed to get a small outfit together in his unit, which, whilst not exactly a top-class band, is nevertheless proving eminently satisfactory to the officers, N.C.O.s and other ranks, to which it regularly plays both at unit and at R.A.S.C. headquarters at Antwerp. In addition to the various clubs around Brussels.

Nat is actually playing drums again after a lay-off of many years, and the lads with him are: Dvr. Ron Carter (piano); Cpl. L. R. Mills (piano, acc. and vocals); Pte. Harry Reynolds (accordion); L./Cpl. Ted Bridgett (alto and clar.); Dvr. A. M. Baker (guitar and vocals); and L./Cpl. Charlie Bentley (bass).

Nat asks me to pass on his regards to all his many friends around the North, and he also asks me publicly to thank all those publishers who were good enough to let him have band parts when he was forming his outfit.

The mention of band parts reminds me that I ought to bring to the notice of leaders and musicians in and around Edinburgh the fact that there exists in that fair city an organisation with just that name—"Bandparts."

Its prime object in life is to cater to the needs of the pro. and semi-pro. musician, and, apart altogether from the fact that it sells music as an ordinary retail business, it also carries a music-hiring library of some 3,000 orchestrations—a service that should prove invaluable to aspiring leaders or to established ones who want a ready-made library at a moment's notice.

At present, Harry Toop and R. S. Blacklock, who are the boys behind "Bandparts," are negotiating with the City Fathers for permission to open their premises at 9, Union Place, Edinburgh, on Sundays—this being perhaps the best day of the week for out-of-town musicians to visit them.

After spending the summer season at the Lido Dance Palms, Manchester, Percy Pease and his Band reopened for the winter at the Harpurhey Baths Ballroom on October 1 to one of the biggest crowds the Baths has ever held.

With Percy leading on saxes and fiddle, the boys in the band are: Jimmy Edwards, Lionel Preger and George Mercer (saxes, etc.); Jack Ralphs and Johnny Frostick (trumpets); Tommy Wrigley (trombone); Frank McIntosh (piano); Harold Barre (bass); Walt Russon (drums); and vocalists Norah Cavency and Bert Shepherd.

The stand which Percy vacated at the Lido has now been taken over once again by George Chambers and his Band, at which venue George and the boys were when they enjoyed their first Contest successes.

Some weeks ago I mentioned that Wilf Johnson and his Band would be reopening the Baths Hall at Warrington, and here are some details of the band that will also be featured there on alternate Saturdays to the Johnson crew, Fred Higham and his Band.

Fred was recently discharged from the Navy and formed his band only four months ago, gathering around him a bunch of young and keen musicians who are now all set for the first stage in their pursuit of a career in dance music.

The band is ten strong—three brass, three saxes and four rhythm—and, apart from Fred himself, they are all between the ages of sixteen and nineteen.

The personnel of the band for the opening at the Baths is expected to be: S. Slater, R. Brinkman and J. Robbins (saxes); T. Warrington, J. Harding and T. Edmonds (brass); L. Beddoe (piano); E. Allcock (guitar); A. Darbyanira (drums); and S. Moore (bass).

Slowly but surely the old stalwarts of the profession in the North are returning from their long sojourn with the Fighting Forces and are again taking up the reins.

Latest to get his ticket is percussionist Geo. Sumner, who by the time this reaches print should be back in the rhythm chair with the Peter Fielding aggregation at the Oxford Galleries, Newcastle-on-Tyne.

George also contemplates restarting his School for Drummers, and should find lots of keen youngsters anxious to follow in the footsteps of the Harry Hayes drummer Billy Lonsdale, whose guide and mentor George Sumner was.

Another noted drummer—he was with Billy Merl in pre-war days—was to be demobbed shortly is Jack Burrows, currently leading his own band with the 7th Armoured Division with the British Army of the Rhine (B.A.O.R.).

Incidentally, Jack and the boys broadcast from Berlin on August 4, and another little fact they are proud of is that they were one of the first bands to record at the Decca Studios in Brussels shortly after the liberation of Belgium.

Jack Burrows will no doubt be in the news just as soon as he gets his civvy suit.

Spent a very pleasant evening a week or so ago when I popped into the Shakespeare Theatre, Liverpool, to say "Hello" to Carroll Gibbons, who was playing the week there.

The first thing I saw was the "House Full" board (it was Thursday night, too), the second thing I saw was the rotund figure of the Shakespeare's genial manager, Peter Jackson (who promptly invited me to have one), and finally I got myself backstage to find Carroll all set for a trip across town to give a show for the Merchant Navy boys at the luxurious Ocean Club.

I went across with him, and whilst we were waiting for his time to appear in the concert hall Carroll had some nice things to say about the accordion player whose music we could hear coming from a loud-speaker in the room in which we were being entertained (and right royally, too).

Upon investigation I discovered that the bloke in question was noted Merseyside pianist Charlie Henesy, whose four-piece is featured nightly at the Ocean Club. Charlie has been M.D. there some time now, and having experienced some considerable difficulty in finding just the right kind of clarinet player for his otherwise swiny little group, he decided to introduce another pianist and take over the "front line" himself.

Thus we now find him playing accordion, along with Billy Waters (piano); Ray Hoyle (drums); and Rex Dyke (bass).

This is a grand little outfit, and although frankly I don't normally like the noise made by accordions, I must admit that in Charlie's expert hands it really sounded something.

With Charlie's undoubted ability as an arranger—he used to do a lot of broadcasting arrangements for Johnny Rosen in the old days—this is a novelty group that the B.E.C. might well consider including in the North of England programme.

My first report of the No. 1 R.A.F. (Middle East) Command Dance Orchestra since it was taken over by the trumpet man, Roland Tomkins, who now leads from piano, has just come to hand in the form of a notice in the Egyptian "Sphinx," which is published in Cairo.

It is a review of the performance at the Earle Hall of Rhythm Club Parade—the band's spot on this evening also being broadcast.

The writer eulogises the band, the singers (Chris Thornton and Doris), and the producer, Stan Line (Sergt., R.A.F.), and accords the programme the honour of the "best Rhythm Club Parade yet—a really wonderful evening's entertainment."

# SUNDAY'S GREAT ALL-BRITAIN

(Continued from page 1)

ning and running-up bands, and gold medals to the winning individualists—presented by Ray Sonin. Thus ended the "M.M.s." nineteenth annual contesting season.

But what a season it has been! Fifty-three county and district championships, seven area finals and, as a fitting climax, the greatest "All-Britain" ever seen.

It was presented once again by Mr. and Mrs. Lewis Buckley, to whom the "M.M." offers its hearty thanks and congratulations for a grand job brilliantly undertaken.

Our thanks, too, to the management and staff of Belle Vue, whose organisation was perfect. Not a detail was left unattended to, and the whole afternoon went off without a hitch of any sort.

So, until next February, when the "M.M.s." twentieth annual contesting season will commence and the battle begins all over again. . . .

## THE SIGHT-TEST

FOR the first time since before the war, at this year's "All-Britain" the sight-reading test was introduced. Its purpose is, of course, a serious one, but there is always the chance that it will create a diversion by "finding out," much to the discomfort of the band and the consequent entertainment of the audience, any band that may have managed to get through to the final more on its natural flair for swing than on the honest-to-goodness musicianship, the fostering of which is one of the chief aims behind the whole "M.M." contesting scheme.

Looked at from this latter point of view, the test can only be described as a complete flop.

Most of the bands sailed through the test with an ease that made us thrill with pride at the standard of genuine musicianship that contestants have helped to bring about among the better semi-pro combinations.

This remark applies no more strongly to the larger bands, which are used to playing from parts, than it does to the smaller swing outfits, which necessarily rely more on their ability to improvise.

## FINE SHOW ALL ROUND

Many people expected that more than one of these small swing groups would be "shown up" when they had to tackle the American orchestration unpublished in this country which had been obtained to ensure that no band could possibly have the advantage of knowing the particular tune it might draw in the ballot for the orchestration. But, in fact, they put up at least as good a show as most of the bigger bands.

Nor was it any the less of a credit to them because there was not only a reading test, but also a "treatment" test.

Each band had been advised in advance that it would be expected to "treat" the printed parts in a manner best suited to its particular instrumentation and style.

This meant that while the larger bands would have to do no more than read the parts "as written," the smaller ones might be forced to make considerable adaptations at sight, and the way most of them succeeded in doing so was as tasteful as it was enlightened.

In fact, we have heard many good pro. bands make far worse showings when first running through new arrangements at rehearsal.

The only band that seemed at all ill at ease with this sight test was the All-Scotland Dance Orchestra, and even it got through it with no more than two or three stumbles.

The worst that can be said of any of the others is that the sight test sometimes caused them to lack a little of their verve and forget for the moment the necessity of perfect intonation, but even this was noticeable in only a minority of the bands.

Note.—The judges report that the placing of the bands would have been in no way different had the sight test not been included. Which, if it is



The Editor (who is writing this) apologises for splashing his face all over the paper this week, but he did present the prizes at the All-Britain, and here you see the members of the Capitol Sextette—who came second—receiving their medals from him.

nothing else, is at least a proof that the ability to read helps a band to become good in all other respects.

## SIDELIGHTS

IF the 7,000 who packed the King's Hall, Belle Vue, for last Sunday's great 1945 Victory "All-Britain" Final had all come by rail it would have needed over fifteen full-sized trains to get them there.

Actually, it took, in addition to the augmented public transport services: Over 100 motor coaches—the largest number ever known at Belle Vue for any event.

Nine hundred and fifty-four private cars—so many that even the huge car park couldn't take them all; Four cow carts; One barrow and moke; and even One milk float.

Advance bookings for parties of two's and four's were the exception. Most of the applications were for blocks of anything up to fifty seats. Parties came from as far away as Cornwall, Glasgow, Isle of Man, Hastings, Edinburgh and the Isle of Skye.

In addition to Czechs, Frenchmen, Belgians and Poles, the audience included even a group of Burmese. By noon, the queue for seats reserved for sale on the day was over 100 yards long.

Later: Over 1,000 people had to be turned away. There wasn't even standing room left for them.

One enthusiast who, didn't get in paid a more fortunate pal £1 to run out after each band had played and tell him how it had fared!

Among the audience—Oscar Rabin and Harry Davis. Both given a great reception when called to the stand to be introduced.

Programmes bought in lots of tens and twenties (as souvenirs for absent friends) resulted in supplies running out. Organisers offer apologies to those who had to be disappointed.

## THANK YOU!

THE MELODY MAKER and the organisers offer their most grateful thanks to the following firms for donations towards the prizes fund and other valuable assistance in connection with the great 1945 "All-Britain" Dance Band Championship Final:

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## GREAT "MUSIC FARE" SHOW

THE programme for the forthcoming "Music Fare" Concert, promoted by The Music Corporation (Great Britain), Ltd., and to be held at the London Coliseum on Sunday, October 28, is a dazzling feast of good musical material.

Big Swing interest will be centred in the appearance of Ted Heath and his Music, who will be playing a terrific selection of sophisticated rhythm music, with some new, sensational big band arrangements by George Shearing, plus also an out of this world Norman Stenfalt arrangement of "Ring Dem Bells."

There will also be a trumpet solo by the one and only Kenny Baker, a bass solo by Charlie Short; some drum and vocal specialities by the inimitable Jack Parnell; and altogether a galaxy of good things that should show the Heath Band in all its glory.

Complete personnel featured—with glamorous Beryl Davis vocalising—will be: Rex Owen, Nat Temple, Freddy Gardner, Norman Impey, Johnny Gray (reeds); Kenny Baker, Stan Roderick, Jimmy Watson, Harry Latham, Alan Frank (trumpets); Harry Roche, Jack Bentley, Ladd Busby (trombones); Charley Short (bass); Jack Parnell (drums); Dave Goldberg (guitar); Norman Stenfalt (piano).

Whilst enthusiasts are still reeling from the impact of so much good fare, they will be assailed afresh by George Melachrino and his ultra-musically ensemble, by the Michael Krein saxophone Quartet; by famous organist Fela Sowande; and by that delightful and gifted soprano Gwen Calley. The whole show will be compered and knit together in masterly style by Ronnie Waldman.

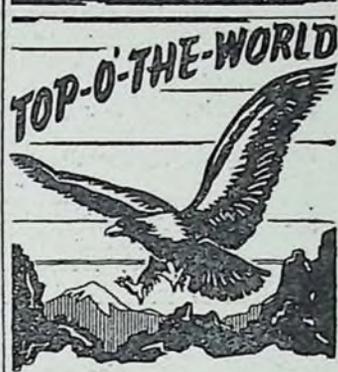
Tickets are from £1 1s., down to 5s. All details re seats and tickets from the Music Corporation, at 23, Albermarle Street, Piccadilly, W.1 (Regent 0512-0513). If any are left, tickets will also be sold at the Coliseum box-office on the day of the Concert from 12 noon.

## ERIC LAMBERT BACK

ERIC LAMBERT, reedist, who formerly played with such bands as Mrs. Jack Hyton's, Sid Roy's Lyricals and Maurice Winnick's outfit, is now back in the musical business. He is currently appearing with a 10-piece unit, consisting of five brass and four rhythm, at the Walthamstow Greyhound Stadium, and leads this somewhat unusual but swiny outfit on clarinet.

The band line-up includes such musical personalities as Alec Cave and George Davies (tpns.), Sid Kirby (bass), Fred Aimeney (drms.), and well-known guitarist/vocalist Ronnie Genarder, who formerly sang with Jack Payne.

The band is well booked during the coming months, and now that Eric is free from the ties of war-work and Civil Defence duties, and able to attend to his own business, he is able to accept engagements for any time and distance. He can be contacted by phone at ARNold 4692.



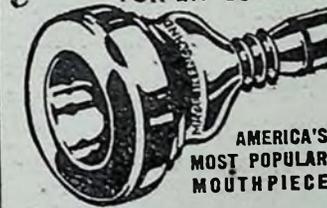
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