

Melody Maker

INCORPORATING "RHYTHM"



Nat Gonella, the British Louis Armstrong, who has been at the top of swing fans' estimation for well over fifteen years.

GONELLA IS RETIRING!

JACK NATHAN JOINS FOX: SHEARING GOES TO HAYES

WHEN Roy Fox returns to the West End on Monday next (8th) to open with his new band at the Milroy Club, the piano chair will be occupied by a very old Fox stalwart in the person of Jack Nathan, who leaves the Harry Hayes Band at Churchill's to rejoin his old "guy'nor."

Apart from his primary duties as pianist with the band, Jack will also act as deputy leader and arranger, and will take over the band whenever Roy is not on the stand—which statement does nothing to hide the fact that obviously Jack will have a big say in the musical policy of the band with which Roy Fox is making an all-out effort to re-establish himself in the West End firmament.

This is a very big break for Jack, whose hand has lost none of its cunning during his years of R.A.F. service. He has done sterling work in the Hayes outfit.

Speaking to the Melody Maker from Birmingham, where his band is doing terrific business at the Grand Casino, Roy Fox said:—

"As I formed my new band with the musical policy of not taking away any men from other leaders, I feel a word of explanation is due for my action in signing on Jack Nathan from Harry Hayes' Band. The answer is that, while it is possible to find new and unknown musicians to play instruments, I cannot take the risk of leaving the deputy-leadership in the hands of someone whose capabilities I do not know intimately. Jack was a stalwart of my original band and we understand each other perfectly. I could not have chosen a better man, and I hope his going will cause Harry Hayes no inconvenience."

"At the same time, I would like to pay tribute to pianist Ernest Bragg, whose place in the band is being taken by Jack. Ernest is a swell pianist, and I hope he will fix up quickly."

"The same sentiments go for those first-class trumpet-players, Billy Jones and Charles Evans, with whose services, owing to the change in policy attendant on my going to the Milroy, I have had to dispense. I wish them the best of luck in the future."

To replace Jack Nathan, Harry Hayes has made a very big capture for his modernistic band at the Churchill Club.

He has signed on that great exponent of really swingy piano, George Shearing, who, after a long spell with Frank Weir, will undoubtedly add to his many rhythmic laurels in his new venue.

GERALDO'S PROVINCIAL DATES

CONTINUING his very successful provincial tour with his orchestra, Geraldo will be at the Birmingham Hippodrome all next week (July 8) and will be broadcasting from the Birmingham studios on Monday (3.45 p.m.), Wednesday (8-8.30 p.m.) and Saturday (2.45-3.15 p.m.) with an overseas airing on Friday (11-11.30 a.m.).

On Friday night (July 12), Geraldo has a dance at the Drill Hall, Coventry, and does a concert with the entire orchestra at Wolverhampton Civic Hall on Sunday (July 14).

Week commencing July 15, he plays the Manchester Palace.

Post-War Disillusionment Behind Decision to Break Up Band

REBUFFED AND DISILLUSIONED SINCE HIS RELEASE FROM THE ARMY A YEAR AGO, FAMOUS TRUMPET-STAR BAND-LEADER NAT GONELLA THIS WEEK ANNOUNCES HIS INTENTION OF RETIRING FROM THE PROFESSION AFTER PLAYING A MONTH'S SEASON AT GREEN'S PLAYHOUSE BALLROOM, GLASGOW, COMMENCING JULY 29.

In an exclusive interview with Melody Maker reporter Chris Hayes, Nat was blunt and emphatic about packing up, an attitude he substantiated by revealing that he has given notice to his entire band with effect from August 24.

In straight and vehement language he blew the lid clean off the circumstances which led to his startling decision, making an angry and forthright "you-can-quote-me" attack criticising theatres and the BBC and saying exactly what he thinks about some musicians.

"In Army lingo," he declared disgustedly, "I'm thoroughly browned off with being kicked around. I came

32-WEEKS' THEATRE BAN AGAINST FELIX, BUT HE WILL TELEVISE

THE theatres versus television "war" took the most dramatic turn of all just a few hours before we closed for press. Out of the bewildering welter of statements, newspaper stories, and rumours in London's West End, the fact emerged with startling clarity that at least one dance band leader—Hawaiian style Maestro Felix Mendelssohn—had gambled his whole future career upon the decision he has made regarding his own part in an atomic controversy which threatens to split the entertainment world.

"Because I am standing by my word to televise with my band on July 12, and because the theatres know that no power on earth can alter my decision, I am threatened with nothing less than the loss of over 50 per cent. of my usual theatre dates—or six months' work in every year," said Felix Mendelssohn to the "M.M.", explaining that the most powerful Variety theatre groups—i.e., the G.T.C., Moss Empires, and the Stoll Circuits—are strongly enforcing the clause in their contracts which they contend, bars any artist who televises from appearing in any of their theatres for no less a period than thirty-two weeks.

BAND VOTES FOR 'VISION'

"When I heard of this ban," said Felix, "I realised that, if I still insisted on televising, I was facing the most dramatic decision of my whole career—such a decision, in fact, that in this most important moment of my life I really felt myself unable to make it entirely of my own bat."

"Accordingly, when I reached the Coliseum Theatre, Harrow (where my band and I are appearing this current week), on Monday evening, I immediately called together all the members of my band and company, and put the matter to the vote—not by a show of hands, but by a system of 'ballot' papers, so that each member could make his or her decision on this vital question privately and in secret."

"When the papers were returned, I found, to my great satisfaction, that over ninety per cent. of my company had voted for the carrying out of our television contract in defiance of the worst the theatres could do—to be precise, twenty-five voted for and only four against the television, in a company of twenty-nine."

"This staunch decision to support

me in my fight has finally cemented my resolve, and now, however drastic the effect may be upon my future career, I am quite determined to go all out to make my reputation all over again if necessary in the new medium of entertainment. Not only am I making special plans to present my band and company at the very peak of their form, in our first tele-

(Please turn to page 5)

out of the Army full of beans, eager to start where I left off, but with a larger and better band and a stronger and brighter show than before. I soon found that enterprise isn't appreciated.

"Take the theatres. After the number of years I topped the GTC bills before the war, for instance, so far GTC hasn't offered me even one week's work."

"Thank goodness the Stoll circuit still has confidence in me. They've booked me freely and I want them to know I'm very grateful, especially as, out of 52 weeks since my demobilisation, I've had only 13 weeks on the variety stage."

NO ENCOURAGEMENT

"The BBO has offered me a few odd dates, but nothing permanent enough to facilitate my rehabilitation. What encouragement does it give an artist? Who could care after such treatment? The most consecutive broadcasts I've had are two periods, one of three weeks and one of four weeks, when I aired once a week from the Court Royal Hotel at Southampton."

"And, believe me, I know darned well the attraction wasn't Nat Gonella. There were weekly OBs from the Court Royal Hotel, and it so happened that I was appearing there. I wouldn't have done the broadcasts at all but for my respect for the manager of the Court Royal, who is a charming and helpful man. As it was, I went off the deep end—and who will blame me?—when I was told by a BBC official that I could not sing 'My Heart Sings,' as it was considered I was not capable of singing it. I promptly told the said person that I wouldn't stand for such a dictatorial attitude."

"After all, I have a style of my own, which the public seems to like, and although I don't fancy myself as a great singer, I strongly oppose

(Please turn to page 5)

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Empire, Finsbury Park.
Billy THORBURN.
New Theatre, Cardiff.
TROISE and his Mandollins.
Hippodrome, Bristol.

NEW MEN FOR TEDDY FOSTER

TEDDY FOSTER, at the moment in the middle of a triumphant season of broadcasting, is making some changes in personnel, and requires, immediately, a first-class alto sax and clarinet player; and a good, solid lead trumpet. Those who are familiar with the style of Teddy's outfit will not need to be told that modern stylists are required in each case.

Musicians interested in joining Teddy should get in touch with him at 52, Bronwen Court, N.W. (Cun. 5412).

ART THOMPSON, currently enjoying the summer season with his band at the Court Royal Hotel, Southampton, has two further broadcasts this month. Those who enjoy their music in the modern Thompson way should place themselves near their radio sets on July 16 (1.40-2.15 p.m.) and on July 23, at the same time. Vocal guest star on both airings will be Johnny Green.

ADMIRERS of the Roberto Inglez Rumba Band will hear their favourite outfit on the air again this Saturday (6th) at 2.45 p.m. (Light). Programme will be very largely a non-vocal one, but will feature two singing specialities by Bobby Young.

BELGIUM PUTS BAR UP ON BRITISH BANDS

THREE days before bass-player-singer Ken Lyon and girl-vocalist Diane Coupland were due to leave England on June 27 to work for at least three months for Belgian trumpet-leader Robert de Kers, they received a surprising cable from de Kers saying that their permits had been refused.

Later information revealed that the banning of Ken and Diane is all part of a decisive move by the Belgian Musicians' Union to prohibit foreign musicians from working in Belgium, either singly or en bloc, apparently as a protest against the appearance of British bands at the Casinos of Ostend, Knocke and Chaudfontaine during the present summer season.

De Kers reports that complaints became so strong that the matter had to be brought before the Belgian Foreign Minister, and a provisional agreement was made to the effect that foreign bands would be allowed to work in Belgium only when the establishment at which they played also employed a 100 per cent. Belgian band.

BENSON... BARETTO... GREEN

Which, of course, at once ruled out Ken Lyon and Diane Coupland, since Robert de Kers, among other engagements scheduled, is due to visit all three casinos at times when British bands will be performing there. Accordingly, Ken and Diane were refused their working permits.

The dispute has now assumed such vital significance that the Belgian M.U. has demanded that no more foreign bands will be permitted to work in Belgium until reciprocal arrangements can be made, enabling Belgian bands to go to the corresponding countries.

Which is obviously meant to be a thrust at British bands, some of whom have toured Belgium since the end of the war, whereas no Belgian band has come over here.

The determination of the Belgian M.U. can be gauged from the information which de Kers volunteers, that Phil Green, Ivy Benson, and Don Marino Baretto will definitely be the last British bands to be booked for Belgium, and that, indeed, they would not have been allowed in but for an exceptionally strong appeal made by the proprietor of the casinos concerned.

As announced in the MELODY MAKER, Ivy Benson and Don Marino Baretto are due to appear in Belgium during August, as is also Phil Green with his Orchestra. Robert de Kers was due to open at Ostend on August 1, apparently with Knocke and Chaudfontaine to follow.

Ending his letter to Ken Lyon, de Kers expresses the hope that he will be able to offer Ken and Diane an engagement for Switzerland or Cote d'Azur later in the year, and he asks whether Ken can get him a booking in England, stressing that unless some Belgian bands do get over here it means a complete veto on British bands over there.

LESLIE DOUGLAS: SMASHING STAGE SHOW

ARRIVING in England only four days previously from its three-and-a-half months' tour of S.E.A.C., the ex-Bomber Command Band fronted by Leslie Douglas opened on Monday of last week at the Manchester Hippodrome with an act that proved to be nothing short of a sensation.

This was due in no small measure to the terrific comedy vocals by drummer man Sammy Herman, ably assisted and supported by glamorous Pearl Carr—looking lovelier than ever—and to the personality and showmanship of the leader himself (writes Jerry Dawson).

Leslie, whom we surely know as a vocalist, not a leader—really lets his hair down and clown and slobbers around as though to the manner born and, what is more important—although it may appear to be spontaneous—it is carefully timed.

The band, too, is more than adequate, playing its part in a most capable and musicianly manner, and does not suffer from the fooling which goes on in front.

Whilst in Manchester the band hired itself a new pianist in the person of Ken Frith, who has long been known as one of the provinces' best.

The band is featured this current week at Southend (two weeks), followed by two weeks each at Worthing, Hastings, Bath and Southend again after which come two weeks in Variety and a six weeks' season in Germany.

The ten weeks of seaside work is under local municipal control, and the band will be required to play all types of music.

Stanley Black Makes Changes

SURPRISE was occasioned last week-end when BBC maestro Stanley Black made two changes in the brass section of his multi-duties Dance Orchestra. Most sensational alteration in the list-up means that Sid Buckman, famous ex-Fox, Stone, etc., trumpet-vocalist who has been with Stanley Black a very long while has now left the combo.

Lead trumpet and vocalist Sid Buckman and second trumpet, Bob Hutchinson have been replaced by Bert Bullimore and George White. Bert, who spent many years with Jack Payne and has played with countless other bands, comes from Roland Peachey at the May Fair Hotel. George White recently left the RAP.

Stanley Black is officiating musically for "Forever Arthur," Monday Night at 8, and "The Carroll Lewis Show"—longest production of its kind on the air, timed to run 65 minutes. This week he starts with the new Fred Emney-Claude Hulbert radio series, entitled "Pleasure Beach."

U.S. HIT PARADE

HERE is the latest available list of the eight most popular songs in America as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. THE GYPSY (1-1-1-3-2-9).
2. THEY SAY IT'S WONDERFUL (3-3-7-9).
3. ALL THROUGH THE DAY (2-6-2-2-1-1-5-2-3-5-4-2-1-5-6-7-8-7-6).
4. LAUGHING ON THE OUTSIDE (4-2-3-1-5-2-8).
5. SIOUX CITY SUE (5-4-0-7-6-6-3-7).
6. PRISONER OF LOVE (6-5-5-5-8-7).
7. I DON'T KNOW ENOUGH ABOUT YOU (8).
8. COME RAIN OR COME SHINE.

VIC LEWIS BAND FOR BOURNEMOUTH

A FURTHER indication that this country is beginning to return to normal entertainment conditions comes this week in the news that Vic Lewis and his Sextet have been signed for the summer season at Bournemouth's luxurious Royal Exeter Hotel, recently derequisitioned after years of military "occupation."

The hotel management is to follow a policy of presenting the best in British dance music, and its choice has fallen upon Vic to look after the hotel's musical requirements this summer.

The ten weeks' engagement, commencing Monday, July 15, represents a well-deserved break for this popular young jazzman, whose sextet will be playing at Bournemouth in the "sweet and swing" vein in which they have been heard over the air every Thursday recently and in one-night stands up and down the country.

But Vic has not deserted the field of out-and-out jazz, and he tells the MELODY MAKER that his Sextet will still be heard on occasions in the kind of programme on which their original reputation was founded.

Full line-up of the band which will take over at the Royal Exeter Hotel is: Vic Lewis (str. and vocals); Ron Chamberlain (saxes and clar.); Jimmy Skidmore (tenor); Fred Mercer (tmb.); Ken Thorne (pno. and arranger); Reg Swaine (drums); and Johnny Quest (bass). Fumme singer is Joyce Vermont, a discovery of Vic's. Meanwhile, the Sextet is continuing with its regular Thursday night broadcasts, and will be airing tonight (July 4) and next Thursday (July 11) at 11.30 on the Light Programme.

Directly responsible for the selection of Vic and his boys for the Bournemouth engagement is Ron White—entertainment manager of the Royal Exeter Hotel, and himself a well-known drummer. At the London end negotiations are in the hands of Charles Bohm, of the Music Corporation (Great Britain), Ltd.

BACK from their triumphant trip to the Continent, Leslie "Jiver" Hutchinson and his Orchestra appear at Hinkley (July 4); Nuneaton (July 5); and Winter Gardens, Morecambe (July 7); and television on July 11, from 8.30 to 9 p.m.

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SOUTH RAMPART STREET PARADE
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BEFORE-WAR singer-accordionist protégé of Roy Fox, popular liddle Bobby Joy, now a handsome young man, wants to buy a television set, because he can't see enough of his fiancée. "Picture Page" announcer Paddy Bath, by coincidence, the first artist Paddy introduced at Alexandra Palace was Broadway Star Kay Kimber, who in private life is Mrs. Roy Fox!



Keep an eye on: 29-year-old Glaswegian Bobby Bruce, Crosbyish - crooner with Felix Mendelssohn's Hawaiian Serenaders, who served six years with the Royal Scots and led their regimental band, "The Roycelets." Trained by Kathleen Garscadden, better known as "Aunt Kathleen" of the Scottish Children's Hour, Bobby went to Felix in February, recommended by Billy Scott-Coomber.

Drummers will hasten round to Denman Street, Piccadilly, on hearing that their good-natured condottino, Sam Norton, has returned to Boosey and Hawkes after five and a half years as a medical orderly in the R.A. (A.A.). Sam, who will also be remembered as organiser and inside-right of the B. and H. football team, is hoping to play soccer again next season.

When the battleship "Howe" arrived at Weymouth after service overseas, Les Logan and his Band, from the Regent Ballroom, gave a concert aboard to welcome the sailors home. When the bluejackets visited the Regent about a week later, stormy weather prevented the liberty-boat coming alongside and they had to be lowered one at a time in the bosun's chair!

Before leaving Kirkcaldy to play in a town about six miles away, 20-year-old local drummer Ian Miller deputised a colleague to pack his kit into the band-car. After a bumpy trip over rough and uneven roads, Ian alighted to find his brand-new Premier Ace snare-drum standing on its side on the running-board, not even tied with a bit of string! Ee, if ever a man suffered!

Must admit I felt a bit slovenly standing beside sturdy pianist George

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CHATTER—by Chris Hayes

Rattee in Archer St. For George is square and erect after six years with the Scots Guards, who claimed him from Joe Gibson's band at Falkirk, but allowed him to play sometimes, when off duty, for Les Ayling at the Royal, Tottenham. Civilian George is now with Jack Oliver at Stoke Newington Town Hall.

Bandleading at Douglas, Isle of Man, when war started, Jack Hart became "Band Waggon" publicity-man at B.B.C. Bristol, for Jack Hylton, who later put him in charge of the E.N.S.A. Dance Band Section. In December, 1945, after five years as an Admin. Sgt. in the R.A.F. Jack Hart, again for Jack Hylton, turned Crazy Gang comedian and is now appearing at the Victoria Palace.

Drummer-vocalist Eddie (known to his associates as "Curly") Gill has joined Bert Willis and his Band at Wembley Ice Rink after a period of free-lancing, before which he was with Benny Loban at the Cromwell Club.

Marin Hayes at Murray's, and Nat Allen at the Piccadilly Hotel.

One night last week at the Wood Green Empire (I'm told by the observant Desmond Hart), Nat Gonella opening his show with "I'll Dance At Your Wedding," played with his trumpet pointing right at a gent sitting alone in row "C" of the stalls. A thoughtful personal tribute by Nat to composer Art Strauss.

Trumpet-player and singer Stan Smith, now c/o The Modernairs, with Eric Winstone's Orchestra at Butlin's Holiday Camp, Skegness, wants to hear from drummers Pete Diplock and Ken Ayres, tenor sax Bob Wilkins, pianist Harry Gutteridge, vocalist George Hodge, and any other musicians who were with him while he was band-leading in the R.A.F. at home and overseas for six years.

Equipped with good looks and a pleasing light-baritone voice, Sid Lewis, keen young Londoner, is waiting for a sponsor after six years in



Twenty-five-year-old Paul Carpenter, personable comper and vocalist with Ted Heath's Band, hails from Toronto. Coming to England as a war correspondent for CBC, he made a hit as a singer with the Canadian Band of the A.E.F. and with Frank Weir's Orchestra at Fischer's Restaurant. Discharged from the Forces, he decided to settle down in England, with Ted Heath. A keen athlete, Paul has been a pro. ice-hockey player, won the Canadian Inter-collegiate Decathlon for all-round skill at track and jumping events, and was chosen for the Canadian Olympic team.

the King's Royal Rifles, battling all the time, although he did get some broadcasts while on leave in Cairo. Pre-war vocalist with Al Berlin and Art Gregory, he now hopes to hear from some enterprising bandleader at 14, Fumival Mansions, Wells Street, W.1.

Won't be long now for Sgt. Eddie Kassner, who has but a few more months to soldier ere he resumes control of the Edward Kassner Music Co., Ltd., London, who have now published Harry Gold's own composition, the "Pieces - of - Eight" signature-tune, "Doubloon," which Harry has orchestrated for large and small outfits, who can study his own record of it on Parlophone R2993.

South London bandleader and promoter Ray Jackson, whose slogan (Pat Brand please note!) is "Rayze Your Standard of Dancing," at present has with him Jack Fewings, Arthur Robertson, Freddy White (reeds), Albert Philpot, Len Titheridge (brass), Cass Davey (pno.), Brian Bradley (bass), George Daventry (gtr.), Reg Jackson (drums), Denny Douglas, Peggy Lewis and Louis Franks (vels.).

Welsh reader Miss J. Bayliss writes: "In CHATTER, 22/6/46, you say Johnny Green sings on the sound-track of 'Bedella.' I saw the film in Cardiff, but failed to hear him." Explanation from Johnny: "Particular scene was cut at the last minute, as film ran too long."

WOODY'S "WILD, FRANTIC SWING" EDGAR JACKSON'S Record Reviews

WOODY HERMAN AND HIS ORCHESTRA
 ***Wild Root (Woody Herman, Neal Hefti) (Am. Columbia CO35183).
 ***Atlanta, G. A. (Skylar, Shaftel) (V. by Woody Herman) (Am. Columbia CO35500).

(Parlophone R3006—3s. 11d.).
 35183.—Herman (clar.), with John La Porta, Mickey Folus, Sam Marowitz, Joe "Flip" Phillips, Stanford Desair (reeds); Neal Paul Hefti, Saul Berman, "Shorty" Rogers, Walter J. "Pete" Gondoli, Irving Lewis (pts.); Willard Palmer, "Bill" Harris, Ralph D. Piffner, Edmund P. Kiefer (lms.); Anthony Alessandri (pno.); William Henry Bauer (gtr.); Greig Stewart "Chubby" Jackson (bass); Don Lamond (dms.). Recorded November 26, 1945.
 35500.—As above, plus Sam Rubin-witch (reeds). Recorded December 11, 1945.

"WILD ROOT" is an original by Neal Hefti, who you will see from the above personnel is one of the herd's trumpet men. He wrote the piece for Herman's radio series—at least he wrote such of it as was written, which is not much more than the first and last choruses, in between which are solos accompanied by the rhythm section and such contributions from the rest of the band as were fixed up on the spot.

This is more wild, frantic swing by the band which has gained the reputation of being the greatest white swing outfit in America mainly by being the wildest and most frantic of them all.

Or, in case that suggests a tinge of sarcasm which I certainly did not intend to imply, let us say instead that the band is among the leading protagonists of the current trend of enhancing the drive of swing by a terrific attack, not to mention also an abandon that often reaches a pitch that can only be described as frenzied.

"DISCIPLINED FRENZY"

Certainly it can be exciting, but one has to have a cast-iron musical digestion to be able to take it.

Also for all its apparent spontaneity it has to be completely controlled, for the more apparently abandoned it is the more easily can it sound like noise for noise's sake if it is ever allowed to get out of hand.

In fact, the more frenzied the effect the band is trying to convey, the more disciplined and technically perfect must it be.

In this respect the side does not come up to Herman's "Apple Honey" or even "North-West Passage" (Parlophone R2996, reviewed March 30 last).

The trumpet team has neither the tone nor the precision which made it such an enthralling feature of "Apple Honey" and "Flip" Phillips lapses into at least one vulgarity in his otherwise good solo. Incidentally, too, Marjorie Hyam's vibraphone is conspicuous by its regrettable absence.

On the other hand, the terrific

abandon with which the band plays is there: the solo spots by Bill Harris and Woody on his clarinet are good; and for those who can understand what he is driving at—and believe me there's more behind it than may at first meet the ear—Pete Condoli does his trumpet stuff just before the side goes out in a blaze of noise if not exactly glory.

"Atlanta, G. A." finds the band in more subdued mood, and appropriately so because this is a more or less "commercial" number.

Neither the tune nor the lyric is anything to get unduly excited about, but the arrangement and performance go more than some way towards lifting it out of its rut of mediocrity.

WELL-VARIED ARRANGEMENT

Scored by 23-year-old Ralph Burns—who, you may remember, was the pianist in the outfit at the time it recorded "Apple Honey" and "North-West Passage," but is said to have since left the band to study straight music—the arrangement features (in the introduction, the modulation after the vocal, and the coda) the novel guitar-piano-bass writing in which Burns has indulged in various of his outstandingly brilliant scores for the Herman band.

It also allows for a characteristic vocal by Woody Herman as well as spots by Saul Berman's trumpet before the vocal and Condoli's crazy horn following Woody's second vocal effort.

All round an interestingly conceived and well-varied arrangement, the performance of which is none the less effective because, while it is in more or less restrained vein, it is by no means without the current Herman character.

In fact, if the tune had been up to the arrangement and the performance, I would readily have given the side a fourth star.

★ **WRIGHT HITS** ★
The HIT of TO-DAY and TO-MORROW
PRIMROSE HILL
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COLLECTORS' CORNER

LU WATTERS BAND REVIEW

By Cy Shain

WITH the return of the Lu Watters Band to San Francisco, the Golden Gate City once again resumes a dignified place of honour on the jazz scrolls. After a month of rehearsals dedicated to the memorisation of over 150 rags, stumps and originals, the Yerba Buena Band reopened at its old stomping grounds, the Dawn Club, and the response ever since has been enthusiastic. On opening night, March 1, the management was ordered by the Fire Department to close its doors at 9 o'clock. Since then, a steady, consistent stream of jazz enthusiasts has poured into this spacious nitery, and points to a long, successful run. Jazz is getting support in San Francisco!

The Watters Band personnel remains largely unchanged from its pre-war status. Bob Helm, who played with the original group, has replaced Ellis Horne, who is heard on the "Jazzmen" discs recorded by the band. Turk Murphy, whose tram work impressed musicians and jazz lovers, is back again, as are Bob Scobey, Wally Rose, Dick Lammi, Bill Dart, and, of course, Lu Watters. Harry Mordecai is now on banjo in place of Clancy Hayes.

* * *
Taking their cue from the King Oliver Band, this group of youthful jazz musicians is featuring the same instrumentation of two trumpet-cornets, a trombone, clarinet, tuba, banjo, piano and drums, as well as a library of ragtime tunes.

The brass section is absolutely powerful, with Lu Watters, Bob Scobey and Turk Murphy making their contributions. All ears are bent upon the tall-tate trombone work of Turk Murphy, who rips, smears and blasts with lustiness and warmth. A musician with a good classical education, Turk plays with inventiveness and strong tone. It is no exaggeration to compare him with Brunis and McGarity for power and ideas. Murphy has drive, and his rhythmic sense is infallible. Forceful and potent, his open-toned trombone carries the impact characteristic of the great New Orleans tram men. Kid Ory told me that he is highly impressed with Turk's work on the horn.

Lu Watters and Bob Scobey are trumpet men of equal status. They have a clean brassy tone which has power and depth. Both of them have amazingly strong lips and provide a solid, unflinching lead. Their trumpet duets bristle with warmth and enthusiasm. Lu's solos of famous Armstrong numbers exhibit his great admiration for Louis. There is a similarity in the phrasing, muffled half tones, and feeling, which characterised Louis' versions. Bob Scobey, recently released from the Army, has a brilliant vibrato and a warm tone. Dividing the lead with Lu Watters, Bob exhibits a fine sense of harmony and plays tasty melodic lines, a third below Lu Watters. On many numbers the lead is switched and Lu takes the harmony. Both Lu and Bob exhibit discipline and sharp attack in their trumpet chores.

Bob Helm adds drive to the band with his nervous attack and wild, piercing clarinet runs.

The rhythm section, noticeable because of the substitution of a banjo and tuba for the customary guitar and string bass, is strong and sharp. The banjo is a pulsating instrument in the capable hands of Harry Mordecai. His chord selection, infallible beat and nimble solos prove the choice of banjo a wise one. Dick Lammi's tuba work removes the prejudice against the bulky wind instrument as part of a jazz orchestra's rhythm section. Dick succeeds in capturing the rising and falling inflections on the steady beats, and proves the tuba to be as flexible as the string bass.

Wally Rose's piano brings back memories of Jelly Roll Morton. An



ardent personal devotee of the great Jelly Roll, Wally is featured in many originals written by the king of jazz pianists. Wally also brings a well-founded classical background and applies it adeptly to the piano. His bass work is strong, and his right hand weaves melodic patterns that delight the Dawn Club patrons.

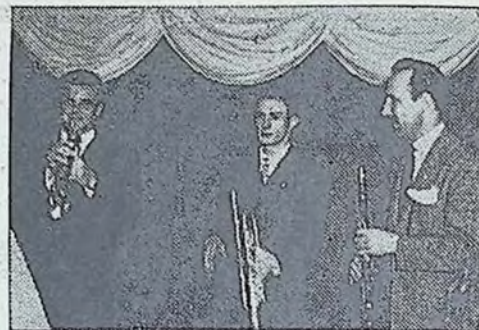
Solemn Bill Dart is a conservative drummer who avoids flashy displays of technique. Concentrating on the wood blocks, Bill beats steadily to round out the rhythm section.

* * *
The Yerba Buena Band, named after the original title of San Francisco, succeeds in capturing the intrinsic spirit of the original New Orleans performers. It is amazing that a group of musicians who have lived practically all their lives on the west coast of the United States could duplicate the New Orleans spirit without having lived in that atmosphere.

Recording for the West Coast Record Co., the Watters Band will soon be released on these sides: "Antigua Blues," "Canal St. Blues," "Chattanooga Stomp," "Creole Belles," "Workingman Blues," "Big Bear Stomp," "Trombone Rag," and "Sunburst Rag."

The United States can feel justly proud to have this great band back in its midst. You are certain to hear of the Lu Watters Yerba Buena Band for some time to come... they are making an indelible mark to-day!

by
REX
HARRIS
and
MAX
JONES



The Lu Watters Band of 1946. Left (l. to r.): seated—Mordecai, Dart, Rose; standing—Murphy, Watters, Scobey, Helm and Lammi. Photo by Melgar Studios, courtesy Cy Shain.

Bob Scobey (above, centre) surprised by the flashlight, with Lu Watters (lft.) and Bob Helm (rht.). Photo by Mal Winton, courtesy Cliff Jones.

MILLWARD BRANCHES OUT

PRESENTING their fine comedy show in Variety, Sid Millward and his Nitwits have a week at Eastbourne starting July 8 and a week at Dundee starting July 15, after which they start their 12-weeks' series of broadcasts in "Ignorance is Bliss," on July 29, with London stage dates when possible.

Sid takes the limelight with comic Wally Stewart, the other Nitwits being Billy Christmas (tramp); Freddy Walsh (tramp); Harold Purky (pno.); Cyril Lacey (tramp, comedian); Arthur Calkin (souse) and a fiddler and banjoist as yet unnamed. For the broadcasts, Ronnie Genarder will come in on banjo.

Ruben Airing

FANS who are moderately early risers should not be far away from the radio on July 11, when at 8.20-8.50 a.m. (Home) the Jules Ruben Quartette will be heard in a modernistic and original programme of dance music.

Distinguished pianist-accompanist arranger Jules will be supported by famous plectman Frank Deniz (guitars); Pat Reilly ("Blue Mariners," etc.), bass; and Harry Balen (swing violin).

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Large collection of swing discs, incl. recent U.S. labels by Kenton, Herman, B. G., Basie, and Hamp, will swap for musical instrument, string bass pref. Records in perfect condition. Bill Alnoway, 7, Station Road, Killamarsh, Sheffield.

W. Moon, 419, Lodge Avenue, Dagenham, Essex, is in the market for any American discs and also wishes to contact trumpeter Bunny Lee, probably with E.N.S.A.

NAT GONELLA

(Continued from page 1)

being told what to do, even if it gets me in wrong.

"But the BBC doesn't like being answered back. However, I do try to be consistent, and that's why I'm going to televise on July 13, whatever the Lewisham Hippodrome and the Croydon Empire—where I'm appearing next week—say about it, because I agreed the television date before I signed the theatre contracts.

"So far the BBC has only given me about six broadcasts in twelve months other than those from the Court Royal Hotel. I've never had a feature like 'Band of the Week,' and I doubt if I'll get an eight weeks' season.

"Going back to the subject of my retirement, I've found that to continue simply isn't worth while, with decent bookings few and far between and theatres out to cut the cash, while musicians cry out for more or leave you for a more tempting offer. That's how it is with some musicians—every man for himself.

"I'm not stingy; I reckon I've paid musicians quite enough money, but some of them are never satisfied. They seem to want the earth. I'm not going to be mad enough to go on until I'm broke. I'm quitting now. Unless I see something brighter ahead of me before the end of August, you can say 'Ta-ta' to Nat Gonella.

"I spent four years in khaki, and I'm afraid it never occurred to me that I wouldn't get a square deal when I got back home. Well, all right. If this is a delicate way of hinting 'Nat, you've had it,' I'll get in first and say 'I'm through right now.'

Questioned point-blank if he meant to put his trumpet away for good, Nat quickly retorted: "Why not? If conditions don't improve I certainly shall." Asked what his plans will be, his reply was: "I have none. I'm just going to wait and see what happens. I've a marvelous home in Edgware, and I shall stay there for a few months and relax."

Geoff Watts Better

IT IS many friends in the business will be glad to know that, after a serious illness lasting for more than eighteen months, diminutive vocalist-trumpet player Geoff Watts is now at last well on the way to recovery.

Stricken down with a mysterious paralysis whilst fulfilling a theatre date at Reading, Geoff has spent weary months in hospital. Back now at home, he still has difficulty in moving around, but is fortunately beginning to appear again in the places where musicians congregate.

THEATRES STATE THEIR CASE ON TELEVISION

(Continued from page 1)

vision date, but I have also accepted a second booking to televise as early as July 25.

"In the meanwhile, I have approached the Variety Artists' Federation for help and guidance in this matter, which is a terribly serious one for me, since I have the future of my band and company in my hands, whilst I had also refused contracts in the South of France because of the theatre dates which I thought I was being booked to carry out.

"CARRYING THE BABY"

"I feel certain that the VAF should help one of its members in such a predicament, and all I ask is fair play. The VAF has promised to look into the whole thing as soon as it can obtain in writing a statement from the theatre groups that they are banning me for thirty-two weeks if I televise. This the theatres have so far refused to supply, although they are, I understand, sending a general statement about their banning of all artists who go in for television."

Feeling that he may be "carrying the baby" for the whole profession of dance music—at least so far as dance bands in Variety are concerned—Felix will continue his fight to the end. He raises another very pertinent point regarding the controversy when he states that bands in hotels, restaurants and other spheres of activity may be making fine reputations in television, whilst stage bands, through the theatre managers' action, may be left right out in the cold.

It is, of course, too early for anybody to attempt any assessment of Felix's courageous actions upon the course of his future career, but it is at least encouraging to note that—as announced last week—he has filled in the first week of the "ban" (when he should have played Golders Green Hippodrome) by accepting a date instead, at the Bedford Theatre, Camden Town, immediately offered by enterprising independent theatre-owner-manager F. J. Butterworth.

And for the week commencing July 15—when Felix should have played the London Wood Green Empire, another date vetoed by the "ban"—he has already fixed his show for a bumper week at the Palace Theatre, Plymouth.

"PERSONAL APPEARANCES"

"As I have already told the G.T.C.-Moss Empires and Stolls," says Felix, "I shall continue to play the independent theatres, in opposition to the big groups, until they adopt a more reasonable attitude about this innovation in entertainment that has so definitely and finally come to stay. In this connection, I should like to commend publicly the action of another bandleader, Nat Gonella, in also standing out in this matter."

With the television controversy reaching new peaks of violence, the Melody Maker this week approached several of the leading theatrical circuits to get, at first hand, their reactions to the situation.

A G.T.C. official told the "Melody Maker":

"So far, the facts have been misconstrued. There have been persistent reports that G.T.C. have banned their artists from doing television, but this is nonsense. Artists are unable to televise simply because there is a barring clause in our standard contracts which requires that artists appearing at any of our theatres must not make personal appearances elsewhere for a period of 10 weeks in London and 30 weeks in the provinces.

"This clause, quite obviously, refers to any visual engagement, and, for instance, applies to films as well as television. It is all wrong to suggest that the theatres have ganged up against the artists or the BBC. All we have done is to enforce the barring clause, which has been in our contracts for many months.

"We feel that, where television is concerned, it is time the BBC came into the competitive field and discovered its own artists, for which suitable contracts should be drawn up, and good money paid, so that the theatres would have to make their offers more attractive to compete with the BBC. As it is, artists get very small fees from the BBC compared with the high fees the theatres pay.

"A television date also demands about a week of preparation by artists doing it, and money has to be spent on dress, scripts, etc., all for a salary which is totally inadequate.

"The BBC should search for new talent suitable for television and should have fitting scripts, building up their discoveries and making them propositions which the theatres would be glad to consider booking."

Asked if it is true that Stolls have barred their artists from televising, Mr. Jack Marshall agreed, on behalf of the Company, that it is so, and added that the period involved is 32 weeks in London and 40 weeks in the provinces. This comes into effect immediately.

Asked if he had any other observations to make upon this vital topic, Mr. Marshall added only that a statement on the dispute is being sent to the VAF.

B.B.C. MUST PAY MORE

Now that the whole dispute is crystallising and bursting into violent action on all fronts, the Melody Maker's attitude towards the controversy can be stated.

We are convinced that television has come to stay. This being the case, we are disturbed by the efforts of the theatre managers to play King Canute against the television waves. If they imagine that the enforcing of their contractual barring clause is going to kill television then their hopes that progress may be so easily halted are in for a rude awakening.

Rightly approached by all parties concerned, television can ultimately become as important and helpful to the theatres as sound-broadcasting is to-day.

On the other hand, we do not say for a moment that the BBC is blameless in this controversy. If the best bands and artists are to appear in television—and only in this way can it attain the dignity and reputation which such a revolutionary new art-form merits—then the BBC must be willing at all times to pay an adequate fee for their services—fees, in other words, considerably higher than it is paying at the moment.

Unquestionably, the VAF and our own Musicians' Union must get together on the whole question without another moment's delay. By striving for co-operation, rather than fearing competition, the right formula will be reached for putting television in its correct perspective in this country's sphere of entertainment.

EDINBURGH

Jimmy McGuigan, son of the well-known Ayr horse trainer and brother of David McGuigan, equally well-known jockey, is a member of Tom Brown's Band at the Princes Ballroom (ex-Havana), Edinburgh. A talented artist and in business as an interior decorator, Jimmy presides over the drums. Tom Brown (tenor), who was formerly at the Loarnie Ballroom, has as his other colleagues Johnny Reid (alto); Jimmy Foulner (tpt.); and Jimmy Hameson (pianist).

Daniels—After Eire, Europe

IMMEDIATELY after his forthcoming tour of the Irish Free State, which starts on July 8, champion show-drummer Joe Daniels will have the great privilege of being the first bandleader to go to Europe under the newly organised Combined Services Entertainment, the War Office promotion which is succeeding ENSA.

Joe is especially pleased about this honour, for the selection of him and his "Hotshots" has been due entirely to the constant requests from the men of the Rhine Army, to whom Joe and the boys will now be able to play for eight weeks, commencing on August 4, all over the territory occupied by the BAOR.

Following one or two changes, Joe now has the following line-up: Dave Ede (sax., clar.); Eric Langdon, Ron Adams (tpts.); Ted Darrah (tmb.); Tony Wayne (gitar); Johnny Roberts (pno.); Eva Cliff (bass, vocals); Mary Nolan and Margot Hobbs (vocals); and David Kenney (manager).

Joe has now recorded on Parlophone his signature tune, "Blues For You," which is his own composition.

Sunday Swing Shows Transfer to Met.

PROMOTER BILL SENSIER is switching his well-known Sunday series of swing concerts from the Chelsea Palace, S.W., to the Metropolitan, Edgware Road, W.2. His first presentation will be staged at 7 p.m. on Sunday week (14th) after which the shows will be held fortnightly.

Sunday week's concert will feature famous tenor-saxist Buddy Featherstonhaugh's new outfit, which is currently touring the provinces.

Another top-spot attraction will be the sensational new band formed by 18-year-old North London clarinetist Maurice Taylor. This outfit, incorporating an eight-brass section, is being featured in Bill Sensier's "Britain's Unknown Stars of Swing" presentation.

Vocalists with the Maurice Taylor band are pert Stella Ramon and ex-Jazz Hutchinson-Henry Hall star Freddie Harfield.

Compe of the shows will be the established radio-personality Roy Rich.

ERIC DELANEY, drummer with the Ambrose Octette, Harry Roy's "Lyricals" etc., prior to entering the RAF in 1942 is now back in England after a spell of serving in India, where he has been putting in some hard work with an RAF "Gang" show.

Expecting to be demobilised about the end of the year, Eric is getting ready to re-enter "Civvy Street," not only by practising hard at his drums, but also by taking timpani lessons at the Guildhall School of Music. In the meanwhile, Eric would be glad of some week-end gigs, and would like to hear from old friends, at Colindale 8286.

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I CAN'T BEGIN TO TELL YOU

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ESSENCE - - - - - by Pat Brand Non-Stop News Review

SIX times a day, at the Windmill Theatre, one of their most attractive girls comes on with a newspaper and announcements:-

This feature of the Windmill show has stood the test of time. And every day we're hard at work to give the news in rhyme.

We have to read the daily Press as soon as day is dawning. And you should see the flap we're in at eight o'clock each morning!

Well, the bloke who is the biggest fan of the writer of this "news in rhyme" - a young man who has played in several bands around Town and who toured France and Germany for ENSA during the war.

He is pianist Ron Bridges, who, retiring from the profession, has surely found himself the most unusual niche in the world's most unusual niche.

And yet - is he really in a flap? His facility is so amazing that I doubt if he's drawing a parallel with his own case. I happened to mention that I had just seen Murray Plicer, the famous old-time drummer-leader from the early days of dance music, who was fast becoming one of the most successful children's entertainers in Town.

And before you could say "Vivian van Damme," Ron had dashed off the following:-
Now when we think of Mr. Murray Plicer,
Our minds go back to twenty years ago.

When Murray, in the hurry of the drummer's dash and flurry,
Whacked the vellum-as contemporaries know.

But nowadays at many a children's party
His old-time jazz just doesn't mean a thing;
But "Uncle Murray" stresses the skill that he possesses,
For kiddies' entertainment with a "swing"!

Indeed, I found it was difficult to talk to Ron without inspiration bubbling in and causing him to grab anybody's newspaper, and, while the Windmill canteen tea grew cold, dash off into rhyme. As witness this, as soon as I had recounted the tale of Jock Reid, the Skyrockets' bass player, who, around the summer of 1945, pulled while he was carrying home an electric iron he had just bought:-

Have you heard the tale about Jock Reid?
A tale that's rather cute?
He bought his wife a smashing iron
With which to press his suit.
But on his homeward weary way
It caused such apprehension
That a copper said, "An atom bomb!
Let's place him in detention!"
But everyone is happy now.
Jock's not in close arrest.
He walks the town quite free again,
With pants superbly pressed!
Ronnie's comment on the television
'tuation was summed up for Windmill audiences thus:-
Some theatres-not the Windmill-
Have viewed with some derision
The efforts of their artists to go on television.

The Stoll Group say, "We're not the kind to bear you any malice,
But you'll cop it if you hang around the Alexandra Palace."
Performing a valuable service to those who sit through the Windmill show so many times that they miss the evening papers, Ron is proud of the fact that, within three minutes of the finish of the Derby and the Grand National, he had in his way announced the winners across the footlights.

With over 200 couplets since February, and a total exceeding 1,500 performances for his various sketches and songs, he must be setting up some kind of a record, and yet has managed to lose none of his prowess at the piano.

Having played in an RASO band led by trumpet-player Bert Collier, and later, after being invalided out, toured with a forward-line ENSA party as accompanist to Claude Hulbert, Ed Trevor, and Esther Coleman, he was at Alexandra Palace on

the first day of television as accompanist to London's new star monologist Peter Waring.

And when this former insurance official, holding the diploma of Association of the Chartered Insurance Institute, who called at the Windmill last February to offer them one number, sat down at the rehearsal-room piano, he proved that he is still as adept with the chorus as with the verse!

SCHEDULED for a Paris appearance with his jazz troupe this autumn, Eddie Condon was recently asked his opinion of a well-known French jazz authority who had visited America and had given his views on jazz there. He replied:-
"What right has a Frenchman to come over here and criticise jazz? After all, I wouldn't go over there and start telling Frenchmen how to jump on a grape!"

DUE home for demob. within the next week or so, Tito Burns, accordion-playing brother of ex-Ambrose, Frank Weir drummer Norman Burns.

Out in Colombo, Tito has been handling jazz, swing and dance music for Radio SEAC, as well as keeping folks out there in touch with SEAC's "Forces Radio Times" with what goes on in Archer Street.

"Who knows?" says Tito; "I may need a plug myself one day!"
I pass on his regards to all the boys, especially Aubrey Frank, Kenny Baker and Harry Hayes.

TWICE over a period of three months did Selmer manager Syd Hooper suffer the tantalising experience of watching his own car, bowling along the London streets with the thief who had stolen it at the wheel.

But twice was enough. Subtle sleuthing on his part saw him back at the wheel within four days of the second occasion, and the thief awaiting trial.

Don't ask me how it's done. Syd won't tell. But he'll tell you how glad he is to be back in Charing Cross Road after four and a half years in the RAF.

A NEW advertising film makes use of jazz as background music! This picture with a difference is an advertising short called "As Others

See Us," sponsored by the Pepsodent Company.

Music for the film was in the capable hands of well-known violinist-arranger-composer Ben Frankel, who recently completed the musical direction of Sydney Box's "Girl In A Million," and Ben employed an eight-piece band for the occasion, playing decidedly on the hot side.

The combination, which played original music by Ben, was an all-star line-up composed of Max Goldberg (tp); Freddy Gardner (tr); Nat Temple (clar); Jock Fleming (tb); George Elliott (gtr); Bill Bell (bass); Pat Dodd (pno.); and George Fierstone (dms).

As Others See Us," which should be in the cinemas by July, was written and directed by Ronald H. Riley and edited by Peter Tanner.

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



Talented young warbles Helen Mack reached sweet seventeen recently with the satisfaction of half a lifetime's professional experience behind her. On the stage since the age of nine, Helen soon made up her mind to go in for dance music, sang with Oscar Rabin and, at fourteen, was starting with Lew Stone and his band. A spell with Vic Lewis' "Jazzmen" led her towards the Court Royal Hotel, Southampton, where she later headed the cabaret for a long resident season. At the Court Royal she met Nat Gonella, sang and broadcast with him, and now tours, broadcasts - and this month televises - regularly with Britain's "Satchmo."

Sec Us," sponsored by the Pepsodent Company.

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Ted Heath Wows 'em on Stage

SOMETIMES Varietygoers fight shy of stage-hand shows, but Ted Heath and his Music are proving an exception. Currently the Lewisham Hippodrome management are calling out reinforcements to marshal the crowds storming in to hear the groovy Heath outfit.

Ted's first suburban Variety date is presented in regal style. The stage setting is designed to offset to the maximum both the music and the boy's immaculate appearance. The hair is grey and purple, and the music a colourful and commercial cocktail of sweet and swing.

The star soloists are all spotlighted, and choruses are ripped off by Kenny Baker (tp), Lad Busby (tr), Les Gilchrist (alto), Johnny "Mustachios" Gray (tenor), and Jack ("The Beat") Parnell (dms).

The show is topped off by the creamy competing and suave singing of debonair Paul Casenter, whose take-offs on Crosby and Sinatra give the girls both dewy eyes and side-stitches (writes Laurie Henshaw).

After last Monday's performance the band roared away in an eight-car convoy to keep its weekly date at the Hammersmith Palais.

Subsequent appearances are at the South Parade Pier, Southsea (July 7); Belle Vue, Manchester (12th); Newport and Ryde, I.O.W. (14th); Leeds Town Hall (19th); and Reading Town Hall (26th).

On July 22 the Heath band will be televised from the Hammersmith Palais, and another "vision" transmission will be made on July 25, at 8.30 p.m.

OSBORNE OPENS AT BOURNEMOUTH

PROGRESSING as a bandleader during the past 16 months, dependable altoist Stan Osborne opened last Monday (July 1) at the Pavilion Ballroom, Bournemouth, for some months, under the aegis of Billy Cotton.

For four years during the war, lead alto with Bill Cotton, Stan left to form his own band, which he took into the Leas Cliff Hall, Folkestone, and the Dome, Brighton, going early this year to the King's Hall, at Sevenoaks.

Fronting a nine-piece band at the Pavilion, Bournemouth, Stan will lead on alto and clarinet, having with him Howard McFarlane (1st trump.); Frank Webb (2nd trump.); Jerry Arthur (tr.); Jack Croft (2nd alto); Algy Smith (tr. vn.); Durgie Milne (dms.); Joe Boyd (bass); and Ron Palaco (pno., vcls).

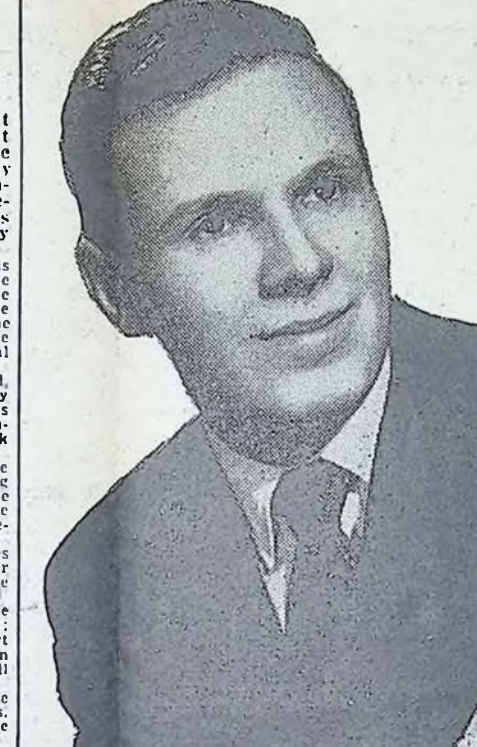
The popular Bufts Dance Band was engaged as house band for the occasion, and all round, the evening proved to be an attraction.

Lancashire, of course, is contest-minded to the full, and the 1916 East Lanes Championship, presented at the Majestic Ballroom, Accrington, last Friday (June 28) by Lewis Buckley, went off with all the success that has been a feature of Northern contests this season.

A gathering of just over 600 - about the same as last year - enthusiastically followed the contest and vociferously applauded the victory of the ex-AFC "Falcons" Danco Band, who secured the verdict at this their third attempt.

That the dance was able to continue until 1 a.m. allowed time not only for the judges' verbal reports to the bands but also a jam session by Buddy Featherstonhaugh, who, after judging the event with Edgar Jackson, joined up with Jack Cator's Band, the house combination for the evening, and received a great ovation for a grand exhibition of swing tenor playing.

[Judges' Reports - page 9]



Elliot Lawrence, the new U.S. bandleading sensation, who - as Leonard Feather announces here - has just had his first records released by American Columbia

ACCRINGTON AND HERNE BAY CONTESTS

THE 1916 North-East Kent Championship, presented by Mr. F. R. Minihinn on behalf of the Herne Bay Urban District Council, to which he is Entertainment Manager at the King's Hall Ballroom, Herne Bay, on Friday (June 25), proved that while bands in that district may be rather few and far between, those that there are are unexpectedly good, and Albert Card's Band, which won the contest, was not the only one in the event that turned out to be at least up to, and possibly even above, average contest-winning standard.

The Chairman of the Council, Mr. J. E. Sanderson, kindly came along to present the prizes, and a handsome silver challenge trophy was generously given by Mr. S. W. Davies, of the Hertford House Hotel.

The popular Bufts Dance Band was engaged as house band for the occasion, and all round, the evening proved to be an attraction.

Lancashire, of course, is contest-minded to the full, and the 1916 East Lanes Championship, presented at the Majestic Ballroom, Accrington, last Friday (June 28) by Lewis Buckley, went off with all the success that has been a feature of Northern contests this season.

A gathering of just over 600 - about the same as last year - enthusiastically followed the contest and vociferously applauded the victory of the ex-AFC "Falcons" Danco Band, who secured the verdict at this their third attempt.

That the dance was able to continue until 1 a.m. allowed time not only for the judges' verbal reports to the bands but also a jam session by Buddy Featherstonhaugh, who, after judging the event with Edgar Jackson, joined up with Jack Cator's Band, the house combination for the evening, and received a great ovation for a grand exhibition of swing tenor playing.

[Judges' Reports - page 9]

Reopening the Arlington Danes Hall, Leigh-on-Sea, on July 3, Ken Kind and his Band are playing on Wednesdays, Saturdays and Sundays.

Personnel under the direction of this well-known trumpet player and drummer are bassist George Newmaroh, who doubles violin and vibraphone and will be in charge of special arrangements; ex-RAF pianist Leo Mayer; and a fourth player yet to be selected.

U.S. RADIO FORMS FIRST MIXED BAND

Leonard Feather's New York News

RADIO-JAZZ history was made in June when, for the first time, an all-star mixed band was specially formed for a series of coast-to-coast broadcasts.

Ignoring the racial tabu that hinders so many radio shows, C.B.S. started a new programme entitled "Night Life," featuring Willie Bryant as emcee, Maxine Sullivan, the Loumal Marston Trio, a weekly guest star (Pete Johnson was on the first show, Billy Eckstine and Louis Jordan set to follow), and the new band, an octet under the leadership of Teddy Wilson, who for some months had been in semi-retirement studying, teaching, and doing occasional coaching.

Teddy has Buck Clayton, recently one of the Army and most of Teddy's close friends and well-wishers in the studio. The band was strong on solos but weak on arrangements.

Chubby Jackson, just back in town after leaving Woody Herman's band, is still not set on his plans to form a band, though when he does get started he will probably use several former Herman colleagues, such as Tom Ales, Irv Markowitz and Billy Bauer. Chubby says his band will "start where Woody's leaves off" - a highly ambitious statement.

Another new band, now in rehearsal, will be a jazz group formed by Charlie Ventura, former featured tenor man with Gene Krupa, Margie Hyams, formerly with Woody's band, will work with Ventura as vocalist, with trumpet and arranger (Notes to Edgar Jackson: Margie is a blonde. Tatum happens to be the last name of her husband, who is a jazz accordionist, believe it or not.)

Changes are reported from the Duke Ellington camp. Marion Cox is replacing Duke at the piano, and Russ Procope's replacement of Tony Hardwicke, who walked off suddenly, may be permanent. Harold Baker, though out of the Army, apparently will re-arrange and arrange (Notes to Ellington's band is making its stage debut this week at the Apollo. Mercer, like his father, has signed with Musicraft records.)

Count Basie follows Charles Barnet into the Aquarium Restaurant on Broadway some time in July. The Count will broadcast fifteen (1) times a week and receive the record fee of \$5,600 per week. The Count just finished a long run at the Roxy Theatre, playing two old favourites, "Every Tub" and "Out The Window."

Illinois Jaquet, Lester Young's successor on tenor sax, gave out with six or seven choruses of high-register, frantic blowing that proved so nauseating at Carnegie Hall a few weeks ago. Other Basie soloists who started out with the band years ago were Buddy Tate, Emmett Berry, Harry Edison and rhythm section Joe and Walter Page. The trio is led by Duke Ellington, who has also featured the band and also features the two Ambrose keymen, Alan Metcalf (gtr) and Malcolm Lockyer (pno.). All three stalwarts were of course, Al's originals with Buddy Featherstonhaugh's RRO Sextet.

Judging from the recording waxed last Monday by Derek Faraday at the Star Sound Studios, we can promise readers a real treat when they catch this airing, a feature of which is the scat singing of Reggie Beard.

An item of interest to Glasgow folks is that Jack Ansell, who was well known there pre-war for his work at Green's Playhouse and the Ahabra Theatre, is now conducting the George Formby show at Blackpool. Jack spent the war in the Forces, but managed to keep well to the fore in the musical line.

Ray Ventura's Orchestra has already returned to France, where it takes up a seasonal engagement at Cannes.

SCOTTISH NOTES

GREEN is at Green's just now, Phil McCree is at the Playhouse, with him he has Peter Gray playing piano in the line-up, and vocalists being assisted in the latter department by Dee Knight (writes Hugh Henshaw).

By way of a change from the usual, Phil has three violins in the band, featuring them mostly in waltzes and tangos, the latter giving him plenty of scope for his accomplished work on the squeeze-box.

In the brass section is Glasgow man George Latham, who was just coming to the front before the war intervened, George being a younger brother of the well-known Harry. Other summer dates at Green's include (as mentioned in the "M.M.") Mantonville, who will be paying his first visit, and Gloria Gaye, who has already been at this venue.

Leader of the band at Hamilton Salon for many years before the war, pianist Jimmy Thomas is back in the business after a long spell of war duties. Jimmy is in charge of affairs at the Western School of Dancing, playing sessions with a band for the benefit of the local ballroom.

Alec Halliday has vacated his job as leader on the stand at Bobby Jones' Ballroom, his place being taken by the other alto sax man, Alec Hunter. The vacant sax chair was taken in the time of writing by Andy Longbottom.

Glasgow's dancing-in-the-park season is now in its sixth week, the music during July will be supplied by Archie McDonald through his Central Musical Agency. There may be extra sessions during the Glasgow Fair holiday fortnight. Next year may see the erection of a badly needed tearoom near the dance floor at Kelvingrove.

JOHNNY DANKWORTH, 19-year-old North London clarinetist, who has been building himself a first-class swing reputation in Town, suffers a temporary setback in his most promising career to-day (July 4), when he is inducted into the Army. Originally with Fred Mirfield's Garbage Men, he has also been heard with his own Quartet.

VENTURA CONCERTS A HIT

ONE of the best band shows yet presented at a West End theatre was staged last Sunday (30th), when Ray Ventura's Orchestra rounded off its triumphant British tour with two performances at the Adelphi, London, W.C.2.

The concerts were greeted by such gusts of applause that, despite the sparse attendance, Ray's 24 Gallie men and a girl must have been well satisfied with the audience's reaction. Radio listeners heard part of the first show when it was aired at 4.15 p.m. but it is regrettable that so few of Britain's swing and variety fans were present at both the afternoon and evening performances.

The band has many solo stylists and plays with precision; but, although orchestrations are voiced in the American idiom, on mass, the musicians' jazz accent is predominantly French.

But if the band rates a slight debit when judged by swing standards, the hefters as a vocalists, had their full quota of enjoyment from a five-piece quartet contingent and from the riotous comedy acts.

Aided by the Frenchman's innate sense of fun and natural acting ability, the latter were that, with such complete relaxation that, by comparison, the average British stage band efforts seem stiff and stilted.

Comedy kingpins of the outfit were undoubtedly West Indian guitarist Henry Salvador and horse-faced tamps and vocal jester Max Elloy. The multi-talented Henry is a show-off, a comedian, an instrumentalist and comedian, and his "Bouree" impersonation and mimed satire on a "silent" movie triangle drama alone had the audience climbing on the seats.

Other topspots were the swing solos by Louis de Maes (tp.), Guy Pinquinet and Andre Smit (tubs.), Raymond Bernard (pno.), Bob Kay (bass), Max Gellray (trumpet), and Swiss Sinatra Billy Toffel.

Ray Ventura's Orchestra has already returned to France, where it takes up a seasonal engagement at Cannes.

BOOGIE-WOOGIE SPATE

Johnny Guarneri, now exclusively with Majestic, did a date with Cozy Cole, Bob Haggart and Tony Mottola. Cozy Williams' new version of "Echoes of Harlem," his fourth waxing of it, is out on Capitol, but it's more pretentious and less effective than the earlier ones. Lester Young has a flock of new sides out on Aladdin, featuring Howard McGhee, Vic Dickenson, Willie Smith, Johnny Otis, et al. Billy Butterfield's first new Capitol disc with his own big band, "Billy The Kid," is presently being released.

Commodore just put out six new discs, including one each by Billie Holiday, Eddie Heywood, Hot Lips Page and Red McKenzie. Buddy Rich sings in a remarkably Sinatra-like style on his new release. Albert Ammons, also on Mercury, is repeating his old boogie-woogie routines; in fact, this month has produced at least 50 boogie-woogie records, almost all sounding irresistibly similar, since every pianist in America has now mastered this very mechanical low art form of the piano.

NEW SWING TRIO

A NEW swing trio makes its radio debut this Saturday (6th) in the "Navy Mixture" at 9 p.m. (Light).

Styled on the lines of the famous U.S. King Cole outfit, the trio is led by noted Stanley Black bassist Reggie Beard, and also features the two Ambrose keymen, Alan Metcalf (gtr) and Malcolm Lockyer (pno.). All three stalwarts were of course, Al's originals with Buddy Featherstonhaugh's RRO Sextet.

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NORTHERN NEWS by Jerry Dawson

ALL records for attendance and takings completely shattered; 4,000 dancers at one session (Victory Night); 3,500 people at 5s. per ticket on Whit Monday—such was the sensational opening of the Ceres Harper band at the Spa Royal Hall at Bridlington.

Ceres is conducting a band of 15, of which all except two are ex-members of the Forces. The boys are: Viv Parker and Vinco Caugnan (altos); Stanley Ashforth and Charlie Palmer (trns.); Ernie Watson, Billy Glutterbrook and Albert Hodgson (tpnts.); Harry Chatterton and Johnny Clements (ltns.); Johnny Waterhouse, Wally Tuson and Carl Grey (violins); Rex Hilton (pno.); Billy Mashall (bass); Eddie Harper (drums); and vocalist Adelaide Paul.

From this parent body is drawn the Dixieland band with which Ceres played a grand broadcast recently.

* * *

In charge of things musical at the Blackpool Pleasure Beach is maestro Jack Marshall.

Featured in the Casino Ballroom are H. Greatbanks and Derek McCormick (saxes); Fred Priestly (tp.); Jack Harrison (pno.); Bobby Worthington (drums); and Harry McKey (bass); whilst Jack Marshall also presents the large-size orchestra which accompanies the magnificent Ice Show in the palatial Ice Dome.

* * *

Bassist Sam Warrington has recently joined the Jack Burrows outfit at the Silver Slipper in Wolverhampton.

Sam was with Jack during their war service, and his joining brings the band at the "Slipper" up to full strength; the rest of the boys, of course, are Stan Burrows (pno.); Reg. Corbett and Lew Keating (saxes); with Jack Burrows leading from drums.

* * *

After six years in the drum chair with the Eddie McGarry band, 24-year-old Olaf Whittaker left the band recently to join a much bigger aggregation—the R.A.F.

Should any enterprising R.A.F. bandleader require a first-rate drummer, Olaf can be located at the R.A.F. Training Centre, at Padgate, Warrington.

* * *

Still hard at work entertaining the whole of the British garrison in Calais, the 13 Pioneer Coy. Dance Band, originally formed in 1944 in Dieppe as the 233 Pioneer Coy. Dance Band, is carrying out some stirring work.

Led by bassist Sgt. Gordon Wiggins, the boys in the band are Sgt. Nobby Clarke (drums); Sgt. Bill Perkins (pno.); Pte. Bert Jenkins; Pte. Fred Lee and Sgt. Doug Wassall (saxes); and Pte. Reg. Longstaffe (tp.).

This is the band which entertains the boys as they await their ship for "blighty".

* * *

Big business at the Heaton Assembly Rooms, with dancing to Hal Stocks and his band. Hal leads the outfit on alto; the rest of the personnel, Alf Marshaw (tenor); George Bootham (tp.); Arthur Luke (trom); George Wright (bass); Joe Parker (pno.); and Eddie Oakley (drums).

* * *

All set for the summer season at the Rex Hotel Ballroom, Whitley Bay, in a smart five-piece with drummer, lead George Young; Angus Katnook (saxes); Jimmie Scar (tenor); Wilf Charlton (tp.); and Cyril Moore (pno.).

* * *

Very big send-off for the re-opening of the Newcastle Rhythm Club, under the auspices of the Musicians' Union. Unfortunately President George Chisholm was unable to attend, but a great welcome was given to Alec Mitchell, General Organiser to the M.U.

Music was provided by Billy Gibson and his Hilo Hawaiians; Richard Kelly of the B.B.C. and chairman of the club provided a very interesting session of swing recordings. Musical organisation for the club is handled by Freddie Mawse, who will be remembered with Felix Mendelssohn, Oakley Ord Hamilton, Jack Harris, and who has just returned to his "canny" Newcastle. Fred is busy handling the arrangements for a "Jazz Jamboree" to be held in Newcastle, being assisted by Wilson King. Fred would like to hear from some of his pals in "town"; he can be contacted at 3, Ridley Place, Newcastle.

Douglas Town Council has refused an application from the executors of the estate of the late Mr. Bert Feldman for a licence to open a hall in Strand Street, Douglas, as a song demonstration room for the summer season.

One of the executors is Mr. Felix Slavin, Feldman and Co.'s general manager, and although the Council's Finance Committee was asked to reconsider this decision it declined to do so.

The "M.M." Isle of Man correspondent understands that any future applications for song demonstration halls will be opposed by the Council.

This decision strikes a big blow at one of the most popular pre-war free entertainments in Manxland. Many residents feel that community singing would have been a real tonic for Northern visitors, now experiencing shortages of beer, rags and food, and completely without indoor daytime amusements in "Pleasure Isle."

* * *

Two news items from Blackpool this week concern, first, the opening at the recently derequisitioned Squires Gate Holiday Camp of a five-piece band directed by rotund tenor saxist George Ashwell, who returns to the profession after six years' service in the N.F.S., which commenced in Blackpool and took George on a nationwide tour, landing him in spots as far apart as Carlisle and the Isle of Wight.

Hailing originally from Manchester, George was for many years a cornerstone of the band in the famous Tower Ballroom.

With him at the camp are: Syd Green (piano); Jim Roe (drums, etc.); Colin Wilkinson (alto and clar.); and Alf Hodgson (trpt.).

Colin Wilkinson and Alf Hodgson are both ex-colleagues of George in the N.F.S., whilst Jim Roe has only recently been released from the R.A.F. after five years' service.

* * *

Blackpool's number two item concerns the dance spot on the Central Pier, where Tom Lewis combines the job of leader and drummer.

With Tom for the season are ex-Belle Vue, Manchester, pianist Bill Gregory; ex-Marine Arthur Lowes (trumpet); Alf Edmondson, Ernest Yates and Roy Marshall (saxes, etc.); the last-named being an ex-Bram Martin and Oscar Rabin tenor man.

* * *

From Blackpool to the Isle of Man for news of a couple of outfits helping entertain holidaymakers.

At the Douglas Bay Hotel, Douglas, the Berkeley Club Quartet is featured with an old "Stars in Battle-dress" favourite leading on tenor and fiddle. This is Norman Hill—tenor from Heywood, Lancs—whilst on drums and looking after the band's business affairs is Hughie Gibb. The other boys are Leslie Schofield (piano); Sam Ashton (alto and clar.); with Norma Clarke singing.

Across the Island, at Rushden Abbey Gardens, Bal'asalla, noted Northern saxist Ernie Lockett fronts a unit which sounds as though it might be the goods. On piano Ernie has one of the provinces' outstanding pianists in Frank Harlow, with that tower of strength Bob Shaw—ex-R.A.F. and Richard Valery—presiding over the drums. To complete the quartet is saxist-cellist Sam Backhouse.

* * *

Stan Hardcastle and his Aces have contracted to play at the Denaby Baths Hall, Conisboro', every Saturday night, under the sponsorship of the local Council. Stan and the boys are also featured each Tuesday at the Abbeydale Theatre Ballroom. The line-up of the "Aces" is: Johnny Crookes (piano); Maurice Moore (drums); George Odner (bass); Maurice Baker and Joe Ferninough (altos); Harry Hayner (tenor); Wilf Prescott (trumpet); and Frank Moles (trombone).

* * *

To accommodate the Matt Moors Band, which moves to Manchester from the Plaza, Glasgow, Harry Bostock and his Band are suffering an enforced lay-off for four weeks from their berth at the Ritz Ballroom, Manchester.

This current week (July 1) Harry and the boys are at the Levenshulme Palace-Dance, Manchester, and next week (8th) at the Devonshire Ballroom, Higher Broughton—in each case relieving the resident bands for holiday purposes.

The Bostock brigade is also set for a series of gigs at Sale Town Hall later in the month, but will return to the Ritz each Sunday for the club dances.

The band will reopen at the Ritz for an extended season on July 29.

CONTEST JUDGES' REPORTS

HERNE BAY—JUNE 25
 Adjudicators: E. O. Pogson, Edgar Jackson.

Winners: **ALBERT CARD AND HIS BAND** (four saxes, two trumpets, trombone, piano, bass, drums). 81b, Sun Lane, Gravesend, Kent. (Phone: Gravesend 363.)

Individualists' awards for: Alto (Harry Freedland), Trumpet (Wally King), Trombone (Mick Hall), Piano (Ronnie Livingstone), Bass (Jack Bailey), Drums (Eddie Broome).

A notable change seems to have come about this season in the big bands which are taking part in contests. Many of them are at last getting out of the rather corny brass-bandy or, as it is colloquially (but often quite unjustifiably) termed, "palais" idiom which caused so many of them to be beaten last year by the more up-to-date small bands, and are playing with really good dance style.

This band of Albert Card's is one such combination.

Among its weaknesses is the tendency by both the first alto and first tenor to play sufficiently sharp to make the reeds sound slightly inharmonious. Also the trombone stood out as noticeably too loud in the muted brass in the waltz, and the tenor can hardly be complimented on the tastefulness of his delivery or tone in his waltz solo.

But, having a first-rate soloist and section leader in its first trumpet, a tasteful soloist in its pianist, and a lead alto who phrased rhythmically, this well-rehearsed ensemble showed not only an above-average standard of musicianship and style, but also played with such effective dynamics and expression, such a commendable understanding of what is best described as the modern big-band character, and such fine drive that it never failed to be as interesting to listen to as it was inspiring for dancing.

* * *

Second: **CYRIL BODKIN AND HIS GEORGIAN** (three saxes, two trumpets, trombone, piano, guitar, bass, drums). 18, Kutherines Road, Sheerness East, Kent.

Individualists' awards for: Tenor (Harry Bark), Guitar (Victor Richards). Hon. mentions for: Trumpet (George Hall), Drums (Kenneth Newman).

From its quickstep with which it opened, this band looked as though it was going to give the lie to our suggestion that the style of the larger semi-pro. bands is improving.

Choosing "Original Dixieland," which like so many of the older jazz classics is difficult enough for even the most modern stylish bands to play in a way that doesn't seem démodé, this band played it so clipped and staccato that it sounded even more old-fashioned and "jazzy" than it inherently is.

But even this mistaken idea of what the rhythm of "Dixieland" numbers should be could not conceal the excellent balance, good precision and attack and laudable tone (lead trumpet and alto excellent in this respect) of a combination whose worst fault, musically speaking, was that it played the number consistently loudly, thereby failing to achieve much in the way of light and shade.

But, following a waltz of which the worst that need be said is that again the mostly too loud playing prevented any real light and shade and delicacy of feeling, the band proceeded to give for its fox trot a performance of "Sophisticated Lady" which not only retained all the better features it had previously exhibited, including excellent balance and a nice suggestion of conviction and solidity, but also showed that the band can play with quite surprisingly good style.

A feature of the number was the tenor solo—and not only because the player had the savvy to realise that this is a melody which can stand on its own merit; he played it practically note for note as written, relying for appeal on tasteful delivery and rhythmical phrasing.

Although the trombone can afford to improve his technique, individual weaknesses were mostly in the rhythm section. The pianist needs more lift; the guitar would have more lift if he learnt how to damp his chords; and the bass was rather "slappy" and old-fashioned. Best member of the section was the all-round satisfactory drummer.

* * *

John Mobey and his Boys of Herden (near Canterbury) were third. They were given an hon. mention for Bass (Eric Rigden).

MEN on all instruments are required by Jack England, phone Chilswick 6308. He has urgent need of alto and tenor, both doubling fiddle, for Clacton right away. Les Logan, at the Regent, Weymouth, wants stylish trumpet, good reader. Ring Weymouth 180, or write.

ACCRINGTON—JUNE 28

Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.

Winners: **THE FALCONS DANCE BAND** (two saxes, two trumpets, piano, bass, drums). All cons.: C. Grundy, 123, Pennington Road, Leigh, Lancs.

Individualists' awards for: Alto (Vincent Hayes), Trumpet (William Clarkson), Drums (Frank Smith), Piano (Birkett Hudson). Hon. mention for Tenor (Joseph Coward).

The time—it must be at least three years now—this band of youngsters has been together, with hardly a single change in its personnel, and the impression of diligent rehearsing that is never absent from its contest performances, shows a most laudable spirit of loyalty, keenness and co-operation.

Nor can there be any doubt about the enthusiasm among the boys for the music they play. They keep themselves up to date, and this resulted in a performance which was as conspicuous for its understanding of the modern swing character as it was driving and invigorating.

But it cannot be said that the performance was faultless, and it may be that the faults were mainly the results of over-enthusiasm.

For instance, the otherwise excellent drummer spoilt not only himself but also to a great extent the whole band by playing consistently too loudly. Not only was he always distressingly on top of the ensemble, he also prevented it from being able to drop down to the m's and p's, so necessary to produce anything worth calling light and shade.

Then tuning. This still needs to be improved. And not only in the sax team. In the first chorus of the quickstep the two trumpets were not in tune with each other.

Also it must be said that the tone of the lead alto is not what it should be by now, and that while his solos are better constructed than hitherto, these still contain rather too many notes and are not played with quite the cleanliness or incisiveness we would have liked.

However, there were some notable improvements in the band since we heard it at Warrington last May. The excellent fox trot arrangement of "Blue Moon" was not only an improvement on paper on "Love Letters," which the band used at Warrington, but suited the style of the band much better and was much better played. The sax-team balance and phrasing were excellent, and generally the band is playing with even better precision and style.

* * *

Second: **ERIC HARTLEY AND HIS MUSIC** (alto sax, trumpet, piano, bass, drums). 43, Earl Street, Ramsbottom, Lancs.

Individualist's award for Clarinet (James Holt). Hon. mention for Piano (Kenneth Miller).

Yet another proof of the efficiency and success of the newly instituted judges' on-the-spot criticisms to bands was found in the quite astounding improvement in this band since it was placed sixth at Rochdale last May.

The alto was slightly flat in the waltz, but his tone, musicianship and style are much better, and his clarinet playing, now easy, relaxed, tasteful and tuneful, has improved out of all recognition.

In spite of the rather out-of-date pressure system he employs, which is anything but helpful to modern dance phrasing, the trumpet not only produced a nice tone but played with an easy, legato style.

Criticised at Rochdale for being rather stodgy and unimaginative, the pianist has now gone rather far to the other extreme, and at times tended to sacrifice rhythm for embellishment, thus sounding rather busy. Nevertheless, a more enterprising performance than at Rochdale, which can be improved by a more solid left hand, not quite so decorative right-hand filling in, and less use of the pedal.

Criticised at Rochdale for lack of facility and lift, the bass now tends to force. But he has acquired a sense of rhythm, and all that is really necessary now is a little less exertion.

The drummer is still a little on the old-fashioned side, but his playing is much more solid and rhythmical, and he did his share towards producing the good sense of ensemble which helped this small semi-swing band to second place. Whatever its faults may be, the combination at least sounded like a band, and not a group of musicians playing only for themselves with little sense of ensemble, and it produced a nice, steady rhythm which was not without beat or drive.

* * *

Vernon and his Band, of Rawtenstall (Lancs), were third. They won the individualists' awards for: Tenor (Vincent Hayes), Accordion (Frederick Durst), and Bass (George Horrocks), and an hon. mention for Piano (Vernon Moyers).

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