

Melody Maker

INCORPORATING "RHYTHM"

AND PIECES - Tin Pan Alley
Gossip

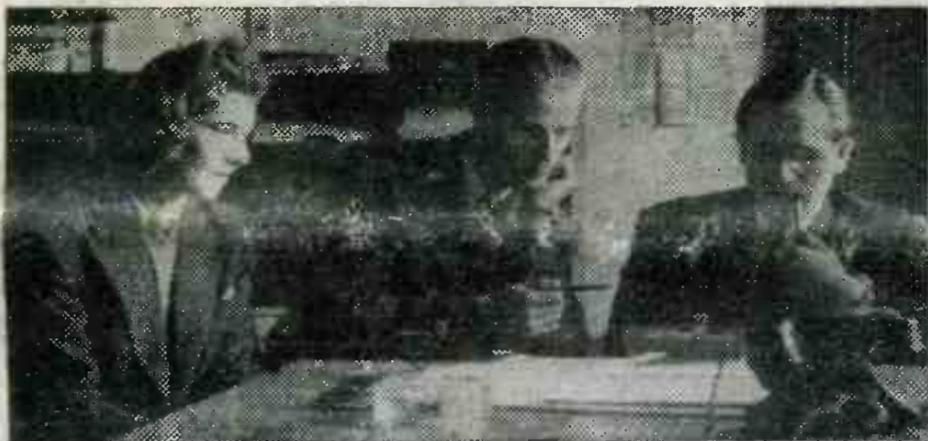
BROTHER TO THE RESCUE AS SERIOUS ILLNESS STRIKES DOWN GEORGE EVANS

IT IS OUR SAD DUTY THIS WEEK TO RECORD ONE OF THE GREAT TRAGEDIES OF BRITISH DANCE MUSIC. AT THE VERY HEIGHT OF HIS CAREER, AND WITH HIS NEW AND DARINGLY ORIGINAL BAND ROCKETING TO THE TOP IN THE ESTEEM OF FANS AND PUBLIC ALIKE, SEVERE ILLNESS HAS TEMPORARILY STRICKEN DOWN THAT GREAT MUSICIAN-ARRANGER-VOCALIST AND BANDLEADER — 31-YEAR-OLD GEORGE EVANS.

It is only four months ago that his new band came before the public. It consisted mostly of unknowns coached in the inimitable George Evans way... and of arrangements and presentation that set the seal on George's lifetime ambition—a new-sounding, intensely musicianly British band.

In the meantime, the band's provincial commitments, as outlined in the MELODY MAKER last week, will be carried out, and we know that all the fans will flock to see the outfit on this itinerary, not only because of its grand music and great originality, but as practical evidence of their sympathy with George in his cruel misfortune.

From next week, another Evans



In this picture, taken in the "M.M." offices on Tuesday, just before George Evans went into hospital, George (centre) and his wife are seen discussing the band's future plans with Editor Ray Sonin.

The George Evans Orchestra clicked from the word "go," and in four short months reached the peak of efficiency and popularity, culminating in its tremendously successful season at the Hammersmith Palais, which it is at present still enjoying.

But the thousands of fans who have mobbed George nightly, and who have enthusiastically paid tribute to the music of this modest and well-loved leader, never realised that, behind George's smiling, efficient handling of the band lay the dread shadow of ill-health.

Ironically enough, it was his own arrangement of "Young and Healthy" that brought his illness to a crisis. He sang the first chorus and then played three breakneck choruses on tenor. With the plaudits of the crowd ringing in his ears, George staggered off the stand, racked by an internal haemorrhage.

This actually happened no fewer than three times before George yielded to the pleading of his doctor, family and friends and laid down his beloved sax... but it was then too late. The ceaseless strain of bandleading and arranging, the anxiety of bringing a band from a cherished ideal to an accomplished fact, had taken its toll.

Specialists gave the dread verdict—tuberculosis—and George Evans was ordered at once to cease work. This week he enters St. George's Hospital, prior to going to a sanatorium, and he has been told that it will be at least six months before his debonair figure is again seen on the bandstand.

Those who know George will realise that his thoughts, at this time, are not with himself but with his band. He has told his boys the whole story, and they have unhesitatingly agreed to stay together and stand by him until he can return.

steps into the breach to help carry the band along in the impeccable family tradition. He is George's brother, 27-year-old Les Evans, also a distinguished saxist and arranger, who since he was invalided out of the R.A.F. has become a teacher of great repute.

Les, who has willingly agreed to give up his large number of pupils for his brother's sake, will front the band from next Monday (2nd) for its week's appearance at the Seaburn Hall, Sunderland, and will afterwards take the band on its big provincial tour.

It is greatly to be hoped that the B.B.C. will show its appreciation of the indomitable spirit of George Evans, by which the band is to be kept going at all costs, and give it the regular broadcasts which its music so richly deserves.

During George's absence all the business affairs of the band will be in the capable hands of Bernard Rabin, of RDS Productions, Ltd., who will manage and book the outfit from his offices at 28, Gloucester Mansions, Cambridge Circus, London, W.C.2. The many fans and friends who we know will want to write to George at this time should send their letters care of Bernard Rabin at the address given.

It is particularly tragic that this calamity should have befallen a young man so brilliant and so universally liked as George Evans. He has brought both a new type of dance music and a unique type of gentle personality to the bandstand.

We join our readers everywhere in sincerely wishing him a complete recovery, and extend the warmest hand of friendship to his brother Les with the assurance that our efforts will be behind him in helping to keep the band always in the topline position where it so richly deserves to be.

SELBY AND FORSYTHE JOIN PIANO-FORCES

TWO star pianists, combining in a new venture which will bring a new line in West End music-for-dancing, make their debut on Monday next, September 2. They are Reginald Forsythe and Ronnie Selby who, from two pianos, will provide the music at Les Ambassadeurs Club in Mayfair, S.W.

Both equally well known as composers, their finely contrasted styles have already been aired in "Keyboard Cavalcade," and their Club engagement will be preceded on Sunday next by their television appearance in a programme aptly entitled "Contrasts."

Later on, it is very probable that they will be heard broadcasting from Les Ambassadeurs.

Readers will remember that a nervous breakdown earlier this year forced Ronnie's resignation from the George Melachrino Orchestra and caused the cessation of the weekly Selby Trio airings. Ronnie has now given up bandwork and is concentrating upon solo playing, arranging and accompanying, in addition to this new partnership. His own compositions in boogie style, together with the harmonic-style works of Reggie Forsythe will undoubtedly add interest to their combined piano work.

Meanwhile, all this week, at the Finsbury Park Empire, Reggie is piano-ing with Elizabeth Welch, having resumed his thirteen years' association with this fine coloured singer after five years in the RAF. He has also a week of "Keyboard Cavalcade" airings, starting on September 23.

FAMOUS accordion swingster "Tito" Burns celebrates his return to "civvy street" after 4½ years in RAF blue, with a feature spot in the "Shipmates Ashore" Programme on Friday, September 6.

FIRST SWING EXCHANGE

WITH the air filled with discussion regarding the possibilities of reciprocal visits between English dance orchestras and those in other countries, it is of great interest to learn that the first big practical proposition on these lines has now been negotiated.

Arrangements are now completed whereby Teddy Foster, modernistic leader of the eight-brass outfit which is now setting fans by the ears everywhere, will undertake a hectic round of top-line dates in Eire; whilst Neal Kearns and his Band, Eire's leading dance combination, will make a reciprocal visit to England to play a series of concerts and dance dates that will take them almost from one end of the country to the other.

First move in this double arrangement will actually be made by the band from Eire, which will arrive in England on September 15, direct from its successful residence at the Olympic Ballroom, Dublin. A six brass, five sax, four rhythm set-up, with a fine reputation in its own country, the band's visit should be a big event for fans over here.

The first date will be a Sunday concert at the Odeon, Colwyn Bay (September 15). This will be followed by a week of one-night stands in Scotland (arranged in conjunction with Chalmers Wood), followed by a Sun-

(Please turn to page 3)

Preager Back From Continent

SEPTEMBER 3 sees the return of Lou Preager and his Orchestra to the Hammersmith Palais after their very successful eight weeks with the BAOR. Only two days later (5th) they will be back on the air from the BBC.

Their German tour, with a company that included vocalists Rita Williams, Rita Carr and Pat Lindsay, was an unqualified triumph, and was notable not only for a Berlin stage show broadcast over the entire AFN, but also a flying trip into the American Zone for a Red Cross Club concert in Bremen and two recorded broadcasts for AFN.

Interviewed by the MELODY MAKER, Lou Preager pointed out: "The boys out there really do need plenty of entertainment, and it is very heartening indeed to see that the people responsible for booking shows are leaning heavily on dance music-cum-Variety, thus showing a discernment which has been sadly lacking in the past."

BRADLEY'S 22, Dundas Place, Glasgow	ASCHERBERG'S	MATCHETTS 44, Wellington Pl., Belfast
COMING SHORTLY		
The Sensational International Success		
SAN REMO		
TANGO FOX-TROT		
following		
THOSE WERE THE DAYS Barn Dance	TIME AFTER TIME	
MY LOVE DREAM IS BROKEN Waltz	FRASQUITA SERENADE	
LOVE'S LAST WORD IS SPOKEN Waltz	THE BELLS OF ST. MARY'S Waltz and Fox-Trot	
BRON'S 55, 59, Oxford St., London, W.1 Ger. 3995	16, Mortimer Street, London, W.1 Museum 3562	HARTLEY'S 79, Vicar Lane, Leeds

HIRE PURCHASE
TERMS AVAIL-



REPAIRS
AND
PLATING

**COMPLIMENT TO
DOUGLAS BAND**

RETURNING from their
astounding 46,000-mile
ENSA tour, that took them over
thousands of miles of Indian,
Malayan and Javanese territory,
the recently-formed Leslie
Douglas Band flipped the pages
of a bulging date-book and were
forced to reject one of the most
complimentary offers that have
been made to a British dance
band.

With bookings that will occupy
them seven days a week every week
until next midsummer, manager
Leslie Holmes had reluctantly to
refuse an offer from the Dutch
authorities to bring the band back on
a month's return visit to Batavia,
where their previous success was such
that, engaged to broadcast over
Radio Arib on the occasion of the
birthday of Queen Wilhelmina, their
half-hour's contract was extended on
the spot to an hour and a half, and
all other features cancelled!

Also on the spot was an offer then
to remain an extra month in Batavia
at a salary considerably above the
not insignificant ENSA fees, with air
transport home.

But, with British commitments
commensurate with the enthusiasm
that greeted the band wherever it
played, acceptance was impossible,
though for ten weeks, commencing
September 23, Leslie will be again
bringing his music to Servicemen
when he tours Germany for Combined
Services Entertainment.

By that time, ex-Douglas "Bomber
Command" tenorist Vince Bovill will
have attained civilian status and re-
joined the band, which has already
seen ex-RAF sax player "Pip" Philip-
son and ex-Fox trombonist Charlie
Moore take the place of Eddie Shearer
and George Bradshaw respectively.

Immediate dates schedule this
versatile stage show to appear at
Southend for the week commencing
September 2, preceded by a Sunday
concert there, with consecutive weeks
to follow at Middlesbrough and Sun-
derland, prior to their German trip.
Sunday concerts being given at
Southsea (8th), Wigan (15th) and
Newcastle (22nd).

THE MELODY MAKER extends hearty
congratulations to London tenor
saxist "Sonnie" Lee and Mrs. Lee
on the arrival of a baby daughter,
born in a Streatham nursing home
last Friday (23rd). Mother and
daughter (who is to be named
Priscilla) are both doing well.

Currently with Al Tabor at the
Mayfair Bagatelle Restaurant,
"Sonnie" Lee was previously with
Carl Barribeau. Before that, he was
serving as a band sergeant in the
Royal Artillery.

JOE KAYE, whose popular orchestra
is holding forth at the Royal
Victoria Hotel, St. Leonards-on-Sea,
Sussex, is in urgent need of a Ham-
mond organ or, failing that, a Nova-
chord.

He would like to hear from
organists who possess a Hammond, or
from anyone in a position to sell or
hire him either of these instruments.

F. & D.'s HITS

**LOVE IS A MERRY-GO-ROUND
I'M GLAD I WAITED FOR YOU
LET IT BE SOON
I'M A BIG GIRL NOW
MARY LOU**

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SMALL ORCH. 24/- FULL ORCH. £1.12.0
TRIO (P.C. AND ANY OTHER TWO PARTS) 16/-
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**IS TOO LONG, TOO LAVISH
AND TOO HOLLYWOOD**

"London Town" Reviewed

AFTER MONTHS AND MONTHS OF PUBLICITY AND PRE-
LIMINARY DRUM-BANGING, THE NEW BRITISH A. J.
RANK MUSICAL "LONDON TOWN" HAS COME TO TOWN. IT
WAS TRADE SHOWN ON TUESDAY MORNING (27th) AND WAS
RAPTURously RECEIVED BY THOSE OF THE AUDIENCE WHO
MISTOOK LAVISHNESS FOR ARTISTRY AND A DISCONNECTED
HOTCH-POTCH FOR A GOOD FILM.

Wesley Ruggles produced and
directed the film and, instead of
impinging his American ideas on
a British background, has merely
made a spectacular musical
in the Hollywood vein—which
Hollywood always does so much
better. The film is much too
long—it ran two and a quarter
hours at the trade show—and
should be drastically cut—par-
ticularly the whole of one em-
barassingly coy daffodil ballet
in which girls writhed on the
screen and the audience writhed
in its seats.

MUSIC STARS WASTED

What seems to have been cut
already is anything that might bring
before the public some of Britain's
musical personalities. Beryl Davis
gets only one song to sing—the hit-
song entitled "So Would I." It
comes late in the picture and, when
she started to sing, a rustle passed
over the audience as if everyone was
saying "At last, we can hear some
really modern singing put over by an
expert." Which is indeed true. She
deserves much better representation.

So does Jack Parnell. He gets a
billing to himself as drummer, and
proceeds to substantiate it by doing
no visible drumming whatsoever. The
only shot of him shows him reciting
a dance formula in rhythm for a
dance called "The Ampstead Way,"
the music of which is as far from
the spirit of 'Ampstead as a couple of
Hollywood songwriters can possibly
make it.

Jack did his stuff very well in a
Ray McKinley manner, and his per-
sonality registered heavily. We could
have done with more of him.

Tessie O'Shea was also wasted.
Toots Camarata has arranged and
directed the music in a lavish, very
American manner, and there is some
precise and musicianly playing by the
bunch of stars assembled for the job.
But it is all background stuff, and is
swallowed up in the prodigality of
colour and spectacle.

Anyway, the music—by Jimmy Van
Heusen and Johnny Burke—is hardly
worthy of the musicians' intensive
efforts. The only song that is likely
to live is the aforementioned "So
Would I"; the rest, I had no difficulty
in forgetting straight away.

The trade show audience applauded
wildly at the sight of a dozen men
in line playing the mighty keyboard
of a gigantic piano but, remembering
a similar (but better) sequence
umpteenth years ago in "The King of
Jazz," I remained unmoved.

THREE OUTSTANDING

**IS TOO LONG, TOO LAVISH
AND TOO HOLLYWOOD**

Somewhere in amongst the dances
and songs and staircase scenes there
is a plot, which is discreetly shelved
after the first hour. To carry out
this slender story, such fine artistes
as Claude Hulbert, Sonnie Hale, Mary
Clare and Greta Gynt are completely
wasted.

Only the great Sid Field, the
glamorous and very promising
heroine, Kay Kendall, and that
splendid little child actress, Petula
Clark, get anything in which to sink
their teeth, and, of course, when Sid
does his well-known music-hall
sketches, then the film springs to life
and the audience is rendered helpless
with laughter.

Except for Field—who is a great
comedian in any country—the film, to
our way of thinking, will not set
America alight, since it is so much a
copy of what they do so very well
themselves. The nearest shot of Lon-
don Town that we ever get is Windsor
Castle, and the synthetic Coster
atmosphere on 'Appy Ampstead is
unconvincing in the extreme.

To sum up, the film is slick, expen-
sive, over-embellished and dull in too
many places. We longed for one
indication anywhere that the director
had ever remembered the title—
"London Town." In America, it will
probably be retitled "Savannah,
Ga.," and nobody will know the
difference!

The best way to have made an
authentic film called "London Town"
would have been to send Sid Field to
Hollywood. . . .

RAY SONIN.

CALL SHEET

(Week commencing September 2)

- Johnny BROWN and Band.
Court Royal Hotel, Southampton
- Billy COTTON and Band.
Hippodrome, Lewisham.
- Leslie DOUGLAS and Band.
Bandstand, Southend.
- George EVANS' Band.
Seaburn Hall, Sunderland
- Teddy FOSTER and Band.
One-night Stands, North.
- Morton FRASER and Harmonica Rascals.
Tivoli, Hull.
- Gloria GAYE and Band.
Grand, Croydon.
- Henry HALL and Band.
Hippodrome, Brighton.
- Jack JACKSON and Band.
Empire, Chiswick.
- Joe LOSS and Band.
Villa Marina, Douglas, I.O.M.
- Felix MENDELSSOHN and Hawaiian
Serenaders.
Pavilion, Liverpool.
- Syd MILLWARD and Nitwits.
Empress, Brixton.
- Ronnie MUNRO and Orchestra.
One-night Stands, South
- Ossie NOBLE.
Grand, Doncaster.
- Oscar RABIN and Band.
Green's Playhouse, Glasgow.
- Monte REY.
Empire, Chiswick.
- Harry ROY and Band.
Hippodrome, Manchester
- Charles SHADWELL and Orchestra.
New, Oxford.
- Reub SILVER and Marion DAY.
Feldmans', Blackpool.

Chingford Name-Bands

STILL upholding their motto of
"Every Night a Carnival Night,"
the management of the Royal Forest
Hotel Ballroom have now instituted a
Friday night name-band policy in
addition to other-night attractions.
Commencing to-morrow (30th) with
Francisco Conde and his Beguine
Band, other outfits already booked
are Eddie Mendoza and his Music Box
Quintet (September 6) and Johnny
Dennis and his Novelty Swing Septet
on September 13.

**Tann for "Down
Under" Despite
Aussie "Ban"**

THE recent announcement
that the Australian Musi-
cians' Union had banned the
entry of musicians from England
or elsewhere into their ranks
without a year's residential quali-
fication, raised the immediate
question—

How will this edict affect Eric
Tann, the English trombonist-band-
leader, who plans to start for Aus-
tralia to take up the most important
post of his career as Musical Director
for commercial radio? Will Eric be
forced to cancel all his plans?

The answer to at least part of this
question was provided in forthright
fashion by Eric Tann himself, who,
on a visit to the MELODY MAKER
offices, declared:—

"I am making no alterations in my
plans. I have given up all my work
and connections and sold my home
here, and I have a hard-and-fast
agreement to go to Australia, so it is
too late to turn back on the project
now."

"I shall sail for Australia exactly as
announced, and my passage is booked
on the 'Stirling Castle.' I leave this
Saturday (31st). If I do find myself
up against all the snags and diffi-
culties which some people are pre-
dicting when I get there, then I may
even have to chase around and look
for a job in some other sphere until
a year's residence in Australia auto-
matically makes me eligible for Union
membership."

Asked to comment on Eric Tann's
position and to give, if possible, some
indication of how Eric's special case
as a musical director would be treated
in Australia, Mr. F. Dambman,
General Secretary of the English
Musicians' Union, said:—

"I cannot make any official comment
on Mr. Tann's case—although I have
seen him, and I wish him well—
because I have heard nothing whatever
officially from the Australian M.U.
about any 'ban,' and all I know about
the whole matter is what I have read
in the Press"

One thousand two hundred excited
fans gave the Teddy Foster Orchestra
a great reception when it appeared at
the King's Hall, Stoke, for the second
occasion in several weeks, this time
under the H. Newton Lane banner.
Teddy's swing session and Dennis
Hale's impressions of Sinatra were
particularly well received.

**You get from the "SUN"
Twelve Orchestrations
for 12/- Subscription**

These Six in your first parcel:

**OH! WHAT
IT SEEMED
TO BE**

**I MISS YOUR KISS
LOOP-DE-LOO
IT COULDN'T BE TRUE
SURRENDER
MY FICKLE EYE**

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Send for "SUB" particulars



Lou Preager (left) is here seen at a surprise meeting with his son, Ron, while in Hamburg with his band. (See story in "Essence," page 6.)

HITS AND PIECES - Tin Pan Alley Gossip

by **SAMMY QUAVER**

"PRIMROSE HILL" came through with a rush, and is now a real moneyspinner for the writers, **Charlie Chester** and **Ken Morris**. A strong challenger for top position on the music racks, the "Hill" has surprised quite a few of the prophets.

Noticed **Nat Temple** and **Harry Gold Orks**, have gone slightly commercial lately. . . . New novelty ditty in the States is "Bagel and Lox." **Ronnie Munro's** vocal ace **John Silver** taking enforced rest due to nervous strain, with possibility of throat operation. Hope you'll soon be around again using those grand pipes, John; you're being missed.

Art Strauss flew to see **Joe Loss** at **Douglas, Isle of Man**. What they'll only do for a plug! . . . That up and coming **Berkeley Hotel** maestro **Ian Stewart** is a heck of a nice guy, and the contact boys should have no heartaches with him—he's okay.

Yank publishers of "Bless You" didn't know they had a chunk of gold on their hands until the song broke over here. Now they're going all out on it. My! how things have changed.

That was a nice **Gloria Brent-Sam Browne** duet. "Do You Love Me," on the "Easy to Remember" airing. . . . Even pluggers must eat, and there's a certain professional music man who's so crazy about the dinner served on the **Six-Five Paddington** to **Reading** train that he's contemplating making the **Palace** there a regular "weekly," whether there's a "plug" on the bill or not.

Max and **Harry Nesbitt** have two numbers due for release shortly, a swell ballad "How Did I Know?" and a trick jingle "I Like The Way You Say Goodnight." **Joe** (Sending his Blessings) **Lubin**, no longer with **Noel Gay** Music, and reported breaking into film world as writer.

Most everybody asking who's the gent that gave the **Alley** boys the run around, and here's the pay-off—98 per cent. have guessed right. The big guy is not taking so many early baths now, you can get him on the 'phone most mornings. . . . That's a fine song, "As Long As I Live," currently hitting the airwaves, and did you catch **Denny Dennis** in "The Bluest Kind Of Blues" with **Cyril Stapleton's** Fischer's Band? **Denny** was great. . . . **C** and **C's** genial **Eddie Standing** left for the States on the "Queen Mary" Monday. Bon voyage and bon eating, **Eddie!** . . . New femme thrush coming on fast in the States is one **Margaret Whiting**. If you've already heard her records, then you'll know she's a honey singer. . . . Current

pop getting big plug from London's street musicians and errand boys is "I Can't Begin To Tell You," and it's several months old. They're taking longer to make these days.

Music Publisher's theme song with bandleaders is "How Many Times Will You Play It?" . . . I've a strong yen for "And Then It's Heaven." It should climb quickly. If you're still interested in "Command Performance," and can't catch the Sunday morning shots on **A.F.N.**, tune in at 8.30 p.m.; there's a second ration waiting for you. Heard a new group, the "Starlighters," singing "Yes We Have No Bananas" on "Command" last week-end. They're sensational and it'll be worth your while requesting this gang from **Munich-Stuttgart**, particularly in the **Banana** number. . . . Here's one of my promised potentials for the "Fall." **Bertha Willmott** takes first crack at "Make Believe World" on "Variety Band Box" broadcast this coming Sunday. It's by the same writers as "I'm In Love With Two Sweethearts." Just watch it, that's all, just watch it sweep, and if you think I'm corny, who cares? **Spike Jones, Lombardo** and **Silvester** ain't doing too badly by it!



Happy pair leaving the Register Office last Thursday (22nd) are **Les Watson** (tenor player with **Stanley Black**) and his bride, formerly **Miss Jacqueline Crocker**, of the **BBC**

Munn-ey is the Root of All Rhythm!

COMPLETING his successful month at the **Ocean Hotel, Sandown, Lo.W.**, on **Saturday** next (31st), pianist-bandleader **Billy Munn** and his Band return immediately to the **Orchid Room, Mayfair**, in a super show which will also feature the noted **French cabaret star, Roberta**.

They will immediately resume their regular broadcasts, the first going out on **September 2**, and two on **September 9**, with **Tom** and **Doreen Henry** vocalising.

On **September 6** the band will be in the **Decca studios**, cutting more sides in accompaniment to **Tom Henry** and his **Tomboys**.

In **October**, **Billy Munn** informed the **MELODY MAKER**, he is expecting to visit **America** as accompanist to **Roberta**.

Throughout his month at the **Ocean Hotel**, **Billy's** personnel remained as in the **Orchid Room** except for altoist **Tommy Bonney**, recently with **Van Phillips** at the **Coliseum**, who took over when business reasons forced **Joe Jeanette** to vacate his chair.

Day Out for Musical Golfers

MUSICAL golfers will have an opportunity to spend a day after their own hearts at the end of **September**, when the **Musicians' Social and Benevolent Council** has organised a golf tournament at the **Ifield Golf Course, near Crawley, Surrey**.

The event is a purely social one, to bring musicians together, and a cup is being put up for competition on handicap. If players have no handicap they should submit three cards to the **Golf Tournament Committee**, when their handicaps will be decided.

The day comprises two rounds of golf, lunch, tea, and a formal sit-down dinner in the evening, all for 15s., and the event is scheduled to take place either on **September 22** or 29.

The committee responsible for this enterprising event comprises **Harry Hines, George Hurley** and **Mick Wheelan**, and anybody interested should write them at once and reserve accommodation. It is hoped to fix coaches to and from the **West End of London** to the course.

The address is the **Golf Tournament Committee, MSBC, Suite 5, Egmont House, 116, Shaftesbury Avenue, London, W.1.**

ANNE SHELTON fans will get an earful of their favourite on **September 4**, at 9.30 p.m., in **Harry Gordon's** Variety programme. **Anne's** Scottish visit also includes a week at **Glasgow Empire**.

AFTER serving throughout the war as **Chief Radio Officer** in the **Merchant Navy**, pre-war clarinet-ace **Teddy Butler** has given up the Service—chiefly through ill-health—and plans a return to the musical profession next autumn. In the meanwhile, he is getting fit by a course of farm work and holiday combined.

FOSTER'S EIRE BAND-EXCHANGE

(Continued from page 1)

day concert at **Gourock**. The band then plays a week at **Green's Playhouse Ballroom, Glasgow**, with a Sunday concert at **Newcastle**, followed by a week playing for dancing at the **Seaburn Hall, Sunderland**.

After a Sunday concert at **York**, the band finishes its tour with a week of one-night stand dates that will take it right from **Northern** to **Southern England**.

A big feature of the band's appearances will be the singing of personality nightingale **Marie Paul**, and of **Frankie Blowers**, the "Eireann **Frank Sinatra**."

Teddy Foster, whose visit to **Eire** takes place somewhat later, opens in **Dublin** on **Sunday, October 6**, at the **Theatre Royal**, where he and his band will appear in cine-variety for seven days. During this week, the band will also make a special appearance at the **Metropole Ballroom, Dublin**, to play for the **Lord Mayor of Dublin's Relief Fund Annual Ball**.

The following week **Teddy** will play for four nights at the **Metropole Ballroom**. His other evenings will be filled in with a one-night date at the **Arcadia Ballroom, Cork**; and with a big private function at **Kilkenny**. It is also expected that **Teddy** will be heard on **Eire's** sponsored radio via the "Sweepstakes" Programme.

On his last Sunday in **Eire**, **Teddy Foster** and his Band will give a mammoth **Swing Concert** in **Dublin**. At the end of the concert he will be joined on the stage not only by **Neal Kearns** and members of his outfit—who by then will be back from their English trip—but also by leading musicians and singers in **Eire**, to make the finale the biggest jam session in **Eire's** musical history.

All arrangements for taking **Teddy Foster** to **Eire** and bringing **Neal Kearns** here are in the capable hands of **Bernard Rabin**.

NOEL GAY MUSIC GIVE YOU
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LOVE FLIES OUT OF THE WINDOW

CLOVER MUSIC PRESENT
TO BED EARLY

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SHOOTIN' A LINE
FANCY PANTS
BROADHURST GARDEN BLUES
RUSTLE OF SWING

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TEM. BAR 3941

BRITAIN'S TOP TUNES

(in alphabetical order)

- BLESS YOU.
- CRUISING DOWN THE RIVER.
- DOWN IN THE VALLEY.
- HOMESICK. THAT'S ALL.
- I CAN'T BEGIN TO TELL YOU.
- INTO EACH LIFE SOME RAIN MUST FALL.
- LAUGHING ON THE OUTSIDE.
- LET BYGONES BE BYGONES.
- MARY LOU.
- MONEY IS THE ROOT OF ALL EVIL.
- OH, WHAT IT SEEMED TO BE!
- PRIMROSE HILL
- THERE'S A HARVEST MOON TONIGHT.
- THERE'S A LAND OF BEGINNING AGAIN.
- YOU CAN BE SURE OF ME.

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 **CBS** network:—

1. THE GYPSY (2-1-2-1-2-2-1-1-1-1-3-2-9).
2. THEY SAY IT'S WONDERFUL (1-3-5-6-9).
3. TO EACH HIS OWN (5-7).
4. I DON'T KNOW ENOUGH ABOUT YOU (6-5-4-3-5-7-8-7-8).
5. DOIN' WHAT COMES NATURALLY (4-2-5-6-9).
6. SURRENDER (3-4-3).
7. PRISONER OF LOVE (7-8-6-0-3-5-9-6-6-5-5-5-8-7).
8. I GOT THE SUN IN THE MORNING (8-9-0-0-0-9).
9. IN LOVE IN VAIN (9-0-8-7-7-8-7-0-7).

Figures in parentheses indicate previous placings. 0—Not in the first nine.

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SONG

PRIMROSE HILL

"WHAT A SMASHER"!!

ANOTHER

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LATEST FROM SUNSET
by PETER TANNER.

ONCE again I have to thank Eddie Laguna for his kindness in sending me his latest Sunset releases, this time by air, for review in this column; indeed, so quickly have they arrived that "Experiment Perilous" has yet to be issued in the States at the time of writing this.

As on the previous issues reviewed here, the standard of recording and band balance is very high, while the jazz quality of all these has improved considerably.

Pete Daily and his Chicagoans.

Pete Daily (cornet), Rosey McHargue (clart.), Joe Rushton (bass sax.), Bud Wilson (tromb.), Don Owens (piano); Dick Fisher (banjo), Sleepy Kaplan (drums), Country Washburn (tuba);

"Sugarfoot Strut" (129) "Redlight Rag" (130). Sunset SRC7559.

The Herbie Haymer Quintet.

Herbie Haymer (tenor), Sam Schmaltz (piano), Charlie Shavers (tpt.), John Simmons (bass), Buddy Rich (drums);

"Black Market Stuff" (110) / "Laguna Leap" (111) Sunset SRC7561.

Jam Session.

Willie Smith (alto), Lucky Thompson (tenor), Howard McGhee (tpt.), Arnold Ross (piano), Eddie Safranski (bass), Lee Young (drums);

"Experiment Perilous" (134 and 135), Pts. 1 and 2, Sunset SRC7562.

The first two sides are, to these ears, the most sensational Chicago style recordings heard for many a long moon, and both Eddie Laguna and Dave Dexter, who supervised this session, are to be congratulated for bringing such a fine bunch of musicians to the studios. Both Pete Daily and Bud Wilson have been painfully neglected in the past, while Rosey McHargue is only known for his work in the early Ted Weems band and the more recent Squirrel Ashcroft McPartland sides.

The combination is on similar lines to the Lu Watters and George Webb band, and both sides are really first-class jazz. There are good solos from almost everyone, and Joe Rushton's bass sax is most effective, while Pete Daily's cornet rides out clear, hard and handsome. "Redlight Rag" is perhaps the better side, in which the piano has a mandolin attachment to give a real honky-tonk effect. Pete Daily's solo is superb, as are those by Joe Rushton and Bud Wilson, and the rhythm section is just right all through. A must for every white jazz lover, and for most of you others, too.

The Herbie Haymer sides are pleasant, relaxed stuff, with Herbie himself as the least attractive item. Charlie Shavers plays fantastic trumpet figures, especially on "Laguna Leap," which is the most exhilarating of the two, with fine drumming from Buddy Rich. Incidentally, the recording of the cymbals on this is the best that I have ever heard.

"Experiment Perilous" is quite an amazing record, and certainly lives up to the first half of its title. It starts off in a most informal manner, with all the musicians arguing as to what they will play. "How's about the corn is purple?" cracks one of them. They finally decide upon "Lover, Come Back to Me," and after a bit of tuning up and four bars intro on piano, they're off!

There then follows a succession of solos, some of it very exciting stuff indeed, some not so good, but all of it interesting. The drumming is very fine, and Lee Young uses his bass drum in much the same uncannily

COLLECTORS' CORNER

by REX HARRIS and MAX JONES



Photo above shows the Willie Smith Six recording for Sunset. Standing (L. to R.): Vido Musso, Eddie Safranski, Lee Young and Willie Smith. Sitting: Buddy Childers and Andre Previn.

rhythmic way that Zutty Singleton does. Arnold Ross is allowed a freedom on these Sunset recordings that he rarely gets with Harry James, and Howard McGee plays some amazing trumpet, though most of it is in the high register. On the whole a most successful experiment. More, please!

KID ORY IN NEW YORK

Kid Ory, veteran New Orleans trombonist, who made a sensational West Coast come-back several years ago with his Creole Jazz Band, will be heading for New York almost immediately.

Mal Winton, of California, cables that Kid Ory has just signed up with the MCA office, who have booked his Orleans Band into New York's Stuyvesant Casino at the beginning of September. He will be following such combos as the Art Hodes "mixed" group and Bunk Johnson's New Orleans Band.

This will be Ory's first New York date in many years, as he has been resident in Los Angeles since 1929.

His Creole Jazz Band made four sides for Columbia recently, including "Tiger Rag" and "What Do Ory Say?"

ANNOUNCEMENTS AND APPEALS.

K. Figures, 23, Tetley Road, Hall, Green, Birmingham, 11, has a B.C.N. sharpener for which he is unable to procure a fresh supply of abrasive discs. Can any reader help?

W. J. Darlington, 34, Exeter Street, Swindon, Wilts, urgently requires photos of jazzmen—mag. cuttings or prints. Offers cash.

S. Hitchings, 7, Heston Avenue, Anson Estate, Manchester, 13, wishes to know of all Sinatra vocals issued on local lists, especially those with TD and James.

L/Cpl. Carrigan wishes to thank all readers who have been sending him "M.M."s and other mags., and informs us that his latest address is 14742180, L/Cpl. Carrigan, 2 Co., 15 Ind. Corps Signals, AFNEI, SEAC. Please keep sending.

P. Powell, 26, Basing Hill, Golders Green, N.W.11, has regular copies of the Belgian Hot Club mag, which he'll pass on to anyone interested. He has for disposal M.C.B.B. "Blue Blues" and the Cotton Pickers' "Down and Out Blues."

P. L. Kelley, 11, Withington Rd., Wailasey, Ches., wants the "M.M." Corner which gave the Spanier listing (1/12/45).

Writing on behalf of the unit swing club, Cpl. Lewis, J. E., S/14820926, H.Q., R.A.S.C., 7th Brit. Arm'd. Div., B.A.O.R., requests copies, old or new, of unwanted jazz or swing literature. (He has "M.M." and the Beat). Also wants advice from R. C. veterans on organisation and programme planning. Rally round, friends!

SWAP AND BUY

City of Plymouth Rhythm Club reopens for Winter Season on September 1 at the People's Centre, and is ready to purchase many jazz discs for library. Get in touch with Club Librarian J. Woodman, 66, Spencer Terrace, Lipeon, Plymouth.

K. Bell, 156, Dewsnap Lane, Dukinfield, Cheshire, wants to buy "Young Man with a Horn." Write him.

For Auction: H.D. 1943 CMS and French editions, 40 U.S. records (inc. private labels), Peter Colton, 62, Forty Avenue, Wembley, Middx.

Records Wanted: Goodman's "Shirt Tail Stomp," McCoy's "Sugar Blues" and Sissie's "Basement Blues," by Cliff Townsend, 68, Gloucester Road, Cheltenham, Glos; Herman's "Golden Wedding," TD's "Well, Get It," Jordan's "Caldonia," by J. Bishop, "Cross Keyes Inn," Tean, Staffs; Krupa's "Ch. the Challenger," "Lover," "Who," "Bugle Call," "Dark Eyes," "Leave Us Leap," "Drum Boogie," "Gypsy Mood" and "Up and At 'Em" (last three AFN versions), by K. Kelly, 10, Page Moss Parade, Huyton, Liverpool; Gene Rode-miche's "Pear Step" / "Forsaken Blues," on Bruns., by Paul Sisley, Flat 3, 6, Lancaster Avenue, West Norwood, London, S.E.

Records For Sale: Classic swing discs for sale; inspection invited by appointment (Maids Vale 9205) or write for list, A. M. Chanington, 65, Marlborough Place, London, N.W.8; over 250 jazz and swing, inc. Com., Voc., Capitol, Asch, etc., and many cut-outs. S.a.e. for lists to Don Luck, 3, Linden Lea, Hampstead Garden Suburb, N.2.

PLUGGERS' RADIO-GAG PROTEST

UP in arms against what it alleges to have been a slighting reference to song-pluggers during Clapham and Dwyer's act in last Sunday's (25th) "Variety Band-Box" broadcast, the Music Publishers' Contact Personnel Association has taken immediate action.

A strong letter of protest has been addressed to the Director-General of the BBC, calling his attention to the gag and asking him for his comments, at the same time as a letter has been sent to Clapham and Dwyer, informing them of this step.

It was precisely with a view to protecting the good name of this branch of the music publishing fraternity, and of establishing an authoritative source of information regarding its activities for the benefit of Press and public alike, that the MPCPA was founded last June.

Keymen of the Association are Reg Casson (Sun.), chairman; Reg Evans (Macmelodies), hon. sec.; and Percy Hiron (Feldman's), treasurer. Remaining members of the committee are Leslie Osborne, Jimmy Barry, Ted Morgan and Dick Royle. The constitution of the Association has been modelled on that of the Music Publishers' Contact Employees of America.

An inaugural dinner is scheduled to be held in September.

Musicians Wanted

URGENTLY in need of men for his debut at the Embassy Club, Belfast, at the beginning of September, is Roy Fox discovery, recent Kitty Masters accompanist, Scottish pianist - accordionist-vocalist, Joe Saye

He needs a trumpet player, bassist, drummer and electric Spanish guitarist for an outfit designed essentially to play swing music on the general lines of the King Cole trio.

He can be contacted at "Rossdale," Hagley, Worcs. Telephone: Hagley 9174.

WELL-known trombonist Vernon McKenzie, late of Arthur Rowberry's band, wants to hear from musicians interested in a Continental engagement, particularly saxophonists, a pianist and a bass player. He can be contacted at 36, Tavistock Square, W.C.1.

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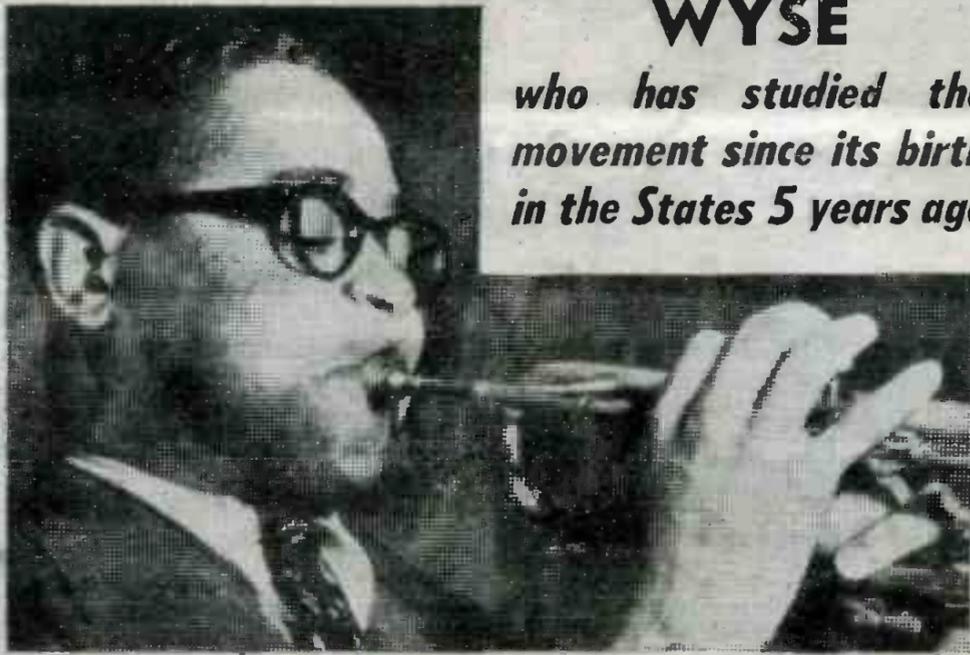
During the past few months more and more people have been asking:

What is Be-Bop?

Here is the "low-down" by Britain's foremost disciple of the "New Music"—

SEYMOUR WYSE

who has studied the movement since its birth in the States 5 years ago



Courtesy . . . "Dizzy" Gillespie . . . "Record Changer"

MANY people are asking: What is Be-Bop? Is it something new, something apart from what we understand as jazz; or is it merely a new name for something that has been going on for years?

The answer to the latter is that it is new in the sense of being widely recognised only in the last couple of years, but it has, nevertheless, been in the process of development for the past five years.

As to the first question, what is Be-Bop?—the term being a word parallel to a musical phrase used consciously in this style—I would say that it is an entirely new jazz medium, a style based on augmented chords, elaborate phrases apparently unconnected to each other, departing from the traditional use of chord progressions, assimilating fabulous technique and drive, while disregarding conventional jazz accentuation.

The instrument used by the soloist is not in itself of such importance as the entire style, so that the soloist tends to disregard instrumental tone. And it might be noted that the musicians of this style tend to play mostly fast numbers, and more often than not use original compositions rather than standards.

As to the rhythm side of the style, we find that this section uses multiple beats, the beat sometimes bearing an entirely new relation to the melody. The rhythm group is even used as a contrast to the melody group; it is also used for extremely unusual breaks, and is often called upon to blend in out-tempo. In fact, drums are sometimes used directly behind the solo instrument.

Thus we find that the rhythm section is given a creative rather than a supporting role.

THE Be-Bop style has, as I stated in my previous article (11/5/46), exerted a great influence on modern orchestration. In fact, there has developed what might be termed a Be-Bop-influenced orchestral style. Here we find new conception in arrangement, calling for larger sections, utilising new harmonies, and, as a whole, going far beyond the "swing" style fashionable for the last eight years or so.

This arranged style, used by some three or four orchestras today, calls for more direct contact between the musician and the arrangement. Indeed, many passages in the Be-Bop style arrangement sound like spontaneous improvisation adapted to the section of the melody group involved, parts of the arrangement often being, in fact, the result of the musicians' whims during rehearsal.

ORCHESTRATIONS!!

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The enlarged use of counterpoint gives the orchestras a touch of freshness and originality that none of those run-of-the-mill orchestras with outworn swing arrangements possess.

The rhythm section in these Be-Bop orchestras play an even more elaborate rôle than those in the small Be-Bop groups.

Many strange innovations, such as five-trumpet passages in unison, written from improvisations, and frantic bass and drum endings, are all the outgrowth of Be-Bop eccentricities.

THE history of Be-Bop is comparatively short and decidedly stormy. It centres around the figure of one John "Dizzy" Gillespie, whose present stature in jazz is greater than that ever accorded to any other jazz man since Louis.

Not that he was the sole originator, since Thelonius Monk, the pianist, also played a very important part. But Dizzy, being possessed of a fabulous technique, and being a trumpeter, was able to bring it forward most forcefully. Therefore, to trace the Be-Bop style, we must trace Dizzy's career, which started off conventionally enough.

Dizzy's first job with a name band (he was plain John then) was with Teddy Hill's Orchestra in 1937, when he played in the company of Bill Dillard and Bill Coleman. However, his first recorded solo, to my knowledge, was on an All-Star date for Victor, which comprised Hawk, Webster, Carter, Chu, Lionel, Clyde Hart, Charlie Christian, Cozy and Milton Hinton, with the unknown Dizzy playing his solo on one side, namely, "Hot Mallets."

This solo showed considerable Roy Eldridge influence. Next, he was discovered playing with Cab Calloway, doing quite a bit of solo work, still more or less in the Roy vein. In 1941, when he was beginning to formulate a radical style of his own, he lost his job with Cab and joined Ella Fitzgerald's outfit.

Meanwhile, however, Dizzy found time to sit in with Joe Guy's house band at Minton's, an uptown jazz spot run by his ex-boss, Teddy Hill; and it was here that a few of us managed to get an inkling of the Be-Bop to come.

Diz and Monk, who was Joe Guy's pianist, were making startling experiments, Dizzy playing on Monk's chords and sometimes sitting down at the piano to give some impressions of his own.

Dizzy's playing was almost constantly off-key and sounded aggravating to a Roy Eldridge fan like myself; in fact, it contrasted sharply with the many musicians who frequented the club. It was, therefore, startling to say the least to hear both Monk and Joe Guy state that Dizzy was the greatest of them all, and to this day I cannot agree.

BUT it was proven a fact that they had considerable insight when two and a half years later flocks of musicians and fans were listening to and talking about Dizzy with considerable enthusiasm. But where Joe Guy and Howard McGhee, two fine trumpeters who both worship Dizzy,

men like Johnny Jackson, later of Billy Eckstein's band, managed to play fairly exciting alto in the Parker vein, the great majority, not possessed of similar technique, sounded like a parody of the real Be-Bop.

However, this whole onrush pushed modern jazz into two separate schools. One found that two opinions on the Be-Bop style predominated. Dizzy and Charley were either "out of this world," "the greatest"—or they were "too frantic," "don't make sense."

As the months rolled by the split got wider, and the whole affair became so heated that whenever Be-Boppers and the others got together, trouble was usually the outcome.

Big bands, like the then new Herman herd, had arrangers who were adapting much of Dizzy's stuff and writing it into the arrangements. Even Stravinsky provided an influence for the new big band style, especially in the case of George Handy, Boyd Raeburn's arranger, and Ralph Burns, Herman's arranger.

But perhaps the most amazing Be-Bop influence on big-band jazz was the case of Billy Eckstein. Dizzy played with, arranged for, and led this outfit for some time, and under his influence the entire Eckstein brass team played a la Dizzy. Eckstein himself learned trumpet from Dizzy and was soon playing Be-Bop trumpet and valve-trombone solos. With the pianist playing the fashionable Dizzy-like piano style and the alto saxes following the Parker manner, the whole band sounded like one big dose of Dizzy.

All this should give an idea of the immense influence that Dizzy has exerted in his rise to fame. Whether or not you like Be-Bop eccentricities, you must admit that its importance

Samples of Be-Bop on Current British Releases

- Atlanta Ga. by Woody Herman's Ork., Parlo. R3006. (Pete Candoli's trumpet solo following the vocal.)
- Stay Cool by Count Basie's Ork., Parlo. R3009. (Valve trombone solo following Harry Edison's trumpet solo.)
- Caldonia by Woody Herman's Ork., Parlo. R2990. (Two choruses of trumpet unison.)
- Goosey Gander by Woody Herman's Ork., Parlo. R2990. (Overall effect.)
- Wild Root by Woody Herman's Ork., Parlo. R3006. (Overall effect.)
- Apple Honey by Woody Herman's Ork., Parlo. R2996. (Overall effect.)

played a semi-Dizzyish style, the great herd of new young trumpeters, like Benny Harris and Red Rodney, were outright Dizzy imitators, the majority of them copying the most exaggerated and tasteless features of his style and aping his personality to such an extent that you could often tell a Dizzy imitator merely by his clothes, mannerisms and speech.

Paralleling all this was the case of Charley Parker, Dizzy's alto counterpart and a contemporary of his in the Earl Hines orchestra. All the young Be-Boppers looked to Charley for what to do next. And even though

to jazz in the present day is somewhat tremendous.

It is quite possible to listen to it, understand it, and yet find it frigid, technical, and thoroughly feelingless. But if you listen with one ear, or with pre-developed prejudice—or if you don't listen to it at all, as many of the "mouldy figs" whom our friend Art Hodes protects do—then your feelings on the subject can hardly be considered of much worth.

I would say: Give it a chance to grow up more fully, don't deny its part in jazz, and wait and listen to what its future can bring forth.

CHAPPELL

**DO YOU
LOVE ME
MONEY IS THE ROOT
OF ALL EVIL
AREN'T YOU GLAD YOU'RE YOU**

50 NEW BOND STREET
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ESSENCE - - - by Pat Brand

WHISKY 3d., Brandy 3d., Benedictine 2d., Cointreau 2d. "Shall I go on?" asks Lou Preager, describing conditions he found in the British Zone of Germany during his recent eight weeks entertaining the BAOR.

As a mild-and-bitter addict, I can view these figures with no more than a dispassionate interest, but for the sake of those of you with more exotic tastes let me pass on swiftly to say that Lou's biggest surprise took place when he arrived in Hamburg with ten broadcasts over BFN lined up, and walked into the studio to find the twenty-year-old assistant producer to be—his son, Ron Preager.

Lou Junior is one of those lucky (or persevering) people who has managed to get where he wanted despite all Service efforts otherwise. Qualifying through the ATC for the RAF, it was only to be expected that he be drafted into the Tank Corps. And since he had once owned a folding Kodak he was later the obvious choice for a posting to an internment camp as official photographer!

Undeterred, he did two things in the camp. First, he encountered an internee with a clarinet, and started taking lessons. Result: In the Preager boys' opinion, he is going to be a very good player indeed.

Next, he wrote to BFN for an announcing audition. Result: Was Lou's surprise.

"Incidentally," said Lou, "some of the young balance chaps and producers at BFN are 'tops,'" and he pays especial tribute to Corporals Trevor Hill and Johnny Jacobs and Sergeant Johnny Brandon. "With these men working like blazes on swing programmes and popular dance music, Major Barney Colihan, Director of Variety, can feel proud that he has some really keen and excellent workers."

HANDSOME tribute to the work of pianist-composer Reginald Forsythe comes from the States, where publisher and record specialist Joe Davis is awaiting Reggie's arrival in order to add his name to the list of stars whose music he is issuing to connoisseurs in album form.

Already available over there are albums of such men as Ellington and James, and Reggie hopes to be sailing in the New Year to join these exalted ranks and cut his album with compositions of his own on four double-sided discs.

Perhaps best known for such titles as "Serenade To A Wealthy Widow" and "Dodging A Divorcée" Rez has two more originals due out this week: more originals due out this week: "In A Bathchair" from Lawrie Wright, and "Mollov. My Boy" from Arcadia.

This latter, which Reggie tells me he wrote in North Africa whilst with the RAF, is enhanced by his first published lyric.

BACK into the limelight next week comes multi-instrumentalist Tommy Compton, on whom the light first fell when he took up the stick as a child drum

prodigy playing at Farr's Dancing Academy in Chelsea.

On September 5 Tommy joins forces with an old colleague in the profession, trumpet-player George Thomas, of the original Wilf Green Sextet, when as treasurer and chairman respectively they open the Worcester Park Rhythm Club and intend surprising all comers with their unforgettably prowess on the stand.

Tommy, who has toured extensively for ENSA during the past few years, playing drums, xylophone, accordion, piano and violin, is the brother of the late Frankie Compton, who was pianist for Teddy Brown's Orchestra at Ciro's and toured with Teddy on the halls, and who was at one time well known for his instructional articles in the old monthly MELODY MAKER.

President of the club Bill Sensier tells me that he has lined up a galaxy of stars for the opening night, mentioning such names as Benny Lee, Duncan Whyte, Lorna Martin—and me!

Of especial interest to readers will be the release (undated as yet) of the new Pinewood Studios picture "Green for Danger." For the musical score is composed by William Alwyn, one of Britain's most outstanding film writers, whose work you will remember in "Way to the Stars," and the thirteen-piece orchestra is conducted by Muir Mathieson.

And these two "straight men" are responsible for a swing sound track!

Working on the score at the moment are pianist Norrie Paramor and saxist bandleader Harry Gold, members of whose "Pieces of Eight" are included in the studio team—yes, despite his bandleading activities, Harry's pen is as busy as ever. Norrie and Harry have enthused to me over the originality of the writing. Watch for it!

AFTER reading my report (10/3/46) of the experience of one bandleader in trying to get broadcast dates out of Midland Regional, West Regional readers, already kicking against similar treatment from their own Bristol HQ, began to wonder whether the merging of the two wavelengths, with HQ at Birmingham, as announced by the BBC, would not finally put paid to any chance whatever of an air-date.

They need not worry on that score. For it has just been announced that the proposed merger is not to take place. West Regional is to retain its independence, though not its present wavelength. The autumn introduction of the third Home programme will be effected by borrowing the 307.1 metre wavelength from the European service and giving it to the West, with a consequent reorganisation of the European services.

So all that Western dance musicians have to worry about now is making sure that this independence is worth having. In other words, that they get a square deal from their own Region.



Yorkshire-born ex-Waaf Pat Russell started with Jay Hoyle in Hull, alred with Sydney Torch, and on demob, joined Harry Gold—but still enjoys "the simple life" of a Surrey farm

Globe-trotter Jiver is Back

BRITISH fans of the Leslie "Jiver" Hutchinson group of coloured swingsters are due shortly for another of what have of late become all-too-infrequent visits from this globe-trotting contingent.

Home again, a week earlier than expected owing to permit difficulties, after their six weeks' Belgian season at the Zoute Country Club, Knocke, the boys are due for a short holiday prior to an extensive series of one-night stands in the north-west and north-east of England.

For these, Leslie will be augmenting the six-piece he presented in Belgium to his usual full-scale complement, using the same hard core of talent as hitherto, with York de Sousa (pno.); Dave Wilkins (tpt.); and Bertie King (alto).

Guitar Duets on the Air

GUITAR enthusiasts will hear a new type of radio offering for plectrists next Tuesday (3rd) from 10.20 till 10.40 a.m. (Light), when London guitarist Bert Weedon and well-known exponent Andy Wolkowsky will be getting together in some novel duets.

Bert is on Spanish guitar, and Andy plays that interesting Russian instrument, the "Domra." This three-stringed instrument is a member of the balalaika family, and has a most unusual tone.

Bert Weedon, a prolific and versatile free-lance, is heard airing regularly with Fred Hartley, the Squadronaires, Harry Leader, Felix Mendelsohn, etc. Andy Wolkowsky is nowadays featured with Cyril Stapleton at Fischer's Restaurant, London.

It's That Bird Again!

IN last week's "Green Cockatoo" story it was stated that the charming lady in the picture, Adrienne, would shortly be taking her "Cuban Caballeros" on a tour of the country.

This is, of course, a mistake as, far from wishing to poach on the preserves of Don Felipe, the band's title is equally attractive, being Adrienne y Ramon y su Orquesta Latin-Americana (Adrienne and Ramon and their Rumba Band).

Incidentally, the name of the flute player in Harold Geller's Band, was Jackie Daniels.

Alan Clare Busy

AFTER six years in khaki, piano-ace Alan Clare has returned to civvies to astonish everyone by his extremely modern playing, and to get himself a regular weekly air date with Sid Millward and his "Nit-Wits" on the "Ignorance Is Bliss" programme.

At the smart "Le Suivi" niterie just before the war, Alan will not let the grass grow under his feet now that he is back in harness.

SCOTTISH NOTES

By HUGH HINSHELWOOD

THERE are changes in Matt Moor's band at the Plaza, trumpets Andy Currie and Jim McDowall coming in to replace Duncan Campbell and Jimmy Colquhoun, who have left. Bunny Rowlands comes in on drums.

Round about October a new dance hall is expected to open up in the busy Possilpark district of Glasgow. The band to take over this will probably be led by Gerry Fitzgerald, trumpet, who is at present playing at another hall in the same ownership as the new venture.

Glasgow MU branch meetings start for the winter in the Union office on Sunday, September 8, at 3 o'clock. Incidentally, the new branch mentioned here a few weeks back has been officially titled "West Fife," and the secretary is A. Crighton, 13, Woodend Park, Cardenden, Fifeshire.

From the Louis Freeman office comes the news that before many months have passed the Atlantic passenger traffic will permit of the installation of bands on the ships, and, as Louis may be increasing his pre-war connection in this direction, post-war employment problems may be eased somewhat.

Sunday attraction, the Queen Mary Club is all set for the winter, with Billy Lambert and the band resuming. Sitting in with the boys recently was Roy Plumer, the Nat Gonella guitarist, this chap convincing first-time listeners that earlier reports of his virtuosity were definitely justified.



AMLOT'S FOUR AIRINGS

WITH two years at Hammer-smith Palais just completed, Jack Amlot and his Band reap the reward of hard work by clicking for a further four broadcasts, which will be carried out to-morrow (Friday, August 30) and on Fridays, September 6 and 13 (all at 9-9.30 a.m., Home).

Jack also has an airing on Sunday, September 1 (4.30-5 p.m., Light). The band has been broadcasting since June, 1944, and now has many airings to its credit.

Commencing on July 1, 1944, as a nine-piece outfit, the Amlot Band, now increased in size, still has two of its original members in the ranks—altoist Chris Condon and trumpeter David Cant.

Remaining personnel comprises Harry Pepper, Harold Nicholson and Phil Smyter (reeds); Leon Calvert and "Chick" Payne (trumpets); Clarry Banes (trombone); Norman Stevens (piano); and Les Skinner (bassist-vocalist). Jack Amlot normally plays drums himself, but during broadcasts, Jack Chapman takes over the drum chair, whilst Charles Easden is the featured vocalist on all the band's broadcasts.

Jazzmen's Choice

No. 8

This week bass-player Coleridge Goode gives you his selection of the six records he would choose as the foundation for a new collection, basing his choice on discs obtainable in this country today, subject to the vagaries of distribution and supply.

ALL-ROUND JAZZ VALUE

"Sepia Panorama"/"Harlem Air Shaft," by Duke Ellington's Ork. H.M.V. B9135.

"Squaty Roo"/"Things Ain't What They Used To Be," by Johnny Hodges and his Ork. H.M.V. B9283.

"Lester Leaps In"/"Dickie's Dream," by Count Basie's Kansas City Seven, Parlo. R2915.

INSTRUMENTAL INTEREST

"Mr. J. B. Blues"/"Body and Soul," by Jimmy Blanton and Duke Ellington, H.M.V. B9211.

"Jack the Bear," by Duke Ellington's Ork. H.M.V. B9048.

"After You've Gone," by Benny Goodman's Sextet, Parlo. R2983.

(Bass solo work by Jimmy Blanton in the first two records, and Slam Stewart in the third.)





RIGHT:—

Joe Loss and his wife are here seen relaxing at Ramsey, I.O.M. Breaking all records at the Villa Marina Ballroom, Douglas, Joe, well on the way to becoming one of Entertainment's "Kings" of the Island, has every reason to look pleased with the results of his first terrific season in Manxland. In the group on the right are (l. to r.): Bill Treacy (indefatigable Loss manager), Mrs. Perry, Joe and Mildred Loss, and Mr. Perry, manager of Villa Marina.

BELOW:—

"M.M." New York newsleuth Leonard Feather (left) chats over the U.S. dance scene with xylophonist virtuoso Red Norvo (right) and topline bandleader Woody Herman



RECORDS

Reviewed by
Edgar Jackson

TONY SHORT TRIO
*Panama (Lambert).
*165 Blues (Tony Short, Wally Fawkes).
(Jazz Appreciation Society 0002—15s.)

Short (piano), with Wally Fawkes (clar.), Roy Wykes (dms.).

THIS is the second record to be presented by the Jazz Appreciation Society* (the first consisted of two titles by George Webb's Dixielanders), and I pay due tribute to any concern which has the enterprise to start its own record label in these still difficult times.

Unfortunately, however, the enterprise seems to be as misguided as will be prepared to pay for the record the high price that has to be charged for it in view of cost of production.

The Society's booklet, "Jazz—No. 2," for May/June, 1946, says:—
"This pair of recordings is nothing short of sensational. Wally Fawkes, Roy Wykes, and Tony Short combine with [presumably they mean on] clarinet, drums and piano to create some of the most exciting trio jazz ever made over here."

Now I am quite prepared to believe that this is not just publicity blurb, but the honest opinions of the editors, Bill Kinnell and James Asman, over whose signatures it appears. But that only goes to show their own lack of discrimination, for, far from being sensational or exciting, the music is no more than boringly dull.

It sounds like what it is—three young British old-time jazz enthusiasts copying more or less to the letter the old-time jazz idiom with little of the spirit which was one of the main attractions of the original article.

* The Jazz Appreciation Society, 165, High Road, Chilwell, Notts.

But suppose this spirit had been there, what would it have meant? One of the chief features of old-time jazz was its originality. It was something new. One found people who had something new to say in music, and even when their means of saying it left much to be desired, at least there was the novelty and promise of it all.

There is no novelty here any more than there is any brilliance of technique which might help to conceal the fact. All we are given is a rather ordinarily performed and uninspired carbon of what was done much better by white as well as coloured American musicians over twenty years ago, and there are more than enough of their recordings still available over here at less than a quarter of the price of these efforts by the Tony Short Trio to make these, to put it at its best, superfluous.



TONY SHORT—Blues Pianist
**Buddy Bolden Blues (Trad.) (Eng. Decca DR9399).
*Just a Closer Walk with Thee (Trad.) (Eng. Decca DR9398).
(Decca F8643—3s. 1d.)

MUCH the same must be said of these two piano solos by Tony Short as I have said for the records by his Trio.

This is more old-time jazz, more or less according to the letter of the idiom (even to the sometimes awkward harmonic progressions), but devoid of any real feeling, probably due to the player's lack of real technique.

The left-hand work is heavy and listless, and the general performance so devoid of expression and light and shade that the pieces sound more as though they had been played on a pianola than by a live pianist.

HIGH SEAS - - - BUT NO HIGH C'S FOR HEATH BOYS

Battleship Adventure described by
L.S.A. Victor Payne

ABOARD H.M.S. "KING GEORGE V"
off Fleetwood

CURRENTLY appearing at the Winter Gardens, Blackpool, the great Ted Heath Band last week embarked on what I am sure was the most hazardous and unique "gig" ever undertaken by a top-line dance band.

Always keen to entertain Servicemen, Ted and the boys were invited on board the 35,000-ton battleship "King George V" for a tea-party, but flatly refused to come unless they were allowed to give a show for the ship's company.

Naturally this condition was immediately agreed to, and arrangements were made for the band to travel from Blackpool to Fleetwood, and to be met by boat and taken across the three miles of sea between ship and shore.

A slight hitch at Blackpool, where the truck booked to carry the instruments failed to turn up, was overcome by Ted in his usual "crash decision" manner. He promptly obtained three Rolls Royce taxis, and the now famous "Ted Heath Convoy" set forth.

Fleetwood was safely reached, and the band, with their wives and families, boarded the little fishing vessel which would take them to the battleship. And here the fun really began; for a small boy, son of one of the members of the band, promptly fell into the sea between the landing jetty and the boat.

He was soon fished out, however, little the worse for his wetting, and, in a pair of tropical shorts loaned to him by one of the boat's crews became the centre of interest for the high-spirited swing- and seamen.

After the first mile of the sea journey, however, interest became switched to the elements. For the ocean now began to behave like a second "Giant Dipper." The little fishing vessel started to toss and turn like a cork, and it was soon realised that we were in the middle of a strong gale.

NOTHING, it seems, can dishearten this great band of musicians, and they thoroughly enjoyed every minute of it and treated it as a great joke. But towards the end of the trip they had all their time taken up chasing instruments all over the deck, which by this time had become half flooded.

Tenorman Johnny Gray got thoroughly soaked and his renowned moustache was drooping to his chin; Reg Owen said, "This is the life for me!" at least a dozen times; and Jack Parnell lay spreadeagled over his beloved drums lest the sea should get on to the skins.

They all acted like seasoned sailors, and their wives and kiddies were really great.

The ship was eventually reached despite everything, and then trouble really began.

The small boat got alongside the monster battleship, and it appeared impossible for anyone to get on to the gangway, for we were being flung high in the air by the massive waves.

By some miraculous feat, trumpet star Stan Roderick did it single-handed—he had his trumpet in the other!

But things became worse, and the boat was gradually driven further and further away from the gangway, till the possibility of not getting aboard became very evident and reached the ears of Ted's small daughter, Valerie.

She had so looked forward to seeing the mighty battleship that she was on the verge of tears. It was then that vocalist-compere Paul Carpenter performed a feat that had to be seen to be believed.

Grabbing Valerie under one arm, he took a flying leap, and landed not only on the gangway, but two steps up!

If anybody ever says anything about "swooner-crooners" being "soft" to me, I'll hit them right over the head! This one is a real hero.

BUT disappointment soon followed. It was obviously too dangerous to allow any more embarkations of this nature, and the Officer of the Watch ordered the boat to proceed back to shore.

The only ones to get aboard had been Valerie, Paul and Stan, and

much to the disappointment of the crew, the show had to be cancelled.

But Ted has promised that, come what may, he WILL do that show before long. The boys on board know that he means that from the bottom of his heart, and salute not only a great British band, but a really great bunch of fellows, too.

Thank you, Ted Heath!

CHATTER

by Chris Hayes

TIP I gave in CHATTER on 13/7/46 meant the promise of broadcasts for West Countrymen Eddy Purnell and his Orchestra has quickly come true. After making a return on September 6 to Devises Town Hall, where I heard and enthused about their music, they duly air from Westwood Ballroom, Bradford-on-Avon, on September 9 (10.45 p.m., West Regional Home Service).

For meritorious service and exceptional initiative while serving with the Essex Regiment for six-and-a-half years, ex-Cpl. (ultimately L/Sgt.) E. J. Lyons, MELODY MAKER advertising mainstay, has been awarded the B.E.M. (Military Division). A most tenacious chap is Ted, thorough and conscientious. His decoration is well deserved.



Hello again to sturdy George Sandiford, home from West Africa, where he was Sergeant-Instructor with the Royal Artillery. George, who used to be with the Ambrose Octet, toured France for ENSA in 1940 with "Sing Song," and, entering the Army, sang with the Garrison Dance Orchestra at RA Depot, Woolwich.

Now feeling his feet again, he is ready for emergencies at 15, Lamont Road, Chelsea, S.W.10.

Cheerful school-chum of mine, 29-year-old "Fez" Ritchie, is chief comedian in the Jack Payne show, "Can I Do Yer Now, Sir?" starring Dorothy ("Mrs. Mopp") Summers, which is doing a ten-weeks' theatre tour of BAOR for Combined Services Entertainment. "Fez" did the craziest things in the classroom, but his tomfoolery became his bread and butter.

Just like old times for me the other night when I mingled with uniformed lads and lassies at the hospitable Stage Door Canteen, where I gave an ear to the newly born Stardusters, ten all-out enthusiasts, led by tenor-sax-accordionist Norman Birch, who look like going places very rapidly with their appetising arrangements and solid style.

Still going strong after three months at Murray's Club, former Jack Jackson drum-man Stan Roberts and his Band are also filming and doing dances and concerts. Stan figures on drums, with Sam Geter and Roy Humphries (alto, clt., arr.); Bert Carrington (tnr., clt., vln.); Johnny Robins (pno., acc., vcls.); Terry Brown (el. gr.); and Denis Rainbow (bass).



Practical reciprocity between British and Elreann musicians brings Neal Kearns and his Band from the Olympic Ballroom, Dublin, to Britain on September 15, in "exchange" for Teddy Foster and his Band, who sail for Eire three weeks later. Above is a preview of Neal (centre) with his Eireann line-up. (See story on front page.)

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BATH and LLANELLY CONTESTS

LAST Thursday's (22nd) Somersetshire Championship brought the total number of contests held so far this year to forty-nine, and if all goes according to plan, this season will beat even last year's all-time record total of fifty-three county and district championships.

The event, presented by Lewis Buckley, was held at the Pavilion, Bath, which has the advantage of a floor that can accommodate over one thousand people and a large, well-lighted stage, and an almost capacity crowd came along to a thoroughly enjoyable contest.

JUDGES' REPORT

Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: **TREVOR BROOKES AND HIS BAND** (two saxes, trumpet, piano, guitar, bass, drums, vocalist). 8, Elm-grove Road, Hucclecote, Gloucester.

Individualists' awards for: Alto and Clarinet (Ronald Couldrey), Trumpet (Brian Stokes), Guitar (Douglas Merrett), Piano (Harold Lusher), Bass (Basil Hower), Drums (Douglas Wood), Vocalist (Trevor Brookes).

A neat, imaginative and stylish little band with an unusually good rhythm, its faults were due mainly to lack of "guts" in the front line.

The alto played cleanly with nice taste, but although his tone was sweet enough, there was so little of it. In consequence his playing tended to lack virility. Even more lacking in life and drive was his clarinet.

Likewise the tenor. Insufficient volume resulted in a lack of character and drive which greatly negated the effectiveness of his nice phrasing and sense of style.

While these shortcomings may have been due partly to under-blowing, they were also due to that fault from which so many young reed players suffer, insufficiently developed embouchure muscles, and there is only one cure for that—daily practice on long-sustained notes, scales and simple exercises.

Also too quiet was the otherwise unusually good trumpet, but probably mainly because he was endeavouring to balance up with the reeds. Nevertheless, he would have been more effective had he taken his solos, especially when muted, on the mike.

Something we could not quite understand was why the vocalist, who is presumably also the leader of the band, started off the band and then disappeared until the time came for him to sing or give the beat for the next number. It would have been better showmanship had he stayed with the band.

Second: **THE EMBASSY DANCE BAND** (three saxes, two trumpets, piano, bass, drums). All coms.: D. J. Doughty, 14, Islington Street, Swindon Wilts. (Phone: Swindon 2488.)

Individualist's award for Tenor (Ivor Matthews). Hon. mention for Trumpet (Frances Cowley).

Drawn to play first, this band seemed rather uncomfortable and unpolished. But on its replay, which all bands which play first in contests are permitted, it improved greatly, and as all "first on" bands are judged on the better of their two performances, it is this band's replay with which we will deal.

The so-often-found immature embouchure control caused the saxes to sound a little woolly and lacking in clean articulation; and the lead trumpet, for all his commendable idea of style, was rather loud and lacking in finesse. The pianist was more conspicuous for legitimate ability than dance style; the bass was rather lacking in sprightliness; and it was left mainly to the quite good drummer to provide such lift as the rhythm section managed to produce.

However, on the whole the band did well enough in its foxtrot and waltz, playing much more in tune and with more finish and drive than it had during its first performance.

But its quickstep was not so satisfactory. It seemed to become unsettled at the faster tempo.

Alan Gray and the Aces Dance Orchestra, of Almondsbury (Bristol), were third, and secured an hon. mention for their very promising girl vocalist (Rosina May Bennett).

What should have been the 1946 West Wales Championship at the Ritz Ballroom, Llanelly, last Friday (23rd) had to be called off on the night through lack of entries.

This is only the second time in the whole twenty years' history of MELODY MAKER contests that such an unfortunate circumstance has arisen.

In the main it was due to such unavoidable emergencies as call-ups and illness among the bands which had entered. But it must be admitted that at no time was the entry list greater than the minimum number of four bands required for a contest.

Replying to our inquiry for the reason for this, a number of local dance-band

enthusiasts told us: "All the bands round South and South-West Wales claim to be the best in the district, but only a few of them now have enough real confidence in their ability to have their claims put to the acid test of a contest."

If this is true it is no more in keeping with the sportingness for which the Welsh people have long been renowned than it is with the common-sense for which they are also noted.

But there are other things besides the winning of it to be gained from a contest. These are the experience and the invaluable help of the judges' reports to the bands. A band may not win its first or even second contest. But it is the bands which learn from contesting experience which generally manage to come out top in the end.

There are, however, at least two bands in South Wales besides those which have already won a contest there this season which are not afraid to have their abilities put to the test. They are the Sessioneers, run by Russell Jones, of 4, Llysgwyn Terrace, Pontardulais, Swansea, and Harry Raymond's Band, run by M. Glickson, of 174, High Street, Swansea.

These two bands duly put in an appearance, and so as not to disappoint the large number of guests, sportingly agreed to take part in an "unofficial" contest between themselves, provided it was judged by Edgar Jackson and that they were given judges' reports.

This resulted in the Sessioneers just beating Harry Raymond's Band, mainly because the latter, as they admitted, had not been able to find time to rehearse and were "just busking."

Both bands were given prizes to the same value as those they would have had had the event been an official contest. These included the following individualists' prizes:—

To the Sessioneers for: Tenor (John Blewett), Trumpet (Ken Francis), Piano (Russ Jones), Guitar (Haydon Phillips).

To Harry Raymond's Band for: Alto (W. Marks), Clarinet (D. Glynne), Accordion (M. Glickson), Piano (G. Howells), Bass (A. Davies), Drums (R. Cass).

And the guests accepted the position with the same sportsmanship as the two bands had accepted it.

They gave the competitors a great ovation both before and after they had played, and the general consensus of opinion seemed to be that, what with the "unofficial" contest and the excellent music provided by Roy Allan and his Band, winners of the earlier 1946 South-West Wales Championship at Neath and well favoured for the forthcoming South Britain (Western Section) Area Final at Bath on October 16 next, who acted as "house" band, the evening had been well worth the money.

CONTEST

LONDON AREA

Last London opportunity for bands to qualify for this season's Area Finals.

WALTHAMSTOW.—Monday next, September 2, at the New Assembly Hall, Forest Road, E.17, (7 p.m. to midnight). The 1946 North-East London Championship. Entry list full.

Organiser: Mr. Les Wingrove, 185, Ferme Park Road, Hornsey, London, N.8. (Phone: MOUNTVIEW 9509.)

PROVINCES

NORTHAMPTON.—To-night, Thursday, August 29, at the Salon de Danse (7.30 p.m. to midnight).—The 1946 Northamptonshire Championship. Entry list full.

Organiser: Mr. W. A. Roberts, Secretary, the Musicians' Union (Northampton Branch), 40, Earl Street, Northampton. (Phone: Northampton 396.)

MANCHESTER.—To-morrow, Friday, August 30, at the Levenshulme Palais de Danse (7.30 p.m. to midnight).—The 1946 Northern Counties Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

WEYMOUTH.—Wednesday next, September 4, at the Sidney Hall (8 p.m. to 1 a.m.).—The 1946 Dorsetshire Championship.

Organisers: The West of England Entertainments Co., The Assembly Rooms, Princes Street, Yeovil, Somerset. (Phones: Yeovil 1040 and 339.)

HALKYN, near Holywell, N. Wales).—Friday, next week, September 6, at the Casino Ballroom (8 p.m. to 1 a.m.).—The 1946 North Wales Championship.

House Band: Al Powell and his Band, of Chester. (Winners of the 1946 Merseyside Championship.)

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

(Continued on next page)

NORTHERN NEWS by Jerry Dawson

DIRECTLY as a result of their success in MELODY MAKER contests, Wilf Rigby and his Band have successfully annexed a contract to play each Saturday, commencing in January, for the municipal dances which are to be held at the Parr Hall, Warrington.

Commencing in October, the Rigby band also has a regular Monday booking at the Baths Hall, Warrington, each Tuesday and Sunday at the Carlton Club.

With Wilf leading on piano and accordion, the band consists of Jack Hatton and Bill Wearing (altos); Ron Fryer (ten.); Jim Fogg (tpt.); Jerry Nagle (trom.); Jack Ditchfield (bass); and Ken Blackstock (drums).

Wilf at the moment can find a chair for a good lead trumpet. Anyone interested should apply to 31, Wilson Patten Street, Warrington.

The name of Clem Millard is still a power in the North-East, and his No. 1 band, which for the past six years has been playing each Wednesday and Saturday at the Old Assembly Rooms, Newcastle-on-Tyne, is due to be heard on the air in the near future.

Led by saxist George Cummin, the band includes George Clifford and Harry McKie (altos); Jack Warren (ten.); Stan Waterhouse and Billy Carr (tpts.); Jerry Heywood (trom.); Fred Sorbie (pno.); Tony Morrello (bass); and Jack Bell (drums).

In addition to this dance band, Clem Millard also presents his concert orchestra, and is due to broadcast in "Variety Parade" on Wednesday, September 4, having already carried out a similar assignment a couple of weeks back.

SOS from East Coast trumpet man Frank Cooking, who is very anxious to contact an old acquaintance of his in the Fleet Air Arm, A/F Waldron.

If A/F Waldron should see this, perhaps he would contact Frank at "Glenroyd," 8, Warley Ave., Brumby, Scunthorpe.

A busy popular band around south-east Birmingham district is that led by saxist Doug Sheldon on alto, with Len Chiles (tpt.); Ronnie Pinick (pno.); Don Clark (drums); and Les Long (bass).

Arrangements by the pianist, and original style vocals from the drummer, are popular features with the band.

Pianist Ken Jones is now well established again leading Lewis's Arcade Band in Hanley. Fred Stonehewer

and Fred Bloor share the drum sessions, while the rest of the line-up is as follows: Percy Le Rollands (1st alto); Harry Moores (2nd alto); Frank Wright (tenor); and newest addition, Ken Chetwynd (tpt.), who, incidentally, has gone into partnership in a thriving Hanley musical instrument business.

Jos. Q. Atkinson is getting around the country these days with some first-rate engagements. After the Morpeth Hunt Ball the lads had to pack to fulfil a private house party for Lord and Lady Melchett. This followed a booking at Claridges Hotel which was attended by ex-King Peter of Yugoslavia and Mr. and Mrs. Churchill. Other engagements have taken Jos. Atkinson to Cheltenham and West Norfolk certainly a lot of travel for a Newcastle outfit.

Interesting letter from India from Newcastle bassist Jack Scorfield, playing with a seven-piece consisting of Cliff Raymond (sax.); Jock Knox (pno.); Charlie Blake (Paignton) (drums); Al Phillips (tpt.); Terry Parks (ten.); Jimmy Trunks (trom.). The boys are doing a lot of gigs out there, up as far as Rawalpindi, where the Forces are short of live entertainment.

Joe Wyndham, of Jack Payne fame, is enjoying a rest in his home town of Newcastle. Joe hails from Byker, and is spending a lot of his holiday at Whitley Bay.

Opened in the early summer with a nightly programme of supper dances, Buile Hill Park Café, Salford, is enjoying a successful season with the stand currently occupied by Harold Ryder and his Band and the management in the capable hands of Bob Butterworth, with whom Harold was associated at the Casino, Birmingham.

With the maestro leading from piano, the line-up includes Walt Baber (drums); Jimmy Burrows (alto); Frank Mathews (violin); and Jim Sutton (accordion).

At the moment Harold would be interested to hear from any lady vocalist who might like to work at the Café.

Jive continues to thrive in Edinburgh, and the Dorchester, where swing sessions are staged once nightly every week, has become the recognised rendezvous of those who like their music hot.

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FIXTURES

WIGAN.—Sunday, September 8, at Ritz Cinema (6.30 p.m. to 9 p.m., before a seated audience).—The 1946 West Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

CHESTERFIELD.—Tuesday, September 10, at the Bradbury Hall (7.30 p.m. to midnight).—The 1946 "Dukeries" Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

LEICESTER.—Friday, September 13, at the De Montfort Hall (7.30 p.m. to midnight).—The 1946 Midland Counties Championship.

House Band: Les Pearce and his Orchestra (winners of the 1946 Staffordshire Championship).

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

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

AREA FINALS

(Open only to bands which have qualified by winning a County or District Championship this season).

SOUTH BRITAIN (EASTERN SECTION).—Thursday, September 19 (at 7.30 p.m.), at the Hammersmith Palais de Danse, London, W.6, for the "Daily Herald" Challenge Cup.

Non-stop dancing to the champion competing bands, Lou Preager and his Orchestra and Jack Amlot and his Band. Tickets: In advance or at doors on night, 2s. 6d.

Organisers: THE MELODY MAKER. NORTH BRITAIN (EASTERN SECTION).—Friday, September 20 (7.30 p.m. to 1 a.m.), at the Town Hall, Leeds.

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Organiser: Mr. Lewis Buckley. LONDON AREA FINAL.—Thursday, September 26 (at 7.30 p.m.), at the Hammersmith Palais de Danse, London, W.6, for the Hammersmith Palais Challenge Cup.

Non-stop dancing to the champion competing bands, Lou Preager and his Orchestra and Jack Amlot and his Band. Tickets: In advance or at doors on night, 2s. 6d.

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Organiser: Mr. Lewis Buckley. MID BRITAIN.—Friday, October 11 (at 7 p.m.), at the de Montfort Hall, Leicester.

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

Further details in due course.

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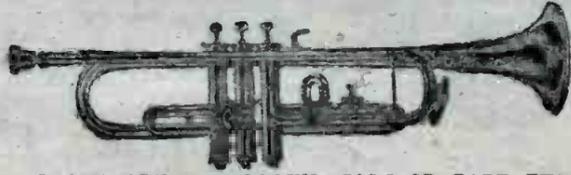
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