VOL. 23. No. 705, JANUARY 25, 1947.

EVERY THURSDAY. THREEPENCE.

## BANDLEADERS' BIG GUNS RANGED

# BBC

Lew Stone is Elected President at **DBDA** Inaugural Meeting

WORKING UP FOR AN ALL-OUT ONSLAUGHT ON THE BBC,
THE NEWLY FORMED DANCE BAND DIRECTORS' ASSOCIATION LAST TUESDAY (21st, HeLD ITS INAUGURAL MEETING AT
THE HOLBORN RESTAURANT.

"M.M." readers will recall that a decision to re-form the old prewar bandleaders' association was made at a similar meeting held on December 5 last. At that time, an Interim Committee was appointed to proceed with the vital business of building up an organisation that, with the full backing of the Musicians' Union, would be in a position to rectify the existing conditions under which bandleaders are expected to work for the BBC.

COMMITTEE FORMED

would be in a position to rectify the existing conditions under which bandleaders are expected to work for the BBC.

COMMITTE FORMED

Now, with the enthusiastic backing of all the big-names in the profession, the new DBDA has been born. Unanimously elected, the officers for 1047 are: Low Stone (president); Hardio Ratclillo (secretary); and a committee comprising Sid Phillips, Eric Robinson, Lou Preagor, Victor Slivester, Billy Cotton, Harry Gold, Mill Ferrie, Buddy Featherstonhaugh, Chanpie D'Aniato and Harry Leader. Among other matters, the committee has been empowered to negotiate directly with the BBC in an effort to obtain:

(a) More dance-band programmes, and more popular listening periods. (b) Higher fees.

(c) Responsibility for musical interpretation being vested in the bandleader himself.

At the meeting, chairman Low and a message of encourage-

## JOE LOSS'S BEREAVEMENT

THE MELODY MAKER joins with the innumerable friends and admirers of Joe Lloss in extending our deepest and most sincere condolences to him on the sad death of his mother. Mrs. Ada Loss, who passed away last Sunday (19th) after a short illness, aged eighty.

The funeral—which was attended by many professional folk auxious to pay their last respects to a grand old lady—took place on Monday (20th) at the Edmonton Cemetery.

Receiving news as he played his fifth and finol week at Green's Playhouse, Glasgow, last week, that his mother was desperately ill, Joe Loss dashed down to London, leaving the band under the capable leadership and direction of violinist Phil Silverstone.

His mother's illness taking a fatal turn. Joe. of course, remained in Town for the funeral, and Phil also conducted the band on the stage of the Glasgow Empire this week.

## **VERA AIRS AGAIN**

TAMOUS radio vocalist of the F war years and inimitable "Forces Sweetheart" Vera Lynn is making her comeback to the air in a big way.

On February 16 she reappears as the star of "Vera Lynm Sings," the new Sunday night series—at the peak listening hour of 9.30-10 p.m. (Light) Vera Lynn's return to radio comes after a long absence, during which, as Mrs. Harry Lewis, wife of the famous ex-Ambrose saxophonist, she has become the proud mother of a dauchter. Her reappearance is doubly interesting in view of the fact that her accompaniments for the new radio show are to be played by a concert orchestra under the accomplished battom of Boh Farnon.

Compres of the new Vera Lynm show will be Rajph Hurcombe, and it is being produced by Roy Spear.

# HAYES QUITS

A FTER fourteen successful months at the exclusive Bond Street "Churchfils." Harry Hayes and his Band will leave on Saturday, February 1.

Harry Hayes told the Minor Maker: "I am leaving following a dispute with the management regarding working conditions. At the moment I have no other engagement in view with the band, but have an enormous amount of work myself, whilst I shall be glad of a rest in the evenings after over a year of niterie hors.

whilst I shall be glad of a rest in the evenings after over a year of niterie hours.

During its run at Churchills the Hayes band, apart from the impeocable alto of Harry himself, has featured the fine musicianship of, among others. Norman Stenialt and George Shearing (planos): Stan Roderick, Danny Deans and Len Whiteley (trumpets).

The band currently includes Jack Nathan (planot): Leo Wright (trumpet): Tommy Whitlie (tenum): Bert Howard (bass): Jan Smith (saxes): Joe Watson (drums): and, of course, Primrose Hayes (vocalist).

### SALLY DOUGLAS LEAVES GERALDO

TYME vocal side of the Geraldo
Torchestra makes headlines
this week, first with the resignatiom on Friday last (17th) of
twenty-year-old contraits Sally
Douglas, and next with the debut
of Canadian vocalist Denny
Vaughan, who took the place of
Dick James in the orchestra on
Tuesday (21st).

Behind the news of Sally's resignation, to take effect as from January 31,
lies the news of her engagement to
the well-known London public relations man, Michael Saunders.

Sally thus severs two and a half
years' association with the Geraldo
Orchestra.

Whether her two-and-a-half octave
contraits will continue to be heard by
listeners after her marriage is still
undecided. Arrangements are now
being mude for her successor in the
Geraldo Orchestra.

Twenty-five-year-old Denny Vaughan
made an initial appearance with the
creation of the successor in the
Geraldo Orchestra.

Typi-five-year-old Denny Vaughan
made an initial appearance with the
creation of the same of the successor in the
Geraldo Sall on the fiternoon of
the City Hall, Sheffield; at Harroate
Royal Kall on the fiternoon of the
26th, and at the Ralito, Vark, that
same evening, all of which are the
band's first appearances by special
request.

THE "MM" is sorry to learn that
veteran MD Debroy Somers has

THE "MM." is sorry to learn that
veteran MD Debroy Somers has
been seriously ill as the result of an
aggravated ankle injury. He is now responding well to treatment.

# SID MILLWARD TAKING HIS

THE thousands of listeners who regularly enjoy radio's number one craz's show. "Ignorance is Bliss," will be more than disturbed to know that the show is shortly to suffer the loss of Sid Milliward and his "Nitwits," for the very simple reason that offers of theatre dates are coming in so fast that Sid can no longer ignore

Milliwird and his "Nitwits," for the very simple reason that offers of theatre dates are coming in so fast that Sid can no longer ignore them.

Obviously, one air date per week is not enough to keep the band in existence, and having exhausted what few theatre dates he can cope with and still be on the air at 7 p.m. each Monday, Sid has little or no option but to take advantage of the offers which have been made to him by the various theatre syndicates.

Over the past six months or so, the "Nitwits" have been heard on no fawer than 38. "Ignorance" broadcasts including repeats) and today they can claim to be one of the leading musical acts in public favour. Theirs is, of course, highly specialised work—aimset every member of ised of ised work and the proposition of its for its of its o

# Laurice 1 FOUR IN ONE

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## ROY FOX READY FOR **VARIETY TOUR**

SINCE November last, when, after several months' residence Roy Fox left the Milroy for a series of provincial dates and one-nighters, he has been building up his band in preparation for a Variety debut. Now, theatre-goers who have eagerly availed the post-war reappearance on the halls of their bandleading idol will have their wishes gratified next week (27th), when at the Palace, East Ham. Roy's fifteen-piecer starts its scheduled nation-wide stage tour.

The band's full personnel now consists of Roy Fox leading Derek Hawkins, Manny Prince, Joe Simmonds, Derek Collins, Eddie Rook (reces); Joe Richmond, Jimmy McCormick, Charles Evans (tpis.); Norman Broadhurst, Jimmy Wilson, Bill Moss, Fred Mercer (tmbs.); Ernest Brass, Graden, Bills Stark (bass); and Jack O'Hagan.

Beryl, who came to this country from India, fills the key femme vocal spot. It is distressing that owing to the vagaries of the English climate, she has now succumbed to a severe bout of broachitis and may not be able to open with the band. At present Beryl is recuperating in a London nursing home.

Roy Fox, under the ægis of the enterprising Will Collins Agency, is solidly booked for the remainder of this year.

After his East Ham appearance, immediate dates include the Empress,

solidly booked for the this year.

After his East Ham appearance, immediate dates include the Empress, Brixton (February 3); Empire, Croydon (10th); Empire, New Cross (17th); Empire, Chiswick (24th); Metropolitan, Edgware Road (March 1).

## Edmonton is Seeking a Band

Municipal Dances (including the regular fortnightly winter dances, two summer dances and the Christmas and New Year's Eve balls), the Edmonton (London) Borough Council are staging an open dance-band contest.

The event, which is open to bands resident within five miles of Edmonton and consisting of not more than eight performers, will take place at the Edmonton Town Hall on the nights of Tuesday, Wednesday, Thursday and Friday, February 18, 19, 20, and 21 next.

Rules and entry forms are now available from the Entertainments Manager, Town Hall, Edmonton, N.9.

The contest is approved by the Marcoy Maker, and bands may take part in it without prejudice to their right (vide Rule 4 of Standing Rules for 1947 "M.M." Contests) also to compete in Melody Maker-sponsored contests.

# STAN KENTON BEATS DUKE IN "METRONOME" POLL

HE Ellington Orchestra, double

THE Ellington Orchestra, doubler winners of "Down Beat's"
1946 band ballot were decisively beaten in the "Metronome" All-Stars Poll, just concluded.

Heading the field with 545 votes came tho Kenton band, followed by Duke Ellington (398); Woody Herman (357); and Boyd Raeburn (216).

In the small band section the invincible King Cole Trio again came through, this time with 737 votes against 280 cast for the Louis Jordan outfit. Joe Mooney (145) and Bonny Goodman's Sertet (133) occupied third and fourth positions.

Among vocalists, Frank Sinatra holds the male throne securely, runners-up being Nat King Cole, Billy Eckstine and Bing Crosby, in that order. In view of "Pather" Bing's undisputed popularity in America order, these results must be seen as an indication of how far he has strayed from the realms of pure dance music.

First pairs in other sections were: June Christy, Billie Holiday (female vocalists); Johnny Hodges, Wille Smith (allos): Benny Goodman, Woody Herman (clarinets); Coleman Hawkins, Flip Phillips (tenors); Harry Carney, Ernle Caceres (barltones); Dizzy Gillespie, Roy Eldridge (trumpets); Bill Harris, Lawrence Brown (trombones); Nat Cole, Teddy Wilson (planos); Oscar Moore, Tiny Grimes (guitars); Eddie Satranski. Chubby Jackson (miscellaneous instruments). Leading arrangers were Eddie Sauter and Ralph Burns.

## DICK JAMES IS A DADDY NOW!

A DADDY NOW!

AST week is one that will forever remain a milestone in
the memorles of vocalist Dick
James. He not only made seven
broadcasts and appeared at a
dance with the Woolf Phillips
Orchestra, but on Saturday
(18th) he terminated his fourteen months' association with
the Geraldo Orchestra—and became a father.

Stephen Maurice was born to Dick's
wife, Frances, at the Caerthillian
Nursing Home, Cricklewood, between
Dick's taking two vocals at Wimbledon Town Hall for Woolf Phillips—
and Dick succeeded in greeting his
newly born within a few minutes of
its arrival into the world, before
dashing back by car to Wimbledon
for the second vocal.

Now handled by Music Artistes,
Ltd., Dick left his day-and-a half-old
baby to appear in Leleester for a
Sunday concert with Woolf Phillips.
Yesterday afternoon (Wednesday) he
made his initial broadcast with
Stephane Grappelly and his Quintet in
the Home Service. On Sunday (26th)
he comperes and sings on television
with Mantovani and his Orchestra,
More news from the James camp is
that, on February I, Dick embarks on
a series of high-class one-nighters
when, in addition to singing and compering, he will front his own sevenpiece group.

# CONDE'S RUMBA RECORD

TOUR years' continuous work in London's smartest clubs and restnurants—40 broadcasts over one period of six months—52 consecutive Sunday concerts at number one theatres—such is the record of Francisco Conde and his Rumba Band, which is currently featured at Murray's Club, W., opposite to the Imeson Bros. Band.

Three months ago the band started at the Beak Street resort on a six months' contract, which last week was extended for a further six months. For some obscure reason the boys have been very sadly neglected by the BBC since last April, but returned to the Home Service programme for one recent broadcast, with a uromise of further dates to come.

Apart from the recent addition of a flute, the line-up has remained constant for a long time, and with Francisco on piano, the personnel is: Jack Davis (bassi; Reg. Weller (drums); Victor Parker (guitari—all three of these boys are vocalists of differing vibes—Roy Davey (trumpet and vibes; Bill Godfrey (flute), and vibes; Bill Godfrey (flute), and latin-American percussion instruments.

## **EVANS BULLETIN**

LYANS BULLETING

I ERE is good news for friends of brilliant bandleaderarranger George Evans.

Although it is only since August that George, owing to the unfortunate illness which struck him down just as he had hit the musical peak with his unique ten sax orchestra, passed the baton to his brother Les, the "M.M." is glad to report the good tidings that George is now making excellent progress.

It may not now be necessary for him to have a second operation, and, if he continues to keep going ahead on the road to recovery, there is every indication that it will not be so very long before he is again well enough to take an active part in the direction of his band.

Meanwhile, under Les's able leadership, the George Evans' Orchestra is doing great business on one-night stands. Future dates include: Town Hall. Stoke Newington (to-morrow, 24th); Coronation Hall, Kingston (25th); Odcon, Warley (26th); Queen's Hall, Preston (27th); Devonshire Bailroom, Manchester (Feb. 3 and 6); Lido Bailroom, Sale (4th and 7th); Palais, Levenshulme (5th and 8th); these latter dates for Mr. Oliver Ashworth.

## CARR AT "KNOT"

CARR AT KNOT

ON Monday last (20th) Alan
Carr opened at the Knot
Restaurant in Leicester Square,
W., with a five-piecer in succession to Alan Mindel.
During his five years of war service Alan Carr was for a time
stationed near London, and was featured with the Jack Jackson Band
when the latter played some London
dates in Variety in the early 1940's.
Demobilised early last year, Alan
clicked for the summer season at the
Clittonville Hotel, Cliftonville, and it
was due to the management of this
hotel acquiring control of the Knot
that Alan was asked to succeed Alan
Mindel.
Primarily a bass player. Alan Carr
also plays plano and guitar at the
Knot, and with him there are Harry
Field (plano); Jimmy Stein (who
handles the rather unique double of
drums and baritone sax); Arthur
Taylor (trumbet); and ex-Nat Alien
tenor man Freddy Taylor, who also
plays fidde.

GERRY MOORE, perennial plano-stylist, writes from Merric's Club in Baker Street to give us the news that his planoisms there get very able assistance from Dave Fernie on drums. The Club has been continually open since 1933, and has a membership of close on 10,000.

# Squads Score at Sunday Show

F the show which the Squadronalres did at the National Sunday League concert at the London Casino last Sunday (19th), is the one they propose to take out on tour starting at Chiswick Empire on February 10, they are going to be a clinch all the way (writes Chris Hayes).

Even the hardest person to please could not fail to rise to their attractive performance, starring the Quads, the George Chisholm Swing Group, Ronnie Aldrich, Jock Cummings, Sally Brown, Doreon Stephens and the neat direction of personable Jimmy Miller.

Another sensation in a terrific show was the superb vocal-quartet, the Radlo Revellers, whose act is an absolute wow, especially their vivid vocal mimicry.

For this Sunday's NSL Concert at the Casino (25th), Bob Luff has lined up Teddy Foster and his Orchestra, Harry Robbins, etc.

The two dates which the Squads are due to play in Scotland next week have been rearranged and finalised as follows: A charity dance at the Salutation Hotel, Perth, on Friday, January 31, and a gala dance at the Douglas Hotel, Aberdeen, on Saturday, January 31, and a gala dance at the Douglas Hotel, Aberdeen, on Saturday, and BBC commentator Gerry Wilmott will be with them on all these engagements.

#### Harmonica Virtuoso at the Albert Hall

At the Ainert Hall

A N unusual tribute to the A once-maligned instrument, the harmonica, takes place on Saturday evening next week (February 1) at the Royal Albert Hall, London.

Ronald Chesney, the brilliant harmonica-player, is to give a solo recital lasting nearly two hours, during the course of which he will play classical numbers that will demonstrate his uncanny versatility on the instrument.

The concert is being presented by Harold Fielding and is a climax to the tremendously successful series of concerts all round the country which Ronald has been playing for the same impresario.

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ACCORDION THE CONTINENTAL NOVELTY HIT



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As we enter 1947, the celebrated Geraldo guitarist, IVOR MAIRANTS, member of the London District Council of the MU and indefatigable worker in the interests of musicians, takes stock of British dance music today and, in the first of three articles, asks-

three articles, asks—

What's Wrong with

three articles, asks—

What's Wrong with

the west End?

The word of the system of the

that there are many who recally enjoy their work?

Would you think it true that musicians who had realised their ambitions to play in these famous places agreet that expectation was better than realisation? Would you think that most of the dists.

It the distance of the customers who want good dance music?

Would you think that most of the that, lance and the work of the work

choruses. Should a band be a human addition to the decorations or attract notice to itself by the music it plays?
What should the bandleader do? Should he accept the challenge from the musicians and play good music? This may challenge the management.

QUITE recently, during the visit of Geraido to the States. something of a storm blew up over here as a result of what turned out to be no more than a New York reporter's eagerness to turn in a sensational story. He reported Geraido as stating that compared with American dance musicians, we over here are lazy and lacking in incentive.

Without wishing to drag up this

musicians, we over here are lazy and lacking in incentive.

Without wishing to drag up this unfortunate affair all over again, all of us in the profession must agree that we were given cause by it to think over the present state of affairs in which we find ourselves, and ask ourselves if there were really any truth in such a contention.

Many things cannot be taken at their face value, and that is very true of the section of our profession that is known as "the West End." And its the West End musicians to whom I'm going to confine myself here.

Would you think it true to say that there are dance musicians playing at the smartest clubs, hotels and restaurants in London's West End who spend most of their time grundling at the music they play? That they are in it solely for the money, and live for the day when they have saved enough money to start a business venture ranging from a hotel or

# "MOTHER OF THE BLUES" IS DEAD

"A NOTHER great Smith has fallen... Mamie Smith's gone! "These words. printed in a recent American Jazz publication, gave notice of the death of the woman whose early recordings put Negro blues on the commercial map back in 1920.

Mamie Smith, one of four great women blues singers with that surname, was born in Cincinnati. She was never well known in this country, and almost forgotten in the United States when she died recently in a Harlem hospital after a long illness. But Mamie had enjoyed success in the early 'twenties on records and in vaudeville, and she was the recognised doyenne of recording bluesiangers. Her first records sold thousands of copies weekly (the first jazz recordings to be made by a coloured singer. They were issued as the Oken Company's answer to Sonhie Tucker) and convinced the record concerns of the existence of a huge market for blues among America's coloured or one will be a huge by a coloured singer. They were issued as the Oken Company's answer to Sonhie Tucker) and convinced the record concerns of the existence of a huge market for blues among America's coloured or the continued the record on the coloured in the "classic" tradition of Bessle Smith's blues songs, and there are critics who deel e that Mamie never rated with the oth famous Smiths—Bessle. Claim and Trie. (There have been six Smith wome in the realms of blues. Who the said to be a niece of Bessle, whose few recordings have been released on the Whatever her merits as a blues singer may have been, Mamie warved scores of sides for Okch and Oolumbia which have read of the Smith; on her areast of the Smith; on her sessions she employed many famous jazzmen liber Johanny Dunn and Perry Bradford, and before 1220 she gave a start to

saxophonist Coleman Hawkins as a member of her "Jarx Hounds."
During her heyday Mamie Smith was one of the wealthlest of coloured artists. After the Depression, which put an end toathe boom in blues recordings, Mamie went on with her vaudeville career and continued to be a relatively good draw with Negro audiences in the middle thirtles.

Little has been heard of her during the onst few years, but it is reported that she was returning to the theatre last summer when ill-health caused a cancellation of her plans.

Only one of her recordings has featured in the English lists ("Jenny's Bull," Parlophone R.1195), and that shows her to have been a forthright singer in the Negro vaudeville manner.

IT'S THERE!!

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SISTER of Triss Henderson, with whom she made the famous Henderson Twins act. Winifred Henderson is now back in England and in the profession of the profession winnie will appear as special guest artiste at the Feldman Bros. swing concert at the Guildhall, Southampton, on n February 2 at 3 n.m. on a bill composed of the cream of the West End swing talent. It is also announced that the noted Windmill Theatre trombonist-comedian Jimmie Edwards will take part in this musical feast.



#### Jerry Dawson's "GOSSIP"

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

## PROVINCIAL PAGE

## Sheffield's Moorhouse at Brighton: North Reg. Audition Scheme: Southarn Turns Pro.

CHEFFIELD impresario Ken Moorhouse, M.I.D.M.A., who with Bernard Taylor took over the running of dances at Sheffield City Hall and made a terrific success of what had previously been a white elephant, has shifted his activities to Brighton.

He has taken over the lease of the famous Aquarium, where he and Bernard will run dancing and entertainment throughout the summer.

tainment throughout the summer.

Ken is by profession a builder, and one of his jobs is to redecorate, renovate and thoroughly overhaul the Aquarium. But, at heart, he is a dance band fan, and he has so arranged the building side of this very heavy undertaking as to make it possible for all his scalfolding to come down inside the ballroom every day to permit of the band carrying on for its regular sessions.

The lucky band is that of Howard Lee, which will remain in residence and will feature as guest star each Saturday no less a personage than Denny Donnis.

There is to be a formal opening

Denny Dennis.

There is to be a formal opening ceremony by the Mayor of Brighton (Mr. O. R. Morris) and a civic function, on May 21, when all the amenities of the restaurant and the aquarium will be in full swing for the summer season.

the summer season.

Howard Lee is very popular at Brighton, and the full personnel of his band comprises himself conducting Don Reeves, Harry Connick (aitos); David Lindup, Stan Goring (tenors); Eric Morris, Peter Wimslow (trumpets); George Thorne, Dennis Thorne (trombones); Dennis Delaney (drums); Bill Brooks (bass and vocals); Les Appleton (piano); and Jackie Taylor (vocals).

#### BRADFORD

STANLEY NORTH, Bradford's "livewire of dance music," reports one
of the busiest Christmas periods of
his career, when he had no fewer
than 14 bands working over the
holidays, including such first-class
engagements as the Royal Crescent
Hotel, Filey, and the Southeliffe
Country Club at Scarborough.

Country Club at Scarborough.

Stanley's No. 1 band is now entering on its 14th season as resident band at the Windsor Hall, Bradford, and is led by George Irwin (altosax), with Reg. Boys (2nd alto); Bill Tugwood (tenor); Larry Jones (ptl.); Frank Sunderland (plano); and Laurie Greenwood (drums and vocals). Record crowds are the rule here.

In addition to his busy gig con-nection, Stanley reports good business at his Jolly Roger Dance Club in Bridlington.

#### CORNWALL

CORNWALL.

CURRENTLY featured at the "Blue Largoon" ballroom, Newguay, is altolst Bill Harding and his Music.

With Bill are Bill Pearce (tenor); Geo Roberts and Dennis Mailett (tpls.); "Dank" Flambank (drums); Frank Toy (plano); and Jimmy Minson (bass); plus vocalist Pat Veal, Por next season Bill is fixed to provide music at both the Tolcarne and Chilldene Hotels.

NORTH REGIONAL

WITH over a hundred dance
bands on the waiting list
for audition, North Regional
Variety chief, Bowker Andrews.
has evolved a scheme to give all
these bands a chance.

Every Wednesday, for an indefinite
period, a specially selected committee will audition those bands
which have already made application
All bands which show the necessary
promise will be called upon to pass a
further audition at some future date,
from which final auditions half a
dozen or so will be selected to go on
to the North Regional Dance Band
Rota.

Obviously there is nothing like
enough air-time for all ambitious
bands to be given dates, but this
scheme will at least give them all a
hearing and an equal chance of being
amongst the finally selected few,
SOUTHEND
TROM Monday. January 6, the

hearing and an equal chance of being amongst the finally selected few.

SOUTHEND
TROM Monday, January 6, the Mecca company will be using, contrary to its usual policy, only one band at the Olympia Baliroam, Southend. In addition, weekday afternoon sessions are now cut out. For this reason Stan Pearce has augmented his trio with the addition of George Haworth (tenor clarinet, violin) and Bert Dyke (trumpet), two of Johnny Birks' Band.

Johnny Birks has left the Olympia and will now concentrate on the ambitious plans he has been formulating for some time to present a new style Latin American band. The name of "Birks" should be equally popular under its new title—Johnny Kerrison and his Music. Johnny may be contacted at 41. Farnborough Road, Earl's Court, S.W.10.

be contacted at 41. Farnborough Road, Earl's Court, S.W.10.

NOTTS.

COMMENOING operations in 1939

with a four-piece band at the Underwood Institute, Jack Hargreaves and his Band is now seven strong, and for the past three years has been playing several nights per week at the Bentinck Welfare Ballroom.

Jack leads on trumpet, and with him are Jack Ward (trumpet); Fred Blingley and Ted Short (altos); Chas. Wykes (tenor); Len Scothern (planol. Jack's father. Tom Hargreaves (drums), plus vocalist Freddy Slater.

PLYMOUTH

TAYELL known in Falmouth, and vv one of the busiest gig bands in Cornwall and Devon, the "Blue Notes" are featured at the Corn Exchange. Plymouth, each Saturday night.

Tho band comprises: Los Colmer (trumpet); George Pawlby (trombone); Jock Horne and Bert Bartlett (altos); Ken May (plano); and Fred Cliffe (drums).

Municipal dances—thev call 'em "Proms"—at the Corn Exchange are in the more than capable hands of Ted Coleman and his Waldorf Orchestra.

KIDDERMINSTER
TROLLOWING a term at the Gilder-

Ted Coleman and his Walders Orchestra.

KIDDERMINSTER
TOLLOWING a term at the Gliderand his Orchestra is now plaving two or three nights per week at the Baths Ballroom, Kidd.

Led by Philip Gooper on alto, the boys are: Trevor Jones (plano); Geoff Wedley (bass); Len Tyley (drums); Stan Williams, Jim Smethem and Will Hardiman (Saxes); Reg Postan and Brian Danks (trumpets); Frank Pricand Ron Capewell (trombones); and vocaliste Beryl Turner.

LEAMINGTON SPA.

TYPELL-KNOWN in MELOPY MAKER
VV contesting circles, Jack Southarn and his band, currently resident at the Palais, Leamington Spa, have recently assumed full-time professional status—this since their appearance in last years "All Britain" at Blackpool.

With Jack leading from plano the

last year's "All Britain" at Buttapool.

With Jack leading from plane the
boys are Bob Bentley and Freddy
Dickens (altos); Johnny Clack (tenor).
Ron Adams (tpt.); Frank Wright
(drums), and Ron Balley (bass).

Bob Bentley is the brother of Tod
Heath's Jack Bentley, whilst Ron
Adams recently joined the band from
Joe Daniels' "Hot Shots."

#### SCOTLAND

GLASGOW
TALK of the week has been the news
that Matt Moors is leaving the
Plaza almost immediately to take
over at the Lyceum, Strand, London,
His place will be taken by George
Colborn and his Band, who come from
the Locarno at Streatham, this being
the lob played by Matt prior to his
coming to Glasgow about 15 months
ago. Full details are not yet available, but it is understood that most
of the present Plaza line-up will go
South.

It was not necessary for Jos Loca

South.

It was not necessary for Joe Loss to do the usual Playhouse-Empire double, as his Empire appearance takes place this week following a really hectic season at Green's, with attendance figures which would provo that Joe is still the No. 1 draw in these parts. The keyboard job with Joe would appear to be a Glasgow monopoly for keeps, as brilliant young Billy McGuffey is proving a worthy successor to fellow-townsman Albert Gordon.

ARDROSSAN

Gordon.
ARDROSSAN
DLAYING with the Louis Freeman
Band at Ardrossan, led by Joo
Lundle, is bassist Phil Davis, who
played for some time with Jack
Chapman at the Albert. Dimeulty in
filling a sax vacancy rendered necessary a change of instrumentation, and
the "doghouse" is now a fixture.

the "doghouse" is now a fixture.

DUNFERMLINE

DANCERS in Dunfermline are well screed by the Kinema Ballroom, where a change in band arrangements took place the other day. Succeeding Fred Orr and his Band is the "Top Notchers," led by Ceeil Hunter, who plays bass. With him are Billy Hunter (trumpet); Jack Richardson (alto); Dave Kilpatrick (plano): Tom Wallace (drums): and "Jean," vocalist. The MU has been doing somo good work in this district recently, and there are now two branches—at Kirkealdy and in West Fife.

and there are now wo distincted as Kirkcaldy and in West Fife.

NEWCASTLE

SAXOPHONE soloist and leader dates booked for his ten-piece hand, these including a concert this Sunday (26th) at the Odoon, Newcastle, to be followed immediately by a week's plaving for dancing at the Seaburn Hall. Sunderland.

Eand features the singing of Dorothy Baronne.

Upon his return, Claude will be featured each Wednesday with his band at the Coronation Hall, Kingston-on-Thames. His next broadcast. 'Solo'' will be on February 17. Claude has already fixed up to return to Scarborough for a four and a hall months' stay next summer, following his successful 1946 season there.



THE No. 1 SONG HIT TWO BIG HITS FROM "SPRING SONG"

SOMEWHERE IN THIS GREAT BIG WORLD LOVE AGAIN

THAT LITTLE DREAM GOT NOWHERE From "CROSS MY HEART"

CHOO CHOO CH'BOOGIE

VICTORIA MUSIC PUBLISHING CO. LTD. 14, St. George Street, Hanover Square, W.1 (MAYfair 1692)



Here is Anne Weaver, who adds the vocal qualities of her native Wales to Howard Lucraft and his Music, whom she has just joined, and with whom she will be featured at Scaburn Hall, Sunderland, during the week commencing February 10.

TACTLESS TOPICS

Edgar Jackson's Record Review

BUNK JOHNSON AND HIS NEW ORLEANS BAND

\*I Wish I Could Shimmy Like My Sister Kate (A. J. Piron) (Am. Victor D5-VB-886).

\*OHE Sweet Letter from You (Lew Brown, Sidney Clare, Harry Warren) (Am. Victor D5-VB-889).

(H.M. V.19517—3s. 11/2d.)

Willio "Bunk" Johnson (tpt.), with Georgo Lowis (clart.); Jim Robinson (tmb.1; Alton Purnell (pmo.1): Lawrenco Marrero (bjo.); Alcide ("Slow Drag") Pavogeau (bass); "Baby" Dodds (dms). Recorded December 6, 1945.

corded December 6, 1945.

DLEASE, once again, may I point out that the amount of space I devote to any record must not necessarily be taken as a reflection of my opinion of it? This remark is prompted by some of the letters I have received following my full-page review last November of the first Bunk Johnson sides to be released here. Many of the writers say they can see nothing to the band and want to know what all the excitement is about.

As far as I am concerned, the "excitement," if you can call 1,500-

PICK OF THE WEEK
(for Everybody)
"SKYROCKETS"—"All By Myselt" and "Five Minutes More"
(H.M.V. BD5955)

odd words excitement, was certainly not created by any merit or demerit there may have been in the records as such.

It was merely due to the fact that I thought the first musical introduction we were being given to one whom Louis Armstrong had spoken of as "the man they ought to talk about" would be a good peg on which to hang his life story.



"BUNK" AT SIXTY-SIX

After all, Bunk Johnson has for long been spoken of as one of the "greats" who helped to create Jazz when it was in its first evolutionary stages in those now legendary New Orleans days of the earliest 1900's; and your "M.M." would have been failing in its duty had it not given you his story, not merely for use as a background to help you appraise his records, but also as one of the chapters which go to complete the history of Jazz.

But many people seem to have thought that because I dealt with Bunk Johnson's life, and the lamentable conditions it revealed, at some length, this must mean that I thought his records wonderful.

Actually, nothing could be farther from the truth.

For one thing, those records—and the same applies to the second two sides Issued this month—give us Bunk not as he was when he was young and at the top of his form, but as he is to-day, an old man of sixty-six.

So at the best we hear a man who has lost not only much of bis technique, but also most of his power to blow.

But for those who understand—and judging from letters I have received

has lost not only much of his technique, but also most of his power to blow.

But for those who understand—and judging from letters I have received from them also there are a goodly few who do—there is still something to be found in Bunk's playing by those who know how to look for it and can recognise it when they find it.

That something is style—the old-time New Orleans "approach" and phrasing which were the essence of the original New Orleans lazz. It is impossible to attempt to define it even briefly in words. But it was something very real and very original analoften most exciting. It was that something in the original jazz which once present could not be omitterated by such things as crudity or navete, and went far to offset these shortcomings for those who recognised and were thrilled by the true jazz idiom.

Listen carefully to Bunk's playing, and behind the din of what is otherwise only little better than a rather sad attempt by a pretty raw hand to play New Orleans jazz, you will find traces, and at times even brilliant flashes, of that style which earned Bunk Johnson an apparently deserved reputation in the old days, but which has become too shadowy to enable him to do more than trace on without living up to, that reputation to do.

Following her successful air series with Harry Parry, vocalist Dinah Kaye (pictured above) has just joined Cyril Stapleton's Band at Fischer's Restaurant and is now heard on all his Tuesday-night broadcasts from this spot.

# by Claude Bampton

EXCURSION in ETYMOLOGY

words with quite ordinary domester meanings.

Should you ever see a little dog wagging its coda, you will get the idea. for this one means tail, or that which comes at the end. . similarly, pianoforte a coda would refer to a grand piano, and its prominent posterior, as opposed to the less shapely, less attractive, pianoforte

posterior, as opposed shapely, less attractive, planoforte shapely, less attractive, planoforte specificate.

Split the word planoforte and we have two words of considerable interest to the musician who takes his instrument, section, and hand, anything like seriously, Forte, of course, we read as meaning loud, usually very much too loud, but loud novertheless.

#### EDWIN H. MORRIS presents

ENGLAND'S No. 1 HIT

HOAGY CARMICHAEL'S

\*

# BUTTERMILK

THE THINGS WE DID LAST

FOUR WOODY HERMAN Specials:
YOUR FATHER'S MOUSTACHE
WILDROOT
BLOWIN' UP A STORM
PANACEA
3(6' per set.

52, MADDOX ST., LONDON, W.1 Mayfair 3665

THIS week it's etymology. No, words, not butterflies; at any rate, that's what my dictionary says; he science and origin of words. And as you know, many of our words in music are of Italian origin, many of them just ordinary Italian words with quite ordinary domestic meanings.

Should you ever see a little dog wagging its coda, you will get the wagging its coda, you will get the lidea, for this one means tail, or that which comes at the end. simi-

And they don't put the cart before the horse. As this is not a music However as this is not a music lesson, but instead a brief excursion in etymology, forte means, also, strong, powerful, mighty, vigorous, Tusky, stout, and sturdy, which is something blow-hards. That adds up to solid. But there is something of a difference between a solid band and a solid mass.

And forte means, also, thick and

And forte means, also, thick and dense.

Mans And forte means, also, thick and dense.

And heavy, laborious, and difficult.

So if the walls of your cranium are as thick and hard as the walls of with the walls of with the walls of with the wall of course, provided that there's any to throw.

Tone, flexibility, control, accuracy, articolation, intonation, accuracy, these, naturally are of relative unimportance if you aspire only to the delicate sensibility of the wind-bag of a hag-pile. Blacksmith.

And the excitement, which comes from a solid band, if you care to listen and look, is to be found in the ease and relaxation which controls the light and shrade, the come and go, the rise and fall the superimposition of accerts as well as the noughts and crosses of the brass, the skillful, artistic building of the climax within a phrase, in every phrase, from the top left-hand corner optimary.

And smooth, even, level, according

wards the blending of colours upon the smooth, even surface of their canvas.

And smooth, even level, according to the etymologists, are primary meanings of the word primary meanings of the second floor.

Plano, p, as we know also means softly and gently; pix plano, pp, more softly, more gently.

Also, in case you'd like to know, it means clear and intelligible. We could leave you, perhaps, with that happy thought, but just by way of a codetta well have a last look at jorte.

The Italian word jorte came from the Latin word jortis, originally forctis, derived, as for as my slendy intelligence can perceive, from an older word, fero, or "One that can endure much.

Hence, I suppose, the origin of that really solid, bang-up-to-date term for the pro-concrete.

Not to mention feroclous.

# CALL SHEET

(Week commencing January 27)

(Week commencing January 27)
Carl BARRITEAU and Band.
One-night Stands, Midlands,
Billy COTION and Band.
Her Majesty's, Carlisle.
Lesile DOUGLAS and Band.
City of Varieties, Leeds.
George EVANS and Band.
One-night Stands, North and London,
Teddy FOSTER and Band.
One-night Stands, North and London,
Teddy FOSTER and Band.
One-night Stands, North.
Roy FON and Band.
Hippodrome, Eastbourne.
Henry HALL and Band.
Empire, Finsbury Park.
Joe LOSS and Band.
Empire, Nottingham.
Fellx MENDELSSOHN and Hawalian
Serenaders.
One-night Stands, North, Midlands
Syd MILLWARD and Niwits.
Empress, Brixton.
Fred MIRFIELD and Hand.
Savoy, Scunthorpe.
Oscar RaBEN, and Band.
One-night Stands, Midlands.
Charles SHADWELL and Orchestra.
Palace, Lelcester.
THOISE and Mandollers.
Bippodrome, Norwich.
Eric WINSTONE and Band.
Orren's Playhouse, Glaszow.

MUSICAL Director Hal Tauber

MUSICAL Director Hai Tauber asks us to make it clear that ho is not in any way to be confused with a Maxwell David Tauber, described as a bandleader, and recently involved in a motoring court-case.

In last week's notes of the line-up of Felix King's Band for the Nightingale niterie, the trombonist, whose name was given as Schneider, is Northern slip-harn stylist Ronnie Sny & r, who has been working around the West End since he was posted to London during his term in the Forces.

The Hit from "THE JOLSON STORY"

ALL THROUGH THE DAY TILL THEN SEPTEMBER SONG

BRIGHT WAS THE DAY ONE, TWO, THREE

Both from Noel Coward's "Pacific 1860"

COUNT BASIE SWING SERIES FOR ORCHESTRA

Band parts available of ten great COUNT BASIE Numbers, 4/- per set. Send for complete set.

CHAPPELL 50, NEW BONDST., LONDON, W.1 (MAYFAIR 7800)

### MELODY MAKER

Incorporating RHYTHM 93, LONG ACRE, W.C.2. Temple Bar 2468 Editor: RAY SONIN

# Spread Out!

N page 3 of this issue, ivor Mairants, one of our most experienced and distinguished musicians, bluntly debunks the glamorous myth that has arisen over the years about the West End of London.

We hope that not only the we hope that not only the young up-and-coming musicians but the big-time instrumentalists will read his articles carefully and adjust their mental slant accordingly.

It is no exaggeration to say that not a day passes without the MELODY MAKER receiving frantic phone calls, whese or letters from provincial leaders clamouring for good-class musicians—lead-altos, lead-trumpets, and other keymen.

It is no exaggreration to say that not a day passes without the Milliony Maker receiving frantic by proceed the property of condeclass musicians—lead-altos, lead-trumpets, and other keymen.

They are prepared to pay good money and the prospects are as solid as the conditions are consenial, but the London musicians are not interested. They prefer to hang about Archer Street picking up casual girs, and even swelling the already formidable ranks of unemployed members of the London Branch of the Musicians. Offer any of these instrumentalists a provincial resident job, and, in their own colourful vernacular, they "don't want to know."

As always, their minds are unswerlingly set on a resident job in the West End.

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As always their minds are unswerlingly set on a resident job of the west End.

The the third courtee is spike in minds in the hi



In the old days, there was a certain glamour about the West End that was linked up with first-class bands in first-class berths. playing first-class broadcasting spots, and attracting world-wide attention.

Now the position has changed. The best bands make a living by travelling round the country, and that is an example that we commend to the Archer Street boys.

By concentrating on London. the profession is steadily creating its own bottleneck, and the ob-vious solution is to spread out.

London's musical ranks are already overcrowded, and the provinces need good London men. Such first-class men will give the provincial bands a healthy, musical impetus, and while the standard around Britain is steadily going up, the London men will help raise it even higher.

The moral is obvious. To you youngsters entering the profession—don't regard London as your ultimate goal. Be content to find yourself a good resident job in which you can do credit to the profession which you represent.

And a good musician can do just as much credit to his profession in Wigan or Dundee as in the tinselled, discouraging environment of the West End.

TOPPING the centre page this week is the Meloory Maker's picture of the Fred Elizalde session staged oy producer Mark White for last Thursday's "Jazz Society" airing.

It was an historic occasion, not only in that it revived for so many of us who were lucky enough to be present memories of what I consider the "great" days of British dance music, but also in that it presented a line-up of instrumentalists unikely to be grouped together again.

But Mark's ambitions do not end there. Plans are aiready well ahead for the "Spike" Hughes programme inst week, and no fewer than five in which I hinted in these columns last week. and no fewer than five in the society in the standar "Six Bells "is one of my locals..."

"THIS coming in late for remained by the form of the standar of the "Spike" Hughes compositions have been lined up for the January 30 session.

"These are Chick Smith (tpt.), Harry Hayes (alto cit.) Buddy Feather stonhaugh, "hero of the "Wednesday Night Outing" (tenor) Alan Ferguson (gtr.), and Don Macaffer itmb.). It is hoped to add another original in the person of planist Cerry Moore, whitst the usual octet will be nonpy Vaughan compering as usual. Instrumental guest star of the "Spike" home or whist the usual octet will be nonpy Vaughan compering as usual. Instrumental guest star of the "self-though whether or not he can be prevailed upon to play his bass is a question that is still exercising the minds of Mark White and the society's "musical janitor," Blily Munn.

Builty Munn was, of course, not only

## CARTOON by Betts



"Just because Jimmy Powers leaves his mouthpieces under the bed, there's no need to go grovelling in the fluff every time we come on a

## hy Pat Brand

1947 has opened in tragic manner for noted west End saxist Chris Curtis, who has just been told by the doctors that he must give up playing altogether and undertake a year's complete rest—the first few months at home, the remainder in a sanatorium.

Starting at the age of seventeen with the late Teddy Joyce's Juvenile Band, Chris Curtis has spent his whole working life in dance music tapart from his years of Army service) and, among other leaders, has played with Nat Gonolla, Lew Stone and Carl Barriteau. He has just finished with Alan Mindel's Band at the Loudon Café Anglais before entering on his long, compulsory rest.

Chris contracted pleurisy during his

sory rest.
Chris contracted pleurisy during his sorv rest.

Chris contracted pleurisy during his three years of Army service, and was discharged from the Forces on medical grounds in 1942. He has, however, been well enough to play with several of our top-line bands and to keep working continuously since then. Now the greatest blow of his career falls with the acess that the onset of lung trouble will necessitate this lengthy rest, whilst the doctors can give no guarantee that even when recovery is complete he will be able to resume the playing of a wind instrument again.

It is possible that Chris's illness has been hastened by the shock he received on the sudden death of his haby son a few months ago. We join wholeheartedly in the expressions of very deep sympathy which the whole profession will extend to Chris Curtis. Chris will be spending the next few months at his home, 130. Lynhurst Crescent, Hillingdon, Middlesex, and nothing would help to alleviate his distress so much as a few lotters from some of his Innumerable friends

HEARD AT A D.B.D.A. MEETING: "... so I said to Tawny ..."
"I don't pretend to be a Stan Kenton,

Ambrose."
... so I told Tawny ..."
"I know you don't pretend to be a
Stan Kenton, but ...
... and Tawny said to ma ..."
... and no coupons, old boy!"

#### -CLASSICS fremone dlage CIL DIDBS

THERE are some of the good old HERE are some of the good old

J's which you might perhaps
have overlooked, and with them
just a few K's—a bad letter for
songwriters, apparently, as there are
very few of these titles from which
to choose

PATTESDRAL JIEPERS CREEPERS BB
JERSEY BOUNCI P
JINGLE BELLS P
JUBILEE EB
JUDY EB
JUMIN AT THE WOODSIDE RB
JUNE IN JANUARY P
JUNE NIGHT P
JUST A GIGOLO G
JUST FRIENDS EB
JUST FRIENDS EB
JUST JIKE A MELODY OUT
OF THE SKY AB
JUST JIKE IN A STORY
JUST ALIKE IN A STORY
JUST ALIKE IN A STORY
JUST AND AND ALIVES EB
JUST AND AND AND ALIVES EB
JUST AND AND AND ALIVES EB
JUST AND AND A BOOK MOHE CHANCE FOR THOSE OF THOSE THINGS FOR THOSE THINGS FOR THOSE THINGS FOR THOSE THINGS FOR THINGS FOR THINGS FOR THINGS FOR THE THINGS FOR THINGS FOR THE THINGS FOR KEEPIN' OUT OF MISCHIEP NOW C
KEEP SMILING AT TROUBLE ED KING PORTER STOMP . Ab-Dh PERSONAL CHOICE.—Young old-timer of the Clubs Derek Neville chooses "Just You, Just Me" as being his favourite, and one which he played many times on the Continent when ho was playing there with The Hawk and Valaida.

A FLOCK of now tunes is changing face of frame. "Anniversary Song" and "Stars will Remember oowed in, while "Go Home" is ready to crash in any time now. Snet sales upped again, last week's leaders. "Pive Minutes More" and "The Od Lamplighter." together grossing approximately 50,000 copies. List Allen came thru with a nice job can the "Joison Story" numbers in Sharman's show, Saturday, 18th.

GUESS Depri\_whois the name

Sharman's show, Saturday, 18th...

GUESS DEPT.!—Who's the name bandleader who's fallen out with a one-time pal—a BBO higher-up?

After Issy Bonn's recent Music Hall airing, he "cracked yes, he cracked—another sensational sone." May I Cail You Sweetheart? wide open overnight. Copy or of streamin' in. Watch out for new ditty, "Sonata." You'll be hummin' it pretty soon. Max and Harry Nesbitt destined for bollo 12th, "Number One plugs with four different publishers.

DBEAM DEPT.!—Won't it be nice when Joy Russell-Smith wakes up and realize that "Variety Band Box," but Bob Hone to vecalist's Beryl Davis couldn't make to vecalist's Beryl Davis couldn't make to vecalist's Beryl Davis couldn't make "Variety Band Box," but Bob Hone Ilkes her crooning!

"Booner or Later! will chalk up cett click sooher or later... First of Len

This vias the scene in the studio Just before the red light went on for the "Tribute to Elizaldo" programme given by the Overseas "Jazz Soelety" last Thursday (16th). The tamous personalities shown in this exclusive "Molody Maker" photograph are (I. to r.): Duncan Whyto (tbt.); George Fierstone (drums); Harry Hayes (allo); Freddy Gardner (tener); Duggie Lees (bass); Rox Owen (bass sax); Lon Fillie (gtr.); Billy Munn (MD); Mark White (producer); Pat Dodd (pno.); Denny Vaughan (compere); Tom Henry (vocals); and George Hurley (violin).

As a matter of historic Interest, this photograph by our own Jack Marshall is the largest picture we have published in the "Melody Maker" since 1840—a tribute to an historic occasion which surely deserves the right to be repeated for Home listeners.



Trade shown yesterday (22nd) was the film version of "Shop at Sly Corner," both in which hawk and Valaida.

Carlo Krahmer

Trade shown yesterday (22nd) was the film version of "Shop at Sly Corner," both in which and for which George Melachrino is musical director, since he has not only composed all the background music, but also appears in the pi-tur as the conductor of a big symphony orchestra. You see him here in this role, together with Muriel Paylow who has a leading part

## by Sammy Quaver-

Camber's "Show Time" series spells happy rido for rest of journey...
"Family Favourites" disc Jockey Alan Clarke giving the broadcast commentary on the Stoke-Preston match. February I. Soccer-expert Alan onco played for Spurs Rel...

PAT ON THE BACK DETT.!—To Jimmy Henney, Leslie Kettle, and Jack Bawcomb Jor their outstanding Job on hit-parader "Till Then."... Joe Lubin and Eddle Lishona cleffed a beauty in "I Shull Always Remember." Alan Kane really sang this one from Victoria Baliroom Notlingham. last Saturday night....
Caught Perry Reid airing from Camberwell Palace. Expressionless singing marred nico voice. Better study thoso lyrics, Pergy, then you will get somewhere. Most professionally written song on Hammersmith Palais Song Competition (18th) was "Not for a Long Time," beautifully rendered by Rita Williams... Sonny Milter and Art Strauss off to the U.S.A., January 29. Phil Green and Derothe Morrow vacationing deep in the heart of Texas, home of Dorothe's Jolk. Dinah Kaye comin' through with some rendezvous..." How Lucky You Aro" strong potential, rakin' in some great tpots. The "Stand Easy" gang sold it, but big... Caught Bill Hawkins on "R.S.V.P." This is one of the Northern

bands that should by working in London.
Ex-Henry Hall songster Bunny Burrows
was in stand-out form with Bill's ork.
Off rire Recomd Derr.!—A little bird
whispered that my recent par. anen
"Skyrockets'" lack of air-time was
seriously studied by the Acollan Hall
dance-band chiefs, so just watch your
"Raddo Times" during next fow weeks!
TIN PAN ALLEY OSCARS.—To Denny
Dennis for great vocal on "San Remo"
—to Julio Bawn for polished job on
"The Things We Did Last Summer"
—to Bert Waller for magnificent plane
shot on "Variety Band Box."

Britain's Top Tunes

ALL THROUGH THE DAY

ALL THROUGH THE DAY

ANNIVERSARY SONG

C. and C.
DOWN IN THE VALLEY

Leeds
DREAM AGAIN

BDX and Cox
FIVE MINUTES MORE
FIVE MORE
FIVE MINUTES MORE
FIVE MINUTES MORE
FIVE MORE
FIVE MINUTES MORE
FIVE MORE
FIVE MINUTES MORE
FIVE MORE
F

Letters to The Editor

IT was gratifying to read your Editorial "Mobilised Music" (11/1/47), in which you paid tribute to the growing strength of the Musicians' Union; but I think you under-estimated the influence of the semi-pro. or part-time musician in this process.

Most of the recruitment of membership in recent years has been among these part-time musicians, and many of our best elements have come from them, due, in many cases, to the contact those musicians have had with the trade union movement in their normal occupations.

Many of our best branches are composed of 90 per cent. of part-time musicians, who have shown grave concern at the lot of the Variety musician, and it is the drive and energy shown by these branches that have started the efforts of the Musicians' Union to better their pay and conditions.

Of course, we still have a long way of the part of the state of the course, we still have a long way of the part of the musicians and the part of the state of the pay and conditions.

T HAVE often been to lunch-hour con-

Chairman, Midland District Council.

I READ your Editorial in the MELONY and Act of 11/1/47 with considerable interest, particularly that part which referred to the M.U. and the semi-pro. musiclan. Needless to say, as an oilicial of the M.U. I can only agree with the sentiments expressed, but thought that you would be glad to hear of some recent experiences of my own which rather support the theory that the old barriers which did at one time exist between pros. and semi-pros. have now been broken down, and that, furthermore, there is now a sincere desire among both sections to seek organisation within our ranks as a first step towards preventing the musical profession slipping back to those conditions which existed in the bad old days prior to the war.

You may remember that early in December last you published a report to the war.

You may remember that early in the Council of the continuous section of the credient progress made within the South-East District during the past eighteen months or so, and although this progress is by no means limited to that district. I feel that you would like to hear of the interesting response that I have received since the publication of that report.

During the past five or six weeks I weeks

that district, I feel that you would like to hear of the interesting response that I have received since the publication of that report.

During the past five or six weeks I have received many letters from both pro. and semi-pro. musicians resident in the South-East of England. Some, being non-members, merely wish to join us; the other cases, whole bands wish to join us; the other cases, whole bands wish to join us en bloc, and are prepared to assist me in ferming branches within their own localities. In the latter cases they are all resident in the few counties where I have not yet established branches—Bucks, Herts, Beds, and the Isin of Wight.

A case of particular interest to you will be that of an all-M.U. band—that of Eric Wakefield, of Hich Wycombe, who are Melody Maker Contest winners. Mr. Wakefield wrote to offer assistance in ferming a branch in Buckinghamshire, and, like the other completes previously mentioned, I am prepared to guarantee that it will not long before Bucks contains a branch of the M.U. to cover overy corner of the British to hear from others interested, and sasure them that they will not write in valid to cover overy corner of the British likes is by no means an easy task, and certainly cannot be accomplished within the space of a few weeks. But, nevertheless, it is a job that must be done, and my colleagues and I of the Union's organising staff will see to it that it is offer.

Brank Francis.

Orzanising Secretary.
South-East District.

South-East District of the Fridance of the proposal to the art from any accordionists interested in Joining his new Club. Will probably be run in conjunction with the Farcham Club.

done.

IMARRY FRANCIS,
Organising Secretary,
South-East District.
The Musician' Union,
7, Sicilian Arenue.
Southampton Row, W.C.1.

I READ Pat Brand's article (18,1,47)
L concerning the BBC, and how right
he was! Words cannot express now I
feel towards this concern. Can't sou
please do something about ft? We swingstarved followers are really starved.
Last evening (17th) I nearly missed
Ted Healh because the BBC put it out
on one wayolength only, and, living in
Manchester, I don't get the 342-metre

the Musicians' Union to better their pay and conditions.

Of course, we still have a long way to go, but as far as the Midlands are concerned, as our Midland District Organiser, Mr. Lorraine, will tell you the growth of the Union has been phenomenal.

I think the Mzlody Maxez can do a great deal for our Union by giving as much publicity as possible to our aims and ideals, and so help us raise the sphere of music to its rightful place in the new Democratic Britain which we are all concerned in building.

President, Coventry Branch,
Chairman, Midland District Council.

Lower Broughton. Salford, S. S.MIII.

Lower Broughton. Salford, S. S. Milling to the pay to see the cert of the public to the pay to taken sandwiches, sometimes paid a small admittancy fee, and have spent many a pleasant lunch hour this way. Couldn't someone organize a lazz lunch hour someone organize a lazz lunch hour this way. Couldn't someone organize a lazz lunch hour this way. Couldn't someone organize and the same and wiches, sometimes paid a small admittancy fee, and have spent many a pleasant lunch hour this way. Couldn't someone organize a lazz lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent many a pleasant lunch hour this way. Couldn't someone organize and have spent

### ACCORDION

In response to a great many requests
for Accordion Club News, I am
devoting this week's article to that
end. Accordion Clubs are the mainstay of the Accordion Movement, and
every day new Clubs are being formed
by the British Association of Accordionists, which organisation is
supplying these new formations with
teachers, helping them with their
general organisation and supplying
well-known guest artistes for their
Club Nights.

Dunstable.—Teacher Frank Earton making great strides. Frank will be contributing regularly to "Accordion Review."

Blackpool.—Go-ahead Miss Har-greaves sends in glowing reports of Club activities.

Birmingham.—Romarno doing good work with his Accordion Academy.

Bristol.—Ron Nolan, spreading Accordion-consciousness all over the West Country, intends going further affeld with other Clubs in Bath and Gloucester.

Meicomes Jutther members.

Huddersfield.—Watch out for Ron Massey, whose outfit. Monteleno and his Accordion Serenaders, is doing great work. Ron intends starting a Club almost immediately.

Southampton. — Another Club in embryo, being hatched by the B.A.A. Miss Joyce Newland welcomes members.

around Monmouthshire.

Gosport.—J. C. Hoare would be pleased to hear from any accordionists interested in joining his new Club, which will probably be run in conjunction with the Farcham Club.

Sunderland.—Ernle Malcolm has some grand ideas for putting the Accordion on the map in Durham, and intends to organiso concerts and contests.

That's all for now. I'll be bringing you more Club news next week.
Clubs and prospective members,
please contact me for any help you
may need.

Desmond A. Hart

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# COLLECTORS' by REX HARRIS and MAX JONES

ROUND THE CLUBS
By Clyde Clark

By Clyde Clark

I WAS down to New York October 12
to 20 with a comple of days out
for side trips to Wilmington and
Atlantic City. On Saturday I heard
the first Condon Concert of the
scason with Marie, Ohms, Ward,
Schroeder, Lesburg, Stacy, Wettting, Caceres, Hackett, Bechel, Lee
Wiley and Joo Sullivan. Bechet was
marvellous: Wettling was fine: Maxie
was very good: Wiley, Sullivan, and
Schroeder were all right; the rest
were nowhere. Bash really brought
down the house with a beautiful blues
(about ten chorness) on clariner and
a fine "Jeliyroll" on soprano with
Stacy, Lesburg, and a very exciting
and excited Wettling backing.

That night I went up to Ryan's.

and excited Wettling backing.

That night I went up to Ryan's, where Brunis and Parenti were carrying a bunch of boys who try hard anyway. Brunis was really having a bull—singing, dancing joking, talking—even playing! What a drive hegets! A humorous tribute to Ryan's.

Panema." "Sister Kate." a sweet medley for the dancers. "A-Pienty and "High Society" made up the set, with the band marching round the "jernt" during the last.

\* 7:

From Ryan's I wandered over to the Ole South, where Art Hodes' group (Henry Goodwin, George Lugg. Geeil Scott, Pops Foster and Baby Bodds) held sawy. The band plays in a very subdued fashion, in keeping with the lighting of the place, with Hodes taking most of the solos. A slow blues, a moody Ellingtonian opus, and "Organ Grinder Biues," all featured sustained chords from the band behind Hodes' simple but effective piamo.

At the end of the set I learned

At the end of the set I learned that a vibe-guitar-bass trio and a rhumba hand would precede Art's next appearance, so on I moved. At Nick's, Spanier, Mola, Pec Wee, Queoner, Palmer, and Grauso played lackadaisically through "Found a New Haby" and one of Mole's beloved sweet things, and then woke up to play well on "Black and Blue" and "Fidgety Feet." Pee Wee was playing cleanly, Muggsy was his usual, and Mole was (thank Godi) less technical than I have heard him. Queener plays Schrooder-style piano in adequate or better fashion, while Grauso sounded better in person than on records.

sounded better in person than on records.

Sunday night, October 13, we had dinner at Nick's, and a very good dinner too! Once again the hand started poorly with a mediocre "At Sundown" and then woke up. Pee Wee missed a break on "Livery Stable." and the ensuing kidding seemed to put the men in a good humour. At a result they tore into Changes Made." "Muskrat." "Way Dowm Yonder." "Sweet Sue." and humour. At a result they tore into Ghanges Made." "Muskrat." "Way Dowm Yonder." "Sweet Sue." and others. Muggsy, as others have remarked, plays with beautiful tone impecable technique and perfect taste, but his ideas are far from limitiess. Muggsy, as others have remarked, plays with beautiful tone impecable technique and perfect taste, but his ideas are far from limitiess. Muggsy as others have remarked, plays with beautiful tone impecable technique and perfect taste, but his ideas are far from limitiess. Of the condon concert tour and the possibility of Toronto being included in the bookings, so we dropped into Condon's first. Eddle wasn't around, but was expected at any minute, and he was

supposed to be bringing Mr. and Mrs. Jess Stacy and Hackett with him. Eddie was leaving town early the next day to begin the concert tour, so we decided we'd wait to see him. The band personnel was similar to that which opened the Condon Convert two days before—Maxie, Ohms. Ward, Schroeder, Lesburg, and Tough and Tough lousing things up with his emailpresent cymbal and high-nat work. They played "I Can't Helleve" and "Cherry" in an amiless sort of way and then, seeing Joe Sullivan wander into the bar, drove through a relaxed but rhythmic "Indiana." That didn't lest, however, and "Jazz Band Ball" and their blues theme were back in their original groove (rut?). Much to our surprise, Joe Sullivan took over the piano at the intermission, a very long intermission, in which he managed to squeeze seven tunes. A fast boogie woozle, a slow blues and a racing "I Know That You Know found Joe as complex rhythmic, and exciting as ever. He also played four sweeter tunes, "Cabin In The Sky." "Way Down Yonder," "Rose Room," "Sophisticated Lady," taking a richly metodic and harmonic first chorus, a stompling second, and a wild, thundering third.

\*\*

The band came back for a fine "It's Been So Long" and a poor version of "Sometimes I'm Happy" and "Rose

## BRIGHTON DEAN'S 20th AIRING

CURRENTLY enjoying a happy sojourn at the Regent Dance Hall, Brighton, ex-Astoria mestro Syd. Dean, on Monday last (20th) carried out his 20th broadcast since last July—an enviable record for an out-of-town band.

record for an out-of-town band.

Syd and the boys also had the
pleasure of playing—on January 2—
the first of the new BBC series of fifty-minute broadcasts.

He has a very happy bunch with
him down at Brighton, including BillCook and Bill Sea! (altos); SammyLambert and Les Williams (tenors);
Johnny Woolaston and Harvey Evans
(trumpets); Buddy Lee (trombone);
David Mason (plano); Freddy Craig
(bass); Bert Cook (drums); and
vocalist Joyco Shepherd.

Arranger-in-chief to the band is the

#### TEACHER WEIR

STUDENTS of the instrument will be interested to know that virtuoso Frank Wolr is writing a treatise on clarinet playing, which will be published by Francis, Day and Hunter.

Frank tells the "M.M." that he is prepared to take on a number of pupils for personal and postal tuition. Those interested should contact him at 18, Fernside, Holders Hill Road, Hendon, N.W.4. ('Phone: FINchley 5049.)

THE dance-band, contest at the Lydney (Glos.) Town Hall on Thursday, April 17 next, being in aid of the Lydney and District Hospital, is sanctioned by the Melooy Maker. Bands may therefore take part in it without direct application to us, and will not forfeit their right to compete also in Melooy Maker-sponsored contests.

(bass); Bert Cook (drums); and vocaliste Joyce Shepherd.

Arranger-in-chief to the band is the tenor man. Les Williams, whose efforts contribute in no small manner to the band's popularity with dancers and listeners.

CONGRATULATIONS to the Sky-rockets and everyone else at the London Pelladium on the occasion of the Booth performance of "High Time," reached on Wednesday last January 15.

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A FTER playing trumpet with the Goorge Evans Orchestra right from the start, and taking some of the vocals since George fell ill. Frie Durgess has returned to Oxford, where, at the Carles were the vocals of the vocals since George fell ill. Frie Durgess has returned to Oxford, where, at the Carles where the vocals of the v

since George fell Ill.

Firle Durgess has returned to Oxford,
where, at the Cartax
Assembly Rooms, he has rejoined the
Blue Star Players, whose lady vocalist
is now Ruth Howard, late of Geraldo
and Billy Ternent.

\*\*

Bringing Peggy Poulton and her
Band down from London every Thursday and Saturday, Horsham racehorse-owner Mrs. Boxall is well
pleased with the attendance at her
Court Royal, decorative dance hall
shaped out of a derelet cinoma.
Vocalist and plane-soloist Peggy
employs her manager-husband, Bert
Groon (trmp.). Ivor Beynon and Sid
Lonton (altos), Colin Brady (tnr.),
Freddy Cornell (pno.) and John
Blanchard (drums).

\*\*

Shrewd bandleader and radiocongineer Toddy Wallace has entrusted
the management of Wallace Orchestras to his Army chum, Phil Phillips,
now released after soldiering for 24
years, conducting at home and overseas the buffs ist bin. Military Band,
which he re-formed twice himself and
a third time with Bandmaster Salmon,
under whom he played tubas and
athird time with Bandmaster Salmon,
under whom he played tubas and
athird time with Bandmaster Salmon,
under whom he played tubas and
athird time with Bandmaster Salmon,
when he was the substance of the substance of wanustively repleased

Ambitious Islingtonite Derek Deon has built and exhaustively rehearsed a twelve-piece all ex-Service semi-oro dance band with an up-to-date library. But, unfortunately, nobody wants to know. He conducts Maurice Golding, Johnny Jenkins, Don Campbell, Luke Irvin (saxes). Ted Brown, Terry Pembroke, Jack White, Harry Barber, Jack Webb (brass). Douggle Pemborton, Cummins (rhythm). Who'll offer them an audition?

#### CONTEST FIXTURES

LONDON AREA

LEYTON. — Wednesday, February 12 (7.30 p.m. to 1 a.m.), at the Levion Super Baths, High Road, E.10.—The 1047 South-West Essex Champlonship.
Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, Leyton, E.10. ('Phone: LEYtonstone 3650.

etn. 210) EPSOM.—Wednesday, March 5. See

Provinces.

FECKHAM.—Tuesday, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Ryo Lanc, S.E.15.—The 1947 South-East Lendon Champlonship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary. 164, South Norwood Hill. London, S.E.26. ('Phone: Livingstong 1587.)

Wook-end dance muslo at the Twyford Country Club, Bishops Stortford, has been supplied by the rhythmio Vince Cavell Quartette for over three months, London drummer Vince (photo inset) leading Jack Woollisorott (alto, oir.), Wally Hale (vibes, trmp., acc.) and Johnny Robins (plano).

nn n n y Robins (niano).

At the Sauds-Skyrockets dinner and dance, Dorean Lundy Introduced mother, who, as Bridle Hughes, was official planist to the 1st Bir. Lincolnshire Regt., and led a dance band in Belfast for eight years, until Dorean was born in 1928, when she took up nursing! On the day of the dinner she delivered four bables and had another due at 3 a.m.!

The international Jazz 11.

The International Jazz Union, which is run by Nils Jacobsen, head of the Norweglan Rhythm Clubs Association, exists for addicts who wish to exchange records and magazines. A small fee entities members to many advantages, outlined in a monthly bulletin. Write Nils Jacobsen at Schweigardsgt 89 III. Oslo. or his London contact. Miss Jacqueline Potter, at 28. Emu Road, S.W.8.

London contact, Miss Jacqueline Potter, at 28. Emu Road, S.W.8.

Released from munitions, Norfolk leader David Norris has all his boys out of the Forces and is back to full strength. Dlaying at the Lido. Norwich, and other local halls, where dancers are showing their old affection for his entertaining outfit, which won enormous popularity all over East Angila before the war.

\*\*

Keep an eye on: Twenty-year-old John Blanchard impressive drummer with Peggy Poulton. Coached by Max Abrams, John went from the Harrow ATO to a West End club when 14, met Peggy at P. D. and H., was excused military service through ill-health, toured with Clarks on Rose's "Twinkle," went to Italy and Egypt with Arthur Rosbery, and received an offer Irom Peggy while in Rome.

West End musicians keen on play-

an offer from Pergy while in Rome.

West End musicians keen on playing football, please write to me. . . .

West of England favourites Eddy Purnell and his Orchestra play every Thursday at Westwood Ballroom. Bradford-on-Avon. every Saturday at Avon Social Club, Melksham. and every Monday at National Hostel, Corsham . . Bassist with Ronnie Pleydell at Eallerina. Bournemouth, is Frank Donnison, not Frank Dounison.

militee. All coms.: The Area Secretary, 164, South Norwood Hill, London, S.E.25. (Phone: Iriswich, Sulling and 1831.)

PROVINCES

BIRMINGRIAM.—Therday, Pebruary 18 (7.30 to 11.45 p.m.), at the New Baths Ballroam (Thimblemill), Smethylek.—The 1947 Birmingham District Championship. Organiser: Mr. Arthur Kimbrell, 188, Rugby Road, Hinckley, Lelcs. (Phone: Hinckley 563.)

IFSWICH.—Wednesday, February 20 (7.45 p.m. to midnight), at the Busher Superintendent, Exchange Buildings, Lion Street, Ipswich, Sulfork. (Phone: Ipswich 4351.)

Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Sulfork. (Phone: Ipswich 4351.)

Organiser: Mr. Lewis Buckley. 19 (Phone: Almsdalo 18234.)

Organiser: Mr. Lewis Buckley. 20 (1.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly March 12 (7.30 to 11.45 p.m.), at the Munichly Munich

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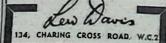
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