# GERALDO A

ONE of the periodical music-hall tours by Geraldo and his Orchestra to which fans all over Britain look forward so keenly is scheduled to commence on May 26, when the Band opens at Glasgow Empire on the first date of a six-weeks' tour

in Variety.

Geraldo will be presenting a brand new stage show, with the full band, the Geraldo battery of vocalists, and some additional stage artists. Strongly featured will be the new singer whom fans have heard several times on the air recently, Edna Bruce—with, of course, those popular Geraldo "regulars." Carole Carr, Denny Vaughan, and Archie Lewis.

### ALBERT HALL SHOW

From Glasgow, the Band travels South to appear at the London Finsbury Park Empire the following week (June 2). This date will be followed by Brighton Hippodrome (June 9), and the Empire, Leeds, for week commencing June 16. A week "off"—as far as the stage is concerned—follows, and then the Band plays at the Hippodrome, Birmingham, for the week commencing June 30. ing June 30.

It enters on the final week of its present Variety commitments on July 7 at the Empire, Sheffield.

Meanwhile, fans in London will see the Maestro in a new role this Saturday (10th) at no less celebrated a venue of music than the Albert Hall, where Geraldo

## THE "M.M." MOVES

This week we are moving our Editorial Offices, and from now on letters should be addressed to us at 6, Catherine Street, Strand, London, W.C.2, where edi-torial callers will be welcome as always. as always.

Our new offices are next door to the front of the Drury Lane Theatre, just off the Strand.

Our telephone number remains the same—Temple Bar 2468, and our Advertising Offices also remain at 57, Long Acre, W.C.2,

But don't forget—if you want to call in to the MELODY MAKER Editorial Department or write to it, the new address is:

6, CATHERINE STREET. STRAND, LONDON, W.C.2.

## Our Editor On The Air And Television

THIS Saturday (10th), at 9 p.m. in the BBC Overseas Service, Ray Sonin, Editor of the MELODY MAKER, will be heard starting a new series of half-hour broadcasts under the title of "Dance Bands of To-day."

These programmes, which will run for fifteen weeks, are directed to West Africa, and deal with British bands which have come into the limelight since 1939, including Ted Heath, the Squadronaires, the Skyrocketa, Eric Winstone, Harry Parry, etc.

Produced by Shelia Stradling, the series is a follow-up to the successful series of programmes which Ray Sonin broadcast on dance-band subjects to West Africa last year,

In addition, our Editor has the unusual assignment of playing the part of himself on television, in the dance-band play, "Blow Your Own Trumpet," which Eric Fawcett is producing on Whit-Monday (26th), at 8.30 p.m.

The play which will be

The play, which will be repeated on the following Wednesday afternoon (28th), includes a scene where a bandleader telephones the Editor of the leading musical paper, and Ray Sonin will appear as himself in the sequence.

### LES EVANS IS A DADDY

THE profession will hasten to congratulate Les Evans, popular arranger, coach, contest-judge and late leader of the George Evans Orchestra, who on Sunday last (4th) became the proud father of a bouncing

Both his wife Ruby and the baby, who is to be christened Michael Anthony, are doing fine, and, as this is their first child, there is joy in the Evans camp—shared in no small measure by "Uncle" George.

and the Concert Orchestra of over seventy players are pre-senting the first stage version of their BBC programme, "Dancing Through."

Through."

In addition to the mammoth Orchestrs, with Geraldo singers Carole Carr, Denny Vaughan, Archie Lewis, and the Geraldo 12-voice choir, there will be vocal celebrities Victoria Campbell (soprano), Frederick Harvey, Lawrence Ryder, and John Rorke. Part of the show is to be broadcast in the Light programme (8-8.45 p.m.).



## MANTOVANI BOOKS SUMMER SEASON AT BOURNEMOUTH

VERSATILE bandleader-violinist and long-established
musical celebrity Mantovani—who
last hit the headlines when he
conducted the mammoth pit
orchestra for Noel Coward's
"Pacific, 1860," at Drury Lane—
again makes big news with the
announcement that, on May 23,
he is opening the new and luxurious "Barbecue" Restaurant at
Bournemouth.

Formerly a cinema, the "Barbecue," which has been completely redecorated on modern
American lines, should well prove
to be one of the South Coast's
primary attractions.

For this important new date,
Mantovani will be fronting an
18-piece dance orchestra comprising five violins, four saxes, four
brass, and three rhythm. A vocal
capture is Cyril Shane, an exmember of the famous Skyrockets, with whom he is still
featured on broadcasts and
recordings.

Full details of Mantovani's

recordings.

Full details of Mantovani's interesting personnel for Bournemouth will be given next week. One notable capture who will definitely be accompanying him is ex-Lew Stone, Wally Chapman, Roland Peachey, and Eric Winstone tenor saxist, Syd Manikin.

### CONCERTS

After eighteen months with Eric Winstone, playing tenor, clarry and violin. Syd is leaving on the most amicable terms to summer at Bournemouth because summer at Bournemouth because he feels he needs a change from touring for health reasons. Syd will continue to feature on Eric's various gramophone and broadcasting sessions.

Noted West End saxophonist-photographer. George Glover, a stalwart of Mantovani's Bands for several years, will also be accompanying "Monty" on the Bournemouth date.

Mantovani will be at the "Barbecue" throughout the summer season, and, in addition

Mantovani will be at the "Barbecue" throughout the summer season, and, in addition to playing for dancers daily, will also give a two-hour concert on Sundays.

The band booked opposite Mantovani is the popular five-piece rumba unit, led by Don Enrico.

In both instances, these engagements were arranged by Leslie Macdonnell, of Fosters'

## **WHITLEY'S** STAGE BREAK

VOCAL star Eric Whitley gets
his best break since demobilisation with the news that
he is to join the cast of the brilliant Jack Hylton show "Together
Again," at the Victoria Palace. A
war-time member of the original
Blue Bockets he was previously a war-time member of the original Blue Rockets, he was previously a prolific broadcaster, first with Peter Fielding at Newcastle (his name then was Tony Lombardo), and immediately prior to the war with Carroll Gibbons.

Eric starts in on Monday week (19th), and will replace Irish singer Maurice Keary, who is leaving the company.

A member of the Blue Rockets when this band was formed in

when this band was formed in the RAOC. Eric has, since his de-mobilisation, been featured with Harry Roy.

THREE BANDS AT ALBERT HALL.

-Modern Latin-American music invades the musically austere precincts of the Albert Hall on Monday, May 19, when Edmundo Ros and Band are being featured at a big charity ball there. Ted Heath and his Music, and Sidney Lipton and his Orchestra from Grosvenor House, will at the Hammersmith Palais when he was with Lou Preager.

## THE "M.M." CORRECTS THE B.B.C.

& extraordinary mistake was

A M extraordinary mistake was made by the BBC when, at the conclusion of last Moaday's (5th) "Band Parade" broadcast, it was announced that next week's programme would feature Maurice Winnick and his Orchestra and Duncan Whyte and his Band.

This information will also appear in some editions of this Friday's "Radio Times," but the Melody Maker is able to state authoritatively that the bands actually fixed for next Monday's (12th) "Parade" are those of Geraldo, and Ian Stewart (of Berkeley Hotel fame).

The following Monday (19th) Joe Loss makes a return appearance in "Band Parade" and will play opposite Nat Temple and his Orchestra.

Fans of Saturday's "Jazz Club" programme should not miss the next meeting (Saturday, 10th) as for this occasion producer Mark White has assembled a star aggregation of coloured.

miss the next meeting (Saturday, 10th) as for this occasion producer Mark White has assembled a star aggregation of coloured musicians. Although coloured bands have often been heard in BBO programmes, this will be the first time that an all-coloured jam session has been broadcast in this country.

Amongst those scheduled to appear are Carl Barriteau (clarinet); Bertie King (alto); Freddie Grant (tenor); Pete Peterson (trumpet); Geoff Love (trombone); Frank Deniz (guitar); Coleridge Goode (bass); Ray Ellington (drums); and Cyril Jones (piano).

On Saturday, May 17, Mark White is hoping to present a special programme of "Re-Bop" music, and for this purpose invitations have already gone out to most of the acknowledged "Re-Bop" experts in the West End.

## Changes in Rabin Line-up

GAP in the Oscar Rabin reed of section left by the departure of Ken Mackintosh to Frank Weir, is being filled by Freddie Syer, a youngster who comes from Woolf Phillips's Band with a terrific reputation already in the making. Freddie, who, in the opinion of many, is one of the best young altoists in the business to-day, takes his place in the Rabin Band next Monday (12th). He is one of the most promising of the many star pupils being turned out by Harry Hayes.

Also joining the Rabin saxophone section is Tommy Bonney, who comes in on baritone in place of Norman Fantham.

The Rabin concert at the Pavilion, Southsea, last Sunday (4th), when the band played to a capacity house, turned out a rare triumph for singer Bob Dale, since many of the friends of his naval days came along from Portsmouth, and literally hundreds of the boys in blue were there to give Bob an ovation.

BOGGIE BRIDEGROOM.—Happy

CRASHING back into the headlines with the news that he is re-forming his famous Commanders Band is veteran leader and song-writer Billy Merrin, who, in pre-war days, whilst operating from his Nottingham headquarters, was uncrowned king of the provinces. Even before the days of "strict-tempo" Billy always set himself out to cater primarily for the dancer, and his commercial but interesting style of presentation was appreciated on radio and records as well as in the ballroom.

radio and records as well as in the The Commanders open up on Whit Monday (May 26) at Grey-friars Hall, Nottingham, where they will remain until October 6. Two days afterwards the band will embark on a four weeks season in Variety, commencing at the Palace Theatre, Newcastle, and thereafter will undertake a series of one-night stands.

Several of Billy's old boys have returned to the Merrin fold, and there will be a number of familiar faces on the stand when the band opens.

Amongst those missing will, of course, be Rita Williams, who has travelled far since her days with

## Sid Buckman Rejoins Fox

ONE of the stalwarts of the Boy
Fox band in its pre-war
heyday, and later a featured
member of the BBC's Dance
Orchestra under both Billy
Ternent and Stanley Black, trumpet-vocalist Sid Buckman has
now returned to the Fox banner.
He is currently appearing with
the band at Green's Playhouse,
Glangow, where it remains until
May 17, after which it proceeds
to the Isle of Man to open up for
its sixteen-week summer season
at the Olympian Palace Bailroom,
Doug'as, on Whit Saturday
(May 24).
Roy's recent capture of sweet
singer Jessie Harrison adds to the
already formidable vocal team
which now includes, in addition
to Bobby Joy and Jack O'Hagan,
a revival of the once-famous
"Cubs" harmony group.
The band will play nightly for
dancing at the Palace Ballroom,
with a special concert in the
theatre each Sunday evening.

Billy Merrin, and replacing her with the new Commanders will be ex-Teddy Foster thrush Penny Nichols.

It was in 1935 that eight-year-old London-born Penny Nichols won a children's singing competi-





Billy Merrin

tion at the Westcliffe Theatre, Ramsgate, where Billy and the boys were appearing. She later appeared in a film, "The Show's the Thing," which featured the Merrin band and Ronald Frankau, and later, during the war years, spent three years at the Paramount Dance Salon, Tottenham Court Road, London, with Ivor Kirchen's Band, did camp and American Red Cross shows for USO, finally spending a year with the Teddy Foster Band.

The full line-up of the band, with Billy conducting, will be: Artie Plant and Reg Corbett (altos): Les Cripwell and Jack Dawkes (tenors); Alf Hemingway and Eddie Edwards (trumpets); Jack Tanner (trombone); Stan Burrows (pisses); Jack Burrows (drums); Migel "Cod". Hill (bass); and Tommy Littlewood on vibes and xylo.

The Miniotr Maker understands that the BBC Midland Regional have O.K.'d the band and that it will be heard via this wavelength in the near future.

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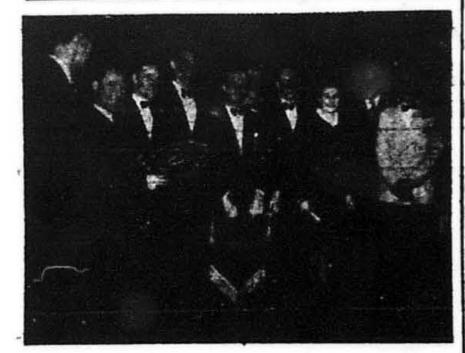
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This picture was taken at the very successful "M.M." Buckinghamshire Contest at High Wycombe last week (see report on page 6), and shows (h. to r.): Les Evans; John Haire, M.A., M.P., for South Bucks; Doug Giles (winning bandleader); Rex Purcell (planist); Paul Griffin (gtr.); Brian Hitchcock (drs.); Norman Hill (bass); Mrs. Eric Wakefield; Edgar Jackson, and organiser Eric Wakefield.

## NEWS IN BRIEF

Edited by CHRIS HAYES

MUSICIANS WANTED .- Brighton Aquarium require immediately a 1st trumpet, a planist and a 1st altoist. Bust-class musicians, for permanent work. Write or 'phone Brighton 7311, stating terms.

GRAIL ON ICE.—Teaching himself to skate in less than a week at Estreatham Ice Rink, drum-clown Gasle Noble has been booked to do his comedy Variety act in the touring version of Tom Arnold's "Ice Revue," which opened for three weeks at Bristol Hippodrome on Monday (5th) and goes on to Liverpool, Newcastle, etc.

SKYRGGKETS' AIR SERIES.—Due to the big success of their concertersheatra broadcasts on the Overseas wavelength last year the Skyroekets started a series of fortnightly broadcasts on May 6, called "Rhapsody," which will be heard every Tuesday from 4.15 to 5 p.m., (Light), and will feature Paul Feneuthet conducting the entire combination used for "Here. There and Everywhere" at the London Palladium, plus vocalists Borsen Lundy, Cyril Shane and Sylvia Robins, wife of noted xylophonist Harry.

who is augmenting her famous allgirl outfit, is urgently needing a
young ambitious girl trumpet to take
ever fourth position in the section.

Ivy is also needing an experienced
salo violinist, and, owing to a change
round of instrumentation of her band,
requires a guitar as well. Applications, sent c/o the "M.M.," will be
forwarded direct to Ivy.

HAPPY EVENT.—Congratulations to trombonist Ric Kennedy, now leading his band on BFN, and vocalist Joy Conway on the birth of their 7 ib. 4 oz. baby daughter on April 29. Ric and Joy met when they were both in George Elrick's Band early in the war.

PETER MAURICE

WHISPER I LOVE YOU

(MELODIA)

(I LOVE YOU)

FOR SENTIMENTAL

REASONS

A FILLIP FOR PHILLIPS.—Congratulations to Max Phillips, sax and violinist with the Skyrockets, who on May 2 became the proud father of a baby girl, who weighed 61 lb. and will be named Pameia Barbara.

HARRIS "HUNG" AT R.A.—Jara savant Rex Harris, who, recently married, enjoys the added thrill of "appearing" with many notabilities at the Royal Academy, where his portrait, painted by John Worsley, is currently exhibited.

JIVER JOURNEYS.—On May 4.
Leslie "Jiver" Hutchinson left with
his manager for a lightning business
tour of the Continent, embracing Holland, Belgium and Prance. Returning on Sunday next (11th), he will at
once resume activities with his AllColoured Band.

Coloured Band.

BACK IN THE BUSINESS.—Planist Frank Herrex, who in private life is the husband of Vie Lewis trombone notability Ruth Harrison, finished his spell of ti years of Army life last Tuesday (6th), and wishes to take up his pre-war playing and arranging activities as soon as possible. Frank used to be Arthur Askey's accompanist, whilst his several dance band engagements include a spell with Dick Donny. Frank may be contacted at PRImrose 4231. Meanwhile, there is good news of Florence Harrison, trombone-playing mother of Ruth Harrison, who, injured during the flying bomb attacks of 1944, is very much better, although she has not resumed playing yet.

FOX TROMBONIST WEDS.—Con-

resumed playing yet.

FOX TROMBONIST WEDS.—Congratulations to Herhert Quarmby, 1st trombone with Roy Fox, who recently married Miss Pat Leslie, of Upminster, at St. Laurence's Church, Upminster, Herbert, who was a musician in the RAP during the war, and finished as MD of the RAP Middle East Command Band, met Pat while she was touring with ENSA.

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## ETRILLO LAUNCHES O MAN-ONE-JOB EDICT

Latest News from the United States by Our Own Correspondents

ATEST action by the American Federation of Musicians sizes at hanning the big-money musicians from the film studies. The news was cabled from Hollywood early this work that according to an order made by James Caesar Petrillo, president of the AF of M, players who carn more than 75 dollars (altest £19) a work are to be harred from adding to their earnings in the film studies.

Petrillo's new order limits from recording to weakly earnings of 133 dollars (about £23).

Men drawing that amount from recording work in the studies are banded from any more musical work in the same week.

KENTON BREAK-UP

Yet another band bresk-up is

Prom New York the MELOUT
MARKE learns that the U.S.
gramophone record industry expects to turn out negrly
400,000,000 records this year,
which will cost the public some
£75,000,000 (according to a BUP

report).
But although there are about 200 firms making gramophone records now, two-thirds of the business is handled by three big

companies.

Rising production costs and increasing competition are expected to prove too much for most of the smaller companies, many of which were started during the

which were started during the war.

Business has been good in the gramophone record industry since 1936. Last year, buyers spent some £40,000,000 on nearly 300,000,000 records.

The war increased the demand for records to such an extent that the old-established manufacturers were unable to supply the demand. New manufacturers were attracted to the business.

But this year, new production facilities of the big firms will come into operation. Columbia has a new factory with an estimated capacity of 50,000,000 records a year. BCA-Victor has expanded three of its present factories and will start work on a fourth factory this summer. Decca has built two new factories, which will give the firm a total capacity of some 120,000,000 to 140,000,000 records a year.

As if this were not enough to

KENTON BREAK-UP

Yet another band break-up is imminent, in a year that has already seen the dissolution of many of America's biggest swing orchestras. The poll-winning Stan Kenton band—most successful newcomer of the 1940's—will break up shortly (it is said) on account of the leader's ill-health. Stan Kenton has been consistently overworking these past few years, and now finds himself forced to lay off and take a vacation—or suffer counsequences which may be more serious, his doctor tells him.

He and the band will finish out

which may be more serious, his doctor tells him.

He and the band will finish out the tour they commenced early in April, and may play the Meadowbrook this mouth. Then the boys separate, but on an agreement reached with Stan that will have the band re-formed by August 15. The agreement embraces singers June Christy and the Pastels, and fans therefore have good expectations of seeing the whole Kenton crew intact once more before end of summer.

once more before end of summer.

If the lay-off comes, as expected, it will be good to reflect that Stan has made sufficient records for Capitol to enable them to keep releasing Kenton items through the band's three-months' absence.

JAMES'S NEW BAND

(plane, has and guitar), which was recently booked into the Books in Hollywood after playing a date with Frank Sinatra at Res York's Waldorf-Asteria. At the Books the trio shared the spotlight with Zi-year-old Mei Torme, latest "smoon-singer" to appear on the horison. Torme, who is sinted to take the stand at the Copanhana, New York, early this month, his his his Musicraft records selling in thousands.

Dixieiand lovers will receive with regret the news of the Dawn Club's feiding a while see. This San Francisco hotspet has housed on and off for several years past the La Watters Yarks Basse share Rand and has built up a big following for the combo. Watters is now out of a job,

A PTER seven long, weary years, a players of brass instruments in both the straight and dance fields will thrill to the news that the world-famous Shastock Mutes are again on the market, and are available at musical instrument dealers once more

available at musical instrument dealers once more.

All the old favourites are there, plus one or two new types, including the Charles Spivak Whisper Mute; the Tommy Dorsey Straight Mute and the Tommy Dorsey Plunger.

The manufacturers claim that the Shastock will not affect intonation—a very important recommendation, as all brass-players know—and these mutes are being distributed by Seimer's.

Harry James took what was virtually a new band on the road for his last four which commenced in April, and is expected to continue until around June I. At this time, Mrs. James (Betty Grable) is expecting another addition to the family.

Beason for the new turnout is that most of the old James boys deposited their cards in the Los Angeles Union when the band broke up last November, and they cannot rejoin the Horn until they have been members of the local union for six months.

Latest group to come to the local transmit in the West of England. fourth factory this summer. Decca has built two new factories, which will give the firm a total capacity of some 120,000,000 to 140,000,000 records a year.

As if this were not enough to discourage the small makers, costs have risen out of all proportion to their pre-war levels. Shellac, which accounts for about one-quarter of the material in a record, now costs about five times its pre-war price.

Because of these expenses, the

by SAMMY QUAVER

## HITS AND PIECES

THE Alley's batting on a sticky wicket, with no sign of sheet sales hypo in sight. "Harriet" and "Try a Little Tenderness" bowed in while "Hi-Jig-a-Jig" and "Tell Me Marianne" made a quick comeback. "How Lucky You Are" now challenging "Anniversary Song" for top place on the music racks.

Caught Prime Scala's crew at Lewisham Hipp, featuring the pick of "Britain's Top Tunes." That's why they're working, and solid!... Crosby and Joison teamed up to wax "Alexander's Ragtime Band" for Deces. . .

Quite a few maestros have told me I'm pro-commercial. I am-for this country's dance-music entertainment.
.. Why did Mary Naylor change from singing to crooning on last Saturday night's "Music Hall"?

Saturday night's "Music Hall "?

QUESTIONNAME DEFT.! — Attention,
Woolf Phillips! Ever heard of British
songs? . . . Did you try to please
the masses or musicians last Tuesday
(29th)? . . . Do you study the best
sellers? The column's at your command. . . My scouts report that
Nat Allen's ork is a sure-fire tele-bet.
Nat looks good and shows off a
pleasing personality. Pirst-class
vocals and visual support from Terry
Devon and Alan Kane added up to
sock entertainment last week-end.
Hi there Swingsters! Watch out



dame Lee

mand... My scouts report that

Nat Allen's ork is a sure-fire tele-bet.

Nat loeks good and shows off a
pleasing personality. First-class
vocals and visual support from Terry
Devon and Alan Kane added up to
sock entertainment last week-end.

Hi there, Swingsters! Watch out
and set aboard Louis Jordan's new
recording hit, "Texas and Pacific."

It's already passed the half-million
platter mark... Jack White and
Sydney Lipton's orks coming thre'
with best versions on new Hit
Parader, "Harriet."

Pun-Ur-or-the-Weix Derr.! — My
vote this week goes to newcomer Jane
Lee, personality girl with Harry Gold
at the Jamborce. She's an up-andcoming swingster... Rudy Valee
writing a book titled "Twenty Years
Before the Mike." It should sell big
at the "Dutch Boy."

What went wrong with Helen Mack
and the song-group in "Gal in
Calico" on Vic Lewis's broadcast
(Saturday, Ind.)? That vocal gang
needs watching, Mr. Lewis.
Dennis Day, ex-Jack Benny warbler,
to give concert at the Dubhin Opera
House when he and his parents vinit
Eire this summer... Looks like

Maybe Walter Winchell slipped Dick

## Britain's Top Tunes

(In Alphabetical Order)

"ANNIVERSARY SONG "
Campbell Connelly
APRIL SHOWERS ".... Chappell
"DON'T FALL IN LOVE"

Bradbury Wood Pradbury Wood

"HEAR MY SONG, VIOLETTA" Dix
"HI-JIG-A-JIG" Box and Cox
"HOW LUCKY YOU ARE" Kassner
"MAY I CALL YOU SWEET Dash
"SENTIMENTAL REASONS"

Peter Maurice
"TELL ME. MARIANNE" Southern
"THE OLD LAMPLIGHTER" Dash
"THE STARS WILL REMEMBER" "TRY A LITTLE TENDERNESS"

"WHEN CHINA BOY MEETS
CHINA GIRL" .. Macmelodies
"YOU WENT AWAY AND LEFT ME " ..... Box and Cox . Newcomers to the Frame.

U.S. HIT PARADE

HERE is the list of the most popular seven songs in America during week ended May 1, as amented by the weekly nation-wide hallot conducted by the American Tolancto Co., and broadcast in their "Your Mit Parade" programme over the CES herwork.—

1. HEARTACHES (8-2-4-4).

2. ANNIVERSARY SONG

G-1-1-1-1-1-1-2-2-5).

2. LINDA (2-4-4-4).

1. LINDA (2-4-4-4).
4. MANNELLE.
5. HOW ARE THINGS IN GLOCCA
MORE AT (4-2-2-2-3-5).
6. MANNGTA NICARAGUA

2. FT'S A COOR DAY (6-18-18-54-5).

BRITISH SONC FOR U.S.—As we close for press, we learn that Shapiro. Bernstein in New York have cabled Irwin Dash to congratulate the firm on its new some. Little Old Mill by Lee Towers. Dan Pelasi and Lewis Ilda), and to buy it for the States

a "fast one" when they were dining together! ... with they were dining together! ... deep fix at Cricklewood Davis, a big hit at Cricklewood Palais. The famous pair told me that very few bands can stand the that very few bands can stand the test of time on one-nighters, except-ing, of course, the other record-breaker, Joe Loss. . . Cricklewood's resident ork leader Jan Wildeman gradually breaking in. Booked for two more air-shots—MWYW on the 24th, and an "Overseas" June 5. I'm tipping the Pive Smith Brothers to hit the headlings before 1947 in Fm tipping the Five Smith Brothers to hit the headlines before 1947 is out. They fied up the show at every performance at Wood Green Empire past week. . Thanks, Quaverites, for all your cards. "Pavourites, for all your cards. "Pavourites at the Met, in Edgware Road I challemand Billy Reid to pen a complete song in five minutes. My suggested title, "Down at My House," was turned in, written, composed and played by Billy on the squeezebox inside the time, while Al Burnett, Joe Lubin Ruger Yale, Bill Phillips, and Dorothy Squires watched and listened with amazement.

The Paw Alley Oscars to Les Allen

with amazement.

The Past Allen Cocase to Les Allen for a great "Try a Little Tenderness" on "Western Music Hall."...

To Helen Clare and Ivor Dennis for a polished "Time. Place and Girl" medley... To Carroll Gibbons for a melodic transmission last Wednesday night... To Kathleen Heppell for her pleasing planistics and vocalising in "Music in the Home."



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## Swing

impacts . . . . . . .

BEFORE proceeding with the technical stages of my formula for swing. I feel that it is necessary to speak of those musicians who are recognised as being natural rhythmic soloists. Whatever their instrument, these musicians play rhythmically without questioning the source of their rhythmic "instinct."

their instrument, these interchant tioning the source of their region If, for example, you were to listent to a number of noted exampleshed extemporising individually, see after the other, you would hear as many varied styles of playing. But have you ever given thought to the fact that the rhythmic "instinct" in each of these players is exactly the these that the rhythmic in this way? Simply because they are gifted with sheer timing ability.

My conclusion is that their timing ability is identical with that of an expert marksman who hits the bull'sceye of a moving target with ease; for him there is only one spet to hit and his timing is perfect.

It has always been my contention that the musician with an undeveloped rhythmical sense would acquire this instinct provided a close enough analysis were made of the actual effect which rhythmic feeling produces.

After much study and deliberation

analysis were made of the actual effect which rhythmic feeling produces.

After much study and deliberation I am convinced that I have found the basic formula for swing, and if studied deeply enough it will produce this much-sought after feeling.

And now for the formula. Take another look at it, and let us study it in part. What do I mean by a margin of sound?

Think of a stone dropping into water—the splash (which we shall call impact) and then the widening circular ripples.

Similarly, when a note is struck on the plano widening circular ripples.

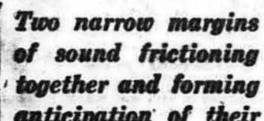
Similarly, when a note is struck on the plano widening circular fipple, or defining circular ripple, or splash," to cessation of the last ripple, or vibration.

A narrow margin of sound is obviously one which is killed near to the point of impact. Swing demands two such sound-margins; the first purely the even-tempoed four-four beat, pulse or fhythm line; the second the melodic or greative line.

You may say at this stage, suppose an instrumentalist takes an unaccompanied solo on a wind instrument—surely he is then using only one margin, the second, or creative, line. But in actual fact he is using both margins even if the first is merely a steady four-four in his mind, or the even tapping of his foot.

Now take a look at my sound-sketch. Its purpose is to illustrate a played note; the dot in the centre of the circle represents the impact, or instantaneous commencement of the





anticipation of their

sound, and the outer circle its follow-ing vibrations. To make this abso-lutely clear, think of the hammer of a piano moving towards its string; there is a brief contact between hammer and string, and it is at this fractional point of impact that sound

hammer and string, and it is at this fractional point of impact that sound commences.

To many of you this may be quite obvious, but we shall see the importance of this point of impact later on.

I have already stated that swing demands two margins of sound, the frictioning action which takes place between them is an extremely exacting process, and if the timing is out in the slightest degree the result is "corn." I want to give you the clearest possible insight into the meaning of the weed "friction" as applied to my formula.

To do this I am going to take both margins of sound separately and set them in motion. For this purpose I shall use a piano for a while, as it is the ideal instrument to illustrate the meaning of motion in this sense.

Let us imagine that we are before the keybeard. The first margin of sound (beat, pulse, or shythm lime) will be set moving by my left hand, and now, playing a steady four to the bar, I repeatedly strike a note in the bass (C, for example) with my left hand, thus setting in motion the first sound margin.



(Please note that I am playing staccate.) Through the medium of my sound sketch these notes would look thus:-

0000-

I am now ready to put the second sound-margin in motion with my right hand, but before doing so I must remind you that the first sound-margin, now in operation, represents rhythm only.

To give you the clearest possible picture of the next procedure, visualize a special machine, my "swing detector," connected to the piano. It has a screen which flashes a sound-aketch of each note as it is struck. The steady four to the bar being set up by the first margin is causing an even flow of sound-aketches to appear on the screen. We must look upon these aketches as a zeries of moving targets into which the second margin must be fired accurately.

Now the perfect marksman demonstrates the "frictioning," action between the two margins conductive to good swing. His "gun" is the second sound-margin of sounds sound-margin, and it is loaded with



sound-sketches identical to those ap-pearing on the acreen as targets. To produce anticipation he most "fire" a sound-sketch at the flushing target, so that both impacts friction against each other. The gou is fired and the timing was perfect, so let's examine the result,



Note how the two impacts "fric-tion," the outer witerations of each overlapping but not interfering with the anticipated effect.

My right hand, now becoming the "gun," strikes an upper C four times against the lower C, which is still in action. Thus, I have frictioned the second sound-margin against the first, and the result in sound form appears on the screen:—

**BBB** 

These circles should overlap it such a way that the central blace dots are just touching. If the impacts are not frictioning our "swing detector" shows this

## FIER Johnnesburg, the next city of social importance is Durton, with a white pupulation of approximately 69,666 can beaute two night dutie of repute, two open-oir road-houses.

a the South African musical scene

feations "Playthouse" Restaurant, which supplies music for its patrum. Social life is very active, and consequently gig work is fairly plentiful.

Cope Town (my hirth place) names sent on the list. (White population appear. 130,000.) Stuch has been written about

Minch has been written about this cosmognition part, but I black to record that it only beauts one night chile of any standing. A couple of hotels have exchesized, and there is one large restaurant which has a permanent orchesize. A couple of cases also have live bands. Gig work is abundant and, with the exception of Johannesburg, around life is for low constrained.

social life is far less constrained than in any other South African

Fort Elizabeth (White pop., 66,960) has one night club—the most humarious in South Africa.

most huminious in South Africa.

Various hotels run weekly dances, and se far as I remember there was one case supplying music. Social activities are somewhat lethnogic, with consequently little scape for gig connections.

East Lendon and Pletermaritating offer very little scape for tames musicisms who are seeking whole time jobs, so we will d.

MODERN -RESTELM

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Jep S'tried Jany

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term Id. extra.

Few Clubs

ability. Quite frankly, the standard of musicianship in South Africa is generally not high, although there are a good many outstanding men, particularly planists.

However, the intending emigrant should not worry his head over competitive standards as practically "anything goes" in South Africa, always provided you can get started and make your presence felt. The Musicians Union in South Africa is in an embryonic stage, but really and the stime-igid, dam't my and. I don't

pour presence felt. The Municipal Union in South Africa is in an embryonic stage, but really sincere attempts are being made to make it a dominating factor in the musician's life.

The bands that are in the good jobs are good—make no mistake about that; but they are admittedly few and far between.

As far as the variety stage in South Africa is concerned, it is controlled mainly by the African Consolidated Theatres, booked by the International Variety Theate-cal Agency, Leicester Street, Leicester Street, Leicester Street, Leicester Street, Leicester Street, Mariety Agency, 2th Floor, Africa House, Rissik Street, Johannesburg. This firm works in close co-operation with 20th Century and McM Theatres, which frequently festure cine-variety, at exceptionally good figures. The man to get in touch with there is live-wire Hugo Keliti.

### Compensation

So far I have deliberately painted a somewhat grim picture of the entertainment sphere in South Africa, but I can assure you there are many compensatory factors if you are fortunate enough to secure employment. With rare exceptions, the minimum you would earn in a regular job would be £14 or £15 per week.

You have the choice of an unlimited selection of food; cigarettes are 2s. for 50; alcoholic and soft drinks are very moderately priced. There is no rationing, but a plethors of all the good and necessary things of life, including (free of all charge) practically incessant sunshine and a most hospitable race of neonle. whole-time join, so we will domine these two towns entirely.

Prefer to town sentirely.

Prefer to the capital of the
Union (population 62,066) has
two night chiles, neither of which
can offer supplies of the
successary things of
successary things of
successary things of
life, including (free of all charge)
precially incessant sunshine
and a most hospitable race of
people.

So if, after all this, you still feel
the pioneer urge, then go South,
young man—go South. And may
fortune and the fates be with
young man—go South. And may
fortune and the fates be with
young man—go South. And may
fortune and the fates be with
young man—go South. And may
fortune and the fates be with
you.

'In his next article, Len Fills will
desiring to enigrate to dustralia,—
Enven.

## I prefer Gold's Dixieland

\*\*London Sives (Morten) (Decca DR10873).

outh (Morien, Hayes) (Decca DR10836). (Decca F8735-3e. 1d.)

Webb (pno.), with Wally Fawkes (clart.); Reg. Rigden, Owen Bryce (tpts.); Edward Harvey (tmb.); Buddy Vallis (bjo.); Art StreatSeld (tuba); Roy Wykes (dms.), Recorded November 9, 1946.

JUST in case you may not know about George Webb and his Dixielanders, I had better explain that they are one of the few bands in this country who make a serious attempt to play old-time jazz.

Except for a small coterie of diehards who still proclaim that it was—and for that matter still is—the only worthwhile jazz, and that all the more modern trends are practically worthless, this old-time jazz is now looked

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## Edgar Jackson's **Record Reviews**

upon as out-of-date "period" music.

Well, out of date it may be, but that certainly does not mean that there is no longer anything to be said for it.

For one thing, it was invariably improvised, and it seldom lacked the exhilarating emotional content which can hardly fail to result when musicians who have something original and highly personal to say are able to give vent to their feelings, unhampered to any great extent by fears that their efforts may not produce the desired monetary gain.

Of course, the audiences had

Of course, the audiences had to be pleased in those days just as they have to-day. But the great difference then was that jazz had not been exploited as an entertainment for a nation-wide public. It was played exclusions

an entertainment for a nationwide public. It was played exclusively for the few who liked it;
so the musicians were able to
play as they wanted to play,
instead of having to produce
something in which they did not
believe and did not enjoy playing.
Also, of course, at the time,
jazz was something quite new,
so there was the added attraction
of novelty, not to mention the
undeniable skill with which the
players blended their highly
individual ideas into an extemporised composite contrapuntal
whole.
To-day, the novelty no longer

whole.

To-day, the novelty no longer exists. Nevertheless, this old-time jazz can still have a gripping appeal when played by those who have the spark of genius that can make any music sound inspired and fresh, no matter how old the framework on which it is patterned.

Infortunately, however, George

Unfortunately, however, George Webb's Dixielanders lack this genius.

genius.

True, they have imparted much of the basic character of old-time jazz. Also they play it with at least a suggestion of the spirit which was one of the features of its original protagonists.

But anyone who has had even a little experience of jazz as played by its creators will realise only too well that, far from having anything new to say, all they do is copy rather slavishly that which has been heard on records for years, without any individuality and with a musicianship that leaves a good deal to be desired.

deal to be desired.

time Dirieland jam would be better advised to turn their attention to Harry Gold and his

From the combination which made some rather spirities records last year and gave a pretty sad account of itself when playing from pre-scored parts in last year's Jazz Zumboree, it has become, as proved by its performance at the Jamboree on formance at the Jamboree on April 27, a really great little group that not only knows what Disheland jazz is all about, but plays it with an electrifying spontaneity. Also, the group does play in tune.

LIONEL HAMPTON AND MIS
ORCHESTRA
"Tempo's Boogle (Lionel Hampton) (Am. Decca Wilder). (Second October 15, 1964.)
"The Lamplighter (Hampton, Buckner) (Am. Decca Wilder).
(Recorded October 15, 1964.)
(Brunswick 2005—48, 1964.)

THESE two sades are certainly not the greatest that Lionel Hampton has ever made.

But compared with his deplorable "Air Mail Special" (Brunswick 03763, reviewed 22/2/1967) they stick out almost like cases in the desert.

"Lamplighter" (not to be con-fused with the recent popular hit "The Old Lamplighter") is a riff plece, and you'll gather whence the riff has been borrowed when

PICK OF THE WEEK For Everybody DUSTY FLETCHER. — " Open the Boor, Richard " (Parlophume R3037).

you hear the actual quotation (about half-way through the record) from the "Wedding March" by Mendelssohn.

The brass is nothing more than just loud. But before it takes complete charge there is a chorus which, led by Hampton's vibes, swings comfortably, and there is a more than averagely mod ham a more than averagely good bass to be heard when the brass are not drowning him out.

"Tempo's Boogie" is another riff concoction, and only pseudo-

boogle woogle.

But before it degenerates into a last chorus, which again is nothing more than just loud, there is plenty of Hampton's vibraphone (only slightly marred on records for years, without my individuality and with a consicionable that leaves a good residuality and with a consicionable that leaves a good residuality and with a consicionable to be desired.

In fact, those who like this old-

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## elody Maker

Member - Audit Bureau of Circulations 6, CATHERINE ST., STRAND, LONDON, W.C.2 Editor: RAY SONIN Tel.: Temple Bar 2468

## The Way Ahead

HINGS are terrible! Why doesn't someone do something about them!" Go down Archer Street any day of the week, talk to the musicians, and you will hear this complaint not once but a dozen times

And let's face up to it-this is not just the proverbial "moaning" of disillusioned job-seekers whose enthusiasm outweighs their talent. This is the considered opinion of high-standard musicians who cannot earn a living because the jobs just aren't

there.

The problem must be faced squarely. It is no use adopting that complacency which is unfortunately so typical of the West End musicians in a well-paid regular job. The upper stratum of the dance band business is, as always, busy and prosperous—but the 'well-being of a profession is assessed not by the prosperity of the few lucky men at the top, but by the general prosperity of all those who belong to it, from top to bottom.

And while the big-timers are agitating for more broadcasts and grumbling about the BBC, there are thousands of musicians who will never do a broadcast, but who would be grateful if they could do just one gig to help them pay the rent or support their families.

This is no deliberately pessimistic picture of the present dance music scene. The gigsters have been badly hit by the country's general policy of austerity, and it does not affect only them. Our leading bands are feeling the draught on their one-night stands, where half-filled halls are becoming more the rule than the exception. The bottom has completely fallen out of Sunday concerts for bands which for the past six years have been veritable money-spinners, and while name bands still do well and the established Palais still attract good crowds, the overall picture is one of hard times ahead.

What is to be done? The Musicians' Union is working hard to

Palais still attract good crowds, the overall picture is one of hard times ahead.

What is to be done? The Musicians' Union is working hard to organise its members throughout the country, and we cannot stress too often the importance of solidarity in times like these. The Musicians' Union is not an employment agency, but it can at least make sure that such jobs as are available are paid for at good rates and that any attempt at price-cutting is jumped on hard.

The Millor Marke is prepared to help in every possible way that is constructive. We are often asked: "Why don't you do something about undercutting?" But when we say we will be only too giad to do so if the general complaint is made into particular instances which we can expose, the musicians shut up like clams.

We, therefore, invite all our readers who meet instances of price-cutting in their area to communicate at once with us, giving us full details. Their letters will be treated in the strictest confidence, and everything will be done to put a stop to this pernicious undermining of musicians' livelihoods.

If you have any constructive suggestions that you think can help the rank-and-file of the music business at this time, write to us. If a dozen letters produce an idea that gives employment to just one musician—that is worth while.

This is a time when the closest co-operation is needed between this country's musicians—professional and semi-professional—the Musicians' Union and the Millor Marke. We will help in any way we can.

The position in the provinces is not quite as black as it is in

The position in the provinces is not quite as black as it is in London. After the fantastic boom of the war years, business has gone back to normal, which means that there are still comfortable jobs for musicians and not much unemployment.

If London musicians out of work are interested in extending their sphere of operations to the provinces, again the MELODY MAKER can help them. Write to our Northern Staff Representative, Jerry Dawson, tell him all about yourself, and he will see if he can fix you up.

In its 21 years the Melody Marker has helped to guide the dance band business through the doldrums on more than one occasion. It will do so again. We have never been complacent, but have always faced facts, and the fact that we have to face now is that it is hard for many musicians to earn a living. The co-operation and concern of the whole profession are called for unless the canker is to spread.

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## In defence of

by Drummer-Leader ROYSTON LOW

BRUSHES! ... How m smatcur drummers h you heard pronounce that w you heard pronounce that went with an accent of undiluted con-tempt? I have myself come accoss many who seem to regard the self-effacing wire-brush as the last resource of the incompelent in fact, on one occasion I got "booed-out" of one ri got "boosed-out" of one maying resort for daring to play them during a jam session. Fet the only appreciation came from my fellow "jammers," who, for the first time that night, were able to hear themselves play without grossly over-blowing.

### EASIER TO PLAY?

The main reason for the contempt scens to be that brushes are maintened easier to play than shicks. To a slight degree this may be brush as almost anyone with a sense of tempo can manage to bent out four-in-a-bar with them, shills sticks at least demand a certain familiarity with the principles of the roll, etc.

Yes, it's easier to fake with brushes, but is it anyone who can play them really well? Listen to McKinley, Krupa, or O'Sell Spencer., there, I maintain, you have brush work in excelsis ... and listen to the effect!

At the risk of starting certain con-troversies, I stoutly maintain that, in certain contexts, brushes provide far more lift than sticks ever could, and that goes for "live" as well.

that goes for "jive" as well.

As far as I can see, the majority
of drummers use their brushes only
for slow fortrols, when they senile
down to a monotonous "da-denact,
da-denact" all the way through. And
as soon as shything bonney comes
up, out come the sticks and the pour
old hi-hat comes in for some more
belabouring—and that goes on from
intro to cods.

### DON'T DIE!

May I suggest that this is a dis-gusting state of affairs? But this article is supposed to be about brushes, so I am not going to discuss into a long distribe on issue-colours, etc.—I simply want to say that some-times brushes can sound very size behind a "hot" solo, and that brushes can provide a really exciting beat.

can provide a really exciting best.

However, before you seize those two brushes and start beating it out, may I make one or two simple suggestions? Pirst and paramount, Boo'l Big! Personally, I've had so many heads ruined by enthusiasts who beg me to "let them try" a certain best that nowadays I keep my side-drum virtually under lack and key. They will not grasp the simple fact that wire-brushes have often one or two sharp ends, and that five minutes joyful fiving can make the finest white-calf head look like the kep of a pepper-pot.

Remember, always use the brushes in an oblique motion, so that the wires are travelling either sideways scenes the head, or towards you. Moving them sideways seems to lift the tune out of the drum and gives a satisfying "swish," whilst drawing the brush in from the other side of the brush in from the other side of the brad gives an altosether softer effect which is useful for keeping a beat moving.

I am not going any further, as this short treatise is meant neither as a drum-lesson nor as an easily on style-simply a few points I thought might be worth the mentioning and which might prove useful to a few of you.

So don't neglect your brush prac-tice sticks and stickwark may from the foundation of dramming but brushes can add a very amending

## Personal Points: PETE CHILVER

Burn Octaber 19, 1925, Pete Chilver hated music and everything connected with it until he was thirteen. A pear later his mother began teaching him the plano, but it was not until another year had passed that he began studying the guitar. He soon faund this instrument to be his calling, and before long was sitting in with semi-probands in the district. Leaving school, Chilver entered a local factory as a draughtsman, where he had to remain for the duration of the war. During this time he attracted attention from many professional leaders and did Sunsitientium from many profes-simul leaders, and did Sun-day concerts with Johnny Class and broadcasts with Fessity Foster and Jimmy Messne. He gist Raiph Shacun at the same factory and formed a trio that played and firmed a trio that played at the Feldman Club and at at the Feidman Club and at smalines all over town. Re-leased from essential work in August, 1946, he went straight to the Bag O'Nails with Ray Ellington's Re-bop band. Is now playing at Churchill's and with Tito



the Musicians: Charlie Parker, Miles Davis and Dizzy

Gillespie.

Gillespie.

Sessurite Composers: Ravel and Duke Ellington.

Sessurite Armagers: Billy Strayborn, Ralph Burns, Ed. Pinkle.

Sessurite Bands: Duke Ellington and Boyd Raeburn.

Sessurite Records: Delius Violin Concerto; "Night in Tunisia,"

by Charlie Parker Sextet.

Sessurite Food: Bananss and Ice Cream.

Sessy: Writing gags for Ralph Sharon.

Session: To be a trombonist like Dave Goldberg.

## Easter in Hollywood

Beryl Davis continues her U.S. diary

F'IRST. I must clear up a misunderstanding in my last article
—it may have been due to my bad handwriting or someag, but the name of Andy Russell's fan club is "Andy Russell's

suits" (juke—get it? Brussels Sprouts). Oh, well, no matter.

My first recording session for Whater was very exciting. Toots Camarata did some wonderful worst backgrounds and it was grand to be working with him again. Owing to contract commitments, these records cannot be released in England for a while. We made four sides. The confestra consisted of strings and rhythm section. Artic Bernstein (of the Goodman Hand) on stein (of the Goodman Band) on hass and Mick Patool on drums. Started at 8 p.m. and sang the last har at midnight sharp (no, flat). Tootie is still talking of a trip to London.

Reading of the general troubles at home in the American papers is disturbing. I don't think anyone I've met in the last three months realises how lucky they see to have perpetual sunshine, all the food they could wish for and comparatively easy living though I suppose they have their troubles, too. Get me—Joe Philosopher!

A GAL IN CALICO

Play always from the wint. With the forearm motionies, you about the first again, why always wounderfully, mostly her only a swish on the down-bent smit either a minorate or a flam off-bench by her husband, Dave Barbour, play a swish on the down-bent smit either a minorate or a flam off-bench by her husband, Dave Barbour, on the off-best, and if you have a farrwell party to mark the only records of the aforementationed tring of drummers you'll find that they do, the off-best and if you have the end of our mutual guest on the off-best and if you have the end of our mutual guest too. And in the very satisfying flaming the interest arranger, is in tow wherever that beautiful hi-hat time by the publiclous use of branches . . . so who not give it a trial?

I am not going any further the first is celebrated to this short to this short to the satisfact of the mark that they do.

Therefore the first town for show business. Peggy Lee opened at the sings wounderfully, mostly her own compositions, accompanied by her husband, Dave Barbour, on guitar. The Andrews Sisters gave a farrwell party to mark the only records of the aforementationed tring the processor of the aforementation of the same and the purple own compositions, accompanied to the first and the same and th

Easter is celebrated in style here. The kids have an Easter egg hunt. Everyone gets a new cutafit of clothes, and there really is an Easter Parade along the main avenues. The Easter services are beautiful. Music with soloists like Perry Como and Dennis Day is relayed from local churches. The Sunrise Service from the Hollywood Bowl is wire from the Hollywood Bowl is something no one should miss.

And, needless to say; miss it I

And, needless to say; miss it I did!

Having spent the night before listening to Bobby Byrne's Band at Tommy Dorsey's Ocean Park Ballroom, I feit slightly tuckered out. Tommy's put in his own Stuart Foster for the feminine fans' delight, and they swoon just like they do for Paul Carpenter.

PENING in my first hotel
engagement next Monday at the Statler Hotel, Cleveland. Looking forward to this
tremendously. Singing on Command Performance to-morrow.
This should be interesting.
Maybe it'll come over on AFN.
There are conflicting reports constantly being made here on commercial radio for Britain by men
you think would know. But
then—who knows?

Apropos of nothing, Bob Hope
has ten writers on his radio
show. They sit around the conference table like the Brains
Trust and discuss the jokes with
all the seriousness of a group of
scientists discussing Einstein's
Theory of Relativity. But it's
Bob's wonderful delivery that
counts.

Did a show for Demon Runyon's

Did a show for Damon Runyon's Cancer Fund with Jolson, Benny Goodman and crowds of stars. Though you don't have to go to shows to see stars in Hollywood. They're everywhere. Every drugstore, restaurant, shop, office has one or two characters buying or selling something. You bump into them as you walk along the

On Sunday I leave this fair city and travel back to Cleveland. Then back to New York, which brings me 3,000 miles nearer home.



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## TACTLESS TOPICS by Claude Bampton

IT was the late Harry Tute, I believe, who amused themsands of Variety-goers with a famous sketch of this name.

Now some time after I numed not my first job was with one of Freddie Bretherson's Spoter's West Bands, a luxurious stable, incadentally, which turned out many a thoroughbred, including George Evans, Leslie Gilbert, Dock Cummings, Arthur Maden, Harry Hunter, Bothly Leitch, and quite a few more.

Now this is where Barry Take comes into it became on the opening day I offered to draw same of the boys out in my car. It was never my policy to rush about when frising, and despite the boys' pleadings. I resolutely declined to more out of bottom, and when we arrived at The Web, the car was just about ready to breat late flames.

Anyway, there was a hell of a smell of paint, and much steam hop-ing from the bounet; and, all in all, the boys thought it not very much of an idea that I should be allowed to drive them home, or, in fact, ever again.

to drive them home, or, in fact, ever

again.

But I do remember, in my brief experience as a driver that certain formalities had to be gone into before one was allowed to drive any kind of a car in any kind of a way, com my

There was, for example, the driving test; there was insurance; if, for instance, my car had been damaged by wild image, or, in fact, if anyone had elected to plinch the thing on a permanent hasis, the insurance people would. I guilhered,

insurance people would I guilhered make good the loss.

However, the best idea of the loss was that to drive any kind of a car one had to have a driving linemer.

hase an urgent appointment with a prweffer's window, a few thousand panish' worth of furs, fags, or gowns, or oftimately, perhaps, the Old Bailey

Maybe these boys don't bother overmuch shout driving licences, but I am quibe sure that you're not one of them, even if you have only a little waver out in the wilds, maybe a superunarged Selmer, a high-powered Cann, an old Buescher model while you're waiting for a new one, or even, perhaps, only an old fron that lust manages to scrape along. Funny I mixed my metaphors. Fullish enough, I meant to.

And your local branch of the MU will be only too pleased to sign you in so that you, too, can have the limits green, pink, or blue card which was you are one of the boys on the right side of the fence.

Punt, in fact, the same card as the beas in the Samads the Skyrockets. Fed Heath or Geraldo.

Just the same, in fact, as all the how you admire so much, and enjoy so much; but the same as hundreds of boys jou admire so much, and enjoy so much; but the same as hundreds of boys jou admire so much, and enjoy so much; but the same of the boys.

If you selmin the same as hundreds of boys that like you, for you see you dun't have to be a big-timer, or even a men, to be one of the boys.

If you selmin was all the rage, you'd seem find out where to get it from, wouldn't you?

So if you don't know where to get so MI souling the mat where to get it from, wouldn't you? Maybe these boys don't bother over-

So if you don't know where to get an Mil application form, drop me a p.r., d'o the "M.M.," and we'll find the for you. Same card, same colour, same few her same family. Sine feeling.

However, the best idea of the lot.

P.E.—And if any of you want any rat that to drive any kind of a car driving lessons, you'd better write the had to have a driving license.

Of course, these days cars set.

Featherstonianingh. I've retired.



## JOAD AND JACKSON AT WEMBLEY SWINGSHOW

ONE of the most ambitious efforts in entertainment so far made by the enterprising Feldman Brothers is on Suaday afternoon, May 18, at Wembley Town Hall, when, in addition to presenting a swing concert with a star-studded galaxy of talent, the boys have hit on the brandnew idea of getting nationally famous philosopher Professor C. E. M. Joad to give a discussion on jazz.

C. E. M. Joad to give a discussion on lazz.

In case the controversial views of the celebrated Brains Truster should appear to be too one-sided. Bob Feidman is bringing in MELOSY MAKES authority and critic Edgar Jackson to give some spirited answers to criticisms which Joad may make.

It must be emphasised that the discussion, although probably a fiery one, will be quite short, the main part of the programme being given over to the up-to-the-minute playing of such stars as Kathleen Stobart and Aubrey Frank (tenors); Reg Arnold (trumpet): Pete Chilver (g'tars); Jack Fallon (bass); Carlo Krahmer (drums); Art Thompson (pno.); and many other stars of the jazz firmament.

the jazz firmament.

The concert starts at 3 p.m.

For information about tickets,
etc., see advertisement on page 7.

## CALL SHEET

(Week commencing May 12)

lvy BENSON and Girls' Band.
Palais, Cricklewood.
Billy COTTON and Band.
Empire, Shepherd's Bush.
Leslie DOUGLAS and Band.
Palace, Leicester.

Palace, Leicester, Roy FOX and Band. Green's Playhouse, Glasgow. Henry HALL and Band. London Collseum.

London Collseum.
Ted HEATH and Music.
Empire, Glasgow.
Jos LOSS and Band.
Palace, Manchester.
Felix MENDELSSOHN and Hawaiians.
Shakespeare Theatre, Liverpool.

Sid MILLWARD and Nitwits.

Palace, Blackpool.

Palace, Blackpool.

Fred Minfield and Band.

Palace, Grimsby.

Oscar RABIN and Band.

Pier Pavillon, Cleethorpes.

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Wened, in response to many requests from local musicians, by Harry Francis, South-East Area Organiser of the Musicians' Union.
Behind the meeting is the intention to form a branch of the Union to cover Wattord and the locality immediately surrounding that town. On the platform will be Van Philips (president of the London District Branch Committee), the secretary of the Watford Trades Council (Mr. S. Flint), and Harry Francis.
Chairman of the meeting will be formmy Barton, who is also associated with the Watford Trades Council.

It is hoped that there will be enough members forthcoming at this meeting to enable a branch to be formed on the spot and officers and committee elected.

At the same time, may we point out a slight error in our last week's leader in which we stated that Gravesend and district came under the jurisdiction of the London District Branch M.U. This is not so, as Gravesend is actually in the South-East Area

TETETES-7-5 Stat around Av., W.C.2

## **MUNRO'S NEW** BAND TAKES THE AIR

NAT TEMPLE

**CHOOSES HIS 15** 

FOR BUTLIN'S

BUSILY preparing for the biggest break in his musical career, clarinet-stylist Nat Temple is rigorously rehearsing his new fifteen-piece orchestra for its opening as "Butlin's No. 1 Skegness Band" on May 31.

Arrangements are by Syd Lawrence, Roland Shaw and Ken Graham, and the band's sig-nature tune will be Nat's own "Lovers' Lullaby."

awaited debut at Butlin's.

Serves me right for marrying a dance-band spic!"

M.U. RALLY

AT WATFORD

WHEN Ronnie Munro takes his new band to mencing on May 17, he will find a nice present weiting for him in Scotland in the shape of a broadcast from the Ginsgow studios on Priday, May 23, from 3 to 3.30 p.m. on the Home Service.

Before the war Ronnie was closely identified with defect the war Ronnie was closely identified with defect the war, however, the state of the conducting of recording prorthestra, as well as his conductor of the Scotlish Variety Orchestra, and his long "Sunday Serenade" series which ran on the air every Sunday morning for four years, gave people the impression that he was devoting his attention entirely to light music.

TEMPLE

SE HIS 15

BUTLIN'S

TEMPLE

SE HIS 15

BUTLIN'S

Preparing for the break in his musical larinet-stylist. Nat igorously rehearsing seen-piece orchestra in taraks, and with smashing modern arrangements by Ronnie been doing successful one-night stands and dance-hall dates all over the country.

With some of the boys from the George Evans Orchestra in its ranks, and with smashing modern arrangements by Ronnie himself and by plantist Eric Jupp, the band has already proved the stands and dance-hall dates all over the country.

With some of the boys from the George Evans Orchestra in its ranks, and with smashing modern arrangements by Ronnie himself and by plantist Eric Jupp, the band has already proved to would have to give an audition. Although, on the face of it, to audition a leader who has been the personnel compost, by the same at top-line figure in the business for over twenty years, may seem for over twenty pears, may seem for over twenty pears, may seem for over twenty pears, may seem

Skegness Band "on May 31.

Featuring Nat on solo clarinet and alto sax, the personnel comprises Cecil Moss, Syd Lawrence, Eric Haughton (tpts.); Jack Irvin, Frankle Wilson (tmbs.); Nat's brother, Harry Temple (ex-Carroll Gibbons), Cliff Stoneleigh, Bob Adams (ex-Teddy Foster), Ken Graham (reeds); Roland Shaw (ex-Teddy Foster) (pno.); Alan Hodgkiss (ex-Stephane Grappelly) (g'tar); Benny Wright (bass); and Joe Watson (ex-Geraldo, Harry Hayes, Harry Roy and Leslie Douglas) (drms.).

Arrangements are by Syd

Two of Britain's most promising young vocalists will also be accompanying the band to Butlin's. They are Irish ballad singer Pat O'Regan, and petite, attractive Helen Mack, formerly with Vic Lewis. Several members of the band will also be featured singing special vocal arrangements.

## LETTERS

HEATH-PRO.

Nat, although out of the news spotlight for some time, has, nevertheless, been in great demand by many of the "name" bandleaders for broadcasting and recording sessions. Now, as leader of a potentially great band, he is determined to fulfil the profession's highest expectations when he makes his long-awaited debut at Butlin's. I MUST thank you for your editorial. "The Wrong Way." with which I am in entire agreement. I heard of the Ted Heath Fan Club's scheme through a local Heath club, and must record that it surprised and disappointed me. Ted leads my favourite band, and naturally I would like to hear it more often over the air, but let us remember the squads, Skyrockets and the many other good orchestras we have. They all have their, fans, too.

OLIVE GRIGSON.

Portslade, Sussex,

HEATH-CON.

With reference to your editorial about the Ted Heath Fan Club's petition to the BBC asking for more Ted Heath Broadcasts." I would like to point out that the actual wording of the petition is: "to provide more dance-band programmes at peak listening hours, featuring first-class bands, purficularly Ted Heath and his Music."

Your editorial conveyed the completely false impression that the petition is calling for more Ted Heath broadcasts only As you can see from the above excerpt, it is calling for more dance-band programmes at peak listening hours, featuring first-class bands, not just Ted Heath and his Band.

his Band.

Ted Heath and his Band is said to be Britain's No. 1 band: therefore I should think it is entitled to more broadcasts than most. But so far this year the band has had the least number of broadcasts of all first-class bands. I, and a great many more people, want to hear more of Ted Heath; that is why we have signed the petition.

signed the petition.
ACT G. D. BEEDOM.
RAP, Norfolk.

LET LEADERS SPEAK

ON Sunday next (May 11), at 11 a.m., a mass meeting of musicians is to be held at the Trade Union (Small) Hall, Woodford Road, Watford, convened, in response to many requests from local musicians, by Harry Francis South-East Would it not improve dance-band broadcasts if leaders were to announce their own programmes instead of leaving it to those with the impersonal BisC style? I'm sure lots like myself would much prefer to hear the leader himself at the mike, introducing his own session

PAMELA BARBER.

PAMELA BARBER.

MAT DERFIELD May I. on behalf of the family of Nat Derfield, express through your columns our deep appreciation of the many letters and expressions of sympathy received by us in our treparable loss?

rreparable loss?

Nat was loved and respected by veryone who knew him, and he undoubtedly hastened his untimely death by insisting on working with his boys when he was advised by his doctor to rest.

He was 44 years of age and unmarried. His family and large circle of friends will never forget a lovable personality and staunch supporter of ull that is best in the musical profession.

R. MARTIN ALLEN.

MUSIC FIRM MOVE.—Leaving Oxford Street, the R. Bramson Music Service, run by Rosis Bramson and Tony Fones, have shifted to 142. Charing Cross Road, W.C.2. (Phone: Fem. 7885.)

GOOK LEAVES ROY.—After 15 months as trombonist and staff-arranger, Eric Gook has left Harry Roy to concentrate on arranging and hano. Eric's new 'phone number is Maida Vale 1068.



Here is a new "M.M." picture of Santiago Logaz (2nd from left) and his sepular Latin-American estifit at the London Mitroy Club. Sharing with lasts the beneurs of his long run at this resort are Rebert Leitch plane) Sam Molyneux (hass); Frank Sava (accordion); Laurenze Deniz suttar); Low Stevenson (hongoes); Billy Stavens (trumpet); and Antonio bortez (maraceas, etc.). The outlift recent breadcest was a big success, and Sante returns to the mike in "Variety Band Bex" on May 15, and also airs to France shortly.

## Decca to Handle Commodore Records

JUST as we had gone to press last week the MRLODY MAKER learned that negotiations had been completed in New York by which the Decca Distributing Corporation there is to handle exclusively the sale of the famous Commodore Records, both through its American branches and foreign agencies.

In this way, it is clear, the Commodore catalogue becomes available to the English Becca Company and jazz lovers will be hoping that some at least of its "Classics in Swing" will find their way into the local lists.

First releases under the scheme should be in all American stores early this month. They comprise a Billie Holiday Album of four Jo-in records: two sides by the Eddie Heywood Orchestra; two by George Brunies and his Jazz Band: two by the de Paris Brothers Orchestra, and two by the late Chu Berry's "little jazz" ensemble.

Of particular interest to the

ensemble.

Of particular interest to the jazz enthusiast, writes Max Jones, is a set of Jelly Roll Morton recordings acquired by Commodore a while ago from the General Record Corporation.

Paul Adam's Sunday Concerts

UNDER the segis of the Wardour Agency, Paul Adam and his Mayfair Music, with vocalist Jean Cavall, and other artists; embarked last Sunday (4th), on a series of Sunday

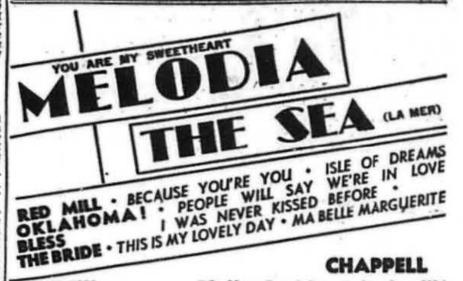
The band's initial date was at the Odeon Theatre, Warley, and it will be seen and heard next Sunday (11th) at the Capitol, Cardiff.

CONSOLIDATING his position at the Piccadilly Regency niterie, trumpet-leader Eric Siddens now provides a rumba combination from out of his main band, the Latin-American contingent being led by versatile plano-man Jimmy Henney.

Drummer Laurie Morgan, hav-ing left the band to embark, next

ing left the band to embark, next week, on an American holiday, Hughie O'Shea has now taken over the drum-chair with Eric Siddons:

'A notable capture made by Eric for his Resency band is swell ex-George Evans vocalist Shirley Grey. The band broadcasts to France on June 5, via Radio Diffusion Francaise, when a special "Film Ball" at the Regency will mark the occasion.



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ALTO SAX., Boscoher, s.p., new pede, \$46
CUITAR, Vesch, cui-eway shoulder, £15
AMPLIFIER Endictions 1d, new, £12
GUITAR Redistores 1d, new, £13
CUITAR, Newch, cui-eway shoulder, £15
CMELODY SAX., Hewbes KKib Com., s.p., l.p., £55
TENGE SAI., Adelph Dau., l.p., newfy gl., lang, £85
COMETOR FIJTE, Endict Cario, Booken, h.p., £15
Er ALTO SAX., Hewbes KKib Com., s.p., l.p., £55
Er ALTO SAX., Bescher Aristocenth, s.p., £57
Er ROMENGHE, Cols, newfy gell insquered, £55
Br TROMENGHE, Cols, newfy gell insquered, £55
Br TROMENGHE, Cols, newfy gell insquered, £55
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By CLARINET, Bookm system, Lp., £20
ALTO SAX., Hawker, Artist model, s.p., Lp., £15
PIANO ACCORDION, Geraldo, £8 basses, £15
GUITAR, ELECTRIC EAWALLAE, with case, £14
By CLARINET, Albert system, Lp., £10
FIANO ACCORDION, Fromialiai, 120 basses, #12
Dysak cospiert, £ on trable, 1 on bass, £50
TRUMPET-CORNET, Busscher, gold lacquer, £30
By TENOR £AX., Busscher, gold lacquer, £30
PIANO ACCORDION, Alvard, 34 basses, £15
A CLARINET, Albert Brussie, Barrett sction, Lp., £18
By CLARINET, Selmer Councie, Bookm, Lp., £30

A CLARINET, Albert Brussels, Barrett sction, Lp., 518
By CLARINET, Selmer Consols, Bookss, Lp., 530
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## COLLECTORS' CORNER by Rex Harris and Max Jones

In previous Corners we have referred to two agencies set up over here to handle Century records for British collectors. Now we have another announcement to make, on behalf of Anthony Herbert, of 93, Morton Road, Leirester, as follows:—

With reference to Century Records: four Leicester jazz collectors have formed an agency for the European distribution of these records (and others), to be known as "Anglo-American Records."

The price charged will be 16s. per

American Records."

The price charged will be 18s. per item, plus postage, and orders can now be taken for delivery in approximately eight weeks.

The aim of the agency is to bring these rare discs to the ordinary collector who eannot afford the prices usually asked for them. It is hoped to reduce the price still further as time goes on.

That is the message; the sentiments expressed seem laudable enough to us, and it certainly looks as if the days of the high-price record shark are numbered.

and it certainty looks as if the days of the high-price record shark are numbered.

CENTURY IV

Prom Robert S. Weinstock, 324, West 83rd Street, New York 24, N.Y., U.S.A., comes a letter to the Corner which begins: "I don't know if you've heard of me or not...." As if there could be a collector in England not familiar with America's king of traders! As we hear it, Robert is carrying on trades with some hundred collectors in this part of the world; he claims to have lately shipped his 3,000th disc overseas, and he is offering to take on new contacts in England, or, for that matter, in any foreign country.

Weinstock's name has been closely associated with Sam Meitzer's Century records (and he can indeed supply these records), but he has a fine list of Keynote, King Jazz, Circle, West Coast, A.M., and so on. To use his phrase: "I can get all the lazz records issued here, such as Crescent, King Jazz, Blue Note, Swan, etc., and I can accommodate any be-bop collectors who wish that sort of stuff." He concludes by supplying plenty of good names as references.

Now we are pleased to print the various messages in these columns, and, so far as we can, we check on achemes and offers before giving publicity. In the case of American offers we are not able to check too closely, but we have evidence that Robert Weinstock is a reliable trader. He has a list prepared for interested collectors, and it should perhaps be stated here and now that he is asking ten English discs for seven U.S. discs THE MARKET

We observed in the near past that English prices of U.S. lazz records have dropped sharply. They are still dropping, and this is clearly a good thing for all our readers. During the war there was a kind of closed shop of privileged trader-collectors who could, and often did, demand fantastic figures for current American jazz releases.

Lu Watters on Jazz Man would fetch £3 a record; £4 and £5 would be

releases.

Lu Watters on Jazz Man would fetch
£3 a record: £4 and £5 would be
obtained for 12-inch Blue Notes. Today we see these and similar records
being offered for 15s. and 35s., and
as the private labels become available
here through the offices of "Jazz" or
"Tempo" Record Societies or one of
the agencies, so prices will have to
come down to the 10s. or 12s. level....
and lower than that when agency
prices are decreased.

prices are decreased.
All this is having a markedly salutary effect on the "business"

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3 - Bine Dunnle (Dorsey)

3 - Bine Dunnle (Dorsey)

3 - Cannaian Capers

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Walking Thru Hiskans ... | 3.6 | HOT "AND HIT REVIVAL (Scottish Walts 2 -Sky) ... | 3.6 | CECHESTRATIONS F.O. American Patrol (Grey) ... 2 5 | A top Jone Band Ball ... 5 | Avaion

side of the local collecting scene, and one or two notorious auction-holders have been silent of late months. We are constantly hearing of new private pressing societies and agencies readying for action; and the tremendous impetus given to Angio-American trading by the ending of war has resulted in Engiand becoming almost a land where no man can producer in jass records because no shortage exists (we are not thinking here of cut-outs and genuinely rare items which always command a good price).

The final factor that has bearing on record prices here is the tendency for established companies to incorporate some of the catalogues of the new or small concerns, i.e., Musicraft and the Mills labels finding a European outlet through E.M.I., and now Commodore arranging distribution by American Decca which should ensure English sales through the British Decca Company.

SIX OF ONE

### SIX OF ONE

Despite a popular belief that jams enthusiasts follow the pursuit of their hobby to the exclusion of every conflicting diversion (writes Rez Harris), it has often been observed that many members of the species exhibit normal characteristics, such as a desire to reform their fellow-men, an interest in books, stamps or railway engines, and—though this is less common—a love of strenuous recreation.

And so it is we find, at this time of the year, the minds of sundry jams lovers turning towards the willow and the perfect wicket. To come to cases, we think of George Webb's merry men downing tools to don the white uniform of cricket's first Dixieland Eleven.

six of one six of one frontically enough, a similar process is taking place over the water texcept that it seems the English releases are being exported in bulk, because many shops there are said to be selling H.M.V. and Parlophones for \$1.50 acach), and, whereas U.S. sharks are prevented from selling our issues second-hand at inflated figures, there is also an unfortunate tendency towards "repletion" on the part of U.S. collectors, who have naturally bought all the available English stock they, require.

Robert Weinstock (mentioned above) will either be the undoing or the saviour of English traders, by which they can obtain the private jaxz labels.

At the same time, too, he is doing the small jazz concerns a lot of good; for his assured order of, say, 100 copies will mean a great deal to them.

On the other hand, by making quantities of our records easily available for cash to his compatriots he is undoubtedly speeding up the decay of the present trading system, and, to a certain extent, may be said to be cornering the market. Inevitably, he has forced up the ratio of English thicks to American discs (in brief, has cut our "selling price"), for no good feason that we can see.

If it were fist claim that private is labels there sell at a dollar or more, and therefore cost him more than our records cost us, this could well be countered by the argument that he will be buying trade and paying less than we do. In any case, in our old trading days we were always happy to accept 35-cent records and the like if liver the testing the market. The stable of the present trading system, and, to a certain extent, may be said to be contended to the private is a state and the private is also looking for opponents, potential rivals being saked to contact "immy Godobit at 23, Thomas Street, Woolwich, S.E.18. (Tel. WOO. 3611.)

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D. C. Barber, of Heathgate, London, sends procedure in the harder of countered by the argument than our records a said the private is also looking for opponents, potential rivals being

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A NYONE who feels that the temporary falling-off in dancing and dance-band entertainment is an unavoidable malady which only time can cure should have been at any one of the last week's three "M.M." Dance Band Contests.

At Nottingham on Friday (2nd) the Nettinghamshire Champienship drew to the Greyfriars Hall an attendance of over 200—one of the largest gatherings seen in this ballroom since it reopened. Then, to close the show, there was recently. jokes.

Then, to close the show, there was Ceres Harper's Dixieland Band, with Ken Frith taking Ceres' place at the piano, since Ceres was judging with Edgar Jackson, and thus unavailable to play with his band. Those who think that the only good bands are those which hall from London should hear Ceres Harper's Dixieland combination.

The MELODY MAKER offers its thanks to all concerned especially to Mr. J. X. Prendergast, of the Rialto Cinema, York, and the staff for their co-operation and efficiency, which helped to make the York Contest so brilliantly successful.

Contest News

seen in this ballroom since it reopened recently.

Even more amazing are the stories of the Buckinghamshire Champiasship at the High Wycombe Town Hall on the same night, and the Yerkshire (North Riding) Championship, which took place last Bunday evening, before a seated audience, in the Rialito Cinema, York.

The audience at High Wycombe broke all records for the hall since before the war, and at York the 1,400 who were present constituted a just on capacity audience. The Bucks contest was organised by Eric Wakefield.

Eric and his Blue Rhythm Band have

Eric and his Blue Rhythm Band have (and won) so many MELODY

entered (and won) so many MELODY MAKER contests that there is nothing about them that Eric does not know, and the evening was a triumph of fast-moving, well-presented dance music.

Among the local notabilities present was Mr. John Haire, M.A., Member of Parliament for High Wycombe, who managed to find time to come along to present the prizes, and said how much he had enjoyed the keen fight the bands had put up.

had put up.

But for slick presentation and grand entertainment the York Champtonship, presented by Lewis Buckley, was perhaps the finest contest show ever seen outside the "All-Britain" Final.

Supporting the full entry lis; of bands, the majority of which played so well the majority of which played so well the majority of which played so well the state of the watford Contest, wherein Peter Clay and his Band were stated as being from Harrow. In point of fact, Peter Clay can be contacted at the majority of which played so well the state of the watford Contest, wherein Peter Clay and his Band were stated as being from Harrow. In point of fact, Peter Clay can be contacted at the majority of which played so well the state of the watford Contest, wherein Peter Clay and his Band were stated as being from Harrow. In point of fact, Peter Clay can be contacted at the majority of which played so well

### CONTEST RESULTS

NOTTINGHAMSHIRE CHAMPION-SHIP.—Oreginars' Hall, Nottingham, neth Ward).

THE BLACK ACES BAND, of Princes Adjudicators; Jerry Dawson, Ronnie

Selby.
Winners: THE BLUE RAMBLERS ('our trombone, piano, winners: THE BLUE RAMBLERS (\*Gur saxophones, trumpet, trombone, piano, bass, drums). All coms.: R. G. Lewis, 51. Frederick Avenue, Kirkby-in-Ashfield, Notts. (\*Phone: Sutton 654.) Individualists, awards for: Alto (R. G. Lewis): Trumpet (Ted Buttery): Trombone (Stan Helt): Drums (A. Davensert).

cond: JOHNNY CLAY AND HIS Second: JOHNNY CLAY AND HIS MUSIC (sax, clarinet, trumpet, piano, guitar, bass, drums). 15. Redwood Crescent, Beeston, Nottingham. Individualists' awards for: Tenor (Harold Seagrave); Clarinet (Eric Sy. Baldwin). Hon. mention for: Trumpet (John W. Clay); Drums (Peter Hannam).

Third: CY' GODFREY AND HIS BAND (four name).

(four saxes, two trumpets, trombone, piano, bass, drums: 7, Coniston Avenue, Stockhill, Nottingham. (Phone: Nottingham 74394.) Individualists' awards

tingham 74394.) Individualists awards for: Plane (James White); Bass (Joe Leatherland), Edward Dodgson, of the NEW COLLEGIANS DANCE ORCHESTRA, of Burton-on-Trent, was awarded individualist's award for Guitar.

BUCKINGHAMSHIRE CHAMPION-SHIP. — Town Hall, High Wycombe, May 2. Adjudicators; Les Evans, Edgar Jack-

Winners: DOUG. GILES AND HIS NEW MUSIC (piano, guitar, accordion, bast, drums). "Rose Marie," London Road, Wooburn Green, Bucks. ("Phone: Beaconsfield 724.) Individualists' awards for: Piano (Rex Purssell); Guitar (Paul

for: Piano (Rex Pursell); Guitar (Faul Griffin); Accordion (Douglas S. Giles); Bass (Norman Hill); Drums (Brian Hitcheock).

Second: "DEBONAIRES" (three makes, two trumpets, trombone, plano, guitar, bass, drums). All coms.: The Secretary M. Breakspeare Road Abbotts Langley Herts. Individualist's award for Trumpet (Arthu A G Searff)

Third: EAYMOND AND HIS MUSEC (alto, trumpet trombone, plano, drums) Flat 1, "Broadoak." Seale, Parnham, Burrey, ("Phone: Runfold 279.) Individualist's award for Trombone (George

THE BLACK ACES BAND, of Princes

OWING to unavoidable circumstances, three bands have had to withdraw from the Trent Valley Dance Band Championship, and consequently their places are available for any others who would care to enter. Write to the organiser, Mr. Basil A. Halliday, Midland Ballroons, Ltd., Oxford Bireet, Long Eaton, Notts, or 'phone, day Long Eaton 494, night Long Eaton 597.

THE BLACK ACES BAND, of Princes Risborough, were given individualist's award for Tenor (Denald F. Packman). ALAN CLARKE AND HIS MUSIC, of Chesham, secured individualists' awards for: Alto (Jack Bryant): Clarinet (Jack Bryant). Hon. mention for: Piano (Gerald Massey); Bass (Len Stratfull). JOHN RAIM'S JELLYROLL KINGS, of Whetstone, were awarded hon. mention for: Cornet (John Halm); Clarinet (Alan Wilson); Trombone (Harry Stene); Piano (Pat Hawes); Banjo (Alan Morris); Tuba (Gerald Haim); Drums (Cyril Louth).

Hon. mention was awarded to (Don J. Sandford), of AUBREY SMITH AND HIS BAND, of Aylesbury, for Guitar. \*

NORTH YORKSHIRE CHAMPION-SHIP.—Rialto Cinema, York, May 4. Adjudicators; Ceres Harper, Edgar

Jackson.

Winners: THE PREMIER PLAYERS
(five sazes, three trumpets, plano, bass,
drums). All comes: C. D. Barrett,
20. Oatlands Drive, Otley, Yorks. Individualists' awards for: Trumpet (Colin
vidualists' awards vidualists' awards for: Trumpet (Celin Muschamp); Piano (Norman Trufiti); Drums (Michael E. Stocks). Hon. men-tion for: Alto (Charles D. Barrett); Tenor (Geoffrey Burrill); Bass (Thomas

Rawlinson), Second: THE TOP TEN ORCHESTRA Second: THE TOP TEN ORCHESTRA
(four saxes, four trumpets, trombone,
piano, bass, drums, vocalist). All coms.;
A. L. Bowling, 86, Huddersfield Road,
Liversedge, Individualists' awards for:
Alto (Alan L. Bewling); Tenor (Teenmy
Simms); Vocalist (Edith Tewnsend).
Hon. mention for: Trumpet (Derek
Harper); Drums (Llonel Marsden).
Third: THE BLUE FOUR (clarinet,
plano, bass, drums). All coms.: Cyril
Carr, 38, Powell Street, Castleford,
Yorks, Individualists' awards for: Clarinet
(Hareld Themas); Bass (Jack Smith).
Hon mentior for Piano (Cyril Carr)

Hon mention for Plano (Cyril Carr)
Hon mention swarded for: Trumpet,
Bill Evans, of the CUBANEERS, of
Barnsley; Trombone, Recald Backhouse,
of the MODERNAIRES of York: Plano, Don Waterhouse, of the FERMO JAZZ-MEN, of Rotherham

Forthcoming Contest Fixtures are listed on page 8.

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PREMIER HI-HAY and Cymbals, £4: Deep Eleven Snare Drum, £12; S'H Console, £3: 13 in. K. Ziidian, £7: new 24 in. Bass Drum, £16: Leedy Snare Drum, £10.—S.A.E. for new list: Johnny Prost, 5. Normanton Avc., Wimbledon Park, S.W.19. Wim,

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ELECTRIC Spanish Guitar, Grafton, all white, shaped case, as new, 230.—Watson, Eagle House, Sandhurst, Camberley, Surrey, Tel.: Crowthorne 134.

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GUITAR, Aristone L.W.2 1938 model for sale; what offers?—Box 9451. "M.M." HAWKES' ALVO SAXOPHONE 22 gns. Baritone, £15.—2, Victoria Ter.,

gns. Baritone, £15.—2, Victoria Ter., N.4.

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91 Bunns Lane, Dudley Wores, HOHNER Piano Accordion, Tango III, beautiful, quick sale, £33.—Streatham 6828, 155Y DUMAN has for disposal Le Blanc Bb Boehm Clarinet metal joints, silver keys, shaped case perfect condition, £40 or best offer.—Phone: Tulse Hill 4186, KOHLERY ALTO, S.P., L.P., excellent condition, £30.—Palmers Green 4373 (evenings), PAOLO SOPRANI, 140 buss, 5 couplers, 1 bass, perfect condition; £35.

PAOLO SOPRANI, 140 biss 5 couplers, 1 bass, perfect condition: £35, offer.—Johnson, 55, Whitehawk Ave., Briefiton, 7. Clarinet. Bb. low pitch, Clinton, Boehm, Selmer overhauled. Approval against cash. £32.—Anderson, 49, Cockburn St., Edinburgh
PIANO ACCORDION for sale, 8. Crucianeili (Italy), 120 biss, in case, as new; what offers?—Box 9459, "M.M."
PIANO BRINSMEAD, overstrung, Upright Grand, perfect condition £50.

Upright Grand, perfe t condition 290. -35. Dryburgh Gdns., Kingsbury, PREMIER VIERAPHONE Clock-work, 2) octave, case, practically new, nearest £35.—Buckland, 10, Gower Rd., Sketty Swappes

Reliance Orlio Gultar with latest Rupertvox pick-up fitted: also Selmer Amplifier. £66. Would sell separately.

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iwo. Inspection invited —116. Manor 5t. Braintree, TRUMPET. Martin. gold-incquered. as new case. £40 or nearest. Seen mornings.—Taylor, 10, Sinclair Gdns.,

Kensington, W.14.

3-STRING BASS, powerful tone, no cover quick sale £15.—Lambert, Victoria Ballroom, Nottingham.

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## GOSSIP

MY efforts in assisting to bring about a state of mutual under-standing between Northern band-leaders and the BBC Dance Band standing between Northern bandleaders and the BBC Dance Band
Dept. in that area have apparently
had their repercussions further south
—in the Midlands, to be accurate.
Leaders there have already complained that nothing like the necessary air-time is allotted to bands, nor
is there in existence any machinery
whereby they can air their grievances
—should there be any—in an open
and friendly spirit.

Well, chaps, without pretending to
be a super-man. I can only extend
my offer to your area. If you can
give me concrete evidence of any
existing anomalies I will be only too
ready to take up the cudgels on your
behalf with the Midland Regional,
Dance Band officials.

Before you complain, don't forget
that, as I have already pointed out,
there is not the time available to
broadcast every band which thinks
itself worthy of inclusion in Regional
programmes. Once again, If you have
a legitimate case I will do what I
can to help. The next move is yours-

DEREK NEWALL (plano) has taken over leadership of the trio at the Beechwood Restaurant, Cleveleys. succeeding Frank Sherry. Ray Smith remains on tenor, with Jack Anderson playing drums and vibes. . . Potsucceeding Frank Sherry. Ray Smith remains on tenor, with Jack Anderson playing drums and vibes. . . Potteries accordionist Buddy Martin would like to hear from Jimmie Howe (plano), late of the Royal Scots Band. . . Ken Quigan, altoist with Noel Powell's Band in the recent Liverpool contest, now in the lead chair with Hal Graham at the Rialto Baliroom, Liverpool. Harry Abrahams, of the "Modernaires." winner of the individual trombone prize in the same contest, is doing some Sunday concerts also for Hal Graham . . Phil Bates, who whilst in the RAF did a number of arrangements for Teddy Fester and later worked for Peter Fielding, is now free-lancing in this field. Can be contacted at Grange House, Mitford Road, Morpeth. . . Auspicious radio debut by Tommy Smith and his Band in North Regional's "R.S.V.P." on Monday of last week. This band should soon find a regular spot in Northern dance band programmes. . Ex-Roy Tomkins altoist Alf Jackson is now available, and can be reached at Trafford Park 2616.

Fred Astaire—due in this country shortly, has been invited to adjudi-

reached at Trafford Park 2616.

Fred Astaire—due in this country shortly, has been invited to adjudicate at the Scottish Professional Dance Championships, to be held in Edinburgh this summer. . . Ken Leyland, currently on drums in the Chartie Bassett Band at Manchester Ritz, in succession to Harry Turner. . . . Harry is thus available for the summer, and can be contacted through the "M.M." Northern office.

Jerry Dawson Jarvis (bass)

## NORTH-WEST BANDS

THE annual summer exodus from Manchester to the coast has already commenced, and amongst the first of the bands to take over its seasonal berth is that of Norman Coilins, which is by now weil established for its second successive season at the Prestatyn Holiday Camp in North Wales.

weil established for its second su
Holiday Camp in North Wales.

Amongst the boys with Norman
is altoist Les Lovelady, whose
lead chair in Tony Stuart's
Astoria Band has been taken over
by Steve Morris, with Ginger
Archer (ex-Roy Tomkins) now on
second alto. Alf Anspatch (baritone) and Ronnie Maybury
(tenor) have left Ken Noar at the
Plaza, Manchester, to join the
Collins crew, and Alf has been
replaced by Barney Kyte.

Barney comes from George Worthington's Band, which recently finished up
at the Harpurhey Baths Ballroom,
owing to the baths reverting to its
original function. The tenor chair
at the Plaza has not yet been permanently fixed, and there will be a
further change in the section in a
week's time, when altoist Dave Pearse
leaves for the Isle of Man,
Persy Pease, of course, ended his
winter run at High Street Baths Ballroom on April 26, and opened at Sale
Lido on the 28th in succession to Roy
Tomkins, who is understood to be concentrating on his newly acquired
contract to supply music at one of
Manchester's leading hotels.

Billy Butler leaves in two weeks'
time for his second season at
Saltburn-on-Sea, with an enlarged
personnel. The band will play for
dancing in the Spa Pavilion, plus
orchestral concerts in the Italian
Gardens and special Sunday concerts.

With Billy leading are Tommy
Whitefoot (violin/deputy leader);
Charles Blask (violin): Tommy Lock
talto and clar.); Bernard Nolan
(alto, clar. and flute); Eddie Young
(tenor clar. and vio.); Sam Backhouse (tenor and 'cello): Alan
Murphy and Denis Hutcheroft (trumpets); Ronald Meiber (trombone);
Bill Skeihorn (bass); Jack Midgley
(piano); Joe Scholes (percussion);
and vocaliste Eileen de Botte.

Several other bands are due to
leave Manchester in the course of the
next week or two, and names to complete personnel are being quoted right
and left. There will be minor
upheavals in several of the established resident bands before they all
settle down for the summer, both
home and away.

FOLKESTONE
WHAT Interded.

FOLKESTONE
WHAT is probably the first International Professional Dancing
Team Match ever to be held in this country took place on Priday last (2nd), at the Leas Cliff Hall, Polkestone, when a team of dancers from Kent, Sussex and Surrey competed against a specially chosen team from Holland.

against a specially chosen team from Holland.

Music was provided by the resident band, under the direction of Benny Freedman, who has made one or two changes of late. Newcomers to the band are: Dick Reif (alto): Johnny Murphy (trombone): and Johnny Hughes (trumpet), from Ronnie Musno's Band.

The remainder of the Preedman boys are: Dave Lawson and Frank Burgess (trumpets): Too Hume, Murray Ludiow and Len Farreli (saxes): Frank Palmer (piano): Bill Jarvis (drums), and Ron Stone (bass).

## Around The Country

Now augmenting his popular quintet, currently in its second year at the Olympia Ballroom, Southend-on-Sea, bandleader Stan Pearse urgently requires a first-class alto, doubling clarinet, and a tenor saxist interested in a congenial coast job. Playing hours are six evenings and two afternoons each week.

Applicants, who must be good readers and stylish performers, should apply to Stan Pearse, c/o The Olympia, or 'phone him at Southend 68276.

NORTHERN IRELAND

APTER several successful broadcasts in the Northern Ireland
Home Service, Bob Robinson and his
Band, resident at the Pioral Hall,
Belfast, will play a "Music While
You Work" half-hour—the first from
Northern Ireland—on May 22,
Vocalist with Bob Robinson these
days is Jack Harrison, who can also
be heard singing with Norman White
and his Band from Londonderry on
May 10 at 10.10 p.m.

MIDLANDS A MONGST the several bands which A have been able to benefit from the restoration of all-day broadcasting is that of Vincent Ladbrooks, which will be heard in a "Music While You Work" programme from 10.30 to 11 a.m. on Friday (9th).

Vincent was a prolific broadcaster via Midland Regional in pre-war days, and he recommenced his airings in May last year after serving for six years in the RAP.

In the past year the Ladbrooke band has been heard in the Midland, Light and Overseas programmes.

MERSEYSIDE

CLICKING a lot of the plum functions on Merseyalde recently, including several events at the Adelphi Hotel under the ægis of Tom (Argyle Theatre) Clark, is local planist/leader Billy Moss.

Mr. Clark, who was Northern Region organiser for ENSA, has for long been partial to dance bands, and he hints that when the famous Argyle is rebuilt in Birkenhead there will be a fair percentage of dance men in the pit band, and that it is odds on the MD being Billy Moss.

### CONTEST FIXTURES

LONDON AREA

LONDON AREA

HILLINGDON (Middx.).—Whit Menday, May 25 (2.30 p.m. to 5.30 p.m.), at Court Drive Park, Long Lane.—The 1947 Middlesex Championship. Organisers: The British Legion, North Hillingdon Branch. All cours: The Organising Secretary, 9, Burleigh Road, Hillingdon, Uxbritge, Middx.

STREATHAM.—Wednesday, June 4 (7.30 p.m. to midnight), at The Locarne Dance Hall.—The 1947 South London Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Ed. Waller), 154, South Norwood Hill, S.E.25. ("Phone: Livingstone 1947.)

Norwood Hill, S.E.25. ('Phone: Livingnione 1587.)

C'VINGFORD. — Wednesday. July 2.

(7.38 p.m. to midnight), at the Royal
Forest Hibel.—The Mid-Essex Championship. Organisers: The MELODY MAKER
Greater London Area Contest Organisers'
Committee. All coms.: The Area Secretary (Lyn Morgan). 50, King's Gardens,
West End Lane, N.W.S. ('Phone: Maida
Vale 3030.) Vale 3030.)

PROVINCES

Vale 3030.)

PROVINCES

STOKE-ON-TRENT.—Tonight, Thursday, May \$ (8 p.m. to 1 a.m.), at the King's Hall.—The 1947 "Potteries" Champienship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. ("Phone: Hinckley \$83.).

LONG EATON (Notis).—Wednesday next, May 14 (8 p.m. to 1 a.m.), at the Rialte Ballroom.—The 1947 Trent Valley Champienship. Organiser: Mr. Basil A. Halliday, Midland Ballrooms, Ltd., Oxford Street, Long Eaton, Notis. ("Phone: day, Long Eaton 494; night, Long Eaton 597.)

NORWICH.—Tuesday, May 29 (8 p.m. to 1 a.m.) at the Samson and Herceles Ballroom.—The 1947 Norfolk Championship. Organiser: Mr. Harry Gerrard. Gamson and Hercules Pallroom, Norwich. ("Phone: Norwich 21941.)

HINCKLEY (Leics).—Friday, May 39 (7.30 p.m. to midnight), at the St. George's Ballroom.—The 1947 Leicestershire Championship. Organiser: Mr. Arthur Kimbrell. (See Stoke-on-Trent.)

WARRINGTON.—Friday, June 6 (8 p.m. to 1 a.m.), at the Parr Hall.—The 1947 Cheshire Championship. Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lanes. (Ainadale 18228.)

NUNEATON.—Thursday, June 12 (8 p.m. to 1 a.m.), at The New Co-operative Ballroom.—The 1947 Warwickshire Championship. Organiser: Mr. Lewis Buckley, (See Warrington.)

NEATH.—Friday, June 13 (7.30 p.m. to midnight), at The Victoria Hall.—The 1947 South-West Wales Championship. Organiser: Mr. Lewis Buckley. (See Warrington.)

NEATH.—Friday, June 28 (7 p.m. to midnight) at The Mackworth Ballroom.—The 1947 South-West Wales Championship. Organiser: Mr. A. C. Thomas, Clifton New Road, Neath Abbey, Glam. ("Phone: Skewen 191.)

ARHTON-UNDER-LYNE.—Friday, June 26 (7.30 p.m. to midnight), at The Palais de Danse.—The 1947 South Hancashire Championship. Organiser: Mr. Lewis Buckley. (See Warrington.)

CREWE.—(Note new date) Tuesday, June 24 (8 p.m. to 1 a.m.), at The Town Hall.—The 1947 Western Counties Championship. Organiser: Mr. Lewis Buckley. (See Warrington.)

CREWE.—(Note new date) Tuesday, June 24 (8 p.m. to 1 a.m.), at The Town Hall.—The 1947 Western Counti

Crewe 2958.)

SCOTLAND

(Arranged by Chalmers Wood) (Arranged by Chalmers Wood)

FALKIRK (Stirlingshire).—Wednesday,
May 28 (7.30 p.m. to midnight), at the
Ice Rink.—The 1947 West of Scotland
Championship. Organiser: The Manager,
Ice Rink, 138, High Street, Falkirk,
Stirlingshire. ('Phone: Falkirk 1050.)

KIRKCALDY (Fife).—Thursday, May
29 (7.30 p.m. to midnight), at the Ice
Rink.—The 1947 East of Scotland Championship. Organiser: The Manager, Ice
Rink, Kirkcaldy, Pife. ('Phone: Dysart
5251.)

ABEEDEEN.—Friday, May 28 (R.n.m. to

ABERDEEN.—Friday, May 30 (8 p.m. to 1.30 s.m.), at the Beach Ballroom.—The 1941 North-East Scotland Championship. Organizer: Mr. Reginald A. Gammons, The Beach Ballroom, Aberdeen. ('Phone: Aberdeen 7580.)

## Provincial Jambor-itis

DUE no doubt to the tre-mendous success of the London Jazz Jamboree, similar functions in aid of Musicians' Union branch benevolent funds are springing up all round the provinces, and the latest to take place was that held on Friday last (2nd) at Hill Stores Ballroom, organised by the Oldham Branch.

Branch.

Nearly 700 dancers and musicians thoroughly enjoyed themselves to the music of nine of the district's leading bands, including those of Tommy Green, Exx Kane, Chas. Dhy, Billy Wilson, Bunny Baker, Frank Thomson, Johnny Warrington, and Tommy Smith, plus the Max Thompson Quartet.

The first Jamboree to be staged by the Manchester Branch is scheduled for Friday, June 13, at the Astoria Ballroom, Plymouth Grove, which has been generously placed at the disposal of the committee by proprietor/bandleader Tony Stuart. It is proposed to invite ten local bands to appear, and it is likely that this effort will be the first of a series designed to fill the coffers of the branch benevolent fund.

## Atkins' Captures

Atkins made an excellent "capture," and a singer as yet little known in Town got a really worthwhile breat when the singer as the singer as the singer as the singer as yet little known in Town got a really worthwhile breat when the singer as the singer a little known in Town got a really worthwhile break when 23-year-old Yorkshire-born Molly Gibson signed up with Stan as his regular vocalist at the Embassy Ballroom, Welling, Kent. Already boasting extensive stage experience in this country, Molly successfully toured Germany and other places on the Continent entertaining the occupation troops.

Another potable Atkins canture Another notable Atkins capture

another hotable Atkins capture is trumpet-ace Bob Hutchinson, late of Stanley Black, Nat Allen and Billy Ternent who has just stepped into the Band.

CURRENTLY playing at the Imperial Hotel, Llandudno, for the summer season, is a quartet presented by Vincent Wagstaff Orchestras. sented by Vincent Wagstaff Orchestras.

A famous name in Manchester in pre-war days. Vincent Wagstaff now has his instrument business in Llandudno, whilst the band business is still operated from a Manchester office by his partner, Denis Ashworth, well-known bassist.

Veteran violinist Sammy Greenwood leads the quartet at the Imperial. which also includes Frank Howard (saxes, etc.), Bill Rehe (plano), and Len Hibbard (drums).

FEATURED.

CHESHIRE

L'EATURED each week-end at
Cotton's Hotel, Knutsford, is a
quartet of well-known Manchester
musicians led by Ro Barelay on piano.
With him are John Donnelly (tpt.),
Seddon Evans (tenor), and Wally
Burslam (dms.).
"Music as you like it played" is
their slogan, and this appears to
suit the patrons well.

A NATIVE of Blackpool, she is the daughter of Bob Johnson, booking manager for Feldman's Theatre in Blackpool, and was first discovered by Riehard North. Has broadcast via North Regional, did a spell during the war with ENSA, and has since worked in Variety as a sole artist. Its now with Maurice Sheffield and his Band at Butlin's Holiday Camp, Pwilhell. The name Molly Johnson.

### SCOTLAND

L and BLANDFORD will be back on the air on May 12 with another series of the broadcasts which

another series of the broadcasts which attracted attention a few months back. Listeners will remember how Lauri featured celebrities playing their favourite gramophone records. At the last minute Felix Mendelssohn fixed up Giasgow man Joe Elilet to fill the tenor vacancy with the Hawaiians.

Glasgow Musiclans' Club is running a dance in the Astoria Ballroom on Sunday, June 1, 7 till 11 p.m. Tickets are 5s.

Playing for the Post Office Entertainments Variety Show in the Athangum Theatre last week, the Rustic Club Orchestra attracted attention, this 13-piece outfit being directed by tenor man Harry Denmark. Vocalists to feature were Anne Gibson, Tommy Stewart and Tommy Hopper.

Hopper.

EDINBURGH
FRANKIE SMITH has recently made changes in his band at the Princess Ballroom. With Prankie (tpt.) are: Jack Todd (plano); George Henderson (drums); Ron Reid (alto); and Ross M'Kenzie (tenor).

Tommy Wilson's Band at the New Cavendish has recently welcomed three newcomers in Davy Simpson (plano) and Johnny McGinnis and Watter Riley (tenors).

Frank Butchart (vocalist) and Johnny Clark (tpt.) are now with George Adamson at the Plaza Ballroom.

room.

Ian Hay, from Roy Lambert's Band at the Excelsior Ballroom. Edinburgh, has replaced Symon Stunge at the New Locarno, in the same city.

Under Ian, on trumpet, are Bill Sutherland (alto sax clar.); Ronnie Baker (alto-clar.); Andy Swanston (tenor-clar.); Alex. Shiells (plano, acc.); Bill Oliver (bass guitar); and Ronnie Murray (drums).





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