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JUNE 14, 1947

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THREEPENCE

BASS-STAR TOMMY BROMLEY



DANCE BAND CONTESTS:

M.U. AND "M.M." SIGN

THE Musicians' Union approves of MELODY MAKER Dance Band

way they are conducted, and has sanctioned all its Branches organising and presenting them, or sharing in their organisation

THESE FACTS ARE CONFIRMED BY AN AGREEMENT WHICH THE "MELODY MAKER" HAS JUST CONCLUDED WITH THE MUSICIANS' UNION REGARDING ALL CONTESTS

and presentation.

The agreement was considered desirable because it was natural that the Union would wish to be assured that nothing in the way the Contests are conducted would be detrimental to the Union and its members, and the MELODY MAKER was equally concerned in ensuring that its Contests would be in no way harmful to Union interests.

(a) That the MELODY MAKER will not associate itself with any Contest organised by, or held in a hall owned or managed by, any person who is not regarded by the Union as a fair employer of musicians, or does not engage, whenever possible.

not engage, whenever possible, only Union musicians and pay them at the appropriate local

(b) That, provided there is such a band in the district, at all Melory Maker Contests a fully Union "house" band will be engaged and paid at the appropriate Union rate.

But as the Melory Maker has always endeavoured to work on these lines, this presents nothing new.

(1) That Union members are permitted to act as Judges, and in such other suitable capacities as may be required by the MELODY MAKER at all MELODY MAKER Contests.

(2) That where any Branch of the Union wishes to organise, or take part in the organisation of the MELODY MAKER Contest in its district, the MELODY MAKER, subject to certain specified conditions, will do its atmost to arrange this.

(3) That during the current year both Union musicians and

non-Union musicians and non-Union musicians may compete together in any MELORY MAKER Contest, but the Union has the right to decide whether this procedure will be allowed to continue next year, or whether only Union members will be allowed to take part in the Contests.

to take part in the Contests

It is, of course, paragraph 3 above that will be of most interest

to bands, and whatever decision the Union may come to on the matter, the MELODY MAKER once

again repeats its strong belief in the value of the Union to all musicians, and advises those who are not yet Union members to join without delay.

Other clauses provide:--

ITSELF.

Contests, is satisfied with the rules governing them and the

KILLED **CAR-CRASH**

THE WHOLE DANCE BAND PROFESSION WILL BE SHOCKED TO LEARN THAT PAMOUS TOP-LINE BRITISH STRING-BASS STAR TOMMY BROMLEY HAS BEEN KILLED IN A MOTOR-CAR ACCIDENT IN THE SOUTH QF FRANCE.

About six months ago, Tommy had a breakdown in health which necessitated his leaving England for the Continent with his well-known vocalist wife, Bobbie Bromley, who had an engagement to sing with a band in France.

The tragic news reached London on Monday of this week that he had been involved in a shocking motor-car disaster on May 23 and had died six hours after reaching hospital.

The accident happened at night, when Tommy was driving his car with two male passengers. Swerving to avoid a child, Tommy came into collision with a lorry driving towards him. He was terribly injured, and died without regaining consciousness. His two passengers were also hurt, but are recovering.

Tommy has been buried in the English cemetery at Cannes, and the sincerest sympathies of his legion of friends and admirers will go out to his widow, who, we understand, is at present singing with a band in Basie, Switzerland.

BOMB-VICTIM

Tommy Bromley was only 34 years of age. Born in London in 1913, he was one of the profession's own "characters." and his lively interest in life and music, plus a devastating sense of humour, made him immensely popular throughout the business.

popular throughout the business.

Starting his career in the early thirties as a semi-pro, in northwest London, he attracted notice before the war when playing for bands in commercial radio, and in 1940 joined Ken Johnson's Band at the Café de Paris.

He was playing there on the fateful night in 1941 when the building was hit by a bomb and his leader was killed. Tommy was dug out of the wreckage with a fractured leg.

With the injured limb in plaster, he continued to play around town. He had already made his mark on the air with Harry Parry's Radio Rhythm Club Sextet, in which swingy combination his rhythmic and musicianly bass playing soon put him in the forefront of British players of that instrument.

Since those days he had broadcast and recorded with nearly every famous band in this country, including Lew Stone, Stephane Grappelly, Frank Weir, George Shearing, Harry Hayes,

George Shearing, Harry Hayes, Ted Heath, Ambrose, etc., etc.

POLL-WINNER

a session with him a treat for the other judges on the stand.

all-too-few a number of

RAY NOBLE

in 1938, when he brought with him Jimmy "Triump" Davidson's Canadian band and played several weeks in Variety and appeared at the Melody Maker All-Britain

Final at Blackpool.

The Nobles plan to stay for two menths, and their visit is to be purely a holiday.

As we close for press we learn that Beryl Davis, whose American Dlary has been closely followed by MELODY MAKER readers, is due to open at the Strand Theatre in New York on June 27. June 27.



Mr. and Mrs. Stanley Black photo-graphed immediately after their wedding last Sunday.

FELIX KING'S **AIR-BREAKS**

LEADING the biggest resident band in London just now. Felix King, whose 16-plece outst is going great guns at the Nightingale niterie in Berkeley Square, W., gets three big broadcasting dates in the near future.

On June 18 he will appear with his band in "Café on the Corner," and on Monday, June 23, gets his biggest break to date when, with Denny Dennis vocalising, he and his band will be featured in "Band Parade" opposite Harry Goid and his Pieces of Eight.

On July 2, yet another "Café on the Corner" airing comes his way.

way.

Felix leads a band of sixteen, comprising three trombones, three trumpets, five saxes and five rhythm, and the type of music featured is quiet and melodic, with plenty of plano, played in his own inimitable style by Felix himself.

The Phenomenal French Waltz

ASCHERBERG

SMASH HIT!

BEAUTIFUL

(A Ronnie Binge Arrangement)

"VARIETY" BOYS "IT HAS TAKEN HOLD LIKE YES, WE HAVE NO BANANAS"

"IN THE HEART OF MONTMARTRE" (Successor to "SPEAK TO ME OF LOVE")

Stanley Black Weds Edna Kaye

O'N Sunday last (8th), famous B.B.C. bandleader - pianist Stanley Black kept the birgest date of his career when, at the St. John's Wood Synagogue, London, N.W., he was married to charming vocalist Ednar Kaye.

The impressive ceremony, attended by many of the bride and bridegressis - professional friends and relatives, was followed by a lavish reception at the Savoy Hotel. There, nearly five hundred guests feted the happy couple preparatory to their honeymoon trip to the Continent.

Among those present were such musical notabilities as Jack Hylton, Carroll Gibbons, Mr. and Mrs. Lew Stone, Mr. and Mrs. Reg Leopoid, Mr. and Mrs. Irwin Dash, Mr. and Mrs. Charlie Katz, Nadia Dore, Archie Slavin, Terry Devon, Richard "Stinker" Murdoch, Kenneth Horne, Ivor Mairants, Bill Currie, Moss Kaye, Aubrey Frank, Alf Van Straten, Audrey Cameron, Leslie Bridgemont, and many members of Stanley Black's own orchestra. Among hundreds of congratulatory telegrams received from those unable to attend in person was one from Stanley's own particular friend, Maurice Burman, who signalised the occasion with good wishes from the sanatorium in Switzerland, where he is a patient.

Dance music for the occasion was organised by the bride's bandleader-cousin, Harold Geller.

Our congratulations and best wishes, Stanley and Edna!

Another String for Short's Bow!

A N insistent ring of the telephone bell—and an excited,
boyish voice conveyed to the
MELODY MAKER the news that its
owner. Ted Heath bassist Charlie
Short, was a daddy, his wife having presented him with a 7 lb.
3 oz. baby girl in the early hours
of Tuesday morning at the Westminster Hospital.

Both Deirdre Ann—as the baby
is to be named—and her mother
are "doing very well." Congratulations, Charlie.

16, MORTIMER STREET.

LEAVING POTOMAC

During the somewhat difficult and protracted negotiations, the MELORY MAKER handed to the Union copies of two important documents—the Standing Rules under which all MELORY MAKER under which all MELODY MAKER contests are run. and the very lengthy and closely binding Schedule of Arrangements and Conditions to which each Contest Organiser has strictly to conform. It is a tribute to the MELODY MAKER, of which the paper is pardonably proud, that the Union did not ask for a single alteration to either the Rules or the Organisors' Schedule.

The Agreement provides, among other things:— Parry and his popular Sextet are leaving the Potomac Restaurant, Jermyn Street, W., on July 8, after one and a half years' resi-

nlaying a concert at the Palace Theatre, London. The burgiars, who jemmied

ON THE AIR

COING steadily ahead with plans to establish himself and his band with listeners and the dancing public. Woolf Phillips has fixed three broadcasts in the course of the next

three weeks.

This Thursday (12th) the band will be heard in the Home Service (3 to 3.30 p.m.), has an Overseas date on June 21, and a half-hour on June 30, from 5.45 p.m. (Light).

p.m. (Light).
On all these airings the init five brass five sax four rhythm combination will be heard plus vocal stars Soils Brown, Dick James and Michael Lindon.
Altoist Freddy Syer, ex-George Evans striist, who recently left the Phillips band to lead the Oscar Rabin sax section, is rejoining the band, as from Monday, June 16.

His last job before leaving for the Continent was with Ambrose the Continent was with Ambrose at Ciro's, and his stock in the profession rose so high that it was no surprise when, in 1944 and 1945, he was convincingly voted Britain's leading bass player in the Melory Maker Dance Band Poll for those years. This year, ill-heath having caused him to suspend many of his playing activities, he came third in the Poll.

Never forgetting his early days in the profession. Tommy was always keenly interested in the semi-pros, in this country, and was a notable and painstaking judge of many Melory Maker Dance Band Contests, where his impish sense of humour and his thorough understanding of modern dance music always made a session with him a treat for the other tudges on the stand.

other judges on the stand.

A fine musician and a great fellow in every sense of the word. Tommy Bromley will be sorely missed. The Melopy Maker staff, who knew him intimately, add their deepest condolences to those that will undoubtedly pour in to his widow from every section of the profession which he graced for all-too-few a number of

COMING HERE

WELCOME visitors to this country, Ray Noble and his wife, Gladys, sailed from New York yesterday (Wednesday) on board the "Queen Elizabeth," and are due to arrive at Southampton on Sunday or Monday

Ray's last visit to England was

LONDON, W.1. "Imperial Trombone RED-HOT news: by BOOSEY & IMPERIAD trombones already HAWKES being played by England's finest players - GEORGE CHISHOLM and ERIC Completely new BREEZE, cf the famous Squadronaires "Band. design, with outstanding new Register your name for delivery details features with your dealer or-BOOSEY & HAWKES LTD. 295. REGENT STREET, LONDON, W.L. 8-10. DENMAN STREET, LONDON, W.1.

WITH WHICH THIS PAPER WILL IN ANY WAY ASSOCIATE HARRY PARRY

SURPRISE news breaks in the West End this week with the announcement that flarry

after one and a half years' residence there.

"This has been my third stay at the Potomac," Harry told the MELOPY MAKER in an exclusive interview, "and everything between myself and the management is friendly in the extreme. I am leaving on the very best of terms, because I feel that with a band such as mine there is a tendency to get stale if one stays too long in the same place."

Harry has some big plans lined up for the next few months, which will make very interesting reading when they are released.

Another story from the Harry Parry camp is that his flat in Lancaster Gate, W., was ransacked last Sunday night (8th) while Harry and his Sextet were playing a concert at the Palace

open every door, searched the open every door, searched the flat meticulously, even rolling back the carpet and disturbing all the clothes, papers and food in the cupboards and drawers.

But with Mrs. Parry's fur coat hundled up ready to take away, the thieves were apparently disturbed and the sum total of their hard night's work was four

hard night's work was four bananas, the peels of which Harry discovered on the stairs leading to the flat!

WOOLF PHILLIPS

NEWS IN BRIEF

Edited by CHRIS HAYES

RADIO REVELRY is the title of an OR.B.S. programme which will feature the Radio Revellers vocal team. The boys made their first of six recordings for this programme, last week. The Revellers will also appear in a new Overseas version of Black Magic," featuring Stanley Black and the Dance Orchestra which will go out each Monday for eight weeks commencing on July 14.

STARDUSTERS STARBING Cur-

STARDUSTERS STARRING.—Currently at the Samson and Hercules Ballroom. Norwich, for the summer season, the Stardusters return to Town for a private dance at Murray's Club on Sunday, June 15, followed by a M.W.Y.W. proadcast on Monday (16ths. On Sunday, June 22, the boys play a concert at the Capitol Theatre, Caruiff.

PHILLIPS' FIESTA.—This Priday (13ths., the Freddie Phillips Quartet will be neard in "Caribbean Carnival," when they are due to play two Spanish numbers. On June 23 Freddie has a spot in Eugene Pini's "Music in the Home" programme, which features vocalist Carmen del Rio. He will also play a couple of Spanish numbers in this programme. ROCKETS ON PARADE.—The Blue STARDUSTERS STARRING. -Cur-

ROCKETS ON PARADE.—The Blue Rockets, directed by Benny Daniels, will appear in next Monday's "Band Parade" opposite, Eddie Carroll's group. On Thursday they go up to Great Yarmouth for a date at the Britannia Pier, exchange this stand with the Stardusters from Norwich on the Friday, then back to Yarmouth on Saturday. on Saturday.

BASSIST'S ALIAS.—Well known in the dance-band and theatre business, bassist Leo Routledge, who is still a student at Trinity College, will be forming his own outfit, to be known as Leo Toye and his Quartet, when he finishes in "1066 and All That" at the Saville Theatre on June 14. Leo, who was invalided out of the Merchant Navy after serving three years and was again discharged unfit after a year in the RAMC, will lead Preddie Keebles (bari., clr.); Ted Neville (trmp., vln.); Leslie Withers (pno. acc.); and Alan Harrison (gtr.).

A BONNY ROMANCE.—Congratule—

A BONNY ROMANCE.-Congratule. Laval, who went up to the Blue Bell Hotel, Scunthorpe, for a short season with London leader Teddy Wallace a month ago, and fell for the Scottish receptionist. Miss Jeanie Mitchell, who became his bride at Harrow Road Register Cifice on June 6.

GOOD FOR GIDDINGS.-Using his GOOD FOR GIDDINGS.—Using his four-piece which plays every Friday and Saturday night at the Sugar Bowl Roadhouse, Burgh Heath, and so far has 40 one-night engagements for next season, starting in September, Surrey bandleader Bert Giddings is now appearing every Wednesday night at the Atalanta Ballroom, Woking.

SKYLINERS SKYHIGH AT RYDE.

—Playing for the summer at the Victoria Ballroom, Ryde, I. of W., drummer-leader Ronnie Heath and his Skyliners are pleasing the customers with their quiet style, Ronnie leading Des Moloney (thr., clr.); Bob Carter pho., acc.); and Bernie Taylor (elec. gir.).

MANX MAC.—Currently with Jan Raifini at the Villa Marina, Douglas, I.O.M., is ace trumpet/arranger Jimmy Macaffer, brother of the Skyrockets' Don. The Raifini Band is due to broadcast from the Island on June 19 and 21.

June 19 and 21.

SOTON SONGSTER.—Vocalist with the band installed by Nat Concils at the Court Royal Hotel, Southampton, is Hal Vincent, who has been O.K.'d by the BBC and is available for free-lance broadcasting. A popular figure at the "Court." Hal has been there since last November.

MEATH CONCERT.—Ted Heath fans will be delighted to know that on Sunday next (15th) at 7.45 p.m. the maestro will present a further "Swing Session" featuring George Shearing and Carl Barriteau as guests at the London Palladium. In addition to their solo spots, the two swingsters will join forces in a "double act."

act."

NEW ABDRESS. — Guitarist Bert
Weedon's new address is 36. Park
View, Wembley, Middlesex. He may
be contacted by 'phone at Grangewood
1307.

GUITARIST GETS HOME.—De-mobbed after 54 years with the 4th and 1st Bats. of the Dorset Regiment, London guitarist-vocalist, Art Kent, would like to hear from the lads he served with in "Stars in Battle-dress."

Musicians in Archer Street stared ashast on Tuesday afternoon when a Black Maria
stepped at the entrance to Len
Hunt's crowded drum store.
Fearing Len had committed
some dastardly crime and was
about to be whisked away from
his horrified customers, all eyes
were fixed upon the two burly
cops who stepped from the
sombre prison van. Len. however, was not at all perturbed
and welcomed the advancing
officers with his usual cheery
greeting as they solemnly carried
into his shop a broken bass
drum which the Central Police
Band wanted repaired!

BRIGHTON "JAM."—At Sherry's, Brighton, leader Johnny Kerrison, with the approval of Manager Benwell, has instituted special Sunday night jazz sessions, which are attracting appreciative audiences. During these sessions, any of the boys from Town who happen to be in Brighton will be made very welcome, if they care to sit in. "Residents" are led by Johnny Kerrison on drums and comprise Betme Myers (guitars); Jack Gordon (piano, arranger, vocals); Billy Batt (bass); and Johnny Rogers (cit. alto, vocals and arranger).

tomers with their quiet style. Ronnie leading Des Moloney (tnr., clr.): Bob Carter pno., acc.); and Bernie Taylor (elec. gir.).

RECORDING STUDIO OPENED...

A new recording studio was opened on Monday last (9th) at 141, Park Road. St. John's Wood, Londou. This, managed by three ex-Servicemen, Robert and William Craig and David Reed, caters for both professional and amateur artists, and is equipped with BBC-type mikes and the latest recording gear. The



"Holidays with play" could well be the title of this topical picture of the Eric Winstone Band with leader Eric batting and vocalist/stumper Julie Dawn enjoying a carefree game on the playing field at Butlin's Pwilheli Camp.

CALL SHEET

(Week commencing June 16)

Blanche COLEMAN and Girls' Band. Fier Pavilion, Sandown, I.O.W. (Season).

Billy COTTON and Band. Empire, Leeds. Lestie DOUGLAS and Band. One-night Stands. South.

Teddy FOSTER and Band. One-night Stands, South Nat GONELLA and Swing Trie. Grand Theatre, Brighton.

Henry HALL and Band. Empire, Swanses. Vie LEWIS and Orchestra. One-night Stands.

Jee LOBS and Band. Hippodrome, Golders Oreen. Felix MENDELSSOHN and Hawaiian

Serenadors. Queen's Theatre, Rhyl. Bed Mill. WARD and Nitwits
Buttin's Theatre, Exegness.
Ronnie MUNRO and Orchestra.
Buttin's, Ayr (season).

Oscar BABIN and Band. Seaburn Hall; Sunderland.

Charles SHADWELL and Orchestra. Empire, York.

TROISE and Mandeliers. Empire, Rottingham.

Readers' Letters to The Editor

PUBLIC DANCES

PUBLIC DANCES

I WAS very pleased indeed to read
the article by Harry Prancis, of
the M.U., on the subject of entertainment for its own sake—not profit.
It will be a great event in the
dance-promotion field when the
authorities of all boroughs in this
country take a lead from the few exceptional ones and promote their own
entertainment programmes.

The present system of tendering
for the various public halls is highly
unsatisfactory. Normal fees for
hiring range from £15-£20, and halls
are eventually let out to promoters
at from £70 to anything up to £100£300 for one evening's dancing. This
results in an inferior combination
being booked for the evening in order
that the promoter has some possible
chance of "clearing" himself.

In many cases promoters, anxious
to obtain these Saturdays or special
nights, have to offer all sorts of fantastic prizes in order to attract a
decent-sized crowd at a quite unreasonable admission fee for the purpose of enjoying what should be normally just a straightforward cance.

And last of all, I have yet to hear
of the ratepayers in these areas gaining any benefit from these large
amounts of "tender" moneys which
are obviously coming into the coffers
of the various Councils.

I hope the "Music Development
Committee" will be successful in
their endeavours to bring all local
bodies in line with the basic principle
of entertainment for the good of the
community.

BILL SENSIER.

TO TO THE

slump. As you know, the music business is the first to cool off, and most of the night clubs still open are pretty near to empty most of the time. That's all for now—let me know the dope from over there.

SEYMOUR WYSE.

New York City, U.S.A.

SATCHMO CLUB

I AM president of the Louis Armstrong International Fan Club, and I am writing to tell you that we would like to hear from more British jazz enthusiasis who are admirers of this great jazz trumpeter. All club members receive photographs of Armstrong and information about him and his band. There is a club journal issued monthly, and werplan to recissue certain of Louis' old records. Louis will himself beat out a story on his faithful typewriter for our journal. our fournal.

We in the club fully appreciate how much British enthusiasis have done for jazz, and we want them for members. Your readers may write direct to me for particulars of membership

1706, Nelson Avenue, The Bronx, 63, New York, N.Y., U.S.A.

RE BE-BOP

A syou probably know, stan Kenton's fine band has broken up, and I heard his former trombonist, Kai Winding, at the Three Deuces. A big noise over here just now, a grand new singer called Frankie Laine. You'll be hearing a lot of, or about him, soon.

I hope the "Music Development Committee" will be successful in their endeavours to bring all local bodies in line with the basic principle of entertainment for the good of the community.

BILL SENSIER.

WYSE WRITES

WELL. I'm back in the great city and hustling around, and music advise that things in the music world are pretty beat in New York. There's nothing really great to latch on to, what with a lot of the joints closed down and only a few of the best musicians by that. Most of the players are out on the coast.

As you probably know, Stan Kenton's fine band has broken up, and I heard his former trombonist, Kai Winding, at the Three Deuces. A big noise over here just now is a grand new singer called Frankie Laine. You'll be hearing a lot of, or about him, soon.

I guess things are a bit shaky right now, with people anticipating a

arranged in simple chromatic progression with almost mathematical precision, whereas the true New Music is far from precise and farther still from mathematical.

No doubt the trouble is caused by lack of authentic recordings of the music in this country. Dirzy Gillespie's article on the subject, which you recently published, apparently falled to enlighten us to the extent he had boped. But once we can get held of the principles of the music from hearing it on records. I am sure a lot of misunderstanding and misuse of the term "5,-55p" will be cleared away. use of the term cleared away.

Woodley, Reading.

BASS DRUM DAMPING

I AM a planist myself, but, knowing bass drums to be something of a problem. I made it my business, while in the States, to find out how top-line U.S. drummers overcome the bass drum difficulties. I discovered that they have nearly all solved the problem in the same way by means of an internal damping system invented by George Wettling Here is a discription of the mether which, I hope, will be of assistance to driving mers in this country.

First acquire a length of carrelett and cut two strips can't ben't be it and cut two strips can't ben't yd, long and 3 to 3f in width varying slightly, as width varying slightly, as width varying slightly, as width varying slightly, as the size of the drum. The called opposite your batter-head and lay one strip of felt across the skin so that it is situated exactly opposite the spot where the beater makes impact. Stretch the felt tight and replace the head from the top, screwing up evenly all round while making aure the felt remains taut against the skin. Then trim away any excess of felt that may be protruding from the drum.

Next take the batter-head and lay

drum.

Next take the batter-head and lay the other strip of felt across it, this time at the same distance from the top of the drum as the first strip is situated from the bottom fon the other head, of course). Replace, tighten and trim once more. You will have, then, a strip across the front and back of the drum near the top of the head on the beater side and near the bottom on the opposite side. I hope your troubles will then be over.

STEWART NISBET.

Renfrewshire, Scotland.

by Sammy Quaver

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Bept. 18, 15 West Street, Charles Cross Rd., W.C.2, TEMple Bar 6529

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending June 5, 1947, has been com-piled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces!—

HERE is the list of the seven most popular songs in America during week-ended May 31. as assessed by the week's nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programmy over the CBS network:—

1. MAM'SELLE (4-14-3).

2. MY ADOBE HACENDA (2-5-5-5-7).

3. LINDA (1-2-1-1-3-2-4-6-8-8).

4. HEARTACHES (3-3-2-5-1-1-2-4-4).

5. ANNIVERSARY SONG (6-4-2-2-2-1-1-1-1-1-1-2-2-5).

5. TIME AFTER TIME (7-7).

7. Pic O' MY HEART.

P. gures in brackets indicate previous placings.

900 SALES

SHEET sales took a minor spurt latter end of week. Close down of soccer pools may release the bobs for copy buying, and aid music biz for healthy hypo... "Come Back to Sorrento" in and out of frame inside seven days, "Harriet" replacing... Irwin Dash beat all other "pubs" to Billy Reid's muchtalked-about ballad, "My First Love My Last Love for Always." Deal closed early hours of last Saturday morning after an all-night session between the big two. Now Dorothy Squires is happy... Reported Beryl Davis applying for American citizenship, and the way it's working out the BBC right now, we're likely to lose one or two more of our top-lose one or two more of our top-lo bracket songsters to the USA very shortly.

Shock Derr.!—Quite a few broadcasting bandleaders took a stomach turn-over on reading the "Daily Express" front page last Thursday morning. The stage-door keeper at the London Casino will have his busiest time ever with the contact boys next week. They will be out in force every night, with the Peters Sisters and Gloria Jean the chief targets. I've taken a violent fancy to a new Yank ditty, "If I Had My Life to Live Over." Hi, fellers, did you catch Tommy Dorsey's observations in the Nationals the other evening? "T. D." says, "Sweet music is the thing; swing has had it!" So watch out, Mr. Ted Heath, Better-go schmaltzy while the going's good, or class.

hails? Nobody dances to their studio music, and they're missing the boat with the marathon stuff... Week ending June 7, 1947, will go down as the darkest stanza for bandleaders playing vaudeville. Those working on the "gate" lost a packet.... Take it from me that this Fall will see the greatest bunch of poo dittles ever launched on the air in this country, with at least six British songs likely to make the smash class. Tin Pan Alley Oscass: To Steve Conwas for a diamond-studded vocal on "It's Dreamtime" with Peter Yorke's ork... To Roberto Inglez Crew for a terrific "Follow the Sun" shot (7th)... To Doreen Lundy for a smartle version of "The Coffee Song" with Maurice Winnick's ork (7th)... To Johnny Green for a polished "Spanish Trail" with Howard Lucraft (6th).

CLASSICS from the CLUBS-

HERE is the third and last instalment of the W's which, missing the X's, commences the Y's, reminding you again of some of the good likes you might care to remember.

Whisper Sweet Whispering Eb
Who? Eb
Who's Sorry Now? Eb
Why Begin Again? Dmi
Why Do I Love You? Ab
Why Don't You Do Right? Dmi
Willow Weep For Me ... G
Wishing F Willow Wcep For Me
Wishing
With A Song In My Heart
Without A Song
Welverine Blues
Woodehonpers Ball
Wrap Your Troubles In
Dreams
Yacki Hula, Hicky Dula
Yankee Doodle Never Went
To Town
Yearning Yearning Eb Yellow Dag Blues Eb Yes, Sir Yes, Sir, That's My Baby Eb

PERSONAL CHOICE.—Carl Barri-teau, famous alto sax, clarinet and bandleader, is also a fine arranger, and chooses the title, "Without A Song," as being a grand number in every respect and particularly suitable for those with an eye for big-band accoring. scoring.

– Carlo Krahmer

PETER MAURICE SWING SPECIALS THE MINOR GOES MUGGIN - CLARINADE

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Edgar Jackson's Record Reviews

JACK PARNELL AND HIS QUARTET
***O**On the Sunny Side of the Street
(Jimmy McHugh, Derothy
Fields) (Decca DR10901).

O*Scrubber Time (Dave Goldberg)
(Decca DR10802).
(Decca F825-32. fd.)

Parnell (vines) with Remnie Scott
(tenor): Norman Stenfatt (pno.):
Dave Goldberg (g'tar): Charlie Shert
(bass). Recorded December 30, 1945.

THERE are far too many people in this country, especially among the professional critics, who, either because they lack the courage of their own convictions or because they don't know enough to have any worthwhile convictions, adopt one of two courses as an easy way out.

Either they sneer at everything British because they think it is clever to cry down their own country, or else they do what is even more harmful—they fulsomely praise everything British, no matter how bad it may be, because they think a pose of patriotism is the surest way of attaining the popularity that they believe results from a reputation of being a "nice guy."

Personally, I no more wish to appear clever than I care a Shin-well cuss about popularity. What well cuss about popularity. What I mainly care about is that people should believe that I have at least tried to learn something

PICK OF THE WEEK
For Everybody
ARTIE SHAW—" In The Still Of
The Night" and "What Is This
Thing Called Love?" (Parloplione R3032).
CONNEE BOSWELL—" Ole Buttermilk Sky" and "Stormy
Weather" (Brunswick O3706).

about my subject, but above all that I am sincere, and I think my record reviews during the past twenty years have gained me that much of a reputation.

Therefore I think most readers will concede that I am at least sincere when I say that these two sides prove that in the Jack Parnell Quartet, Britain has at last produced something in the way of small bands that can hold its own against the best that America has to offer.

Pirst thing I should say about the sides is that they provide a surprise, in that Jackie forsakes his drums to play only vibra-phone in either piece.

This is something new to us. But apparently it isn't new to Jack. He must have been swatting at the bell-stand for quite a while to acquire such a profi-cient technique. And when I add that he adds to this tech-nique all the style and sense of rhythm that have helped to make him our most outstanding swing drummer, you'll realise that he is as successful in his new rôle as he has been in his older one. older one.

But it isn't merely Jackie's vibes that make these records so good.

Ronnie Scott, Norman stenfalt. Dave Goldberg and Charlie Short all have all that it takes to make all have all that it takes to make great swing men, judged by any standards. And if you think it needs more than good musicians to make a good band, even a small one, you'll find whatever else you may feel necessary in the imaginative way in which the tunes are treated and the unanimity with which the boys play mity with which the boys play together.

And that last remark is not the less pertinent because, far from being just sequences of solos, both records rely even more on the team work which is at once most ingeniously worked out and brilliantly executed.

1947 Swing Music Series

COUNT BASIE

and his Orchestra Bill's Mill; Free Eats - - B 9557

HERBIE FIELDS

and his Orchestra Blue Fields; A Huggin' and a Chalkin' B 9559

HARRY HAYES

and his Band Scuttlebutt; Ol' Man Rebop B 9559

CHARLIE BARNET. and his Orchestra

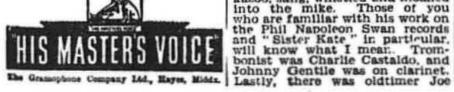
Comanche War Dance; Phyllysse B 9553

DUKE ELLINGTON

and his Orchestra Swamp Fire; Just Squeeze Me 8 9536

HENRY "RED" ALLEN

and his Orchestra Get the Mop; The Crawl - B 9537



HERBIE FIELDS AND HIS

ORCHESTRA

"A-Huggin and a-Ghalkin'
(Chancy Hayes, Kermit Goeil)
(V by Harbis Fields) (Am.
Victor D6-VB-3200).

"Biss Fields (Herbis Fields) (Am.
Victor D6-VB-3200).
(H.M.V. B.9658-3s. 11jd.)

Fields (clart.) with Emasuei Alban,
Arnold Grishaver, William F. Hits,
Edwin Caine, Leonard Greens (reeds):
Ronald G. Snyder, Jank Engle, Sernard Glow, Neal Hefti, Alvin Arch
(tpts.); Bert Prager, Milliam W. Gold,
Eddie J. Bert (tmbs.); Matthew
Napoleon (pno.); Rudelph E. Cafare
(igtr.); Martin J. Marine (bass);
Norman Kahe (dms.). (Recorded
October 19, 1948)

TTHESE are the first records by
I this band that I have
heard and, on them, I should
say that it is more artful than
sincere.

For one thing, it is too effusive.

sincere.

For one thing, it is too effusive, and that makes it sound, at any rate to me, just slightly phony. I think you will realise what I mean when you hear "Blue Fields."

Fields."
On the whole, this is nice blues scoring, and I don't deny that the band has a good sax team and at least one good soloist in guitarist Rudolph Cafaro.
But somehow the atmosphere doesn't ring quite true. Even if the attempt to be smart and modern were in keeping with the blues—and it certainly is not—the side would still fail by sounding more sophisticated than spontaneous.

spontaneous.
Then "A - Huggin' and a-Chalkin'."

This is a song about a girl who, weighing just on nineteen stone, takes so long to get round that whoever attempts the job has to make a chalk mark on her (hence the a-chalkin' part of the title) to let him know when he gets back to where he started gets back to where he started from.

Nevertheless, Mr. Fields seems to have enjoyed a-huggin' her, even though during his tour of the lady he did meet someone else coming round the other way, also with a piece of chalk in his hand for the same aforestated

reason.
This bright example of con-This bright example of con-temporary American humour as-applied to song-writing has lately become a top-line hit over there, but, coming in the category of comedy songs, it is hardly the most suitable material to show a band at its best, and I pass the record on to you with the seem ingly only possible comment that it is good fun in its naive way.

Five Golden Rules

The Australian scene, as it affects musicians.

In this, my final, article on the Australian scene, I want to endeavour to make as broad a survey as possible and to cover certain aspects which, I confess, had not occurred to me at the outset, but on which I have been pressed for informa-

Income tax is, of course, a serious problem, but, as I have remarked before, unlike South Africa, wages are not proportionately high. Four examples are:—

Taxpayer without dependants: Income for year, £400, tax £53 7s.; income for year £500, tax £198 7s.; income for year £500, tax £198 7s.; income for year £400, tax £13 5s.; income for year £500, tax £173 1ts. Taxpayer with wife and one child: Income for year £400, tax £18 9s.; income for year £400, tax £184 19s.

Taxpayer with wife and one £184 19s.

Taxpayer with wife and two children: Income for year £400, tax £13 7s.: Income for year £500, tax £146 19s.

All income tax has been reduced since the beginning of 1947 by 23 per cent.

These figures are in Australian currency: £1 sterling equals £1 3s.

Australian.

Generally speaking, practically all the Australian capital cities are beautifully laid out and their are beautifully laid out and their inhabitants live a very vigorous social life. For the benefit of the uninitiated, here are the population figures of the respective capital cities—taken in their order of importance. (I quoted the Sydney figures in my initial article)

Next in importance comes Meibourne (Victoria) with a popula-tion of 1,107,000. Adelaide (South Australia) boasts 350,000 souls. Next Brisbane (Queensland) with Next Brisbane (Queensland) with 344,200. Then Perth (Western Australia) with a population of 245,000, and finally Hobart (Tasmania) with 67,900. Apart from the capital cities—all of which, incidentally, are situated on the coast, there are numerous small towns such as Newcastle, Grafton, Geelong, Colac, Bendigo and Ballarat. with populations averaging 40,000 each.

For Teachers

Quite a number or prospective emigrants have decided that in view of my remarks anent the view of my remarks anent the high standard of musicianship in Australia, that they are not good enough to make the grade. Nevertheless they are determined to make the plunge, and have confided in me their "brilliant" !) plan of going over 'here as nstructors. To any of you who read this article and who may be

summed up by LEN FILLIS

fired with the same idea, PLEASE get the thought right out of your mind. All instructional activi-ties throughout Australia are ties throughout Australia are controlled (I should have said "monopolised") by either "The Hawaiian Clubs of Australia" or "The Victorian Banjo Club." Apart from these two organisations which boast about 40,000 pupils between them, and have branches in every capital city and every town and suburb of any importance, there are a few similar institutions who specialise in the instruction of practically any instrument you care to cally any instrument you care to

mention.
These various schools (or "clubs" as they are termed) run their business on the social-instructional plan, and any pupil automatically becomes a member of whichever club may take his fancy, and is free to participate in the varied and frequent functions which the clubs organise, such as dances, hiking parties, mass visits to theatres, riding schools and other forms of social amusement too numerous to mention. Thus it will readily be seen tion. Thus it will readily be seen that they do things on such a gigantic scale that the individual instructor doesn't stand a chance.

For Vocalists

Sundry vocalists have approached me with a view to information on their chances in Australia, so a few words on this subject will. I think, not be amiss. Again, as with musicians, the standard is exceptionally high. I vividly remember three particular girl trios in Sydney, and two in Melbourne. I knew all these girls personally, and we experienced the most enjoyable experienced the most enjoyable friendship, thus I was able to dis-cover their secret ambitions and

Paradoxically, not one of these girls had any great desire to get girls had any great desire to get away from her own country, and aithough they realised that they were "something out of the pack," they were, for the most part, completely modest and self-effacing. But every time I heard one of these trios in action, I feit as though I had received a thud on the nape of my neck—just as though I had been poleaxed. Their perfect co-ordination, precision, sense of pitch and totally cision, sense of pitch and totally effortless style of working had that effect on me.

Offhand I know of eight or nine British vocalists who could clean up in Australia. For example, Paula Green (whose name, incidentally, is whispered with reverence both in South Africa and Australia). Then that positively soul-searing voice of Peggy Reid—that would render any audience supine. Taking the males, I think first of Denny—the incomparable—Dennis. He'd just slay them.

Scope in broadcasting and

Scope in broadcasting and cine-variety is very much greater over there than it is here.

For Everyone

Well, I have just about exhausted my store of information which I considered might be instructive, but before I conclude, there are a few diamond-studded rules of the game which any aspiring emigrant might well assimilate, and I assure you I am only setting these forth in order to save a lot of heartache. I'vé been there, so I know!

(A) Get rid of the idea that because you are British you must necessarily be best. The average Australian can teach the average

Australian can teach the average Britisher quite a few things.

(B) Never disparage anything Australian. If there is one thing calculated to raise the Aussle's calculated to raise the Aussie's hackles, it is any form of odious comparison. I mentioned in previous articles that the Australian is self-sufficient even unto the point of truculence. One of the first truisms I learnt in Australia was "Jack is as good as his master." With a few exceptions, there is very little class distinction in Australia. tion in Australia.

tion in Australia.

(C) Don't try and teach the Australian anything. If he wants to know anything he'll ask—otherwise withhold your information. They think they know most of the answers—and they are 90 per cent. right. In point of fact, the boot is on the other foot, in that an "A Grade" pro. in Australia could give the average Britisher 100 yds. start in a 200-yds. race, and still win.

(D) Be tolerant of the Austra-

(D) Be tolerant of the Australian sense of humour. At the outset it might strike you as being very dull and tame, but I can assure you that once you get accustomed to their peculiar idiom, their wit (despite a certain condity) can be accessingly crudity) can be screamingly funny.

(E) Pinally. remember there is no possible doubt that the Australian has got what it takes, and if you want to take a bit of what he has got, you have to be dainned good to get it.

Peter Tanner's U.S. Diary

FLIP PHILLIPS is just about to replace Charlie Ventura at the Three Deuces; Bill Harris, Davey Tough, Ralph Burns, etc., will remain.

This band plays a modified form of rebop. Not quite so frantic as Dizzy Gillespie, but almost as hard to take at one hearing. Bill Harris is a first-rate musician and his trombone work though the much more appreciated.

should be much more appreciated than it is at the moment. It really is too bad that the work of so many of to-day's finest modern jazz players is denied British fans owing to the unavailability of the small company records over in England.

Raiph Burns' piano was exciting, and Dave Tough played fine drums, but Bill Harris was the star of the evening for me. But I came away with mixed feelings, especially as regards Charlie Ventura's frantic solos and rhapsodic honkings. Though I still get more kick from more authentic forms of jazz, this modern development has set me thinking.

Caught the Lionel Hampton show at the Apollo Theatre up on 125th Street in Harlem this afternoon. Lionel's band is very disappointing, and they played so loud that I thought the walls would cave in. Lionel, of course, hammered away at "Flying Home," "Ba-Ba-Re-Bop," and other similar numbers. If you go for screaming brass, wailing saxes and sizzling cymbals, then this is just your cup of tea. I'll take coffee. A pity, because some of Lionel's Decca recordings have been interesting. The audience enjoyed the show well enough, but somehow I couldn't get into the frenzy. It all seemed such a waste of time and talent.

Went down to Nick's again tonight to hear some more dixieland. Monday nights are guest
nights, as Muggsy Spanler and
his band have that night a week
off. Most Mondays Bobby
Hackett, who is doing radio work
exclusively these days, brings in
a pick-up bunch. Tonight was
no exception. Bobby had brought
along a bunch of musicians. along a bunch of musicians, mostly oldtimers, whose names are familiar to all jazz enthusi-

asts.

Besides Bobby on trumpet, there was Frank Signorelli at the piano, whose work with Venuti and Lang and many others, needs no amplification from me; then there was Tony Spargo at the drums, who beside some able work with the sticks, played the kazoo, sang, whistled and moaned into the mike. Those of you who are familiar with his work on the Phil Napoleon Swan records

Tarto on tuba and string bass, which he played alternately. Joe has been on too many recordings for me to enumerate here, but most of you will remember his bass slappings on the Eddie Lang orchestra version of "Freeze and Melt."

Had lunch recently with Al Brackman, of the Milis office. He asked me to send his regards to asked the to send his regards to all his English friends and to Edgar Jackson and Jack Marshall in particular: hi was glad to hear that the "M.M." was still going strong and that it had been able to continue right through the

All was enthusiastic over the recent deal between Irving Mills and Wally Moody, and hopes that British record buyers will now be able to hear many of the newer bands, such as Dizzy Gillespie's, whose work has hitherto been denied them. Incidentally those two Zep Meissner sides haven't been released over here yet.

Just had time to catch Boyd Raeburn show at the Para-mount theatre here before hav-ing to leave for Chicago.

The band opened with an in-volved arrangement with much use of brass of a piece of music called "The Windjammer," but which would have been better titled "Powerhouse" or "Steel Works," or something, maybe even "Atom Bomb," This was even "Atom Bomb." This was followed by the weirdest-ever arrangement of "Begin The Beguine," though had it not been announced as this, I bet no one would have ever known it.

The band is large; a six-piece sax section, flute, harp, two French horns, four trombones, four trumpets, and full rhythm section. The brass section was, to me, quite outstanding, and to me, quite outstanding, and played section work magnificently, with masterly precision and technique. Indeed, the whole band was well drilled and very slick. Too slick.

About the only other number that wasn't cluttered up with acrobats, or background to the Modernaires and the swoon songs of Ruddy Clark, was something

of Buddy Clark, was something called "Clarinet Concerto," adapted—oh, so freely—from Rimsky-Korsakov. Technically, called "Clarine adapted—oh, so Rimsky-Korsakov. this was the most interesting number in the whole programme and it featured the clarinet play-

and it featured the clarinet playing of Buddy de Franco, who revealed himself as a very talented musician, both as regards straight and jazz playing.

It came away with the impression that the band was too good for the music it had to play. The band had plenty of talent, plenty of ability, but the music did not give it a chance to say anything worth while.

worth while. See you in Chicago next week.

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"Second Bands"

IT seems as if there is a certain section of this profession which will never learn. In the interests of "big business," it devises certain over-shrewd ways of cashing in on established reputations, and, failing to see the warning of its own policy, grumbles when the inevitable happens, and it finds its business affected.

To translate these cryptic remarks—during the war particularly, certain bandleaders were only too ready to cash in on the boom in one-night stands by sending out what they called their "second band." The title of "second bands" was, more often than not, merely a cuphemism for "scratch bands" which went out under the name of the leader, but with a slightly different tag from that usually ascribed to the leader's "first" orchestra.

The leaders, apparently, often made the engagements without stipulating the right to vet the billing and advertising for the dance, with the result that enterprising bookers made a nice little harvest out of dances at which the name of the leader was in large, eye-catching type, and the name of his band so small as sometimes to give an impression, at a cursory glance, that the leader and the band associated with him on the radio were making a personal appearance.

With the name of the leader as a good "handle," it was possible to raise the prices of admission at such dances and, during the war, when money was plentiful and the people only too ready to dance, too many leaders and bookers cashed in on what was, for a time, a money-spinning idea—if you have the sort of conscience to let you spin your money that way. spin your money that way.

But the very smartness of the wise guys was their own undoing. The once-bitten public became twice shy—shy not only of "second" bands, but of "first" bands, too, and there is no doubt about it that this policy has, in part, helped to knock the bottom out of the lucrative one-night stand market for dance bands.

Frankly, we had thought that the end of the war had brought with it the end of the necessity for this sort of thing. Bands found that a change had taken place: that the post-war public had more things on its mind than the escapism of flocking to dance to any band. One would have thought that any band organisation would, for its own sake, supply the very best it could offer to make sure of satisfying its customers.

But even now, some leaders will not learn. We have on our desk a letter from a University which booked a well-known dance band for its major ball of the year. The band could not accept the engagement, but the leader said that "a section of his orchestra would

Regrettably, it turned out to be nothing of the kind, and the University is seething at the whole business.

The writer says this sort of thing "is definitely harmful to the reputation of the profession as a whole. Is there any way," he asks. "to guard against it? And should not something be done by the M.U.? It is reminiscent of the 'ghost-band' business squashed last year by the B.B.C. But the general public has not the same safeguards as the B.B.C."

We carnestly appeal to the good sense of all bandleaders to stop this menace once and for all. If they cannot appear with their full bands, let them send another band at a price commensurate with the standing of that band—but, for goodness' sake, don't let them try to cash in by lending their names to inferior bands that are going to do no good either to their reputations or to that of the dance band profession as a whole.

Dancers in the provinces (where these "no-name" bands usually make their appearances) are not so dumb as lots of leaders would like to believe, and they are not prepared to spend their hard-earned shillings unless they have some guarantee that the goods they are buying are genuine.

"An honest article at a fair price is the secret of good trading" may be a hackneyed phrase. It is nevertheless a true one, and one that can be applied to music and to bands, just as much as to goods handed over the counter or delivered in the proverbial "plain"

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Four weeks ago, arranger KENNETH ESSEX invited comments on present-day commercial arrangements. Here is his summing-up of the scores of suggestions received, many of which will he incorporated into forthcoming arrangements. For, after all-

The Customer is

How the postman bates tion of my harmless little article on "The Problems of a Commercial Arranger" in this paper a few weeks ago! I really had no idea of the interest such a specialised technical subject would arouse. In the past two weeks I have felt like a football pool promoter, and from the dozens of letters I have received from all parts of the country and even from Service bands overseas, I have gleaned some very interesting, surprising and valuable information, which I shall now attempt to summarise.

To deal with general matters first, there seems to be a large majority who think the three-and-a-half-chorus Commercial is too long, especially for slow numbers, and most people are in favoir of cutting the Special Chorus. In small bands, the usual practice is to cut straight from the Vocal to the Last Half anyway, and so in future I shall always arrange for an optional cut from after the Vocal to the Last Half in all my Commercials. This idea is long overdue.

I have had a plea for the inclusion of Verses, but would point out that most Verses are meant to be taken by a vocalist out of tempo and therefore are not suitable for playing in the same tempo as the Chorus.

Nearly everyone seems in

Born in London, March 17,

1916; began playing drums in 1933 at Chez Louis Club.

Personal Points:

Always Right!

favour of "bars per minute" tempo indications, and many complain of having to play Slows as Quicks because of the shortage of the latter. This is true, and instead of spolling a good Slow and perhaps a nice arrangement by speeding it up, I feel the solution is for large bands to play swing specials and for small bands to busk the evergreens.

Seven-piece arrangements seem very popular, and I should like to draw publishers' attention to this fact.

A. MacDonald, of 197, Crowhill Street. Glasgow, runs a dance brass-band and wants modern arrangements for it. Publishers, however, do not consider that there is yet sufficient demand for such orchestras to make it financially possible to put them out; so all you brass bands who want modern arrangements, get writing and let the publishers know how anxious you are to spend your money!

PERHAPS the most sur-prising feature of all was the overwhelming demand the for chord symbols on practically every part. I had simply no idea in that so many people could read

Ray

ELLINGTON

them. True, you all want them simplified. As Arthur Hendrie, of the No. 1 Command Dance Orchestra, Abu Sueir, RAP. MEP, says: "When you,see Gb 13 55 you either have a heart attack or you play good old up7 any-

way."

An excellent suggestion comes from G. Wallen, of 81. Ellen Street, Birmingham, and Ron Carrington, of Tadley Common, Basingstoke, namely, that symbols should be added to violin parts for the use of accordionists, electric-guitarists, etc. I shall adopt this suggestion in all my future Commercials. A request for chord symbols on bass parts from Ken Mayoll, of the RAF, Stockbridge, Hants, will not be overlooked. This will go some way towards providing more ambitious bass parts as desired by Ian Miller, of The Burma Palais, Kirkcaldy, and many others.

The next most surprising request is for Commercials to be at least as difficult as they now are, if not more so! As D. J. Readhead, of 27, Edinburgh Road, Plaistow, says: "If a number needs careful rehearsing I think it would lead to gradual improvement in the standard of musicianship among semi-pros." Frankly, I could not agree more!

consideration. Charles consideration. Charles Freeman, of 110. St. John's Road. Chelmsford, and many others ask for guitar solos. Others request bass solos and even drum solos. I shall bear these in mind and include some as alter. The wherever practicable.

A plea for fewer very low many for tenor players who have bad instruments will not be overlooked.

Regarding two-piece sax to area, the idea of using the trumpet to provide a third harmony is not

provide a third harmony is not provide a third harmony is not very popular (especially among trumpet players!).

Before I finish, I really must address a few well-chosen words to drummers. When I said that not one in twenty drummers can read I expected brickbats from outraged exponents of the percussionary art.

Instead, letter after letter agrees with me that drummers either won't or can't read. Jack Young, of 3, Charlotte Street, Brighton, thinks I am wrong in saying that only one in twenty drummers can read. He suggests one in thirty as nearer the mark. This is a deplorable state of affairs, as anyone capable of counting up to sixteen can learn to read an ordinary Commercial drum part in two hours. Actually, it is far easier to learn to read this article, and I hope most drummers can do the latter.

Anyway, more interesting drum parts are out of the question at present.

parts are out of the question at present.

Planists want their solos as reasonably ambitious as possible, but with chord symbols. More work for me, but the customer is always right!

I'm afraid it is absolutely impossible for me to answer all my correspondents personally, but I can assure you that I have read and analysed all your letters with great interest, and I thank you most sincerely for your

with great interest, and I thank you most sincerely for your interest. I can assure you that all majority wishes will be communicated to everyone interested in the production of Commercials in this country.

I am planning an article giving practical hints on how to adapt and alter Commercials to make them sound like special arrangements for your particular band. Do you think this is a good idea and have you any practical hints or ideas you would like to pass on to others?

I will pay a guinea for a letter

on to others?

I will pay a guinea for a letter containing the most helpful suggestions, and will announce the winner and publish a summary in my article, so write me c/o Messrs. Bradbury Wood, 142, Charing Cross Road, W.C.2.

But please do not send me songs. I only arrange 'em, chums; I don't publish 'em!

TACTLESS TOPICS by Claude Bampton Hell's a-Poppin'!

Favourite Food: Eggs, Bacon, Fried Mushrooms, Frimfram Sauce,

Ambition: To own his own Tea Plantation, with Reg Dare as

"China Stomp" by Lionel Hampton. Favourite Arrangers: Never read 'em!

Hobby: Athletics and the Cultivation of Tea Plants.

and Chifafa on the side.

actor.

I KNOW that all my older readers will remember the late Percy Mathison Brooks. for many years Editor of the "M.M." and its brother publication, "Rhythm."

Well, one day in my youth, Percy issued the Royal summons to his inner sanctum and gave me a gig for my then Bandits. We dotted the i's and crossed the t's, and, in passing, P. M. B. said, "Oh, Claude, you do accompany a bit, don't you?"

So I said, "Well, yes, just about," and he came back with the casual announcement that there might be an artist or two looking in to do a few numbers.

So, on the day, I donned my tails;

So, on the day, I donned my tails; but, as I gathered it was only a smallish affair, I wore the second best stiff shirt—a very bad error in tactics, as I was afterwards to find

Anyway, the band arrived at the Connaught Rooms and we proceeded to go downstairs, thinking that the affair was in one of the small sultes where we had been oft-times before.

where we had been oft-times before.

The commissionaires, however, knew better, and pointed out that we were in the Grand Hall. Panic seized me, and I wondered if there would be time to rush home and put on the No. I stiff shirt.

No. there wouldn't be, and so, fearing the worst, I picked up a menu card and found we were doing the "Daily Herald" staff dinner for that year.

Daily Herald "staff dinner for that year.

Five hundred covers were laid, and there was to be no dancing—just a little bit of a concert after the dinner. Hell started to pop in a big way... the second-best shirt having some kind of a feud with the top dress stud, the two parting company every few seconds.

However, there was worse to come, as, on turning to the inside of the menu, I found that one C. B. was to lead his Bandits for the dinner music and was also "At the Piano" for a little bit of a concert afterwards.

If I remember rightly, there were eighteen artists, and I don't have to remember that there was nothing like a rehearsal to let my left hand know what my right was expected to do.

You see, the artists just popped in and popped out again, all of them in very much of a hurry; for it so happened that they all represented the combined bills working variety at the Holborn Empire and the London Pailadium for that week, and being, in particular, a Saturday night, they just whizzed in and whizzed out.

Those who know anything about variety artists will know the kind of dots they had grabbed out of the pit to bring with them—fiddle coples, flute parts, all of them MS., and all of them extremely hieroglyphical, to say the very least. As one artist finished another was waiting to pounce to give me a five-seconds routine of cues, and then off we'd go again. Once I managed to get off to have a drink, and I well remember having a set of parts in one hand, a glass of champagne in the other, and the hell's a-popping pygmalion stud in the middle, popping like billyho, and me feeling all kinds of a fool for not having worn the No. I shirting.

a fool for not having worn the No. I shirting.

Perhaps you can imagine what it was like: the cream of the nation's variety stars afriving one after the other in a seemingly never-ending cascade of theatrical brilliance.

And the stud popping in and out.

Now the moral of this is not to wear your best shirt on every occasion, but just to point out that one of these days you might walk into something like the nightmare I had on this particular occasion.

Don't say you won't, because in our business one simply never knows what is likely to pop up from one night to the next. And you boys who think chord symbols will always zet you out of trouble can have another think: sight-reading is the only thing which will, and MS, sight-reading at that. So, if ever you bump up against something sticky, have a go, Joe, and don't say I haven't mentioned it.

They are still talking of the way George Fierstone waltzed through the intricate routines of the last Royal Command Performance. George, we know, is a swing drummer, but George also showed the profession that he is a musician who knows his business, which is slightly more important, don't you think?

BOOKSHELF

Shining Trumpets (a History of Jazz), by Rudi Blesh. Altred A. Knoof, New York (\$5).

THE very scientific and methodic manner in which Blesh tackles his subject may scare away many would-be readers, and his unconditional one-sidedness is a great drawback to its achieving popularity.

To Bleah, nothing of value exists beyond jazz in its purest form—New Orleans music and the Blues. Practically all other kinds of music to-day described as jazz make him shiver. And, according to Blesh, arrangements have nothing to do with jazz.

I fully agree with Blesh in many of his opinions. But, for example, to characterise Hawkins' solo in "Hello, Lola" as "a glib outpouring of unmusical, meaningless scale arpegglos," or to call the Chocolate Dandies' "Bugle Call Rag" a "montage of cliches" is to my mind going too far. Nevertheless, this is a book you must read, for Rudi Elesh's knowledge of his subject is so thorough that, in spite of its drawbacks it is a very significant and interesting contribution to jazz history. H. G.



JAZZ CLUB'S" SUMMER **CLOSE-DOWN**

THE B.B.C. informs us that the popular "Jazz Club" programme is closing down for its summer recess on July 5.

Some interesting programmes are lined up for the remainder of the series, and this Baturday (14th, 6.15 p.m., Light) the programme gives a well-deserved break to a Stockport (Cheshire) altoist, Alan Wood, who is currently with Bill Edge's Band at Levenshulme Palais de Danse, Manchester.

Alan will play in the distinguished company of Dave Wilkins (tpt.); Frank Weir (clar.); Keith Bird (tenor); Jackie Armstrong (tmb.); Dick Katz (plano); Freddie Phillips (g'tar); Jack Fallon (bass); Dave Fullerton (drums); and Teddy Foster (vocals).

Fullerton (drums); and Teddy
Foster (vocals).

On Saturday, June 21, "Jazz
Club" will devote its half-hour
to numbers made famous on
gramophone records by the Dorsey
Brothers and the Boswell Sisters,
which will be of double interest
inasmuch as it ties up with the
current showing of "The Fabulous Dorseys" film.

The 1947 interpretations of the
Boswells will be taken over by
the Greene Sisters, whilst the
Dorseys will give place to Britain's
famous brothers Sid and Woolf
Phillips on clarinet and trombone respectively, who will be
aided and abetted by Alan Franks
(tpt.): Harry Gold (tenor): Steve
Race (piano): Frank Deniz
(g'tar): Hank Hobson (bass): Sid
Heiger (drums); Laurie Rossi
(fiddle): and the Club's resident
officials, Harry Parry, Billy Munn
and Mark White.

"Jazz Club," on Saturday, June
28, shows every promise of being
a unique session.

Six leading critics and jazz
writers have been asked to choose
the personnel for this programme
by the simple expedient of voting
for their own individual choice
on trumpet, clarinet, tenor, trombone, piano, bass, guitar and
drume plus one extra instruplus and one vocalist, and the
marking thus chosen will appear in "Jazz Club," and will be
a feed to select the numbers to
be played

JOHANY DENIS FOR **BRAYHOUSE CLUB**

RANDLEADER Johnny Denis and his Novelty Music move into the Brayhouse Club, Duke of York Street. London, W., this Sunday (15th). Johnny will be taking in his full six-plece outfit. Previously the club has featured a trio.

Johnny Denis is staying four weeks at the Brayhouse, after which he moves down to Margate to fulfil his long-standing contract at the Northumberland Hotel, where he will remain for the rest of the summer.

Meanwhile, Johnny has numerous other undertakings lined up, which include a television date (June 19, 3.0-3.20 p.m.) and an airing in "Variety Band Box" on June 29. He will be featuring in a Sunday concert at Margate (Winter Gardens) on June 22. All these dates will feature Johnny with his full outfit, plus dynamic songstress Billie Campbell.

with Johnny leading, playing guitar, singing, and what have you, his present-day outfit includes Paul Heimann (accordion): Frank Abbott (clarinet): Ivor Raymond (plano): Sam Prager (drums); and Peter Huggett (bass). Just celebrating his third year in a managerial capacity with Johnny is Maurice I. Kinn.

ANOTHER SOUTHERN HIT SONG

HITS THE HIT PARADE!

JAMBOREE BANDSTAND



STAR U.S. SINGER JAILED ON DRUG-CHARGE

news reaches us from

Philadelphia that 28-yearold jazz singer Billie Holiday has
been sentenced to a year and a
day in the Federal Reformatory
for Women at Alderson. West
Virginia, convicted on a charge
of possessing narcotics.

The U.S. district court trial
was a sequel to Billie's arrest the
previous week. Following a raid
on her Philadelphia hotel room,
where capsules of heroin were
found, she, her husband. Joe
Guy, and road manager James
Ascendio, were all held in arrest.
Billie Holiday pleaded guilty
and asked to be sent to hospital
for curative treatment, adding
that she was "broke" as a result
of her addiction to the drug.
Assistant U.S. Attorney Joseph
Hildenberger informed the judge
that the famous singer had made
50,000 dollars last year alone
but that she had been the victim
of the "worst type of parasites
and leeches," who made a handsome living from selling her
heroin. She was charged a
hundred dollars or more for
narcotic "shots" that cost ten
dollars at most, and it was
claimed she had nothing left of
the quarter-million dollars earned
during the last three years.
Billie's fame as a singer began

the quarter-million dollars earned during the last three years.

Billie's fame as a singer began with the series of recordings she commenced in 1935 as vocalist with Teddy Wilson's Band. She rapidly graduated to orchestra leader and solo recording artist, and has topped, or closely contested, several national popularity polls.

Winnett Leaves

A FTER more than a year playing lead trumpet with Joe Loss and his Band, Al Winnett is leaving this week-end to return

leaving this week-end to return to London.

Demobbed from the R.A.F. in 1945, after serving for four years, Al immediately hitched up with Les Ayling at the Tottenham Royal, but it was not long before he was snapped up by Teddy Foster with whom he stayed until he joined Joe Loss in May, 1946.

Twenty-six years old, and a first-rate section leader, Al, tired of the rigours of touring, and wishing to remain in Town for domestic reasons, is available for a West End berth.

He can be contacted at 12.

He can be contacted at 12. Oxford Road, N.9 (telephone: Hillside 4578).

Moss Joins

Moss Joins

A CHANGE in the brass section

A of Joe Loss's band will next
week bring in, on lead trumpet,
Manchester-born Phil Moss, who
has recently been playing with
Percy Pease and his band at
High Street Baths Bailroom
(Manchester) and Sale Lido.

This is a big break for Phil,
who started his professional
career at the Plaza Bailroom,
Manchester, with Nat Bookbinder,
later playing with Percy Pease at
the Ritz, Manchester, and the
Royal, Tottenham.

Phil returned to Manchester,
where he spent a year with
Johnny Rosen at Lewis's Restaurant, from which band he was
called into the R.A.F., where he
became a member of the "Hurricaneers" band, which was
directed by Ivor Moreton and
Dave Kaye and featured Bob
Frazer on plano.

Upon demobilisation he rejoined Percy Pease and broadcast
regularly in North Regional programmes with both Jack McCormick and Jack Jordan

TEDDY FOSTER BACK

DAUN

B ANDLEADER Teddy Foster, who has now arrived back in Britain after a phenomenally successful two months' tour of Italy and Austria, is all set to bring his own individual brand of music to his many fans.

Teddy's extensive itinerary starts next week with a series of one-night stands in the South. Following these appearances, he and his 15-piece orchestra will tour throughout Britain, the starting point being a Sunday concert at Southsea (22nd), with a week's resident engagement, commencing June 23, at the Oxford Galleries, Newcastle-on-Tyne.

Subsequent dates comprise:

Oxford Galleries, Newcastle-on-Tyne.

Subsequent dates comprise:
B.B.C. "Band Parade" (30th),
followed by a week of one-night
stands in the Manchester area;
Sunday concert, Rochdale (July
6); one-nighters, South (7th and
week); Sunday concert, Odeon,
Cardiff (13th), with one-nighters
at Weston-Super-Mare, Ramsgate,
Bognor and Herne Bay (14th
week).

The band will then go to Yarmouth and the East Coast for the week of July 21. On the 27th, it has a Sunday concert at the Odeon, Newcastle, followed by a week at the Seaburn Hall, Sunderland.

Sunderland.

Latterly, there have been one or two changes in the personnel, which now consists of: Teddy Foster leading Basii Jones, Irwin A. Hall, Ronnie Tyrreli and Jim Macquarrie (tpts.); Ken Wray, Billy Paxton and Bill Brownbill (tmbs.); Cecil Pressling, Dave Ede. Pat Bateson, Art Lester and Jimmy Staples (reeds); Ronnie Price (pno.); Derek Price (drms.); and Dennis Bowden (bass).

Vocals are by Franklin Boyd, a newcomer to the band.

SHAKESPEARE BACK

FANS of the Vic Lewis first trumpet player, Johnny Shakespeare, will welcome the news that he will be back with the band in time to record more "Lewis Society" discs on June 23, following a further O.R.B.S. session by the band, and will be heard on the Light programme when the boys broadcast on June 24 from 6.15 to 6.45 p.m. Johnny is at present in the Grove Isolation Hospital, S.W.19, convalescing from scarlet fever.

Meanwhile, Vic Lewis has added the Grand Theatre, Llandudno, to his touring dates, playing a Sunday concert there on June 22.

DEVON BUSY

TERY busy on the air just now is star-vocalist Terry Devon, who embarks on a new venture on June 23, when she will be featured with the Ray Martin Singers in the BBC "Reprise" programme.

One of our most consistently popular free-lance singers, charming Terry is broadcasting regularly with the Stardusters, Robin Richmond and Nat Allen, and will also be heard in the broadcasts from Fischers' Restaurant with Harold Geller and his Orchectra.

Hot Club Concerts

THIS week the Hot Club is pre-THIS week the Hot Club is presenting concerts in two citles. The first—on Friday, June 13—is at King George's Hall, Great Russell Street, London, and the second takes place the following day (Saturday, June 14) at Birmingham Town Hall.

George Webb's Dixielanders, the Freddy Randall Band, and jazzeninger Bill Bramwall are to feature at both concerts.

ture at both concerts.

LEW STONE GETS A BOUQUET FOR "ANNIE GET YOUR GUN"

THE most satisfying musical show we have seen for the past twenty years has hit London. It is "Annie Get Your Gun," which opened last Saturday (7th) at the London Coliseum, and it has everything!

with a score of fourteen numbers by Irving Berlin, every one of them a hit song and every one of them brilliantly produced and put over, and with a wonderful new star in 23-year-old Dolores Gray, plus the slick, colourful fast-moving and original production of Helen Tamiris-no wonder the show has been receiving wild ovations from enthusiastic audiences every night.

But, while the artistes on the stage rightly take the frantic applause for their splendid performances, there is one man who deserves an ovation all to himself, but whose major part in the success of the show is, as is so often the case, apt to be overlooked.

That man is Lew Stone, who conducts his splendid pit orches-tra in a most tuneful but most tra in a most tuneful but most difficult score, and makes a really magnificent job of it. The greatest compliment I can pay Lew is to say that one never notices him or his orchestra. The music just happens; it is never obtrusive; it is always just right, and it fits so well into the pattern of what is going on on the stage as to form that perfect whole which is the ambition of every musical show.

GREAT MUSIC

Lew's conducting is absolutely in the top rank. With his illuminated baton he achieves perfect unity between the artistes and his 28-piece orchestra of first-class men. He has lovely arrangements to play, and they are handled and played beautifully.

There is one scene where an Indian Ceremonial Dance stops the show stone-cold, in which the orchestra reaches its greatest heights, and the sensuous, timpani-rhythms of Jackle Greenwood deserve particular praise.

wood deserve particular praise.

It is a treat to be able to report at last that there is a musical show in town where a first-class conductor and a first-class orchestra have plenty to do with music that is worthy of their finest efforts. We have become so used to seeing musicals in which the songs just take up time but don't matter, that it was a delight to

the Morning "? You will by now have heard the amusing point number "Doin' What Comes Naturally," but there are others just as good—"You Can't Get a Man with a Gun," "Show Business," "I'm an Indian, Too," and a grand comedy duet which was deservedly a show-stopper on the night we were in—"Anything You Can Do." That's the sort of show it is. Not only does Berlin give you one good number—he gives you over a dozen.

WELL DONE!

If ever you have read a "rave" in The Millory Maker, this is it. We insist that everybody who reads this rushes round to the London Colliseum, stands in the mile-long queue of people with similar ideas, and books a seat. Then sit back for a feast of melody, and when you have had three hours of magnificent entertainment—we know you will echo our sentiments as we say. "Well done, all concerned—and particularly well done, Lew Stone and your Orchestra!" R. S.

David Miller In and Out of Hospital

FANS who have missed the wellknown voice of BBC dance-band expert David Miller over band expert David Miller over the ether recently will be sorry to know that David has been languishing in the University College Hospital (London), where he underwent an operation following internal injuries sustained during a fall a few months ago when London was leebound.

However, "languishing" is hardly the word here, since David reports a very comfortable "ride" throughout the proceedings, and says he will be back on duty again some time next week. His numerous friends will be giad to hear his cheery voice on the radio again.

Blanche by the Sea

THE Pavilion, Sandown, IO.W. songs just take up time but don't matter, that it was a delight to the ear to hear the incredible succession of out-of-this-world numbers of different moods and types which Irving Berlin has written for the show.

The hit sentimental song is "They Say It's Wonderful," or is it "The Girl That I Marry," or "Lost in His Arms," or "Who Do You Love—I Hope," or "Sun in



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GOSSIP

JERRY DAWSON.

CARTOON by Betts



the boys are going to rende

HOLMES FIXES COOPER AROUND THE AT BOURNEMOUTH

Res. Holmes and multi-instrumentalist Roy Cooper is a big seaside job which Reg. has negotiated for Roy at Bournemouth, to commence on July 1.

Impressed with Roy's ability and personality while they were stationed together at Innesworth, during the war, Reg promised to help him in every way possible. Convinced that Roy is first-class material and can be built into a top-line leader, Reg has found for him a splendid chance to display his talents, leading a ten-piece band at the Pavillon. Bournemouth, for at least six months, taking over from experienced sax-clarinettist Ntan Osborne, who has been at the Pavillon for almost a year.

Before entering the RAF Roy had his own outfit at Gala-Land. Scarbourgh, and since his release from the Forces he has been playing in the West End, being at present in the band at the Florida.

His ten-piece at the Pavillon. Bournemouth which will be presented by Reg Holmes, will consist of four saxes, three brass and three rhythm. plus Roy himself and a vocalist.

Peggy Poulton

Bull RapPool'S

Kirkham Airing

I Joe Kirkham last played a dance band broadcast. This was from the Palace Ballroom, Douglas, I.O.M., where he and his band were resident for the summer season.

Strangely enough, his next broadcast is to-motrow—Priday. 13th—exactly eight years after.

Featured in the programme will be an original number written by the band's pianist. Dick Mayor, which he has called "Suzy Boogle," after his young have from the famous Tower Ballroom, Blackpool.

Peggy Poulton

af the Floral Pavilion the same afternoon!

Owen, who will be accompanied by members of the Bridlington Borough Council and Entertainments Committee, will be using on his broadcast (which will be recorded at the Dominion Theatre; well-known artists Commen Rowlands, Owen Brannigan and Felton Rapley.

Although his air trip is his neatest a schedule of all. Owen has several other breathless trips to London arranged to enable him to continue broadcasting. He is, for instance, coming down on Thursday (June 12) for a "Music While You Work" (10.30 a.m., Home Service, and again on Saturday, June 28, for another "Music While You Work." He will also have a concert broadcast from Bridlington on Friday. June 20 17.30 p.m., North H.S.:

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COUNTRY

NEMOUTH

A FEATURE of the entertainments in Birmingham Parks this summer season, will be a "Write-a-Tune" contest promoted by the Birmingham Parks Committee in order to find an original signature tune to precede all concerts and shows in the Parks next year.

The contest will be open to all local residents, and area finals will be held in each of four Birmingham Parks in July or August, the winner of each to receive a £5 prize.

The four tunes thus chosen will be played by Hedley Ward's Band at the Grand Pinal, which will be staged at the Birmingham Piower Show at Handsworth Park on August 29. The writer of the winning tune (chosen by public applause) will receive a further prize of £25.

HARBOGATE

HARROGATE

charinettist. Nam Osborne, who has been at the Pavillon for almost a year.

Before cate at Gala-land. Scarce borough, and since his release from the Foresh has been playing in the Earth playing from the foresh has been playing in the band at the Foresh. The Pavillon by the foresh shaped the playing from the foresh has been playing in the band at the Foresh. The Pavillon by the foresh shaped the played from the famous Tower Bill consist of four axes, three brass and three rhytim, plus Roy himself and a vocalist.

Peggy Poulton

for Bexhill

JUST about the biggest hustle of ever made by a bandleader to do a broadcast will be taken to do the part of the proposition of the proposition to broadcast will be taken to do the proposition to broadcast will be taken to the proposition to broadcast will be taken to the proposition to broadcast will be taken to the proposition to broadcast will be accompanied by the proposition to broadcast will be accompanied by the proposition to be sub

Abbott Joins Amer

Demonstant from the R.A.F. only a few days previously. London altoist Vic Abbott called into the Melooy Maker offices to acquaint us with the fact.

A few hours later, Redcar's Charles Amer telephoned to ask if we could suggest a lead alto for his band for the summer season at Butlin's. Piley. Introduction were effected, and Vic is now leading the Amer reeds in the six-brasa, five-sax, four-rhythm line-up which Charles is featuring at the camp.

After the Filey season, the Amer Band will resume its resident berth at the Coatham Hotel, Redcar.

A happy event is expected in the Hill family before the season is out.

Loo Cooper (trumpet and trombone), carreer is a member of Frankie's bund at the New Locarno Ballroom a completion of years ago, and has recently been touring with Easen's Band.

This blue-yeed blonds inherins at the new of years ago, and has recently been masked takens from her musical talents from her m

Collectors' Corner

SECONDS OUT OF THE RING IT seems almost inevitable that any contribution of a controversia, nature I may make to "Collectors' Corner" should draw criticism from Mr. R. G. V. Venables (writes Charles

METAL MUSIC DESKS EMI-CIRCULAR RONT, EXTRA MUSIC SHELF Beautifully finished in 82082/3, because these numbers would not already have been used. Matrix numbers 82032/3 will, therefore, be found either to have been left blank in the Okeh files or allocated to other records made immediately after the McKenzie-Condon session.

(2) The belief of both Mezzrow and Armstrong that "Knockin" a Jug and "Muggles" came from the same tession. cellulose - any two colours including 2

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and Max Jones

Mr. R. G. V. Venables (writes Charles H. Wareing, of Birmingham). May I. therefore, now reciprocate the compliment and tie up a few loose ends which friend Raiph has recently left lying about?

(1) You revisers of "Discography" may take your pens and insert \$2030/3 and 7/12/27 as the matrix numbers and the recording date respectively of the four McKenzie-Condon sides mentioned in "G.C." of 12/4/47. Why? Because had the recordings been made on 16/12/27, the Okeh files would have shown that \$2030/1 had already been allocated to other recordings. On the other hand, \$2032/3 could have been entered as \$2032/3 could have been entered as \$2032/3, because these numbers would not already have been used. Matrix numbers \$2032/3 will, therefore, be found either to have been left blank in the Okeh files or allocated to

in the Okeh Bies of Adicated to other records and mismediately after (2). The bellef of both Meterrow and Armstrong that "Knockin' a Jug" and "Musgles" came from the same session. Is a further demonstration of a policy of the that musicians are more "coupling-conscious" than "session-conscious." For it will be observed that these two titles were paired with emmembering that "Knockin' a Jug" was by a mixed group tand, perhaps, remembering that two titles were recorded on that occasions, it's public coupling with "Margies" to be observed that the name easion. It's a only of course, that they don't listen to records before making unequivous unitariances.

DORSEY DANDIES*

(1) While one cannot but admire Mr. Venables' industry in his search for the true facts of this Chockur's and this a revertheless surgrising that he should as or readily be prepared to accept Leo McConville's failure to records before making unequivous work of the for the true facts of this Chockur's and this are remembered playing with the should so readily be prepared to record the section of "Re-eminions" that he should so readily be prepared to accept Leo McConville's failure to record the reserve of the Cherry state of the Chocy of the Re-eminions of any member of the "Cherry" state of the true facts of this Chockur's and this are remembered playing with him. See the remembered playing with him. See the remembered playing with him. See the remember of the more of the server which elicited my earlier comments on this subject ("C.C.," 9/11/461.

This is not, of course, to imply that a musician's memory must a fine that the should as not, of course, to imply that a more of the more of the more of the server which elicited my earlier comments on this subject ("C.C.," 9/11/461.

This is not, of course, to imply that a musician's memory must a fine of the more of the more of the subject of the proposed of the more of the more MCCONVILLE DISPUTE

by Rex Harris Grove been asked to take the per-

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estimable solo work by three of the I have not included Israel Crosby's

I have not included Israel Crusby's contributions amongst these solosses, as, although his base work was a seven days' wonder at the time, careful fiscening will tell you now that he is at times usely dut of tune. His agility on his inscrament, nowever, makes interesting listening, and it is intriguing to mote that his sale opening to this side can be heard in the maste for Walter Copy's balley. "Mr. Punch."

June 14, 1947

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This happy group shows the Fred Hedley Band, winners of the "Melody Maker" 1947 South London Dance Band Championship. In the picture ass (I. to r. standing): At Seaton (tenor); Len Capon (trom.); Warwick Pickford (drums); Jack Bowbrick (alto); Jack Wrigley (trom.); Cliff Murphy (trumpet); Fred Smith (trumpet); George Woodroffe (base); Jack Evans (alto); Wally Locke (piano). In front: Bob Evans (trumpet); Fred Hedley and Ted Ellington (tenor).

S. London & Cheshire Results

FRED HEDLEY, who claims to have competed in Metody Makes contests for more years than any other still-functioning bandleader, qualified for his Area Final again this year when on Wednesday, June 4, he won the 1947 South Lendon Championship at the Locarne, Streatham.

The band, which has improved greatly on even its last year's by no means inconsiderable ability, thoroughly deserved its win.

inconsiderable ability, thoroughly deserved its win.

But it had anything but an easy fight. Ales Osbewrne's Orchestra, of Hampton Hill (second), and Denny Beyre and his Band, of Futham (third), were both above contest-winning standard, and should easily be able to qualify for their Area Final before the season ends.

Although the heat wave was only just showing signs of breaking, over \$50 people watched the contest from the balcony, while another \$35 were on the dance floor—a total of just on 1,400, which would have been good in any circumstances, and was astonishingly so in view of weather which had made the week a pretty thin one for most London dance halls.

dance halls.

At the Farr Hall, Warrington, the following Friday the standard for the 1947 Cheshire Championship was not so high. Nevertheless, this was another first-rate contest. It was made none the less exciting for the 650 guests present because, owing to the hall being available until 1 a.m., it was possible to accept nine of the bands which had applied for entry, and by the fact that the bands which secured the first three places put up such a keen fight that they were within 20 marks of each other out of a possible 1,000.

within 20 marks of each other out of a possible 1,000.

Other features which went towards making this such a bright evening were the Wilf Rigby Orchestra, winners of the 1947 North Lancs Championship at Preston in March, who acted as "house" band, and the compering by Leslie Mams, of the BBC, whose seemingly inexhaustible stock of cracks and stories once again provided the touch of humour that adds spice to any function.

Lendon bands who would like a sight of the senside and all that it means in the way of health, beauty and relaxation should note the forthcoming Felkestene and Brighton contests, full details of which are given in the Pixtures List, and Begner on August 7.

CONTEST RESULTS

1947 SOUTH LONDON CHAMPION-SHIP.—The Locarno Dance Hall, Streat-ham, June 4.

Judges: Pete Chilter, Teddy Wadmore, Wood Phillips, Les Evans, Edgar Jackson (President),
Winners: FRED HEDLEY AND HIS

BAND (four saxes, three irumpets, two trombones, piano, bass, drums, leader).

50. Lavenham Road, Southfields, S.W.13. ('Phone; Puiney 7643.) Individualists' awards for: Alto (Jack Evans); Trumpet Fred Smith); plane (Wally Locke

(Fred Smith); plano (Wally Locke); Bass (George Woodroffe); Drums (Warmick Fickford). Hon, mention for: Tenor (Al Seaton); Trumpet (Cliff Murphy); Trombone (Jack Wrigley).

Second: ALEC OSBORNE DANCE ORCHESTEA (five saxes, two trumpets, two trombones, plano, bass, drums). All coms.: Alan Parsons, 39, Laurel Road, Hampton Hill, Middlesex. (Phone: Tulse Hill 3322.) Individualist's award for Trombone (Vic Saywell). Hon, mention for Plano (Alec Osborne); Bass (Brian Bradley).

Third: DENNY BOYCE AND HIS BAND Third: DENNY BOYCE AND HIS BAND (tenor, trumpet, plano guitar, bass, drums, vocalist). 5. Hildyard Road, Fulham, S.W.6. (Phone: Ful. 3074.) Individualists' awards for: Tenor (Peter Smith); Vocalist (Tommy Lovegrore). Hon, mention for: Piano (Rex Culi); Bava (Bill Gardner).

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Alto (M. Goulding); Trumpet (Ted Brown); Drums (Pete Seaman).

1947 CHESHIRE COUNTY CHAM-PIONSHIP.—Parr Hall, Warrington.

PIONSHIP.—Parr Hall, Warrington, June 6.

Judges: Harry Gold, Edgar Jackson. Winners: LEGIONAIRES DANCE GRCHESTRA (three axes, three trumpets, piano, bass, drums). All coms.: William J. McColi (Secretary), 42, Hilton Avenue. Horwich, Bolton, Lancs. (Phone: Horwich 232.) Hon. mention for: Trumpet (Herbert Stamford); Drums (Fred Holt); Bass (John Clueth). Second: THE EMBASSY BAND (four axes, three trumpets, piano, bass, drums). All coms.: A. Musgrave, 57, Kent Street Widnes. Individualist's award for: Trumpet (Frank Kearsley). Hon. mention for: Drums (Harry First). Third: THE REFTHM RASCALS (four saxes, two trumpets, trombone, piano, bass, drums). All coms.: Johnny Clay, 33, Glenavon, Maesydre, Wrexham, North Wales. Individualist's award for: Alto (Iver Williams).

ART DICKENS AND HIS BAND, of Northwich, secured Individualists' awards for: Piano (Harry Wilson); Drums (Fred Goodwin). Hon. mention for: Alto (Tom Hinks); Trumpet (Art Dickens); Guitar (Ben Williams).

THE STUART QUINTET, of Liverpool, were awarded Individualists' awards for: Tenor (Jack Owens); Clarinet (Jack Owens); Guitar (Lali Davies); Bass (Johnnie Cuminigham).

THE NEW ANGLAIS STILISTS, of Rolton, won Individualists' award for: Accordion (Fred White). Hon. mention for: Vibraphone (Rubert B. Dunn).

CONTEST FIXTURES



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CHINGFORD. — Wednesday, July 2 (7.30 pm. to midnight), at the Royal Forest Hetel.—The Mid-Easex Championship. Organisers: The McLopy Marks Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Mr. Lyn Morgan), 50, King's Gardens, West End Lane, N.W.6. ('Phone: Maida Vale 2030.)

NUNEATON. — Tenight, Thursday, June 12 (8 p.m. to 1 a.m.), at The New Ca-operative Balliroom.—The 1947 Warwickshire Championship, Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leica. (Phone: Hinckley 561, HALIFAX.—Tymerrow, Friday, June 12 (7,30 p.m. to midnight), at The Victoria Hall.—The 1947 West Yorkshire Championship, Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lanes. (Almedale, 28273)

pionship. Organiser: Mr. Lewis Buckley.
23. Carr Lane. Birkdale. Southport.
Lanes. (Ainsdale 78238.)

NEATH.—Friday next week. June 26
(7 p.m. to midnight), at The Mackworth
Baliroom.—The 1947 South-West Wales
Championship. Organiser: Mr. A. C.
Thomas, Clifton New Boad, Neath Abbey.
Glam. (Phone: Skewen 191.)

ASHTON-UNDER-LYNE.—Friday next
week, June 26 (7.30 p.m. to midnight).
at The Falais de Danse.—The 1947 South
Laneashire Championship. Organiser:
Mr. Lewis Buckley. (See Halifax.)

CREWE.—(Note new date: Torriday,
June 24 (8 p.m. to 1 s.m.). at The Town
Hall.—The 1947 Western Counties Championship. Organiser: Mr. Edgar Harrison, 23. Queen Street, Crewe. (Phone:
Crewe 2938.)

BATH.—Wednesday, Jane 25 (7.30 p.m.
to midnight), at the Pavillon.—The 1947
Samerset Championship. Organiser: Mr.
Lewis Buckley. (See Halifax.)

ACCRINGTON.—Friday, June 27 (8 p.m.
to 1 s.m.), at the Majestle Ballroom.—
The 1947 Rossendale Championship.
Organiser: Mr. Lewis Buckley. (See
Halifax.)

FOLKESTONE.—Tuerday, July 1 (7.30

Halifax.)
FOLKESTONE.—Tuesday. July 1 (7.30 p.m. to midnight), at the Leas Cliff Hall.
—The 1517 East Kent Championship.
Organisers: The MELONY MAKER
Greater London Area Contest Organising
Committee. All coms.: The Area Serretary (Mr. Ed. Waller), 154, South Norwood Hill, S.E.25. (Phone: Litingatone
1587.) 1587

LIVERPOOL.—Friday, July 4 (7 p.m. to midnight), at the Grafton Rooms.—The 1947 Mersey-ide Champion-hip. Organiser: Mr. Lewis Buckley. (See

LEICESTER .- Friday, July 11 (7.30 p.m. LERCESTER.—Friday, July 11 (7.30 p.m. to midnight), at The de Montfort Hall, Leicester.—The 1947 Middand Counties Championahip. Organiser: Mr. Arthur Kimbrell. (See Nuncatum.)

BRISTOL.—Wednesday, July 16 (7.30 p.m. to midnight), at The Victoria Rooms.—The 1947 Glourester County Championship. Organiser: Mr. Lew Buckley. (See Halliag.)

Hallar, HARTLEPOOL.—Friday. July 18 (7 p.m. to I a.m.) at the Borough Hall.—The 1847 Durham County Championship. Organiser: Mr. W. Morris Marshall. Entertainments Manager. Borough Buildings. Hartlepool. (Phone: Hartlepool. 6194.)

NHEFFIELD.—Friday, July 15 (times to be announced), at the City Hall—The 1917 South Yorkshire Championship. Organiser: Mt. Lewis Buckley. (See Hallfay)

Halifax:

BRIGHTON.—Menday July 21 (7.20 p.m. to midright) at the Princes Ballicom. Aquarium.—The 1947 Sussers Championship Organisers: The Miliony Makes Organisers: Committee All come: The Area Secretary (Mr. Bill Warter, 22th, Brixton 1941.

CAMBRINGE.—Wednesday, July 22 (8 p.m. to 1 a.m.) 21 the Guidhah.—The Cambridgeshire Championship, Organiser: Musicians: Union: Cambridge, All come: The Secretary (Mr. V. V. Wrightt, 1b, Orchard Estate, Cherry Hinton, Cambridge.

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