

Melody Maker

INCORPORATING "RHYTHM"

SENSATIONAL BAND - CHANGES AT CHURCHILLS

EXTENSIVE AND SENSATIONAL BAND CHANGES ARE TO TAKE PLACE AT THE EXCLUSIVE CHURCHILLS NITERIE IN BOND STREET. IN ADDITION TO THE DEPARTURE OF HARRY HAYES AND HIS BAND—AS ANNOUNCED IN OUR LAST ISSUE—LATIN-AMERICAN SPECIALIST ROBERTO INGLESZ AND HIS SEVEN-PIECE OUTFIT ARE ALSO SCHEDULED TO LEAVE AT THE END OF THE COMING WEEK.

The selection of the new dance band to follow Harry Hayes will cause a big quota of surprise, since not only will the leader of this combo be famous stage and West End figure Jack Jackson, but also because his band will contain no less celebrated a pianist, vocalist, and ex-bandleader than the already much-discussed Hamish Menzies.

Hamish will be brought in with much the same outfit as he recently featured at the "Rose Room," with Jack Jackson playing trumpet and fronting the band. The full instrumentation will be piano, bass, guitar, tenor trumpet and drums.

EDMUNDO'S 12-PIECE

Replacing Roberto Inglesz at Churchills will be rumba pioneer Edmundo Ros, who is leaving the Astor after over four and a half years of continuous residence there. Edmundo will, of course, continue his nightly appearances at the Bagatello Restaurant, going on to play at Churchills for the same hours as his Astor date—namely, from 12.30 a.m. to 3 a.m.

Edmundo is taking his full 12-piece band from the Astor to Churchills.

With Edmundo himself drumming, leading and leading the Ros outfit will include the following musicians: Eric Spencer (piano); Harold Earlio (guitar); Sid Rich (boogoes, etc.); Dudley Misso (maracas); Bob Butcher (alto sax, clarinet and flute); Bob Taylor (alto sax, flute and clarinet); Eric Ryan (tenor sax and clarinet); Malcolm Campbell (flute and tenor saxophone); Jack Davis, jun. (bass); Ronnie Mills (trumpet); and Wilfred Keor (trumpet). Edmundo's vocalist at the Bagatello is the attractive Shirley Marron.

Jack Jackson, in his capacity as a special representative of Foster's Agency, has been responsible jointly with Leslie Macdonnell—for negotiating Edmundo Ros's engagement at Churchills, and both bands will start on February 10.

Edmundo will be heard broadcasting at 9 a.m. on February 10, so that his opening day at Churchills looks like being an exceptionally busy one. Roberto Inglesz leaves Churchills with many interesting plans for the future, his date-book being so full that he told the Melody Maker that he felt he would, in any case, have been forced to give up late-night work before very long.

INGLESZ: BIG PLANS

Featured at the Savoy Hotel for some time past, to which popular and exclusive resort he went direct from the Berkeley Hotel, Roberto has a very large West End following, which he has increased still further by his 14 months of "doubling" at Churchills, which resort he opened jointly with Harry Hayes.

Roberto will be concentrating exclusively upon the Savoy for his evening work for the time being, but has new plans and ambitions for broadcasting—in which sphere he has already made his mark in no uncertain manner—and with records, his success in the recording studios to date being also very marked.

In addition to his many Parlophone recordings, made with a band over 20 strong, Roberto will start something new shortly with a new series of piano solo waxings, in which he will be accompanied by two guitars and string bass. First of these will be issued on April 1.

HARRY ROY'S ASTOR "SOLO"

THE forthcoming departure of Edmundo Ros and his Band from the Astor niterie will leave Harry Roy in sole charge of the Park Lane establishment's music. "I shall emphatically not engage another rumba band, or any new band at all," Harry Roy, who now has a big say in the direction of affairs at the Astor told the "M.M." "In future, all rumbas, sambas, etc., will be played by my full orchestra. During the evening, however, my outfit will break up into several smaller combinations from time to time so that, by taking turn and turn about, all the boys can have reasonable periods of rest."

In order to carry out his ideas for splitting up the one big band into various sections so that the whole of the Astor's music can be provided by it, Harry is introducing several additional musicians into the outfit. These will include a grand new singer, lately arrived in this country, in the person of Charles Judah; an additional bongoes player in R. Selby; and an additional sax and trumpet whose names have not yet reached us as we close for Press.

British Trumpet Off to U.S.A.

ANOTHER British musician off to America to look around and possibly settle down, is trumpeter Len Whiteley, who has just sailed on the U.S. liner, "John Ericson" for New York, resigning from Lew Stone's Band, at the Embassy Club, to do so.

Len is crossing the water to be the guest of eminent British bandleader, Ray Noble, whom he met in Hollywood while in the RAP. Captured by the Germans in 1943, Len spent two years as a prisoner-of-war.

Repatriated 18 months ago, Len has been with Frank Wolf, Harry Hayes and Lew Stone, awaiting the opportunity to accept Ray Noble's offer to go to America and complete the necessary six-months' residential qualification, after which, Ray feels sure he can find employment for him.

If all goes well, Len's wife will join him shortly. Chosen by Lew to replace Len Whiteley, is well-known ex-Hylton trumpeter, George Taylor, who not long ago returned from a highly successful sojourn in Australia, where he earned a sound reputation, not only as a musician, but also as a social worker.

GERALDO S.O.S.

NEWS breaks this week of a chance for musicians on all instruments who would like to play in a band that is to be formed and coached by no less a personality than Geraldo.

Gerry has been asked to supply a band for an important, permanent job starting in the summer. He tends to consider musicians from all parts of the country. They should write to him at his office, 73, New Bond Street, London, W.1, mentioning the Melody Maker.

CHESTER SHOW FOR HALLS—BUT NO ROCKETS

SPECULATION is rife regarding the future of the Blue Rockets Dance Orchestra, following the news that, when the famous Charlie Chester "Stand Easy" radio show goes into Variety on February 24, it will have no accompanying band.

The very successful Charlie Chester Show comes off the air on Monday, February 17, after an unbroken run of 55 performances, in which the Blue Rockets were always conspicuously featured; and Charlie and his Gang open up the following Monday at the Brighton Hippodrome in a George and Alfred Black road-show, "Stand Easy" but without the Blue Rockets. The show will come to London the week of March 3 to play the Finsbury Park Empire, and will play dates all round the country until September when it is expected to return to the air.

Future plans of the Blue Rockets, when their air-show ends, are linked up with the Melachrino Organisation, of which they are an integral part. It is understood that the band is most likely to tour Britain on its own account, cashing-in on its nationwide radio popularity, but our information also suggests that some of the band's cornermen will not tour—preferring to stay in Town.

In the meantime, this Sunday (2nd) the Rockets, directed by Benny Daniels, are billed to open a week of one-night stands by playing a concert at the Pump Room, Bath; on Tuesday, they are at Oxford; on Wednesday, at Scunthorpe; Thursday, at Oswestry; and on Friday, at Weston-super-Mare. A busy week concludes with a visit to Newport on Saturday, and a Sunday concert at Cardiff.

A NEW recruit to television this Saturday (February 1) will be Santiago and his Latin-American Music, from the Milrov niterie. Santiago and his boys will face the cameras from 8.30-9.15 p.m.

PIANIST DIES IN CROYDON DAKOTA CRASH

A FEW days ago, into the London office of the Melody Maker, walked Mervyn "Bob" Frazer, one of the North's outstanding pianist / arrangers

(writes Jerry Dawson). In a long conversation over lunch he told Editor Ray Sonlin and myself all his plans for the future. He had that morning collected his visas and aeroplane ticket for his long-awaited return trip to South Africa to rejoin the girl he had married during his four years' RAF service in the Union. He had contracts signed and sealed for radio appearances and theatre dates as a solo pianist; open offers for his services as a band-leader and arranger, and an idea to start a musical paper on the lines of the Melody Maker for the benefit of the profession in South Africa.



Bob Frazer

We enticed him the great new world that lay before him, and the opportunities for happiness and success in the Dominion and, with gags asking if he could take us with him as stowaways, bade him farewell. We to go back to our office desk, and Bob to go off to the airport to await his plane, which was due to leave any time after the following morning.

His departure was delayed; he was advised that Saturday last (25th) was to be the day—and now, as I write this, his body lies in the mortuary at Croydon, a victim of the Dakota crash in which the pilot and eleven passengers lost their lives a few ghastly minutes after taking off.

Demobilised from the RAP during the summer, Bob immediately joined Bill Gregson's Band at Reece's Restaurant, Liverpool, and was responsible for most of the arrangements which the band played on its broadcasts. He teamed up with Ken Frith in a two-piano act which was a regular feature of Northern radio programmes and less than three months ago moved over to the piano-chair in Jack McCormick's Band at Lewis's, Manchester.

Twenty-eight years old, Bob was a thoroughly schooled musician and an outstanding stylist who had already made his mark in the world of music. I know it is usual to speak well of people in an obituary, but I say this with every ounce of sincerity I possess—never can I wish to meet a

(Please turn to page 2)

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LEADER ROY RICHARDS TURNS RECORDIST

AT long last South London now has its own up-to-date recording studios, which are located at the front of the famous Locarno Ballroom in Streatham Hill and are under the personal supervision of band-leader Roy Richards.

A professional musician for 23 years, 14 of which have been spent leading his own bands, Roy was for three years at Hammersmith Palais; has also played at the Nottingham Palais; Locarno; Royal, Tottenham; was a popular feature on the Continent before the war; and during the war years took a 23-piece band show overseas for ENSA, visiting eleven different countries.

With the title of Roy Richards Recordings, this establishment should prove a boon to semi-pros, in particular, as they get little or no chance to hear themselves as others hear them.

In an effort to help bands to become record-minded, Roy offers a FREE 10-in. single-sided record to any band which would care to go along to the studio during the period Sunday, February 2 to Sunday, February 9, both dates inclusive.

An appointment will, of course, be necessary, and anyone wishing to take advantage of this generous offer should wire, write or call on Roy at 158, Streatham Hill.

The offer is a genuine one with no snags, and no conditions attached. For the benefit of any vocalists who may care to make recordings, the services of a first-rate pianist are always available, and there is no extra charge for this service.

Deniz—From Hawaii to Cuba

ADD two extra musicians—button-up open-neck shirts—exchange the Hawaiian Lei for the knotted silk cord of Cuba—and the Deniz Hawaiian Trio becomes overnight the Deniz Rumba Quintette.

At the same time it becomes one of the most authentic-sounding Latin-American outfits in the West End, despite the absence of the conventional trumpet and flute, and patrons of the Coconut Grove, niterie in Regent Street, W., have not been slow to appreciate the outfit.

Playing opposite to the Sid Phillips Orchestra, the quintette comprises Joe and Frank Deniz on guitars, Jules Ruben on piano, bassist Carl Kahn and drummer Don Aldo.

TWO terrific nights at the Royal Albert Hall, London, on Monday and Tuesday, February 3 and 4, will mark the occasion of a grand Butlin's Pageant, at which several big attractions will appear, not the least being the Squadronaires and Felix Mendelssohn and his Hawaiian Serenaders. There will also be a concert orchestra and an old-time orchestra, both conducted by Al Freid.

CALL SHEET

(Week commencing February 3)

Carl BARRITEAU and Band.
One-night Stands, London and Wales.
Billy COTTON and Band.
Empire, Glasgow.
Leslie DOUGLAS and Band.
City of Varieties, Leeds.
Teddy FOSTER and Band.
Winter Gardens, Cleethorpes.
Roy FOX and Band.
Empress, Brixton.
Morton FRASER and Harmonica Rascals.
Empire, Chatham.
Gloria GAYE and Girls' Band.
Ritz, Birkenhead.
Henry HALL and Band.
Palace, Leicester.
Joe LOSS and Band.
Empire, Leeds.
Vera LYNN.
Empire, Chiswick.
Felix MENDELSSOHN and Hawaiian Serenaders.
One-night Stands, London and North
Sid MLLWARD and Nitwits.
Concerts, West of England.
Fred MURFIELD and Band.
Queen's, Poplar.
Oscar RABIN and Band.
One-night Stands, South.
Charles SHADWELL and Orchestra.
Empire, Shepherd's Bush.
TROISE and Mandollers.
Empire, Kingston.
Eric WINSTONE and Band.
Green's Playhouse, Glasgow.

LEADER FOR TELEVISION

ASTORIA bandleader Harry Leader makes his television debut on Monday, February 3 (3 p.m.).

Entitled the "Harry Leader Band Show," the transmission, in addition to Harry's own combo, will feature ex-Gerald star Dick James in the dual rôle of vocalist and composer, impressionist Len Reid, and ballroom dancing exponents Nellie Duggan and Len Sorliver.

Harry also has several broadcasting dates, including "Music for Dancing" each Friday at 10 p.m. (Overseas).

On Friday, February 7, Harry's band will be appearing at a police charity ball at the Dudley Ballroom, Birmingham, and on Sunday (9th) will stage-present a concert at the London Casino.

ROSE ROOM CHANGE

FRITH STREET'S Rose Room, famous Sunday night rendezvous of West End musicians, sees yet another change of small-piece swing units when the Ronnie Selby Trio opens there on Sunday next, February 2.

Foremost piano exponent Ronnie will be ably aided by two other musicians of equal fame. These are clarinet-accordionist Joe Crossman, long associated with bandleader Lew Stone, and ex-Ambrose and Frank Welr drummer Norman Burns.

In place of Warwick Hurst-Barnes, who has left to negotiate the opening of a new night spot, the Rose Room is now being ably managed by Charles Böhm and Irene Foster, of the Music Artistes Corporation, 23, Albemarle Street, W.1.

DUTCH RAMBLERS TO AIR ON B.B.C.—FEB. 12

NAT ALLEN TO TOUR AGAIN

AN important item of news this week concerns Nat Allen, who will shortly be leaving London for a Variety theatre and dance hall tour.

This is good news for his many fans and followers in the provinces, who, without a television service, have missed the fine shows Nat and his Band have given on "vision" lately.

Highlight of the tour will be a season at Green's Playhouse, Glasgow, commencing March 10, and other dates up North will be announced in due course.

For all these dates and Green's, Nat will be augmenting his band, and with the thought in mind that in these days youth deserves its chance, has hit upon the happy idea of having a "teen-age" contingent in his orchestra, which, besides being an integral part of the band, will also be featured as a small outfit to be known as the "Teen-Agers."

In this connection Nat would like to hear from promising young musicians on any instrument and under the age of 20 from all over the country, and letters giving full details should be sent to Nat's manager, at Elliott Direction, 13, Blenheim Road, London, N.W.8.

Those in the provinces unable to make the journey to London should not worry, as Nat Allen plans to audition them during the Variety theatre tour.

RABIN CHANGES

THERE have been several changes of late in the Oscar Rabin Band, and the newcomers include ex-Geo. Evans tenor star Don Kendall, who replaces Bert Tobias.

Frank Brierley, from Harry Gerard's Band at Norwich, is now in the trombone section, and on Monday last, trombonist Eric Watson, who has been playing with Harry Chatterton at Hull, Yorks, replaced George Burgess, who is now at the Astoria with Jack White.

On Friday last (24th) the Rabin Band paid one of its rare visits to Manchester for a one-nighter at Bello Vue, where close on 2,000 dancers and fans assembled to welcome the boys.

WAYNE LIKES KENT

TONY WAYNE, drummer-leader who had a long run as MD at the London Stage Door Canteen, and whose last important date was at the Hildon Manor Country Club in Kent, stays in that county for his newest engagement, which is MD at the St. Mildred's Hotel, Westgate-on-Sea.

For the moment, Tony is leading a five-piece, and playing on Friday, Saturday and Sunday nights; but very shortly he will augment, and later on will also be fixing up two other orchestras for the establishment. Tony Wayne will be featuring a large dance orchestra nightly in the summer months, the season starting in May.

Leading on drums, Tony is supported at present by Jack Wooler-croft (alto and baritone saxes and clarinet); Johnny Robinson (piano); Harold Purkey (accordion); and Ted Hyde (bass, violin and vocalist).

GOING all out to establish herself as a bandleader, vocal star Paula Green is to play this week, commencing Monday next (3rd) at the Seaburn Hall, Sunderland, with her male band. Paula and her lads have already been seen by tele-viewers, but have yet to debut on the air.

TOMMY HUNT and his Band will be making their first visit to Acton Town Hall when Jimmy Boyd presents them at a dance there on February 7, supported by Fred Hedley and his well-known contesting band.

THE RAMBLERS, Holland's uncrowned Kings of Swing, are to play a 30-minute broadcast in the "Café on the Corner" series on Wednesday, February 12, at 4 p.m. in the Light Programme.

This will be the Ramblers' first airing to Britain since the fateful evening of May 9, 1940—the eve of the German invasion of the Low Countries (writes Bob Zeverijn, "M.M." Dutch correspondent)—since which time the band has been considerably augmented.

Under the leadership of pianist Theo Uden Masman, the line-up of the Ramblers now is: George van Helvoirt, Ferry Barendse, Sem Nyveen and Jack Bulterman (trumpets); Marcel Thielemans and Pierre Wijn-nobel (trombones); Tinus Bruyn, Fred van Ingen and Tony Helweg (altos); Kees Bruyn and Wim Poppink (tenors); Jack Pet (bass); Wim Sanders (guitar) and Kees Kranenburg (drums).

Last November this famous band celebrated its 20th anniversary with a mammoth concert at the City Theater in Amsterdam in which a host of Dutch Variety stars took part. Congratulatory messages flowed in from musical celebrities the world over, including Jack Hylton, Roy Fox, Nat Gonella and Reginald Foort.

Dutch Swing-Scribe in Second Air-Crash

(Continued from page 1)

nicer guy than Bob Frazer, pianist, arranger, a true friend—and a gentleman.

His friends in the profession—and I am sure that he hadn't a single enemy—will join me in expressing condolences to his widowed mother, his South African wife, and his brother Louis, noted Northern drummer.

* * *

Another air-crash victim is C. J. Rietman, the editorial assistant of our Dutch contemporary "Symphonio and Swing," who was co-pilot of the ill-fated Dakota which crashed at Copenhagen on Sunday, resulting in the death—amongst others—of the Crown Prince of Sweden, American opera star Gracia Moore, and Danish singer Gerda Neumann. Truly a "black week-end" for the entertainment profession.

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BENNY TAKES THE VOCAL!

Edgar Jackson's Record Review

BENNY GOODMAN AND HIS ORCHESTRA

***Oh, Baby! (Parts I and II) (Owen Murphy, arr. Mel Powell) (V by Benny Goodman) (Am. Columbia XCO36286/7). Recorded May 14, 1946.)

(12-in. Parlo. E11453—Gs. 7½d.)

In addition to enjoying the halo of presumed importance which would automatically attach to any 12-inch double-sided Goodman presentation, this record is the first ever to be put out in this country (and only the second in America) featuring Benny as a vocalist, and it would be outside the bounds of human nature if this combination of curiosity-provoking circumstances did not make it a real money-spinner for Parlophone and their dealers.

But whether those who spend their hard-earned cash on it are likely to be so pleased with their purchase, once they have got it home and played it a few times, will depend on how grey the whiskers have to be on a performance before some people realise how out-of-date it is, even though it was recorded less than a year ago, and by Benny Goodman's band at that.

FAUX PAS

For out-of-date is the perfect adjective for the arrangement. But before I say more about that let me put you out of your suspense and tell you about Benny Goodman's vocal effort.

It can be done in a very few words: All Benny manages to do is show that he hasn't the voice of a third-rate crooner, can't sing, and wouldn't know how to put over a song if he could.

Another faux pas was ever to have tried to put this Goodman stage show standby on to a record without altering the arrangement to allow for that weakness of the gramophone—its inability to play continuously, even with 12-inch records, for more than four or five minutes. For this presentation of "Oh, Baby!" runs to eight minutes, and with the arrangement as it is one has to turn the record over at a spot where it breaks the continuity most aggravatingly.

Nevertheless, many people may still rave about this record, and it is not difficult to say why. Whichever lineup of Benny's it was that did the session, academically speaking it was

good. It has the discipline and polish one has come to associate with the name of Goodman, plays with a savoir faire that has produced an easy bounce and at times even a sense of real spontaneity, and the solos especially those by tenor, trombone and piano, all have their points. In fact, in spite of the vocal and the awkward turn-over spot I, too, could have raved about this performance—had I heard it ten years ago.

But to-day it sounds so demode that one wonders what Benny could have been thinking about to have passed it.

Most of the trouble lies, as I have said, in the arrangement.

Made by Mel Powell—but in fairness to him I should add goodness knows how long ago—it starts off all right by giving Benny the lead against the rhythm of Red Norvo's vibas, followed by Teddy Wilson's piano solo, and the playing is all quite nice.

But after the vocal, Side I degenerates into such out-of-date clichés as the brass echoing demodé reed licks and vice-versa, bits by clarinet accompanied only by drums, odd drum breaks and other "tricks" which went out of fashion long ago.

And Side II can no more claim to be innocent of these bustles and bonnets than the style of the band, as distinct from its purely academic ability, does anything much to conceal the moths on them.

HARRY JAMES AND HIS ORCHESTRA

**Friar Rock (James) (Am. Columbia HCO1629). (Recorded December 19, 1945.)

***Keb-jah (Juan Tizol, Harry James) (Am. Columbia HCO 2028). (Recorded September 13, 1946.)

(Parlophone R3025—3s. 11½d.)

ALTHOUGH my record (by Benny Berigan on H.M.V. B8632) gives composer credit to Ellington and Mills, was it not Juan Tizol who wrote, in 1937, "Caravan"?

Anyway, Tizol's "Keb-jah" is sufficiently reminiscent of "Caravan" to vindicate him on any charge of originality.

Nevertheless, for what the remark is worth, this is one of Harry James's better records—or at any rate, better recent records.

The ensembles are just noisy and old-fashioned, and if the trumpet solo is by Harry James it isn't a credit even to the tone and technique which even those who admire him least have never been able to deny he possesses.

But there is a pleasant spot of tenor, behind which the rhythm sounds nice, and Tizol's trombone playing (yes, Tizol is, or at any rate was, with Harry James following his departure from the Ellington band) is sweet toned and melodious.

I wish I could say as much for "Friar Rock." But, unfortunately, this is only another of those like "Early" (reviewed 23/11/46)—fast, noisy, trite swing with what should, and could, be a good band wasted on a hackneyed arrangement of a negligible riff tune. James's trumpet solo is just so much exhibitionism.

CARIBBEAN TRIO FOR 'HOLLYWOOD'

THOSE who enjoy the choice musical aperitifs distilled by the famous Caribbean Trio will soon be able to imbibe their favourite swing vintage at London's newest night-spot—the Hollywood Club, Old Quebec Street, Marble Arch, W.1. The premises are the same as those formerly housing the old Quebec Club.

On Sunday last (26th) the Trio completed a short but successful run at the Rose Room. On its debut at the Hollywood Club a slight change in personnel will find ex-George Evans' fret exponent Malcolm Mitchell replacing Frank Deniz (guitar), who is now leading his own quintet at the Coconut Grove (see story on page 2). The Caribbean Trio's two other mainstays are, of course, Diak Katz (piano) and Coleridge Goode (bass).

HOWARD LUCRAFT is in urgent need of a clarinettist for his February commitments, and is anxious to hear from any instrumentalists known to him. They can phone him at Barnet 6891.



This exclusive "Melody Maker" action shot, taken during the actual transmission, shows a section of the Vic Lewis Jazzmen going to town in television last Wednesday (22nd). While Vic vocalises an old-time blues, Ronnie Chamberlain plays an artistic clarry, Jimmy Skidmore is reflectively tacet, whilst Frahk Holmes swings it on the baritone.

TACTLESS TOPICS

by Claude Bampton

ENGRAVER'S DELIGHT

THERE'S a rat-tat at the door. Ah! . . . that new orchestration has arrived, the one everybody is asking for.

Once again the Royal Mail has delivered the goods. . . . an express train has roared its way through the night . . . sorters, postmen, porters, guards, signalmen, stationmasters, postmasters, the little man who taps the wheels, and the lad who licks the stamps . . . they're all combined . . . and Operation Pop passes to you.

Do you care? Of course you don't. The mighty printing presses have rolled. Do you give them a thought?

The opulent merchant, his big fat cigar, the man of vision, discrimination, taste, wealth and enterprise, the merchant prince whose judgment has set those wheels rolling.

To wit, the publisher. Do you think of him? Or the arranger, the man whose skill has woven the fabric, whose pen has chosen every single note that each of you shall play (he hopes)?

Or the composer? And generally speaking we don't think of any of the men whose work it is to convert the brain-child of the composer into the black and white before us.

And most of you have never even heard of the engraver, the man who takes over when the copyist has extracted the parts from the arranger's score.

A man of simple tastes, the engraver is an artist, a craftsman who serves his five or more years' apprenticeship and learns his business the long way.

Not for him the bright lights . . . not even a whiff of our opulent merchant's clears.

No; for him, just the 7.29 in the morning, his bench, the tiny tools of his trade, his zinc plates, the new MS band-parts and his undoubted skill.

Have you ever seen a bit of stave, bare in its nakedness, left over, unwanted, at the end of a line? A

piece of page to spare or a flap stuck on, fan-like, at the end?

Who spaces out the bars, lines and pages and puts in every single note and sign, meticulously accurately, one might say mathematically, not only one at a time, but also, miraculously, upside down . . . and backwards?

In they go, the stave lines, clef signs, key-signatures, time-signatures, bar-lines, double-bars, the minims, crotchets and quavers, accidentals, ties and rests, all the hundreds of signs which go to a single page . . . for each and every one of the many pages in a full set of parts.

A plate is finished . . . it looks a picture, even if it is necessarily back to front . . . our engraver picks up more of his innumerable little tools, and starts again, for he is a craftsman who has been taught to complete his job.

And in they go, the dynamics, the pp's, m's, the dots and dashes of the accents, the sf's, the horizontal cones of crescendo and decrescendo, all the little odds and ends, in fact, which bring the page to life.

And the engraver's delight? Is to hear you play 'em. Perhaps he's very old, and doesn't dance?

How stupid of me. But perhaps he listens-in? And you never broadcast?

Oh, well, it seems as if he's been wasting his time . . . still, perhaps one of these days you'll have a look at the marks as well as the notes, and then not only the engraver, but the copyist, the composer and the arranger, they'll all of them be so pleased.

Ighly delighted, in fact. And the opulent one?

Well, a tear will roll down his nose, plonk on to the Havana, and he'll say: "Those dear, dear boys, how beautifully they play my lovely numbers . . . put 'em on the Free List!"

But don't say I said so!

BAND PARTS! NOW READY!!

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LAWRENCE WRIGHT

Wright House, Denmark Street, London, W.C.2 TEM. BAR 2141

STEADILY climbing to fame via the bands of Harry Roy, David Miller, Johnny Claes, Sydney Kyle and Oscar Rabin, vocaliste June Scott, who hails from Barking, Essex, was obliged to retire from the business to look after an invalid parent. Is now free for work once again, and would be a good bet for any enterprising leader who wants a good-looker who can sing. Telephone number? Can be supplied on request — I just couldn't publish it.



Jerry Dawson's GOSSIP

PHIL STANWORTH, Leicester tenor soloist and band comic, now entering second year of office as President of the Leicester Branch M.U. Has recently become a daddy. Frank Ikin occupying alto chair in Charlie Bassett's band at Manchester Ritz, vice Tommy Phillips. Trencham Ballroom, famous pre-war Midlands dancing spot, is still in the hands of the decorators, after doing good war service for the Bank of England. Harry Heath, Tunstall Town Hall (Potteries) pre-war favourite, is still going strong there, and new outfits to the district include the Lionel Rai ensemble doing classy gigs. Irwin Dash provincial contact man Bert Pearson, into Liverpool Hospital last Monday for minor operation. Will be hors-de-combat for a couple of weeks. Vocaliste Evelyn Darby back with Laurie Kelly at Newton Heath (Manchester) Palais after lay-off for removal of tonsils. Tea Dances now a regular feature at Lewis's Restaurant, Manchester, with, of course, Jack McCormick and his band. The George Evans Orchestra in Manchester next week playing two nights each at the Devonshire Ballroom, Sale Lido, and Levenshulme Palais. Competition for juvenile musicians aged 6 to 16 years, each afternoon at the Ritz, Manchester, this week. Finals on Saturday afternoon next (February 1). Syd Hand on drums with Roy Tomkins at Sale Lido, from Monday last in place of Norman Cooke, who is now busy with gigs. Syd thus leaves Bonell at Belle Vue after three years. No replacement announced yet. Roy Tomkins is also in urgent need of 1st and 3rd trumpets and a trombone. Contact him at Sale. Drummer Freddy Baines leaves the Geo. Worthington band at Harpurhey Baths (Manchester) to join Raymond Woodhead at Ashton Palais, in place of Wilson Ewers. Trumpet man Ronnie Hazlehurst also leaving the Woodhead crew. Alan Lee takes over the lead trumpet chair at Blackley Palais (Manchester) on Saturday next (February 1), with Jack Oliver's Band. Commencing today (Thursday), North Regional's "Stay at Home" weekly programmes will emanate from the NAAFI Club, Manchester, as will "Band of the Week" from tomorrow (Friday). Bradford M.U. will stage a "Jamboree" at the Windsor Hall on Friday, February 24. Brighton M.U. is exhorting all promoters to insist on Union membership as a condition of engagement, and all leader-members to advertise their status. Other branches could copy.

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

PROVINCIAL PAGE

Northern Song-Writing Contest: Tommy Smith to Air: Huddersfield Jamboree

WITH the opening on Monday next (February 3) of the Irving Berlin film "Blue Skies," which will be shown in Manchester and Blackpool during that week, Odeon Theatres announce a song-writing competition throughout the whole of the North-West area.

Each of the 27 theatres where the film is being shown during the next three months will stage its own local competition, and the winning song from each will go through to one of five area finals. The winning song from each of the area finals will go forward to the Grand Final at the Odeon Theatre, Manchester, in April, and the eventual winner will be published by Messrs. Chappell and Co., Ltd. This is an outstanding opportunity for would-be songwriters in the North-West, and the Odeon Theatre managers will supply all the details for prospective entrants.

LEICESTER LISTENERS to the Midland Region will from time to time have heard Clive Allen singing in various programmes in the fulfilment with his six months' contract with the BBC.

Taking his first pro. job with Frank Watson, Leicester's well-known bandleader, in 1939, Clive, after a short sojourn at Lewis's Restaurant, Leicester, joined the Leicestershire Regiment. His pianolisms soon attracted attention, as did his voice, and before long Clive was featured vocalist, accompanying himself at the piano, with the Leicester Regiment Band.

Back into civil life, he returned to Lewis's Restaurant for a short time, eventually leaving that band to join Tony Linnell, of Leicester, as pianist and vocalist.

REDCAR CURRENTLY appearing at the Cotham Hotel, Redcar, is Charles Amer and his Band, which, sixteen strong, is one of the largest resident units in the North.

Charles has completed two seasons for Bullin's at Filey, and hopes to return there next summer. The band recently played a number of ballroom scenes for the Gainsborough film "Holiday Camp," which includes original music written and arranged by Charles and members of the band.

With Charles at Redcar are: Syd Bakewell (piano); Howard Kershaw (bass); Billy Walker (drums); "Titch" Hewson (guitar); Ronnie Daryl, Des. Greenwell and Roddy Ross (trumpets); Billy Geldard and Arthur Brown (trombones); Frank Eckersley, Andy Padbury, Bob Callaghan, Les Norton and Ron Hunt (saxes, etc.); and vocaliste Carol Scott.

The band's business affairs are managed by Eric Davidson.

NEWARK AFTER 5½ years' service in the A.R.A.P. most of which were spent in Iceland and the Middle East, Joe Crossland is now re-established with his band at the Corn Exchange Ballroom, Newark, Notts.

With Joe leading on alto are George Fatherby (piano); Ken Worth (drums); Freddy Flynn (bass); and Ted Butt (trumpet).

OLDHAM

AT least one band amongst those which Northern Variety chief Bowker Andrews has heard in his new series of dance-band auditions has proved to be the equal of anything which the North has to offer.

This is Tommy Smith and his Band, from the Savoy Ballroom, Oldham, of which Tommy is proprietor as well as bandleader.

It was in 1923 that Tommy formed the "New Oxford," and in 1928 the band won its first Melony Movers contest and took second place in the first "All-Britain" Championship. In 1932 he turned professional, took his band into the Plaza Ballroom, Manchester, and in 1934 started a ten years' run with Mecca.

In 1944 he took over the Savoy, since which time he has built up an outstanding band. Tommy still plays bass, and with him are Vernon Jackson (piano);

Amos Smith (drums); Alf Banks and George Jackson (altos); Joe Kershaw and Edgar Chadron (tenors); Tommy Hilton, Jackie Mitchell and Freddy Cooner (trumpets); and Derek "Jock" Melvin (trombone), plus staff arranger Cliff Harrison, one-time pianist with the "New Oxford." So pleased were the BBC with Tommy's audition that they have advised him that he will be given a spot at the first opportunity.

Definitely a band worth hearing.

BOURNEMOUTH

PRESIDENT at the Woodlands Ballroom in Bournemouth is Eddie Francis and his Band. With Eddie leading from drums and taking vocals is Ernie Munday (piano); Len Weststead (alto); Ron Mallett (tenor); and Fred Memmott (tpt.).

Eddie is also the newly elected secretary of the Bournemouth branch of the M.U. He has a first-class assistant secretary in Miss Gwen Hickinson, whom he married recently.

HUDDERSFIELD

LAST Thursday, at the Cambridge Road Baths, Huddersfield, Grand Jamboree was organised by the M.U. (Huddersfield Branch) in aid of the M.U. Benevolent Fund.

Eleven hundred people attended, and amongst the bands which gave their services were: Harry Beever's Band; The "Stylists"; Jack Gledhill and his Band; Aub. Hirst's "Westbourne Players"; The "Skyliners"; The "Ambassadors"; Alex Wilkinson and his Band; Paul Dickinson and his Band; Norman Hancock and his Band; with Alma Daniels and her Boys providing intermission music.

U.S. HIT PARADE

HERE is the list of the nine most popular songs in America during week ended January 18 last, 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. FOR SENTIMENTAL REASONS (1-3-3-4-6).
2. OLE BUTTERMILK SKY (2-1-1-1-1-1-2-5-2-4-8-6).
3. A GAL IN CALICO (5-4-7-8).
4. THE WHOLE WORLD IS SINGING MY SONG (7-6-5-2-5-4-2-3-0-8).
5. ZIP-A-DEE DOO-DAH (4-5-0-7-9-9-0-10-9).
6. THE OLD LAMPLIGHTER (3-2-3-4-2-6).
7. FOR YOU, FOR ME, FOR EVERYBODY (0-0-0-10-8-0-9).
8. THE THINGS WE DID LAST SUMMER (6-7-5-9-3-8-7-9).
9. OH, BUT I DO!
10. I'LL CLOSE MY EYES.

SCOTLAND

GLASGOW

ERIC WINSTONE and his Band succeeded Joe Loss at Green's, this allowing brass men Danny Deans and Bruce Bain to swing out before their local chinas. Featuring the usual Winstone scores, and advertising correct tempo, the band has a feature array, including Alan Kano (vocals), Joe Nussbaum; and Roy Marsh on vibes.

At the Albert Ballroom, leader Jack Chapman was until recently the sole remaining member of the band which he started off with back in 1930, but he has now been rejoined by bassist Tommy Renwick, recently demobbed. Tommy was in the R.A.F. and was making to-and-fro trips between here and India until the other day. He started in the original band on guitar and changed over later.

At Barrowland Ballroom, from where Billy McGregor and the band are now a regular old-time broadcast feature, the leadership of the band for these airings is now undertaken by Bert Cooper, who does most of the scoring. Bert came direct from a Lew Stone outfit, and his scores now require a library to themselves.

When Matt Moors leaves the Plaza, Glasgow, for his new job at the Lyceum, London, there will be a strong Glasgow representation in his line-up, although only three of the Plaza lot will be with him, including Vic Norton (piano) and Sammy Murtagh (bass). Matt has been recruiting this last few days, and at the time of writing has signed up Joe Gibbons, from Dennistoun Palais, and Jack Drummond, Glasgow pianist, who has been playing in London, will be with the new band, starting next week, when fuller details will be available.

EDINBURGH

FREDDY CLAYTON, star trumpet player with Geraldo, is rehearsing the "Wedding March." He's to marry Miss Marjorie Withers, of South Shields. Ceremony is expected to take place at the beginning of March in his native Edinburgh.

Freddy made his name as a trumpet player during his boyhood days, when he was a member of Edinburgh's Grassmarket Missions Band, which has turned out a score of first-class dance-band musicians, including Jack Bain and Joe Ferris now playing beside Freddy in Geraldo's Orchestra.

At the age of 14 he joined the Edinburgh Palais Band, and went later home to play in the Empress Ballroom, Dundee.

Later he joined George Elrick's Band, and was only 16 when Lew Stone snapped him up. Now, at the age of 19 he is leader of Geraldo's swing section.

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IRVING BERLIN WHITE MEDLEY CHRISTMAS

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What's wrong with the West End?—asked IVOR MAIRANTS last week. In this article, his survey of present-day conditions describes how dance musicians are dying a

NOW let us return to the West End and take stock. I did so recently after a break of six years. The place was famous and housed a famous band, but what an unhappy situation for musicians who take pride in their playing and look forward to going to work in order to get some pleasure out of music!

For those who do not know the routine—and I doubt if any reader will fail to recognise it—it is roughly as follows:

The musicians take their places on the stand while early customers are quietly eating dinner.

The music books are opened, the bandleader beats two, and the music starts. No one needs to mention what is going to be played, because it has been played since the job has started. Nor does anyone look at the music, but somehow everyone feels that after the tried and trusted starter has been played, something new and exciting will happen to-night. No use experimenting at the beginning, but soon, perhaps, a new arrangement will be used, or someone will suddenly provide a beat, and the joint will jump. Who knows? While there's life there's hope.

This particular evening, a few new arrangements did happen to find their way into the books, and after a little scratching of the chin and quick mental debate, the leader gave the cautious command to try the first new one.

This new number was nothing corny by a local boy. Oh no! It was printed on lovely American art paper by a regular big-time American arranger.

THE intro. was a bit bewildering, but then you can always start at the chorus. But as it continued, some-how it was felt that this was not really a modern arrangement at all, but some obscure melody, covered by an even more mysterious arrangement.

Not only were the band getting a little hot under their respective nice clean collars and varied bows, but agony of agonies, the customers were leaving the floor. As the band manfully came to the bitter end, the leader, who had meanwhile gone over to talk to a customer, came back to earth and rushed back to the stand.

Now slight panic takes hold, the old routine is quickly switched back and there remains little chance of trying the other arrangements, which may, of course, be good.

Soon the first session finishes and

Death

saves a slight scene which might have been caused by an open discussion due to the failure of the new arrangement.

The scene now changes—and how it changes! Through the service door, past the kitchen and toilet, up the stone steps and into the room out aside for feeding (?) the band.

The burning question is discussed. The theme is: Why can't we improve our music?

The discussion becomes an argument and the argument turns into a shouting competition. Soon the theme is lost in the insults that fly around.

Why, you may well ask, does such a minor incident result in so much bitterness? Examine it yourself.

Some of the fellows genuinely think that the band can make a good attempt at playing the music they have to dispense and want to keep on trying (maybe). This category is followed by another, who says that the band must play better arrangements, specially written for the band. (Not without some truth.) A more stringent point of view is put by the uncompromising jazzier who refuses to take part in all this futility and proclaims his refusal to take part with vigour and at length. He says, acidly, "How can you play Woody Herman's 'Apple Honey' at the West End 'oom-ching' tempo?" (also not untrue).

THEN the know-all grows his statement in the forthright manner of a cynic and fatalist. "It's no ruddy good arguing, anyway. I've played in all the bands, and it's always the same rubbish. It stinks, and you'll never change it." (Partly true.)

Of course, nothing is resolved, and the argument is stopped only when the boys are actually back on the stand for the second session. The atmosphere, alas! is no longer bright, cheerful and hopeful. In its place there remains just—Atmosphere.

The bandleader nags, the drummer does not know whether to play "oom-ching" or "ching boom," sideway's rhythm "or a chip chip." The saxes are sullen, the pianist is flustered, and some simply do not care. The same old tunes are repeated and number follows number with scarcely a chance to turn the music.

Second interval comes, and everybody troops off the stand with relief.

Nobody wants to talk about music, and the band breaks up in groups to talk about football pools, politics, or more personal things.

After all too short a period, they are back on the stand for the last lap, and one or two special arrangements are actually tried. Things liven up, and the brass take their mutes out where it says open, and play to the best of their ability. Everyone gets the spirit soon and the band sounds quite good. Even the few people on the floor become more

in the

animated, and snap out of their boredom.

Do you think this can last? Not on your life! Up comes the manager to complain that "we're frightening the customers!"

This is an old custom and brings to my mind one evening in 1940 when I was playing with Ambrose at the May Fair Hotel.

"Ammy" had left the band to itself for the last session and had gone up to his room in the hotel. The people in the restaurant seemed to be in a lively mood, so we took the opportunity of "swinging lightly."

The band, which included Tommy McQuater, Arthur Mouncey, George Chisholm, Andy McDevitt, Stanley Black, Billy Amstell and Maurice Burman, was quite a capable one and we were really enjoying ourselves.

Very soon, however, a message was brought to us by the manager from Mr. Ambrose to say that he could hear us up on the fourth floor, and if we persisted we'd arouse all the residents from their uneasy slumbers.

So, back to "The Lady is a Tramp." Once, at the Café de Paris, he came rushing in at the end of our first session shouting that Poulsen (the owner) had told him that we had been playing so loudly that we had frightened away forty-five customers who had made attempts to come in!

IN those days, however, we used to play quite a few buskers in the last session, and "went to town" in moderation, but to-day, when somebody requests a good old good one, this is what happens. It not only happens, it actually happened.

The request was "Darktown Strutters' Ball," and the leader, turning to the band, said the following: "Shall we play it? No, I don't think so. It will probably be noisy, or everyone will mess it up! I'll tell the fellow we haven't got it." And turning back again to the customer he put him off. Notwithstanding the fact that the band boasted some of the country's best jazzers.

Not to be put off, the diner persisted, and finally the leader asked what key it was in and eventually someone growled "C." "Well," said he, "who's going to play the first chorus?" A stage wait ensued, and after what seemed a most embarrass-

Next week, Ivor Mairants concludes his survey with some practical suggestions for restoring West End dance music to the standard it enjoyed before the war.

ing interval, one of the musicians led in, and the rhythm section (always on their toes) quickly joined in. The remainder of the band just sat.

Did I say the rest of the band? Well, almost. One or two did more than just sit. Do not think they were fitting harmonies or a suitable figure against the soloist. No, no, no, they were quietly tooting or practising in readiness to take a chorus if they were asked, and so irritating the soloist. As one disgruntled member of the band remarked: "Next time we play a busker I'm going to play claves."

A quarter of an hour or so prior to finishing time, the boys find it so hard to keep up their morale that sometimes they cannot resist a little tomfoolery in the shape of deliberately playing corny, to the disgust of the manager and the amusement of the band. But swift recrimination by the bandleader quickly restores their senses, and monotony is maintained to the end.

West End!

HAVE you ever seen school children coming out of school after classes, all tiredness of the classroom gone, looking forward with excitement to the free time left to them until bedtime? Of course you have. But, alas, this doesn't usually happen with West End musicians!

Their night's work finished, they go into the bandroom and, fairly silently, put their instruments away. Putting their coats on, there is no revival of spirit at having finished their daily toll, because their senses are still too numb. Earlier thoughts of visiting the Bag O'Nails for a jam session are forgotten. Good-nights and other remarks are made in monotonous, and they leave the building slowly with leaden feet, in the manner of human automata.

Of course, the next day the human instinct is restored and they are once again the pick of the West End musicians, with all the independent feeling of security that goes with a first-rate job. Later, however, the session that night continues as per previous night and previous week. Dare I say previous year?

Is it any wonder that even the best and hardest amongst our musicians feel that the situation is hopeless? As we know from our own experiences of in-between-job-times, a musician who does not work is quite free to starve, so the finest jazzier may be forgiven for seeking a little comfort and security through regular wages. Especially, in many cases, after a thin time in the Forces.

Is it possible to change this state of affairs? Is there a remedy or solution?

(To be concluded.)

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CLASSICS from the CLUBS

STARTING with the ever-popular "Lady Be Good," here is a selection from the L's which, like the R's, are rich in good old numbers worth remembering, and next week we will follow on with some more of them.

- LADY BE GOOD G
- LADY IS A TRAMP C
- LAWD YOU MADE THE NIGHT TOO LONG Dm
- LAUGH, CLOWN, LAUGH C
- LAURA C
- LAZYBONES C
- LAZY RIVER F
- LET YOURSELF GO C
- LET'S CALL THE WHOLE THING OFF F
- LET'S DANCE B
- LET'S DO IT G
- LIEBSTRAU Ab
- LIFF IS JUST A BOWL OF CHERRIES Eb
- LIMEHOUSE BLUES Ab
- LINGER AWHILE F
- LITTLE GIRL Db
- LITTLE WHITE LIES Ab
- LIZA Eb
- LOCH LOMOND F
- LONDON BRIDGE IS FALLING DOWN D
- PERSONAL CHOICE.—Young new-timer clarinet/alto stylist, and L.R.A.M. at eighteen, Johnnie Darkworth chooses "Limehouse Blues" on the very good basis, "If it's good enough for Goodman it's good enough for me," this title being one which Benny G. features frequently in his radio programmes.

Carlo Kraemer

The Hit from "THE JOLSON STORY"

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ALL THROUGH THE DAY TILL THEN

SEPTEMBER SONG

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"Corny"?

ONE of the great dangers of the dance band mentality is complacency. How often have we heard that it is "the other fellow" who is wrong; that it is the hidden hand of a strictly personal ad-

verse fate that reduces business? How seldom is it confessed that the fault could ever conceivably lie with the band or the bandleader?

This profession needs an occasional salutary stimulus such as we now propose to give it, and we defy any of the modern-style dance bandleaders to stay smiling when they have read this true story of the week.

A few days ago, Harry Davidson and his Old Time Orchestra were booked for a dance at the Carfax Assembly Rooms, Oxford, on March 4. Within three hours of the announcement of the date, every ticket had gone and people were still clamouring.

The organiser phoned Harry Davidson's manager and begged for another date during the same week. By switching of dates, another night was fixed—March 3. Again within three hours every ticket was sold and the demand was so insistent that Davidson has been booked once again—this time for a larger hall in Oxford—for May 5.

And just to round off the story, the price of admission for all these dances is to be 10s. 6d.

The moral to be drawn from these facts is not that swing bands should at once start including the polka and the old-fashioned waltz in their programmes. It is that swing bands cannot, and dare not, be complacent about their positions in the affections of the great British Public.

Harry Davidson has an orchestra that is good of its kind—and those italicised words are most significant. It is not what dance music you play, but how well you play it that will get results.

It can be said, with great truth, that much of Harry Davidson's following is due to the fact that for many months he has been heard on the air every Saturday night at a peak listening time. The modern dance bands get no such consideration from the BBC, and it is impossible to make the ordinary public interested in their music through an irregular succession of ill-assorted spots, handed out with that genius for the unsuitable of which the BBC is pastmaster.

Even so, the fact remains that it is just not good enough for bands to get into the habit of thinking that their names and their past reputations will carry them through before a public which, for all its inherent corniness, always manages ultimately to separate the wheat from the chaff.

Bands are going on the stage and appearing before the public insufficiently rehearsed and badly produced. This should not be. It must not be. And yet it is happening.

The public never makes allowances. It is quick to criticise, quick to condemn, and slow to praise. And if bands try to kid themselves that anything loud and fast, raggedly played and poorly presented, is good enough for corny Joe Public, let them remember the lesson of Harry Davidson's colossal business and take heed of the warning.

ESSENCE

by Pat Brand

MY comments here a couple of weeks ago regarding the constitution of the BBC Listener Research Department and its Panel of Listeners have brought a considerable number of letters, both from ordinary readers and from Panel members themselves, all in earnest support of what I then wrote.

The reason why you do not see these letters from Panel members in the correspondence columns of the MELODY MAKER is that the BBC does not permit them to disclose information about the Panel. And when I add that each writer especially stresses this point, it will be obvious that they are more than somewhat in agreement with my criticisms of this body, whose reactions dictate what sort of listening you and I will enjoy—if "enjoy" is not putting it a bit too optimistically.

On January 18 I asked: How are these figures obtained—rather, from what sort of people are they obtained? What is the Panel's average age; how many (if any) are under the age of 21; is the "membership" fixed; growing older and staid; or is it new blood continually being infused whilst others are "retired"?

As regards the first question, I know now, as a fact that all of us might have been forgiven for doubting. In view of the sort of dance music we are getting, that many of these Panel members are just as keen lovers of good dance music as you or I. It is these who are writing to me.

It is these who have been supplying me with supposedly confidential (though why?) information which has enabled me to piece together the facts that, since the termination of hostilities, listener research has been expanded to such an extent that up to 21,000 log sheets from BBC interviewers are received in the Listener Research Department each day, all of which are tabulated according to the 70-odd programmes broadcast each day and sorted into the various regions from which listening figures have been obtained for each particular programme.

Thus are obtained figures showing the "regional popularity" for each programme.

Next to be discovered is the listening figure for Great Britain as a whole, and this is arrived at by taking what statisticians term a "weighted average"—preferable to a "simple average" since regional populations differ. From this the "Listening Barometer" is prepared, which shows each day's broadcasts in chronological order. One hundred copies of this are printed and distributed around the BBC about a week after the broadcasts have taken place for the edification of those at the transmitting end of the programmes.

A vast amount of complex numerical juggling, of which the above is only one example, taking place every day within the portals of that imposing edifice in Portland Place, which forces one to believe that the BBC really does want to know what the customer has to say about its wares.

BUT I cannot help finding it programme entirely or even predominantly made up of dance music is included in a specimen list I have before me showing the listening-figure percentage and "appreciation index" of 20 programmes transmitted during one week last year.

I cannot help finding it significant that so many letters have reached me from people who supply the BBC with the necessary data for these figures—figures about the dance music broadcast by the people who compile these staggering statistics.

I cannot help finding it significant that these people have written to the BBC in an endeavour to obtain better listening times and better programmes, and have been fobbed off with the same excuse as anybody else: "Broadcast dance music is adjudged by public requirements."

I am a member of the BBC Research Panel and have been for several years, writes one. "I am now 25 years of age. I am a dance music fan, and I have only been asked three questions on dance music, all in the same week. One was concerning a 3 p.m. broadcast, one at 4.45 p.m., and one at 5.45 p.m. Never have the BBC asked questions about 9 a.m. or 11 p.m. dance music broadcasts. They have asked questions about 'Breakfast Club', but this is not regarded as a dance music programme."

"We get 35 to 40 programmes a week to choose from, but most of them are dance music, talks, features and plays. I have asked the BBC why there is so little dance music, and they say that broadcast dance music is determined by public demand. To relieve my feelings by writing to the BBC," says another reader. "My main complaint was the lack of broadcasts by our leading dance orchestras at times when those of us who have to work for our living can hear them. For instance, the present series of broadcasts by the Squadrales on Saturday mornings at 11.30 and Wednesday afternoons at 5.45. I pointed out that prior to the war we had dance music every night from 10.30 till midnight, and that as far as I could see there was no earthly reason why we could not have similar programmes at the present time. After all, there is plenty of good orchestras only waiting for the chance to broadcast."

And so it goes on, and it has been going on for years. It is all very well for the BBC to pass the buck back to its complicated and doubtless in a really conscientious Listener Research Panels, quoting them back at us, if (1) it refrains from including any reference to dance music in its questionnaires, and (2) if it ignores the written pleadings of the very people by whom it professes to be guided in its selection of broadcast material.

GERALDO and his boys did two broadcasts over the week-end—a "Tip-Top Tune" from 1.30 till 2 p.m. on Saturday, and a 9 a.m. session on Monday. Nothing remarkable in that? No! Well, let's see. After the "Tip-Top Tune" they caught the 3.20 p.m. train for Sheffield, where they were due to arrive at 6.55 for a City Hall concert at 7.30. In point of fact, the train was one hour and 55 minutes late. They got on the stand at 9 p.m., to find that a packed house had been uncomplainingly waiting for 90 minutes, and only the fact that a large proportion had to catch out-of-town buses induced them to let the boys leave the stage at 10.45 p.m.

On Sunday morning they caught the 10 a.m. train for Harrogate to play a two-hour concert at the Royal Hall from 3 till 5 p.m. Then on to the Rialto, York, for another two-hour concert lasting till 9.10 p.m. They then caught the 12.32 a.m. train for King's Cross, which brought them into Town by 8.15 a.m.—just nice time for a spot of breakfast before starting rehearsals at the Aeolian Hall at 7 a.m. for the 9 a.m. Monday session.

Those of you who managed to wake up in time to hear it must have been struck by the excellence of this session, even when judged by this orchestra's own high standard. "It was as though the fact that they'd had no proper respite for 24 hours had put all the boys on their mettle," said Geraldo afterwards.

CARTOON by Betts



"Don't you see, Arnold—even that sipping you've collected brings you within the orbit of M.U. legislation and help!"



Bandleaders got down to business last Tuesday (21st) when they met at the Holborn Restaurant to plan their campaign for a "New Deal" from the BBC. Gathered round Chairman Lew Stone are (l. to r.): Vic Lewis, peering over the shoulder of Buddy Featherstonhaugh; Sid Phillips; Billy Tennent; Victor Silvester; Miff Ferris; Lou Preager; Harry Roy; Hardie Radcliffe (MU Assistant General Secretary, and Acting Secretary of the DBDA); Harry Leader; and (just in picture) Billy Dully (who at Ciro's Club becomes leader Ramon Lopez).

"There wasn't a wrong note from start to finish, and everybody was right on his toes... I congratulate every one of them."

FAR more letters than can possibly be published reach this office every week, complaining how far we have fallen short of American and Canadian dance-band compères and record recitalists fall the punned, feebly facetious commentators who waste so much of what little time is devoted to dance music on the British air.

How refreshing, therefore, to find that one of the latest recruits to the Presentation Staff of the BBC's Dance Music Department is a man who says what he has to say in English, succinctly, soberly, speedily—and stops.

Yes, it's Alan Clarke I'm referring to, who doubtless learned the beauty of brevity the hard way—through listening to the time-wasting twaddle of others during his time in uniform. Cyril Stapleton, Chappie d'Amato and Victor Silvester should be grateful that the BBC has chosen him to compose their programmes.

BY SAMMY QUAVER

THERE'S a battle royal raging down the Alley. January brought in a flood of smash songs, but they can't shift "Five Minutes More" from the top spot. It's a deservedly big Number One. "Go Home" made the money-spinners' frame for the first time. Here's a rare compliment from one artist to another: Marty Naylor pays big tribute to Anno Shelton as she says: "After hearing Anne last week, I'm convinced she's the best singer in Britain."

Further, to inaugurate something entirely new in musical journalism, Jack Coles has arranged to broadcast this arrangement with his Music Masters during the week in which you will be reading Bob's article in the MELODY MAKER—on February 12 to be exact.

ONE of the most prolific writers of dance music and lyrics today is the former dance pianist Ron Bridges, who quit the piano-stool a year ago to devote himself to supplying an endless stream of material for Vivian van Damme's "Revueville" at the Windmill Theatre.

Currently responsible for much of the 201st edition of this show, he further proved his versatility the other day when the 175-voice Swansea Municipal Choir, with baritone Randall Stevens, performed his choral setting of the 23rd Psalm.



Harry's drummer, Len Jacobson and string featuring the Elzht.

HITS & PIECES

NOT A COMEDIAN. They're missing a sure-fire bet in Len. PAT ON THE BACK DEPT.—To Jimmy Bailey and John Lewis for better than a year. The boys have nursed this one along in real professional fashion. Don Kenito socked 'em with "Ricketty Rickshaw Man" on "Music Hall" last week-end. Gaby Rogers now a big asset on "The Song Pedlars" show. "Lend an ear to 'For Me, For You, For Evermore.' It's sugarcared.

DREAM DEPT.—Went it be nice when E.M.I. and Decca release recordings of plug tunes before publishers have finished working on 'em? "Temptation" now one of the most played "standards" on the air. Reckon Joe Loss and Howard Jones can be "blamed" for this sudden radio yen.

My apologies to Eddie Lisbona and Joe Lubin. Their latest composition is "I Keep Forgetting to Remember" and not, as inadvertently stated last week, "I Shall Remember." Iulch did a terrific job on Joe and Eddie's number in "Workers' Playtime" — a header innovator. There will be a double header innovation at the Ted Heath swing show this Sunday. Life of a hit song is now anything between three to nine months, but certain bandleaders drop 'em before they are on the way to hitland. What psychologists say about the "hit" song? ASK ASK ASK to Betty Driver for "You Always Hurt The One You Love" on Henry Hall's "Guest Night." To Harry Saville for some nice orchestral work on "Breakfast Club." To Cyril Stapleton for a very Glen Millerish sounding transmission last Tuesday night. To Billy Reid, whose song, "The Gipsy," was adjudged the year's top tune in America by "Billboard."

BRITAIN'S TOP TUNES: Same as last week with the addition of "Go Home" (Yale Music).

Letters

MAY I start by expressing complete agreement with your Editorial (25/1/47)? Before the war, I spent a number of years in the West End, and, like others of my kind, thought that, as far as jobs were concerned, none existed outside that couple of square miles or so. Before being demobbed, I was offered and accepted a job outside that district, and can now say that never before have I worked under such congenial conditions nor had such opportunity of self-expression. Your paper can do a lot towards sending the boys "back home" out of the "Street" by giving more publicity to this kind of job. Perhaps then, under the undoubted power of the Press, the West End will assume its proper perspective. BERT ARNOLD. (Stan Atkins' Band). Bexleyheath, Kent.

MAY I, through the columns of your excellent paper, express my wholehearted agreement with Claudio Bampton's first-class article ("Interlude in Rhythmology," 25/1/47)? How sick and tired I am of hearing the remark, "With a brass section like

you, of that size, you should be able to blow the roof off!" Some people seem to think that brass is included in a band for the sole reason of adding more noise, which is definitely not the reason in our case. We added a third trumpet and third trombone for reasons of tone colour and "thickness" only. As Mr Bampton points out, "Tone, flexibility, technique, intonation, only come from relaxed playing." In case any beginners have read thus far, I would also refer them to Alfie Nookes' excellent advice in last week's "Queries," in which he states: "Balance is essential in a brass section, and if you overblow your lip will only get through half the programme."

In conclusion, may I add that this letter is sent to you with the full approval of our M.D., Bill Hawkins? JIMMY HOPE. 1st Trumpet, Ritz Dance Orchestra. Bury, Lancs.

IN a recent issue of the MELODY MAKER you were attacking the BBC on their treatment of dance bands. Don't you think the bands themselves have the remedy in their own hands?

When the M.U. was dissatisfied with conditions for musicians aboard the "Queen Elizabeth" they put their tools down and came out on strike and gave the remedy in their own hands. Why not do the same with the BBC?

Why should any bandleader lose money through doing a broadcast? If the band plays anywhere else, the leader quotes the price whereby he will make money out of the job. Why not the same with the BBC? I know there are some bands that would be only too pleased to broadcast free, just for the advertisement value, but if all professional bands came out on strike as far as the BBC is concerned, the bands that would be prepared to broadcast would be so very poor that the public would soon kick up a dust.

It makes me wild to think that our top-line bands still creep and crawl around the BBC and even lose money to those bandleaders who better still, do a broadcast. Maybe you, or one of the secretaries of the M.U., has an explanation for this. I know the boys in this part of the country would be interested to know it. BILLY REID. Radiant Café Dance Orchestra, Pengeam, Man.

MY perusal of the latest popularity poll conducted by the American magazine, "Metronome," reveals the following astounding facts: Records of the Year "listed by 'Metronome,' only two are available in this country. One is on the elusive Brunswick label, the other has only just been issued by Parlophone. Further, no up-to-date records are issued here of:

- (1) The US "Band of the Years" (Stan Kenton);
(2) The "Influence of the Year" and top ten list (King Cole Trio);
(3) The "Singer of the Year" (Peggy Lee);
(4) The orchestra led by the "Showman of the Year" (Buddy Rich).

[No.] In a time when the results of his trip will be made known, and we think you'll be pleasantly surprised.—Ed.] Stan Kenton, the great US bandleader and Capitol recording star, said in a letter to a nearly like to come to this country. Musicians' Union permitting. But he could not dream of doing so unless his records had arrived here first. The moral is, there it seems to be: Wake up, you dormant discologists! CHARLES MAYCOCK. Wilmslow, Manchester.



Seen to be featured on tour with "Strike It Again" is "M.M." discovery, 22-year-old Jean Pine, who originally made her name as vocalist with Ivy Benson and her All-Girls' Band.

ACCORDION

HERE is the further Accordion Club news I promised you last week: Lewisham—Len Stiles, a name from pre-war Accordion days, still carries on the good work and has a membership of over sixty in his club, in addition to a twelve-piece dance section called "The Accordionaires."

Manchester—The Denton Accordion Club, organised by W. Hubble, goes from strength to strength.

Dundee—Miss Hilda Taylor now has three Accordion Bands to her credit, and this Club is becoming quite a sensation in Dundee.

Carlisle—The majority of members of this Club, organised by Billy Reid, have to travel anything from five to twenty-five miles for lessons and rehearsals. This shows keenness.

Hayes and Southall—Membership increasing every day. Secretary W. H. Boyce writes that the Club has had 100 per cent. attendance to all Club functions since it reopened its doors.

Kingston on Thames—The Collegians Accordion Band, led and taught by Robert Jameson, is now a firm favourite in and around Hampton Wick, and has been playing regularly at many functions.

Newquay—Rosa Loader, another well-known pre-war Accordion name, now has her Accordion Centre organised, and welcomes letters from old friends.

Canonbury (Helicon)—Bill Try, making Accordion history in London, N.S. has room for a few more members for his Club, which already boasts an excellent Accordion Band.

Glasgow—Bill McFarlane has a very large Club, but says he can find room for a few more members.

Manor Park—Teacher Sid Lowe keeps the Accordion ball rolling in London, E.12.

Leicester—Having kept going throughout the war, this Club, still ably led by T. J. Bruffy, is one of the outstanding organisations in the country.

Sheffield—Miss Sally Walker, still another well-known pre-war Accordion name, has her organisation, which gives 100 per cent. musical satisfaction to all her pupils and members.

Crawley—Another pre-war Club that has kept going in spite of the war, Dorothy Langley is to be congratulated on her excellent organisation.

Coventry—Messrs. Billy Reilly and Pennel are pushing the boat out here, and would be pleased to hear from prospective members.

Leeds—A bouquet to Jean Nelson and her Accordion Band, whose excellent work has done much to prove the Accordion is a musical instrument. Croydon—All hands on deck to help W. E. Carden start up this Club. DESMOND A. HART.

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

IN response to angry cries from new collectors, who complain they can't obtain the records we write about it isn't so with copies reviewed this week! and a few old hands who'd like to recall the glorious days of plenty, we are introducing a feature by Sinclair Trill—co-founder of this admirable column—which will present a series of yesterday's records that are still with us.

FORGOTTEN... BUT NOT GONE—1.
 By Sinclair Trill
 "The Trumpet's Prayer" / "Call Of The Freaks." King Oliver and Orchestra. H.M.V. JF 36.
 Louis Metcalfe, Ward Pinkett (trumpets); J. C. Higginbotham (trombone); C. Holmes (clarinet, soprano); A. Nicholas or Teddy Hill (clarinet); Luis Russell (piano); Will Johnson (guitar); Bill Moore (tuba); Paul Barbarin (drums). Recorded New York, February 1, 1929.
 Although King Oliver doesn't appear on either of these two sides, they are both much too good to be stuck away gathering dust in that cupboard. The chances are that we haven't played them in a long time; you're going to get a kick when you re-hear them.



As is to be expected, from the title, "Trumpet's Prayer" is practically all trumpet, and furnishes us with one of the best examples of the playing of Louis Metcalfe, who, on this showing, is a very under-rated musician. For your patient study, try to separate the two trumpets. Personally, I think Pinkett is to be heard after the clarinet duo and again for a few bars just before the coda. His playing is a little sour, and he has a sharp edge to his tone. The excellent muted horn will be by Metcalfe. Charlie Holmes and Higginbotham (pictured above) contribute fine solos to this side.
 The reverse is the best of the several recordings of Luis Russell's weird and eerie "ash-can" opus, and is worthy of place beside many of Oliver's better-known records. Charlie Holmes scores heavily on soprano, and the one and only Higginbotham is as virile as ever. For trumpet-playing of delicate beauty, tinged with a rare melancholy, Louis Metcalfe's muted solo following Luis Russell's piano chorus would be difficult to beat.
 Get this record out and give it a spin.

SECOND MASTERS
 THIS week's collector's note comes from Arthur Parker, of Liverpool, who writes:—
 Playing over the Decca "Gems of Jazz" Album, Vol. 1, the other day, I was immediately struck by the unusual version it contained of Jess Stacey's solo, "World Is Waiting For The Sunrise," and, upon subsequent comparison with the familiar Parlophone version, found it to be an entirely different master. The Parlophone version is master B0447 B, whilst that in the Decca album is 9547 A.
 For those who like these curiosities, the Decca version is taken at a slightly faster tempo, and receives a somewhat more vigorous treatment than the one which is well known to most British collectors.

Also, in the same album we come across yet another example of the Decca being a different version from the Parlophone. In the case of Bud Freeman's "Tillie's Downtown Now" (Parlo. master G0102 B; Decca 60102 A). This fact, of course, has already been noted by Orin Blackstone in his "Index to Jazz," but, for the benefit of readers, I should point out that the main difference would appear to lie in the Brazilian trumpet solo, which is entirely different on the "A" master, although Bud's clarinet work seems to be very shaky indeed. The Parlophone version is unquestionably the better.
 Other sides in the album are as per English releases, but I'm wondering whether anything similar has happened in the other "Gems of Jazz" volumes. Perhaps readers with the remaining volumes would care to check up.

Readers may also be interested to learn that the 1944, 1945 and 1946 "Esquire" Jazz Books are being published in this country in one volume by Peter Davies, Ltd., price 16s.

Finally, in case the legion of Fillington fans don't already know it, AFN Munich-Stuttgart broadcast a regular Duell show every Saturday from 9 to 9.30 p.m., called "A Date With The Duke"—240 metres on your dial, as if I had to tell you!

TEN SHILLING JAZZ.
 The last weeks of last year and the first fortnight of this brought us three records from the "private" companies—all priced at half-a-bar, or 10s. 6d., post free.
 On Jazz 0003 there are two more sides by Webb's Dixielanders—"Dippermouth Blues" / "Riverside Blues"—while on the new Tempo label there are four by La Vere's Chicago Loopers—"Sunday" / "Baby Won't You Please Come Home" (A1) and "Blue Lou" / "Can't We Talk It Over?" (A2).
 The original Webb releases were noticed in the CORNER of 13/4/46. These sides from the same session, though, treated from the same faults and virtues. Everything we said then about the new label deserving our support may be taken as repeated; what we said about the indifferent quality of the recording and processing must be said again.

George Webb's piano solo comes through from the middle distance and throughout both sides there is more mechanical interference with the true sound of the band than we've grown accustomed to through long years of record playing. Collectors will make allowances for a small concern of this kind, which will doubtless improve its products in the fulness of time. But they are unlikely to reconcile themselves to such a standard of recording of current performances.

The band plays less well on these than on the first releases. Too many times the soloist lets down the tension or bungles the telling break. And the denseness of the tuba-powered rhythm takes most of the life from the performance, imparting instead soporific qualities to the slower side. But Wally Fawkes does well with his clarinet in the *en masse* passages and out on his own, and there is a cornet in the ensemble who phrases the "Riverside" breaks just right, in contradistinction to the solo cornet, who spoils this vital break as he does his traditional choruses on "Dippermouth." The band can play much better than this, as their forthcoming Decca sides should prove.

The performances of the La Vere bunch are quite different things, both as regards style and execution. Here we have reasonably polished displays of jamming by West Coast studio men, most of whom are old associates of previous jazz schools like the Chicagoans, New Yorkers, and New Orleans revivalists. In these Jam-ups, stylistic identities have been sunk in a modern effort that is not pronouncedly old-sounding or new.

But the tunes are all good ones, not over worn, which get pleasantly treated by Venuti, Matlock, and La Vere, and roughly handled by the ensemble. O'Brien and the two trumpet men (a different man on each pair) sound undistinguished to us, while the contributions of the guitarist, bassist and saxist are likely to seem unwelcome intrusions to every listener.

Chuck Mackey (A2) is a noticeable improvement on Billy May (A1). Venuti's work on the latter record adds up to more than Joe Rushton's on the former. Otherwise the groups are the same, except for the addition of Van Ens on A2. La Vere himself is responsible for some mild honky-tonks on "Blue Lou" and "Sunday"—the sides most to our taste. Altogether these make inoffensive listening. Though not wholly exhilarating, they put to shame a lot of our local releases.

APPEALS
 14904684 Pte. A. Roxbee, 8, Platoon, C. Coy., 2nd Batt., Queen's Royal Regt., Poona, India Command, wishes to form a rhythm club and is in urgent need of swing literature. "The boys here would be very grateful for any gen on the subject," he writes.
 Collector John O'Farrell, well known from West London Club days, is now in West Hartlepool, wishing to contact fellow spirits in that neighbourhood with a view to forming a W.H. Jazz Club. Please write him at 20, Collingwood Road, West Hartlepool, Co. Durham.

CHATTER

by Chris Hayes

RAN into strapping Eric Ardon recently. We last met in 1938 at the Royal Exeter Hotel, Bournemouth, where bandleader-arranger Eric played for five years. Unfortunately, after four years a Nazi captive at Ostlag 7B, where he led an officers' dance band, Eric, a major in the West Yorks Regt., lost an arm in an air-raid ten days before armistice. He is now a dance band producer at the B.B.C.

* * *
 Pianist and multi-language vocalist Carl Mathison, who had an outfit in Bergen, Norway, until he entered the R.A.F., now leads a quartet at the Golden Lion Hotel, Hillingdon, where he is assisted by Nick Nixon (tr.), Bob Wilson (bass) and Eddie Brooks (drums). Also a composer, Carl wrote and broadcast last year a special come-home waltz for the Northern Ireland Government called "I'm Going Back to Ulster."

* * *
 Around town I see blonde 24-year-old Bobbie Hope, who has been singing with the Stardusters and Rodd Stanton at the Bedford Ballroom, Hull, and with Al Collins and Tony Wayne, since her release from the WAAF after four years on photographic work, with some broadcasting in the RAF revue, "Bags of Panic." Bobbie started singing with Joe Lovelady at Quaintways Restaurant, Chester, when 14!

* * *
 Looking forward to his third summer season at Ryde, Isle of Wight, for the municipal authorities, Jimmy Luff is playing the winter at the Hotel Ryde Castle, which is run as a dancing club, with a Palm Court, concert every Sunday. Drummer Jimmy leads Henry Jolliffe (pno.), Ron Wade (saxes, trmp.), Frank Potter (trmp., vin.), Jack Naylor (bass, gtr.), Harry Martell (vin.) and Terry and Johnny (singers).

* * *
 During my early days on the "M.M." I often wrote about a clever 16-year-old Halifax drummer named Eddie Cornish, at the time with Hal Swain, Eddie, who spent last summer with Ben Oakley at Southend is now with Eric Robinson on television. Served six years in the RAF and led No. 6 Middle East RAF Command Dance Band. His dad is licensee of the Boar's Head Hotel, Halifax.

* * *
 When trombonist Denis Shirley left Fred Keddy to join George Evans he was Fred's third loss to the tree-top in two years, other two who made good being altoist Derek Hawkins, who is now with Roy Fox, and trombonist Bob Lloyd, who went to Harry Roy. But Fred keeps on finding new talent for others to whiz away, and he advertises it at Putney Palais every Sunday!

Your Queries

THE following guitar query is answered by "M.M." 1040. Poll-winning guitarist Ivar Malranis:—
 Ron Menre, Huddersfield.—You say you have no complaint with the tone of your amplifier, as it is both clear and undistorted. What you are concerned with most seems to be the quality of mellowness produced. There may be two explanations.

I have a tone control both on the amplifier and on the guitar, and can therefore get the balance of tone to suit the acoustics of the studio. As there is a good output of volume on my amplifier, there is still sufficient volume left after the tone has been cut down to the required mellowness. The reason for the more biting tone some time ago was a less efficient amplifier. The guitar is the same. Most units have no tone control, and therefore permit the higher frequencies to take their course, and many times the acoustics of the hall or studio change the tone.

The touch or technical application of the performer also determines the quality of tone. For instance, a hard plectrum vigorously attacking the strings will produce a harsh tone on the best instrument, but a light deft touch will result in a more mellow tone. Too much volume will also produce harshness when attacked too vigorously.

No playing is corny if it is up to date, rhythmic, has an attractive melodic line, and is applied at the right time and place.

A good example of chord playing can be found on the Charles Barnet record of "Wandering Blues." The guitarist is Buss Ertle. However, the general present trend is single-line melody, but based on chord positions.



After five years in the ATS, 22-year-old brown-haired blue-eyed Welsh girl, Rita Matthews, who sang for Monty Raymond at the Patti Pavilion, Swansea, before going into uniform, decided to pick herself a bandleader and ask for an audition! Steeking a pin in the MELODY MAKER classified advertisements, she selected Teddy Wallace, who liked her as much as the troops did in Germany, where she toured, broadcast and recorded with the Guards Div. Dance Band.

Wembley Empire Pool was converted into a ballroom this week for supporters of Wembley Speedway, who danced for two nights on a mammoth floor of approximately 18,000 square feet, normally the ice-rink. Asked about music, the cinder-track fans unhesitatingly picked Wembley Stadium's own Bertram Willis and his Orchestra.

CONTEST FIXTURES

LONDON AREA
LEYTON.—Wednesday, February 12 (7.30 p.m. to 1 a.m.), at the Leyton Super Baths, High Road, E.10.—The 1947 South-West Essex Championship.
 Organisers: Entertainment Committee of the Borough of Leyton, Town Hall, Leyton, E.10 (Phone: LEYtonstone 3650, Extn. 210).

PECKHAM.—Tuesday, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Rye Lane, S.E.15.—The 1947 South-East London Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary, 164, South Norwood Hill, London, S.E.25. (Phone: LIVINGstone 1587.)

PROVINCES
BIRMINGHAM.—Tuesday, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick.—The 1947 Birmingham District Championship.
 Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leics. (Phone: Hincley 563.)

IPSWICH.—Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.—The 1947 Suffolk County Championship.

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

HULL.—Monday, March 3 (8 p.m. to 1 a.m.), at the Beverley Road Baths.—The 1947 East Yorkshire Championship.
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

EPSOM.—Wednesday, March 5 (7.30 to 11.45 p.m.), at the Municipal Hall.—The 1947 Southern Counties Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary, 324b, Brixton Road, London, S.W.9 (Phone: Brixton 4841.)

DERBY.—Wednesday, March 12 (7.30 to midnight), at the King's Hall.—The 1947 Derbyshire County Championship.
 Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leics. (Phone: Hincley 563.)

PRESTON.—Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.—The 1947 North Lancashire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)



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