# VOL. 23. No. 706. FEBRUARY 1, 1947. EVERY THURSDAY. THREEPENCE.

# Maker

# SENSATIONAL BAND-CHANGES

EXTENSIVE AND SENSATIONAL BAND CHANGES ARE TO TAKE PLACE AT THE EXCLUSIVE CHURCHILLS NITERIE IN BOND STREET. IN ADDITION TO THE DEPARTURE OF MARRY HAYES AND HIS BAND—AS ANNOUNCED IN OUR LAST ISSUE—LATIN-AMERICAN SPECIALIST ROBERTO INGLEZ AND HIS SEVEN-PIECE OUTFIT ARE ALSO SCHEDULED TO LEAVE AT THE END OF THE COMING WEEK.

The selection of the new dance band to follow Harry Hayes will cause a big quota of surprise, since not only will the leader of this combo be famous stage and West End figure Jack Jackson, but also because his band will contain no less calebrated a plancontain no less celebrated a planist, vocalist, and ex-bandleader than the already much-discussed Hamish Menzies.

Hamish will be brought in with

much the same outfit as he recently featured at the "Rose Room," with Jack Jackson playing trumpet and fronting the band. The full instru-mentation will be piano, bass, guitar, tenor trumpet and drums.

### EDMUNDO'S 12-PIECE

Replacing Roberto Ingles Churchills will be rumba pioneer Edmundo Ros, who is leaving the Astor after over four and a half years of continuous residence there. Edmundo will, of course, continue his nightly appearances at the Bagatelle Restaurant, going on to play at Churchills for the same hours as his Astor date—namely, from 12.30 a.m.

Edmundo is taking his full 12-piece band from the Astor to Churchills.

With Edmundo himself drumming. vocalising and leading, the Ros out-fit will include the following musi-cians: Eric Spencer (plano); Harold Earlie (guitar); Sid Rich (bongoes, etc.); Dudley Misso (maraccas); Bob Butcher (alto sax, clarinet and flute); Beb Taylor (alto sax, flute and clarinet); Eric Ryan (tenor sax and clarinet); Malcoim Campbell (flute and tenor saxophone); Jack Davis, Jun. (bass); Ronnis Mills (trumpet); and Willerd Campbell (trumpet); and trumpet (t (trumpet); and Wilfred Kear (trumpet). Edmundo's vocalist at the Bagatelle is the attractive Shirley

Jack Jackson, in his capacity as a special representative of Poster's Agency, has been responsible— jointly with Leslie Macdonnell—for negotiating Edmundo Ros's engage-ment at Churchills, and both bands

will start on February 10.

Edmundo will be heard broadcasting at 9 a.m. on February 10, so that his opening day at Churchills looks like being an exceptionally busy one. Roberto Inglez leaves Churchills with many interesting plans for the future, his date-book being so full that he told the MELODY MAKES that he felt he would, in any case, have

been forced to give up late-night

### work before very long. INGLEZ : BIG PLANS

Featured at the Savoy Hotel for some time past, to which popular and exclusive resort he went direct from the Berkeley Hotel, Roberto has a very large West End following, which he has increased still further by his 14 months of "doubling" at Churchills, which resort he opened jointly with Harry Hayes.

Roberto will be concentrating ex-clusively upon the Savoy for his evening work for the time being, but has new plans and ambitions for broadcasting-in which sphere he has already made his mark in no un-certain manner—and with records, his success in the recording studios

In addition to his many Parlo-phone recordings, made with a band over 20 strong, Roberto will start something new shortly with a new series of piano solo waxings, in which he will be accompanied by two guitars and string bass. First of the country.

They should write to him at his office, 73, New Bond Street, London, these will be issued on April 1.

W.1, mentioning the Melony Makes.

# HARRY ROY'S

THE forthcoming departure of from the Astor niterie will leave Harry Roy in sole charge of the Park Lane establishment's music. Park Lane establishment's music.

"I shall emphatically not engage another rumba band, or any new band at all" Harry Roy, who now has a big say in the direction of affairs at the Astor told the "M.M."

"In future, all rumbas, sambas, etc., will be played by my full orchestra. During the evening, however, my outfit will break up into several smaller combinations from time to time so that, by taking turn and turn about, all the boys can have reasonable periods of rest."

In order to carry out his ideas for

In order to carry out his ideas for splitting up the one big band into various sections so that the whole of the Astor's music can be provided by it. Harry is introducing several additional musicians into the outfit. These will include a grand new singer, lately arrived in this country. in the person of Charles Judah; an additional bongoes player in R. Selby; and an additional sax and trumpet whose names have not yet reached us as we close for Press.

# **British Trumpet** Off to U.S.A.

A NOTHER British musician off and possibly settle down, is trumpeter Len Whiteley, who has just sailed on the U.S. liner, "John Ericson" for New York, resigning from Lew Stone's Band, at the Embassy Club, to do so. Len is crossing the water to be the

guest of eminent British bandleader. Ray Nobie, whom he met in Heily-wood while in the RAP. Captured by the Germans in 1943, Len spent

two years as a prisoner-of-war. Repatriated 18 months ago. has been with Frank Woir, Harry Hayes and Lew Stone, awaiting the opportunity to accept Ray Noble's offer to go to America and complete the necessary six-months' residential qualification, after which, Ray feels sure he can find employment for him. If all goes well, Len's wife will join him shortly.

Chosen by Lew to replace Len Whiteley, is well-known ex-Hylton trumpeter. George Taylor, who not long ago returned from a highly successful sojourn in Australia, where he earned a sound reputation, tot only as a musician, but also as a social worker.

## GERALDO S.O.S.

NEWS breaks this week of a chance for musicians on all instruments who would like to play in a band that is to be formed and coached by no iess a

Gerry has been asked to supply a band for an important permanent job starting in the summer, and is

# CHESTER SHOW FOR HALLS-BUT NO ROCKETS

SPECULATION is rife regarding the future of the Blue Rockets Dance Orchestra, following the news that, when the famous Charite Chester "Stand Easy" radio show goes into Variety on February 24, it will have no accompanying band.

The very successful Charlie Chester Show comes off the air on Monday. Pebruary 17, after an unbroken run of 55 performances, in which the Blue Rockets were always conspicuously featured; and Charlie and his Gang open up the following Monday at the Brighton Hippodrome in a George and Alfred Black road-show George and Alfred Black read-show, "Stand Easy" but without the Blue Rockets. The show will come to London the week of March 3 to play the Pinsbury Park Empire, and will play dates all round the country until September, when it is expected to return to the air.

Puture plans of the Blue Rockets, when their air-show ends, are linked up with the Melachrino Organisation, of which they are an integral part. It is understood that the band is most likely to tour Britain on its own account, cashing-in on its nationwide radio popularity, but our infor-mation also suggests that some of the

band's cornermen will not tour—preferring to stay in Town.

In the meantime, this Sunday
(2nd) the Rockets, directed by Benny
Daniels, are billed to open a week of
one-night stands by playing a concert at the Pump Room, Bath; on
Tuesday, they are at Oxford; on Tuesday, they are at Oxford; on Wednesday, at Scunthorpe; Thursday, at Oxwestry; and on Priday, at Weston-super-Mare. A busy week concludes with a visit to Newport on Saturday, and a Sunday concert at Cardiff.

NEW recruit to television this A Saturday (February 1) will be Santiago and his Latin-American Music, from the Milroy niterie. Santiago and his boys will face the cameras from 8.30-9.15 p.m.

A PEW days ago, into the Lon-don office of the Mercorr Maker, walked Mervyn "Bob" Frazer, one of the North's outpianist / arrangers standing

(scrites Jerry Danson). In a long conversation over hunch he told Editor Ray Sonin and mount all his plans for the future. He had that morning collected his visus and aeroplane ticket for his impewallireturn trip to South Africa to rejuin the girl he had married during his four years' RAF service in the Union. He had contracts signed and sealed

for radio appearances and theater dates as a stices as a band leader and 820 musical paper on the lines of the the benefit of the profession m with Africa.

We envied h great new

if he could take us with him stowaways, bade him farewell, we he go back to our office deak, and Bob to go off to the airport to await his plane, which was due to leave any time after the following morning. His departure was delayed; he was

advised that Saturday last (25th) was to be the day—and now, as I write this his body lies in the meetuary at Croydon, a victim of the Dekuta crash in which the pilot and eleven passengers lost their lives a few shastly minutes after taking all.

chastly minutes after taking of.

Demobilised from the RAF during the summer. Bob immediately joined Bill Gregoo's Band at Beete's Restaurant, Liverpool, and was responsible for most of the arrangements which the band played on its broadcasts. He teamed up with Rest Frith in a two-plane act which was a regular feature of Borthern radio programmes, and less than three months ago moved over to the plantschair in Jack McCormick's Band at Lewis's Manchester.

Twenty-eight years old, Bob was a

Twenty-eight years old. Bob was a thoroughly schooled musician and an outstanding stylist who had already made his mark in the world of music.

I know it is usual to speak well of people in an obituary, but I say this with every ounce of sincerity I po sess-never can I wish to meet a

(Please turn to page 2)

PUY DASH IN YOUR PROGRAMMES A Nationwide Sensation-

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# **LEADER ROY** RICHARDS TURNS RECORDIST

AT long last South London now has its own up-to-date recording studios, which are located at the front of the lamous Locarno Baliroom in bur as am hill and are under the personal supervition of bandleade. Roy Richards.

A projessional musician for 23 years, 14 of which have been spent leading his own oands, Roy was for three years at dammersmich Palais; has also played at the Nottinsham Palais: Locarno: Royal, Tottenham; was a popular figure on the Conti-nent before the war; and during the war years took a 23-piece band show overseas for ENSA, visiting eleven different countries.

With the title of Roy Richards Recordings, this establishment should prove a boon to semi-pros, in par-ticular, as they get little or no chance to hear themselves as others

hear them. In an effort to help bands to become record-minded, Roy offers a PREE 10 in, single-sided record to any band which would care to go along to the studio during the period Sunday, Peoruary 2, to Sunday, Pebruary 9, both dates inclusive.

An appointment will, of course, be necessary, and anyone wishing to take advantage of this generous offer should wire, write or call on Roy at 158. Streatham Hill.

The offer is a genuine one with no snags, and no conditions attached.
For the benefit of any vocalists who may care to make recordings, the services of a first-rate planist are

always available, and there is no extra charge for this service.

# Deniz—From Hawaii to Cuba

DD two extra musiciansexchange the Hawaiian Lei for the knotted silk cord of Cuba-and the Deniz Hawaiian Trio becomes overnight the Deniz Rumba Quintette.

At the same time it becomes one of the most authentic-sounding Latin-American outfits in the West End, despite the absence of the con-ventional trumpet and flute, and patrons of the Coconut Grove niterie in Regent Street, W., have not been slow to appreciate the outfit.

Playing opposite to the Sid Phillips the quintette comprise's - Joe and Frank Deniz on guitars Jules Ruben on piano, bassist Carl

Jules Ruben on piano, bassist Carl Kahn and drummer Don Aldo.

TIWO terrific nights at the Royal Albert Hall, London, on Monday and Tuesday, February 3 and 4, will mark the occasion of a grand Hutlin's Pageant, at which several big attractions will appear, not the least being the Squadronaires and Felix Mendelssohn and his Hawalian Serenaders. There will also be a concert orchestra and an old-time or hestra, both conducted by Al Freid.

Sunday next, February 2.

Foremost piano exponent Ronnie will be ably aided by two other musicians of equal fame. These are clarinet-altoist Joe Crossman, long associated with bandleader Lew Stone, and ex-Ambrose and Frank Weir drummer Norman Burns.

In place of Warwick Hurst-Barnes who has left to negotiate the opening of a new night spot, the Rose Room is now being ably managed by Charles Bohm and Irene Foster of the Music Artistes Corporation, 23 albemarle Street, W.1.

# CALL SHEET

(Week commencing February 3)

Carl BARRITEAU and Band. One-night Stands, London and Wales. Billy COTTON and Band.

Empire, Glasgow, Leslie DOUGLAS and Band. City of Varieties, Leeds. Teddy FOSTER and Band. Winter Gardens, Cleethorpes.

Roy FOX and Band. Empress, Brixton. Morton FRASER and Harmonica Rascals

Empire. Chatham. Gloria GAYE and Girls' Band.

Ritz, Birkenhead. Henry HALL and Band. Paluce, Leicester. Joe LOSS and Band

Empire, Leeds Vera LYNN, Empire, Chiswick.

Felix MENDELSSOHN and Hawalian Serenaders.

One-night Stands, London and North Sid MILLWARD and Nitwits. Concerts. West of England.

Fred MIRFIELD and Band. Queen's, Poplar.
Oscar RABIN and Band.
One-night Stands, South.

Charles SHADWELL and Orchestra. Empire, Shepherd's Bush. TROISE and Mandoliers.

Empire, Kingston. Eric WINSTONE and Band. Green's Playhouse, Glasgow.

## LEADER FOR TELEVISION

A STORIA bandleader Harry Leader makes his television debut on Monday, February 3

(3 p.m.). Entitled the "Harry Leader Band Show," the transmission, in addition to Harry's own combo, will feature ex-Geraldo star Dick James in the dual rôle of vocalist and compère, impressionist Len Reid, and ballroom dancing exponents Neilie Duggan and Len Serivener.

Harry also has several broadcast-ing dates, including "Music for Danc-ing" each Priday at 10 p.m. (Over-

on Priday, Pebruary 7, Harry's band will be appearing at a police charity ball at the Dudley Ballroom. Birmingham, and on Sunday (9th) will stage-present a concert at the London Casino.

# ROSE ROOM CHANGE

FRITH STREET'S Rose Room, famous Sunday night ren-dezvous of West End musicians, sees yet another change of smallpiece swing units when the Ronnie Selby Trio opens there on Sunday next, February 2

# THE WHOLE WORLL IS **SINGING** MY SONG

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# DUTCH RAMBLERS TO AIR ON B.B.C.—FEB. 12

# NAT ALLEN TO TOUR AGAIN

A N important item of news this week concerns Nat Allen, who will shortly be leaving London for a Variety theatre and dance hall tour.

This is good news for his many fans and followers in the provinces, who, without a television service, have missed the fine shows Nat and his Band have given on "vision" lately. Highlight of the tour will be a season at Green's Playhouse, Glasgow,

commencing March 10, and other dates up North will be announced in

For all these dates and Green's, Nat will be augmenting his band, and with the thought in mind that in these days youth deserves its chance, has hit upon the happy idea of having a "teen-age" contingent in his orchestra, which, besides being an integral part of the band, will also be featured as a small outfit to be known as the "Teen-Agers."

In this connection Nat would like to hear from promising young musi-cians on any instrument and under the age of 20 from all over the country, and letters giving full details should be sent to Nat's manager, at Elliott Direction, 13, Blenheim Road.

London, N.W.8.

Those in the provinces unable to make the journey to London should not worry as Nat Allen plans to audi-tion them during the Variety theatre

### RABIN CHANGES

THERE have been several changes of late in the Oscar Rabin Band, and the newcomers include ex-Geo. Evans tenor star Don Rendell, who replaces Bert Tobias.

Frank Brierley, from Harry Gerrard's Band at Norwich, is now in the trombone section, and on Monday last, trombonist Eric Watson, who has been playing with Harry Chatterton at Hull. Yorks, replaced George Burgess, who is now at the Astoria with Jack White.

On Priday last (24th) the Rabin Band paid one of its rare visits to Manchester for a one-nighter at

Manchester for a one-nighter at Belle Vue, where close on 2,000 dancers and fans assembled to wel-

### WAYNE LIKES KENT

TONY WAYNE, drummer-leader who had a long run as MD at the London Stage Door Canteen, and whose last important date was at the Hildon Manor Country Club in Kent, stays in that county for his newest engagement, which is MD at the St. Mildred's Hotel, Westgate-on-

For the moment, Tony is leading a five-piece, and playing on Friday, Saturday and Sunday nights; but very shortly he will augment, and later on will also be fixing up two other orchestras for the establish-ment. Tony Wayne will be featuring a large dance orchestra nightly in the summer months, the season starting

in May Leading on drums, Tony is sup-ported at present by Jack Wooles-croff (alto and baritone saxes and clarinet): Johnny Robinson (piano): Harold Purkey (accordion); and Ted Hyde (bass, violin and vocalist).

GOING all out to establish herself as a bandleader, vocal star Paula Green is to play the week, commencing Monday next (3rd) at the Seaburn Hall, Sunderland, with her male band. Paula and her lads have already been seen by tele-viewers, but have yet to debut on the air. have yet to debut on the air.

TOMMY HUNT and his Band will be making their first visit to Acton Town Hall when Jimmy Boyd presents them at a dance there on February 7. supported by Fred Hedley and his wellknown contesting band.

THE RAMBLERS, Holland's uncrowned Kings of Swing uncrowned Kings of Swing, are to play a 30-minute broadcast in the "Café on the Corner" series on Wednesday, February 12, at 4 p.m. in the Light Programme.

This will be the Ramblers' first airing to Britain since the fateful evening of May 9, 1940—the eve of the German invasion of the Low Countries (writes Bob Zeverija, "M.M." Dutch correspondent:—since which time the band has been considerably

under the leadership of planist
Theo Uden Masman, the line-up of
the Ramblers now is: George van
Helvoirt, Ferry Barendse, Sem Nyveen
and Jack Bulterman (trumpets);
Marcel Thielemans and Pierre Wijnnobel (trombones); Tinus Bruyn, Fred van Ingen and Tony Helweg (altos); Kees Bruyn and Wim Poppink (tenors); Jack Pet (bass); Wim Sanders (guitar) and Kees Kranenburg (drums).

Las: November this famous band celebrated its 20th anniversary with a mammoth concert at the City Theater in Amsterdam, in which a host of Dutch Variety stars took part. Congratulatory messages flowed in from musical celebrities the world over, including Jack Hylton, Roy Fox, Nat Gonella and Reginald Foort.

# **Dutch Swing-Scribe** in Second Air-Crash

(Continued from page 1)

nicer guy than Bob Praser, pianist, arranger, a true friend-and a gentle-

His friends in the profession—and I am sure that he hadn't a single enemy—will join me in expressing condolences to his widowed mother, his South African wife, and his brother Louis, noted Northern drummer.

Another air-crash victim is G. J. Rietman, the editorial assistant of our Dutch contemporary "Symphonic our Dutch contemporary "Symphonic and Swing," who was co-pilot of the ill-fated Dakota which crashed at Copenhagen on Sunday, resulting in the death—amongst others—of the Crown Prince of Sweden, American opera star Grace Moore, and Danish singer Gerdn Neumann.

Truly a "black week-end" for the entertainment profession.

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# BENNY TAKES THE VOCAL!

Edgar Jackson's Record Review

BENNY GOODMAN AND HIS

\*\*\*Oh, Baby! (Parts I and II)

Goodman) (Am. Columbia XCO36286/7). Recorded May 14, 1946.)

[12-in. Pario. E11453—6s. 7id.)

Naddition to enjoying the halo of presumed importance which would automatically attach to some wonders what Benny could have form to some wonders what Benny could have the solos. The solos, especially those by tenor, trombone and piano, all have their points.

In fact, in spite of the vocal and the awkward turn-over spot I, too, could have raved about this performance. But to-day it sounds so demode that one wonders what Benny could have to any 12-inch double-sided Goodman presentation, this record is
the first ever to be put out in
this country (and only the
second in America) featuring
Benny as a vocalist, and it would
be outside the bounds of human

The first ever to be put out in
this country (and only the
second in America) featuring
Benny as a vocalist, and it would
be outside the bounds of human

The first ever to be put out in
Made by Mel Powell—but in fairness to him I should add goodness
knows how long ago—it starts off all
right by giving Benny the lead
against the rhythm of Red Norvo's
Teddy Wilson's nature if this combination of curiosity-provoking circumstances did not make it a real moneyspinner for Parlophone and their dealers.

But whether those who spend their hard-earned cash on it are likely to be so pleased with their purchase. once they have got it home and played it a few times, will depend on how grey the whiskers have to be on a performance before some people realise how out-of-date it is, even though it was recorded less than a year ago, and by Benny Goodman's band at that.

### FAUX PAS

For out-of-date is the perfect adjective for the arrangement. But before I say more about that let me put you out of your suspense and tell you about Benny Goodman's vocal effort.

It can be done in a very few words: All Benny manages to do is show that he hasn't the voice of a third-rate crooner, can't sing, and wouldn't know how to put over a song if he could.

Another faux pas was ever to have tried to put this Goodman stage show standby on to a record without altering the arrangement to allow for that weakness of the gramophone-its inability to play continuously, even with 12-inch records, for more than four or five minutes. For this pre-sentation of "Oh, Baby!" runs to eight minutes, and with the arrange-ment as it is one has to turn the record over at a spot where it breaks

the continuity most aggravatingly.

Nevertheless, many people may still rave about this record, and it is not difficult to say why. Whichever line-up of Benny's it was that did the session, academically speaking it was

Oh, Baby! (Parts I and II)

(Owen Murphy, arr. Mel Powell) (V by Benny Goodman) (Am. Columbia XCO36286/7). Recorded May 14, 1946.)

Parlo Filton

one wonders what Benny could have

right by giving Benny the lead against the rhythm of Red Norvo's vibes, followed by Teddy Wilson's piano solo, and the playing is all quite nice.

But after the vocal. Side I degenerates into such out-of-date cliches as the brass echoing demode reed licks and vice-versa, bits by clarinet accompanied only by drums, odd drum breaks and other "tricks" which went out of fashion long ago.

And Side II can no more claim to be innocent of these bustles and bonnets than the style of the band, as distinct

than the style of the band, as distinct from its purely academic ability, does anything much to conceal the moths on them.

MARRY JAMES AND HIS

riar Rock (James) (Am. Columbia HCO1629). (Recorded December 19, 1945.) James) (Am. Columbia HCO 2028). (Recorded September 13. 1946.)

(Parlophone R3025-3s. 11id.)

A LTHOUGH my record (by Bunny Berigan on H.M.V. B8632) gives composer credit to Ellington and Mills, was it not Juan Tizol who wrote, in 1937, "Caravan"?

Anyway, Tizol's "Keb-lah" is sufficiently reminiscent of "Caravan" to vindicate him on any charge of originality.

originality. Nevertheless, for what the remark is worth, this is one of Harry James's better records-or at any rate, better recent records.

The ensembles are just noisy and old-fashioned, and if the trumpet solo is by Harry James it isn't a credit even to the tone and technique which even those who admire him least have

never been able to deny he possesses.

But there is a pleasant spot of tenor, behind which the rhythm sounds nice, and Tizol's trombone playing (yes, Tizol is, or at any rate was, with Harry James following his departure from the Ellington band) is

sweet toned and melodious.

I wish I could say as much for "Friar Rock." But, unfortunately, this is only another of those like "Early" (reviewed 23/11/46)—fast, noisy, trite swing with what should, and could, be a good band wasted on a hackneyed arrangement of rangeligible riff tune. James's trump t solo is just so much exhibitionism.

# BAND PARTS! NOW READY!!

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THOSE who enjoy the choice musical aperitifs distilled by the famous Caribbean Trio will soon be able to imbibe their favourite swing vintage London's newest night-spot-the Hollywood Club, Old Quebec Street, Marble Arch, W.1. The premises are the same as those formerly housing the old Quebec Club.

On Sunday last (26th) the Trio completed a short but successful run at the Rose Room. On its debut at the Hollywood Club a slight change in personnel will find ex-George Evans' fret exponent Malcolm Mitchell replacing Frank Deniz (guitar), who is now leading his own quintet at the Coconut Grove (see story on page other mainstays are, of course, Dick Katz (plano) and Coleridge Goods

HOWARD LUCRAFT is in urgent need of a clarinettist for his February commitments, and is anxious to hear from any instrumentalists known to him. They can 'phone him at Barnet 6891.



This exclusive "Melody Maker" action shot, taken during the actual transmission, shows a section of the Vic Lewis Jaremen going to town in television last Wednesday (22nd). While Vic vocalises an old-time blues, Ronnie Chamberlain plays an artistic clarry. Jimmy Skidmore is refiestively tacet, whilst Frank Holmes swings it on the baritone.

### by Claude Bampton TACTLESS TOPICS ENGRAVER'S DELIGHT

THERE'S a rat-tat at the door. plece of page to spare or a flap stuck on, fin-like, at the end?

has arrived, the one everybody is Who spaces out the bars, lines and asking for.

train has roared its way through the night . . . sorters, postmen, porters, guards, signalmen, stationmasters, postmasters, the little man who taps the wheels, and the lad who licks the stamps . . . they've all combined . . . and Operation Pop passes to you.

Do you care? Of course you don't. The mighty printing presses have rolled. Do you give them a thought? The opulent merchant, his big fat cigar, the man of vision, discrimination, taste, wealth and enterprise, the merchant prince whose judgment has

merchant prince whose judgment has To wit, the publisher.
Do you think of him?

or the arranger, the man whose job.

akill has woven the fabric, whose pen has chosen every single note that pp's each of you shall play (he hopes)?

Or the composer? And generally speaking we don't think of any of the men whose work it is to convert the brain-child of the composer into the black and white before us.

And most of you have never even heard of the engraver, the man who takes over when the copyist has extracted the parts from the arranger's score.

man of simple tastes, the engraver is an artist, a craftsman who serves his five or more years' apprenticeship and learns his business the long way.

Not for him the bright lights ... not even a whiff of our opulent merchant's cigars. No: for him, just the 7.29 in the

morning his bench, the tiny tools of his trade, his zinc plates, the new MS band-parts and his undoubted skill.

Have you ever seen a bit of stave, bare in its nakedness, left over, unwanted, at the end of a line? A

asking for.

Once again the Royal Mail has and sign, meticulously, accurately, one might say mathematically, not train has roared its way through the night... sorters, postmen, porters, miraculously, upside down... and backwards?

In they go, the stave lines, clef signs, key-signatures, time-signatures, bar-lines, double-bars, the minims, crotchets and quavers, accidentals, ties and rests, all the hundreds of

signs which go to a single page . . . for each and every one of the many pages in a full set of parts.

A plate is finished . . . it looks a picture, even if it is necessarily back to front . . . our engraver picks up more of his innumerable little tools, and starts again, fo he is a craftsman who has been taught to complete his

And in they go, the dynamics, the pp's, m/'s, the dots and dashes of the accents, the s/s's, the horizontal cones of crescendo and decrescendo, all the little odds and ends, in fact, which

bring the page to life.

And the engraver's delight?

Is to hear you play 'em.

Perhaps he's very old, and doesn't dance?

How stupid of me. But perhaps he listens-in? And you never broadcast?

Oh, well, it seems as if he's been wasting his time . . still, perhaps one of these days you'll have a look at the marks as well as the notes, and then not only the engraver, but the copyist, the composer, and the arranger, they'll all of them be so pleased.

'Ighly delighted, in fact.

And the opulent one?

Well, a tear will roll down his nose, plonk on to the Havana, and he'll say: "Those, dear, dear boys, how beautifully they play my luverly numbers . . . put 'em on the Pree List! "

But don't say I said so!



# Wright House, Denmark Street, London, W.C.2

STEADILY climbing to fame via the bands of Harry Roy, David Miller, Johnny Claes, Sydney Kyte and Oscar

Rabin, vocaliste June Scott, who hails from Barking, Essex, was obliged to retire from the business to look after an invalid parent. Is now free for work once again, and would be a good bet for any enter-prising leader who wants a good-looker who can sing. Telephone sing.



number? Can be supplied on request —I just couldn't publish it. . . .

# Jerry Dawson's

PHIL STANWORTH, Leicester tenor tooter and band comic, now entering second year of office as President of the Leicester Branch M.U. Has recently become a daddy. . . .

Frank Ikin occupying alto chair in Charlie Bassett's band at Manchester Ritz, vice Tommy Phillips. . . .

Trentham Ballroom, famous pre-war Midlands dancing spot, is still in the hands of the decorators, after doing good war service for the Bank of England.

Harry Heath, Tunstall Town Hall (Potteries) pre-war favourite, is still going strong there, and new outfits to the district include the Lionel Rai ensemble doing classy gigs. . . .

Irwin Dash provincial contact man Bert Pearson, into Liverpool Hospital last Monday for minor operation. Will be hors-de-combat for a couple of weeks.

Vocaliste Evelyn Darby back with Laurie Kelly at Newton Heath (Manchester) Palais after lay-off for removal

Tea Dances now a regular feature at Lewis's Restaurant, Manchesier, with, of course, Jack McCormick and his band. . . . The George Evans Orchestra in Man-

chester next week playing two nights each at the Devonshire Ballroom, Sale Lido, and Levenshulme Palais.

Competition for Juveni'e musicians ared 6 to 15 years, each afternoon at the Ritz, Manchester, this week. Finals on Saturday afternoon next (February 1). .

Syd Hand on drums with Roy Temkins at Sale Lido, from Munday last in place of Norman Cooke, who is now busy with gigs. Syd thus leaves Bonelli at Belle Vue after three years. No replacement announced yet. .

Rey Temkins is also in urgent need of 1st and 3rd trumpets and a trombone.

Contact him at Sale. .

Drummer Freddy Baines leaves the Geo. Worthington band at Harpurhey Baths (Manchester) to join Raymond Woodhead at Ashton Palais, in place of Wilson Bowers. Trumpet man Ronnie Hazlehurst also leaving the Woodhead crew.

Alan Lee takes over the lead trumpet chair at Blackley Palais (Manchester) on Saturday next (February 1), with Jack Oliver's Band. .

Commencing today (Thursday), North Regional's "Stay at Home" weekly programme will emanate from the NAAPI

Club, Manchester, as will "Band of the Week" from tomorrow (Friday). . . . Bradford MU will stage a "Jamboree" at the Windsor Hall on Friday, February 24.

Brighton M.U. is exhorting all pro-moters to insist on Union membership status. Other branches could copy. | Ted Butt (trumpet).

NORTHERN OFFICE :- 2/4. OXFORD ROAD, MANCHESTER, 1

# PROVINCIAL PAGE

# Northern Song-Writing Contest: Tommy Smith to Air : Huddersfield Jamboree

WITH the opening on Monday next (February 3) of the Irving Berlin film "Blue Skies," which will be shown in Manchester and Blackpool during that week, Odeon Theatres announce a songwriting competition throughout the whole of the North-West area.

Each of the 27 theatres where the film is being shown during the next three months will stage its own local competition, and the winning song from each will go through to one of five area finals.

The winning song from each of the area finals will go forward to the Grand Pinal at the Odeon Theatre. Manchester, in April, and the eventual winner will be published by

Messrs. Chappell and Co., Ltd.

This is an outstanding opportunity for would-be songwriters in the North-West, and the Odeon Theatre manprospective entrants.

LISTENERS to the Midland Region will from time to time have heard Clive Allen singing in various programmes in the fulfilment with

Taking his first pro. job with Frank Watson, Leicester's well-known bandleader, in 1939, Clive, after 1 short sojourn at Lewis's Restaurant, Leicester, joined the Leicestershire Regiment. His pianoisms soon attracted attention, as did his voice, and before long Clive was featured vocalist, accompanying himself at the plane, with the Leicester Regiment

Back into civil life, he returned to Lewis's Restaurant for a short time; eventually leaving that band to join Tony Linnell, of Leicester, as planist and vocalist.

CURRENTLY appearing at the Coatham Hotetl, Redcar, is Charles Amer and his Band, which, sixteen strong, is one of the largest resident units in the North.

Charles has completed two seasons for Butlin's at Filey, and hopes to return there next summer. The band recently played a number of ballroom scenes for the Gainsborough film "Holiday Camp." which includes original music written and arranged ov Charles and members of the band

With Charles at Redcar are: Syd Bakewell (piano): Howard Kershaw (bass); Billy Walker (drums); "Tich" Hewson (guitar) Ronnie Caryl, Des. Greenwell and Roddy Ross (trum-pets); Billy Geldard and Arthur Brown (trombones): Frank Eckersley Andy Padbury, Bob Callighan, Les Norton and Ron Hunt (saxes, etc.); and vocaliste Carol Scott.

The band's business affairs are managed by Eric Davidson.

NEWARK A FTER 51 years' service in the in Iceland and the Middle East. Joe Crossland is now re-established with room, Newark, Notts.

moters to insist on Union membership as a condition of engagement and all leader-members to advertise their idrums: Freddy Flynn (bass); and

### OLDHAM

A T least one band amongst those which Northern Variety chief Bowker Andrews has heard in his new series of dance-band auditions has proved to be the equal of anything which the North has to offer.

This is Tommy Smith and his Band, from the Savoy Ballroom, Oldham, of which Tommy is proprietor as well

as bandleader.
It was in 1923 that Tommy formed the "New Oxfords," and in 1928 the

MAKER MELODY contest and took second place in the first "All-Britain" Championship. In 1932 he turned professional, took his band into the Plaza Ballroom, Manchester, and in 1934 started a ten years' run with Mecca.

In 1944 he took over the Savoy, since which time he has built up an outstanding band. Tommy still plays him are Vernon

TOMMY SMITH Amos Smith (drums); Alf Banks and George Jackson (altos); Joe Kershaw and Edgar Chadderton (tenors); Tommy Hilton, Jackie Mitchell and Freddy Cooper (trumpets); and Derek "Jock" Melvin (trombone), plus staff arranger Cliff Harrison, one-time planist with the "New Oxfords."

So pleased were the BBC with Tommy's audition that they have advised him that he will be given a spot at the first opportunity.

Definitely a band worth hearing.

BOURNEMOUTH RESIDENT at the Woodlands Ball-Francis and his Band. With Eddie leading from drums and taking vocals stead (alto); Ron Mallett (tenor); and Fred Memmott (tpt.).

Eddie is also the newly elected secretary of the Bournemouth branch of the MU He has a first-class assistant secretary in Miss Gwen Hickinson, whom he married recently.

L AST Thursday, at the Cambridge Road Baths, Huddersfield, a Grand Jamboree was organised by the M.U. (Huddersfield Branch) in aid of the M.U. Benevolent Pund.

Eleven hundred people attended. and amongst the bands which gave their services were: Harry Beever's Band; The "Stylists": Jack Gledhill and his Band; Aub. Hirst's "West-bourne Players" The "Skyliners": The "Ambassadors": Alex Wilkinson and his Band: Paul Dickinson and his Band; Norman Hancock and his Band; with Alma Daniels and her Boys providing intermission music.

# U.S. HIT PARADE

HERE is the list of the nine most popular songs in America during week ended January 18 last, 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. FOR SENTIMENTAL REASONS (1-3-
- 2. OLE BUTTERMILK SKY (2-1-1-1-1-1-1-1-2-6-2-4-8-6)
- A GAL IN CALICO (5-4-7-8) 4. THE WHOLE WORLD IS SINGING MY SONG (7-6-6-2-5-4-2-3-0-8). ZIP-A-DEE DOO-DAH (4-5-9-7-9-9-0-
- 10-91. THE OLD LAMPLIGHTER (3-2-3-4-
- 7-61. 7. FOR YOU, FOR MF, FOR EVER-MORE (0-0-0-10-8-0-9).
- THE THINGS WE DID LAST SUMMER (6-7-5-9-3-8-7-9). OH, BUT I DO! 10. I'LL CLOSE MY EYES.

### SCOTLAND

GLASGOW ERIC WINSTONE and his Band succeeded Joe Loss at Green's, this allowing brass men Danny Deans and Bruce Bain to swing out before their local chinas. Featuring the usual Winstone scores, and adver-tising correct tempo, the band has a feature array, including Alan Kane (vocals), Joe Nussbaum; and Roy Marsh on vibes.

At the Albert Ballroom, leader Jack Chapman was until recently the sole remaining member of the band which he started off with back in 1930, but he has now been rejoined by bassist Tommy Renwick, recently demobbed. Tommy was in the RAF, and was making to-and-fro trips between here and India until the other day. He started in the original band on guitar

and changed over later.

At Barrowland Ballroom, from where Billy McGregor and the band are now a regular old-time broadcast feature, the leadership of the band for these airings is now undertaken by Bert Cooper, who does most of the scoring. Bert came direct from a Lew Stone outfit, and his scores now require a library to themselves.

When Matt Moors leaves the Plaza,

Glasgow, for his new job at the Lyceum. London, there will be a Lyceum, London, there will be a strong Glasgow representation in his line-up, although only three of the Plaza lot will be with him, including Vic Norton (plano) and Sammy Murtagh (bass). Matt has been recruiting this last few days, and at the time of writing has signed up Joe Gibbohs, from Dennistoun Palais. Jack Drummond, Glasgow planist, who has been playing in London, will be with the new band, starting next week, when fuller details will be available.

EDINBURGH PREDDY CLAYTON, star trumpet player with Gereldo, is rehearning the "Wedding March." He's to marry Miss Marjorie Withers, of South Shields. Ceremony is expected to take place at the beginning of March in his native Edinburgh March in his native Edinburgh.

Preddy made his name as a trumpet player during his boyhood days, when he was a member of Edin-burgh's Grassmarket Missions Band, which has turned out a score of first-class dance-band musicians, including Jock Sain and Joe Ferrie, now playing beside Freddy in Geraldo's Orchestra.

At the age of 14 he joined the Edinburgh Palais Band, and a year later left home to play in the Empress Ballroom, Dundee.

Later he joined George Elrick's Band, and was only 16 when Lew Stone snapped him up. Now, at the age of 19 he is leader of Geraldo's swint section.

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# What's wrong with the West End?—asked IVOR MAIRANTS last week. In this Wast week. article, his survey of present-day conditions describes how dance musicians are dying a

Now let us return to the West End and take stock. I did so recently after a break of six years. The place was famous and housed a famous band, but what an unhappy situation

The musicians take their places on the stand while early customers are quietly eating dinner.

The music books are opened, the bandleader beats two, and the music starts. No one needs to mention what is going to be played, because it has been played since the job has started. Nor does anyone look at the music, but somehow everyone feels that after the tried and trusted starter has been played, something new and exciting will happen to-night. No use experimenting at the beginning, but soon, perhaps, a new arrangement will be used, or someone will suddenly pro-vide a beat and the joint will jump. Who knows? While there's life there's

This particular evening, a few new way into the books, and after a little scratching of the chin and quick mental debate, the leader gave the cautious command to try the first

This new number was nothing corny by a local boy. Oh no! It was printed on lovely American art paper by a regular big-time American arranger.

THE intro. was a bit bewildering. but then you can always start at the chorus. But as it continued, some-how it was felt that this was not really a modern arrangement at all. but some obscure melody, covered by an even more mysterious arrange-

Not only were the band getting a little hot under their respective nice clean collars and varied bows, but, agony of agonies, the customers were leaving the floor. As the band manfully came to the bitter end, the leader, who had meanwhile gone over to talk to a customer, came back to earth and rushed back to the stand.

Now slight panie takes hold, the old routine is quickly switched back, and there remains little chance of trying the other arrangements, which

trying the other arrangements, which may, of course, be good. Soon the first session finishes and

BOSWORTH'S announce

the first of a new Series of

LIONEL HAMPTON

SPECIALS

# Death

past the kitchen and toilet, up the stone steps and into the room put aside for feeding (?) the band.

The burning question is discussed.

The theme is: Why can't we improve

our music?

The discussion becomes an argument and the argument turns into a shouting competition. Soon the theme is lost in the insults that fly around.

Why, you may well ask, does such a minor incident result in so much bitterness? Examine it yourself.

Some of the fellows genuinely think that the band can make a good attempt at playing the music they have to dispense and want to keep on trying (maybe). This category is followed by another, who says that the band must play better arrangements, specially written for the band. ments, specially written for the band.
(Not without some truth.) A more stringent point of view is put by the uncompromising jazzer who refuses to take part in all this futility and proclaims his refusal to take part with vigour and at length. He says, acidly. "How can you play Woody Herman's 'Apple Honey' at the West End 'com-ching' tempo?" (also not untrue). untrue).

THEN the know-all growls his statement in the forthright manner of a cynic and fatalist. "It's no ruddy good arguing, anyway. I've played in all the bands, and it's always the same rubbish. It stinks, and you'll never change it." (Partly true.)

Of course, nothing is resolved, and the argument is stopped only when the boys are actually back on the stand for the second cession. The atmosphere, alas! is no longer bright, cheerful and hopeful! In its place there remains just—atmosphere.

The bandlesder page the drummer

The bandleader nags, the drummer does not know whether to play "oom-ching," "ching boom," "sideways rhythm" or a "chip chip." The saxes are sullen, the planist is flustered, and some simply do not care. The same old tunes are repeated and number follows number with scarcely a ber follows number with scarcely a chance to turn the music.

Second interval comes, and everybody troops off the stand with relief.

### **CLASSICS** from the CLUBS.

STARTING with the ever-popular "Lady Be Good," here is a selection from the L's which, like the I's, are rich in good old numbers worth remembering, and next week we will follow on with some more of

LADY BE GOOD ..... G
LADY IS A TRAMP ..... C
LAWD YOU MADE THE
NIGHT TOO LONG ..... Dm LAUGH, CLOWN, LAUGH .... C LAURA C
LAZYBONES C
LAZY RIVER P
LET YOURSELP GO C
LET'S CALL THE WHOLE
THING OFF P
LET'S DANCE Eb
LET'S DO IT G
LIEBESTRAUM AB
LIFE IS JUST A BOWL OF
CHERRIES EB LAURA CHERRIES ELUES ..... Ab LINGER AWHILE ..... P LITTLE GIRL ..... Bb LOCH LOMOND Eb

LONDON BRIDGE IS FALLING PERSONAL CHOICE.—Young nexttimer clarinet/alto stylist, and L.R.A.M. at eighteen, Johnnie Dankworth chooses "Limehouse Blues" on the very good basis, "If it's good enough for Goodman it's good enough for me," this title being one which Benny G. features frequently in his radio programmes.

-Carlo Krahmer

Nobody wants to talk about music, and the band breaks up in groups to talk about football pools, politics,

band, but what an unhappy situation for musicians who take pride in their playing and look forward to going to work in order to get some pleasure out of music!

For those who do not know the sion due to the failure of the new sion due to the failure of the new arrangement.

The scene now changes—and how band sounds quite good. Even the band sounds quite good. Even the band sounds quite good. band sounds quite good. Even the few people on the floor become more

animated, and snap out of their boredom.

Do you think this can last? Not on your life! Up comes the manager to complain that "we're frightening the

I was playing with Ambrose at the May Fair Hotel.

"Ammy" had left the band to itself for the last session and had gone up to his room in the hotel.

The people in the The people in the restaurant seemed to be in a lively mood, so we took

we were really enjoying ourselves.

Very soon, however, a message was brought to us by the manager from Mr. Ambrose to say that he could hear us up on the fourth floor, and if we persisted we'd arouse all the residents from their uneasy slumbers.

So, back to "The Lady is a Tramp." Once, at the Café de Paris, he came rushing in at the end of our first session shouting that Poulsen (the owner) had told him that we had been playing so loudly that we had frightened away forty-five customers who had made attempts to come in!

In those days, however, we used to play quite a few buskers in the last session, and "went to town" in moderation, but to-day, when some-body requests a good old good one, this is what happens, It not only happens, it actually happened. The request was "Darktown Strutters' Ball," and was "Darktown Strutters' Ball," and the leader, turning to the band, said the following: "Shall we play it? No, I don't think so. It will probably be noisy, or everyone will mess it up! I'll tell the fellow we haven't got it." And turning back again to the customer he put him off. Notwithstanding the fact that the band boasted some of the country's best taszers.

No! to be put off, the diner persisted, and finally the leader asked what key it was in and eventually someone growled "C." "Well," said he, "who's going to play the first chorus?" A stage wait ensued, and after what seemed a most embarrass-

after what seemed a most embarrass-

Mext week, Ivor Mairants con-cludes his survey with some prac-tical suggestions for restoring West End dance music to the standard it enjoyed before the WRF.

ing interval, one of the musicians led in, and the rhythm section (always on their toes) quickly joined in. The remainder of the band just

Did i say the rest of the band? Well, almost. One or two did more than just sit. Do not think they were fitting harmonies or a suitable figure against the soloist. No, no, no, they were quietly tootling or practising in readiness to take a chorus if they were asked, and so irritating the soloist. As one disgusted member of the band remarked: "Next time we play a busker I'm going to play claves."

A quarter of an hour or so prior to finishing time, the boys find it so hard to keep up their morale that sometimes they cannot resist a little tomfoolery in the shape of deliberately playing corny, to the disgust of the manager and the amusement of the This is an old custom and brings oand. But swift recrimination to my mind one evening in 1940 when the bandleader quickly restores their senses, and monotony is maintained

# West End!

the opportunity of "swinging lightly."
The band, which included Tommy
McQuater, Arthur Mouncey, George
Chisholm, Andy McDevitt, Stanley
Black, Billy Amstell and Maurice
Burman, was quite a capable one and

The band, which included Tommy
McQuater, Arthur Mouncey, George
Chisholm, Andy McDevitt, Stanley
Black, Billy Amstell and Maurice
Burman, was quite a capable one and

The band, which included Tommy
all tiredness of the classroom gone, looking forward with excitement to the free time left to them until bedtime? Of course you have. But, alas, time? Of course you have. But, alas, this doesn't usually happen with West End musicians!

Their night's work finished, they go into the bandroom and, fairly silently, put their instruments away. Putting their coats on, there is no revival of spirit at having finished their daily toil, because their senses are still too numb. Earlier thoughts of visiting the Bag O'Nails for a jam session are forgotten. Good-nights and other remarks are made in monotones, and they leave the building slowly with leaden feet, in the manner of human automats.

Of course, the next day the human instinct is restored and they are once again the pick of the West End musicians, with all the independent feeling of security that goes with a first-rate job. Later, however, the session that night continues as per previous night and previous week Dare I say previous year?

Is it any wander that even the best and hardiest amongst our musicians feel that the situation is hopeless? As we know from our own experiences of in-between-job-times, a musician who does not work is quite free to starve, so the finest jazzer may be forgiven for seeking a little comfort and security through regular wages. Especially, in many cases, after a thin time in the Forces.

Is it possible to change this state of affairs? Is there a remedy or

solution?

(To be concluded.)

The Hit from "THE JOLSON STORY"

# APRIL

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# MELODY MAKER

Incorporating RHYTHM Member , Audit Bureau of Cyculations

93, LONG ACRE, W.C.2.

Temple Bar 2468 Editor: RAY SONIN

# "Corny"?

ONE of the great dangers of the dance band mentality is complacency. How often have we heard that it is "the other fellow" who is wrong; that it is the hidden hand of a strictly personal adverse fate that reduces business? How seldom is it confessed that the fault could ever conceivably lie with the band or the band-leader?

This profession needs an occa
This profession needs an occa
"enjoy" is not putting it a bit too optimistically.
On January 18 I asked: How are these figures obtained—rather, from what sort of people are they obtained? What is the Panel's average age; how many (if any) are under the age of 21; is the "membership" fixed. growing older and staider in its tastes in the service of the BBC, or is new blood continually being infused whilst others are "retired"?

for many months he has been one to believe that the BBC really heard on the air every Saturday | does want to know what the customer night at a peak listening time. has to say about its wares. The modern dance bands get no such consideration from the BBC and it is impossible to make the ordinary public interested in their Bur I cannot help finding it significant that not one single music through an irregular suc- programme entirely or even predomicession of ill-assorted spots, handed out with that genius for the unsuitable of which the BBC percentage and "appreciation index" is pastmaster.

Even so, the fact remains that it is just not good enough for bands to get into the habit of thinking that their names and their past reputations will carry the necessary data for these figures. them through before a public complaining about the dance music which, for all its inherent corniness, always manages ultimately to separate the wheat from the

Bands are going on the stage and appearing before the public insufficiently rehearsed and badly produced. This should not be. It must not be. And yet it is

happening. The public never makes allowances. It is quick to criticise. quick to condemn, and slow to

praise. And if bands try to kid themselves that anything loud and fast, raggedly played and poorly presented, is good enough for corny Joe Public, let them remember the lesson of Harry Davidson's colossal business and take heed of the warning.

# ESSENCE

MY comments here a couple of weeks ago regalding the constitu-tion of the BBC Listener Research Department and its Panel of Listeners have brought a considerable number of letters, both from ordinary readers and from Panel members themselves, all in earnest support of what I then

The reason why you do not see these letters from Panel members in the correspondence columns of the MELODY MAKER is that the BBC docs not permit them to disclose information about the Panel. And when I add that each writer especially stresses this point, it will be obvious that they are more than somewhat in agreement with my criticisms of this body, whose reactions dictate what sort of listening you and I will enloy—if "enjoy" is not putting it a bit

sional salutary stimulus such as we now propose to give it, and we defy any of the modern-style dance bandleaders to stay smug when they have read this true story of the week. members are just as keen lovers of good dance music as you or I. It is these who are writing to me.

following is due to the fact that | edifice in Portland Place, which forces

of 20 programmes transmitted during

broadcast by the people who compile these staggering statistics. I cannot help finding it significant

that these people have written to the BBC in an endeavour to obtain better listening times and better pro-grammes, and have been fobbed off with the same excuse as anybody else; Broadcast dance music is adjusted by public requirements. . . .

"I am a member of the BBC Research Panel, and have been for several years," writes one. "I am now 25 years of age. I am a dance music fan, and I have only been asked three questions on dance music, all in the same week. One was concerning a 3 p.m. broadcast, one at 4.45 p.m., and one at 5.45 p.m. Never have the BBC asked questions about 9 a.m. or 11 p.m.

# by Pat Brand

to choose from, but most of them are classical music, talks, features and plays. I have asked the BBC why there

plays. I have asked the BBC why there is so little dance music, and they say that broadcast dance music is determined by public demand."

"Last week I tried to relieve my feelings by writing to the BBC," says another reader. "My main complaint was the lack of broadcasts by our leading dance orchestras at times when those of us who have to work for our living can hear them. For instance, the present series of broadcasts by the Souadronaires on Saturday mornings at Squadronaires on Saturday mornings at 11.30 and Wednesday afternoons at 5.45. I pointed out that prior to the war we had dance music every night from 10.30 till midnight, and that as far as f could see there was no earthly reason why we could not have similar programmes at the present time. After all, there are plenty of good orchestras only waiting for the chance to broad-

And so it goes on, and has been going on for years. It is all very well for the BBC to pass the buck back to its complicated and doubtless sincerely conscientious Listener Research Panels, quoting them back at us, if (1) it refrains from including any reference to dance music in its questionnaires, and (2) if it ignores the written pleadings of the very people by whom it professes to be guided in its selection of broadcast material.

when they have read this true story of the week.

A few days ago, Harry Davidson and his Old Time Orchestra with a serious as keen lovers of good dance music as you or I. It is hese who are writing to me.

Assembly Rooms. Oxford. on March 4. Within three hours of the announcement of the date, every ticket had zone and or the date, every ticket had zone and or the date, every ticket had zone and the organiser "bhoned Harry Davidson" manager and begard for another date during the same week. By switching of dates, again within three hours every ticket was sold and the domand was so insistent that Davidson has been booked once segalo-this for Mars. Again within three hours every ticket was sold and the demand was so insistent that Davidson has been booked once segalo-this for Mars. And it will be programme broadcast each and the demand was so insistent that Davidson has been booked once segalo-this for Mars. And it will be programme broadcast each and the demand was so insistent that Davidson has been booked once segalo-this for Mars. And it will be programme broadcast each and the demand was so insistent that Davidson has been booked not be segalously the price of admission for all these dances is to be 105. 66.

The moral to be drawn from these facts is not that swimp bands cannot, and the old-fashioned waltz in their programmes. It is that swing bands cannot, and dare not, be complaiced about their positions in the affections of the great British public.

Davidson has an orchestration of the story, the price of admission for all these dances is to be 105. 66.

The moral to be drawn from these facts is not that swimp bands cannot, and dare not, be complained expected by the service of the stage at 10.50 per service of the complaint of the story, the price of admission for all these dances is to be 105. 66.

The moral to be drawn from the same programmes are decided for the story, the price of admission for all these dances is to be 105. 66.

The moral to be drawn from the same programmes are decided for the story





Bandleaders got down to business last Tuesday (21st) when they met at the Holborn Restaurant to plan their campaign for a " New Dea " from the BBC. Gathered round Chairman Lew Stone are (I. to r.): Vic Lewis, peering over the shoulder of Buddy Featherstonhaugh; Sid Phillips; Billy Ternent; Victor Silvester; Miff Ferrie; Lou Freager; Harry Roy; Hardie Rateliffe (MU Assistant General Secretary, and Acting Secretary of the DBDA); Harry Leader; and (just in picture) Billy Duffy (who at Ciro's Club becomes leader Ramon Lopez).

PERMIT

Henry Hall fold.

minded. They're really giving our stars

There wasn't a wrong note from start to finish, and everybody was right on his toes. I congratulate every one of them."

FAR more letters than can possibly be published reach this office

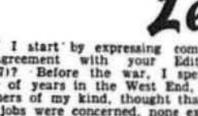
a Morning Sunrise."
In addition to this, guitarist Freddy Phillips, planist Billy Hill and Bobwho comprise the Freddy Phillips Frio-have contributed a special arrangement for bass, guitar and plano, illustrating points made in Bob's article.

Further, to inaugu.ate something entirely new in musical journalism, Jack Coles has arranged to broadcast this arrangement with his Music Masters during the week in which you will be reading Bob's article in the MELODY MAKER-on Pebruary 12 to be exact.

ONE of the most prolific writers of dance music and lyrics today is the former dance planist Ron Bridges. who quit the piano-stool a year ago to devote himself to supplying an endless stream of material for Vivian Windmill Theatre.

Currently responsible for much of the 201st edition of this show, he further proved his versatility the other day when the 175-voice Swansea Municipal Choir, with baritone Randall Stevens, performed his choral setting of the 23rd Psalm. The success of this before a critical

Welsh audience was capped this week when the composer was informed by Ascherberg's that they are publishing his setting, first as a song, with pos-sibly the full choral score to follow. It is a far step from travelling 18,000 miles in Dakotas with a plano asked questions about 'Breakfast Club,' sixpence you've just collected brings the cloistered seclusion of the music programme "Don't you see, Arnold—even that to entertain the Forces overseas to the cloistered seclusion of the cathedral choir. Ron took it in his stride.



Before being demobbed, I was offered and accepted a job outside that radius. and can now say that never before have I worked under such congenial conditions not had such opportunity of self-

Your paper can do a lot towards send-ing the boys "back home" out of the End will assume its proper perspective.
BERT ARNOLD

(Stan Atkins' Band). Bexleyheath, Kent.

MAY I, through the columns of your excellent paper, express my wholehearted agreement with Claude Bamp-ton's first-class article ("Interlude in Etymology," 25/1/47)?

How sick and tired I am of hearing the remark, "With a brass section like

Giving a warm send off on a cold day to ORBS producer, Tom Chatte, and his et - Start in producer, Battledress actress bride, Rosalind Thompson, as they leave Holy Trinity Church, Brompton Road, London, S.W., Harry Gold and his Pieces of Eight swing out ding March," Tom Chatta has been responsible for putting over the "Ye - He - He!" series scripted by Harry's drummer Jacobson featuring



# -by Sammy Quaver-

THERE'S a battle royal raging down NOT A COMEDIAN. They're missing a

the Alley. January brought in a flood of smash songs, but they can't shift "Five Minutes More" from the ace spot. It's a deservedly big "To Each His Own." The boys have "Go Home" made nursed this one along in real professional the money-spinners' frame for the fashion. . . Den Kenita socked 'em with first time. . . Here's a rare compli- "Rickety Rickshaw Man" on "Music ment from one artist to another. Hall " last week-end. . . . Gaby Rogers' Mary Naylor pays big tribute to Anne orc., Benny Lee and " The Song Pedlars" 

My sympathy goes out to Bill plug tunes before publishers have finished working on 'em? . "Temptation" in this beauty. . Seems like old times with Bob Mailin back to the Henry Hall fold.

Henry Hall fold.

E.M.I. and Decca release reconstructions and beginning to the plug tunes before publishers have finished working on 'em? . "Temptation" now one of the most played "standards" on the air. Reckon Joe Loss and Howard Jones can be "blamed" for this 

bandleader who has just started growing My apologies to Eddie Lisbena and a beard? . . . What's the betting that Lubin. Their latest composition is Paul Rich will again be on the winning Keep Porgetting to Remember " and not. song in Lou Preager's £1,000 Hammer-smith contest? . . . Hughle Diamond will break through that Aeolian Hall "ring" one day. . . Big Yank hit, "Rumours Are Flying," didn't click here, and I

know a few bandleaders who ruined this tion at the Ted Heath swing show this wonderful ditty through their speedway Sunday. . Life of a hit song is now treatment . . "Skyrockets" and Cyril anything between three to nine months. Shane grabbed themselves a nice record but certain bandleaders drop 'em before plug at the Chelsea-Derby cup-tie game.

... Have the dance bands "had it" on psychologists! ... Tin Pan Alley the Halls? Only four outfits can top Oscars to Betty Driver for "You Always 'em now. Any questions? . . .

Guess Dept.!—Who's the "blue-eyed gal" of all the contact fellers? Do you want a clue? Well, all right, then. She's a BBC sec., very pretty, buxom, help'ul and always smiling! Not only is she O.K., but she's also K.O.! . . Think I'll take an Oscar for making "Family Favourites" programme builders Britishminded. They're really giving our stars

a break now. Thanks, pals. . I recom-mend Len Young to John Sharman and last week with the addition of "Go Joy Russell-Smith as a singing star, and Home" (Yale Music).

# Letters

MAY I start by expressing complete yours, of that size, you should be able agreement with your Editorial to blow the roof off '! (25/1/47)? Before the war, I spent a number of years in the West End, and, is included in a band for the sole like others of my kind, thought that, as reason of adding more noise, which is far as jobs were concerned, none existed definitely not the reason in our case, outside that couple of square miles or so. We added a third trumpet and third trombone for reasons of tone colour and thickness" only. A: Mr. Bampton points out, "Tone

flexibility, technique, intonation, only come from relaxed playing." In case any beginners have read thus far, I would also refer them to Alfie Noakes's excellent advice in last week's "Queries," Street " by giving more publicity to this in which he states: "Balance it kind of job. Perhaps then, under the essential in a brass section, and if you undoubted power of the Press, the West overblow your lip will only get through half the programme." In conclusion, may I add that this letter is sent to you with the full approval of our M.D., Bill Hawkins? JIMMY HOPE.

1st Trumpet, Ritz Dance Orchestra.

N a recent issue of the MELODY MARCH you were attacking the BBC on their treatment of dance bands.

Don't you think the bands themselves have the remedy in their own hands?

When the M.U. was dissatisfied with conditions for musicians aboard the "Queen Elizabeth," they put their tools down and came out on strike and won the day. Why not do the same with the BBC?

Why should any bandleader lose money through doing a broadcast? If the band plays anywhere else, the leader quotes a price whereby he will make money out of the job. Why not the same with the BBC? I know there are some bands that would be only too pleased to broadcast free, just for the advertisement value, but if all professional bands came out on strike as far as the BBC is concerned, the bands that would be prepared to broadcast would be so very poor that the public would soon kick up a fuss about them.

It makes me wild to think that our top-line bands still creep and crawl around the BBC and even lose money to do a broadcast. Maybe you, or one of those bandleaders, or, better still, the secretary of the M.U., has an explanation for this. I know the boys in this part of the country would be interested to know it.

BILLY REID. Radiant Café Dance Orchestra.

My perusal of the latest popularity Boyce writes that the Club has had poll conducted by the American magazine, "Metronome," reveals the functions since it reopened its doors. following astounding facts:

Out of seventeen "Records of the Year" listed by "Metronome," only two are available in this country. One is on the clusive Brunswick label, the other has only just been issued by Parlophone.

Further, no up-to-date records are issued here of (1) The US "Band of the Years"

Hewquay.—Rosa Loader, another

(Stan Kenton);

(2) The "Influence of the Year" and now has ised, an (2) The "Singer of the Year" (Peggy friends.

(4) The orchestra led by the "Showman of the Year (Buddy Rich) Notice I said up-to-date records. It N.5, has room for a few more mem-will be no answer for some Brunswick bers for his Club, which already boasts raogul to tell me that they issued a an excellent Accordion Band.

present policy of putting out pre-Dunkirk swing (?) numbers and ragged ragtime revivals can be viewed with second region by the second revivals can be viewed with nothing but disgust by anyone interested in progressive popular music.

Admittedly there is a multiplicity of

labels in America at the moment.

surely such waxings as those of Les Brown and Claude Thornhill on Columbia could be issued in England without much | another well-known pre-war Accordion difficulty, even taking into account the name, has her organisation, which much vaunted shortage of shellac. Another thing: Have our recording tion to all her pupils and members, chiefs made any effort to tie up with the newer companies in the States? Or the newer companies in the States? Or the newer companies in the States? Or that has kept going in spite of the does the word Capitol signify no more that has kept going in spite of the war. Dorothy Langley is to be conducted by the carcellent organisa-Was it purely for pleasure that Wally gratulated on her excellent organisa-

Moody went to America? [No. In good time, the results of his trip will be made known, and we think Fou'll be pleasantly surprised.—ED.] Fennel are pushing the boat out here.
Stan Kenton, the great US bandleader and would be pleased to hear from and Capitol recording star, said in a prospective members letter to a friend of mine recently that he would dearly like to come to this country, Musicians' Union permitting. Mut he could not dream of doing so lent work has done much to prove unless his records had arrived here first. the Accordion is a musical instrument. The moral to all this seems to be: Wake up, you dormant discologists!

CHARLES MAYCOCK. Wilmslow, Manchester.



Soon to be featured on tour with "Strike it Again" is "M.M." discovery, 23-year-old Jean Pine, who originally made her name as vocalist with Ivy Banson and her All-Girls' Band.

### ACCORDION

HERE is the further Accordion Club news I promised you last week:

Lewisham .-- Len Stiles, a name from pre-war Accordion days, still carries on the good work and has a member-ship of over sixty in his club, in addition to a twelve-piece dance section called "The Accordionaires."

Manchester.—The Denton Accordion Club, organised by W. Hubble, goes from strength to strength

Dundee.—Miss Hilda Taylor now has three Accordion Bands to her credit, and this Club is becoming quite a sensation in Dundee.

Cartiste.—The majority of members of this Club, organised by Billy Stewart, have to travel anything from five to twenty-five miles for lessons and rehearsals. This shows keenness.

Hayes and Southall .- Membership increasing every day. Secretary W. H. functions since it reopened its doors.

Kingston - on - Thames .- The legians Accordion Band, led and taught by Robert Jameson, is now a

well-known pre-war Accordion name, now has her Accordion Centre organ-ised, and welcomes letters from old

Canenbury (Helicon).—Bill Try. making Accordion this

EMI chief to point solemnly to Peggy
Lee's vocal of "Why Don't You Do
Right?" with Benny Goodman.
Actions speak louder than words, and

Manor Park .- Teacher Sid Lowe

Leicester.—Having kept going throughout the war, this Club, still ably led by T. J. Buffey, is one of the outstanding organisations in the But | country.

Sheffield.-Miss Sally Walker, still gives 100 per cent musical satisfac-

Crawley.-Another pre-war Club

Coventry.-Messrs. Billy Reilly and

Leeds.-A bouquet to Jean Nelson and her Accordion Band, whose excellent work has done much to prove

Croydon.-All hands on deck to help W. E. Carden start up this Club, DESMOND A. HART.

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B) Trumpet, Buescher, siender bore, dance model, silver-plated, in case, £36 each or £9 deposit and terms from 34s, 6d, monthly. MANY OTHER BARGAINS AVAILABLE

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# COLLECTORS' CORNER

# by REX HARRIS and MAX JONES

In response to angry cries from new confectors, who complain they can't obtain the records we write about (it isn't so with copies reviewed this week!), and a few old hands who'd like to recall the glorious days of plenty, we are introducing a feature by Sinciair Trail!—co-founder of this admirable culumn—which will present a series of yesterday's records that are still with us.

FORGOTTEN . . . BUT NOT

By Sinciair Traill

"The Trumpet's Prayer "/" Call Of
The Frenks." King Oliver and
Ovehestra. M.M.V. JF 38.

Louis Metcalfe, Ward Pinkett (trumpets); J. C. Higginbotham (trombone); C. Holmes (clarinet, soprano);
A. Nicholas or Teddy Hill (clarinet);
Luis Russell (piano); Will Johnson
(guitar); Bill Moore (tuba); PaulBarbarin (drums), Recorded New
York, February 1, 1929.

York, February 1, 1929.

Although King Oliver doesn't appear on either of these two sides, they are both much too good to be stuck away

hear them.

As is to be ex-pected from the title. "Trumpet's Prayer" is prac-tically all trum-pet, and furnishes us with one of the best examples of the playing of Louis Metcalle. who, on this showing, is a very under-rated musi-cian. For your

cian. For your patient study, try to separate the two trumpets. Personally, I think Pinkett is to be heard after the ciarinet duo and again for a few bars just before the coda. His playing is a little sour, and he has a sharp edge to his tone. The excellent muted horn will be by Metcalfe. Charlie Holmes and Higgin-botham (pictured above) contribute botham (pictured above) contribute

fine solos to this side.

The reverse is the best of the several recordings of Luis Russell's weird and eerie "ash-can" opus, and is worthy of a place beside many of Oliver's better-known records. Charlie Oliver's better-known records. Charlie The performances of the performances of the several records of the several recordings of Luis Russell's who spoils this vital break his traditional choruses of the several recordings of Luis Russell's his traditional choruses of the several recordings of Luis Russell's his traditional choruses of mouth." The band can better than this, as their several recordings of Luis Russell's his traditional choruses of mouth. Holmes scores heavily on soprano, and the one and only Higginbotham is as virtle as ever. For trumpet-playing of delicate beauty, tinged with a rare meiancholy. Louis Metcalfe's muted solo following Luis Russell's piano chorus would be difficult to beat.

Get this record out and give it a

SECOND MASTERS THIS week's collector's note comes from Arthur Parker, of Liverpool, who writes:-

Playing over the Decca "Gems of Jagz" Album, Vol. I, the other day, I was immediately struck by the unusual version it contained of Jess Stacy's solo, "World Is Waiting For The Sunrise," and, upon subsequent comparison with the familiar Parlophone version, found it to be an entirely different master. The Parlophone version is master 90447 B, whilst that in the Decra album is 90447 A.

For those who like these curiosities, the Decca version is taken at a slightly faster tempo, and receives a somewhat more vigorous treatment than the one which is well known to most British collectors.

Also, in the same album we come across yet another example of the Decra being a different version from the Parisphone, in the case of Bud Freeman's "Tillie's Downtown Now" (Pario, master 60192 B; Decca 60192 A). This fact, of course, has already been noted by Orin Blackstone in his " Index to Jazz," but, for the benefit of readers, I should point out that the main difference would appear to lie in the Berigan trumpet solo, which is entirely different on the "A" master, although Bud's clarinet work seems to be very shaky indeed. The Parlophone version is unquestionably the better.

Other sides in the album are as per English releases, but I'm wondering whether anything similar has happened in the other "Gems of Jazz" volumes. Perhaps readers with the remaining volumes would care to check up.

Readers may also be interested to learn that the 1944, 1945 and 1946 "Esquire" Jazz Books are being published in this country in one volume by Peter Davies, Ltd., price 16s.

Finally, in case the legion of Ellingten fans don't aiready know it, AFN Munich-Stuttgart broadcast a regular Ducal show every Saturday from 9 to 9.30 p.m., called "A Date With the Duke"—240 metres on your dial, as if I had to tell you! if I had to tell you!

TEN SHILLING JAZZ.

TEN SHILLING JAZZ.

The last weeks of last year and the first fortnight of this brought us three records from the "private" companies—all priced at half-a-bar, or los, 6d., post free.

On Jazz 9003 there are two more sides by Webb's Dixielanders—"Dippermouth Blues"/"Riverside Blues"—"Buile on the new Tempo label there are four by La Vere's Chicago Loopers—"Bunday"/"Baby Won't You Please Come Home" (A1) and "Blue Lou"/"Can't We Talk It Over?" (A2).

The chances are that you haven't has to cupboard. The chances are that you haven't played them in a long time; you're going to get a kick when you rehear them.

TEN SHILLING JAZZ.

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The chances are the four by La Vere's Chicago Loopers—"Bunday"/" Baby Won't You Please (Come Home" (A1) and "Blue Lou"/"These sides, from the same esssion, parade much the same faults and virtues. Everything we said then about the new label deserving our support may be taken as repeated; what we said about the indifferent quality of the recording and processing must be said again.

George Webb's piano solo comes

ing must be said again.

George Webb's piano solo comes through from the middle distance and throughout both sides there is more mechanical interference with the true sound of the band than we've grown accustomed to through long years of record playing. Collectors will make allowances for a small concern of this kind, which will doubtless improve its products in the fullness of time. But they are unlikely to reconcile themselves to such a standard of recording of current per-

The band plays less well on these than on the first releases. Too many times the soloist lets down the tension or bungles the telling break. And the denseness of the tuba-powered rhythm takes most of the life from the performance imparting instead formances. the performance, imparting instead soporific qualities to the slower side.

But Waily Fawkes does well with his clarinet in the cu masse passages and out on his own, and there is a cornet in the ensemble who phrases the "Riverside" breaks just right, in contradistinction to the solo cornet, who spoils this vital break as he does his traditional choruses on "Dippermouth." The band can play much better than this, as their forthcoming

The performances of the La bunch are quite different things, both as regards style and execution. Here we have reasonably polished displays of jamming by West Coast studio men, most of whom are old associates of previous jazz schools like the Chicagoans, New Yorkers, and New Orleans revivalists. In these jam-ups. stylistic identities have been sunk in a modern effort that is not pronouncedly oldsounding or new.

But the tunes are all good ones, not over worn, which get pleasantly treated by Venuti, Matiock and La Vere, and roughly handled by the ensemble. O'Brien and the two trumpet men is different men. pet men (a different man on each pair) sound undistinguished to us, while the contributions of the guitarist, bassist and saxist are likely to seem unwelcome intrusions to every

Chuck Mackey (A2) is a noticeable venuti's work on the latter record adds up to more than Joe Rushton's on the former. Otherwise the groups are the same, except for the addition of Van Eps on A2. La Vere himself is responsible for some mild honky-tonkings on "Blue Lou" and "Sunday"—the sides most to our taste.
Altogether these make inoffensive
listening. Though not wholly exhilarating, they put to shame a lot of our local releases.

APPEALS
14904634 Pte. A. Roxbee, 8, Piatoon,
C. Coy., 2nd Batt., Queen's Royal Regt.,
Poons, India Command, wishes to form a rhythm club and is in urgent need of swing literature. "The boys here

a rhythm club and is in urgent need of swing literature. "The boys here would be very grateful for any gen on the subject." he writes.

Collector John O'Farrell, well known from West London Club days, is now in West Hartlepool, wishing to contact fellow spirits in that neighbourhood with a view to forming a W.H. Jazz Club. Please write him at 20, Collingwood Road, West Hartlepool, Co. Durbarn.

RAN into strapping Eric Arden re-cently. We last met in 1938 at the Royal Easter Hotel, Bournemouth, where bandleader - arranger Eric played for five years. Unfortunately, after four years a Nazi captive at Offag 78, where he led an officers' dance band Eric, a major in the West Yorks Regt. lost an arm in an airraid ien days before armistice. He is

Planist and multi-language vocalist Carl Mallinson, who had an outfit in Bergen, Nerway, until he entered the RAF. now leads a quartet at the Golden Line Hotel Hillingdon, where he is assisted by Nick Nixon (tnr.). Bob Wilson (bass) and Eddie Brooks (drums). Also a composer, Carl wrote and broadcast last year a special come-home walts for the Northern Ireland Go ernment called "I'm Going Back : Ulster."

Around town I see blonde 24-year-old Bothie Hope, who has been sing-ing with the Stardusters and Rodg Stanton at Pulford Ballroom, Hull, and with Al Collins and Tony Wayne, when her recase from the WAAP, after four years on photographic with some broadcasting in the HAF revue. Bags of Panic. Bobble started streng with Joe Lovelady at Quainty ays Resignant, Chester, when

flooking forward to his third summer scason at Ryde, Isle of Wight, for the munic. al authorities. Jimmy Ryde Castle, which is run as a dancing club, with a Palm Court concert every Sur,day Drummer Jimmy leads Hinry Jollife pno.1. Ron Wade Martell (sin.) sail Terry and Johnny frittgers).

During my early days on the "M' M." I often wrote about a clever 16- arold Halfax drummer named Eduie Cornish, at the time with Hail Swain, Eddle who spent last summer with Ben Oakity at Southend, is now with Eric Rotingen on television. Served six years the RAP and led No. 6 Middle East RAP Command Dance Band. His dad is licensee of the Boar's Head Hotel, Halifax.

When trombonist Denis Shirley left Fred Hedley to join George Evans he was Pred's third loss to the tree-ton in two-years, other two who made good being altoist Derek Hawkins who is now with Roy Fox, and trombonist Beb Lloyd, who went to Harry Roy. But Pred keeps on finding new talent for others to whim ing new talent for others to whin away, and he advertises it at Putney Palais every Sunday!

### Your **Oueries**

THE following guitar query is answered by "M.M." 1946 Poll - winning guitarist Iver Mairants:-

Ron Moore, Huddersfield.-You say you have no complaint with the tone of your amplifier, as it is both clear and undis-torted. What you are concerned with most seems to be the quality of mellowness produced. There may be two explanation:

I have a tone control both on the amplifier and on the guitar, and can therefore get the balance of tone to suit the acoustics of the studio. As there is a good output of volume on my amplifler, there is still sufficient volume left after the tone has been cut down to the required mellowness. The reason for the more biting tone some time ago was a less efficient amplifier. The guitar is the same. Most units have no tone control, and therefore permit the higher frequencies to take their course, and many times the acoustics of the nall or studio change the tone.

The touch or technical application of the performer also determines the quality of tone. For instance, a hard plectrum vigorously attacking the strings will produce a harsh tone on the best instrument, but a light deft touch wilresult in a more mellow tone. Tox much volume will also produce harsh-

ness when attacked too rigorously. No playing is corny if it is up to date rhythmic, has an attractive melodic line and is applied at the right time and

A good example of chord playing can be found on the Charlie Barnet record of "Wandering Blues." The guitarist is Buss Etrie. However, the general present trend is single-line melody, but based on chord positions,

# by Chris Hayes



After five years in the ATS, 22-year-old brown-haired blue-eyed Welsh girl. Rita Matthews, who sang for Monty Raymond at the Patti Pavilion, Swamiea, before going into uniform, decided to pick herself a handleader and ask for an audition! Sticking a pin in the Malcor Makes classified advertisements, she selected Teddy Wallace, who liked her an much as the troops did in Ger-many, where she toured, broadcast and recorded with the Guards Div. Dance Band.

Wembley Empire Pool was converted into a ballroom this week for supporters of Wembley Speedway, who danced for two nights on a mammoth floor of approximately 18,000 square feet, normally the ice-rink. Asked about music, the cinder-track fans unhesitatingly picked Wembley Sta-dium's own Bertram Willis and his Orchestra.

## CONTEST FIXTURES

LONDON AREA

(7.30 p.m. to 1 a.m.), at the Leyton Super Baths, High Road, E.16.—The 1947 South-West Essex Championship, Orwanisers, Entertainments Committee

of the Borough of Leyton, Town Hall, Leyton, E.10 ('Phone: LEYtonstone 3650, Extn. 210).

PECKHAM .- Tuesday, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Rye Lane, S.E.15 .- The 1947 South-East London Championship.
Organisers: The MKLODY MAKER Greater

London Area Contest Organisers' Committee. All coms.: The Area Secretary, 154 South Norwood Hill, London, S.E.25. ('Phone: LIVingstone 1587.)

PROVINCES BIRMINGHAM .- Tuesday, February 18 (7.20 to 11.45 p.m.), at the New Baths Ballroom (Thimbiemill), Smethwick,—The 1947 Birmingham District Championship. Organiser: Mr. Arthur Kimbreii,

38. Rugby Road, Hinckley, Leics. ('Phone: IPSWICH .- Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall .- The 1907 Suffolk County Cham-

Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. ('Phone: Ipswich (351.)

MULL-Monday, March I (8 p.m. to 1 a.m.), at the Beverley Road Baths .-The 1947 East Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane. Birkdale, Southport, Lancs. ('Phone: Ainsdale 78238.)

EPSOX -- Wednesday, March 5 (7.20-11.45 p.m.), at the Municipal Hall.-The Organisers: The Meloov Makes Greater London Area Contest Organisers'

Committee. All coms : The Area Secretary. 226b, Brixton Pand, London, S.W.9 ('phone: Brixing 4841). DERBY .- Wednesday, March 12 (7.30 to

midnight), at the King's Ha'l .-- The 1547 Derbyshire County Championship. Organizer: Mr. Arthur Kimbrell. 32. Rugby Road, Hinckley, Leics. ('Phone:

Hinckley 563.) PRESTON.-Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.-The 1967 North Lancashire Champion-

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



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