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JULY 5, 1947

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THREEPENCE

AST SUNDAY (JUNE 25) WAS A RESTORIC DAY IN THE ANNALS OF BEITESE JAZZ BEFORE AN AUDIENCE WHICH PACKED EVERY AVAILABLE INCH OF THE VAST No 1 STUDIO AT THE EALE MEA

MAKER "-COLUMBIA LAZE MALLY OF 1867 GAVE AN OFFOR-TUNITY TO THENTY-SIX OF THE PENEST LAZE MUSICIANS IN BRITAIN TO GIVE OUT TO THEIR BEARTS' CONTENT FOR THREE HOURS.

Everything that was played at this great session was recorded and the idea of the Rally was not only to produce some first class discs for this country, but to provide a British snewer to the records of all-star musicisms which are issued amountly by the American magazines "Esqui

and "Metronome." Proceedings started with a lunch to the musicians given by the Columbia Becoming Co., and musical arrangements for the

the Columbia Becoming Ca., and musical arrangements for the afternoon show were them thoroughly discussed.

It was decided that, out of the 26 musicians six groups show d be formed under the leadership of George Chisbolan, Carl Barrisson, Harry Hayes, Harry Parry, Wooli Phillips and Frank Well. Each group would play for a quarter of an hour and the musicians said they would feel happier if they split this period into only two numbers. This was agreed upon and the leaders and their selected musicians spent the available musicians spent the available time up to the start of the ses-sion in discussing what they were going to play and in devising some organised "running order"

for the soios.

By that time, a mighty queue had encrached on the Sanday afternoon screenity of St. John's Wood.

Pitteen minutes before



the E.M.I. Studies for the

the Rally was due to start every seat and every available inch of standing-room in the huge studio was occupied, and the distra had to be closed to late-cumers. An "overflow meeting" was arranged for these unlucky ones outside the main studio, where a loud-speaker enabled them to hear what was going on inside the hall. Walter Moody, Recording Chief of E.M.L., opened the proceedings by welcoming the addience and musicians on behalf of the Columbia Recording Co. and introduced Ray Somm. Edinar of the Millory Makers, who, in turn, introduced the musical hast of the proceedings—Harry Parry.

After that it was just just, juzz all the way. With Harry cumpering throughout, the limite groups came on smoothly did their stuff amidst scenes of wild cuthuslasm, and then made way for the next group.

Of the original list of musicians

for the next group.

Of the original list of musicians selected by the votes of 128 swingcelebraties, only four were unable to attend. Drummer Jack Francic was in Monte Carlo on holiday. ciarinettist Nat Tempsie cauled not get away from his bandleuding duties at Burlin's, Skegness saxist Ronnie Chamberlain had a Sunday concert at Cardiff with Vic Lewis; and trumper star Kenny Baker, also on holiday, could not make the session. The runner-up in the trumper section was Tommy McQuatar of the Squadronaires, but he was

unfortunately, unable to appear as he has been having some as he has been he trouble with his teeth.

This meant that the sections trumpet duties of the day devolved on the broad shoulders of Dave Wilkins and Reg Arnold, who acquitted themselves nobly. who acquitted themselves nobly.

Pirst group to take the stand
was led by that great Squadronaires trombonist. George Chisholm, and he had with him Reg
Arnold (trumpet): Bertie King
(alto); Cliff Townshend (cincinet); George Shearing (swingaccordion); Frank Denix

(Please turn to page 7)

JACK WALLACE

FAMILIAGE TO LEADER JACK

WALLACE who for nearly a
year has been enjoying the sea
sir at Brighton, leading his own
band at the amart Duffy's Tavern,
returns to the London limelight
om August 4, when he follows
Harry Roy into the exclusive Astor
riterie, taking in an eight-piece
gusfit which he will lead himself on trumpet.

Jack will be returning to a
wenuse he already knows very well,
since he previously spent two
years at the Astor as leader with
Eddie Cox's "Woodchoppers."

Since those days he has enjoyed
both a lengthy contract at the
Embassy Club and a spell at the
Princes Restaurant in Town, in
each case with his own combination, before going on to Brighton
to fill in an interesting and profitable spell whilst preparing for
his return to the West End fold.

Jack Wallace told our reporter:
"I am delighted to be returning
to the Astor, which is a place of
thoroughly happy memories for
me, and I am particularly glad
Edmundo Ros is still there, because I always received the
utmost co-operation from Ed in
the past, and am looking forward
to another pleasurable spell in
his company."

Playing trumpet, and handling

his company

his company."

Playing trumpet, and handling many of the vocals, Jack will be leading Bill Greenwood and Eddle Lester (altos); Jack Plaher and Wally Purdle (tenors); Harry Nixon (piano); Les Flerstone (drums); and Reg Richmond

AUTUMN STAGE-DATES

IN these days of poor business in the country's Variety theatres, it is good news indeed that one of the few British leaders with an essentially stage personality, and with a fau-following still farge enough to ensure an even chance of success, is to leave the West End to em-back upon yet another nationwide Variety tour.

We refer to Harry Roy, who finishes at the Astor Club, Lon-don, W., on August 2, takes two weeks' holiday, and will then reassemble his band for two weeks' rehearsal.

With an entirely new all-comedy show, retaining only the "Come and Lead the Band" feature of his last stage-show. Harry is due to open on September I at New Cross Empire, fol-lowed by the week of September 8 at Finsbury Park Empire.

The next three weeks will find the band in Yorkshire, playing the Empire, Sheffield (15th), Empire, Leeds (22nd), and the Alhambra, Bradford on the 29th. Succeeding dates include the Empire, Nottingham (October 6): Hippodrome, Birmingham (13th): Fippodrome, Wolverhampton Hippodrome. (28th): Empire, Glasgow (27th): and the Empire, Newcastle for the week of November 3

Melita Melachrino Makes Her Bow

IT was whilst taking a vocal chorus during an O.R.B.S. session at the Scala Theatre, London, on Tuesday last (1st) that famous bandleader George Melachrino learned the news that, at I p.m. that day, he had become a father.

5 lb. 4 oz. Melita was born to George's wife, Sheila Bligh, the well-known model and film actress, at a London nursing home, which reports that mother and daughter are progressing excellently.

The Manor Maker joins George's hundreds of friends in the profession in offering its warmest congratulations.

KATHLEEN STOBART AND ART THOMPSON LEAVE

MAMOUS CANADIAN PIANIST-LEADER ART THOMPSON AND I HIS EQUALLY PAMOUS WIFE, TENOR SAXOPHONE STAR KATHLEEN STOBART, HAVE LEFT ENGLAND, SAKING PROM LIVERPOOL TO CANADA LAST TUESDAY (1st).

Regarding the trip, Art told the MELCOY MAKER representative who saw him off: "This is mainly a holiday jaunt, since my home is in Winnipeg and I haven't been back there for over twelve years. However, I really can't say how long the trip will last, what I shall be doing over there, or when we may be coming back. In any case, we shall be away at least six months, during which anything may happen." which anything may happen.

GREAT CAREERS

There can be few swing enthusiasts anywhere to-day who do not know the excellent solo work of Art on piano and Kathleen's inspired tenor-sax playing. They will join with us in hoping that they will be back here again, as it would be a great loss to the musical strength of this country if such an outstanding couple remained permanently in Canada. Coming to this country several years before the war, Art Thompson has enjoyed a hectic and successful career in Town. Pirst playing at several leading niteries, including the celebrated "Bag o' Nails." he later took his own outfit across to the Isle of Wight. Afterwards he went to the

Afterwards he went to the Polygon Hotel, Southampton, with Fred Ballerini, and these early visits there led indirectly to Art returning years later to feature with his own outfit at the Court Royal Hotel.

Meanwhile, Art had been to America on the Royal Tour, re-turned to piay a season with Harry Roy, and later took his own outfit—a hand-picked swing combination of outstanding merit— to the Embassy Club, where he enjoyed a long run.

TERRY DEVON IN HOSPITAL

FANS of charming vocalist Terry Devon will be sorry to learn that she has been suddenly taken to hospital with

Last week she managed to carry out her engagements in great pain, but collapsed over the week-end and was rushed to the week-end and was rushed to the West London Hospital, Hammer-smith. W.6. where she is lying in the Annie Zunz ward. Her sudden illness means she had to cancel her broadcast from Fischers' Restaurant with Harold Geller on Tuesday, and was also

Geller on Tuesday, and was also unable to do her weekly "Reprise" programme on Monday. To cheer her up during her stay in hospital, she will be glad to hear from her fans and friends, who should write to her at the address as given above. They will join us in wishing her a speedy recovery.

Brayhouse Bassist

FOURTH member of the quartet with which xylophonist-leader Barry Wicks opens at the Brayhouse Club in Town on July

20 has now been fixed.

He is bassist-vocalist Ronnie
Fisher, who, after four years'
orchestral and danceband experience in the Army, has played with "Tich" Poster at Quaglino's Restaurant, Paul Raye at Oddeninos' Restaurant, and, more re-cently, with Hal Tauber at Fras-cati's Restaurant, where he finished last Friday (27th) in order to take a holiday before the Brayhouse date starts.

In 1943, one of the most interesting weddings ever known in the dance-band profession took place when Art Thompson married the phenomenal girl tenorstyller Kathleen Stobart, who, skyrocketing to fame in swing circles after she had been spotlighted by the Melosy Makez, soon made history by becoming the first girl to work in a West End niterie—as a member of Art Thompson's Embrasy Club Band. After the Embassy Club days, Art and Kathleen broadcast frequently and appeared at jazz concerts and similar functions all over the country.

ONDON'S West End i by fa

tocal ace Jack To I was in the States five I spent a lot of time

"Finding him dead liven visiting Engiand, I approxi a famous English swing h leader as soon as I got home suggested that J. T. would a wonderful stage feature

By the writers of the Sensational CRUISING DOWN THE RIVER"

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TEAGARDEN VISIT: M.U. MAY OPPOSE

flars, expinining that Jack was so heen on coming to Europe that he was certainly not going to warry about getting a fee in any way commensurate with his ex-sited position in the field of

The my surprise, however, this landisater didn't want to know!

I have now written to Geraldo to
see if he would care to have the
homour of featuring J. T. over
here—of course as an independent stage artist, and not a memher of the hand."

Memoriale, a newspaper in Eire ty the familia American horn-man-aithough not, apparently, no the nutset Theatre Hoyai, since the manager of that establish-ment, telephoned by the "MM."

eniest all knowledge of it. Etimour has also coupled the mane of Temperien with that of The Burns, and certainly the swings, uitra-modern "Accordion Chin" Senter would be an ideal assumpanying medium for the

The difficulties of a visit by heat Temperature will be realised from the attitude of the British Musicians. Union, who, approached by our reporter, said of Temperature projected trip:

"In general, the Union would oppose it. It would want to know what accuments would be ad-

what arguments would be ad-vanced to justify a departure from the usual goiley."

SEASON'S LAST "JAZZ CLUB"

O Saturday next (5th), at 6.15 p.m., in the Light Pro-gramme, mass will hear the last of the current series of "Jazz Chib" programmes. It is hoped as resuscitate this programme in the autumn, and in the interim it will be superseded by "Jazz statings," which each week will Sesture a small swing group play-ing its own particular style of music, with Jack Jackson as com-

Entring its short life, "Jazz Chith" has featured more than DHD of our star soloists in varied combinations, and a selected few from this assgregate will take part in Saturday's grand finale.

They are: Duncan Whyte, Reg funcid and Pat Barnet (trum-pet): Carl Barriteau and Bill Favey (clar.): Reggie Dare and Genrge Beyton (tenor): Woolf Phillips and Lad Busby (tmb.): Billy Fences (clare): Frank Fenrose (piano); Frank in (guitar); Hank Hobson soc llave Fullerton (drums); with Dareen Henry, assisted by Dave Fullerton, looking after

NEW ROSE ROOM.—To the music of the Hilly Amstell Trio, the music of the Hilly Amstell Trio, the Rose Hoom will open next Sunday (6th) at 7.30 p.m. at its new premises, the Chatchians, 37/38, Gerrard Street.

LONDON STARS IN S. AFRICA

FROM the blue skies and bright sunshine of South Africa to the blue skies and bright—but dusty—sunshine of Catherine Street, comes news of ex-Roy-Winnick-Millward-Ambrose trumpeter Cyril Garner, who is currently playing with Lou Greene's "Lyricais" at the famous 400 Restaurant, Nairobi, Kenya.

Apart from Lou (drums) and

Restaurant, Nairobi, Kenya.

Apart from Lou (drums) and Cyril, the band comprises: Norman Pont (piano); Alan Levitt and Charlie Kimberley (altos); Jack Meerloo (tenor and fiddle); and will shortly be increased in size by the addition of bassist Jack Filmer, who has just left England to join the crew.

"Boft Lights and Sweet Music" is the current policy at the "400," and with food and sunshine unfationed the boys are having a whale of a time.

Cyril in particular sends his regards to all his old pais in London's West End, and would be glad to have a line from any of them c, o the "400."

MUSICAL CALORIES

FIOLINISTS use 6,000 calories daily and drummers 7,200 calories, according to two Austrian scientists at Graz University who have been checking the amount of energy people need for their Abs. They devoted a special series of tests to ascertain the diet tests to ascertain the diet needs of musicians, who are said to use up far more energy than sedentary workers and even some manual labourers.
According to the profes-

sors, this is due to the com-bination of "mental and physical strain" inherent in a musician's life. They say pisnists use nearly 4,000 calories, cellists 3,000, trumpeters 2,900, and conductors

Vienna newspapers which publish the professors' find-ings also give the current ration issue for Austrian civillans—from 1,550 calor-ies up to 2,800 for heavy

workers.
Note: Rationed foods here plus domestic and personal points permit a daily intake by the general public of 1.700 calories per person per day, according to the Ministry of Food. The average calorific intake of the nation as a whole, including canteen and restaurant meals and unrationed food is stated. and unrationed food is stated by the Ministry of Food to be 2,900 calories per person per day.



by Sammy Quaver

you stop telling bandlinders what stuff they should play? "I'm not telling you! Jack McCormick's Ork. jumping right back to it's prewar form, but fast ... I'm tipping you off to a great new Yank ditty." Across the Alley from the Alamo."

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JULY ISSUES

ZEP MEISSNER DIXIELAND BAND

No. 29 - Riverboat Shuffle; No. 30. - Who's Sarry Naw ?-R.3045

TEDDY WILSON SEXTET

No. 31.- | can't get Started; No. 32.-Blues Too R.3046

HARRY PARRY

and his Radio Sextet

No. 33.-After you've Gone; No. 34.-Liza-R.3047

DUKE ELLINGTON

and his Orchestra

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NEWS IN BRIEF Edited by CHRIS HAYES

Eric Haworth, who also worked for a while around East Lancashire. Eric is anxious to hear from all his old friends at 35, Craigerne Road, London, S.E.3.

STEVENS' SUCCESS.—Recently demobbed from the Army—recommended by the Melony Maker to Maestro Mario for singing lessons—Oxted vocalist Al Stevens has, in six short months, found a niche for himself with Bert Johnson and his Metro Strict Tempo Band at the Vogue Ballroom, Croydon.

S.O.S.—Would Scots tenorman Jimmy Walker, one time with Harry Parry and Roy Pox, please contact Jack Wallace, who is at Duffy's Tavern, Brighton, until July 9?

KUNZ LOSES MOTHER.—Sincere sympathies to famous plano-star, Charlie Kunz, whose mother died recently, aged 84. Taking a week off, Charlie flew to his home, in Allentown. Pennsylvania, to attend the funeral.

VAUGHAN FOR WREXHAM.—
Former vocalist with Preddy Mirfield,
Nat Allen and Harry Roy's
"Lyricals," Tony Arnold, who is now
calling himself Paul Vaughan, takes
a swing quartet of his own into the
Pendine Hall, Wrexham, North Wales,
on Saturday (5th), Singing and playing electric guitar, he will lead Joe
Nichols (drums, vel.), Joek Baxter
(alto, clr.) and Al Chinnery (pno.).
The job is a lucky break for Joek
Baxter. Edinburgh musician, who
secured it through the initiative of
bandleader Jerry Hoey the night
before he meant to return home,
having been unable to fix up anywhere.

* OLD PALS' LEAGUE.—Bandleader Ken Mac, on holiday over here from India, is anxious to contact two of his old pals. They are tenor-sax player Len Richards, and one-time banjoist Charles Fitzpatrick. They should get in touch with Ken at 9, Eaton Park Road. Palmers Green. London, N.13 ('Phone: Palmers Green 2133).

HERGULEAN TASK.—From 50 applicants for the post vacated by Lynda Russell as Stardusters' vocalist, five nave been selected, each to sing one week with the band at the Samson and Hercules Ballroom, Norwich. Final choice will be made on the band's return to London in August. Meanwhile, the Stardusters air from the ballroom over Midland Regional, with Terry Devon (if recovered) singwith Terry Devon (if recovered) sing-ing; and a further airing on July 21 (3-3.30 p.m.) marks the first anniversary of the band's formation.

WALLACE RETURNS TO BURNS.—
Bandicader Teddy Wallace, who
worked for Shaftesbury Avenue
instrument-dealer Alex Burns from
1932 to 1935, has accepted an offer
from Mrs. Burns, who is carrying on
her late husband s business, to return
on the sales side, starting in two or
three weeks. Teddy, who will deal
particularly with saxes and woodwinds, which he plays himself, will
be able to continue his extensive
bandleading activities.

GONELLA WANTS TEMOR-SHOW-MAN. -Contemporating expanding his new music-hail act, trumpeter-leader Nat Gonella is looking for a tenor-saxophonist showman. Appearing at the Brixton Empress this week. Nat was observed to be using bassist and comedian-vocalist Teddy Wadmore as an addition to drummer Jimmy Bension and planist Al Dallaway. Nat plays the South Parade Pier Southeas, on Sunday next (6th) and goes to East Ham Palace for a week on Monday (7th).

NEVER MORE TO ROME!—As a very pleasant wedding present, violin-clarinettist leader, Ridy Rome, who married Miss Kitty Cohen at Willes-PLEYDELL NEEDS TRUMPETER.—
Ronnie Pleydell, who is the current big attraction at the Headlands Hotel, Newquay, from where he has another broadcast on July 17 (10-10.50 p.m., W. England; needs a trumpet player urgently. Wire him, or telephone him at Newquay 2211.

HARRIS OUT OF ALLEY. Owing to the general policy of retrenchment in the music-publishing business, Cine-

100

Young Altoist Collapses on **Air-Session**

A DRAMATIC incident occurred A during Woolf Phillips' broadcast rehearsal in Town last Monday (30th) when promising young altoist Harry Kline became ill with severe internal pain, and

pected.

Meanwhile, with an evershortening period until the red
light flashed on, Woolf's manager
dashed out on the almost impossible task of trying to find a good
substitute at what was almost
literally a minute's notice.

By good fortune, however, he
bumped into altoist-clarinettist
Bill Pover, and dragged him back
to the studio, where Bill—despite
the intricate scoring of many of
Woolf's arrangements — played
through the programme at sight
in faultless style.

After all this—such is the luck
of broadcasting—Woolf found
that, owing to the commentaries
from Wimbledon being on, his
excellent broadcast hadn't been
heard at all!

Purther important news from
the Woolf Phillips carea is that

Further important news from the Woolf Phillips camp is that young tenor sensation Ronnie Scott has joined the band, and will be heard on all Woolf's broadcasts, and on the many private and one-night dates he is now booking for the immediate now booking for the immediate future in London and the South.

CALL SHEET

(Week commencing July 7) Nat ALLEN and Orchestra.
Scaburn Hall, Suncerland.
Ivy BENSON and Girls' Band.
Empire, Kingsten.
BLUE ROCKETS.

BLUE ROCKETS.

Green's Playhouse, Glargow
Leslie DOUGLAS and Band.
One-night Stands, East Coast.
Teddy FOSTER and Band.
One-night Stands, South.
Morton FRASER and Harmonica
Rascals.
Opera, Workington.
GERALDO and Orchestra.
Empire, Sheffield.
Nat GONELLA and Swing Trie.
Palace, East Ham.
Henry HALL and Band.
Hippodrame, Golders Green.
Vic LEWIS and Orchestra.
Pier Pavillon. Cleethospes.

Pier Pavilion. Cleethorpes. Felix MENDELSSOHN and Hawaiian Serenaders.

Serenaders.
Hippodrome, Manchester.
Sid MiLLWARD and Nitwits.
Embassy, Peterborough.
Oscar RABIN and Band.
Pier Pavillon, Redear.
Primo SCALA and Band.
Grand, Derby.
Anne SHELTON.
Hippodrome, Bristol.
Resb Silver and Marses DAV.
Empire, Shepherd's Bush.

Famous visiting musical personalities take the stage this week to lift the cartain for "M.M." readers on the British, American and Continental swing scene.

KOSTELANETZ

Critics of Swing

EVER since just and swing have contested the popu-herity of classical and light music the protagonists of either usic, the protagunis faction. like small boys squab-bling over the merits of two sets of marbles, have been hurling scorching investive over a divid-ing line of rigorously defined musical opinio

Malcolm Safgent and Dr. Joad both decry jam. At the other extreme, a jam-lover says: "Jazz is a prayer being prayed while the girt is being poured."

To get a resumed opinion is well-nigh impossible. Most people display as much prejudice as two different schools of reli-

At last however, a man well qualified to express a considered opinion has given a most openminded verdict on the relative merits of both straight and swing music. That man is Andre Kostalanett Kostelanetz

Thus, for the first time in any British newspaper, the Marcort Maker exclusively presents the personal viewpoints of one of America's most famous conduc-

Jazz Degenerate?

To all those who decry jazz and swing as degenerate, here are Kostelanetz's replies to a series of pertinent questions: le swing worthy of serious consideration.

Yes, but only the best. should say that among its great-est exponents are Duke Elling-ton, Benny Goodman, and Artie Shaw

Can there be a successful fusion between the straight and swing

"Certainly it is possible. Both Ravel and Debussy have used dance rhythms in their compositions. Debussy's 'Golliwog's Cake Walk' is a good example. Ravel was very much impressed with ragtime.

with ragtime.

"It is hard to define a line between popular, semi-classical and classical music—each can be good of its kind. The main difficulty one comes up against is to bridge the gulf between two schools of thought. [It has been said of Kostelanetz that he has succeeded in making classical music popular, and popular music great—Eb.]

"I think 'Cloud Burst,' from the Grand Canyon Suite by Ferdé

the Grand Canyon Suite by Ferdé Grofe is superb." | This work, by the famous composer and arran-ger formerly with Paul Whiteman, was played at Harringay Arena on Saturday last (28th).—Eo.)

Illare you worked with any well-known swing musicians? If so, what do you think of their capabilities? In 1935 I had Tommy and Jimmy Dorsey in my orchestra. Benny Goodman and Artie Shaw—he was with me three years—the late Glenn Miller and Bunny Berigan, and Joe Venuti have all played with me. These musicians were highly accomplished."

What is your opinion of British musicians as compared with the Americans."

"Ah, that I cannot answer!

"Ah, that I cannot answer!
One finds good musicians and
orchestra; in all countries—and sometimes others are not so good. [Kost:lanetz observed that he tound British musicians "brilliant readers—very quick indeed."

your own orchestra to Britain?

"Yes, I would."

Thou does your orchestra achieve such distinctive tone

"I use five different micro-phones for recordings. These are placed to obtain the maximum and best effect."

Bing and Frank

What do you think of Bing Crosby and Frank Sinatra? "Both, unquestionably, are very good singers." [Kostelanetz is married to Metropolitan Opera-sta: Lily Pons.—En.] Which classical and swing com-

Pasers die yan most admire."

I have no preference. If they do something good, I like it. It depends on the general standard

depends on the same would you of excellence."

Whose swing band would you most like to listen to:

"The same applies. Provided the performance is good, I've no narrigular preference. I have a marrigular preference. Il types of particular preference. I have a tremendous library of all types of

records, including those of all the leading swing bands—among them Stan Henton, Boyd Raeburn, and Duke Ellington."
What do you think of British audience reaction?

"It's tremendous. The British

are supposed to be reserved, but they seem to lose this when they listen to music! I still remember the audiences at my concerts at Croydon and the Afbert Hall last year. They listened so attentively I almost forgot they were there. And when the concerts were over they would wait around as if they expected more."



André Kostelanetz

What is your favourite instru-"Well, I like all—perhaps, specifically, the plano and

On the final question: "Who is your favourite soloist," Kostel-anetz laughed, said: "Lily Pons,

RAY NOBLE, in this exclusive

article urges Britain-

Don't decry gives "M.M." readers his answer to the **YOUR** OWN MEN

REGET away. I'd say you've got a hell of an inferiority com-plex here about British dance music. You knock yourselves out when you hear a record featuring some obscure musician in a small-time 5find-Street joint. But since I've been here—and it's only two weeks now—I've heard some British heys who, for musicianship and technique, could rival plenty I've heard in the

Take that Geralde breadcast on Saturday | "Tip Top Tunas"—
He. |. It was well presented, well played. The arrangements were line, particularly "Adios," by Wally Shoti. The brass section was great. If Genry took that programme to New York, he'd find it would compare more than favourably with some shows there.

Mind you, the competition's terrific. But the good film and radio men make big money. A top-line-musician can get around £76 a week—but if he starts slipping, there are a hundred guys ready to edge him out.

The money's good for two reasons; sponsoced radio and the APM (U.S. Musicians' Union). Commercial radio can, and does, pay far more than the BBC. Most hours of sir-time are booked, paid for, and consequently precious. Sponsors demand the best talent, and, at hig prices, they get it.

Omnipotent AFM

Like them, the AFM wields tremendous influence, and sees that its members—and if you're not a member you don't get anywhere—are well paid. I'm all for British-U.S. bend eachanges, but I can partly understand the AFM'S refuser to open the U.S. door to British bands. I feel their attitude is "We've safeguarded our musicians; what guarantee have we got that they'd get similar treatment in Britain?"

I know your Union has made tremendous, headway these hast few years—but the AFM is virtually omnipotent. They can say to a hotel proprietor: "My. Walderf, at present you've got a five-piece band. You can afford to empicy eight men." And Mr. Walderf takes them—or eles.

Commercial radio? Frankly, I think it would stimulate talent and boost wages in Britain, but I can't imagine the British stomaching the existing U.S. formula. It would have to be diluted if it came here.

It was bad enough to have fif-

teen minutes of air-time infer-rupted by two minutes' high-pressure plugging; and since sponsors found out that listeners were becoming unresponsive, it's been worse. How the product

No Third Programme

Nevertheless, because air-time is so uniushle, it makes for allek presentation. Scripts are timed to split seconds; if you overrum you're cut off without compunction. And if that final plug wann't slipped in, there's hell to

But there are pros and com for both systems. We've nothing in the States to equal the BBC's Third Programme. I think the minority should be catered for; but if this programme were a commercial, the sponsor would tear his hair at its Hooper Rating.

But I can't complain. Edgar Bergen is a swell guy to work for, and Chase and Sambarn's coffee is really good. Out of the proceeds I've run a Cadillac, and

my wife has a Dodge.

This is my sixth year with the show. The bilind planist, Alec Templeton, is depping in my ab-

Swingmen hit

I lead a 24-piece band. Red Nichols is one of my trumpeters. It's a funny thing. Bed made his name as a solvist, but he's a terrific section man. I use Billy Schaeffer, a wonderful Dorsey-like trombonist who also works with Axel Stordahl, and such topline radio men as tenor saxists Herbie Haymer. "Hymie "Schertzer, and Morty Friedman—a truly great player.

Most of these boys have played with the "name" swing bands, but these have been badly last. During the war, when there was plenty of money around, people wanted "scream" music to match their mood. Now the accent's on the soft and sweet, and, as you've probably read, the big hands—which carried big payrolls—are breaking up.

Still writing

Record sales could be b'gge but my Columbia waxing o "Linda" has sold very well. line radio men as tenor saxists
Herbie Haymer. "Hymie "Schertzer, and Morty Friedman—a truly
great player.

I can rely on all these men. If
I say, "Be there at ten." they're
there. They're not like some
guys who, because they're as full
of weed as the Sargasso Sea, can
only take off at around 3 a.m.

Herbie has about four different
tones. If he sits in with a sax
section, I know he'll blend, end
that I'll get one overall sound.

And if I say, "Herbie, take eight member of the older generation!

DON REDMAN abaudous sax Takes up the pen "IDONTWA

the trip, and that when I did I'd visit London. I heard a lot about this country from
Louis Armstrong and
others who'd
been over, and I guess I had an ambition to

come over, too. The speaker was Don Red-man — famous singer, saxopho-nist, composer, or c h e strator, leader of one of

Don Redman the great jazz orchestras of the early 'thirties and, before that, leader of McKinney's Cotton Pickers. He was standing in the corridor of a West End hotel looking for all the West End hotel looking for all the world like his pictures—as large as still life, though little over 5 ft. in height, and much more animated, waving in one hand the inevitable cigar that underlines his utterances and gives expression to his silences.

According to Redman himself, the bandleading days are over; from now on his talents will be directed entirely towards songwriting.

writing. You know, since 1940 I've been concentrating on writing and arranging, and, aside from a spell at Harlem's Savoy Ballroom and one or two other spots, I've not done much playing or bandleading.

2 But about the future of the

Redman - Kramer songwriting team he is optimistic and enthusiastic. "We've got some very nice little songs that we wrote in Paris," he remarked. "And plenty more ideas for show numbers. My partner Dixon Kramer has been associated with a whole

has been associated with a whole heap of songwriting teams, before the war, was with Mutual Music Corporation (formerly owned by the late Glenn Miller and now controlled by Chappell's), and heiped write such hits as 'Candy' and a lot more.'

Don takes just the way he does on records, his soft, expressive tones sounding so familiar to anyone who knows them that it is nard to avoid the fancy that the voice will suddenly break into "How'm I Doin'!" or "Try Getting a Good Night's Sieep." Indeed, recalling the many tunes he's written, it was not long sure is my boy."

Sold has made a recording of Don's "Gee, Ain't I Good to You'—a very pleasant version on Capitol—and Redman version on Capitol—and Redman he speaks most fondly. Just as Armstrong one declared in the record.

But finally it is Louis of whom he speaks most fondly. Just as Armstrong one declared in the record.

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But finally it is Louis of whom he speaks mo

"MAN. I'm glad to be in before Don was chanting: "You know. I've not been to Europe before. but I always promised myself'I'd make the trip, and that when I did ber called 'Two-Time Man."

if he remembered "a little number called 'Two-Time Man."

"I guess the people here know a lot about those old tunes." Don sald. "In Europe, too, they were always asking for my old recorded numbers and even called for some of the pieces I scored more than twenty years back. You know, they're crary about jazz in Denmark. About one in four of the, folks in Copenhagen belong to the local Hot Club and they played me records by my band that I'd not listened to for a dozen years. dozen years.

"But they're not familiar with the latest styles of American jazz. I found out, and when we played I found out, and when we played modern arrangements in the style of Lionel Hampton's band or Dizzie Gillespie they were puzzled and not very enthusiastic. I guess you're rather like that here, though British tastes seem a little in advance of those on the Continent. I expected that from the letters I've been receiving from Europe, but I can see that the English are keen to latch on to current styles. I've heard the fine Ted Heath orchestra and am looking forward to hearing Geraldo, whose very nice broadcasts I've been able to catch in France from time to time.

"It's certain that now the latest

"It's certain that now the latest records have become available

records have become available over here your tastes are going to progress beyond the 1939 standard; that seem still to be held up as tops in Europe."

Before leaving to talk over a British show project for which he and Kramer hope to write the tunes, Don said a little about the bands in the States. His admiration is mostly for Duke Ellington as a composer and arranger; for Louis Armstrong as a jazz player; for men like Gillespie and Hampton as pace-setters; for King Cole as an interpreter of popular numbers. Cole has made a recording of Don's "Gee, Ain't I Good to You"—a very pleasant version on Capitol—and Redman is more than pleased with the record.

But finally it is Louis of whom

THE NEXT HO. 1 HIT-

amogain, If Impress dress in value Wherek the bliss in bissisfys

NOW READY.

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When Krupa came to Canada,

Bedlam Broke Loose!

A typical one-nighter by Gene Krupa and his Orchestra, witnessed by GERALD PRATLEY

THE calm waters of Lake
Ontario became ruffled one
night and the moon passed behind
a cloud, leaving illumination to
the giant neons outside Toronto's
Palace Pier Ballroom. Inside,
Gene Krupa and his Orchestra
were playing a one-night stand.
Nine o'clock, and the darkened
ballroom was jammed with
impatient teen-agers turned
expectantly towards the high
curtain across the stage. At five
past nine a staccato beat rapped
out from behind the slowly rising
curtains. And, as it revealed the
orchestra, bedlam broke loose!
Girls and boys alike screamed
and roared with delight. For
me it was a new and strange
experience.
Gene Krupa sat high, next to experience.

Gene Krupa sat high, next to the trumpers, dressed in a black suit. The rest of the band, in grey, were seated in rows. Gene,

grey, were seated in rows. Gene, seeming unaffected by the seething turmoil that met his gaze, drummed steadily and almost mechanically. His black hair was rough and often fell over his eyes. After the theme tune and the stamping and cheering—which the band ignored—had died down, the orchestra swung into "Rumours Are Flying," followed by a procession of numbers that seemed to me as dull as anything I had heard. The band, and Krupa, seemed noisy without discipline. It created no atmosphere, and to me there was neither excitement nor inspiration in its performance.



Presentation, too, was slipshod. Presentation, too, was slipshod. No titles were announced, and the band had long breaks between numbers while they decided what to play next. To decipher the tune, in any case, was an impossibility. Soloists stood up or remained seated as the whim took them; certainly they vied with each other to see who could blast the loudest.

each other to see who could blast the loudest.

I didn't go expecting to hear jazz, mark you, but I had hoped to hear some good swing music. After a while I figured that the pianist and guitar-player were stooging simply because they could never have been heard above the din. Krupa, whom I watched closely, took an occasional break which was not sensational. He looked around without interest and appeared to talk to himself. His turn was to come later.

There were two vocalists. The

come later.

There were two vocalists. The girl sat, when not singing, in a tubular metal chair at the foot of the band. Wearing a shawl around her shoulders, she tapped her feet and rocked hideously to the hard-to-discern rhythm. When she walked to the microphone she removed the shawl to reveal bare shoulders. Her strapless blue dress, cut daringly low, greatly impressed the audlence, who hooted and whistled and looked.

Of her singing qualifications I



Some of the fanatical concentration that Krupa brings to bear upon a drumming is captured in this shot from the RKO-Radio musical, "Se the Band," in which Gene and his boys are given plenty of soos Frances Langford supplies the vecals and, as you can see, the glames

am not able to speak, on account of the general din. Between choruses the young lady jived around, but not too much-remember the dress. Nevertheless, many a time I was afraid something would happen.

As for the boy, who could have been no more than nineteen, there was no brisk walking on from the wings for him. Some few minutes before his chorus he would wander casually down the five or six tiers from his seat high up behind Krupa. Clad in an unusually long coat, he'd stand at the mike and stare indolently at the crowd, perhaps passing a remark to his companion with the shawl.

No one neid attention to the drums. Illuminating him, they also cast two huge shadows on the white backcloth.

FRIGHTENING

The frightening effect was heightened by Krupa's clenched teeth and agonised countenance. Helpless in the grip of his own abandon, he seemed the central figure in a nightmare of his own making. The darkness was surely growing blacker: the heat was stifling, drumming duiled the senses, and I wanted to shout at the performer to stop this unreal exhibition.

Then the lights came on and the shawl.

the shawl.

No one paid attention to his singing; no one could hear him, and no one—least of all Krupa—bothered about it. So why worry? The names of these two charmers were not announced, of course.

"Boogie Blues" stood out from the general low standard of the numbers played before interval. Over this synthetic piece the band waxed enthusiastic and really rocked. It was a terrific number until Gene Krupa took over.

Seeming to go completely crazy.

The frightening effect was heightened by Krupa's clenched teeth and agonised countenance. Helpless in the grip of his own abandon, he seemed the central figure in a nightmare of his own making. The darkness was surely growing blacker; the heat was stifling, drumming dulled the senses, and I wanted to shout at the performer to stop this unreal exhibition.

Then the lights came on and

exhibition.

Then the lights came on and the spell was broken. Instead of two black shapes overshadowing the small drummer there was just Krupa, alone and suddenly insignificant, all but collapsing over his traps. With burning face, perspiration pouring from him, he wrapped a towel around his neck and walked weakly backstage.

The ovation lasted several minutes, then the curtain came slowly down. But I could not feel excitement or pleasure; only distaste for a kind of showmanship that had little, if anything, to do with music.

with music.

The last half offered purely routine stuff. Krupa was subdued, as if all life had left him. Slightly before the end I left the hall with its hot atmosphere and flat music and walked into a wind that was blowing face-on from that was blowing face-on from Lake Ontario, clean and fresh.

CONTEST



FIXTURES

All MELODY MAKER Contests are approved by the Musicians' Union under a special agreement with the "M.M."

LIVERPOOL — To-morrow, Friday, July
4 (7 p.m. to midnight), at the Graften
Rooms.—The 1947 Merseyside Champienship. Entry List Pull. Organiser: Mr.
Lewis Buckley, 28, Carr Lane, Birkdale,
Southport, Lanes. (Ainsdale 78238).

LEICESTER.—Friday, next week, July
11 (7.30 p.m. to midnight), at The de
Monifort Hall, Leicester.—The 1947 Midland Counties Championship, (Entry list
full.) Organiser: Mr. Arthur Kimbrell,
38, Rugby Road, Hinckley, Leics.
('Phone: Hinckley 663.)

BRISTOL.—Wednesday, July 18 (7.30

BRISTOL.—Wednesday, July 16 (7.30 p.m. to midnight), at The Victoria Rooms.

—The 1947 Gloucester County Championship. Organiser: Mr. Lewis Buckley.

HARTLEPOOL.—Friday, July 18 (7 p.m. to 1 a.m.) at the Bereugh Hall.—The 1947 Durham County Champienship, Organiser: Mr. W. Morris Marshall, Entertainments Manager, Borough Buildings, Hartlepool. ("Phone: Hartlepool 6196.)

SHEFFIELD.—Friday, July 18 (7 p.m to 11 p.m.), at the City Hall.—The 1947 South Yorkshire Champienship, Organizer: Mr. Lewis Buckley. (See Liverpool.)

Liverpool.)

BRIGHTON.—Monday July 21 (7.30 p.m. to midnight) at the Princes Ball-room. Aquarium.—The 1947 Sussex Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All commit The Area Secretary (Mr. Bill Waller), "Red Ridge," Epsom Downs, Surrey. ('Phone: Burgh Heath 4476 and Brixton 2711.)

CAMBRIDGE.—Wednesday, July 23
(8 p.m. to 1 a.m.) at the Guidhait.
—The Cambridgeshire Championship.
Organiser: Musicians' Union (Cambridge Branch). All coms.: The Secretary (Mr. V. V. Wright), 15, Orchard Estate, Cherry Hinton, Cambridge.

BOGNOR.—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Ceast Championship. Organiser: Mr. Billy Stone. 35. Links Avenue. Morden, Surrey. ('Phone: Liberty 6762.)

NEW BRIGHTON.—Friday, August 2 (7 pm. to 11.45 p.m.), at the Tower Batt-room.—The 1947 Wirral District Cham-pienship. Organiser: Mr. Lewis Buckley. (See Liverpool.)

TEMple Bar 6529

COLCHESTER.—Thursday, August 14 (7.30 p.m. to 12.30 a.m.), at The Corn Exchange.—The Eastern Counties Championship. Organiser: Mr. Les Parish. 2. Oatlands, Elmstead, Conhester. (Phone: Wireships 201) Wivenhor 291.)

YEOVIL.—Friday, August 15 (8 p.m. to 1 a.m.), at Princes Ballroom, Yeovil— The 1947 South-West Counties Champion-ship.—Organisers: West of England Enter-tainments Co., Princes Ballroom, Yeovil, Somerset. ('Phone: Yeovil 1040.)

RAMSGATE.—Friday, August 15 (8 p.m to 1 a.m.), at The Coronation Ballroom,
—The South-Eastern Counties Championship, Organiser: Mr. Phillip MossVernon, 79, Percy Avenue, Kingagate,
near Broadstairs, Kent. ('Phone: Broadstairs, 370)

BUXTON.—Wednesday. August 26 (7.30 p.m to 1 a.m.), at The Pavilien Gardens.

—The 1947 Peak District Championship.

Organiser: Mr E. George, 4, Hardwick Street, Spring Oardens, Buxton. ('Phone: Buxton 1451.)

WESTON - SUPER - MARE, Monday, August 25, at The Pavillon (times to be announced). The 1947 Severn Estaary Championship, Organizer: Mr. I. Davics, Director of Entertainments, Borough of Weston-super-Mare, Winter Gardens Pavillon, Weston-super-Mare.

SCOTLAND

DUNDEE.—Sunday. August 17 (2 pm to 5 pm.), before a seated audience, at Caird Hall.—The 1947 Mid-East Scotland Championship. Organiser: Mr. Les Ayling. on behalf of Duncan Dance Enterprises, Ltd., Empress Ballroom, Dock Street, Dundee. ('Phone: Dundee 391411.)

INVERNESS. — Monday, Angust 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 North of Scotland Championship. Organizer: Mr. James W Harper, Northern Meeting Rooms, Church Street, Inverness ('Phone: Inverness 1420)

PAISLEY.—Tuesday. August 19 (7.20 p.m. to 1 a.m.), at The Town Hall.—The 1947 Renfrewshire County Championship Organiser: Messrs. Slewart and Jack, 53, Moss Street, Paisley (Phone: Paisley 4904.)

LEITH *EDINBURGH). — Wednesday August 28 (times to be announced), at Eldorado Ballroom.—The 1947 Edinburgh District Championship. Organiser: Mr H Maguurty, Eldorado Ballroom, Leith

GLASGOW —Friday, August 22 (7.36, p.m. to 1.30 a m.), at 51. Andrew's Hall. —The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 79, West Regent Street, Glasgow ('Phone: Glasgow, Douglas 4262.)

GOUROCK.—Sunday. August 24 (7.3k p.m. to 10 p.m.), at Crasburn Pavilien, Gourock, Renferenshire.—The 1947 Pirth of Clyde Championship. Organiser: Mr Charles Lovat, Crasburn Pavilion Gourock. ('Phone: Gourock 276.)

Harry Singer's GUIDE TO ARCHER

No. 2-The Tobacconist's

THE tobacconist had a reputa-

The tobacconist had a reputation for being able to sell all brands during the height of scarcity. So the more honourable among musicians are his regular customers, though the larger number of his patrons frequent the place in order to keep a close watch for free fags!

Though I don't smoke, I have found it a necessary part of my visits to the Street to look in here. Unfortunately, I've made up my mind to get the jackpot out of the pin-table in there; but somehow the fellow who plays directly I've finished always gets it. After they drop be always polishes his fingernalls on the lapel of his coat with a great show of suave nonchalance.

This Pin-table Pete is the sort of guy who cavesdrops while you're discussing the worth of a gig or session, and then behind your back offers to do it for less Although this sounds justifiably bitter, I can't work up any genuine anger against this character, for his artistic manipulation of that pin-table is a joy to watch. Mind you, if he knows anybody is looking on he plays it honestly!

I write this without fear of

I write this without fear of libel, for there are too many Pin-table Petes fraquenting the tobacconist's for any particular one of them to take offence at the above. Besides. I thought it was about time the inoffensive proprietor got to know what went on with his pin-table!

Conspicuous (6 ft. 5 in.) Archer Street figure, Harry Singer, is now drumming with Reggie Dare's group at the "Bag o' Hails." "Shertoch " to hes friends, his intimate glimpies of the Street of Swing will be a regular feature of the Millory Mikks.

A PAGE OF RECORD REVI

KRUPA—but the girl steals the show

GENE KRUPA AND HIS OBCHESTRA
""Boogie Blues (Gene Krupa,
Ray Biondi) (V by Anita
O'Day) (Am. Columbia CO.35113).

***Opus No. 1 (Sy. Oliver) (V
by Anita O'Bay) (Am.
Columbia CO.36110).

(Columbia DB:2316—33, 1114.)

Krupa (dms.) with Adrian Tel, Charles Venjura, Slawart Owen Otson, Johanny A. Bethwell, Charles Kannedy (reeds); Anthony Russo, Donald Alten Pagarquiet, Joseph Triscart, Vincent Glen Hughes (tpts.); Leon B. Cox, William P. Cutty, Pullman "Pete" Pederson (lmbs.); Ted Nicooleon (pno.); Richard Vance (gtr.); Irving Arthur Lang (bass); Joe Dale (dms.). Recorded August 21, 1945.

THE band does a good job here, especially in. Opus No. 1." the arrangement of which is wellinish perfect for the tune.

But it is Anita O'Day who gets these sides their four stars.

This girl is terrific. She knows every one of the tricks and mannerisms which make up the pattern of modern swing singing. But even more to the point is the way she uses them. Even the best of the swing twists and tricks sound very artificial if they are just copied parrotlike, but there is nothing artificial about Anita. Everything she does sounds spontaneous, relaxed, unexaggerated, and inevitable.

It's a case of "doing what comes naturally to her is as full of swing character and all that term means as the way she puts it over is intriguing and convincing.

I rate Anita as easily the

it over is intriguing and convincing.

I rate Anita as easily the greatest of all the American girly vocalists working regularly with bands, white or coloured.

Which brings up the fact that she is white. But she sings more like a coloured girl—and that is a compliment which it is a pity more of the white girl singers do not deserve.

As regards the band, "Opus No. 1"—a piece which will be known to others besides Ted Heath fans, and the origin of the title of which is more or less of the too obvious exhibitionism which mars so many of the more popular American swing bands.

Nor are Mr. Krupa's drums in any way limelighted in "Boogie Blues," a more than usually sincere 12-bar blues piece which Sy Oliver originally wrote for Tommy Dorsey.

There is, however, a nice solo spot by Charile Ventura's tenor to add interest to an ensemble which is not without its own good points.

But again it is Miss Anita O'Day who steals the show.

by Edgar Jackson



Anita O'Day-" greatest of all . . white or coloured."

credibly explained in the lyric introduced for the first time in this record of the number—is the

There is nothing much in the way of solos. Even maestro Krupa laudably refrains from any of his usual display of drum-

nastics.

But the band as a whole plays with plenty of bite and colour, and gets home without undue traces of the too obvious exhibitionism which mars so many of the more popular American swing bands.

BASIE- in Victor's new perspective

COUNT BASIE AND HIS

***Bill's Mill (Count Basie, Gene Roland, Arr. Will Hudson) (Am. Victor D7-VB-402). ***Free Eats (A Free-Bee) (Count Basie, Arr. Will Hudson) (V) (Am. Victor D7-VB-404). (H.M.V. B9557—3s. 111d.)

Basic (pno.) with Elman "Rudy"
Rutherford, Ronald B. Washington,
Paul Gonsalves, George H. "Buddy"
Tate, Preston H. Love (reeds); Ed.
Lewis, Emmett Berry, Eugene E.
Young, Jun., Harry Edison (tpts.);
William Johnson, Theo. M. Donnelly,
George Matthews, Eti Robinson
(imbs.); Pred W. Green (gtr.); Walter
S. Page (bass); Joe D. Jones (dms.).
Recorded January 3, 1947.

"BILL'S MILL" is written in the 12-bar blues form, and, although the tempo isn't unduly fast, they still manage to get 11 choruses on to the record.

Apart from the four by Basie, whose piano, supported by the usual walking bass, is again conspicuous for the "Count's" economy of notes and subtlety of style, the best are the solos by tenorman Paul Gonsalves (who replaced Illinois Jacquet), Emmett Berry (fourth chorus) and Harry Edison (ninth chorus).

Gonsalves, who is a somewhat

Gonsalves, who is a somewhat restrained player, is a little over-powered by the rather exuberant brass, which should be behind, but sounds too much on top of

Nevertheless, this is a good chorus, and those by Berry and Edison are even better. Added to which, this is an effective composition with plenty of colour contrasts and variety, and the band swings more solidly than I have heard it do for some time.

Better still, however, is "Free Eats," an opus which has more than a slight resemblance to the song about that Mr. Richard who, according to my radio set, is still persisting in refusing to open the door.

Although the label makes no mention of the fact, this one boasts a vocal chorus.

Most of it is by the ensemble, whose singing is nothing to write home about. But the "middle" eight bars by solo voice (Query: name of singer, anvone, please?) are good. So are Ruly Rutherford's short clarinet solo, Basie's plano contributions, and the answers by the trombones to the trumpets (fourth chorus). For tone balance and intonation, these trombones have to be heard to be believed.

In fact, if the vocal chorus had been all solo, like the "middle"-eight bars, this would have been a four-star side.

Note: The Basie band is now being issued here under the H.M.V. label.

Reason is that it recently transferred in America from Columbia to Victor.

Importance of the change for us, of course, lies in what effect it may have on the way the band

From these first Victors it would seem that a laudable attempt to increase the perspective has not yet been entirely successful. The trumpets sound rather too forward, and the rhythm rather blanketed. But the overall effect is warmer, cleaner and less brittle, which is, at any rate, one step in the right direction: and there is no suggestion that the band is not completely at home in the new surroundings. first Victors From these

VENUTI—the same old style but an even finer tone and technique

As the great improvements in recording, most notably revealed in these records, clearly proves, he has developed an even finer tone. Also he seems to have acquired an even more facile and convincing technique.

But his style remains much provising tunefully, and not very far from the "tune as wrote," in tempo.

But don't let that put any of you swing fans off. These sides are pleasing music in a mode that should appeal to you as strongly as it will to those who prefer the "straighter" path.

doe venuti and his orchestra

Heyman (Am. Royal 169B).

(Am. Royal 170B).

(Partophone R3043—3s. 11id.)

Venuti (vin.) with Charlotte
Laughton Tinsley (vibes)*; Vincant
Terri (gtar): Larry Breen (bass):
Louis Sanger (dms.). Recorded
January, 1947.

Described on the label as playing harp, presumably in error for vibraharp, the name used in America for vibraphones.

T is just on twenty years now

the same as it was in the old days, and if it should seem that, in spite of this, Venuti has dated less than players of other instruments who have not altered their style, the reason probably is that there have not been sufficient jazz or swing violinists to introduce any great changes. In fact the only other notable jazz fiddler there has ever been is Eddle South, and little, if any, more has been heard of him, at any rate on records, than we have heard of Venuti.

Then, too, except for the usual

IT is just on twenty years now since Giuseppe "Joe" Venuti first became a jazz sensation only to fade into almost complete obscurity a few years later, and things have changed in the meantime.

So has Venuti . . . but nothing like as much as one might have expected.

As the great improvements in recording, most notably revealed

Personal Points: NAT TEMPLE



Born in London. July 18, 1913, he took up the alto sax at age of fourteen and the at age of fourteen and the clarinet six months later. Was discovered by Harry Roy, who heard him practising with his brothers, and was immediately signed up as the band's first alto. Remained with Roy for nine years, touring Britain, playing in many big West End locations, and travelling with them to South America in 1937. Volunteered for the Army in May, 1940, and was posted to the Grenadler Guards Band as solo clarinet. While in the Army, he received special permission to play with Geraldo, and later did the usual round of session work for almost every leader in the business. He also made many broadcasts with his Octat business. He also made many broadcasts with his Octet and Club Royal Orchestra on the "Twelve Men and a Girl" and "It's a Pleasure "series. Demobbed last November, he has played at many important functions at many important functions with his own pick-up bands, and went to Butlin's biggest holiday camp at Skegness last month as the No. 1 band with a 15-piece aggregation. Has composed many dance band pieces: best known is his "Cansonetta," also pub-lished as "Lovers' Lullaby." which he uses as his theme

Favourite Instrumentalists: Benny Goodman and Teddy Wilson.
Favourite Bands: Boyd Raeburn and Benny Goodman Sextet.
Favourite Becords: "Benny Rides Again," by Benny Goodman.
"Tonsilectomy," by Boyd Raeburn.
Favourite Arrangers: Eddle Sauter and Sy Oliver.
Favourite Composers: Delius and Beethoven.
Favourite Food: Potato Salad with Onions.

FIELDS—soprano corn in a faked boogie

HERBIE FIELDS QUINTET

**I Wanna (Fairbanks, Fields)

(V by Herbie Fields and chorus) (Am. Victor chorus) (Am. D7-VB-96).

*Soprano Boogie (Fields) (Am. Victor D7-VB-95). (H.M.V. B9565-3s. 111d.)

Pields (clart., soprano) with Joseph P. Gatto (pno.); Rudolph Cafera (gtr.); Martin Brown (real name Marino) (bass); Stanley M. Key (real name Kaufman) (dms.). Recorded January 29, 1947.

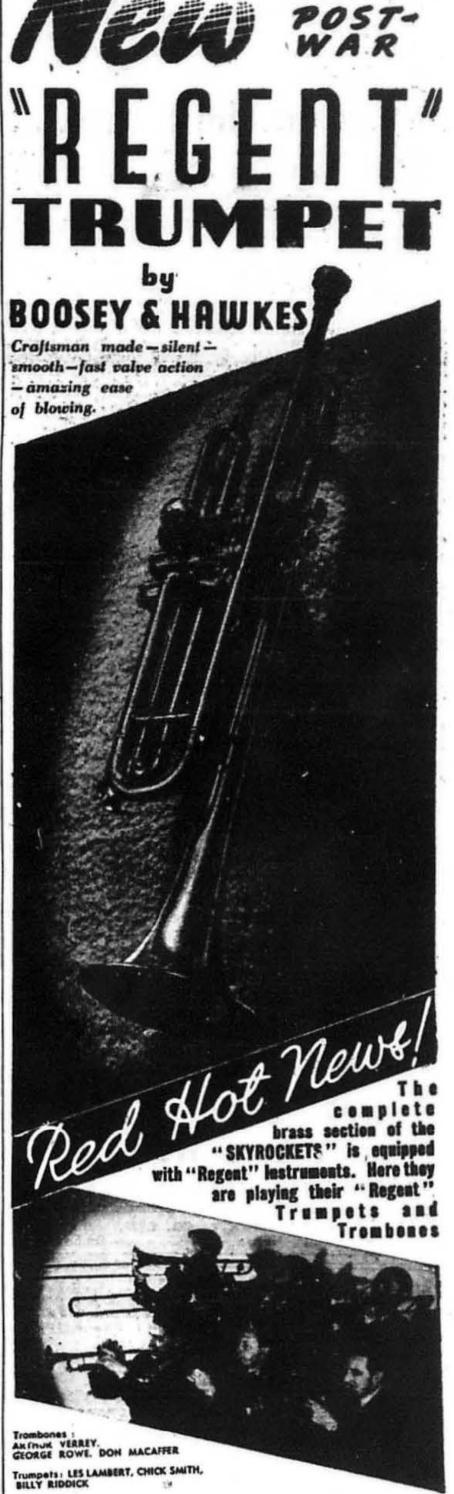
SEEMS that the misgivings I had about Herbie Fields when reviewing his big band "A-Huggin' And A-Chalkin' and "Blue Fields" (H.M.V. B9588) in the "M.M." for 14/6/1947 were all too well founded.

There may be something to be said for "I Wanna." At any rate, it has some suggestion of riding lightly, the clarinet guitar piano figures are neat, and, although the concerted singing is pretty shoddy. Fields sings his "middle"-eight bars reasonably well.

But, frankly," Soprano Boogie

is awful. Seldom has such rubbishy riff stuff been foisted on us long-suffering swing enthusiasts, and seldom has anyone perpetrated a more questionable style or worse tone than Mr. Fields does on his soprano.
I hope no one will fall for this

corny exhibition of what is not even an apology for real boogie



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elody Maker

Member: Audit Suresu of Circulations 6, CATHERINE ST., STRAND, LONDON, W.C.2 Editor: RAY SONIN

Bands on the Stage.

First Mendelssohn proved that he has the intelligence to face up to the present slump, and the courage to say so, has created widespread interest throughout the profession—particularly that side of it which is concerned these days with earning a living through the medium of the variety theatres of this country.

Among the points which Felix Mendelssohn brought out as helping to create the present difficult times was the fact that some bands were still relying on their names and not on their shows to bring the public in. We agree with him wholeheartedly, and, before bandleaders blame everybody and everything for the slump, let them take themselves seriously to task.

We are back to the competitive days of dance music. We are no longer in the "anything goes if you have a bit of a name" days of the war, when people were glad enough to see bands and hear a bit of music without worrying too much about quality and presentation. It is up to the bands themselves to make their shows so attractive, entertaining and musical that neither a heat wave nor a snow storm will keep the public away. If your product is good enough the public will not be put off from buying it, and Jack Hytton and Jack Payne, in their heyday, knew the truth of this axiom.

It is not good enough to be strug and to brand their shows as

It is not good enough to be smug and to brand their shows as "corny." We may laugh now at the racehorses and pirate ships of Jack Hylton, and at the comedy numbers of Jack Payne—but both leaders knew what it meant to give the public a show, and the secrets of stage success underlying the Hylton and Payne shows

the secrets of stage success underlying the Hylton and Payne shows still apply.

That does not mean to say that we think the funny act and commedy numbers will beat the alump. We think nothing of the kind. But we are certain that a well produced dance band show, playing good chance music in a bright, entertaining way, with the personality of its leader and musicians properly exploited, will still go.

... And on the Air

THE competitive spirit to which we referred in our earlier remarks might well be taken note of by the B.B.C.

In the days before the war, the leading bands had their regular weekly spots at fixed times on fixed days, and the competition of these bands one with the other produced broadcasts which have yet to be equalled.

Nowadays there is no competition at all in broadcasting.

Not only that, but the acknowledged top bands get dates at irregular times, and at times of the day when the majority of the public is unable to listen.

The answer is again in the hands of the leaders themselves. It is no good moaning and groaning about bad broadcasting times and uncongenial broadcasting conditions. The leaders have the power to refuse engagements—on the radio or elsewhere—which they think will not help their prestige with the public.

The Mrlody Makke has in the past had some hard things to say about Harry Roy, but we put forward, as a sign of a possible combating of the situation, the courageous stand he is taking about broadcasting at the moment. He has been offered broadcasts, but has consistently refused them, because they are irregular dates. He says that his band can only be heard at its best if it has a series of broadcasts which will enable it to plan for the radio as it plans for a stage show. He has told the B.B.C. Dance Band Department that he wants two broadcasts a week in a series, or he will not broadcast. not broadcast

On the rights or wrongs of this ultimatum—whether the band on the rights or wrongs of this ultimatum—whether the band is good enough to sustain two weekly spots or not—we do not propose to deal. But, in principle, we commend Harry Roy's attitude. We think that if other leaders showed his courage, we would ultimately get a higher standard of broadcasting dance band entertainment. If the bandleaders continue to accept irregular broadcasts doled out to them at bad times of the day and night, they have only themselves to blame if they find their listening public decreasing.

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ES in the STUD

graceful little bow if the grand tutti ensemble of stars had played "Happy Birthday," but, as they didn't, can only presume they didn't know, or, maybe, didn't care. Anyway, if it was anybody else's birthday as well as mine, jolly good luck, old man, and not too many of 'em!

Ronnie (back from America)
Scott was all patriotic and wore
red, white and blue socks.
And he came on at 5.31 p.m.
precisely, which was two and a
half hours later than, for me, it
need have been, although Tommy
Whittle and Reggie Dare had
been holding the fort very
attractively meanwhile. attractively meanwhile. 355

The drummers' ties had to be seen to be believed. Where do they buy the things? Let us into the secret, Jock.

Pashion Note: The well-dressed drummer now acquires shirts with a breast pocket, this providing a depository for the abovementioned blazes of glory, keeping them safely out of the way of rim-shots and the cruel jaws of the blast cymbals. of the hi-hat cymbals.

3/4 I don't want to start anything, like, but George Shearing plays wonderful accordion, using, strange as it may seem, both hands. Not much of the left, 'tis true, but enough to remind the right-hand-only boys that all those little nobs will work if they press the right ones down now and again in the right places. places.



because it uses up too much air; now, maybe, they will skilfully think up a new one.

Have you ever been to a big affair yet where the compere's mike behaves itself? Neither have I.

And, talking of comperes, if Tommy Trinder ever wants to put a dep. in for the Jazz Jam-boree, may I propose Carl Bar-riteau as his natural successor? He's a scream when he gets going.

Reg (Cucumber) Arnold, asked if he enjoyed the pre-rally lunch, said there were lots of lovely speeches. Wot, Reg. no strawberries and cream?

When the Editor read the above paragraph, he told me there were strawberries and cream! Who wouldn't be a musician or an editor?

Congrats. to Norman Burns and the young rady who passed him his brushes, as I am wont to say, in the nick of time or born in the vestry.

Norman's act of keeping things going, changing sticks from one hand to the other whilst holding the urgently required brushes in his teeth en route, was most impressive, and the pp rhythm did not falter.

The above was due to moving away from his kit to record a soft slow; but, who knows? maybe the engineers thought he had been playing postman's knock a bit much previously... you know, those boomp-boomps and things they do on the bass drum these days. drum these days.

Being Random reflections on the "M.M."—Columbia Jazz Rally by

CLAUDE BAMPTON

I don't know if it was rehearsed probably not—but George Fierstone's split-second timing in the last few bars of Frank Weir's "After You've Gone" materially assisted in figuratively bringing the house down . . am I wrong in thinking that George himself looked very pleased about it?

Talking of Frank Weir, he had one fag in a holder and another tucked behind his ear; that's how it looked, but the second fag was a spare clarry reed.

Charlie Short looked angelically like a cherub behind his electric hass—green shirt, yellow polkadot bow, pink carnation.

He seemed to be practising his scales in ten minutes of "Tea For Two," but, being Charlie, what scales, and him with a bandaged middle finger, righthand at that.

iands. Not much of the left, ands. Not much of the left, this true, but enough to remind the right-hand-only boys that all hose little nobs will work if hey press the right ones down now and again in the right places.

Inaudible Aside: They usually ay they don't use the left lazzmatic) Parry's request for silence in the auditorium.

After the show, many of the stars went home in their cars, and some, of course, by taxi, but Frank (The Elegant) Weir just went off in one of those big red things that the poor people use.

And if any of you young gentle-men think that all the veterans of the business are has-beens, plug, Mr. P.?

you had better go and get an earful of Jack Collier and his bass.... Do you happen to know what he keeps in that little black bag tied on the back?

水 ak For the mathematically minded, a 12-inch record runs 723 feet,



and the engineers tell me they cut 50 sides in duplicate . . . so how many miles of jazz does that make?

And as you will perhaps ask the question, the answer for a 10-inch run is 473 feet...O.K., old man, no trouble at all—it only took me all the morning to find out.

The morning after me birthday, as well.

Woolf Phillips' "Woolf Call" was very interesting, but the wolf will have to how! very loud if he's going to find out just how high is the moon.

He was Pisani, the artist who drew the sketches you see on this page, and he spent the whole Rally drawing the musicians in

WOULD be grateful for space in your columns to give my opinion regarding the last broadcast of "Jarz

your columns to give my opinion regarding the last broadcast of "Jarz Club." The fact that I was chosen by the organisers of this show as one of the jazz authorities to select the musicians has since caused me a good deal of embarrassment, and I would like to assure those who share my views on jazz music that only two of the players on the broadcast were part of my choice, and that the main point of my selection, that of sympathetic cohesion amongst the group, was obviously outvoted.

The resulting music had nothing to do with jazz, nor was the programme appealing to me. I have my own opinions on British hot music, and upon the factors that combine to make it intelligent and interesting. As far as I was concerned, none of those factors was present in this particular "Jazz Club." Therefore, although I was among those responsible for the musicians chosen, my views were in a minority. Whilst appreciating the honour of being allowed to state my ideas to the organisers. I must apologise for my minute and ineffective participation, principally because it was so increase. effective.

effective.

I am extremely sorry that authorities such as Jeff Aidam, Rex Harris, Denis Preston and Bill Elliott, all of whom must know better, should have caused this music to be presented as jazz, for the chance was offered for a better attempt than this.

JAMES ASMAN. Nowark, Notts.

I left your Jazz Rally on Sunday in left your Jazz Rally on Sunday in a rather disappointed frame of mind, and feel I must record my impressions, if only to counteract the praise you will be receiving from the swing addicts present.

The "jazz" played by the chosen musicians was, on the whole, poor, insofar as the collective improvisation was strangely reminiscent of the

tion was strangely reminiscent of the natric of the swing and commercial bands of to-day.

The songs played were also vehicles for the aforementioned swing bands, and none of the jazz classics-viz.

"High Society." "Panama." "Blue Turnin' Grey." etc., etc., were recorded. Instead, "Pennies From Heaven," rebop noises, and "Blue Moon" were waxed.

The musicians present were essentially swing-band men and, although they played well respecially George Chisholm, Charile Short and George Shearingi, I think a jazz band of the George Webb or Freedie Randall types would have turned out far better jazz than was "canned" on Sunday.

I think, also, that the groups themselves were unwieldly—two saxes are too much in an octet, especially when coupled with a clarinet.

The drummers, with the exception of Jock Cummings, were too much in evidence in their respective groups. Listen to any of the good, original jazz men's combinations alid one would barely notice the drums except in the basic rhythm.

London, H. R. T. TAYLOR.

London, N.10.

THEST, I want to state that Ted
Heath's band is the only one for
me. But. nevertheleas, I have a
criticism to make, and it concerns
one musician who, for me, tends to
spoil the otherwise amooth performance of this orchestra. I know I am
risking brickhatts by making this
criticism, but the man to whom I
refer is Jack Parnell!
His drunming is altogether too
overpowering; in my estimation, that
kind of drum work is corny. It has
often been said that the Heath band
compares favourably with lop U.S.
outhis, and in many respects it does.
But such overpowering drumming is
not found in top-ranking American
swing bands these days. In fact, I
would say it is just that "thump,
thump, thump" which identifies
Heath as a British band. The rhythm
section is intended to be heard, of
course, but as a section, except in
certain breaks.

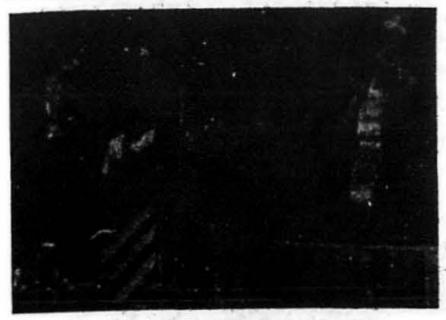
I hope this criticism will not be

course, but as a certain breaks.

I hope this criticism will not be taken amiss. I am anxious to set the Heath band surpass the best efforts of the Yankee outlies.

H. MAYLOR.

Wigton, Cumberland.



STATE OF THE PROPERTY AND THE PROPERTY AND THE PROPERTY OF THE

Harry Hayes Jeads his reliep group at the daze Rally.

ANOTHER U.S. DISC STRIKE RUMOURS AS PETRILLO FACES TRIAI

THE "MELODY MAKER"
LEARNS THAT IT IS QUITE
LIKELY THAT BEFORE LONG
THERE MAY BE ANOTHER
HOLD UP ON GRAMOPHONE
RECORDING BY AMERICAN
MUSICIANS FOR THE U.S. RECORDING COMPANIES, BIG AND
SMALL, SIMILAR TO THAT
WHICH PUT A STOP TO RECORDING POR OVER A YEAR
DURING 1942 AND 1943.
This news reaches us from Al
Brackman, of Irving Mills's Royal
Records concern.

The says:

The U.S. Supreme Court,
which has held that the Act
is constitutional and that
Petrillo can be tried on criminal
recording for any infringement of
it.

The Act, introduced by Mr.
Clarence Lea, Democratic Representative for California, defined
as a crime Petrillo's practice
of forcing radio stations to employ musicians "in excess of the
number actually needed to perform services."

PETRILLO'S CHALLENCE

He says:

"A.F.M. President James C.
Petrilio announced at the
American Federation of Musicians' Convention in Detroit
last month that he would stop
recordings after Becember 31
next as a retalization to the
Taft Hartley Labour Bill."
Should Petrillo carry out his
threat, it is possible that the
A.F.M. may itself go into the recording business.

" COERCIVE PRACTICES "

Continuing, Mr. Brackman

"Among other things, the Taft-Hartley Labour Bill stipulates that both industry management and union would administer welfare funds, such as the record-ing royalty the A.F.M. receives. "The large recording com-panies would probably welcome a six-months' recording 'holiday,' should the ban be put into effect, since it would free them from heavy contracted liabilities and enable them to cut down their overheads.

"Also, it would give them an opportunity to shift from their shelves large accumulated stocks of so far unreleased masters and catch up on their present schedule of reissues.

"The ban would further help the large companies, inasmuch as the small companies probably could not exist if the ban were extended over a long period. Unlike the large companies, who conduct a sizeable business on their standard repertories and retheir standard repertories and re-

for their revenue on the con-tiant release of new material."

This follows hard on the news eccived from British United Press, that Petrillo is to stand trial again on charges of coercive practices contrary to a special Act passed by Congress last year.

This is the result of a ruling

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PETRILLO'S CHALLENGE

It became law on April 16, 1946. Immediately, Petrillo challenged the Government by demanding that a Chicago radio station employ three more musicians—demands which were precisely what had been outlawed by the Lea Act.

Liable to a £250 fine or one year's imprisonment or both Petrillo invited prosecution. The Government promptly preferred a charge against him, but the Chicago count threw out the charge, holding that the Lea Act was unconstitutional.

It was this development that

It was this development that forced the U.S. Government to appeal to the Supreme Court for a final decision. This decision, upholding the Act, automatically means that Petrillo will go before the Chicago court again.

LES AYLING: FROM' DUNDEE TO LYCEUM

LES AYLING and his Band, who took up residence at the Empress Baliroom, Dundee, last November, and have enjoyed a very successful stay there, are returning to Town shortly to resume once more their long run for the management of Mecca Cafes Ltd.

sume once more their long run for the management of Mecca Cafes, Ltd.

Les will be back on the stand at the Lyceum Dance Hall, in the Strand—where he previously featured on a long contract—on July 19, having been invited by Mecca to return to his old haunt. Les's personnel, which is almost exactly the same as when he was last at the Lyceum, and which he has kept intact throughout his run at Dundee, will feature Leon Campbell, Roy Ringrose, Bob Efford, Bill Davies and Bill Humphrey (reeds); Bill Metcalf, Dave Mitchell and Dennis Burgoyne (trumpets); Alec Elliott (drums); Bob Todd (bass); and Alan Roper (piano).

Mait Moors, popular Mecca leader currently at the Lyceum, will move to the Locarno at Streatham when Les Ayling returns to the Lyceum.

Meanwhile Mrs. Duncan, proprietress of the Empress Ballroom, Dundee, is anxious to fix up another motern style, tenpiece band—thoroughly used to modern ballroom work—to follow on when Les Ayling and his boys make tracks for London on July 13. Mrs. Duncan can be contacted by telephone at Dundee 891411.

AFN MOFFATT WITH LESLIE DOUGLAS

THE week of July 28 will see the Leslie Douglas Orchestra off again on a hectic week of one-

off again on a hectic week of onenighters.

Featured with the band for
this week will be the AFN ace
disc-jockey/compère. Ralph
Moffatt, taking a busman's holiday from his duties with Radio
Munich.

On Monday (28th) the band
will appear at the Hammersmith
Palais, followed by Ramsgate
(29th), New Brighton (30th),
Halifax (31st), Belie Vue, Manchester (August 1), with a concert
at the City Hall, Sheffield, on
Saturday, August 2.

Also featured with the Leslie
Douglas outfit will be Pearl Carr.
Sammy Herman and the sensational "Skymasters" vocal group.
Incidentally, as Reub Solomon
is returning to India, the Douglas Band is in urgent need of a
first-class lead alto. Leslie can
be contacted this week (ending
July 5) at the Pier Pavilion, Weymouth.

GREAT

(gultar); Norman Stenfalt (piano); Jack Coiller (bass); and Jock Cummings (drums).

They played "Confessin" and the inevitable "I Found A New Baby," grand performances with some outstanding solos. Later in the session the second title was remade, but, as Norman Stenfalt could not be found, Raiph Sharon took over on plano.

Text came that West Indian bundle of swing, Carl Barriteau to lead Lad Busby (trombone); Reg Arnold (trumpet); Tommy Whittle (tenor); Raiph Sharon (piano); Dave Goldberg (gultar); Coleridge Goode (bass); and Norman Burns (drums).

Clarinettist Carl was undoubtedly one of the major successes of the whole afternoon. Although he has been a little out of the swing public's eye while he has been concerned with leading his own band round the country, his performance proved that he has lost none of his smusical brilliance—and none of his engaging and amusing personality.

"REEGOP ROYS"

REBOP BOYS"

"REBOP BOYS"

The two titles of the Barriteau group were "Fennies From Heaven" and "C Jam Blues."

It was then the turn of the "Rebop Boys" to take the stand, under the leadership of ace-alto Harry Hayes. He had with him Tonmy Whittle (tenor): Dave Wilkins (trumpet): Lad Busby (trombone): Norman Stenfalt (piano): Dave Goidberg (guitar): George Fierstone (drums); and Charlie Short (bass).

Harry and these boys really hit the rebop idiom in a piece called "Thriving On A Riff," and then went a little more conventional in "Tea For Two."

An interval now gave an overheated and excited crowd a welcome breathing space, and we next had Harry Parry himself leading George Shearing (accordion): Dave Wilkins (trumpet); Woolf Phillips (trombone): Pete Chilver (guitar): Jack Fallon (bass): Raiph Sharon (piano): Reg Dare (tenor): and Norman Burns (drums). They played "China Boy" and "Who's Sorry Now?"

It was then Woolf Phillips'

"China Boy " and "Who's Sorry Now?"

It was then Woolf Phillips' turn to stand up, and his boys were Ronnie Scott (*enor); George Shearing (plano); Reg Arnold (trumpet); Prank Weir (ciarinet); Pete Chilver (guitar); Jack Fallon (bass); and Norman Burns (drums). With this combination an original riff composition of Woolf's own—"Woolf position of Woolf's own—"Woolf Call"—and "Blue Moon" were waxed.

waxed.
Last, but not least, came the largest combination of the day, led by clarinettist Prank Weir. He had with him George Shearing (piano); Ronnie Scott and Reg Dare (tenors); Lad Busby (trombone); Reg Arnold (trumpet); Prank Deniz (guitar); George Fierstone (drums); Charlie Short (bass); and Ralph Sharon (swing accordion).

THREE HOURS' JAZZ

Their contributions to the jazz-fest were "Moonglow" and "After You've Gone," the latter number finishing the whole show in a rousing manner, with some inspired solos by Frank Weir on clarinet, George Pierstone on drums, and Charlie Short on bass.

And so out into the synshine, with the strains of three hours' unfettered jazz ringing in our ears. Some was good; some was cars. Some was good; some was not so good; some was artistic and some was wild. But, out of the afternoom's excitement, there had definitely been enough good jazz played to give America a new and very favourable conception of our English musicians. The recording arrangements were in the capable hands of ace EMI recordist Laurie Bamber and his excellent staff.

The MELODY MAKER and the Columbia Recording Co. also express their thanks to Bill Elliott, who was in charge of all the ticket arrangements before and on the day; and to the stewards—

ticket arrangements before and on the day; and to the stewards—
members of the Ashford Rhythm
Club—who gave their services.
We would also like to thank the Decca Record Co. for their co-operation in allowing members of Ted Heath's Orchestra and the Squadronaires to take part in what will be remembered by all who were present as a really great occasion. really great occasion.

BUCKMAN LEAVES FOX

A FTER a three months' stay with Roy Fox at the Palace Ballroom. Douglas, Isle of Man, to whose banner he returned after long service with Billy Ternent and Stanley Black, trumpet-vocalist Syd Buckman has left the Fox aggregation, and at present is in the North-West, where he hopes to consolidate plans for his future as a band-leader. leader.

Always a progressive musician.

Syd has lots of ideas of his own, which he has never been able to put into practice, and it is his intention to form a first-class intention to form a first-class.

intention to form a hist-class band—seven or eight strong—for which he hopes to find a niche in the gig world.

A first-class band playing gigs. around Lancashire and Yorkshire, can de nothing but good for the business, and Syd's initiative is to be highly commended.



the Jazz Rally while, behind him, the 26 stars w sold to start the proceedings with an all-in warming-up jam seesion.

INSTRUMENTS BURNT N FLORIDA CLUB BLAZE

Disaster, which first hit the Plorida Club first hit the Plorida Club when it was bilized at its old Bruton Mews address in 1941, again struck this famous West End night resort when, during the early hours of Saturday morning last (28th), its present premises at 28, Kingly Street, W.l. were extensively damaged by fire.

The baliroom and lourne were completely gutted, several instru-

The ballroom and lournge were completely gutted, several instruments belonging to members of bandleader Chris Cowley's popular quartet were irreparably damaged, and the Club's new \$200 grand plano was utterly destroyed.

23, Kingly Street was formerly the premises of the renowned "Nest," a rendezvous for jam-ming with many of Britain's top-ranking jazzanen.

M.U. MEETING

completely gutted, several instruments belonging to members of bandleader Chris Cowley's popular quartet were irreparably damaged, and the Chub's new £200 grand plano was utterly destroyed.

BAND'S TOUGH BREAK
This is a particularly tough break for Chris and his boys who, musical mainstays at the Florida for the past tight mourths, obtained this engagement, after their demobilisation from the RAP.
Chris's personnel comprises himself (pno.) leading: John Begshiev (lpl.); Terry Brown (election). Nevertheless, despite the fire, proprietor Frankie Morgan tells the Malooy Maker that many of the Club's clientele turned up as usual on the Saturday night, when an impromptu "party"—the last until the Club reopens in several months' time—was held among the ruins.
Although unfortunately on a larger scale, this, the second outbroke in the past six months, is similar to that which damaged



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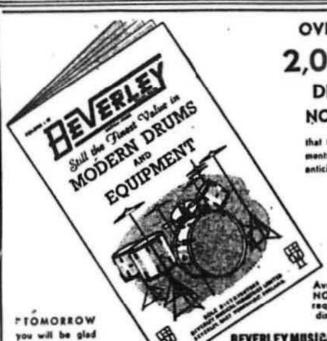
LIONEL HAMPTON'S

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"Horn of Plenty Blues"

Bunny Berigan would have been to-day's Number One trumpet-player if he had lived, says BBC recitalist HECTOR STEWART

NoT yet is Bernard Berlgan the legendary figure that once was "Bix" Beider-becke, the remarkable white cornet-player of the preceding decade. But add another five years and the two of them will either become bracketed together or else forgotten entirely.

Bracketed? Well, maybe that's not so surprising as it might first appear. There are many parallels to be found on looking back at these two unusual men. like-nesses which reach far beyond such trivialities as a pair of initials

Principally, we see their aston-ishingly similar short spans of human existence, their modes of unbringing and personal histories. Above all, the same singular effects caused upon their work through an almost identical set of hopes, ambitions and frustra-tions, and a passionate devotion to jazz. to jazz.

Red McKenzie said of Berigan that he would have been the greatest trumpeter ever had he not gambled so much, trying out stuff on his horn which no one else would dream of attempting. A heavy statement, though an inkling of what Red had in mind may be gained from hearing Berigan's record of "Trees." Only a musician with his fertile imagination and extraordinary executive ability would have dared to fashion such a solo and get away with it.

But Berigan always wanted to

But Berigan always wanted to do things in his own way. That's one reason he never got along with bandleaders. A strange, often reticent, but personable character, he disliked having to work for someone else, yet he was ill at ease with his own band.

BORN in Green Bay, Wis-gan played with his University group until he was discovered by Hal Kemp. It was with Kemp that he visited England in 1930.

By 1933 he was lending his trumpet to the Dorsey Brothers' Orchestra. This period featured his best early work, to be heard on discs like "Someone Stole Gabriel's Horn" and "Is That Religion?" with Mildred Bailey.

Again like Bix, Berigan was soon drifting in and out of Paul Whiteman's Orchestra, winding up in Benny Goodman's large upand-coming outfit of 1935. With Benny he waxed the memorable "King Porter Stomp," and the solid Fletcher Henderson arrange-ment offered him plenty of scope. The public began to notice him.

Big band scores like this suited Berigan. Unfortunately, there were too few, even in the then only semi-commercial Goodman band. To appease his artistic sensibilities, Berigan gave up a good deal of his time to recording dates with pick-up groups.

Anthorities are at raviour regarding the date of Berigan's birth. 195, however, is the year most generally.



One session which he attended for Gene Gifford, along with "Bud" Freeman, Ray Bauduc, "Matty" Matlock, "Wingy" Manone and others, produced "New Orleans Twist" and two superb 12-bar titles, "Squareface" and "Nothin' But The Blues." Berigan's entry on the last-named side is a moving moment, sounding out like some triumphant clarion call.

Berigan also waxed with Trumbauer, McKenzie, Norvo and Bob Howard, as well as with studio groups under his own name. In his delightful "I'm Coming, Virginia" it is obvious that he came pretty close to Bix in his second chorus

sidered Berigan to be the finest of all available trumpets, finally managed to attract him into his band with various promises. This was the "Sentimental Gent's" swinging-the-classics era. Berigan gave his elaborate horn to such things as "Liebestraum," "Spring Song" and "Song Of India." "Liebestraum." "Sp and "Song Of India.

During 1936 Berigan reached his zenith, topping the "Metro-nome" All-Star Poll by a tremen-dous margin. On the strength of it he started to front his own

I well recall when the B.B.C. obligingly relayed a broadcast from the Steel Pier in Atlantic City, and the thrill I got from listening to that vigorous horn driving the band along in a way which suggested that he was superior to anything which I had heard on his records.

Perigan could be truly mag-

Berigan could be truly mag-nificent on blues. In this respect he did differ acutely from Bix, who rarely, if ever, played them. If the test of a jazzman is his ability to play the blues, Berigan's claim to superiority over other white jazzmen of the time must be undisputed.

However, like other true artists, he wasn't infallible. His work was constantly ruled by his reaction to personalities and surroundings. One may appreciate the truth of this by listen-

ing to "Tillie's Downtown" by Bud Preeman's Windy City Five. Berigan's cracked notes, together with an overall impression of musical lifelessness, makes this one of the most atroclous blues on record.

Throughout the late 1930's the band carried on, though now somewhat shakily. It seemed as if it was too good to last. Soon it was struggling for survival amidst a sea of corn bands, many of which were getting the breaks, which for Berigan became fewer and fewer. Finally, he was forced to file an application for bankruptcy, and the band broke up. Throughout the late 1930's the bankruptcy, broke up.

By 1940 his prime seemed to have passed. Ill-health dogged him as it had done Bix. He tried a return to Tommy Dorsey, but found that they could no longer see eye-to-eye on even the see eye-to-eye smallest detail.

He gathered a new band, scrapped it, and started afresh, wading through a gruelling sequence of one-nighters. At last his health caught up with him; he took pneumonia.

Hardly had he recovered when he was back on the stand, socking out stuff for the kids. It proved too much for him. Internal complications set in. He died in the Polyclinic Hospital, New York, on the morning of June 2, 1942, aged only 33.

FIVE years after his death, we can now listen to
Bunny Berigan's records and look
back upon the man objectively.

back upon the man objectively. He was to the 1930's what "Bix" Beiderbecke was to the 1920's: what (alas!) Harry James is to the 1940's.

The period of the 1930's saw several changes, but they were slower to catch public fancy than they are to-day. Berigan was one of those changes, and he seems to have been appreciated by only a select few. Like Bix, it may be said that he was born before his time.

Bunny Berigan's influence upon present-day players has been considerable. Had he lived and been able to go on playing, there seems little doubt that he would have been a horn ahead of Harry James. And it would have been a jazz horn—a horn of plenty blues.

JIM CROWISM in AFM

The second of MARGERY LEWIS's series, dealing with the status of the Negro in American Jazz

COLOURED band is limited in its choice of places of work. A The Jim-Crow policy of major big-city spots such as the Palladium in Los Angeles, the Astor Roof, Hotel Pennsylvania, Glen Island Casino, Meadowbrook, etc., in New York, forces the bands out on the road, where they must play a gruelling, endless series of one-night stands in order to keep alive.

White bands take to the road, too, of course, but in between there are good location spots to play, with plenty of airtime, radio shows, theatre dates, movies, etc., to take the curse of and give the men a chance to

Jim Crowism forces the Negro bandleader to take what jobs are thrown
his way. He doesn't mind it too
much as he is making money and
building a reputation, but his musicians have no such monetary and personal satisfaction to fall back on in
times of stress. He is well sware of a
situation in which one of the biggest
agencies in the business. William
Morris, has been unable to book
Jimmie Lunceford into one major
location spot since they took him over
recently, while a comparatively new
and unknown white band, Elliott
Lawrence, opened at the Pennsylvania
Hotel for his first major engagement! Hotel for his first major engagement!

Another factor in determining the Another factor in determining the fate of the coloured soloist is the lack of accommodation on the road. As usual, the Negro musician gets the worst housing and food accommodation, and, having become accustomed to the comparatively "better" way of living that New York and other big cities offer, he isn't satisfied with fourth or fifth-class "living" quarters any more. any more

NEGRO BANDLEADERS

The Negro bandleader is partially responsible for the situation in which he finds himself and his band to-day. First of all, he has a Jim-Crow policy of his own in refusing to hire competent white musicians. Lionel Hampton, Lucky Millinder and Earl Hines are the only leaders who have made a token gesture in this direction. Sy Oliver, who recently formed a new band of studio musicians for his radio show, says that the only reason he wants to take a band into a club is because he wants a mixed band. Coloured leaders are that they

Coloured leaders say that they can jazz.]

can't find work with mixed bands. This problem could be solved by union legislation penalising any place refusing to hire a musician because of race, creed or colour. It is time for the musician to take a larger part in the affairs of his union, to see to it that Petrillo takes positive action against any club, radio station or studio that discriminates against any member of the Federation.

CAB VICTIMISED

Recently in Kansas City Cab Calloway was unmercifully beaten by two policemen called in by the management for entering a ballroom where his friend Lionel Hampton was playing. Hampton and his band walked off the stand when they were told of the incident. This sort of discrimination against a member of the Pederation could not happen if an informed and progressive membership saw to it that legislation was passed fining or punishing a club for showing discrimination.

But Jim-Crowism exists in the

But Jim-Crowism exists in the union itself! There are only two locals in the entire National Federation of Musicians that are completely non-segregated—New York and Detroit. One wonders why Petrillo doesn't eliminate all evidences of Jim-Crowism in the AFM as has been done so successfully by so many other big unions. Recently at the St. Petersburg convention in Florida he came face to face with Southern discrimination against Negro delegates attending the convention. Prompt action upon Petrillo's part rebuked the city for its un-American discrimination against musicians Equally prompt action could be taken in similar situations within the union itself. But Jim-Crowism exists in the

(Next week Margery Lewis concludes her series with a four-point plan for solving the Negro problem in Ameri-

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Down Yonder 'Way

in New Orleans

THE Municipal Auditorium
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large building occupying one side
of Beauregard Square at the foot
of Basin Street. This quiet treelined square was not always
named after this Confederate
general; once it was called Congo
Square, but there is little about,
it to-day to suggest the frensied,
voodoo dances and wild incantations of the famous Marie Laveau.
Anyway, to-night I had cometo hear, of all people, Benny
Goodman. But this was no frenzied jazz concert with the fans
tearing up the seats and dancing
in the aisles as they did when
Benny was acclaimed King of
Swing. In fact, it wasn't jazz at
all, or hardly, as Benny Goodman
appeared to-night as guest soloist
with the New Orleans Pope
Orchestra conducted by Emanuel
Balaban. Though Benny did play
several jazz numbers, accompanied by a planist and drummer,
the main work of the evening was
Weber's "Concertina for Clarinet." which he executed with
faultless ease and dexterous precision.

orchestra conducted by Emanuel Balaban. Though Benny did play several jazz numbers, accompanied by a planist and drummer, the main work of the evening was Weber's "Concertina for Clarinet," which he executed with faultless ease and dexterous precision.

Versatility

Goodman's tone and technique have always been impecable, however high or low you may rate him as a jazz musician; and tonight he demonstrated most laby and convincingly that it is possible for a jazz musician; and tonight he demonstrated most performers.

Later on I set out to search for some real jazz. Passing-hurricidy by the Roosevelt Hotel, which has Jerry Waid's Orchestra as its current attraction, I made my way down Bourbon, the Cresporter than, most legit performers.

The audience was politely enthusiastic, and Benny closed the "Internation of its Good Confrey number." This was, indeed, a depressing annually had an accordion band. Divide a conference would let him go Seond haif of the concert was devoted mostly to classical works, but Benny came on again to play a few numbers with piano and drums, of which the best was "Sweet Georgia Brown." Amplification left much to be desired, and the balance was so bad that Benny was too loud, and



Peter Tanner finds

features mostly pop songs with only an occasional standard number, as the management consider that this music scares customers away. The pop numbers had that effect on me!

The other band of interest was that of Leon Prima at his own Five Hundred Club. Leon not only looks exactly like his brother Louis Prima, but also plays trumpet the way Louis used to some years back.

This band plays mostly dixie-

years back,

This band plays mostly dixieland with some nice plano from Ray Zinnerman, and it was only when Leon left the stand to chat with customers that the band lapsed into dreary commercialism. Leon played "Tin Roof Blues." "Jazz Me Blues" and "Up a Lazy River," and the band really rocked, and did, in some measure, bring back the spirit of the old days.

Third "Index"

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Collectors' Corner

THE story of Don Redman and "Cherry" goes on and on and the web becomes more and more tangled. The "Corner," naturally, buttonholed Don while he was here, asking him to confirm just those players he clearly recalled having on the date. Patiently he explained that it was long ago; that he couldn't say for certain about the trumpet, but that he "sure thought it was Natoli," that Stan King and Signorelli were on the date, and the two Dorseys. About Tesch we were a little sceptical, but Don was firm. "Tesch was there all right—I remember playing with Tesch," he said.

VENABLES ON WAREING

IN the "Corner" of June 14, Charles
Wareing complains that any contribution of a controversial nature
which he makes to the "M.M." draws
criticism and correction from Raibh
Venables. True to form, Venables
immediately pounced upon Wareing's latest assertions (as published in the "Corner" of the above date) and

"Corner" of the above date) and had this to say:"Mr. Wareing tells us that we may take our pens and alter the four McKensie-Condon Okeh (Parlophone) recordings so as to bring all four titles under the one date—December 7, 1927. He states that the matrix numbers can therefore safely be

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entered in our files as \$2030, \$2031, \$2032 and \$2033. By acting upon Mr. Wareing's advice, in fact, we should henceforth take it for granted that \$2032 was the matrix number of 'Nobody's Sweetheart' and \$2233 the matrix number of 'Lisa.' On paper, this looks very trim, and certainly 'ties up the loose ends' which Mr. Wareing accuses me of having left lying about. There is, however, one fly in the discographical cintment here, and this is simply that \$2032 and \$2033 are already occupied by a hrace of unissued Eddie Brattons. Isn't it a pity? Isn't it a pity?

Isn't it a pity?

"Moving on to the question of Armstrong insisting that his 'Muggles' and 'Knockin' A Jug ' were products of the same session, Wareing says 'It is a pity that the musicians don't listen to the records before making unequivocal utterances.' Yes, too true, but poor Charles has again put his unfortunate foot in it—for when Armstrong claimed that 'Muggles' came from the 'Jug' session he was actually listening to the former title and insisting that Pred Robinson's trombone solo was in reality the work of Jack Teagarden!

"Pinally, concerning McConville's

of Jack Teagarden!

"Pinally, concerning McConville's presence, or otherwise, on the Chocolate Dandies' 'Cherry,' there is no more to be sald on the matter until further proof is forthcoming. But I must draw Wareing's attention to the fact that what McConville said was that he definitely had never played with a Negro. Unless friend Charles has a theory that Don Redman is white, I'm afraid the matter must rest as it stands—namely, that McConville was absent and Tesch. was present. I would like to take this opportunity, though, of saying how much I admire the thoroughness (I might almost add tenacity!) of Charles Wareing in his discographical research. I admire his work enormously, and the fact that I endeavour to pick holes in it abould certainly not be construed as any evidence to the contrary!"

JAZZ SOCIETY ISSUES

RATHER late in the day, we call readers' attention to the fine Ma Rainey sides issued here by the Jazz Appreciation Society, 60, Milton Street, Newark, Notts. We have already speken of these "Jazz" recordings and of the society's plans for future releases. We had intended reviewing these sides in the "Corner." but were informed by the J.A.S., soon after receiving our copy, that stocks of the record were already exhausted.

All that remains now for us to do is to mention that the titles were "Yonder Come The Blues" (2376) and "Stack O'Lee Blues" (2376) originally released on Para 12257 and reissued on Signature S908, and that the English release sheet gives no recording date and no personnel details save "Featuring Joe Smith (cornet)."

So far as we know, these sides date from a January, 1926, session—one of the many sessions on which Ma was accompanied by a Henderson contingent. Probable line-up is: Fietcher Henderson (pno.); Chas. Dison (gtr.); K. Marshall (drs.); Joe Smith (cor.); Charlie Green (tmb.); and Buster Balley (clt.). Henderson, Smith Green and Bailey are certainties as these things go, and the fest may be there. We don't hear enough of the bass instrument quite to place it, but some kind of bass is on the date some kind of bass is on the date as well.

The singing is, of course, admirably simple and very expressive. Ma was combo.



Picture shows clarinettict Wally Fawkes taking a solo in front of trombonist Ed Harvey (left) and cornettist Humphrey Lyttleton (here playing clarinet) at a recent session by George Webb's Dizielanders, whose last Hot Club concert this season is on July 5. (See story on page 12.)

a straightforward moaner, with few of Bessie's tricks of accent and phrasing. Yet she was subtle enough in her singing to sound hot as well as blue. Everyone with any interest in vocal jazz, and anyone who has a deep enough interest in instrumental jazz, will want to have these sides, even at 10s, 6d. The moral is that you have to join up with this J.A.S. outfit and be in time for their next release, which is to be "Adam's Apple" by Jimmy Blythe's Ragamuffins, backed with Ollie Powers' "Play That Thing," The former is fair stuff in typical Blythe style, with good Dodds and rather flat Keppard. The Powers' side has wonderful Ladnier and Noone choruses—altogether a fine noise. The number will be Jazz 5003, and now is the time to inquire about it. a straightforward moaner, with few

TANNER'S NEWSHOTES

Pirst of the "Riverboat Shuffles" up the Hudson took place June 6. Band included James P. Johnson, Danny Barker, Baby Dodds, Albert Nicholas, Pops Foster, Wild Bill Davison and Marty Marsala. Pive other trips will be undertaken during this mount be with a changing this month with a changing personnel.

Kid Ory's band will be seen in the R.K.O. movie, "Crossfire." Ory's band, which included Eud Scott, Ed Garland, Barney Bigard and Buster Wilson, had Andrew Blakenley on trumpet, replacing Papa Mutt Carey, who has been in poor health lately

Old-time bandleader Jean Goldkette, who has been concentrating on band booking for the last few years, will re-enter the biz when he opens with a large band at the end of this month at the famous Million Dollar Pier in Atlantic City.

Tenor saxist Bud Preeman is now back from his successful South American tour, and plans to open shortly in New York with a small

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GOSSIP

STILL another Manchester musician STILL another Manchester musician to take the plunge is planist Kan Prith, who was recently married to bliss han Rayton at Bridlington, where Ken is currently playing with Geres Hurper's Baild... Drummer Bell Gorman, recently at Choriton Palais, now at the Pluza Ballroom, Jersey, with Artic Williams. Manager at the Plaza these days is one-time Holton Palais maestro Tommy Arnold... Correction to last week's Caxton Hall (Salford) notes, Leader there is trumpet-san Geeil Robinson, and not Ernic Wharton, who has merely taken over the drum chair vacated by Pat Regan... It is whispered that one of Manchester's oldest theatres—now a cinema—is to revert to its original function later in the year... Nat Backbinder negotiating for the lease of a hall-room in a Manchester suburb. Has big plans for its future... Last Friday's contest at Accrington could well have featured an ex-Eddia well have featured an ex-Eddis McGarry band from those present. It was quite a gathering of the clans.

S.O.S. Teddy Poster is in need of a tenor player to start at once. Contact Teddy up to this Saturday (5th) at the Essex Hotel, Oxford Rand, Manchester, 'Phone: Ardwick 4032.

To set the seal on the occasion, the winning band was led by Romie Oddie, who for so long led the McGarry saxes. . Bill imeson, altoplaying member of the famous Imeson Brothers' band, started last Saturday in the lead chair with Ken Noar at the Ritz, Manchester . . . Bill replaces Norman Hunt, who is summering out of town. . New drummer at Chorlton Palais, Manchester, with Rube Platt, is Southport's Ray Poyte.

JERRY DAWSON.

Reg Holmes.

With ex-Peter Fielding arranger Phil Bates as planist and deputy leader, the Cooper boys are: Don Reeve and Norman Lumb be (aiton): Dave Lindup and Tommy McGrady (tenors): Graham Smith and Mick Meen (trumpeta): Freddy Welsh (trombone): Leslie Smith (drums); and George Beaney (bass).

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WINNETT TO LEAD IN

TRUMPET stylist Al Winnett, who recently left the Joe Loss Band, has lost little time in finding a niche for himself. On Monday, July 12, he opens at Caproni's Restaurant, Bangor, Northern Ireland, leading a seven-piece band.

This will be Al's first venture



and his experiand his experience with Joe
Loss and previously with
Teddy Foster
and Les Ayling
should stand
him in good
stead.

BOURNEMOUTH LINE-UP

A S already announced in these columns, ex-Florida Club maestro Roy Cooper opened on Monday last (30th) at the Pavilion Ballroom, Bournemouth, under the ægis of impresario Reg Holmes. With ex-Peter Fielding arrange

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him in good stead.

A personable young man with lots of ideas and enthusiasan. Al is already busy rehearsing his bend, which will include Harry Miller (drums): Ron Gordon and Ronnie Dean (altos).

The bend is contracted for three weeks at Caproni's, with options.

COOPER'S

ROLLINGE MALE THE STATE OF TH



at the Textile Hall. Les also has an interest in the promotion there, along with his partners. Len Stevenson and Johnny Marks.

Last week the band's planist Pred Pedley took a well-carned holiday, and his chair for the week was occupied by Bob Addis—composer of the current hitsong. Punch and Judy Man.

BEW PALAIS FOR

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with extensing band was led by Rosmic Oddie. who for so long lied the McGarry saxes. .. Bill issues, alterated the framous interest and dependent and state of the famous interest and dependent and state of the famous interest and dependent and state of the famous interest and state of the famous

AROUND THE COUNTRY

ON Friday last, at the Palais de Danse. Ashton-under-Lyne, the first dance of the Ashton Musicians Social Club was brid, and more than 1,000 people danced to the music of is presenting a lavish musical show.

SMEFFIELD

SURELY one of the most outstanding must be small, dynamic maestro Hail Baker. Combining the leadership of an immaculate five-piece at the swank Grand Hotel, with a gig connection that is unrivalled locally, Hal gets a good share of the class local engagements. With a date-book for next winter nearly full, dance organisers will have to hurry to secure Hall's services for their coming functions.

One of the best-known theatred framework in Yorkshire, Harold Kenyon passed away at Sheffield last week.

Asked 54, Harold started at Sheffield fillpondrome at the age of 14 and claimed to have played for every top-line mustic-hall act of this century. He leaves a widow, one son and two his player blanery for the Bassett Combination. Rai, who has played with most Potterles outilits at one time or the other, has been to the Bassett combination. Rai, who has played with most Potterles outilits at one time or the other, has been to the Bassett combination. Rai, who has played with most Potterles outilits at one time or the other, has been to the sureceptor. SHEFFIELD

PEPRESHED after a fortnight's small gig band under the name of holiday, Tommy Wilson and his Ballroom. Edinburgh, in finer fettle than ever.

Tommy The water Cavendish with Reg. continue to keep his own outfit going, and will play with them when not required for the Reg Bassett. than ever?

Tommy' who was previously with Mill Ferrie and acted as Florence Desmond's accompanist for eighteen mouths, is now concentrating entirely on leadership of the outfit.

He has under him Jimmy Young and Johnny Sneddon (tpts.); Alex Smith and Tommy Flynn (timbs.); Johnny Black and Freddy Pamps (allos); Johnny McGuisses and Wafter Ridey (tenors); Davis Sampson (png.); Jimmy Stater (drums); and Viz Jimmy Stater (dru

1.000 people danced to the music of the palais resident band directed by shawmand Woodhead. Jack Haddeld, leading the band from the Premier.

Gyrii Stake and his Orchestra; and Joe immanuel and his According the band from the Premier.

Assisted by the manager of the Palais (Syd Suberts), the event was organised by the musicians' committee under chairman Bert Hodges.

Jack Maddeld (Secretary), and Cyrii Slake (Ireasurer).

The proceeds will go to help swell the fund for permanent premises for the club, which for the time being meets each Sunday at 7.30 p.m. at the Commercial Hotel.

For the summer Season Jack Myston Stave, High Tide, "starring Arthur Askey. Florence Desmond and "Monsewer" Eddie Gray.

As usual with a Hylton production, the orchestra is a first-class one, under the baton of Bram Martin. The line-up is: Sydmay Kennedy (subleader and violins); Harry Smith, Vosmy Bennett (violins); Johnson Baine, Marry Lans, Steve Himter (saxes); Johnson Bained and John Sanning (trombones); Syd Martin (piano); Fred Sutherland (bass); Al Young (percussion).

The orchestrations are by Freddy

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AMPLIFIER

The club, which for the time being meets each Sundar at 7.30 p.m. at the Commercial Hotel.

The orchestrations are by Freddy Brettenton, who has himself composed a ballet for the show. Now playing their second successful season on the West Pier are Marry Greenbridge and his Orchestra, who added to their laurels last week with an Overseas broadcast.

With Eddle age Clem Rateliffe, Tommy O'Shea and Pets Dike spano, drums and bass respectively, with and Phil Lewis (violins); John Sexton and Phil Lewis (violins); John Grabtree (bass); Peggy Dale (phino); and John Dawdeen (faste and piccolo).

at one time or the other, has been currently leading his very successful

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A Kinz Goodnight
Mama, Do I Gotta
Old Spanish Trail
Huggin' & Chalkin'
Beautiful Mermin' Else's coa
formone
Sweetheart
World Belongs to You
Stay Out My Dream
Try Little Tend'annu
Beside the Railroad
Time After Time
Same Old Dream
Never Kinsed Belore
My Lovely Day
Because You're You
Isle of Dreams (W
People Will Say
Surrey With Fringe
Happean Every Day
Mare Fish in Sea
All Over Again
Little Old Bill
Amone My Bouvenire Out of My Dreams W Another Hight I Got the Sun Say It's Wonderful Paddits' in Stream. It I had My Life (W) Imagines
Let's Go Back
Dosegal 6 8
Afraid to Love You
For You, For Me
It's a Good Day
First Day Summer.
Rithby Among My Souvenits
Pennat Vendor
Linda
Maybe You'll Be
The Sea
I Can'l Believe efore I Fall Asleep Everyzona Valley Harriet I Regret Gal in Calico
Rainy Hight Rin
Oh But I Do
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THE WALLACE AND THE CARPENTER





("M.M." Photos.) Stars in the news this week are seen here. On the left is popular I Heath vocalist and personality-man, Paul Carpenter, snapped approprietly at Heath Row airport as he was about to By home on heliday Canada; and, on right, is bandleader Jack Wallace, who (as announce on page one) is taking his Band into the exclusive Actor niterie.

DANCE BAND CONTEST NEWS

Chance for All

I E8S experienced bands which have refrained from entering contests in the fear that they would have little chance of winning should take heart from last week's championships at Crewe. Bath and Accrington, the full results of which are given herewith.

which are given herewith.

All three events were won by blands which might not have been so fortunate had the opposition been as formidable as it was, for instance, at the previous week's contests.

Feature of the week was the amazing

Feature of the week was the amazing jump in the attendance at Crewe. Having drawn but little over 200 at the Astoria Bailroom in 1945, this year organiser Edgar Harrison transferred the contest to the Town Hall, and the gathering rose to over 650.

At Bath, the audience of 725 was over twenty up on last year, and although Accrington showed a slight drop it can still be said that at any rate MeLony Makes dance-band contests are more than holding their own against the slump through which dancing is said to be temporarily passing

For this year's Severn Estuary Cham-pionship at Weston-super-Mare on August 25, full details of which are given in the Fixtures List on page 4, there will be a brand new challenger

It has been most generously donated by Mr. George Locke, leader of the resi-cient band at the Winter Gardens Pavi-lion, where the contest will be held. Mr. George Locke's band will be play-ing at the contest as "house" band

CONTLST RESULTS 1947 "WESTERN COUNTIES" CHAM-PIONSHIP-Town Hall, Crewe, Tuesday, June 24

Judges: Les Evans, Edgar Jackson,
Winners: THE EMBASSY BAND (four
saxes, three trumpets, plano, bank,
druma). All coms.: Albert Musgrave, 87.

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For Everything Musical



Kent Street, Widnes. Individualists' awards for: Alto (Les Pennington): Trumpet (Marry Johnson). Hon. mention for Drums (Marry Presce).
Second: ARTHUR SLATER SWING SEXTET (180 mars. trumpet, plants, bass, drums). 12. Wellington Avenue.
Bilston, Staffs. Individualist's award for: Drums (Jonney Billson). Bon. mention for: Clarinet (Bill Barrington): Trumpet (Bill Turner); Bass (Ted Bowley). Howley).
Third: THE STEARY QUINTER

(Tener, piane, guitar, bass, d All resma; Johnnie Cunninghan Olivia Street, Bootle, Liserprol, idualists' awards for: Tenor Owens); Clarinet (Jack Owens); (Lall Davies); Bass (Johnnie Co

(Lall Davies); Bass (Johnsole Cussing-lum).

JIMMY NEWTON'S BAND, of Stoke-on-Trent, secured Individualist's award for: Trumbone (Tem Johnson); Hon. mention for Alto (Ray Taylor).

FRANK ROULSTONE AND THE DEBONAIRS, of Burton-on-Trent, were ravarded Hon. mention for: Plane (Arabee Banerell); Bass (Frank Brown).

ART Dickens AND HIS BAND, of Northwich, won Individualist's award for: Plane (Barry Wilson); Hon. mention for Trumpet (Art Dickens).

200 *

1917 SOMERSETSHIRE COUNTY CHAMPIONSHIP -Pavilion, Bath, Wed-

THAMPIONSHIP —Pavilson, Bath, Wednesday, June 25.

Judges: Barry Gold, Edgar Jackson, Winners: No. 1 STATION ORCHESTRA OF RAP, STATION, MELKSRAM (four naxes, two trumpets, two trombones, piano, bass, drumm). All const. A.C. Curtis, J. (Manaper), c. o. P.S.I. Office, R.A.F., McRisham, Welts, ("Phone: McRisham 221., Evi. 18.) Individualists' awards for: Trumpet (Harsid Smart); Trombone (Garry Brown), Hon. mention for: Plano (Dannal Doltson); Bass (Peter Versty); Drums (John Curtis).

Second: THE SLICK SIX (tenor, trumpet, piano, guitar, bass, drums). All coms.: Erica R. Stokes, 2. Hales Road, Cheltenham. ("Phone: Cheltenham 4281.) Individualists' awards for: Tenor (Dennis W. J. Moss). Charimet (Dennis W. J. Moss). Hon. mention for: Trumpet (Brian E. Stokes); Guitar (Clive R. A. Robinson); Bass (Albert Bayus).

Third: BLIT SERENADERS (two saxes, trumpet, piano, bass, drums, vocalist).

Third: BLAE SERENADERS (I've manes, trumpet, piano, basa, drums, vocalist). All come,; C. L. Chappell, Backshaft Ipad, Cinderford, Gles. Individualists' awards for: Also (Trever Beach); Bast (Terene Margan). Hon, mention for: Tener (Alan Walker); Plano (Gerald Watkins).

LEN ROY AND HIS RAND, of Bristol, were awarded Individualists' awards for: Plano (Vincent Jahus); Drums (Genfley Smith). Hon, mention for: Bass (Tem

Smith) Hon. mention for: Bass (Tem Osborne). THE WEST OF ENGLAND ACCOR-BION CLUB NOVELTY SWINGTETTE. of Bedminster, Bristol. secured Indi-vidualist's award for Guitar (Michael Watson !

THE NEW METEOR DANCE ORCHES-TRA, of Bris th, of Brimscombe, near Strond, won in mention for Bass (Eric Rayley). *

194: ROSSENDALE CHAMPIONSHIP-Majestic Ballroom, Accrington, Friday,

June 27.

Judges: Richard Valery, Edgar Jackson,
Winners: RONNIE ODDIE AND HIS
RAND (four names, three trumpets,
trombone, piano, guitar, bass, drums),
120. Cedar Street, Blackburn, Lancs.
(Phone: Edackburn 60025.) Individualists' awards for: Alto (Rannie
Oddie): Trumbone (Kenneth Bland)
bats (Frank Adams): Drums (James
Coliam).
Second: NEW ANGLAIS STILISTS Second: NEW ANGLAIS STYLISTS

Second: NEW ANGLASS STILLS IS
ACCORDION, vibraphone, piano, bass,
drums). All coms.: Robert A Dunn,
Ladrahore Road, Little Lever, Bolton,
Individualists' awards for: Vibraphone
(Robert B Dunn): Plano (Eabert B,
Dunn): Accordion (Fred White),
Third: CRAIG STEWART AND HIS
MUSIC (three sates, two trumpes,
piano, bass, drums): All coms: Secretary, Doris M, Edge, 13. Thorn Street.
Presson.

Individualists' awards for: Tenor (Stan Rothwell); Trumpet (Billy Bell).

LAST HOT CLUB CONCERT

ON Saturday, July 5, the Hot Club of London is to pre-sent its last concert of the season, after which the club will close down until September.

close down until September.

Taking place at the usual venue. King George's Hall, Adeline Piace, W.C., at 7.30 p.m., the concert will again feature new, young jazz players in the persons of pianist Ray Poxley 'member of Birmingham University's jazz band; and the Christie Brothers, Stompers, led by Iain Christie (clarinet; and Keith Christie (trombone), who hai! Christie (clarinet) and Ketth Christie (trombone), who hail from Blackpool.

Concluding the evening's show will be the resident outfit, George Webb's Dixielanders, featuring talented cornettist Humphrey Lyttelton, with newcomer Tony Finnis on trombone. A record recital, on Louis Armstrong, will he presented by Owen Bryce.

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Get Sun in Marning	100	Baruyard Reel (Swing)		American Patrol (Grey) Apple Honey (Herman)	
People Say We're in Love	10.0	Sine Blaces Bunch of Beats		Artistry Jumps	**
Sarrey with a Frings	i - I	Candied Tams			
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Hi Vida	10.	Concerte for Doghouse	4	Avalon	
Another Sight Like This		Draum at Lore (Liebe-	4/-		***
Ma Belle Marguerite	32/-	Dream of Love (Liebe-		Sarcarolle (Dorsey)	**
Deremt I was in Paris		strame)		Bazie Bines Bazie Bongie	**
Again Dream		Jumpin' Jehoshaphat Knock It Down		Begin the Beguine (Bh	
Rose Coloured World	1.	Minor Goes A Muggin'		Birth of the Bines	
Beantiful Morning (W.)	1.	Midnight Prowl		Blue Danube (Dorney)	
Out of My Dreams (W.)		Boule 66			
Custa Bica	12 .	Serenade to the Spot		Canadian Capers Japanese Sandman	***
I'll Know It's Love	1	Something for the Girls		Caribbean Clipper	
Way fay You Lovel Me		Studio 32			
Gor Rabe (W.)	1.	Sabway Bounce		Dark Eyes (Dorsey)	
ley On Garden Wall W.) A Kiss Goodnight	1.	Swing Low Sweet Chariot. Ten O'Clock Jive	. 36	Dispatch from Dogpatch	
A Kiss Goodnight	12.			Doubloon	
Mama Do I Getta		Wild Root		Drop Me Off at Harlem	**
As Long as I'm Dreaming Smile Right Back at Sen.	13,-	Your Socks Don't March.			
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Bight Been Different Story It's Bream Time	1	My Bine Heaven		Township! at Wandeles	::
Speaking of Angels	12:			Leave Us Leap	
Best Years of Our Lives	1.	Pagan Love Song		Liebratranne (Dorsey)	
Always Be One I Lave	100	Eleepy Time Gal		Limebouse Blues	**
It Happens Every Day Mure Fish in the Sea	13-	The second section is a second	. 1	Medium Bounce	**
More Flak in the Sen		Two O'Clock Jump .			**
Time After Time	13:	Dell Dance	. ::	Bight and Day (Slaw)	**
Punch & Judy Man		Indian in Brooklyn .		Right and Day (Shaw) One O'Clock Jump	
Ch Co Maria (W.)	1.5			One Two Three Four Ju	mp
Breath of Gld Ireiand . W	13.	Manually and Wast Street	2/6	On Sunny Side Street	**
I Was Lucky (W.)		Sioux Serenade	. 2.6	Open in Pastels	
Helodia (Waltz)	12/	Wedding Painted Doll .	. 20		
West Away Left He (W.)	1	Zombie	TO. 1789	Painted Rhythm	
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First Day of Summer	1			Red Bank Boneis	
Ribby The Rank Outsider	4.00	For Dencers Only	. 24	Rockabre Basie	
Can't Believe Babsbelleve	• • -	In the Hood		Bosetin	**
The Sea	100	Jingle Bells		farstogs	**
A Gal in Calies	10		:	Sent For You Yesterday Shink of Araby	
Rainy Night at Rio		Marine Million San Million	- 2/4	Chicago	::}
Through Thousand Dream			. 2/	Shorty George	**
Linda		Acres Acres	. 2/	Skyliner	
Hughe Ton'll Be There	. (Swance River	- 50	Shorty George Skyliner Sleepy Time Gal	
Marianne (A Media La.).				Scalbers Fried	**
Expectate		When Johnny Marching .		South Rampari St. Southern Sounds)	**
Among My Souvenirs Punnet Vender (New Arr.		Woodchanners Ball		Spring Song (Dorsey)	**
How Looks You Arm / W		OLD TIMESS		Stardust (new arr.)	::
I Hear a Serenade (W.)	. 6.40	Barn Dance & Folks .	. 34	Stompin' at the Savoy	**
Rear My Song Violetta .	. 1.	Boston Two Step	. 40	Strictly Instrumental	**
Den't Tell a Seni		Lancers	. 3/	Sweet Lorrains	**
Brasil Peridia (To-night)	. 3.0	La Rinks		Swingin' the Blues	**
There are		Canadas !! Hader Chare !!		Temptation	**
Beartiful Love (W.)	. 50	Schottische & Dorie Wal		Trumpet Blues Cantabi	le
Our Walts		Schottische & Doris Wal Square Tanco "Majanah Tango "New Empress	- i	Two O'Clock Jump	
Scottish Walts Hedley	. 21	Tango "New Empress		Very Thought of You	
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