

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 555

## 'CONCERTO, 1944': DATE SET

SINCE we published the first details of "Concerto, 1944"—a charity concert of specially composed British modern music, organised by the Musicians' Social and Benevolent Council—we have received many inquiries for further details of this highly significant undertaking.

WE CAN NOW ANNOUNCE THAT THE CONCERT IS TO TAKE PLACE ON WHIT SUNDAY (MAY 28) AT THE STOLL THEATRE, KINGSWAY, LONDON.

The country's leading composers and arrangers have seized the opportunity which "Concerto 1944" affords of bringing their most advanced works to the notice of the public, and they have submitted compositions which suggest that a very high standard indeed will be reached when the programme is completed.

Submitted works receive the attention of a reading committee, two of whose members are Ben Frankel and

### MODERN MUSIC

It has already been found, even at this early stage, that the type of music that will make up the programme is so varied and unrestricted in its scope as to require the services, not only of a large dance band, but of a first-class straight orchestra, in order to do the music justice.

The M.S.B.C. are at this moment concluding negotiations by which they hope to secure one of the country's leading symphony orchestras for their concert, and fuller details will be given in the *Melody Maker* the moment they are available.

Readers are asked not to write in for tickets at this stage, or to send in any money. Full particulars of the prices of admission will be given nearer the date of the concert.

The M.S.B.C. asks us to state, however, that they are still glad to receive and consider musical works of a modern nature suitable for inclusion in their programmes.

The address is M.S.B.C., Suite 5, 116, Shaftesbury Avenue, London, W.C.2.

## LEADER'S 11th AIR-BIRTHDAY

WITH the playing of a "Music While You Work" programme next Sunday (March 12), 3-3.30 p.m., Harry Leader and his Band complete their eleventh year of broadcasting.

It was in March, 1933, that Harry played his first airing with his own outfit—an Overseas date for Cecil Madden. Since then he has broadcast consistently and made his mark in the recording world as well.

In fact, Harry and his outfit have just recently returned to the Regal label, and titles from a session recorded early last month will probably be issued shortly.

Harry has recently signed up another contract at the London Astoria, where he is going great guns. To-morrow (March 10) he and his boys take a night out of Town to play a special function at the Guildhall, Southampton.

# B.B.C. GENERAL FORCES DANCE MUSIC: SOME DISTURBING FACTS

IT IS COMMENCING! THE CUT IN BROADCASTS BY LIVE BRITISH DANCE BANDS WHICH IT WAS RUMOURED WOULD TAKE PLACE WITH THE ADVENT OF THE "GENERAL FORCES" PROGRAMME IS SHOWING OMINOUS SIGNS OF HAPPENING.

The dance music programmes for next week show a total of 16 hours, split up as to 6 hours and 15 minutes in the Home Service and 9 hours and 45 minutes in the "General Forces" programme.

This aggregate includes broadcasts totalling 3 hours 25 minutes by Jack Payne; 2 hours 30 minutes by Geraldo; 1 hour 40 minutes by Billy

Ternent, and programmes by Joe Loss, Henry Hall, Billy Cotton, the "Squadrons," etc.

On the face of it this would appear to compare favourably enough with the total of 16 hours 15 minutes which, as we pointed out the week before last, was the total time given to "live" dance band broadcasts last week, which was the first week of the "General Forces" innovation.

But there is a snag in it. Apart from the fact that to make up the sixteen hours we have had to bring in such mainly Variety programmes as "Hello, Swingtime" and Debroy Somers' broadcasts from the Beaufort Club Taxi Drivers' Section since on Wednesday, no fewer than five of the other airings are recorded repeats of previous broadcasts.

### RECORDED REPEATS

They are the "Forces" broadcasts by Jack Payne and of "Hello, Swingtime" on Monday, the "Squadrons" period, on Tuesday, and Jack Payne's on Wednesday and Saturday—a total of three full hours out of the precious sixteen.

Now dance musicians are paid for recorded repeats of their broadcasts considerably less than the fees they receive for an original performance, in some cases as little as 6s. per transmission, so they are going to lose heavily.

But it is not only they who are going to suffer from this latest effort of the B.B.C.s to be penny wise and pound foolish.

Many listeners, at any rate among our Forces overseas, may have already heard the original broadcast and may well be bored having to

(Please turn to page 10)

## "M.M." DANCE BAND POLL

On the middle page this week, we announce full details of the "Melody Maker" 1944 Dance Band Poll.

It is a long time since we last asked our readers to vote for their favourite bands and instrumentalists, and the bigger the response, the more accurate will be the results.

Please send in your votes as quickly as possible!

## HYLTON VARIETY FOR LEAMINGTON

VENTURING further and further into the realms of all-round entertainment, Jack Hylton embarks upon a totally unexpected and unusual project this coming summer, when he will present a special Variety season at Leamington Spa.

Venue will be the Pavillon, Jephson Gardens, and the undertaking will commence on June 26. Variety shows will be presented twice daily. The policy will be a change of programme each week, with a succession of star acts and leading dance orchestras.

The venture is definitely an innovation for the Pavillon, which, incidentally, has excellent capacity, is situated in magnificent grounds and has so far been exclusively the home of symphony concerts, choirs and military bands.

So attractive, in fact, are the surroundings that musicians will be most eager to put Leamington Spa on their list of dates.

The Hylton office has another interesting venture, commencing the first week in May, when it starts to book "name" bands for the Plaza Ballroom, Derby.

Already Leslie ("Jiver") Hutchinson and his All-Coloured Band, Eric Winston, Carl Barribeau, Felix Mendelsohn, George Elrick and other notable outfits are in line.

AS we go to press we learn that Harry Roy and his band are due home any day now from their extremely successful Middle East tour. They have a broadcast fixed for next Thursday (16th), 10 p.m., G.F.

## TERNENT AND MAYERL ON SICK-LIST

TWO famous London dance band leaders are at present hors de combat through illness. They are broadcasting ace Billy Ternent, and Grosvenor House piano star-leader Billy Mayerl.

Billy Ternent is in hospital. He is suffering from a recurrence of an internal complaint of long standing; has been away nearly a fortnight; and may be off the stand for quite a while yet.

In the meanwhile, the band's accomplished viola player, Percy Harper, has taken over the baton; and it says much for Percy's painstaking efforts, plus the state of efficiency in which Billy Ternent always keeps his band, that the outfit's airings come over so well.

Billy Mayerl, who, apart from his regular Grosvenor House commitment, has been exceptionally busy with broadcasting recently, has suffered a mild breakdown, and is away recuperating with friends in the country.

In the meanwhile, the band is being led and efficiently looked after generally by its first sax player, Ralph Wilson.

To fill the obvious gap left by Billy's absence, speciality piano solos are being played by the late End pianist Harry Saville.

## ROSE(O) O'DAY!

A NEW recruit who has just joined up with Edmundo Ros' famous rumba outfit at the Bagatelle and Astor is trumpet star Patrick O'Day, who used to be lead-trumpet with Henry Hall.

He joined Carl Barribeau when Carl first formed his combination, and has been with him ever since.

Returning to Town recently, he has now stepped into the happiest bunch of hard-working boys in the business, and should make good speedily.

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## HARRIS TAKES BRITISH JAZZ TO U.S. FORCES

**B**IG honour for ace record connoisseur and half of "Collectors' Corner" Rex Harris recently (Friday, March 3) when he became the first British jazzman to put over a record recital on the American Forces Network.

Airing was the last one of the series "Designed in Britain," produced by Anna Instone and introduced by Frank Phillips, and featured British jazz records.

Fully acknowledging the American origins of jazz, Rex nevertheless set out to prove that we have developed our own styles along our own lines; and by playing the records of some of the cream of our British jazzmen—a programme, incidentally which fans over here would have given anything to hear—Rex amply demonstrated the very worthwhile stage which our own "recording angels" have reached in the art of disseminating modern swing.

Selection of records which Rex made for this task will be so interesting to British fans that we give the complete list herewith:

George Chisholm's Jive Five in "Archer St. Drag" ("Let Go" (Decca F6887)); Spike Hughes and his Orchestra's "Six Bells Stampede" (Decca F2844); "Early One Morning" by Leonard Feather and his Old English Swing Band (Decca F6810); "Lady Be Good" with Coleman Hawkins, Stanley Black, Albert Harris and Tiny Winters (Parlophone R2007); "Mean To Me" by Una Mae Carlisle and her Jam Band (Vocalion S198); "China Boy" by Freddy Gardner and his Orchestra (Parlophone—British Artists' Rhythm Style Series—No. 2153); "10 a.m. Blues" by Freddy Gardner's Swing Boys (Rex 9835); "I Found A New Baby" by Band at "M.M."—H.M.V. Jam Session—led by Harry Parry (H.M.V. C3269); "Snake Hips Swing" by Ken Johnson and his West Indians (Decca F6894); "Buddy's Wednesday Outing" by Spike Hughes and his Orchestra (Decca F3089); "Jamboree Jive" by Buddy Featherstonhaugh and his Radio Rhythm Club Sextette (H.M.V. C9358).

**L**/BDR. H. A. FISHER, peace-time drummer and pupil of Carlo Kraemer, is anxious to get in touch with Al Stewart, whose "Colleagues" were well known at the Stoke Newington and Islington Town Halls, and in Tufnell Park, Highbury, etc.

If said Al Stewart would drop L/BDR. Fisher a line, c/o this office, we shall be pleased to forward it to his address with the Mediterranean Forces.

**J**OHNNY BROWN, leading his own outfit at the Locarno Dance Hall, Streatham, London, sends out an SOS for a lead trumpet.

The matter is very urgent; anyone interested, please contact Johnny, immediately, at the Locarno.

## Melody Maker

Incorporating RHYTHM  
WEEK ENDING MARCH 11, 1944

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## CALL SHEET

(Week commencing March 13)

Les ALLEN.  
Grand, Blackburn.  
Carl BARRITEAU and Band.  
His Majesty's, Carlisle.  
Billy COTTON and Band.  
Hippodrome, Ilford.  
GERALDO and his Orchestra.  
Empire, Chiswick.  
Stephano GRAPPELLO and Swinnette.  
Gaiety, Ayr.  
Henry HALL and Band.  
State Cinema, Darford.  
Jerry HOEY and Band.  
E.N.S.A.  
Joe LOSS and Band.  
Empire, Hackney.  
Roy MARSH and Swinnette (presented by Eric Winstone).  
One-Night Stands.  
Felix MENDELSSOHN'S Hawaiian Serenaders.  
Hippodrome, Norwich.  
Harry PARRY and Sextet.  
Hippodrome, Dudley.  
Oscar RABIN and Band.  
E.N.S.A.  
Lew STONE and Band.  
Green's Playhouse, Glasgow.  
Billy THORBURN.  
Empire, Sunderland.  
Maurice WINNICK'S Band (led by Harry Hines).  
Tivoli, Aberdeen.

## WHO IS "HOWARD"?

**T**O-MORROW (Friday, March 10) 8 to 9 p.m. in the General Forces "Middle East Merry-Go-Round" programme, home listeners will have their first opportunity to hear "Howard and his New Sweet Music," a combination that presents something quite different in the way of commercial dance music.

"Howard" is none other than Howard Lucraft, whose brilliant Spanish and electric guitar playing was the subject of much favourable comment in this paper before the war.

For the past four years Howard has been leading and organising bands in the R.A.F., but while on leave, etc., he has been doing odd broadcasting dates with various leading bands.

Provincial fans have probably heard his featured electric guitar solos at Sunday concerts recently—most frequently with Leslie Douglas and his "All Star" R.A.F. Orchestra.

Howard was very busy last year doing recorded broadcast programmes for overseas Forces with his "Sweet Music" and Denny Dennis.

This, however, is the first time the outfit will be heard on the home wavelength, and the airing will offer something new in the way of tone-colour.



Most people in Town will remember ex-Harry Roy trumpet-ace Frank Thornton. Above you see a picture of Frank, who has served with distinction out East, with the Band which he organised and led out there. Despite difficulties of every kind, due to conditions, climate, Service duties, lack of time, lack of music and lack of reeds, etc., it has been an outstanding success, boasting several players well known in peace time at home. Frank's friends here will be glad to know that he is now expected home in the not too distant future.

## VIC LEWIS IS ILL

**S**INGING guitarist Vic Lewis, in the R.A.F.—and currently playing with Buddy Featherstonhaugh's R.R.C. Quartet, and also joint organiser of the sensational Vic Lewis-Jack Parnell outfit which has recently recorded for H.M.V.—has suffered a nervous breakdown.

At the time of writing, Vic is expecting any day to be transferred to an R.A.F. hospital. Whilst recuperating, he would very much like to hear from friends and fans.

For the moment, letters should be sent to its private address: 24, Oakfields Road, Golders Green, London, N.W.11; from where they will be forwarded direct to him.

## Lou Preager's Sunday Concerts

**L**OU PREAGER, whose Hammer-smith Palais outfit, with its seven saxes, three trumpets, plus rhythm line-up, is one of our most welcome radio features, has also lined up some Sunday concerts which should have a big appeal to the fans.

Dates of some of these are: March 19, Odeon Cinema, Warley, nr. Birmingham; March 26, Savoy, Swindon; April 9, Pavilion, Bath; April 16, Odeon, Newcastle; April 23, Capitol, Cardiff; April 30, South Parade Pier, Southsea.

These shows include Edna Kaye, Irene King and Paul Rich sharing the vocal honours; Billy Penrose (piano); Jack Carter (clarinet); John Gray (tenor); and Harry Finch (trumpet); all swinging it out in the true Preager style.

## Ex-Marine Trumpet Discovery

**T**O bandleader Miff Ferrie must go the lion's share of the credit for bringing out a young musician who is undoubtedly destined to go a long way in dance music.

He is 21-year-old Eric Derges, one of the most promising trumpet players heard in a long while.

Recently discharged on health grounds from the Royal Marines, Eric went immediately to see Miff Ferrie, to whom he had given an audition a year previously, before entering the Service.

Unable to use him at that moment, Miff signed him up on contract, and is handling all his business for the future.

The end of the story is that Eric Derges has now joined up with Billy Tennant, and at the second trumpet desk with Billy's band in a position which he can fill with distinction.

## SCOTTISH NOTES

by Hugh Hinshelwood

**A**NOTHER budget of news is to hand from Billy Hall, out in Italy.

Billy tells us he is now back in the "business" again, as his particular section of the Desert Air Force has now its own band and show, most of the lads being released meantime from their own "trades" to play in the real front line, well in advance of the E.N.S.A. shows.

The M.D. for this lot is Corporal Jack Williams, who played at the Capitol Cinema, Cardiff, on the organ, while the line-up consists of Al Washbrooke (piano and conductor); Art Jackson (piano); Alan Holmes (drums); Wally Baker (guitar); Steve Atkinson (bass); Baker and Reg Webb (saxophones); Hall (trombone); Jim Robertson (trumpet); Ralph Bancroft (altos); Bob Anderson (tenor); Tim Taylor, Terry Hughes and Fred Mitchell (violins).

Arranging talent there is in plenty, as Al Washbrooke, Billy Hall, Jim Robertson and the M.D. all do their stuff with the dots, while the music for a recent show was written by Flying Officer Freeman and Flight-Lieut. Tiffen.

Al Washbrooke, incidentally, was pianist and arranger with Jack Padbury. The boys are doing a swell job, under all sorts of conditions, and Billy says their show is fit for anything at home.

They made some records recently for the B.B.C., the stuff being flown home for use in some broadcast programme.

It should be noted, too, that Billy is on his "doubling" instrument, trombone, instead of the usual piano.

## LEW STONE CLICKS

**DUMFRIES**.—"Way down South in Scotland—in Dumfries to be exact—the Plaza, favourite dancing resort for locals and folks round about, keeps up its high standard of musical fare.

A five-piece is installed here, which is made up of Dannie Craigie (drums), Alec McPhail (tp.), Len Froisher (alto), Billy Miller (tenor), and Alan Taylor (pno.). Dannie Craigie, who hails from Dundee, has earned golden opinions by his swell drumming, while Billy Miller previously had his own band with a big connection in the South of Scotland, also winning band championship honours.

**GLASGOW**.—Lew Stone is back at Green's with a polished bunch playing sweet and hot, but mostly hot, immaculately.

The real Stone touch is back of most of the offerings, and for the second time in as many weeks there is a five-brass section which does not have the usual flogging of the roof off under the impression that the place requires that much filling.

Helen Mack and John Silver supply the vocals, Glasgow's own Helen having come on a ton recently, the lassie singing with a sophistication well beyond her years.

Guitarist Ernie Shear has a real resident job here, as he has been with three out of the last four bands to appear at Green's.

Producer George Bowie has an idea which might revolutionise Glasgow's rather unambitious summer concert parties. He has in mind a show which will tour the parks throughout the summer, and which would mean a fully rehearsed company which would have a 14 weeks' contract.

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# THE MAN WHO PUT BOOGIE-WOOGIE ON THE MAP

EDGAR JACKSON'S Record Reviews

**JIMMY YANCEY.**—Piano Solos  
 \*\*\*\*Yancey Stomp (Yancey)  
 (Am. Victor OA044006).  
 (Recorded October 25,  
 1939.)  
 \*\*\*\*Five O'clock Blues (Yancey)  
 (Am. Victor OA044009).  
 (Recorded October 25,  
 1939.)  
 (H.M.V. B9366—5s. 4½d.)

THESE are both boogie-woogie piano solos, and as they are by Jimmy Yancey I don't have to tell you that they are not only the real thing, but probably about as near to the real thing at its best as one could have.

Yancey is said to have invented boogie-woogie.

Personally, I should say that that was going a bit far.

I don't think anyone can ever be said to have invented anything in jazz. Most innovations have always been a development of some earlier mode, and there are indications that boogie-woogie was one of the earliest forms of the blues.

But there is no doubt that Mr. Yancey did more than his fair share towards putting boogie-woogie on the map—and a good few years ago it was at that.

As long ago as almost anytime you like before the last war they had on Chicago's South Side what were known as house-rent, or more generally just rent, parties.

## EUROPEAN TRIP

These affairs, such a part of the life of the community of the district that one may fairly describe them as an institution, and called "pitchin' boogie" (hence the term boogie-woogie), were the last resort of the usually hard-up coloured folk to cope with the landlord.

It was open house, anyone being admitted who could produce a bag of sandwiches, a jug of liquor or half a dollar to help maintain the tenant in residence for a bit longer than it would take an irate landlord to throw him-out for non-payment of rent.

And if you could assist with the entertainment you could get in for that alone.

One who was always welcome for his contributions to the latter aspect of the proceedings alone was James Yancey.

Born in Chicago, it soon became apparent that he was a natural comedian.

As a boy of six he joined the Bert Earl Co., with which he travelled across America singing and doing his "buck and wing" dances, and much of his later life was spent in vaudeville.

It is said that he made a trip to Europe and even appeared before the late King George V and other members of the Royal Family, though I have no personal recollection of this.

It was as a vaudeville artist that he was during these years best known.

His piano playing he reserved for himself and such others who knew how to appreciate it.

His brother Alonzo also played piano, specialising in rags and stomp. But Jimmy preferred the blues.

It was mainly after he left vaudeville, in 1913, and returned to Chicago to settle down that he really devoted himself to his piano.

Playing in the South Side barrel-houses, or anywhere else where the society was congenial and a piano available, Jimmy soon became popular (especially with the ladies!) and was in great demand for house parties.

For the last twelve years he has been a groundsman at the Chicago White Sox baseball park.

He has no piano in his home on South Dearborn. But once a week he

goes over to his sister's house and practises, and he can still roll out a terrific bass in support of as dynamic a right hand as ever hammered the ivories.

And he needs to.

The most striking characteristic of boogie-woogie, which invariably takes the form of the 12-bar blues, is in the notation for the left hand, consisting of the incessant repetition of short, rapid arpeggio figures, played usually in a staccato rolling fashion.

With its principally tonic and dominant harmony, boogie-woogie has more than any other jazz piano style a pronouncedly primitive flavour.

But don't let that remark mislead you into believing that it cannot often be highly ingenious and technically complicated.

Counter-rhythms formed by the right hand (often spread far from the left, high up in the treble) abound, and are none the less apparent because the right-hand part is anything from subtly to extravagantly syncopated.

There is no doubt that boogie-woogie resulted in no little measure from a desire to produce a form of jazz that would be essentially and completely suited to the piano.

As William Russell explains in the chapter in the authoritative "Jazzmen" devoted to boogie-woogie:

"As jazz came up from New Orleans each instrument of the orchestra developed its own characteristic style, so suited to its tonal possibilities and limitations of sonority. . . . For the first time instruments were allowed to speak in a language of their own."

"... Jimmy Yancey developed a style so pianistic that it could not be imagined on any other instrument. . . . He tried to get out of the piano just what was in it, and not give an imitation of an orchestra, a trumpet, a voice or a hurdy-gurdy."

"He succeeded most admirably. The piano is, after all, a percussion instrument and one capable of producing more than one rhythm at a time (although it takes considerable ingenuity to accomplish this)—not an instrument for intoning legato melodies of long-sustained sonorities."

Well, I hope all you budding pianists will take those last few highly enlightened words to heart.

And if you want to know any more about real boogie-woogie playing, as distinct from the rumble-tumble catch-as-catch-can that is too often put out as the real thing, hear Jimmy on this disc playing "Yancey Stomp" and his even more famous "Five O'clock Blues," better known as "The Flies."

## ★ LETTERS TO THE EDITOR ★

JUST a line from one of the trade "Down Under," wishing MELODY MAKER a prosperous 1944. Owing to the enormous influx of American Servicemen to this country, the musical-instrument business has been cleaned up, sold out, and otherwise flattened out.

Much importance is attached to the value of music in the camps, per medium of Service bands of complete units, and the get-together idea amongst the camp occupants. The repair department has a head-lock on it, accentuated by scarcity of materials and accessories.

Since the advent of Artie Shaw in person and films showing his band, the rising generation has gone clarinet mad, and if incoming ships could be loaded down to the water-line with gobsticks the situation might be eased for the time being.

Most of our players are in the Services, but some are staying "as you were," owing to the recognition by the powers that be of the value of music to soothe the savage breast.

Once again, cheerio from Australia.  
 The Saxophone Clinic, BERT LACK,  
 327, George Street,  
 Sydney, Australia.

of the air schools, very eager to "give out" to someone who knew what a 12-bar blues meant (as the clarinet leader said). But, alas! the majority of the population have no interest.

But still, come on, B.B.C., export that "Negroid Trash"; there's at least an appreciative audience amongst the Service lads from home training and recuperating in South Africa, not to mention a late member of Portsmouth R.C.

P. J. C. HOWARD.  
 Cape, South Africa.

PLEASE would you print this reply to Sgt. Dutton? The last part of his letter made me real mad, although I'm mostly a swing fan myself.

He has the sauce to say that there isn't a decent band in Great Britain. Yet George Chisholm is as good as, or even better than, the great Jack Teagarden or any other great American trombonist. Also, Carl Barriteau or Nat Temple are up to the standard of the top-notch Americans.

Sergt. Dutton is too harsh on the so-called Golden Era. If there hadn't been jazz then there wouldn't be swing now!  
 Bexhill-on-Sea. TONY DENNETT.

IF the result of the recent "Records for Issue" ballot, supervised by "Collectors' Corner," may be taken as being representative of the amalgamated opinions of MELODY MAKER readers (and there is no reason to suppose that it is not), then the outcome deserves great approbation.

The inclusion in the printed list of

such fine Folk artists as Pine Top Smith, Cow Cow Davenport, and Red Nelson is most gratifying, and, from a jazz standpoint, casts an ameliorative reflection on the intellectual character of all the voters concerned.

Two eminent names are missing—Sydney Bechet and Besse Smith—and, reviewing the list again, it seems singular that the latter should be preceded by Nichols and Calloway. That, however, is not an accusation; merely an idle observation.

For the initiative shown in this venture I congratulate Bill Elliott and Rex Harris, and although not interested in their first triumph, Condon's "Oh Baby," eagerly await the next coup, for, with such an obviously fruitful start to the experiment, *quatenus sabbat?*

Wigan, Lanes. L. PARTINGTON.

YOU and the article writers on music in the "M.M." are doing more harm than good in this country. There are many, many people in England who do not like admitting that in their opinion swing is superior to jazz just because you say jazz is the finer of the two, and will continue to do so, even if you are proved wrong.

For instance, there may be a budding clarinetist who attempts to play in the old style because he thinks he will be laughed at if a jazz fan hears him.

Therefore I suggest all of you control your outburst and try to see the other person's side.

It is quite unlikely that you will print this letter, as you will be scared that the people will see it who like swing, but say they like jazz.

Yours in anticipation for a quick print.  
 RONALD NOAKES.  
 West Croydon, Surrey.

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WE are indeed sorry, dear readers, that the next paragraph may make unpleasant reading for some of you, but in spite of all our efforts we confess ourselves beaten in the "Swap and Buy" department.

We have made every effort to hold this feature in check, but with over 200 letters for S. and B. weekly (to say nothing of another 200 ordinary "Corner" queries) we fall behind more each week, and are now only dealing with letters sent in last October! This means that, in many cases, by the time a letter is printed the records concerned have either been sold or obtained, and we get an indignant epistle from some irate "Cornerite" about the amount of trouble we've caused him.

These irate letters are increasing, so in order to help out, we are forced to declare that all Swap and Buy letters prior to January 1 this year are out of date and will be handed to salvage. This gives us a chance to keep up with the two months' post to hand this year, so if you wrote an S. and B. letter in 1943 and still want to obtain, sell or exchange discs, write again as soon as possible and your letter will be dealt with in strict order of arrival.

Both halves think that this is the best idea in order to save our readers and ourselves a lot of unnecessary time and trouble.

And whilst we're on the subject, please be patient. It's no use sending us rude letters like a Mr. Jarvis, of Manor Park, did this week. He complains bitterly that he's written four times in the last two months with the same S. and B. query.

Maybe he has—as a matter of fact we've looked his letters up, and there's still over 400 to go before we come to his first one—but it's no use worrying. First come, first served, is our motto, and, after all, they queue up for more important things than S. and B. nowadays.

#### \* \* \*

#### INTERESTING ELLINGTON

In response to our plea for live letters, we have received the following from Sgt.-Pilot W. R. Midwinter, who has just returned from the States, where he met and heard the Ellington Ork. several times. We think his letter of great interest in view of what has been written about the Duke and his music lately.

To quote:

"I have read quite a lot of articles lately which refer to the degradation of Duke Ellington's orchestra.

"About two months ago I had the pleasure of meeting the Duke and several members of his orchestra after hearing them play for four hours. The usual throng of autograph hunters prevented any long talk, but what I had heard during those four hours told me all I wanted to know—the Duke's orchestra was still the finest thing in Jazz.

"I could undoubtedly see a change in the band, but the intriguing, tone colours and exciting climaxes were still there.

"When I saw Sonny Greer playing I thought back to a section in last June's 'M.M.' which classed him as one who has received adulation far in excess of his merits. A good drummer should not become detached from the band, and Greer has always been a very essential and adequate addition to the Ellington rhythm section. The Duke does not require breaks demonstrating technique since his descriptive works do not

# COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

call for them. I saw Sonny take a number, however, which would have done any big-time drummer credit, and the fact that he keeps his place in the rhythm section is to his credit.

"He struck me as a showman, I admit, but this goes in his favour also, since his playing was certainly not restricted, he certainly gave a very creditable performance, particularly in 'Jumpin' Punkins,' and provided the required drive and lift to all the orchestrations.

"Johnny Hodges' playing was perfect and the old thrill was still in his solos.

"Rex Stewart also played some very clever and fascinating solos.

"Because the style has changed, I cannot agree that it is a change for the worse. Undoubtedly the trumpet of Bubber Miley made fine material for the Duke's highly descriptive pieces such as the 'Black and Tan Fantasy,' but music, whether it be classical or jazz, changes with time. I have many recordings featuring Miley's brilliant stutler longue growl trumpet effects and get the same satisfaction from the discs that I got when I bought them.

"I say, too, however, that I get equal satisfaction from the later recordings. Let us see the fine qualities of the Duke's newer style. Recordings such as the 'Sidewalks of New York,' 'Delta' and 'Chelsea Bridge' are definitely played in quite a different style from old gems such as 'Mood Indigo,' and 'Solitude,' but the Ellington patterns are still woven into them.

"In my opinion the Duke has not deteriorated—he has changed his style to meet a newer age and still retains the jazz spirit. Rex Stewart may not be a Bubber Miley, but his solos are exciting in a different way. Nanton may not play such a hot or growling trombone as he used to, but since jazz is a music of the people it is bound to change as their conditions change and time goes by."

#### HOT TRAM.

One or two letters lately from trombone fans asking for details of an album dealing with tram platters released in America some time back. Although, of course, you can't get it over here at the moment, we have looked up the discs in question in case any of you have influential American buddies.

"Hot Trombone" is the title of the album issued on American Columbia in April, 1941, and it features the work of such stellar trombonists as Jimmy Harrison, Miff Mole, Jack Teagarden, Floyd O'Brien, J. C. Higginbotham and Bennie Morton.

The five records in the album are "Bugle Call Rag" and "Dee Blues," by the Chocolate Dandies (Col. 36008); "Got Another Sweetie Now," by the Chocolate Dandies, backed by Tennessee Twilight," by Eddie Condon and his Orchestra (Col. 36009); "Makin' Friends," by the Whoopee Makers with Jack Teagarden, coupled with Original Dixieland One Step," by Miff Mole and his Little Moleers (Col. 36010); and "Higginbotham Blues," by J. C. Higginbotham and his Six Hicks, sharing the wax with the "Gold Diggers' Song," by Benny Morton and his Ork. (Col. 36011).

Album notes credited to John Hammond trace the growth of the trom-

bone from the "time in jazz when trombone solos were synonymous with ponderous brass parts and trick efforts. This was true particularly in the so-called Dixieland style which first gave the trombone an important part in semi-improvised music," until "... Jimmy Harrison changed all this in the middle twenties."

It should be noted that practically all the records mentioned have been issued over here, but are mostly out of catalogue now. The album is available to Parlophone over here for release if they so feel inclined.

#### BET SETTLED

Short answer to Bert Chorley, of Richmond, who asks us to settle an argument about trumpeter Lee Collins. Lee was born in New Orleans in 1901, frequently played with Bunk Johnson and King Oliver, but never to the best of our knowledge played with Bix. Certainly he never made any records, with him that were issued on any of the known labels.

#### ANON

A postcard bobs up in our mailbox which reads "Dear Halves. Who was Bauza?—Yours jinglyng, Reg."

This is about our shortest query to date, so forgive us, Reg, wherever you are, if we reply likewise.

We presume you mean Mario Bauza, a first or lead trumpet with the late Chick Webb's outfit from 1934 to late 1938. He was a competent performer in a rather thankless job as brass section leader, and very occasionally took solos which proved him to have considerable jazz ability. No worthwhile solos ever appeared on wax, however, and he has disappeared from sight since the Chick Webb outfit disbanded.

#### LUCKY GUYE

A letter from Syd Guye, of Halifax, who asks for details of some worthwhile piano solos issued on the private U.S. label of "Solo Art."

It appears that friend Guye hopes to receive some of these shortly and wants to know what's worth ordering. Well, we don't know how he does it, but good luck all the same, and here are 12 good examples of 88 work on the "S.A." label:

#### ALBERT AMMONS

No. 12000—"Base Goin' Crazy."  
No. 12001—"Monday Struggle."  
No. 12002—"Boogie Woogie."  
No. 12003—"Mecca Flat Blues."

#### MEADE "LUX" LEWIS

No. 12002—"St. Louis Blues."  
No. 12003—"Messin' Around."

#### CRIPPLE CLARENCE LOFTON

No. 12003—"Streamline Train."  
No. 12008—"Had a Dream."

#### PETE JOHNSON

No. 12004—"Climbin' and Screamin'."  
No. 12005—"How Long—How Long."  
No. 12005—"Let 'Em Jump."  
No. 12006—"Pet's Blues."  
No. 12006—"Buss Robinson Blues."  
No. 12010—"B. and O. Blues."  
No. 12010—"Shuffle Boogie."  
No. 12010—"Pet's Blues," No. 2.

#### ART HODES

No. 12007—"Ross Tavern Boogie."  
No. 12008—"South Side Shuffle."

#### JIM YANCEY

No. 12008—"The Fives."  
No. 12008—"Jimmy's Stuff."

#### SWAP AND BUY

T. G. Edwards, 4, Mortimer Court, N.W.8, wants to buy: O.D.J.B.'s "Clar Marm"/"Royal Garden," Ballyhoolligans' "Avalon," Herman's "Riverbed," and Casa Loma's "Devil Afloat Music." Also cardboard disc cases. Gold dust, T. G., gold dust.

FOR SALE! "Patrol Wagon" Write M. Miller, Jr., for this Henry Allen, Jr., disc at 155, Hendon Way, N.W.2.

D. E. Palmer, 29, Longcroft Ave., Bantstead, Surrey, has for sale a number of discs, including Ellingtons and Goodman's (or should it be Goodman?).

Wanted! Pinetop's "Boogie," also by Honey Hill. D'sposal: Nichols' "Buddy's Habits." D. Horton, 17, St. Phillip's St., Cheltenham Spa, Glos.

Urgent: For swap. Ellington's "Louisiana"/"Yellow Dog." McK. C. P.'s "Shim-me"/"Milenburg," King Carter's "Blues in My Heart." Hotsy Totsy's "Deep Harlem"/"Strut, Miss Lizzie." Wants: Duke's "In a Jam," "Rose Room," Dodd's "Blues Galore," Kirby's

"Home Made," Krupa's Blues' of Israel," Page's "Just Another Woman." Also for sale: Krupas, Spanlers, Hamptons from 2s. 6d. upwards, these last to callers only. Contact J. S. Kelk, 9, King Edward Ave., Blackpool.

Cash offers for following to J. A. Jones, 60, Oakridge Rd., Downham, Bromley, Kent: Herman's "Callope Blues"/"Goose Hangs High," "Riverbed," "Indian B.W." (there's your chance, T. G. E.), Shaw's "Streamline"/"Sweet Lorraine," "Thou Swell"/"Same Old Line" and "Jap Sandman"/"Girl is Like Melody."

Cash for cut-out Harry James, especially on Col. James Forster, Brereton House, Stockport Rd., Bredbury, Cheshire. Lonely matelot will pay up to 10s. for Lips Page's "Old Man Ben" on Voc. Says charming wife will deal with comms. to Pete Payne, 83, Brockman Rise, Bromley, Kent.

Sgt. Archer, R.A.F., 2, Kenway Rd., Earl's Court, S.W.5, will pay cash for Miller's "Slow Freight" and other Miller Regal-Zonos.

S.a.e for list of disposals, including three years' issues of "M.M." to R. Duncan, Jr., 3, Reform St., Arbroath, Angus, Scotland.

John Braidford, Friarside House, Burnopfield, Newcastle-on-Tyne, offers Vocalion 870 and 859 in exchange for Parlo R2739 and R2745.

Michael Swann, 72, Park Rd., Kettering, has complete set of Bechet N.O. Feetwarmers for sale. What offers?

James Young, 36, Keymer Rd., S.W.2, offers "American Jazz Music" for sale or swap. Also wants Mannone's "Capri." J. M. Knight, 48, Glenalpin St., Belfast, N. Ireland, has for sale: "Rhythm on Record," 12 issues "Swing Music," complete set "Hot News," and discs which include "Patrol Wagon," "Feelin' Drowsy," "Partners' "Just a Mood," Venuti's "Blue Room," Waller's "Won't You Get Off It?" etc. No exchange; best cash offer secures.

L. A. Dimmett, 656 Gt. West Rd., Isleworth, Middx. offers some 25 discs, including number of cut-outs, from 3s. 6d. to 5s. Send s.a.e. for list.

Pte. A. Eeles (who would like to contact Doug Sweeney or any of the Revelers' Band) wants a copy of Duke's "Jack the Bear." Write, 80, Sugden Rd., Battersea, S.W.11.

J. R. Aistrop, 243, Queen's Drive, Waverley, Liverpool 15, who nearly injures himself in defending Harry James, says he will pay good prices for rare deleted discs, especially Vocalions by the James Band or featuring said H. J. "I have also a copy of Charleston Chasers' 'Ain't Misbehavin' for anyone who offers a James' disc besides the dough." Oh! From the tone of your letter we would have thought you would want to give dough with the Chasers to get your hero. No?

Peter Powell, 26, Basing Hill, Golders Green, N.W.11, offers Voc. S27 and S6 for sale, or swap either for Voc. S199.

Offers to I. Philpott, 19, Hawthorne Way, Cambridge, for back numbers of "M.M.," March 1940, to date, five copies missing.

Another one! E. G. Carter, 132, Manchester Rd., Warrington, Lancs, has every "M.M." from 336 (Dec. 30, 1939, to present issue)—194 copies for disposal.

H. G. Witchard, G.R. Ward, R.N. Aux. Hospital, Sherborne, Dorset, will pay good prices for Art Tatum's "Tale of Two" and Boyd Senter's "Bad Habits."

J. D. Grosse, 5, Cissbury Ring South, N. Finchley, N.12, offers at £1 Gooftus Five's "Yes, Sir, That's My Baby"/"Money, I'm in Love" on Parlo. E5421. Exchange given consideration.

P. W. Scholes, 135, Ledsam St., Ladywood, Birmingham 16, offers Louis' "Struttin' W.S.B." "Lonesome Road" in exchange for any Wolverine disc.

165.—Southall met Mon. (6th) at Hanborough Tavern, Hayes Edge, Southall, Rct. "Desert Island Discs," by club member. J.S. Record raffle.

Belfast mts Thurs. evngs; all musicians and fans welcome. Write, Sec., Miss L. Smiley, 98, Locksley Park, Belfast.

Balling. New club opened Mar. 2. Mts every Thurs., Parkfield House, 5th Ealing Rd., W.5. Would-be members please write S. Rockall, 10a, Radbourne Av., 5th Ealing, W.5. Nxt mts Mar. 16, rctd by Buddy Cawte, record raffle, J.S., etc.

Earlsfield. Club now bng formed. Readers interested contact D. C. Bull, St. Gregory's, Earlsfield, S.W.13.

Fife. New club bng opened. Readers interested write J. W. Wallace, 349, High St., Kirkcaldy.

Halesowen (B'ham). New club openng Thurs. (23rd), Hasbury Conservative Club, 7.30 p.m. All comms. Sec. Ron James, 6, Laurel Lane, Halesowen, nr. Birmingham.

Putney. Club bng formed for boys of 14-20 interested in a Rhythm Club. For details of opening, etc., write D. E. Cameron, Thornton A, Christ's Hospital, Horsham, Sussex.

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GRAMS: CINEMUSE



# TOO MUCH SLUSH!

## Radio Reported by "DETECTOR"

LAST week I ended up, you may remember, by saying that this week I would review some of the programmes to which we at home have been newly introduced with the advent of the General Forces programme.

I hope I may have space to redeem that promise, but it will depend on how long it takes me to deal with something of very much greater importance than the merits (or otherwise) of certain individual programmes.

As most of you of course know, the main purpose of the General Forces programme is to hearten our lads serving overseas by letting us hear simultaneously with them the programmes they are being given, thus bringing a little closer to them, spiritually, their homes and their dear ones in them.

Basically, the idea is almost above praise.

But I have a most serious feeling that it is being carried out with so little understanding that it will only defeat its own ends.

**THERE IS ALTOGETHER TOO MUCH SLUSH AND SENTIMENT.**

### NOSTALGIA

Let us face the facts, without mincing words, before it is too late and the damage now being done becomes irreparable.

To be separated from all who and which are dearest, from the things which are the only joys of life, means an open wound which can never heal until its cause, the separation, can be removed.

Nevertheless, the pain will usually sink to some extent into the background if the wound is left alone and allowed to be, as far as possible, forgotten.

Yet that is just what the B.B.C. is refusing to allow.

By continually parading home in the most nostalgic manner imaginable, even to the extent of allowing wives, mothers, sweethearts and sisters to broadcast personal messages of the "I miss you so, dearest" sort, it rubs from morning till night salt into the sore, thereby not only bringing the ache to the surface, but continually making it more acute.

Let us make certain we understand each other.

I am not saying that the idea of giving us at home and our dear ones abroad the same programme service is anything but excellent, whatever drawbacks some people at home may think it has to the purely entertainment side of their radio.

But I do say that the service must be **HEARTENING**, and not depressing, for our boys away.

Weak as some of the programmes are, I guess they are accepted as good enough entertainment by our troops, if only because a crust of dry bread can be as the manna from heaven to a starving man.

But heartening? Ye gods! One minute one hears a presumably officially put up propagandist rightly imploring one not to stress the "I miss you" business more than possible when writing to the boys away from home, and if the next minute one is not hearing a whole string of messages doing just that, one is hearing the next best (I should have said "worst") thing in the form of an indirect and often actually direct prompting to home sickness.

Any one individual may not get even one such message for himself personally in a year, but continually hearing those addressed to others must cause him to realise that they are the inevitable sentiments of his own folk. It's the cumulative effect that counts. Nostalgia rubbed in from dawn till dark, day in and day out.

### 1914 PARALLEL

I speak on all this not without some personal experience.

Starting off as a very green private, and finishing up as a fully-fledged captain, I served throughout the last war, part of the time in France.

In those days, of course, there was no such thing as broadcasting. But I have been trying to cast my mind back to decide what effect it would have had on me had there been.

It is difficult, because time dulls one's memory of one's early mentality, but I am convinced that had I been broadcast to then as our boys are to-day, it would have done nothing to put me in any happier frame of mind.

Another less pernicious but by no means negligible aspect of present-day broadcasting for our Forces is the embarrassment some programmes undoubtedly cause.

Nothing makes a Britisher more uncomfortable than to be told in fulsome language how wonderful he is. Yet that is just what quite a few programmes do.

And those "Forces' Choice" record programmes!

I happened to ask a C.P.O. the other day if he had sent in a request.

"Not much," he replied. "The boys on our old tub would never stop pulling my leg if they heard a girl announcer sending me love and kisses, even if it were in my real name and not one of those fancy monikers in which some people appear to rejoice."

Perhaps there isn't so much to that. At any rate the B.B.C. seem to get plenty of requests. But it makes yer think, don't it?

**AND** now, what about us at home? How has the General Forces programme affected our radio listening?

First of all let me say I have little patience with those people who are complaining that they no longer know where to listen for what.

Familiarity with the old routine was merely the result of habit, and it is only a matter of time before a new habit can be formed to take the place of the old.

Of course some highspot programmes now come on at times less convenient to many of us at home, but if the new times really are essential to enable our lads in distant parts of the world where the clock is different to hear the programmes... well, that's O.K. by me. It's little enough to give up for our chaps who are giving up so much for us.

Then those people who are complaining that there is too much news.

It's not, I think, the news that worries them so much as those darned drums and that "Lillibulero" song which always precede it. Both have just about driven me nuts.

Of the programmes themselves, one of the best has been "Spike" Hughes' "Swing Club" (7.30 p.m. Fridays).

At least it gives us the chance to hear many good jazz records, and "Spike" wisely refrains from surrounding them with too much talk.

WHICH brings me to those other record programmes, "Forces' Choice."

Personally, I think they are among the best of the programmes, and, many as they are, I haven't found them too many.

The presentation, with its gamut of names and nicknames of those for whom the records are played, becomes a bit boring, but that again is something which doesn't matter so long as it pleases or even amuses our fellows.

And it is hardly possible for a well-varied record programme to be really dull.

After all, it's the most popular artistes who record, and if the same array were presented "live" as is usually presented via the wax, you would all be applauding it to the skies.

Why it should make any real difference when these artistes are on records I don't know. If it weren't that you knew they were records I'll bet most of you couldn't tell the difference between recorded and "live" broadcasts.

OF most of the other programmes, what is there, after all, to say? Some good of their kind, some weak, but few even trying to get out of the too-well-worn rut.

The best bands and singers all do the same numbers in much the same way as the not so best. Result: Most of 'em sound much the same. Hasn't anyone sufficient imagination to start something really different?

FROM last Saturday's "Evening Standard"—

"The American entertainments paper 'Variety' reports that a British proposal aimed at banning international commercial radio stations like Radio Luxembourg and Raddo Normandie will be embodied as a clause in the peace treaties.

'Variety' points out that if the B.B.C. continues non-commercial broadcasting after the war, such a ban would protect the Corporation against sponsored programmes from Continental stations.

"However, the B.B.C. are not broadcasting anything on this point. I am told officially that the B.B.C. has no information on the matter; cannot say whether the report is true; did not know the report had been published. All of which seems odd, for the B.B.C. has a substantial New York office."

So that's what's in the wind—an attempt to protect the B.B.C. against competition, so that it can go on in its same old unimaginative, out-of-date way. Well, it's up to you, listeners. Fierce competition is the only thing that will ever move the B.B.C., and if you want it you'll have to fight for it.

FROM last Sunday's "Sunday Express" (Ernest Betts)—

"Under a new ruling of the B.B.C. General Forces programme, dance-band leaders, with a few exceptions, are no longer permitted to announce their own programmes. They are 'put over' by women announcers instead."

"The decision has caused some heartburn among popular music-makers who have been introducing their own pro-



Charming Anne Shelton, now recovered from her recent illness, and back on the air in the "Calling Malta" programme every Sunday afternoon.

grammes on the Forces wavelength for the past two or three years.

"Mr. Victor Silvester, whose 'Dancing Club' has long been an outstanding feature of the light-music programmes, said yesterday—

"Last week I was refused permission to speak in my own weekly programme for the first time in nearly three years. At the last minute I had to send in the announcements to the B.B.C. for censorship, and they were read by a woman announcer.

"I have no complaint against women announcers, but in an intimate, friendly programme like mine, which you have built up yourself, you naturally like to keep the personal contact with your audience."

"Mr. Jack Payne said: 'I consider the B.B.C. are wrong if they attempt to interfere with a personality which has been created over a long period with the public and is obviously liked. Personally, I have no quarrel with the B.B.C., as I am still announcing a number of my own programmes.'

"The explanation of the B.B.C. is that the change-over from the Forces to the General Forces programme greatly increased the number of announcers available."

The B.B.C.'s reason would be funny if it weren't so sad.

If it is true that the B.B.C. now has so many announcers that it doesn't know what to do with them, why doesn't it release some of them so that they can do other work of national importance?

Many bandleaders are quite capable of presenting their own programmes, and, as Victor Silvester put it, the personal contact between bandleaders and their audiences means a good deal to both.

Now I suppose the next thing that will happen will be that the B.B.C. will go to the other extreme and let all bandleaders compete their own programmes, whether they are capable of doing it or not.

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Oh Baby; Indiana

R 2932

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

THERE are some people who, no matter how black things may be, are always cheerful, and have the happy knack of cheering up anyone with whom they come into contact (*writes Ray Sonin*).

In our profession, one of the past-masters of this cheer-upper is our old friend **JOHNNY FROST**, one-time famous West End and gig drummer, now respectably installed on the musical instrument side of the business.

Johnny's speciality is "Eddie Lang"—that is to say, rhyming slang, and he sprinkles his conversation with it in a most amusing and quite bewildering way.

For instance, the other day he walked into my office and greeted us by asking: "Any Derry and Toms round your way?" I gathered he meant "bombs," so I told him, and then asked him how he had got on. He replied: "We had one near us, but we were down in the Mississippi Delta."

Get the idea? He told me that he had been initiated into rhyming slang in his youth, and mixed with the Cockneys who were such experts at it as to be quite incomprehensible to any outsiders. One expert, he said, floored him completely when he came along and asked: "Can you sausage a goose's for the Hannen?"

That's a tickler, isn't it? But the solution is simple. "Sausage" is "sausage-and-mash" (that's cash), "goose's" is a "goose's neck" (that's cheque), and Hannen—well, that's the cream of the jest. It stands for "Hannen Swaffer," of course, but "Swaffer" pronounced with a short "a," to rhyme with—and to mean—*gaffer!*

So the extraordinary sentence merely meant: "Can you cash a cheque for the gaffer?" And if you ask me why the dickens he couldn't say so in honest-to-goodness English I'll answer—what's the good of knowing rhyming slang if you don't use it?

Well, I persuaded Johnny to write down some of this "Eddie Lang" of his, and he produced for my inspection a delightful manuscript headed "Johnny Frost's Experience of a Syrup of Fig"—and if you can't work out that "Syrup of Fig" means "gig"—then you'd better stop reading right now, because it gets worse as it goes on.

I'll quote Johnny's words first, then I suggest you try to puzzle them out. If you get stuck, turn to the basic English version in column 3.

"Walking down the cat's meat the other Sammy Kaye," he says, "I was approached by a certain Sandy Macpherson, who said: 'I beg your Jack Teagarden, but could you do a Sam Browne?'"

"He told me the finger-and-thumbs were there, so, after we had had a few Otto Links—such as a Vera Lynn, with an Irwin Dash of intro-and-coda—I went back Michael Flome to put on my Fats Walker and Daisy and Gert. The meeting place was down the Blue Danube."

"Getting in the Jack Payne, it was crowded with a lot of other Alfie Noakes, but the Ben Bernie didn't take long. Well, we arrived at the bang-and-bump, and got busy on the so-help-me-Bob. It was a nice Pat Brand; but the tenor-player hadn't any Ted Heath, and the pianist had a left baby-grand like an auctioneer's English-grammar."

"I was told I would get plenty of In-the-Mood in the interval, but all I got was a bit of Jack Hylton, some Red Nichols and a crusty Miff Mole. Anyway, they filled my Campbell, Connelly, so I was quite satisfied."

"We were put up for the night, but the room was so Harry Gold I had to keep my Ivor Mairants on, and I went to bed with a pair of wire-brushes, just in case there were

any Eric Breeze. I didn't get much sleep, because there was such a George Raft coming through the Tommy Trinder; but in the morning I met the Joe Loss, he handed me my warm-and-sunny, and I hope to get some more Klondyke Kates out of him in the future."

TREMENDOUS rush of work, plus one thing and another, has meant that this critic has only recently got down to the annual task of "taking a dekho" at some of the pantos in Town—although, goodness knows, it does seem a bit ridiculous to be talking of pantomimes in March.

Anyhow, I thoroughly enjoyed a very belated but uproarious night at **JACK HYLTON'S "Cinderella"** (His Majesty's Theatre) last week, and thought **Tessie O'Shea** quite literally terrific. **George Moon** made a splendid "Buttons" and **Evelyn Laye** a wonderful principal boy.

Nor must we forget our old xylophone maestro, **Syd Plummer**, as one of the "Ugly Sisters," or **Gaston** ("all-the-spoons-in-the-glasses") **Palmer** as an amusing Broker's Man (both, of course, doing their individual acts as well), as does the other "Broker's Man," who is, of course, well-known conjurer ("Don't be Fright") **Sirdani**.

Excellent band for the times is presided over by the erudite **JOHN BLORE**. It contains many players well known in the West End. Hugely enjoying himself in the drummer's chair, exchanging wisecracks with the principals as if the whole thing after many weeks were still as fresh as paint to him, was that long-established percussionist **BILL AIREY-SMITH**.

Another fine show for young and old alike that there is no space to review here has been **Emile Littler's "Humpty Dumpty"**, with singing star **Pat Kirkwood**. For sheer artistry of production, however, there has probably never been anything so impressive among pantomimes as the "Alice in Wonderland" which we saw at the Scala Theatre a few weeks ago.

Only other theatrical adventure last week was my journey to Chiswick Empire to see and (thoroughly enjoy) **JOE LOSS** and his Band. Despite all the war time difficulties, Joe, with his big band and his battery of multi-styled vocalists, is putting over the same excellent all-round show with which we have associated him for so long.

Newcomer to the vocal team, **SADIE GLENN**, has a most pleasing voice for the ballad type of stuff and goes over well. Other vocalists, all first-class in their way, are still **BETTY BATEY**, **PAT McCORMAC** and **HARRY KAYE**.

Brass team is playing well and has recently received a very capable new recruit in the person of **TOMMY PRYDE** (trombone). Drum chair these days is filled with distinction by **BERT JACKSON**.

LETTERS continue to pour in from musicians in the Forces serving in every part of the world. A recent one, from **PTE. E. ALBONE**, bears the heading "India Command," and gives a very interesting description of musical life—and in some aspects the lack of it—out there.

Pte. Albone has now been abroad some eighteen months. Has been receiving the "M.M." more or less regularly all this time, only three copies being lost in transit.

After our friend has finished with it his particular copy then goes off to Canada to a friend out there, who, in turn, sends back the American "Variety"; so that, despite his isolation, our friend in India manages to keep well in touch with all the musical news.

In addition, he had his first opportunity quite recently of seeing and hearing **VICTOR FELDMAN** when the film "Theatre Royal" reached that part of the world.

"To say that the nine-year-old drum star is terrific is quite an understatement," is the opinion of Pte.



Back in Town, after many adventures entertaining our Services in the Mediterranean area, is well-remembered saxophone-ace **Eddie Lester**. As Sergeant-in-Charge of the outfit in which **Michael Flome** and five other well-known musicians played, **Eddie** took the boys on the many hazardous trips, the story of which has already been related by **Michael Flome** in these columns.

Albone, and, in fact, all the musically minded ones in his unit.

(Incidentally, this was also the opinion of famous American clarinetist **JOHNNY MINCE** who, in London a few weeks back, "sat in" at a private jam session with the young drum wizard and said afterwards that he could hardly believe it.)

There are quite a number of these as the Division boasts a good dance band, included in which are several players who must be well known in the old country.

Line-up is **Sergt. Gilham**, **Cpl. Boast** and **Pte. Longden** (saxophones); **Fus. Haggarty** and **Pte. Webb** (tpnts.); **Sgt. Tebb** (trombone and leader); **Fus. Cunciliffe** and **Pte. McGovern** (pianists); **Pte. Elliott** (guitar); **Roy Rich** (bass and arranger); **Sapper Watson** (drums); and **Pte. Mason** (vocalist).

Several of these boys were semiprofessionals. Both pianists, however, were professionals. **Cunciliffe** was very well known around Manchester, and also played summer seasons in Johnny Ventro's outfit in the I.O.M. **McGovern** was on the Anchor Shipping Line as a musician, and also had extensive night club experience.

HERE'S the simplified version of Johnny Frost's epic in column one. I shouldn't think you had much difficulty in deciphering it, but, just in case, here we go—

"Walking down the street the other day, I was approached by a certain person who said: 'I beg your pardon, but could you do a gig for me a little way out of town?'"

"He told me the drums were there, so, after we had had a few drinks—such as a gin, with a splash of soda—I went back home to put on my collar and shirt. The meeting place was down the tube."

"Getting in the train, it was crowded with a lot of other folks, but the journey didn't take long. Well, we arrived at the dump, and got busy on the job. It was a nice band; but the tenor-player hadn't any teeth, and the pianist had a left-hand like an auctioneer's hammer."

"I was told I would get plenty of food in the interval, but all I got was a bit of Stilton, some pickles and a crusty roll. Anyway, they filled my—er—capacity, so I was quite satisfied."

"We were put up for the night, but the room was so cold I had to keep my pants on, and I went to bed with a pair of wire-brushes, just in case there were any—er—intruders. I didn't get much sleep, because there was such a draught coming through the window, but in the morning I met the boss, he handed me my money, and I hope to get some more dates out of him in the future."



# ANNOUNCING THE "M.M." 1944 DANCE BAND POLL

by THE EDITOR

## WHICH ARE YOUR FAVOURITE BRITISH DANCE BANDS AND INSTRUMENTALISTS?

Having devoted quite an amount of space to telling you the favourites of readers of American magazines (the last analysis of the "Metronome" poll is printed below), we feel the time is ripe for Britain to have a go and let the world know what we think about the bands we hear and the musicians who play in them.

We therefore inaugurate the "Melody Maker" 1944 Dance Band Poll, and propose to keep it open for quite a time in order to give overseas readers a chance of sending in their entries, so don't be afraid to enter, however late you receive this copy of the "M.M." We shall not announce the results for at least a couple of months.

The first thing we want to know is your first three FAVOURITE BANDS in order of popularity. We would have liked to copy the American idea and have a "Swing Band" and a "Sweet Band" section, but in this country most good bands double the two different styles, and discrimination might be difficult.

So decide which established dance bands you like best and put the names of the first three in order of popularity.

### CLASSIFICATIONS

Next, we would like to know your favourite SMALL COMBO, by which we mean outfits up to seven men, and, of course, not less than a trio!

Quite blatantly we pinch the "Down Beat" idea for a FAVOURITE SOLOIST title, irrespective of instrument, and for the rest we want to know who you think are the best British musicians on the following instruments: ALTO SAXOPHONE; TENOR SAX; CLARINET; TRUMPET; TROMBONE; PIANO; GUITAR; BASS AND DRUMS.

In addition, we have a MISCEL-

LANEOUS section in which you can vote for your favourite on any unconventional dance band instrument, i.e., vibraphone, violin, etc.

And finally, we want you to vote for the best FEMALE VOCALIST and MALE VOCALIST.

If you can get your entries on a postcard, that's fine; otherwise write them out and put them in an envelope. The address is: Dance Band Poll, "The Melody Maker," 93, Long Acre, W.C.2, and we will let you have reports at intervals to tell you how the voting is going. Remember—only British bands and musicians can be voted for.

Just to recapitulate the sections, your entries should give the names of your Favourite Dance Bands (three names); Small Combination; Favourite Soloist; Alto; Clarinet; Tenor; Trumpet; Trombone; Piano; Guitar; Bass; Drums; Miscellaneous Instruments; Female Vocalist and Male Vocalist.

We have big plans for the band that will ultimately emerge from your voting, and also for the band which you adjudge as Britain's best, so start thinking and get cracking!



★For long associated with the type of dance music not likely to set fans by the ears, Victor Silvester has nevertheless organised in his "Jive Band," an outfit whose records on the H.M.V. label can be ranked as something out of the ordinary and definitely in the groove. Above you see a picture of the Jive Band, taken in the E.M.I. Studios, with (l. to r.): Victor himself; Ben Edwards (drums); George Senior (bass); E. O. Pogson (clarinet); Tommy McQuarrie (tp); Billy Munn (pno); Archie Slavin (str); and George Ghisholm (trombone).

## U.S. JIVE JOTTINGS

GRAND tribute to Fats Waller at his funeral, which took place at the Abyssinian Baptist Church in Harlem.

Practically all the coloured stars were present, and pall bearers included Count Basie, Don Redman, Claude Hopkins, Andy Kirk, Andy Razaf, Jimmy Johnson, and James P. Johnson. Other prominent musicians present included Mary Lou Williams, Willie (The Lion) Smith, Cliff Jackson, and Fats' associates of his old recording band—Al Casey, Gene Cedric, Ced Wallace and others.

Hazel Scott played "Abide with Me" on the church organ, and a memorial service was arranged at Café Society, Downtown, in which James P. Johnson played his "Blues for Fats," which later was broadcast and recorded by Johnson for Signature records.

We hear that American Columbia is planning to bring out an album of discs featuring the winners in the recent poll sponsored by "Esquire."

Judging by the line-up, this jazz should be slightly terrific, and we hope English Parlophone won't keep us waiting too long over here.

Fem flashes. Dinah Shore alone after two days' honeymoon with George Montgomery—he was sent abroad almost at once; Helen Forrest surprised everyone at her solo date at New York's Roxy recently—her gowns, hair make-up, and all accessories were the same hue, sorta orange; Billie Rogers, ex-Herman trumpet, now fronting all-male combo at Chicago's "Preview"; and new chick with Lionel Hampton, Dinah Washington, making the star headlines.

Congrats to Betty Grable and Harry James on the arrival of what must have been the most-publicised-in-advance baby.

It's a girl, which means that a croonette is scheduled for 1962 instead of a trumpet player. That's a blessing; we'd hate to have had to listen to the "Flight of the Bumble Bee" in our old age.

To the considerable surprise of people in the American music biz, chief plugging of a new song, "Arkansas," is coming from coloured bands.

Song speaks of that Southern State as "the promised land" where "everyone is so friendly." Some of the coloured vocalists have been known almost to double up with laughter at the irony of singing the praises of a State just as famous for its poll tax and lynchings as for its "lovely music" and everyone's friendliness.

Chief pluggers of the song have been the Count Basie, Lionel Hampton, and Don Redman bands, and another surprising twist on the song is that it was written by Redd Evans and Buck Ram, well known for liberal politics, bordering on the left wing, and for their close association with coloured people and support of their causes.

Duke Ellington took out \$4,200 in his second Carnegie Hall concert last December, and followed up by taking half of a \$4,600 gross in Boston.

With a new air series with Orson Wells and Rita Hayworth looming on the horizon, and a return to the Hurricane nitery in April, the Duke is well on top.

He now carries five trumpets in the brace team—namely, Wallace Jones, Rex Stewart, Ray Nance, Taft Jordan, and Harold Baker.

Lester Young is now back with Count Basie permanently, in place of Don Byas. Trumpeter Snooky Young replaced by Al Killian from Charlie Barnet, and Joe Newman has replaced army-bound Buck Clayton; also in the trumpet section.

Ted Donnelly, ex-Andy Kirk, is also new, and with Dicky Wells gives the band a first-class trombone team.

## This Is How The U.S. Voted

Winners in the "Metronome" poll: (l. to r.) J. C. Higginbotham (winning hot trombone), Helen Forrest (girl vocalist), Toots Mondello (winning lead alto).



IN previous issues I have analysed the annual polls conducted by "Esquire" and "Down Beat." This week I conclude our survey of the instrumentalists that America likes with the "Metronome" All-Star Poll.

Once again Benny Goodman is the King of the Poll, recording more votes (392) than anybody else mentioned, and this certainly seems to be Benny's year, for he was elected King of Swing in the "Down Beat" poll, and star clarinet in the "Esquire" All-American Band. Nice going!

The idea of the "Metronome" poll was to choose a band consisting of lead and hot instrumentalists.

Johnny Hodges, who polled most votes in the "Down Beat" affair, could only finish second in both the lead alto and the hot alto classes to Toots Mondello and Benny Carter respectively.

Benny Goodman won the clarinet seat hands down, beating Artie Shaw by 350 votes, but there was a closer result in the hot tenor section, where Charlie Barnet (177) pipped Coleman Hawkins (110) for the title. In the "Metronome" band, which will play a concert and also record, both Barnet and Hawkins will be used.

In this section and 86 in the hot trumpet class, which Roy Eldridge won (279), followed by Ziggy Elman (239) and Cootie Williams (127).

The lead trombone was a smashing win for Tommy Dorsey (385) over Jack Teagarden (36), but Big T. did much better in the hot trombone class, polling 301 votes to finish runner-up to J. C. Higginbotham (328).

Jesse Stacy, winner in the "Down Beat" poll, also won the piano title in "Metronome" with 195 votes to Count Basie's 170. Art Tatum, chosen by "Esquire," polled 13 votes, and the runner-up in that magazine, Earl Hines, could only register 11.

Turning to guitar, Allan Reuss (207) convincingly beat Eddie Condon (73), who was "Down Beat's" choice. The "Esquire" winner, Al Casey, was fourth with 38.

Bass resulted in a win for Bob Haggart (161), followed by "Down Beat" choice Artie Bernstein (103). The "Esquire" winner, Oscar Pettiford, was bracketed fourth with Chubby Jackson (35 votes each).

Gene Krupa had no trouble in winning the "Metronome" drum poll as convincingly as he won the "Down Beat" title. He collected 381 votes compared with Buddy Rich (54) and Sidney Catlett, "Esquire" winner (11).

In the miscellaneous section Lionel Hampton was another easy winner. He polled 357 votes to Red Norvo's 17, an interesting result, as both these men were bracketed equal winners in the "Esquire" voting.

As far as arrangers are concerned, America seems to stick to Sy Oliver. He was the winner in the "Down Beat" poll, and "Metronome" readers also

polled for him to the tune of 175 votes, compared with Duke Ellington (84), Billy Strayhorn (76), Fletcher Henderson (51), and Benny Carter and Don Redman (three each).

It is an interesting fact that all three polls have been won by different girl singers. The "Metronome" title went to Helen Forrest (166 votes), and she beat Billie Holiday ("Esquire's" choice), who polled 79 votes. The "Down Beat" winner, Jo Stafford, was fourth with 40 votes, and Mildred Bailey (runner-up in the "Esquire" poll) collected only 16 votes.

As for the male vocalist title, this went to Bing Crosby, who reversed the "Down Beat" placings by beating Frank Sinatra 174 votes to 131.

Louis Armstrong ("Esquire's" choice) polled nine votes, and their runner-up, Leo Watson, wasn't mentioned at all. But Benny Goodman was. He received six votes.

An interesting feature of the "Metronome" New Year issue, in which the above placings were given, was the "Honours List," in which you may be interested.

Title of the "Musician of the Year" went to Artie Shaw for his terrific tour of the Pacific Theatre of war; Lionel Hampton was chosen as the "Band of the Year"; and the Art Tatum Trio (Tiny Grimes, guitar; Slam Stewart, bass; and Art himself on piano) was adjudged the best "Act of the Year."

## RADIO DIARY

(F—General Forces; H—Home Service.)

SUNDAY (12th).—12.30 p.m., "I.T.M.A." (rec. repeat) (F); 3.30 p.m., "Palestine Half-Hour" with Eric Winston's Orch. et al. (F); 5 p.m., "Calling Malta" with Anne Shelton (F); 5.30 p.m., "Variety Band-Box" with Geraldo's Orch., Maudie Edwards et al. (F).

MONDAY (13th).—7.15 a.m., André Kostelanetz Orch. (Am. rec.) (F); 9 a.m., Jack Benny (Am. rec.) (F); 11.15 a.m., "Hello, Swingtime" (rec. repeat) (F); 1.20 p.m., "Out of the Ditty-Box" with Chick Smith's Gang, Debonnaires et al. (F).

TUESDAY (14th).—7.45 a.m., Dinah Shore (Am. rec.) (F); 8.20 a.m., Lew Stone Band (H); 10.15 a.m., "Command Performance" (repeat of last Wednesday's Am. rec.) with Kate Smith, Ilka Chase, Orson Welles, Waring's Pennsylvania (F); 5 p.m., R.A.F. Dance Orch. "Squadronairs" (F); 7.50 p.m., "Charlie McCarthy" (Am. rec.) (H); 8.30 p.m., "Radio Rhythm Club" presents "The Real Jazz—No. 2," by Max Jones (F).

WEDNESDAY (15th).—7.15 a.m., Harry James Orch. (Am. rec.) (F); 9.30 a.m., Edmundo Ros's Rhumba Rhythm (F); 11.15 a.m., "Variety Band-Box" (rec. repeat of Sunday's "East") (F); 4 p.m., Geraldo (H); 6.30 p.m., "Command Performance" (Am. rec.) (H).

THURSDAY (16th).—9 a.m., "Mail Call" (Am. rec.) (F); 1.15 p.m., "Rhythm and Romance" (recs.) (H); 6.30 p.m., Geraldo (H); 8.30 p.m., "I.T.M.A." (H); 8.45 p.m., "Hello, Swingtime" with Phil Green's Orch. (F).

FRIDAY (17th).—11.55 a.m., Tommy Dorsey Orch. (Am. rec.) (F); 10.5 a.m., "Charlie McCarthy" (Am. rec.) (F); 11.15 a.m., Geraldo (F); 3.30 p.m., "Command Performance" (repeat of Wednesday's Am. rec.) (F); 7.30 p.m., Spike Hughes' "Swing Club" (F).

SATURDAY (18th).—7.15 a.m., Lucky Millinder Orch. (Am. rec.) (F); 8.15 a.m., Geraldo (F); 9.15 a.m., "Variety Band-Box" (rec. repeat); 11 a.m., Casa Loma Orch., Milt Herth Trio, Count Basie Orch. (recs.) (H); Noon, André Kostelanetz Orch. (Am. rec.) (H); 5.30 p.m., "Atlantic Spotlight" (partly from U.S.) (F); 10 p.m., "I.T.M.A." (rec. repeat) (F).



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## "M.M." Dance Band Contest

# Parry at West Brom.

**B**REAKING fresh ground, and in spite of the somewhat higher than usual price for the hall of 4s. 6d. at the doors, Arthur Kimbrell had a nice crowd of over 500 when, last Wednesday week (March 1), he presented the 1944 Birmingham District Championship at the Gala Baths Hall, West Bromwich.

Seven of the eight original entries appeared for adjudication, and if, apart from the winners—Dennis Hinton and his Band, from Birmingham—the standard was not quite up to average, at least many of the bands showed considerable promise and created plenty of enthusiasm among the customers.

House band for the evening were Arthur Rowberry and his excellent Orchestra, of Birmingham, who, as a result of their enhanced popularity since winning last year's "All-Staffs" Championship at Wolverhampton, have turned full-pro, and consequently are no longer eligible to take part in contests.

Big feature of the evening for the guests was, however, the presence, as judge with Edgar Jackson and Bill Elliott, of no less a personage than Harry Parry.

Having been literally mobbed at the judges' table by autograph hunters, Harry was later given a great ovation when, taking the stand to present the prizes, he explained that he was one of the many who had risen to success through a MELODY MAKER contest, and showed the medal awarded him thirteen years ago, which he always carries in his pocket as his lucky mascot.

The evening ended with a really first-class jam session by the eight musicians who had won their "individualists'" prizes.

## JUDGES' REPORT

Adjudicators: Messrs. Bill Elliott, Harry Parry, Edgar Jackson.

### WINNERS

Dennis Hinton and his Band (alto, tenor, trumpet, piano, bass, drums). All coms.: 77, Rookery Road, Handsworth, Birmingham 21.

**Individualists' awards for alto, tenor, trumpet, piano, bass. Special award for best "small" band.**

**F**OR the second time in as many contests this season a small hot band has won, so it might be as well to point out that judges have no bias in favour of swing over "straight" dance music. As Mr. Lunceford (not to mention Harry James) has so aptly put it, "Taint what you do, it's the way atcha do it."

On the other hand, it cannot be denied that the very fact that a band decides to play hot usually means that it has more ambitious ideas, and if it has the ability to put them into practice it must be given credit for them.

This band had not only the ideas, but more than average ability.

The alto soloist may tend not only to over-use slurs and glisses, but to exaggerate them, resulting in his playing sounding somewhat lacking in taste. But this was the worst one could say of a player with good style and a commendable technique.

And even if it must be said that the tenor and trumpet were more conspicuous for good hot tones and rhythmic phrasing than for the melodic aspect of their solos (which tended to ramble slightly in the quickstep), they, like the rest of the band, were by no means lacking in style or technique.

The band also scored on some nice ideas in teamwork, notably between the piano and bass in the former's solo in the slow fox-trot (actually a blues), though this was by no means the only moment when ingenuity was made none the less apparent by understanding and unanimity of performance between individuals.

### SECOND

Harry Watts and his Band (three saxes, two trumpets, piano, bass, drums, girl vocalist). All coms.: 56, Bradford Street, Walsall.

**G**ENERALLY reliable musicianship, a nice ensemble balance, and better expression than is usually found among semi-pro combinations were good features here.

But offsetting them were phrasing which was at times not very stylish (due often to a tendency to a clip) and a

drummer who, for all his fluent and nimble technique, was not only invariably rather too loud but often rather too busy. In the waltz especially did his dexterity do little more than remind one that the more simply a drummer plays, the better the rhythm usually is.

Best man in the combination was probably the bass, though a word must be said for the girl vocalist, who will sound even better when she has studied microphone technique.

### THIRD

Astoria Dance Band (alto/clarinet, tenor/violin, accordion, bass/Hawaiian guitar, drums). All coms.: 11, Bosworth Road, Yardley, Birmingham.

**Individualists' awards for accordion, guitar, drums.**

**N**OTE the unusual instrumentation and feature of the former being the absence of a piano.

With no piano, the accordion should play rhythm. He never did. When not taking solos he ambled about in the background, unobtrusively playing little "obligatory" phrases. The fact that he won the accordion prize on a chorus in the quickstep which left no doubt as to his ability as a swing soloist did nothing to conceal the fact that he has yet to learn how to use his instrument in an ensemble—especially one in which it should be a rhythm instrument.

And to make matters worse, harmonically as well as rhythmically, in the waltz, the bass player used only his Hawaiian guitar.

To all of which one must add two rather immature saxophone players whose tones and styles were anything but outstanding.

The amazing thing was the extent to which these weaknesses were often overcome.

Thanks to one of the neatest and all-round nicest drummers we have ever heard in a contest (and he could have been of even more value had he possessed a high-hat foot cymbal), and a bass who was good when he played it, the rhythm was often much better than one could have believed possible. And when the accordion took solos or the bass played his Hawaiian guitar, the melodic aspect, too, was more than adequately taken care of.

In fact, all this band really needs to make it a quite desirable proposition, in spite of all its present shortcomings, is improvement in the saxes and the addition of a good pianist.

## FIXTURES

### LONDON AREA

Wednesday, March 22.—**BAYSWATER**, Porchester Hall, Porchester Road, W.2 (7-10.30 p.m.). The 1944 Central London Championship.

Continuous dancing to the competing bands and Fred Miffield and his Garbage Men (1944 Middlesex Champions).

Refreshment buffets in hall.

Tickets: In advance, 4s. (Forces 3s.), from Messrs. Chappell's, 50, New Bond Street, W.1; Wembley Music Salon, 46, High Street, Wembley; the Porchester Hall; and the Organiser. At doors on night, 5s. (Forces 4s. 1).

Organiser: Mr. Reg V. Bates, 64, Crofts Road, Kenton, Harrow, Middlesex. (Phone: HARROW 3953.)

Friday, March 31.—**EPSOM** (Surrey), the Epsom Baths (7-11.30 p.m.). The 1944 Southern Counties Championship.

Organiser: Mr. Bill Waller, 324, Brixton Road, London S.W.9. (Phone: STREatham 4866.)

Monday, April 17.—**STOKE NEWINGTON**, the Town Hall (7.30-11.30 p.m.). The 1944 North-East London Championship.

Organiser: Mr. George Williams, 164, Stoke Newington Road, N.16. (Phone: CLIssold 2705.)

Monday, April 24.—**WIMBLEDON**, the Town Hall (7.30 to 11.30 p.m.). The 1944 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, London, W.C.2. (Phone: LEBerty 1528.)

### PROVINCES

**WAKEFIELD**.—To-morrow, Friday, March 10, at the Unity Hall (7.30-12.30 a.m.). The 1944 West Yorks Championship.

Continuous dancing to the competing bands and Bert Ogley's Dance Orchestra. Tickets: In advance, 3s., from Messrs. C. H. Coe, 14, Cross Square, Wakefield. At doors, 3s. 6d. (Forces 2s. 6d.).

(Please turn to page 9)



# JERRY DAWSON'S NORTHERN NEWS

ON several occasions I have written in this column on the activities of the Rhythm Club in Alexandria, Egypt, and on the last occasion I mentioned that this club has been sponsored by F/Lieut. Atkin, serving with the R.A.F. in the Middle East.

I have recently received a letter from this gentleman in which he tells me the history of the club.

It appears that he arrived in the Middle East in January, 1942, and, being struck by the lack of entertainment for the troops on modern lines, he approached the manager of the Alexandria Fleet Club—the largest Services club in the town—with a view to organising a show on rhythm-club lines.

The first meeting took place in June, 1942, and was such a terrific success that it was decided to continue it each week, since which time it has been running regularly every Sunday evening.

The show usually commences with a record recital, followed by a "jam session," and amongst the bands who have appeared at the club are, of course, the "Dots and Dashes" and the No. 1 Middle East Command Dance Band (R.A.F.), directed by Sergt. Frank Cordell.

F/Lieut. Atkin asks me to mention that the credit for the continued success of the club should go to the manager of the Fleet Club, as our friend Atkin modestly claims to have merely provided the stimulus for the formation of the club.

Whoever is responsible is deserving of thanks, and I am sure that the many musicians who are, or have been, in Alexandria from time to time will amply repay the sponsors by their enthusiastic reception of the fare provided.

\* \* \*

Herewith a recent picture of pianist Johnny Farley, now stationed in the Middle East with the R.A.S.C. He is putting in a lot of good work entertaining his fellows out there.



Johnny will be very well remembered in Chester, where he spent a considerable part of his early service.

\* \* \*

From Huddersfield, Yorkshire, comes news of the Metro Players, directed by Brian Swallow, who is the sole remaining member now in Civvy Street of Phil Gordon's Band, which featured prominently in "M.M." contests in 1939.

The Metro Players are doing quite a lot of work in the West Riding, but are suffering a great deal from the fact that the members of the band have so little time to devote to playing, due to their all being engaged in war work, with its consequent overtime, etc.

Local readers, perhaps, be interested to know of the whereabouts of the rest of the members of Phil Gordon's Band.

Phil himself, who led his band from drums, is now playing saxes with an R.A.F. band; Harold Bailey (tenor) is in India; Ronnie Tann (trumpet) is in Ceylon; Arthur Dyson (alto) is in the Pioneer Corps; and Wilf Westcott (bass) joined the R.A.F. recently, and is still undergoing training.

The Metro Players were recently featured at a charity show at the Ritz Cinema, Huddersfield, held on behalf of the R.A.F. Benevolent Fund, along with a number of other local bands.

\* \* \*

Formed in September last, Wally Bates and his Band are rapidly becoming one of the boys' most popular outfits in Altrincham, Cheshire.

The band has done quite a lot of work at the Stamford Hall, and was recently featured there at an American Army ball. They were congratulated in the local Press as being the first band to play the "Star Spangled Banner."

Little did the writer, or the dancers, know that the boys were struggling along with parts borrowed from a local brass band at the last minute.

Wally leads his band on piano, the rest of the boys being: Tom Steels (drums); Ron Vise (bass); Arthur Malam and Horace Spiller (saxes); Jim Saynor (trumpet); and Peter Air (trombone).

A reader in Edinburgh who claims to have been a keen fan and student of dance music for many years writes me in lavish praise of a young vocalist, Jerry M'Laughlan, who is featured with

George Adam and his Band at the Princes Ballroom.

My correspondent opines that, as a singer of commercial songs this boy is the equal of anything, either English or American, that he has ever heard—not forgetting Crosby and Sinatra—which is a very sweeping statement, but he backs it up by saying that he has questioned a considerable number of American soldiers who have also heard the boy, and they, too, compare him with Sinatra, which looks as though Edinburgh has really got something this time. If Jerry M'Laughlan is one half as good as this correspondent would have me believe, then I would certainly like to have the pleasure of hearing him.

As this is rather remote I can only wish him the best of luck and look to some enterprising bandleader who may visit the town transferring him to the "big-time."

\* \* \*

My review a couple of weeks ago of the Oscar Rabin Camp Show has brought a couple of letters from interested readers. One from Ray Taylor, of Harrogate, with news of a number of the Oscar Rabin Fan Clubs, and the other from a Manchester fan, Norman Garrett, who spends as much of his spare time as possible running around to hear these name bands as they tour the provinces.

The second letter brought home to me how fortunate Manchester has been of late, inasmuch as it has recently had visits from the "Squadronairs" directed by Sergeant Jimmy Miller; Stephanie Aranelly; Carl Bartlett and his Orchestra; Felix Mendelssohn's Hawaiian Serenaders; and the Harry Parry group.

During his visit to Manchester Harry had an amusing experience when the band appeared at the Higher Broughton Assembly Rooms.

So great was the crowd unable to obtain admission that the assistance of the police had to be called upon, and when Harry slipped out for a "quick one" his efforts to re-enter the ballroom were cut short by a demand for his ticket from the policeman outside.

With characteristic modesty, Harry tried to get by without giving away his name to all the people around; but eventually he was obliged to admit who he was, whereupon the "bobby" promptly asked for his identity card, which Harry did not have with him in his dress clothes.

It was only after a considerable argument that he managed to enter the ballroom and continue his night's work.

\* \* \*

Heard again recently from vocalist Jack Falmer, now, of course, a sergeant-air gunner with the R.A.F. in the Middle East.

Recent E.N.S.A. visitors to his station were the "Sunny Rhythm Show," and Jack was lucky enough to manage to scrounge a few days' leave to tour round with the show as guest vocalist.

Handled by Charlie Lee, the show included altoist Joe Ramsbottom, Ralph Hunt on piano, and vocalist-dancer Lilian Proctor.

Jack, who was professionally known over here as Chick Graham, sends his greetings to his many pals in Blighty.

## Phil In Provinces

PHIL GREEN and his full broadcasting aggregation (covering the "Rhythm on Reeds" and Dixieland combinations), who sprang to fame via their last year's "Music Society of Lower Basin Street" broadcasts, will make another of their rare appearances outside a B.B.C. or recording studio when next Sunday (12th) they give, at 3.15 p.m., a special concert at the Civic Hall, Wolverhampton.

Following this, Phil will take the Dixieland portion of the band to Belle Vue, Manchester, on the ensuing Monday (13th) and to the Casino Ballroom, Coventry, the next evening (Tuesday, 14th), for dances, respectively from 7.30 to 11.30 p.m., and 7 to 11 p.m.

All three events are promoted by Arthur Kimbrell, of Hinckley, Leicestershire.

ON March 17, a special St. Patrick's Night Ball is being run at the Porchester Hall, Queen's Road, Bayswater (London), by promoter Vic Burgess. Harry Owen and his Swing Stars provide the music, and, in addition, there will be Irish pipers, and some special Irish dances. M.C. is Pat Ryan.

## BOOK REVIEW

MR. GERALD MOORE, generally acknowledged to be Britain's premier accompanist, was once confused by a former pundit on this paper with the well-known swing pianist Gerry Moore, and it is hardly necessary to say that this was a faux pas of the very first genre.

So that when I received a copy of Mr. Moore's new book, "The Unshamed Accompanist" (Messrs. Ascherberg, Hopwood and Crewe, Ltd., price 6s.), I determined to give it much more than a cursory reading.

And one must admit that although Mr. Moore never descends lower in the musical scale than Schubert and Hugo Wolf, his book is still of absorbing interest to all musicians, whether they are mere swingers or exponents of the keyboard complexities of Aikhan.

It is an absorbing essay in the diplomatic art of accompaniment, and lays rightful stress on the paramount importance of the varied qualities necessary for successful accompaniment, quite apart from mere pianistic skill.

Full of sly asides and good stories, every pianist can learn much from this book, and I heartily recommend it.

If it convinces some of you that to be an accompanist is a worth-while profession in itself, then that alone would make Mr. Moore's delightful book well worthy of the labour of writing it.

S. R. N.

## CONTEST FIXTURES

(Continued from page 8)

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

PRESTON.—Tuesday, March 21, at the Queen's Hall (7.30 p.m.-midnight). The 1944 North Lancs Championship.

Continuous dancing to the competing bands and Eddie McGarry's Jive Swing-tette. Refreshment buffets in hall. Tickets: In advance, 4s. 6d., from Messrs. Staveley and Son, 15, Lune Street, Preston. At doors on night, 5s. (Forces 3s.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

KIDDERMINSTER.—Wednesday, March 22, at the Baths Hall (7.30 p.m.-midnight). The 1944 Worcestershire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. STROKE ON TRENT.—Thursday, April 20, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. ROCHDALE.—Friday, April 21, at the Carlton Ballroom (8 p.m.-1 a.m.). The 1944 Central Lancs Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

LEICESTER.—Friday, April 28, at the De Montfort Hall (7-11 p.m.). The 1944 Midland Counties Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

LEEDS.—Friday, May 5, at the Astoria Ballroom, Rouchay Road. The 1944 Central Yorks Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: Oldham (MAIN) 1431.)

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

## Greenes On Mecca

FAMOUS broadcasting and close-harmony stage trio, the Greene Sisters, have been booked up to appear as a special star Cabaret Act on the Mecca Circuit of dance halls.

Having recently made a hit at the Casino, Birmingham, the girls are currently at the Ritz, Manchester, this week; with consecutive appearances at the Palais de Danse, Edinburgh; the Locarno, Streatham, London; and Sherry's Dance Hall, Brighton, to follow.

## "Styx" On Leave

"STYX" MITCHELL, the well-known London semi-pro swing drummer, will be on nine days' leave from the R.A.F. from March 12. "Styx" is very popular with Service and civilian dancers in Scotland. During his leave period he will be in the Ilford district, and would like to fill in with any local band that may be able to use his services. He has his own full kit available if required. Write him, c/o the "M.M."

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- DICK SADLEIR'S Diagrammatic Self-Tutor for Guitar ... 4/-
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**NEWS FROM THE RHYTHM CLUBS**

12.—Greenford thanks John Evans for rcti, also Geoff Armstrong, of W. London, f goodwill visit. Ditto J.S. Group. Rcti Mar. 10. "Line, Colour and Jazz," by Sandy. Committee now mtg every Tues. fortnight.

17.—Wimbledon thanks Fred Elstone and Ken Hayden f excellent rctis at recent mtgs. Mar. 3, rcti was by John Charleston, and Mar. 10 will be by Arthur Hall. Club opens 7.30. rctis 8.30, no 9.30, as stated in last R.C. news. Meet every Fri.

77.—Cambridge. Chairman Tim Moore hav'g left Cambridge, club now being run by Peter Dann and Beryl Bryden. It is hoped that at mtg to-day (9th) at Miller's, coloured U.S. musicians would be present at J.S.

84.—Luton. Grand gala ball at George Hotel, Mar. 16, fr 8 to 1 a.m., featurg Buddy Featherstonhaugh and Radio Rhythm Club Sextette. Will include all-star local J.S. Admission 4/6 Forces and members, and 5/6 non-members.

88.—Rochdale now meets Sunds 3 p.m., Navigation Inn. Mar. 5, Command Performance was by Ray Conway, and D. Butterworth presented "Buster Bailey." Mar. 12, Arnold Norris, "Artie Shaw."

115.—Halifax. Mar. 13, annual gen. mtg. All members please attend. No visitors for mtg., 2.30 p.m., 16, Horton St.

117.—Woodford R.C. thanks J. Fry for rcti, including several rare discs, at recent mtg. Mar. 3, mtg included rcti by J. Collier on "Benny Goodman."

121.—Wakefield. Sec. Ronald Boyle, 37, Hone St., Wakefield. Mtgs every Sun. 2.30, Service House, Providence St. J.S. weekly. Mar. 12, J.S. by Cliff Fewster's Jive Octet (Dewsbury).

126.—Sheffield met Mar. 3, 7.30, Rotherham House Exchange. Rcti, "Teddy Bunn," by G. Yates. Mtgs now held every week.

129.—Wythenshawe. Rcti, Mar. 9, H. W. Giltrap on "Aces of Jazz" and "Coloured Trumpets." Mar. 16, P. Stevens on "Male Vocalists." All comms: Hon. Sec., 24, Penarth Rd., Northenden, Manchester.

133.—Abertillery. "The Western Valley R.C." has been disbanded and Abertillery R.C. formed under new committee. All comms: Sec. A. Sheppard, 36, Grosvenor Rd., Abertillery, Mon.

139.—Oldham. Last mtg held Sun. (5th), when Blue Metro's Dance Band played for J.S. and rcti was "Swing v. Jazz."

141.—Southend meets Bell Hotel, Prince Av., 7.10 p.m. every Wed. Mar. 15, "Bunny Berigan," by Bill Dickins. Jam Group, auction, raffle, etc. Brains Trust (Pee Wee, Stan Brian) great success. Another one soon. Sec., B. Cowell, 7, Arundel Gdns., Westcliff.

150.—Iford and East Ham R.C. mts at Cauliflower Hotel every Wed., 8 p.m. sharp. Mar. 8, Stan Mitchell presented "Reminiscences of a Jazz Fan." Mar. 15, "Believe It or Not," by Spike Ford. Combined Iford and Woodford Club's anniversary party at Majestic Café, Woodford, Mar. 31.

**Radio Bands**

(Continued from page 1)

listen to the same thing over again, especially as in some cases the same recordings have already been repeated more than once.

Moreover, even though we at home may not have heard the original transmissions, we shall be having to put up with out-of-date broadcasts, for some of the recordings are of programmes first broadcast months ago.

Another aspect of the matter which is not likely to please our troops abroad—who, according to the B.B.C., are the only people whose criticisms will receive any consideration—any more than it is likely to satisfy us at home, is the apportioning of the broadcasts among so few bands.

Jack Payne, for instance, has no less than six out of the total 26 dance band programmes, or no less than 3 hours 25 minutes out of the total 16 hours.

Jack's is a B.B.C. contract band, so it is quite understandable that he should get plenty of broadcasting sessions, but even the most ardent J.P. fan will agree that one can have too much of a good thing.

And against this such first-rate and popular bands as Carl Barrantau's, Lew Stone's, George Elrick's, Maurice Winnick's, Lou Preager's and the "Skyrockets," to mention but a few, are conspicuous by their . . . absence!

**MENDELSSOHN'S SINGING FIND**

**S**INGER - good - looking Eunice Metcalfe, a pupil of Maestro Mario's, is now singing with Felix Mendelssohn and his Hawaiian Dance Orchestra. Felix considers her a real discovery.

Felix Mendelssohn's Hawaiian Serenaders have now embarked on a lengthy tour in the road show "Hello Hawaii."

A newcomer to this outfit is Jack Davis, recently discharged from the Canadian Army, and well known in Civity Street as a composer.

Hawaiian guitarist Roger Smith has also returned after a serious illness. He recently led the outfit in a Pathé-tone film short.

The stage "Serenaders" go to Green's Playhouse, Glasgow, April 10-17, this date to be followed by a week of one-night stands in Scotland. The combination will be augmented by two extra violins, an additional vocalist, and famous steel guitarist Harry Brooker as guest artist.

As will be seen, Felix is running three combinations nowadays, his recording combination; the stage band; and his Hawaiian dance orchestra, with which he is playing one-night stands all over the country.

**W**INNING golden opinions from dancers, both in their local area of Bexley Heath, and farther afield, are the "Modernists" Dance Band, an all-co-operative unit which is much in demand.

Personnel includes: Bob Reason (tpt); Bob Miller and Tony Newton (altos); Jack Bonnyage (tenor); Bert Read (guitar); Geoff Gradden (pno); Peter Nash (drums), etc.

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**LEAD TRUMPET**, experienced.—All particulars, Harry Leader, Astoria, W.C.2.  
**GOD FIRST ALTO** and Tenor (preferably doubling fiddle) required for resident job, well-known Palais; easy hours and good money to right man.—Box 3983, MELODY MAKER.  
**PIANIST**, good reader, for swing band.—Smith, Palais, Croydon.  
**CRONERS**, male and female, of good appearance, long tour.—54, Glennie Road, West Norwood, S.E.27. Gipsy Hill 3042.  
**J. H. TAYLOR**, 37, Brownwood Rd., Finsbury Park, N.4 (Sta. 4788), wishes to contact instrumentalists with a view to forming new S.P. dance band.  
**MUSICIANS WANTED**, all instruments, young pref.—Porrest-Day Productions. Liberty 1528.  
**WANTED**: young male S.P. players and lady vocalist, interested in turning pro., all instruments req., for genuine established dance band; an opportunity not to be missed, good salary to start and easy hours.—Details, age (under 20 pref.) and exp., to Box 3978, MELODY MAKER. All letters answered in confidence.  
**ALTO** or Tenor urgently wanted, engmnt. waiting, Bromley, Downham distr.—Jewell. Man. 8656 (10-5).

**BANDS VACANT**

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**BILLY LAWRENCE** and His Band (All-Britain Champions, 1939-42), broadcast Home and Forces waltz-lengths, avail. one-night stands, Sunday concerts, town or country.—16, Ruskin Court, London, N.21. Pal. 4773.  
**GEORGE BRIGHTWELL'S** Band, reputation of all-round excellence, star soloists, ensemble perfection; London or Home Counties; medium or large.—89, Lakeside Rd., N.13. Pal. 5377.  
**GEORGE HEYWORTH** and his Swingette, first-class offers only, res., ballroom or hotel.—G. Heyworth, 6, Parliament St., Morecambe, Lancs.  
**NAME BANDS** available for dances, etc., London only; first-class offers invited.—Farmans, 19, Charing Cross Road, W.C.2. Abbey 1921.  
**BERT NOBLE** and his Dance Orchestra, fifth consecutive year at the Capitol Ballroom, Leeds. Owing to unavoidable restrictions we regretfully decline engmnts. outside Leeds, but we are planning for happier days ahead.  
**PEGGY POULTON** and her Boys, first-class ballroom orchestra, 6-10 piece.—'Phone Hou. 2444.  
**COLIN HULME** and His Band, finishing engmnt, Mar. 18, desires res.—Write, M. D., Odeon, Ritz Ballroom, Nottingham.  
**JACK BESFORD** and His Band, now vacant for mid-wk. dates and Sund. perm.—10, Milton Ave., Kingsbury, N.W.9. Col. 4045.  
**JACK ENGLAND** and his All-Star Band; dances, concerts, anywhere.—132, Harrow Rd., W.2. Gla. 3776.  
**TEDDY MORRIS'S** famous "Aces," outstanding, perfect tempo, own transport.—22, Perth Rd., Ilford. Valentine 7146.  
**BOB ALTON'S** Top Hatters, open for engagements.—'Phone: Pinnei 4598.  
**BERT COLLIER'S** 12-piece fully rehearsed Dance Orchestra has a few vacancies.—16, Argyle Rd., Ilford., Ilford 2592.  
**FIRST-CLASS** Trio, now vacant, 10 years' exp., desire club, hotel or dance, just completed 18 months at well-known dance club.—L. Butcher, 1a, Ruvigny Gdns., Putney, S.W.15.  
**WELL-KNOWN** leader invites offers (first class only) for his band, shortly terminating contract at West End restaurant.—Box 3979, MELODY MAKER.

None of the employment adverts. relates to a woman between 18 and 41 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

**ENGAGEMENTS WANTED**

**TENOR SAX** and trumpet (brothers), exp., vacant evngs., free Sat.—Agnew, 'phone Finchley 4774.  
**PIANIST** requires good gigs, real nice style.—Richmond 5529 (any time).  
**ALTO** and Tenor Sax, dblg. clarinet and violin, vacant evngs.—Leslie James. Bowes Park 5564.  
**PIANIST**, read, busk, nice clean style, open for gigs.—Howe. Maida Vale 3206.  
**LEAD ALTO/Clart.**, first class, free Mar. 20, good offers only.—8, Henrietta St., Bulwell, Notts.  
**VIOLIN/ALTO**, read, busk, S/D; baritone vocalist, exempt.—4, Ellhorne Mans., Holloway Rd., N.19.  
**ALTO SAX**, S.P., req. gigs, S.W. London area, good-class work, trios or quartets only, individual style, hot, exc. tone, expd.—Ring Les Semmens, Putney 0488 (after 6 p.m.).  
**TRUMPET**, solid player, reader, res. job, exempt, now at well-known Palais.—Box 3972, MELODY MAKER.  
**TENOR SAX** seeks suitable situation, expd. stage and dance, fully exempt, 26, touring pref.; would consider res. job in Provincial town.—Box 3973, MELODY MAKER.  
**TENOR SAX**, dblg. fiddle, stylish, expd., now available London, evngs.—Barnet 2289.  
**TRUMPET** and Pianist, open for gigs, first class only.—'Phone: Wordsworth 4219.  
**CLIFF ROGERS**, swing pianist, accordionist, and his "Aces of Swing" band that pleases; trnspt. amplification; open afternoon and evng. engmnts.—48, Thorpe Road, Walthamstow. Larkwood 1519.  
**FIRST-CLASS** Saxophonist wants offers away.—Box 3974, MELODY MAKER.  
**GOOD LEAD** Alto wants Palais job.—Box 3975, MELODY MAKER.  
**TRUMPET**, vacant week-ends, reader, 1st or 2nd or busk.—Gilbert, 46, Midway Grove, Islington.  
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