

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 570

## DANCE MUSICIANS IN THE INVASION

IN THE VAST INVASION OPERATIONS UPON WHICH THE EYES OF THE WHOLE WORLD ARE FOCUSED THE MUSICAL PROFESSION IS PROUD TO RECORD THE FACT THAT MANY OF ITS MEMBERS AND EX-MEMBERS ARE PLAYING A LEADING PART.

Many are serving with distinction in a combatant capacity in the Army, Navy, and R.A.F.; many others, members of Army entertainment units, E.N.S.A. parties, etc., are only awaiting the signal to cross the Channel to entertain our Invasion Forces; a small number, in fact, are already in France, doing magnificent work in bringing relaxation to our front-line troops.

Right in the thick of the landing operations were two of the profession's leading trumpet players, Sid Fearn and "Bruts" Conella. Sid is serving aboard a cruiser; Bruts is among the Marines aboard another famous battle-cruiser.

The great part played by another Naval unit in the landing operations has been told in the Press; we await more detailed stories of their "D" Day experiences from Sid, "Bruts," and the many other musicians who took part, in various capacities, in the invasion.

In the meanwhile, among the Army Entertainment Units already doing a really wonderful job out in Normandy is the dance band led by famous clarinet star Sid Millward.

To Sid and his boys has gone the honour and distinction of being the first swing band to land in Europe from this country. To the occupied territories they are the vanguard of swing.

### SECOND FRONT SWING

To achieve such a distinction is enough to make any musician feel proud to the end of his days; but, in order that the full merits of Sid's undertaking, so far as it affects him personally, will be thoroughly appreciated, it should be explained that he was ill in hospital right up to the day before sailing; that he left hospital entirely against doctor's orders; and was in every way a sick man when, loaded down with his equipment, obviously unfit for the rigours of such a trip, he made the train just in time to join the other boys of his unit in their memorable journey to France.

Serving with Sid in his newly formed outfit, to which the time-honoured name of "Sid Millward and his Nit-Wits" has again been applied, are the following noted musicians.

Reg Arnold (trumpet); Tommy Welsh (tenor); Sid Margo (sax and violin); Frank Martin (late of the Stephane Grappelly Sextette) (piano); Bob Brown (vocalist and bass) (late of Alex. Freer's Band); Lew Green (guitar); "Cyril," coloured percussionist (late of the "Nest" Club) (drums); plus Wally Stewart, entertainer, who was with the original "Hellszapoppin'" on Broadway.

### Reg Beard's Tragedy

THE "Melody Maker" announces with deep regret the recent death, as the result of enemy air activity, of Jasmine, the seven-year-old daughter of famous musician (late of Jack Hylton and Billy Ternent) Reggie Beard.

All members of the profession will join us in expressing our very deepest sympathy to Reggie and his family.

# B.B.C. "BAND OF THE WEEK" COMING BACK?

THE B.B.C. IS SHORTLY TO REINTRODUCE THE "BAND OF THE WEEK" PROCEDURE.

While no confirmation is yet available from Broadcasting House, the "M.M." has this on unimpeachable authority, and the news predicts a long-awaited and much-demanded all-round improvement both in the quality and quantity of outside "live" dance-music broadcasts. It will everywhere be hailed with delight.

Readers will recall that early in the war each of Britain's leading bands was chosen to spend a week providing late-night and periodic day-time broadcasts.

The resumption of this policy will mean bandleaders being paid something near enough in the way of fees to enable them to procure, and rehearse adequately, the special arrangements so essential to the success of a radio programme.

It will also answer the complaints of bandleaders who point out that spasmodic airings cannot possibly do justice to a band—one of the reasons behind Harry Roy's resignation from the air.

The move has undoubtedly been inspired by the MELODY MAKER's exposure of the harm being done to the profession by the absurd restrictions placed upon broadcasting bandleaders, and by the serious reduction that has taken place in the number of dance-band broadcasts.

Which exposure, in its turn, led our leading bandleaders to protest to the B.B.C. against the treatment being accorded them by the Corporation.

This news is welcome, but not so welcome will be the B.B.C.'s sudden decision to discontinue, as from next week, the American swing band and other recordings which, for the past few months, have been heard almost daily after the 8 a.m. news in the General Forces programme.

### GLENN MILLER COMING

These are to be superseded by a continuation of the 7 a.m. record programme known as "Record Album—from Swing to Classics," the B.B.C.'s explanation of this being that these American recordings can now, in any case, be heard on the new Allied Expeditionary Forces wavelength.

But it has apparently forgotten that there are still a few hundreds of thousands of troops (not to mention civilians) in parts of the country where the A.E.F. programme can only be heard, if at all, with difficulty on account of the fact that the transmitters are, very rightly, placed in areas calculated to give best reception to the Allied Forces winning the war in France.

The "M.M." understands, incidentally, that big and exciting plans have been made for this new 285-metres transmission.

It is understood that it was conceived by General Eisenhower himself, who wanted an integrated Anglo-American programme to typify the unity of spirit among the Allied Forces.

(Please turn to page 7)

## PREAGER TO WAX FOR REGAL

LOU PREAGER's excellent band at the Hammersmith Palais has at last been noted by the recording companies and is about to appear under the Regal-Zonophone label.

For the August supplement the band will be required to couple "Love, Love, Love" with the comedy waltz "The Quack-Quack Song."

But in the September list it will have two swing numbers—"Boogie Bounce" and "Ten O'Clock Jive," which, although published (by Cinephone) under the name of Johnny Rolands, were actually written by Lou himself, with pianist Billy Penrose.

This week and next week the band, in addition to playing its regular afternoon and evening sessions at the Palais, is giving troops concerts every morning.

Then the band goes away for three weeks.

During the week commencing July 3 it will be at Belle Vue, Manchester; on Sunday, July 9, it plays a return concert at Cardiff; and for week commencing July 10 it will be at Weston-super-Mare.

After that it goes on a well-earned week's holiday prior to returning to Hammersmith on Monday, July 17.

Depning for Lou at Hammersmith during his three weeks' absence will be Simone and his Orchestra. Simone has been released by Ambrose to enable him to undertake this booking.

Also booked for Belle Vue, Manchester, are Stanley Carter and his All-Coloured South American Band.

They have been engaged for week commencing August 14, through the Philip Moss-Vernon office.

A NEW broadcasting date just negotiated means that Art Thompson and his Embassy Club Band will be on the air in a session of dance music on July 10, from 11.20-12 noon.

As announced last week, Art had already booked a "Music While You Work" airing for July 12. The July 10 booking, which has come in since that announcement, will enable the outfit to show its paces by playing the kind of lively programme with which all Embassy Club patrons associate it.

GLASGOW musicians will be crowding in round next Tuesday (June 27) to congratulate Ronnie Munro vocalist-saxist-arranger-composer Ian Gourlay on his marriage to Miss Doris Anderson. Wedding takes place at 12 noon on that day; venue is the Queen's Park West Church.

## GERALDO BOYS' BIRTHDAY TREAT FOR SICK KIDDY

A FINE gesture was made last Thursday (15th) by all members of the Geraldo Orchestra to their popular colleague, trombonist Eric Tann.

Eric's daughter Barbara is unfortunately a patient at an orthopaedic hospital in London, where she has been for no less than fourteen months.

She is suffering from a complaint which has so far entailed six operations, in addition to which Barbara is not only permanently in bed, but has one leg encased in plaster so that she cannot move.

As her ninth birthday approached, Eric asked Barbara what she would like for a birthday treat. Without hesitation she replied, "Geraldo's Band!"

Jokingly, Eric mentioned the matter to some of his colleagues. They, however, took it seriously; sportingly insisted that as Barbara wanted the band she should have it.

Accordingly, in between their strenuous Palladium shows, the boys of the band, with all the vocalists, plus comedian Derek Roy, and under the conductorship of Sid Bright, sped away on a flying visit to the hospital.

They gave a full show, delighting not only Barbara Tann, but all other patients who were well enough to be entertained (including wounded soldiers from the Second Front), then dashed back in time for their second house at the Palladium, leaving the hospital patients feeling they had enjoyed one of the best days on record, and leaving Barbara with memories of the most wonderful birthday party of her young life.

And now we join with all his friends in the business in offering heartfelt congratulations to Eric and Mrs. Tann on the recent birth of another daughter. It is even more certain that this daughter's birthday will never be forgotten, since she was born on D Day.

TO prepare for some big one-night stand and Variety engagements which he will be tackling next month, bandleader Nat Allen wishes to contact two young, stylish girl singers. Letters to Nat, c.o. the "M.M."

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**CALL SHEET**  
(Week commencing June 26)

Les ALLEN, Garrick, Southampton.  
Carl BARRITEAU and Band, Metropolitan, Edgware Road.  
Ivy BENSON and Band, Jephson Pavilion, Leamington Spa.  
Billy GOTTON and Band, Pavilion, Bournemouth.  
George ELRICK and Band, Empire, Nottingham.  
Gloria GAYE and Band, Palace, Newcastle.  
Phil GREEN and his Dixieland Band, One-Night Stands, Midlands.  
Henry HALL and Band, Empire, Nottingham.  
Leslie ("Jiver") HUTCHINSON and his All-Coloured Band, One-Night Stands.  
Carroll LEVIS, Emerald, Sheffield.  
Joe LOSS and Band, Empire, Leeds.  
David MILLER and Orchestra, Hippodrome, Boscombe.  
Harry PARRY and Band, Green's Playhouse, Glasgow.  
Oscar RABIN and Band, Empire, Chiswick.  
Lew STONE and Band, Belle Vue, Manchester.  
Billy THORBURN, Hippodrome, Bristol.

Two members of Billy Tennent's Band won't forget their Glasgow sojourn at Greet's Playhouse in a hurry, as on Saturday last (17th) Eric Derges (trumpet player) and Ruth Howard (vocalist) signed up a matrimonial contract at the Bath Hotel, in the presence of Bill, the other members of the band, and the photographer who took the above picture of the happy couple.

Acting as best man was Eric's old buddy, Walt Abbott, who played with Eric in the famous Blue Star Players combo, which is familiar to all "M.M." readers. A real good time was had by one and all at the function, the process of wishing good luck to the happy couple being carried out to satisfaction, but all were merry and bright at the afternoon session at Green's. The outfit travelled to Inverness the following day for their next Scottish appearance.

**R.A.F. "Blue Eagles" Break Up**

OWING to exigencies of the Service, the popular R.A.F. "Blue Eagles" combination has been broken up.

Two of its members, leader-guitarist Sid Gross and tenor-saxist Roy Taylor, are now stationed near London. When they are permanently posted to another R.A.F. station, Sid hopes to organise another R.A.F. "five-piece" on ultra-modern lines.

During its existence the "Blue Eagles" combination entertained thousands of Service personnel all over the country, played numerous charity shows, and was greatly in demand for dances whenever its members had any free time in which to accept engagements. At one time it played for the American Troops at London's "Rainbow Corner" and was much appreciated by the Yanks.

Join the 'Wright' Club—24 Hits for 24/-  
F.O. 32/-, TRIO 16/-, P.C. 8/-, SOLO 13/-, OTHER PARTS 4/-

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**TEDDY FOSTER'S AIRINGS**

EVER since he started his engagements at the Grand Casino, Birmingham, Teddy Foster has done everything to consolidate his position there.

His modern-style dance band is decidedly very popular with Birmingham fans, and is drawing record crowds in the present-day dancing boom.

Teddy reaps a well-merited reward for all his hard work next month when he and his band have two air dates. First is in the "Saturday Night at the Palais" series, and is on July 1, the other, a "Musie While You Work" programme will be played on July 25.

Teddy Foster is in urgent need of a young and ambitious second trombonist. Anyone who fancies the job should contact Teddy direct at the Casino.

**HARRY LANDAU IS ILL**

HIS many friends in the profession will learn with sincere regret of the lengthy illness being patiently endured by well-known London drummer Harry Landau, who has been in hospital many months with a troublesome complaint for whose cure the job should rest and treatment are necessary.

Since being invalided out of the R.A.F., Harry played several jobs in the West End, including one with the dance band at Dolphin Square, Westminster. He also worked for Harry Roy, etc.

Harry would be delighted to hear from all old friends. Write him c/o Wally I. Bart's Unit, Cell Barnes Hospital, St. Albans, Herts.

**JOHNNY DENIS BUSIER THAN EVER**

THE many fans of Johnny Denis and his Novelty Swingette will be interested to hear of the progress which this combination is making.

Their recent recordings for Decca have caused something of a sensation and the sales have exceeded all expectations. The good work has been rewarded by the fact that Harry Sarton has signed the band to record exclusively for Decca for the next four years.



The amount of outside engagements which the band can undertake is very limited, as the members of this combination are employed on week of national importance.

On Monday, Johnny Denis appeared as a guest artist in the B.B.C. feature, "Monday Night at 8," and yesterday (Wednesday) the band waxed two titles at Decca's West Hampstead Studios before travelling to a dance engagement at Luton, where they appeared with the band as guest artist.

To-night (22nd) they are appearing at charity ball at Grosvenor House, where Phil Green and Johnny Claes and their bands are also in attendance, and these bands were booked at Grosvenor House by Maurice Kinn.

Johnny Denis is now exclusively managing Johnny Dow's outfit.

To-morrow evening (23rd) Johnny Denis takes his band to play at a special dance at the Town Hall, Watford.

The boys also have a number of Sunday concerts, and their next broadcast is on Monday, July 3, in "Musie While You Work." They are shortly to embark on a tour of London variety theatres, and this is being arranged in collaboration with variety agent Michael Lyon.

**Nation-Wide Entries For Accordion Contest**

ASTONISHINGLY widespread interest is being taken in the Greater London Accordion Championship at the Wembley Town Hall next month, further details of which will be found in the Contest Fixtures list on page 10.

Entries have already been received from Glasgow, Ipswich, Wolverhampton and South Wales as well as from all over London.

The contest, which is being held under the auspices of the MELODY MAKER, is in two entirely separate sections—one for concert music soloists, the other for dance music soloists. Each section has its own prizes, the total value of which exceeds £50.

Judges will include such famous exponents of the accordion as Miss Lorna Martin, Eric Winstone, Primo Scala, Lou Prezzer, Adriano Dante, Reginald Mansueto, and that outstanding soloist Phil Green.

In view of the limited time which can be given to the contest during the four special evening dances of which it is the feature, only a limited number of entries can be accepted, and those wishing to take part are advised to make immediate application for entry forms if they do not want to be disappointed.

77.—Cambridge. Extends hearty thanks to George Long's American Coloured Band for one of the finest J.S. It has enjoyed, and hopes to see them again at next mtg. on June 29. Record rectl. and raffle.

**LEWIS-PARNELL FOR "RIVERBOAT SHUFFLE"**

GEOFF ARMSTRONG, West London Rhythm Club secretary, has a few tickets left for the 1944 "Riverboat Shuffle" on Sunday July 2, leaving Richmond (Hastings' Landing Stage) at 9.30 a.m. sharp.

Cost of tickets is £1 each, and applications (with remittance and s.a.c.) should be sent to Geoff Armstrong at 181, Old Oak Lane, Acton, W.3.

This year's "Shuffle," repeated after an overwhelming number of requests after the great success of last year's functions, will feature two bands—the sensational Vic Lewis-Jack Parnell "Jazzmen" of recording fame, and the very fine swing group from the West London R.C. itself.

A day's entertainment toadden the heart of any swing fan is guaranteed.

In the meantime West London R.C. are another treat on Monday June 26, when the hon. jazz authority Rex Harris and distinguished music-critic Ralph Hill bring to the club their celebrated "Jazz v. Classics" discussion, with which they have been entertaining and educating huge numbers of musically minded troops all over the country.

Venue of the West London R.C. is the Bridgway Club, Bradmore Lane, Hammersmith, W.6 (7.30-11 p.m.).

**Ronnie Munro's Air Birthday**

Hugh Hinshelwood's Scots News "SUNDAY SERENADE" from the B.B.C. celebrates its 10th anniversary on June 25, so there will be a special programme featuring Ronnie Munro and the Scottish Variety Orchestra, and his versatile trio of songsters, pianist, tenor, and Rich and Ian Gourlay, who also plays tenor and clarinet with the band.

A series of variety-show excerpts broadcast in the Scottish Half-Hour programmes will commence with a feature from the Glasgow King's Theatre, the show including numbers by Jose, the blind accordionist who was first in the limelight with Roy Fox, and who has since become known to thousands of Forces listeners as well as theatre audiences.

Dancing has been held in some queer places since this war started, an example of this occurring recently when a week's carnival was held in Glasgow Corporation Meat Market. Chalmers Wood supplied the orchestra for the dance sessions.

Chalmers Wood is hereby informed of an enterprising instrument specialist who called the other day at the home of Lester Penman, well-known drummer who looks after Bradley's shop. Lester being out, his wife asked the visitor either to call again or to wait a little.

He decided to wait, and, carrying a drum case, he was shown into the room where Lester accommodates his pupils.

About ten minutes later he called to Mrs. Penman that he couldn't wait any longer and would call later.

When Lester returned he found a side-door and four symbols missing.

Playing recently for the dancing sessions at Craxburn Pavilion was old friend Charlie Harkin, who was so prominent before the war in "M.M." Scottish championship events, and who is still band-leading round about Greenock and Gourcock.

Also at Craxburn for a one-nighter was Leslie Hutchinson and his Band, presented by Ambrose and booked by Chalmers Wood, the combination giving plenty of spot to Dave Wilkins and Yorke de Sousa.

They were doing other one-nighters, 15 Pall Mall and other venues, and went down very well indeed with the customers.

**TRUMPET LOST**

A VINCENT BACH trumpet has been lost or stolen in one of the following three places: Cambridge, Peterborough or Huntington.

Serial number of the trumpet is 5714.

Any dealer or musician to whom such an instrument is offered should get in touch with me, or the police. Apply to "M.M." offices for address of owner.

**COW COW DAVENPORT**

"Don't You Loud-mouth Me (Davenport)" (Am. Decca 63763) (Recorded May 12, 1938).

"That'll Get It (Davenport)" (Am. Decca 63767) (Recorded May 12, 1938).

(Brunswick 03509—5s. 4½d.)

THE belated but better-late-than-never issue of this disc gives us our first chance of hearing the famous "Cow Cow" Davenport, and this is added yet another of the missing links to our chain of knowledge of the early coloured blues exponents who, although in many cases still alive, are inevitably felt by many to be little more than the unaccountable legendary figures of early jazz.

The sides are two more of Bill Elliott's "Sepia Series" choices, but even he has no idea who were responsible for the trumpet, guitar and bass playing which support "Cow Cow's" singing.

It is a pity, because they contribute a very notable part to the proceedings. But there it is, so I must leave it at that.

Anyway, I can tell you something about "Cow Cow."

He comes from Alabama. As a result of the reputation he acquired playing in the honky-tonks and brothels in the coalmining districts, he came to the notice of a local variety circuit who lost no time in booking him for the whole of the large chain of Negro theatres they ran in the South.

"Cow Cow's" act consisted of comedy numbers as well as blues.

**SONGWRITER**

He was a prolific songwriter. The lyrics were written by his wife, a snake-charmer.

Incidentally, they still have—or at any rate had until a few years ago—two snakes, which they kept in their bathroom.

One of their most popular numbers is the well-known "You Rascal You," which, although published under the name of Sam Theard, a member of the variety troupe with which they appeared, was actually written by Mr. and Mrs. Cow Cow Davenport.

About 1920 "Cow Cow" went to Chicago, where, with so many of the blues players who came from the South, his many recordings and the chances of hearing him in person were the sort of thing you are likely to find everyone discussing.

Certain to create the widest interest are Frank Sinatra's "A Lovely Way To Spend An Evening" and "I Couldn't Sleep A Wink Last Night," the songs he sings in his film, "Higher and Higher." (Columbia DB2141.)

Frank has sung on various Tommy Dorsey records, but these are his first all to himself.

Made during the dispute between the A.P.M. and the American recording companies, the accompaniments are all vocal, on the same lines as those on the Brunswick Dick Haymes and Kay Armen titles.

Now I don't have to tell you that Sinatra (the story of whose career is given in the Columbia June Record Supplement, obtainable from all dealers for the modest sum of one penny) has lately become America's No. 1 vocal sensation.

But I would like you to tell me why. I have been told that if I were a girl I wouldn't need to ask the question. But, being a mere male, I see Sinatra as no more than just another good crooner.

To compare him with Bing Crosby is, to my mind, ridiculous. For one thing, easy and natural as Bing's phrasing always sounds, it is—as you can hear once again for yourself in Bing Crosby's new "Hello, Mom," and the fascinating "Poincianna" (Brunswick 0310)—not only different from anyone else's, but so subtle in style that no one has yet been able to copy it.

Sinatra's phrasing, on the other hand, is quite conventional. And that isn't all, Bing has over him.

However, there's no accounting for taste, especially when it's female taste inspired by the sex hysteria which, it seems, can be so easily aroused in America, though I think quite so susceptible to it, in which case Mr. Sinatra may not prove to be such a riot over this side.

Your sex is not likely, however, to have any influence on the enjoyment I'll guarantee you will get from "Trumpet Improptu," by Arthur Mouncey with Joe Loss's Orchestra on the two sides of H.M.V. B3377.

Written by Mouncey and pianist Bobby McGee, this plays, as regards

**THE STORY OF COW-COW**

Records Reviewed by EDGAR JACKSON

ing an old upright which he had installed in the parlour of his unpretentious abode.

His best-known piano solo is "Cow Cow Blues" (not to be confused with "Cow Cow Boogie").

It started out to be a train number, with words about a cow-catcher—hence its name from which Davenport still thinks is essential to real blues, the kind of naive and inconsequent thing that sounds so easy to write, but which only those who have it born in them can produce about.

Although only "Loud-mouth" is in the 12-bar form, and neither has the nostalgic character which so many still think is essential to real blues, both are genuine typical blues songs—the kind of naive and inconsequent thing that sounds so easy to write, but which only those who have it born in them can produce about.

It is a curious feature of "That'll Get It" is the number of bars that go to make up most of the choruses. If you care to beat out the bars you'll find not only that some choruses appear to have eight bars and others nine, but that the strong beat is on the first beat of the bar in one chorus all right, but comes, if you go on counting, four beats to the bar, on the third beat in the following chorus, yet it sounds right.

If you like to write and tell me how you think the "Cow Cow" style is not like his, and I am inclined to think the piano parts are played by someone else, and that all "Cow Cow" does is the singing.

Anyway, that's enough. The singing is everything that real coloured

blues singing of the more careful sort should be.

Oh, but there are, of course, the "Cow Cow's," and they're both by "Cow Cow."

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**MOUNCEY MAKES GOOD**

ASHAMED (I hope!) of the dullness of the May supplements, the companies seem to have made a really determined effort to introduce some novelty and brightness into their new June lists.

There are at least half-a-dozen discs which, whether or not they are all your cup of tea, you should make a point of hearing, if only because they are the sort of thing you are likely to find everyone discussing.

Certain to create the widest interest are Frank Sinatra's "A Lovely Way To Spend An Evening" and "I Couldn't Sleep A Wink Last Night," the songs he sings in his film, "Higher and Higher." (Columbia DB2141.)

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**Commercial Records Reviewed by "CORN"**

MUSIC Society of Lower Basin Street" radio series, by much the same constellation of stars as he used for the broadcasts.

The exact line-up was: Nat Temple and Jack Miranda (altos) and clarinetist George Harris and Benny Greenwood (tenors); Frankie Johnson (baritone); Tommy McQuater, Chick Smith and Tim Casey, plus, for Diga-Diga-Do, Archie Craig (trp.), George Chisholm, Harry Roche (tms.); Pat Dodd (piano); Joe Young (gtr.); Joe Nussbaum (bass) and Johnnie Marks (drums).

Taken all round, I would say that the story "Basin Street," with its swell solos by Tommy McQuater and Nat Temple in the first chorus over delightfully scored and played backgrounds, and Chisholm's exquisite solo which constitutes the whole of the second chorus, is the better side.

The scoring is Phil at his best—imaginative and colourful without being forced or theatrical.

But the faster "Diga-Diga-Do," with the excellent trumpet playing by Tommy McQuater and the kick with which the whole brass section never fails to show, runs it pretty close.

Then there are "Somebody Loves Me" and "I'll Get By" by Carl

**F. & D.'s BIG HITS!**

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(AND DOZY DOATS)  
WHEN YOU SAY "HULLO"

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COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

CORNER'S POLL BEARS FRUIT THIS week's Corner starts with a bang, just to be in keeping with the bangs going on overhead at this moment.

We are proud to announce that the long-awaited Choo Berry featured solo, "Ghost Of A Chance," will be issued by H.M.V. on July 1, backed by Hilton Jefferson's "Willow, Weep For Me."

Both of these are, of course, by Cab Calloway's Ork, but this is purely incidental; the sides themselves provide two excellent showcase pieces for Choo's tenor and Jefferson's alto sax styles.

Superb examples of virtuosity, they can be recommended highly, at the same time with the reservation that they are not representative of the hot jazz we usually try to get issued.

ANOTHER WINNER Talking of getting discs issued brings us the pleasant task of letting you know that also on July 1 Brunswick are releasing Wingie Mannone's "Up The Country" and "Big Butter And Egg Man."

By one of these queer little coincidences of life, we have received a letter from one A.C. Swain, who tells us that he would be much obliged if we could clear up for him some points in regard to the recording date and personnel of three Mannone discs.

He says: "The sides in question are 'Tar Paper Stomp,' 'Tin Roof Blues' and 'Shake That Thing.' In his review of the first two sides, issued on Decca F780, Mr. Edgar Jackson gives the recording date as 1933, whilst the latter, 'Shake That Thing,' is said by Decca-Brunswick to have been made in 1927/8, five or six years earlier."

"This surely is a mistake, for after remarking how similar in performance the three sides were I looked at the matrix numbers, and found that 'Shake' to be 16950 and 'Tar Paper' to be 16951, with 'Tin Roof' a little later on 17059."

"With regard to the personnel, this sounds the same for all three, and I should think the one printed in the 'M.M.' subsequent to the review is correct. This being as it may, where does Gene Krupa come in, for he is cited as drummer on 'Shake' by Brunswick?"

Well, Mr. Swain, since it was due to the courtesy of Ralph Venables that we had the opportunity of hearing the sides which we recommended to Mr. Sarton for this year's Golden Era series, we have invited him to discuss them as they come out, and we now step politely aside, and hand over to him.

He has, we believe, quite a deal to say on the question. Ralph Venables describes the forthcoming Brunswick "Golden Era" releases: Wingie Mannone's "Up The Country" (17058) and "Big Butter And Egg Man" (17061) as follows:—

In 1929 Joe Mannone contracted to cut half a dozen sides for the old Champion label, the first two ("Shake That Thing" and "Tar Paper Stomp") being released originally under the name of Barbecue Joe and his Hot Dogs. "Shake That Thing" was issued over here in 1937 on Brunswick O2506, having been selected by Leonard Hibbs for the "Twenty-One Years of Swing Music" Album. Four years later its session-mate ("Tar Paper") was coupled with "Tin Roof Blues" and issued on

Decca F7807 in the album of American Jam Music. At that time Edgar Jackson gave the personnel as "possibly Hoagy Carmichael (pno.) and Gene Krupa (dms.), et al," and the data cards "possibly about 1933"—information every bit as lucid as it was accurate. The remaining side—"Weary Blues" (17060)—has yet to be issued in England, but we may put it out if "Up The Country" and "Butter And Egg" meets with sufficiently encouraging reception.

Personnel of these sides is Wingie Mannone (tpt. and vcl.); Miff Frink (tmb.); George Walters (clt. and ten.); Maynard Spencer (pno.); unknown banjo; Orville Hayes (bass); and Dash Burks (dms.). All these men are from New Orleans, where the session took place, with the result that the whole atmosphere is delightfully homogeneous throughout. Both sides, incidentally, have been dubbed from the good-quality American Decca reissues, not from the rasping Champions on which they originally appeared, and although at time of writing I have not heard the Brunswick, I can say with all confidence that my Amer. Deccas are of excellent quality (new, of course) and with a depth of recording which leaves nothing to be desired.

It can only be hoped that the Brunswick dubbings have come up to scratch (don't take that the wrong way!).

"Up The Country" (originally issued on Champion 16127) gets cracking magnificently right away with some very spirited ensemble, then Walters comes in for two shrill choruses on clarinet, backed by infectious drumming from Burks. Both artists are perfect in their way, and work together with rare understanding.

Miff Frink follows—no resemblance whatever to Miff Mole—and his chorus leads straight into Wingie's slightly dubious vocal, the lyrics similar to Jack Teagarden's on the Louisiana Rhythm Kings' "Basin Street Blues," and based on an earlier record by Joe Mannone's Harmony Kings (Amer. Col. 1044-D).

The leader then treats us to a chorus which takes the form of six two-bar breaks. He forces the notes out of his trumpet with obvious effort and concentration, but the results are highly effective. Later, he holds a single note for 10 bars, but leaves sufficient breath to reach the end of the chorus in great style! Those of you who have Wingie's "Shake That Thing" will know what to expect, and they'll not be disappointed, for "Up The Country" is an all-round better performance.

"Big Butter And Egg Man" (originally issued on Champion 16192) would inevitably be doomed by comparison with the Hot Five version on OKeh 8423, but, taken strictly on its own merit, it is tremendous fun. This composition, like "Irish Black Bottom" is from the pen of Percy Venables, and is one helluva swell number. The larger brass section (Bob Price and Ed Camden added on

trumpets) does itself proud in the opening chorus, but is at once overshadowed by Walters' tenor solo—a perfect piece of work as I have heard for quite a while. Seems to me there were better fish in the New Orleans sea than ever came out of it, and the late George Walters is undoubtedly one of them. In the Hot Five version, Armstrong shares the vocal work with Miff Alix, but on the Mannone we find Wingie taking both parts (male and female)—and what a wealth of fun and high spirits he crams into those two choruses, to be sure! Walters' tenor leads Wingie neatly into the final chorus, and the record ends much as it began.

Not a startling disc by any standard, but so wonderfully unpretentious—and possessed of a freshness which has stood the test of 15 years. Nothing self-conscious about Joe Mannone and his New Orleans boys.

"I'll be your big butter and egg man," he growls, "but I'm different, I'm from 'way down south. And I'll buy you all those pretty things you think you need, just as long as this trumpet stays up to my mouth!" And that's a right good spirit. In fact, the whole record is crammed full of it.

DIXIELAND STUFF Numbers of you write in asking for suggested Dixieland discs, but stressing that you have all the Spanters and Crosbys. . . What else is there? We are going to make you gasp somewhat by saying without any hesitation whatever, "Ray McKinley and his Jazz Band."

The four sides issued by Brunswick some time ago had poor reviews, and seem to have sunk into obscurity. Titles are: "Five in the First Degree," "New Orleans Parade" (Br. O2374) and "Smack in the Back" ("Fingerwave" (Br. O2403). Line-up: George Thow (tpt.), Joe King (tmb.), Skeets Herfurt (clar.), Joe Sullivan (pno.), Jim Tait (drum), and Ray McKinley (dms.).

Darn good New Orleans stuff, and still technically available. By "technically" we mean you can get 'em if you try hard enough.

REPORTS FROM READERS Report from Vic Schuler about a disc of West Indian Blues (G948) on Guardsman's suggestion that it is the same as that given on p. 59 of 1938 "Hot Disc" by Rosa Henderson on Brunswick 2612. Thinks that Daisy Cliff was pseudonym and would like to correspond with those interested.

94, Syon Lane, Osterley, Middlesex. Ken Downer, who possesses Arnold Johnson's "Me and the Man in the Moon" (B. 2917) was intrigued to learn that cornet was played by Jimmy MacPartland, as he has always raved about this. Also tells you of his Brunswick 122 (Helen Morgan), as it is the piece on Chesley's Quintet and Fred Elizalde's accompaniment. . . well worth finding.

Geoffrey Hood, referring to recent mention in "Corner" of "Somebody's Music" by Benson Orchestra of Chicago, states that this disc has been his for many years. Complete personnel has proved extremely difficult to check, but Trumbauer's lead to the sax section in this matrix (28415) seems fairly definite. Tune dreary, and has scarcely warranted any worth-while research apart from, perhaps, throwing a sidelight on Spanler's early recording history.

Brian Rust is now engaged in compiling a Victor discography from matrices A35000 to A60000. He needs all and any titles, artist, and so on between those numbers. Classical 12-in. sides count as much as hot 10 in.

So many were issued here that he is finding many people writing to him or each other: "Why is this matrix so far behind another when the dates are in opposite order?" or "Why such a big gap between sides cut on the same date?"

He will welcome information at 3, Heather Walk, Edgware, Middlesex.

SWAP AND BUY Miss Daphne McGeagh, 7, Meadway, Heswall, Cheshire, wants to buy Pat's "Believe It, Beloved." Something Tells Me," and "My Very Good Friend the Milkman." Urgent. Brian Rust, 3, Heather Walk, Edgware, Middlesex, urgently needs four Benny Goodman's H.M.V. 8847, "China Boy" (More Than You Know"; B8503, "Dinah" (Exactly"; B8719, "Chloe" ("Jani Session"; and

Parlo, R2437, "Cokey" ("Dixieland Band." Owen Bryce, 90, Greenvale Road, S.E.9, has list of cut-out Ellingtons on H.M.V. Will swap for cut-out or U.S. discs of Bessie Smith, C. Williams, Armstrong / Dodds, Bechet / Oliver / Ellington, and Race and Vocal Blues discs. Send s.a.e. L. A. Dunnett, 656, Great West Road, Isleworth, wants to dispose of his collection of 359 discs from O.D.J.B. to Harry James. Prices are 3s. 6d. and 4s., and no letters can be answered. Call evenings after 7 p.m. Two years "M.M." for sale also. S. Bassett, STO 1, P.K.X. 133227, Mess 21, H.M.S. Berwick, c/o G.P.O., London, wants following versions of "Bugle Call" and "Sister Kate": Parlo, R510, 1645, H.M.V. B8569, 9047, A1123, N4905, X4662. Also wants following: H.M.V. JO18, X4593, JF46, B8646, 8660, 4987, 4938, 9136, 8927, Parlo, R2598, 2506, 2232. Write him, boys.

Fred Elstone, \* Old Park Av., Enfield, Middlesex, has for sale Jelly Roll Morton's General Album, also some Mortons on Bluebird and Victor. "Carnegie Drag" on C.M.S., Sharkey's "Mudhole Blues," etc. Send s.a.e. for list. W. Lewis, 15, Prospect Row, Brompton, Chatham, Kent, offers for sale to highest bidder five discs: H.M.V. B8592, Parlo, R1358, R643, Bruns. O2502 and O2500, Wants 1940 "Hot Disc".

D. Forbes, c/o 10, Strathmore St., Dundee, Scotland, wants some Bing Crosby and Gonella discs. Write him details of your disposals and wants. Michael McGeagh, \* Brendon, Meadowside, Heswall, Cheshire, wants discs featuring Bix, Red Allen, and any good trumpet solos, also Parlo, R1717, R2790 and H.M.V. B6315. Cash only. Leading Seaman G. S. Bolam, H.M.M.T.B.608, c/o G.P.O., London, offers 10s. each for "Fare Thee Well" and "100 Years," by Teagarden (original), and wants any cut-out Vocal titles.

Gravener, of "Ganway" Lower Rd., River, nr. Dover, Kent, has for swap: Duke's "Rude Int'ude"; "Stormy Weather"; Basie's "Swingin' the Blues"; and Crosby's "Honky Tonk." Any offers? Stan Belwood, 36, Granby Av., Churwell, nr. Leeds, will pay reasonable, but not fancy, prices for Louis' "Knockin' a Jug," and O.D.J.B.'s "Reiseleiter Rag."

A. Gordon, 133, Muirburn Av., Cardonald, Glasgow, S.W.2, wants Hampton's "Shufflin' at the H" (H.M.V. JO18), and offers Henderson's "Hotter Than Hell" (Br. O1974) in exchange or would come to terms. Donald Kennedy, 12, Printfield Walk, Woodside, Aberdeen, wants following Dorsey items: "Who," "Boogie," "After You've Gone," "Whispering," "Blues in the Face," and "When the Midnight Choo Choo." Has various exchanges; s.a.e.

P. H. Shaw, 58, St. Mary's Rd., Watford, Herts, makes fair enough offer: Kirby's "I May Be Wrong," "Undecided" (and Shaw's Parlo. "Blues" (three discs) for what-have-you-one disc. If you want these three, just write and give details of your disc. R. N. Davis, 19, Iliffe St., Watworth, S.E.17, is having trouble to get the two A. Ammons Rhythm Kings discs. Anybody selling? G. L. Parker, High Ridge, Tudor Olose, Middleton-on-Sea, Sussex, offers Duke's "I Got It Bad," Tea's "Underneath, and Louis' "Traffic Jam," change for Shaw's "Traffic Jam," Goodman's "I Gotta Right," and "Dr. Heckle," also will pay 25s. for Wilder Hobson.

H. Mathouse, 45, Brookbank Rd., Lewisham, S.E.13, also wants the Ammons Rhythm K. discs, also a fibre needle sharpener. Why not contact Applied Electrical Products, Ltd., 123/125, Shepherdson Rd., New North Rd., London, N.17? We believe they are now producing a few sharpeners as well as their "Continuity" needles. K. J. Crowther, c/o Mrs. Spyers, 102, Albert Rd., Blackpool, Lancs, wants to buy out-of-catalogue items by Miff Mole, especially Chasers' better items by Ted Lewis (with Murray or Teschi), and obscure Senters, also "Pierce's" "Bullfrog," "Sister Kate," "Jazz Me," and "Nobody's Sw."

Sgt. G. Taylor, c/o "Farnboro," 7, Balmoral Av., Newtown, Gt. Yarmouth, Norfolk, offers five portable attaché-case type record case (four holding 25 discs, one for 16), self for cash, or wants Tea's original "100 Years," Berigan's H.M.V. "Can't Get Started," Goodman's "Texas Tea," Louis' "Weather Bird Rag," and Duke's H.M.V. "Black and Tan."

JACK PAYNE: THE WINNING LETTER

Radio by "DETECTOR"

When Jack Payne's band is on the air I offer up a silent prayer. What will the maestro play to-day—Mozart, Brahms or Noel Gay.

Into each airing he lightly packs Goochran, Carr and Crackajacks. But just in case we get the blues He'll try on us the Swingaroos.

This combo surely "kills the cats" Playing in "Six Unfinished Fats." On Christmas Day a hope was born; But brother Art is "King of Corn."

Now José Norman's Rumba Band, Next Peter Howard sings "Our Land." But all I have is a heartfelt Yes. For brighter music — "Yes, indeed!"

SELECTING THE winner of the 10s. which we offered for the best opinion on why Jack Payne's Band is not popular with many "M.M." readers has proved anything but easy. Although an amazingly large number of readers took advantage of the occasion to voice their criticisms of the band, not one succeeded in banging out more than a few of the points raised by the majority.

I am consequently awarding the prize to Mr. Ted Andrews, of Chatham, for his witty effort, in verse, which will and boxed on this page, mainly because, in addition to having given me a laugh (which is worth plenty these days) it also includes a good few of the complaints—so many of you raised.

In next week's issue I shall print points from your various letters, and the Editor is giving Jack Payne himself the freedom of these columns to reply to your criticisms.

So the B.B.C. has restarted the American Bob Hope programme, and about time! I never thought it quite the equal of the Jack Benny show, but that's neither here nor there. It always was one of the best of the American crazy half-hours.

Featured in the programme was ex-Roy Fox singer, little Ella Logan. Ella hails from Glasgow, but the

last time I saw her was before she went to America, in a little flat in Brixton, surrounded by countless little brothers and sisters. From playing nursemaid to them, she has now become a big star.

And did she sing on that programme, or did she sing in a place as one of the best swing vocalists in America to-day.

R.A.F. \* Squadronairs \* in great form last Saturday evening (17th). Good arrangements made even the "commercial" sound attractive. No trace of the "tiredness" noticeable in the band a few months ago. Everything played with a zip, plus the grand musicianship which has always been a feature of this band. Not enough Chisholm, but the one or two spots he had a real joy.

Harry Parry Band, augmented to 12 for its current engagement at Belle Vue, Manchester, quite a success on its broadcast from there also last Saturday night (17th). Most of solo work wisely left to well-tried Parry regulars, Stan Roderick, Derek Neville, Ken Oldham, and, of course, Harry himself, around whom the band is built.

But full comic, as such, satisfactory, not surprising, so, considering how short a time it has been in existence. Newcomers include tram-slider Bill Mulraney. Would like to have heard more of him.

Call Parry good, but I still don't care for Dinah Kaye. TRY THESE NEXT WEEK SUNDAY (25th).—10.30 a.m. (F). Stanley Black Dance Orch. MONDAY (26th).—10 a.m. (F). Lou Praeger, 6.35 p.m. (F). Edmundo Ros; 7.15 (F). "Command Performance" (Am. rec.); 9.15 (F). Geraldo. TUESDAY (27th).—11.15 a.m. (F). "Command Performance" (Am. rec.); 7.50 p.m. (H). Charlie McCarthy (Am. rec.); 9.15 (F). Mart Kenny (Canadian rec.). WEDNESDAY (28th).—9.15 a.m. (F). R.A.F. Squadronairs. Casa Loma Orch. (F). Maurice Winnick; 3.30 (F). Mart Kenny (Canadian rec.); 6.30 (H). "Command Performance" (Am. rec.); 9.15 (F). Bob Hope (Am. rec.). THURSDAY (29th).—10 a.m. (F). "Fats" (Am. rec.); 9.15 p.m. (F). Geraldo; 11.10 (H). Jose Norman's Rumbalero. FRIDAY (30th).—11.15 a.m. (F). "Charlie McCarthy" (Am. rec.); 1.00 p.m. (H). "Dedications" (Jazz records); 6 (F). Spike Hughes' Swing Club; 11.20 (H). Geraldo. SATURDAY (1st).—9.30 a.m. (H). Jimmie Lunceford. Casa Loma Orch. (F). Eric Winstone; 12.30 p.m. (H). André Kostelanetz (Am. rec.); 2.1 (F). "Hello, G.I.'s, India (Am. rec.); 6.30 (F). Atlantic "Spotlight" (partly from U.S.); 11.10 (H). Lou Praeger.

OVERSEAS FORCES VOTE IN "M.M." POLL

FROM all parts of the world, air-graphs and air-mail letters continue to reach us from members of the Forces who heard about our Dance Band Poll too late to get their entries in time.

From ships at sea, from P.A.I. Force, B.N.A.F., India, C.M.F., etc., entries have been coming in, and we have analysed them for your interest. One entry comes from Sgt. Reg Imeson, one of the famous band of brothers, who is stationed in South-East Asia. Reg recently sat in with Canadian saxist F.Lt. Power and pianist Rolfo Burman, and speaks highly of them, as he does also of local bandleader, Fred Hitchcock.

More point would be lent to his last bit of praise if we knew where "local" was, but that'll have to wait until after the war. Signaller Armstrong, from Malaya, sends us a "combined" ops' entry from the boys in his section, and adds the following interesting remark:

"Since we haven't heard one dance band this year over the air, due to the long-sighted policy of the B.B.C. naturally our effort is a little rusty." It makes you to coin a phrase—think, doesn't it?

Now here are the votes of the late-comers in the Forces. BIG BANDS: 1. R.A.F. Squadronairs, 58; 2. Geraldo, 51; 3. Ambrose, 17; 4. Skyrockets, 15; 5. Carl Barriteau, 14; 6. Joe Loss and Phil Green, 13; 7. Oscar Rabin and Harry Parry, 4 each; 8. Johnny Claes, 1.

SMALL COMBO: 1. Harry Parry, 21; 2. Buddy Featherstonhaugh, 8; 3. Blue Mariners, 2; 4. Bertie King, 1. FAVOURITE SOLOIST: 1. Nat Gonella and George Chisholm, 6 each; 2. Carl Barriteau, 5; 3. Max Goldberg, 3; 4. Temple, George Shearing and Yorke de Sousa, 2 each; 5. Monia Lifer, 1.

ALSO SAX: 1. Harry Hayes, 10; 2. Freddy Gardner, 5; 3. Tommy Bradbury, Joe Crossman, Wally Sloff, Carl Barriteau and Derek Neville, 2 each; 4. E. O. Pogson and the late Burton Gillis, 1 each.

TENOR SAX: 1. George Evans and Buddy Featherstonhaugh, 9 each; 2. Billy Amstell, 5; 3. Aubrey Franks; 4. Reg Dare and Carl Barriteau, 1 each.

CLARINET: 1. Carl Barriteau and Nat Temple, 11 each; 2. Andy McDevitt, 5; 3. Harry Parry, 2; 4. E. O. Pogson, 1.

TRUMPET: 1. Max Goldberg, Leslie Hutchinson and Dave Wilkins, 7 each; 2. Nat Gonella, 3; Tommy McQuater; 4. Kenny Baker, 2; 5. Johnny Claes, 1.

TROMBONE: 1. George Chisholm, 31. PIANO: 1. George Shearing, 11; 2. James Moody, 6; 3. Stanley Black, Monia Lifer and Yorke de Sousa, 5 each; 4. Pat-Dodd, 1.

Melody Maker WEEK ENDING JUNE 24, 1944 Incorporating RHYTHM Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 2468 Advertisement Manager: F. S. PALMER

GUITAR: 1. Ivor Mairants, 11; 2. Joe Deniz, 5; 3. Laurier Caton, 4; 4. George Elliott and Archie Slavin, 2 each; 5. Jimmy Mesene, 1.

BASS: 1. Tommy Bromley, Charlie Short and Tiny Winters, 9 each; 2. George Senior, 2; 3. Roy Dexter and Charlie Imeson, 1 each.

DRUMS: 1. Jock Cummings, 15; 2. Maurice Burman and George Fierstone, 6 each; 3. Joe Daniels, 1. MISCELLANEOUS INSTRUMENT: 1. Roy Marsh, 13; 2. Stephane Grappelly, 4; 3. Eddie Palmer, Robin Richmond and Jack Simpson, 2 each; 4. Brian Lawrence and Barry Wicks, 1 each.

FEMALE VOCALIST: 1. Anne Shelton, 19; 2. Beryl Davis, 11; 3. Doreen Willers, 5. MALE VOCALIST: 1. Chick Henderson and Benny Lee, 8 each; 2. Denny Dennis, 7; 3. Johnny Green, 3; 4. Len Camber, 2; 5. Sam Browne, 1.

LETTER MY friend and I have just finished reading the MELODY MAKER, and took particular interest in the letter sent in by Phyl and Jill regarding the Geraldo programme you had criticised the week before.

We definitely agree with your views on the programme. It sure was corny. But for the fact that we are ladies we would have expressed our views more fully.

We really do think Len Camber a decent singer as far as British crooners are concerned; and, although we don't think Frank Sinatra is all he is cracked up to be, he certainly can leave Len Camber in the shade.

We also agree with you when you say Geraldo is copying the Glen Miller Orchestra for style and orchestrations. But never in a million years will a British band ever be on the same level as an American orchestra.

We live in a very small town and haven't yet had the chance of dancing to a real big orchestra, but we do on a Saturday take time off to dance at the Oxford Galleries, Newcastle (12 miles away) to Peter Fielding and his Band.

Being musically minded, we do know what we are writing about, and we can certainly recognise a good band when we hear one. We would never think of comparing a British band with an American band.

If Phyl and Jill read this letter—please take our advice and learn a little more about music before expressing your opinions to one who is definitely musically educated.

Durham. PAT AND LOU.

CINEMATIC PRESENT THEIR NEXT No. 1 HIT TUNE THERE'S NOTHING LIKE MUSIC AND EVELYN DALL'S BIG FEATURE NUMBER SITTING ON A CLOUD TWO HITS FROM THE FILM "BEES IN PARADISE" DON'T EVER LEAVE ME | SUNBEAM IN YOUR POCKET AS SWEET AS ITS TITLE SWEET AS A SONG THE LATEST THING IN BOOGIE-WOOGIE BOOGIE BOUNCE CINEPHONIC MUSIC CO. LTD. 100, Charing Cross Road, London, W.C.2. TEL. 2856. "Cinemuse"

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FERRIE PILOTING MORE IDEAS BANDLEADER Miff Ferrie has a number of interesting new undertakings on his hands just now, apart from his work for U.S.O., film dates, etc. One of the first of many single dates with his combination the "Ferryman" outside London is an appearance at a Wolverton (Bucks) Rhythm Club dance on July 1. On July 5, Miff records a special dance "Luton" and then, a week or so later, he embarks on a whole string of one-night stand dates in the Midlands. In August, Miff records his first titles with the "Ferryman" for the Decca Co. Numbers to be recorded include his own compositions, "Junkie Jive" and "Bouncing in B Flat." The "Ferryman" will be familiar to most fans from their work in Radio Rhythm Club; anyway, band is a small jive combination of an essentially modern type. GUEST star at the Feldman Club next Sunday (25th) will be famous trombone ace George Chisholm. (100, Oxford St., 7.30 p.m.)

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NEW BENSONITE

BRAND'S ESSENCE OF DANCE NEWS



Here you see a picture of glamorous Joseph Carroll, who joined Ivy Benson this week. Joe was originally among the many vocal discoveries of Hammer-smith Palms maestro Howard Baker, and after singing with Howard at the Palais, she joined Billy Bevan at Southport for a spell before fixing her present big break with Ivy. Joe's success reminds us that Howard Baker certainly has got a penchant for picking 'em. Among his vocal discoveries in the femme line have been Gloria Brent, Dorothy Squires, Stella Ramon, Dorothy Lees, and last, but most certainly not least, Vera Lynn.

WHEN TOMMY TRINDER came back from his troop entertaining tour of the Middle East he was singing a song. It was a queer little tune, with an umpty-tumpy, tanglish rhythm; and it had an odd but universal appeal. The song had got under Tommy's skin and on his brain. Soon it began to get on the nerves of all his associates, including your humble scribe, who interviewed him the day he returned; but still the haunting little tune intrigued Mr. T. Everyone who comes back from those parts is singing the song now. Allied troops out there sing it, whistle it, hum it, as they work, as they march into battle, and when they relax at the end of a day, German prisoners sing it. Italian shopkeepers, even, warble little snatches of the air operatically as they tot up the bill. Officers, airmen, Arabs and ambassadors, all vocalise now about the girl whose story has gone all round the world in song—the voluptuous, the mimable, the irresistible "Lili Marlene."

The story of this song is one of the little dramas of the war, and now Pathé Pictures, Ltd., have made a short film, "The True Story of Lili Marlene." The film runs for half an hour, and is good entertainment for everybody. Director Humphrey Jennings did a great deal of research to discover the true facts about the song. Here they are— The words were written by Hans Leip, a Hamburg poet-artist, as long ago as 1933; and the music, which closely resembles the German "Last Post," was by Norbert Schultze, a hack song-writer working for Goebbels in 1938. Many interesting shots from newsreels, in addition to much new material, are used in the film, which shows how, after a chance broadcast from Belgrade when the Germans marched in, the song became the favourite of the German forces in general and the Afrika Corps in particular. Later, with new words, it became the battle song of the Eighth Army when they landed in Sicily. Now put the clock back for a moment to 1933 when, in Berlin, a

little, blonde Swedish girl named Lili Anderson used to sing in the cabarets of the more dingy night-clubs. She sang "Lili Marlene." Lili Anderson made a record of "Lili Marlene." Nothing much in that, and there is no particular reason to think that any extraordinary number of copies would have been sold, but... When the Germans marched into Belgrade they found the radio station—more by design than accident, one imagines—standing largely intact amidst the ruins of the shattered city. Working by candlelight, in unutterable confusion, anyhow, the Nazi engineers managed to get their eternal propaganda radio working, with just enough current coming from somewhere to run it. After a nice big juicy chunk of the Goebbels brand of propaganda, the announcer cast around for a record to finish off the little show. Several had become broken; their remains littering his case, but there was this one of "Lili Marlene" intact. That would do... And it did! Repeat requests poured in from Berlin. Propaganda Ministerium for the record to be played again and again, and Goebbels, bowing to the storm, made "Lili Marlene" the nightly signing-off tune of Belgrade. As for Lili Anderson, she became a great star, wherever she went; and sang for the Nazis all over Europe. In fact, her recorded voice went over the air no less than 500 times singing "Lili Marlene." And now comes setback, disaster, for the Nazis; the thunder of the Russian guns drowns the voice of the Swedish girl singing her song. Von Paulus has capitulated at Stalingrad, and all entertainment is banned by the sorrowing Goebbels for three days. That night the Nazis are lulled to sleep only by their own dark thoughts. Then comes a news-flash that Lala Anderson is in a concentration camp for she has indiscreetly written, "All I want is to get out of this terrible country."

Anyhow, the lull was our chance. A new record was made of "Lili Marlene." Here the film shows a flash of a B.B.C. studio interior. Lucie Mannheim is the singer. Swing fans will be interested, for, clearly, in the front row of the accompanying orchestra, they will see the well-known figure of guitarist Ivor Mairants. The new record carried entirely different words; and ever since that time the song has been turned into Allied, not German, propaganda. Now it is the Eighth Army's battle song of Victory. Yes, it's very interesting, this true story, all built up around one little song; but it seems there is still one in the cement. The song had German writers. All royalties belonging to German writers must, presumably, be paid to them after the war if they can be found. So, whilst we rejoice to think that this song has been swept round the world, has been wrested, as it were, from the Nazis to become a British Victory song, there will always be the uncomfortable thought of all those royalties going one day to Germany, instead of to one of the many deserving song-writers of Britain. An interesting footnote that we can add to this story is this: To help counter the attraction of Lala Anderson for our troops, the B.B.C. put on a series called "Introducing Anne" a couple of years back. Remember it? Anne was, of course, Anne Shelton, and the producer was David Miller. And the signature-tune was—yes, you've guessed it—"Lili Marlene"!

UP in Town on a few hours' leave last week, and managing to look very fit despite a strenuous life in the R.A.F.—well-remembered Rabin novachordist EDDIE PALMER. Chating over a glass of stingo in the "Captain's Cabin," Eddie says his only complaint nowadays is that he doesn't get too much sleep in camp. He comes home on leave, hoping for long, dreamless nights, only to find that the influence of his year-old son severely reduces the amount of sleep to be enjoyed at home, too. Although in excellent health now, Eddie has actually spent a short spell in hospital during the last few months. Still gives all his spare time to the business, and has managed

lately to carry out two or three special arrangements for the new David Miller-Rabin "Ork" Arrangement of the "Jolly Millers" (the signature tune), for instance, is Eddie's work. DOWN in London on business recently, Scott pianist, and one-time member of the small, elite circle of West End jazz stars, BILLY MASON. Nowadays living up on the shores of Loch Lomond, Billy, who was invalided out of war work some time back, tried last year to organise a band with which to crash back into the business. He has decided, however, that the problem of finding men is altogether too difficult at the present moment, so has decided to remain in "retirement" in his Scottish retreat until better times return.

WHEN HARRY PARRY arrived at his London office one morning recently he was very interested in a communication which was waiting for him on his desk. Communication took the form of one of the official cards sent home by prisoners of war. It was signed by SERGT. IVOR HUTT, and explained that the sergeant was camp librarian, in which capacity he had charge of all the gramophone records in the place. Not only was he regularly playing dance-music programmes over the camp loudspeaker system, but—and this is what raised the modest blush on the Parry countenance—he had chosen Harry's well-known record of "Time on My Hands" as his signature tune. Yes, it's very gratifying for Harry—and it's about the most appropriate title in the whole catalogue for any swing fan temporarily in the unfortunate situation in which Ivor Hutt finds himself.



ALSO writing home from a prisoner-of-war camp is well-known guitarist EDDIE COHEN, who used to play at the Strand Corner House before the great upheaval came. His many friends will be glad to know that Eddie is well and very busy with the band with which he provides plenty of entertainment for all his fellow-prisoners who are musically minded. He is anxiously waiting to see Glasgow again—and to renew acquaintance with some of his mother's apple strudel!

TONY HARRISON sends us this very interesting news from the Middle East: The R.A.M.C. Band have once again returned to Egypt after an extensive tour of the Palestine Command. Now they are in the Suez Canal area playing to large appreciative audiences. Since leaving England they have travelled well over 20,000 miles, and they look like doing many more before they return home again. Wolf Phillips, Les Gilbert, Oscar Grasso, Arthur Wilkinson, Bob Parkman and the ex-Hall vocalist Lee Sheridan looked very bronzed and well. Les Gilbert, however, had to

leave the band for six weeks in Jerusalem whilst he was in hospital suffering from stomach trouble. Whilst in Iran they had many unique experiences, playing before the Shah of Iran and his wife, and to men of the Red Army, which was a great honour as they are the first batch of British musicians to do so in this war. One of the Red Army men who showed keenness had the Grand Order of Lenin pinned on his tunic. In Bagdad they ran across Tom Pennington, Jack Hylton's old manager. He is now Major Pennington, Welfare Officer of the Bagdad area. Whilst in Teheran the dance band made some swell recordings. One was "Harlem Nocturne" with Les Gilbert on alto, who is playing better than ever. He has a crystal-clear tone which is faultless and a style nearer to Jimmy Dorsey's than anyone. The band has been giving at least two shows a day under every condition imaginable. One night they had an audience of men and women of Marshal Tito's army who have recently come from Yugoslavia to Egypt. The show was well balanced and the band was excellent. Woolf, Les and Oscar Grasso are no doubt the cornermen of the outfit. Mention must be made also of some of the string players: Alec Frankel, ex-director of the Worthing Municipal Orchestra; Morry Hurwitz, ex-L.P.O.; Freddy Clements, B.B.C. Welsh Orchestra; and Phil Catalinet, arranger, B.B.C. Military Band. Woolf Phillips has done some swell arrangements for the band, and one of the highlights of the show was Woolf's solo "I'm Getting Sentimental Over You." This, I reckon, was worth walking ten miles over the desert to hear. Arthur Wilkinson contributed some superb arrangements, including one of Cole Porter's hits, Bob Parkman

etc. Last but by no means least was our old friend Oscar Grasso. He proved very popular with his audience, playing several solos on his "intimate fiddle." He had to take many encores. The boys all spoke of the same thing—the dyking need for good entertainment out here, especially in Palestine. This band has left a deep impression, as it is surely the best entertainment unit that has ever visited the M.E. The reception they have received is terrific, but we need more shows like this to follow it up. What a great pity Archer Street couldn't be seen more often in the Mediterranean area!

REALLY, some people are never satisfied. If I had experienced the distinction of being London's youngest stage director, I would feel I was making the grade very nicely, thank you, and would probably not, in addition, be reaching for the moon via the bright constellations of Tin Pan Alley. But then, I'm not PETER SONTAR, the young stage director and songwriter who is starting his career quite modestly at London's intimate Windmill Theatre, forged ahead rapidly and left there to become stage manager for several big touring shows. Recently he was stage director for the "Jill Darling" revival at the Winter Garden Theatre in Town. Besides stage work, however, Peter feels completely wrapped up in his songwriting, too; has already produced one or two moderately successful efforts, plus some show numbers which have been very well received. Now, whilst getting ready for another "behind-the-scenes" job, he has produced some further "dots" with which to continue the effort to be London's youngest stage director and youngest smash-hit writer at one and the same time. Knowing all the pitfalls of the song-writing game, I can still wish him luck, and hope that his perseverance and marked success on the boards (or rather, behind them) is a good augury for a victorious tackling of Tin Pan Alley's many difficulties.

Somebody's mother doesn't use Persil—or is it that the whiteness of Harry Parry's jacket is obscured by the shining glamour of his two voice stars—Gail Paige (left) and Dinah Kaye, in the above dressing-room snapshot put in some excellent work on trumpet and his comedy numbers brought the house down. At the same time, he proved his ability by singing straight songs with Elizabeth Parry. Violinist Zurwitz gave a fine spirited interpretation of a Hungarian air. Art Wilkinson added a spot of comedy with a Western Bros. number "You Mustn't Let the Show Down, Girls." Les Gilbert worked very hard despite sex trouble due to the excessive heat. His solo, Dorsey's "Contrasts," was terrific. I should say it was the best solo ever played in the M.E. A saxophone feature, "Saxes and Sevens" an ensemble of seven saxes led by Les—played some George Evans' arrangements, "China, Boy,"

and the young stage director and songwriter who is starting his career quite modestly at London's intimate Windmill Theatre, forged ahead rapidly and left there to become stage manager for several big touring shows. Recently he was stage director for the "Jill Darling" revival at the Winter Garden Theatre in Town. Besides stage work, however, Peter feels completely wrapped up in his songwriting, too; has already produced one or two moderately successful efforts, plus some show numbers which have been very well received. Now, whilst getting ready for another "behind-the-scenes" job, he has produced some further "dots" with which to continue the effort to be London's youngest stage director and youngest smash-hit writer at one and the same time. Knowing all the pitfalls of the song-writing game, I can still wish him luck, and hope that his perseverance and marked success on the boards (or rather, behind them) is a good augury for a victorious tackling of Tin Pan Alley's many difficulties.

Barribeau and his Orchestra (Decca F8439). This band of Carl's may be anything but the most polished ever, but it has a swing that many otherwise better bands would do well to note. Also the arrangements are so much better than most—clean, obvious routines which stick to the melody but yet manage to produce the swing flavour. "I'll Get By" is a little disappointing in that all we hear of Carl, apart from his leading of the sax team, is five notes from his clarinet in the coda. But he makes up for this in "Somebody Loves Me" by opening it with an alto solo the like of which has been excelled only by Benny Carter. Another feature of this side is the vocal by Mae Cooper—the girl the B.B.C. banned when she was with Ivy Benson as not good enough. Note, too, the way the bass drum suddenly comes up for the vocal. Whether this is by design, or the unforeseen result of the bass drum having been picked up more sharply when the vocal mike was turned on, I don't know; but it's turned out to be a quite thrilling effect.

Among the commercials, Anne Shelton's singing on Ambrose's "Amor, Amor" (from the film "Broadway Rhythm") stands out (Decca F8430). Well supported by the companies are "I Couldn't Sleep a Wink Last Night," from the Sinatra film "Higher and Higher"—it's available by Ambrose (Decca F8431), Gerald (Parlophone F2025), Hutch (H.M.V. BD1081) and Joe Loss (H.M.V. BD5846). "Lili Marlene," for which you have the choice of Bill Cotton (Rex 10205), Gerald (Parlophone F2024), or best of them all, Anne Shelton (Decca F8434); and "Jenny" the Minnie-the-Moocher-inspired young lady from the film "Lady in the Dark," who variously could and couldn't make up her mind. Conny vocal by Jill Manners and dopey treatment in the Carroll Gibbons version (Columbia FE3023) leave the choice between Joe Loss, with good enough vocal by Elizabeth Batey (H.M.V. BD5845) or better still, the double-sided version by Hildgarde one. The song of the new ones which has got me, however, is "Poinciana." In addition to the aforementioned Bing Crosby recording, it is available also by Gerald (F2024) and Mantovani (Decca F8438). Taken all round, the Mantovani is the better. Orchestral richness means more to this number than subtleties of dance idiom, and Monte supplies the former. Also in his recording the singing (Jack Cooper) is better, the recording is much better, and the coupling, "Basta Manana," more attractive.

THE new 1944 edition of "Swing Music," the H.M.V. personnel booklet compiled by Edgar Jackson, has just been published, and should now be obtainable from all H.M.V. record dealers, price 2s. In addition to having been brought up to date by the inclusion of all records issued in the H.M.V. "Swing Series" up to December, 1943, certain innovations have been introduced. Most welcome concerns records withdrawn from circulation. In previous editions of the booklet, details of records withdrawn from the catalogue were omitted. In this new edition, not only are details of all records withdrawn during 1942 and 1943 still given, but details of records withdrawn during 1940 and 1941 (which because of the unavailability of the records were deleted from the 1942 edition of the booklet) have been reinstated—so that (as the preface aptly puts it) "those possessing copies of them may learn their personnel." Also, various corrections have been made. Altogether the booklet, which has grown from 60 to 72 pages of record details, deals with 728 sides and the amazing number of over 900 combinations and individual musicians responsible for them. During its war-time paper restrictions, it has been possible to print in certain places insufficient to satisfy the demand, and those wishing to avoid disappointment should make sure of obtaining their copy without delay. Decide not stocking the booklet can, and should if necessary be forced to obtain it. Copies cannot be ordered or obtained through the



U.S.-BRITISH PLANS FOR SUPER A.E.F. PROGRAMMES

(Continued from Page one) British and American shows. Rather is it intended to comprise shows, originating in this country, of mixed American and British personnel.

"CORNY" (from page 3)

TO THIS END, IT IS SAID, S.H.A.E.F. ARE DETERMINED TO BRING SUITABLE ARTISTS OVER HERE OF THE CALIBRE OF BING CROSBY, TOMMY DORSEY, ETC. TO APPEAR WITH BRITISH AGES ON THE SAME PROGRAMME. WE UNDERSTAND THAT AS FORE-RUNNERS OF THIS IDEA, CAPTAIN GLENN MILLER AND A 60-PIECE OUTFIT ARE SAID TO BE ALREADY EN ROUTE FOR THESE SHORES. SHAEF AND B.B.C. The conception springs naturally to British minds of a Glenn Miller "Band of the Week" session, to be followed by similar top-line aggregations, lending their talents, between A.E.F. commitments, to the entertainment of listeners at home. But even S.H.A.E.F. it seems, cannot galvanise the B.B.C. out of its inherent dilly-dallying, and the sole example to date of Anglo-American unity is the record programme from 8 a.m. to 9 a.m. put over daily by Ronnie Waldman and an ex-N.B.C. announcer. Nevertheless, and especially as American soldiers are most definitely jazz-conscious, it seems probable that some jazz at least must make its appearance. And, with so many American jazz stars already in this country as members of the Armed Forces, what a chance is offered of groups combining our own George Chisholm, Dave Wilkins, et alii, sharing the mike with some of the big U.S. stars!

Solo Airing For 15-year-old Sylvia

SYLVIA GREENE, younger sister of the three famous singing Greens, and now rising 15 years old, gets her biggest radio break next Saturday (24th), when she will be featured in "The Spotlight" Programme (9.30-7 p.m., G.F.P.). Sylvia is no stranger to the microphone. At the tender age of 12, she astonished everyone by stepping into the "Hi Gang" programme, in 1940, when, successively two of her sisters contracted tonsillitis, and she sang, with little rehearsal, in the Trio. In 1942, at the age of 14, she joined in, to make the sisters a Quartette, on some successful airings.

A SIGNAL honour was paid to well-known pianist-arranger Gabby Rogers last week, when he accompanied Tommy Trinder and Tessie O'Shea at a party given by their Maestries the King and Queen. "Event of the season" in London dance-band social circles was the wedding, at St. Paul's, Knightsbridge, last Saturday (17th), of famous Hatchett's bandleader and ex-Hyphenian multi-instrumentalist Chippie D'Amato to Miss Beale de Vere. "Everybody" was there, and here is a picture of the happy pair surrounded by members of the Hatchett's Band (past and present), and some of the other distinguished musicians there. Reading from left to right are Alan Kane, Alf Edwards, Stanley Pude, Arthur Birky, Stanley Andrews, Dave Fuller, a nightingale Bette Roberts, Leslie Carew, Bert Weedon, Tommy Rogan, Billy West, Ivor Daniels, George Smith, Frank Blair, Joe Nussbaum, Frankie Conde, Bert Daniels, and Jack Jacobsen, with the bride, bridegroom, and their page.



U.S. JIVE JOTTINGS

A REALLY hep jiver died and, because of this and that, and you know what, went straight below. Arriving there he was met by Satan, who said, "Glad to have you. Come on in and dig our record room. It's out of this world."

So the fan entered the record room and was amazed. There on the shelves were rows and rows of rare old discs by Bix, Ellington, Armstrong, Basie, Goodman, Shaw, Lang—all the records you want but can't buy, beg, borrow or steal. "Send me," exclaimed the hep chap. "This is for me. Brother, lead me to the gramophone." "Aha!" said Satan, "there is no gramophone—that's the hell of it!"

Lawyer Joseph Padway, spokesman for the American Federation of Musicians, has let what may be a very big cat out of the bag. Speaking at a W.L.B. meeting at Chicago recently, Padway said that a W.L.B. meeting at Chicago recently, the Union soon to force motion picture companies to pay a set fee on every recording featuring music used in the manufacture of sound films. George Jessel, who makes his debut as a producer on the 20th Fox lot at the helm of an opus tentatively titled "Kitten on the Keys," is dickering for the services of Benny Goodman and Jimmy Dorsey for featured musical assignments. Definitely set in the cast are Perry Como and Dick Haymes. Title of the flicker, taken from the popular Zex Confrey piano solo of 20 years ago, has no special significance from a musical standpoint. Chances are it will be dropped before the picture, entire set-up of which is in a highly nebulous state, is release. If you want to add to your scrapbook of "Down With Swing" items, here's a number from Signor Gaetano Loria, operatic voice teacher and mentor of Caruso. The New York World-Telegram reports, from a few visits to night clubs here, Signor Loria concludes that swing music is debauchery. Shall we debauch?

Café Society here is having trouble finding a singer—a "discovery." Famous as the leading singer of Lena Horne and Hazel Scott, the nitery has been straining these past months to create another headliner, but with little success to date. First try-out was Ann Cornell, then Phyllis Stewart. More recently still Patsy Garratt did a two-week stint, and the current hopeful is Virginia Hope, featured at Downtown Café.

Modern music, so frequently denounced by members of the older generation, has received a generous and nationwide boost from one of the most popular modern writers, Damon Runyon. Runyon's words on live came as a rebuttal to fellow Hearst-man Benjamin De Casseres, who violently criticised the zealous of righteous music when he reviewed Robert Gollin's book "Jazz." In reply, Runyon points out that most of the music of to-day is not "jazz," but "jive." He declares, "Jazz was maybe a sort of a stepfather to swing, but no kin whatever to jive." He then adds, "Jazz was the music that everybody said was demoralising the youth of the nation, and the era of jazz was called the 'jazz' age, but you know no one was demoralised by it that would not have been just as demoralised by sacred music, and you will distinctly remember that the jazz kids marched away to war to its jazz tunes and belted the Kaiser all over the layout." Runyon calls jive the greatest musical expression of bubbling youth, and says that the "heaps in the Services are spreading the glory of our arms everywhere. Runyon made it a point to ask, "Criminals? De-generates? Delinquents? No... Just kids having a good time in the fashion of their era." He pointed out that De Casseres was probably a square dancer or a cake-walker in his own day, and Runyon called square dancing "much rowdier and less artistic than rug cutting."

Joe Sullivan, who obtained a Mexican divorce about 14 months ago and wed Dorothy A. Ely, of New York, married her again on February 25, in Los Angeles, when his American divorce became final. They expect a wee 88-er some time this year.

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**NORTHERN NEWS NOTES**

by **JERRY DAWSON**

FROM the Middle East comes a letter and a picture of Sgt. Jack Falmer, R.A.F., better known perhaps to his West End pals as vocalist Chick Graham. Jack's career was rudely interrupted by the war, but he has high hopes of resuming it in the very near future.

The forthcoming Warner Bros. film, "Flight from Folly," which, as mentioned in the "M.M." a couple of weeks ago, features, in addition to Pat Kirkwood and a host of other British stars, the rumba dancing of both Edmundo Ros and Don Marino Barreto, will be of special interest to Lancashire fans, inasmuch as the featured trumpet in the Barreto outfit is an up-and-coming youngster, Eddie Calvert, who hails from Preston.



**JACK FALMER**

Judy Shirley is also one of the many artists who have worked with this band in the desert, and she tells me what a great pity it is that we over here don't get a chance to hear the boys in action. Come along, Mrs. Nielson! I know that these boys will make good programme material (and good propaganda). Please do something about it!

Incidentally, although I didn't manage to see the act myself, I understand that the Judy Shirley-Sam Browne act, launched a couple of weeks ago at the Manchester Hippodrome, is a winner and was the high spot of a very good bill. Eddie is singing—and looking—as well as ever, in spite of the arduous work she has put in overseas during the past two years, whilst Sam Browne is probably singing better now than ever before. This new team may well surpass any previous efforts by either of the two stars.

Returning for a moment to Jack Falmer, he tells me he saw recently "Spice of Life," featuring the ageless Billy Russell ("On behalf of the working class"; impressionist Keith Wilbur; accordionist, Ronnie and Wilbur; and the Radio Three, with Pauline de Jong, a little lady who impressed Jack immensely. This was a smashing two hours' show which pleased the R.A.F. boys no end.

Still a popular feature at the Lyndale Ballroom, Eccles, and also at many American Red Cross establishments in the Manchester district, is Bernard Bennington and his band. With Bernard on drums, the lads are Mark Plant and Jack Greenrass (altos); George Hutton (tenor); Jimmy Hope (trumpet); Dave Sefton (piano); and Ivor Willentz returned to City Street from a spell in the R.A.F. the powers-that-be having decided that for the time being, anyway, he is of more use to the war effort in his own particular job. George Hutton is an old Bennington stalwart, having recently taken over the chair, vacated by Frank Matthews when that worthy left to join Billy Ternent's new band.

A busy outfit around the Midlands, with headquarters at Wolverhampton, is Leonardo and his Melody Makers, who are heavily into work with dances, concerts and troop shows. They have recently raised the munificent sum of £400 for various local charities by their efforts. With Len Fraser (Leonardo) leading from drums, the boys are Stan Turner and Paul Barnett (altos); Bert Truman (tenor); Frank Jellyman and Jim Baddeley (trumpets); Dick Addis (tromb.); Archie Bretteil (piano); Vic Thomas (guitar); Geo. Wolverson (bass); Rex Small (didde); and Avis Martin (vocaliste).

Fast making a name for herself in the town is Bertini's recent vocal discovery, Connie Barclay. Bert has had a recurrence of an old illness of late, but is again back on the stand.

Eric Maraden. For stage shows the boys take along five specialty acts, and, despite the fact that they all average something like twelve hours per day on war work, the members of the show thoroughly enjoy their spare-time work.

Heard again recently from ex-Raffin drummer Johnny Jackson who is still in India and doing grand work for the local equivalent of our E.N.S.A.—viz.—B.E.S.G. Johnny would, particularly like to hear from some of his old pals as he feels very much out of things after his long sojourn in India. His address is: 1784314 Sgt. Jackson, J. R. H.Q. Aces Unit (B.E.S.G.), 30, Park Street, Calcutta, India.

Anyone in this district can fix him up, drop a line to R. Knight, 5, Southview Avenue, London, N.W.10.

Included in the team of B.B.C. reporters who are with the Allied Invasion Forces in France is ex-Northern Variety Chief, Richard North, who is with the force of Naval Correspondents working under Michael Standring. Richard was a very disappointed man when he was rejected quite early in the war for active participation and volunteered for his present job a long time ago, when it became obvious that the time would arrive when he should be going back to France once again.

**"M.M." Dance Band Contest Reports**

**1944 CHESHIRE CHAMPIONSHIP,**  
Friday, June 9, 1944  
Parr Hall, Warrington

WITH ten bands taking part, the 1944 Cheshire Championship, presented at the Parr Hall, Warrington (Lancs), on Friday, June 9 last, by the Buckley's, set up a record for number of entries at a Northern area contest this season. Equally indicative of the ever-increasing interest that is being taken in contests as the season rapidly winds its way towards the Area and "All-Britain" finals was the fact that the event attracted one of the largest attendances ever seen in the hall. This was little short of 300—over 200 more than at last year's "All-Cheshire," although at 4s. 6d. admission was one shilling higher. Also, probably as a result of the ever greater efforts being made to qualify for their area finals as the number of remaining opportunities get fewer and fewer as the season progresses, the standard of playing was unexpectedly high—so high that although they had maintained the standard, the Cheshire title holders, Ron Hall and his Band, of Ashton-in-Makerfield, were able to secure only third place to Frank Brindle's Band, of Nelson (first), and the Night Owls, of Leigh (second).

**JUDGES' REPORT**  
Adjudicators: Buddy Featherstonhaugh and Edgar Jackson

Winners: **FRANK BRINDLE AND HIS BAND** (four saxes, two trumpets, trombone, piano, bass, drums). Leeds Road P.O., Nelson, Lancs. Individualist's awards for alto and clarinet (Johnny Baines), drums (Eddie Sturtard). Hon. mention for trombone (Ted Sowerbutts).

**UNDISMAYED** by the fact that the ten-piece band with which he has replaced his five-piece combo, which was such a sensational feature of last year's contesting season, was placed only third at the Central Lancs Championship at Rochdale in April, Frank Brindle has refused to revert to the smaller combination, which would have been practically a "cert" for any contest.

How justified is his sporting faith in the musicians who would otherwise have had to be dropped, was proved when he convincingly won this 1944 Cheshire Championship. Having eradicated every fault criticised in the report of its performance at Rochdale, he put up a show that was a real joy.

Led by Brindle's own immaculate alto and clarinet, the reeds section was the strong point of the combination. But although the trombone was slightly sharp in his solo in the slow foxtrot, and the trumpet's legitimate style made some of his swing phrases seem a little forced, the band as a team was always most laudably well balanced, clean and musically.

The rhythm section was also first rate with the bass only just missing his individualist's award in a contest which was so outstanding for the number of fine bass players that if hon. mentions had been given to all who deserved them, at least four musicians would have been involved, so it was decided not to give any. A word must also be said for the band's excellent special arrangements, though you should note, Mr. Brindle, that you have not the melody right in "Queen Bess" (vide the Hodges record, H.M.V. B9229).

Second: **THE NIGHT OWLS** (three saxes, two trumpets, two trombones, piano, bass, drums, conductor). All coms. J. Bedford (Secretary), Star Inn, Chapel St., Leigh, Lancs.

Individualist's award for trombone (Richard Unsworth). Hon. mention for trumpet (Stanley Pickstock). THIS obviously capably coached and "directed" (at least a conductor who knows his job) band was conspicuous for an all-round musical cleanliness which resulted in a clean, convincing, well-balanced ensemble. It lost the contest mainly because the winners had a more advanced and subtle understanding of the dance idiom.

Also— (a) In spite of the fact that the otherwise very satisfactory solo trombone was rather too quiet in his solos, the two trombones were too

loud in the ensemble, causing the brass to sound a little blary at times. (b) The otherwise first-rate lead trumpet tended at times to show a rather exaggerated, legitimate-style vibrato, which perhaps accounted for the vibratos in the brass team not always seeming too well matched. (c) The accurate and obviously musically-bus player hardly seemed to feel the lead of dance rhythm, and rather offset the healthy drive of the unusually good drummer. Also when playing, his tone tended to become "slappy."

Third: **RON HALL AND HIS BAND** (three saxes, two trumpets, trombone, piano, bass, drums, conductor). 400, Bolton Rd., Ashton-in-Makerfield, Lancs. (Phone: Ashton-in-Makerfield 7110).

Individualist's award for trumpet (John Alker). TO some extent the very things that could have brought the band success were its undoing—the arrangements. Outstandingly good in every way, they contained some brilliant rhythmic scoring for the saxes, and although the team made a good show at it, its difficulty left them with not a chance to concentrate on concealing

such slight weaknesses as the rather thin and quavery tone of the lead alto, slight raggedness, and not always too accurate intonation. The brass made a better showing, thanks in no small measure to the capable way they were led by the very reliable first trumpet, but a rather meaningless clarinet solo in the quickstep, the overpowering of the trombone solo in the waltz, and not too good drumming cost the band marks.

Will Rigby and his Band, of Warrington (placed fourth), won the award for the best small band; individualist's award for bass (John I. Ditchfield); and hon. mentions for trumpet (Ernest Harding), piano (Will Rigby), and drums (Fred Rigby).

Against an excellent rhythm section, the front line was at times weak in volume and shaky. More noticeable, however, was its often faulty intonation. The trumpet was often so clearly mired that even though the clarinet dropped down for the occasion, the trumpet melody was almost inaudible. The front line could afford to be more aggressive, especially as it consisted of only two instruments against a four-piece rhythm section.

The Sylvans, of Warrington, won the pianist's award (Thomas Saville). George Smallwood's Rhythm Boys, from Warrington, earned an hon. mention for drums (Alf Williams).

Second: **FRED JANES AND HIS BAND** (three saxes, trumpet, piano, bass, drums). 38, Alfred Street, Dunstable.

Individualist's award for trumpet (George Ashby). EQUIPPED with excellent special arrangements, this band made a laudable attempt to play them cleanly and with admirable expression as far as expression can be obtained by variation of volume. But these features were offset by too many weaknesses.

The saxophone section, not helped by a very weak tenor, was often out of tune and ill-balanced, and although it showed some understanding of how to phrase in the jazz idiom, there was little bit or lift in its rhythm. Lack of rhythmic feeling and limited technique prevented the lead alto from doing justice to his outstandingly well-written solos.

Arrangements, the rhythm section can only be described as rather mediocre, and the drummer temporarily lost himself in the second chorus of the quickstep. A feature of the band was the rather forced but otherwise good trumpet, though his attempts to conduct the band were anything but skilful.

Third: **ALMA STARS OF SWING** (alto/tenor/clarinet, trumpet, piano, bass, drums). Alma ballroom, Luton. Individualist's award for bass (Jack Widdow).

Rather displeasing tone, poor musicianship and not very good style on the part of the sax and trumpet players who constituted the 2-piece front line were not helped by a rhythm section whose pianist showed little understanding of dance style and provided little that could be described as lift.

Added to which the band does not know how to use its instrumentation. Finishing figures by alto and trumpet mean nothing against piano solos, even when they are well played.

Adjudicators: Bill Elliott, "Peggie" Pogson and Edgar Jackson (chairman). Winners: **GEOFF STOKES AND HIS BAND** (alto, piano, guitar, bass, drums). 12, Meadow Road, Luton.

Individualist's awards for alto (Geoffry Stokes), piano (Billy Seaford), guitar (James Ironmonger), drums (Derick Tearle). Special award for best small band.

LUTON is only 30 miles from the heart of London and has over 68,000 inhabitants. A few know enough to have recognised—not without caustic complaint, be it noted—that at certain Sunday concerts given by certain West End bandleaders the same old too well-known Archer Street faces have appeared on the stand, no matter whose band it was supposed to be.

But it would seem that those who told us that Victor Silvester is Britain's greatest dance-band leader, that Nat Gonella has the country's finest swing band, and who admitted they had never heard of Duke Ellington are representative of the majority. In such circumstances it is not surprising that the standard of dance bands in the area—at any rate as represented by those who were entered for the contest, and may thus be considered the district's best—is anything but high.

This band of Geoff Stokes's enjoyed a fairly easy win, not because it achieved anything sensational, but because it showed itself to be the only band in the contest with the musical ability to put into pleasing, danceable practice the unpretentious drawing-room swing style it had adopted.

The alto's ideas were probably hampered by an insufficiently fluent knowledge of chords and harmony, but he always played tastefully with a nice sense of the swing idiom, and was adequately supported by a rhythm section which, if it produced nothing startling, at least worked well together as a disclosed no serious shortcomings. The pianist also showed himself to be a pleasing soloist.

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1. I'LL GET BY (5-7-0-7)  
2. LONG AGO AND FAR AWAY (3-8-7-9)  
3. IT'S LOVE, LOVE, LOVE (2-2-1-0-0-9)  
4. I'LL BE SEEING YOU AGAIN  
5. WHEN THEY ASK ABOUT YOU (6-4-0-5-8-4-8-7)  
6. DON'T SWEETHEART ME (Also 0-0-0-0-8-8)  
7. SAN FERNANDO VALLEY (7-9-9)  
8. POINDIANA (4-3-5-4-0-0-8)  
Figures in parentheses indicate previous placings.

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"Four Friends" S.O. & P.C.	Alice Blue Gown (W.)	Blue Bahamas (F.T.)
Alexander's Bar Band	Barn Dance	Soldier Boy
California Here I Come	Bernie Waltz Melody	Keep Sunbeam in Pocket
At the Military Ball	Blaze Away (S.S.)	Silver Wedding Day
Annie Laurie	Destiny Waltz	A Little Smile
Avonlea	Gay 50's Waltz Melody	More Than Anything
Marjorie	Lancers	When You Say Hello
Bama St. Blues	Love's Dream	Old Grey Mare is Back
Black Eyes (F.T.)	Love Will Find a Way	Going Back Where I Came
Blue Blues	Modern Waltz Melody	Reconciliation (W.)
Bye Bye Bye	My Hero (W.)	Reconciliation (W.)
Bye Bye Bye	Beautiful Ohio (W.)	Deep Henderson
Canadian Capers	Palma Glide	In a Shady Nook
Japanese Sandman	Paul Jones	More Than Anything
Cherokee	See Me Dance the Polka	Just Dreaming
Cow Cow Boogie	See Me Dance the Polka	Journey's End
Dakota Strutters	Speak to Me of Love	Don't Know Where We're Going
Dinah	St. Bernard's Waltz	Two Guitars (F.T.)
Excuse the Blues	Strawberry Waltz	Bahibichti
Fan It	Time to Say Goodnight	Tenement Symphony
Favorite Blues	Time to Say Goodnight	Polonaise
Free Lance Lancers (pieces)	Vicinia City of Dreams	Alabama Mama Fortrol
Honeyuckle Boogie	TUNES OF THE MOMENT	Red Havana Moon (Rumba)
Honky Tonk Train	I'll Get By	Soviet Airman's Song
In Pinstrip Footsteps	Let's Rave	Cavalry of the Sleepers
Id in the Hood	Amor Amor	There's Nothing Like Music
Jim for Jim (7 pieces)	Blaze Echoes	Minor Mood
Living at Green	Blaze Echoes	Beverly the Charges
Limbohouse Blues	Blaze Echoes	Rhapsody for Beeds
Melancholy Baby	Blaze Echoes	Dodging a Divorce
Mississippi Scrambler	Blaze Echoes	Bush Hour
Mood Indigo	Blaze Echoes	Estimate Wealthy Widow
Nobody's Sweetheart	Blaze Echoes	Estimate Wealthy Widow
Phil Flatters' Ball	Blaze Echoes	Estimate Wealthy Widow
Four Express	Blaze Echoes	Estimate Wealthy Widow
Sacramento Over You	Blaze Echoes	Estimate Wealthy Widow
Sheik of Araby	Blaze Echoes	Estimate Wealthy Widow
Chicago	Blaze Echoes	Estimate Wealthy Widow
Song of India	Blaze Echoes	Estimate Wealthy Widow
Southern Fried	Blaze Echoes	Estimate Wealthy Widow
South Rampart St.	Blaze Echoes	Estimate Wealthy Widow
Starlight	Blaze Echoes	Estimate Wealthy Widow
St. Louis Blues	Blaze Echoes	Estimate Wealthy Widow
Stomp at Savoy	Blaze Echoes	Estimate Wealthy Widow
Stratton St. Strut (7 pieces)	Blaze Echoes	Estimate Wealthy Widow
Strictly Instrumental	Blaze Echoes	Estimate Wealthy Widow
Talk the "A" Train	Blaze Echoes	Estimate Wealthy Widow
That's a Plead	Blaze Echoes	Estimate Wealthy Widow
Tiger Bar	Blaze Echoes	Estimate Wealthy Widow
Wednesday Night Hop	Blaze Echoes	Estimate Wealthy Widow
When Day is Done	Blaze Echoes	Estimate Wealthy Widow
Who's Sorry Now	Blaze Echoes	Estimate Wealthy Widow
Whispering	Blaze Echoes	Estimate Wealthy Widow
Woodchopper's Ball	Blaze Echoes	Estimate Wealthy Widow

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## CONTEST FIXTURES LONDON AREA

To-morrow, Friday, June 23.—WEL-LING (Kent), Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.

Continuous dancing to the competing bands and Stan Atkins and his Band.

Refreshment buffets in hall. Tickets: In advance from the Embas-sy Ballroom or the Organisers (see below), or at doors on night, 2s. 6d.

Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrell Avenue, Bexleyheath, Kent (Phone: Bexley-heath 258).

Monday, July 3.—TOTTENHAM, Royal Dance Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championship.

Continuous dancing to the compet-ing bands, Roy Richards and his Orchestra, Harold Gale and his Band.

Refreshment buffets in hall. Usual Royal prices: 1s. (Forces 6d.) at doors on night.

Organisers: Messrs. Les Ayling and Bunny Goodall, Royal Dance Hall, High Road, Tottenham, N.17. (Phone: TOTtenham 4179.)

Monday, July 24.—CRAYFORD (Kent), The Town Hall (7.30 p.m. mid-night). The 1944 Kentish Cham-pionship.

Organiser: Mr. P. C. Evans, 44, Herbert Road, Bexleyheath, Kent. (Phone: Bexleyheath 475.)

Monday, July 31.—JORNSEY, The Town Hall (7.11 p.m.). The 1944 North-West London Championship.

Organiser: Mr. Syd Beamis, 32, Aber-deen Road, Highbury, N.5.

WEDNESDAY, July 12; Thursday, July 13; Wednesday, July 19.—WEM-BLEY, The Town Hall (7.30 p.m.). The 1944 Greater London Accordion Championship Heats.

Full details, rules and entry forms from the Organiser, Mr. R. W. Davies Taylor, Entertainments Manager, Wembley Borough Council, Town Hall, Wembley, Middlesex. (Phone: ARNold 1212.)

Note.—This Championship is open to amateur and semipro accord-ionists of the British Empire.

Thursday, July 20.—WEMBLEY, The Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Cham-pionship Finals.

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## PROVINCES

KEIGHLEY.—Tuesday next, June 27, at the Municipal Hall (7.30 p.m. mid-night). The 1944 North-West York-shire Championship.

Continuous dancing to the compet-ing bands and Cliff Bottomley's Band (1944 Central Yorks Cham-pions).

Refreshment buffets in hall. Tickets: In advance from Messrs. Bruce Johnston, 25, Coke Lane, Keighley, or Messrs. Willis Walker, Caven-dish-st., Keighley, or at doors on night, 3s. 6d. (Forces 2s. 6d.).

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

READING.—Friday, next week, June 30, at the Town Hall (8 p.m. to 1 a.m.). The 1944 "Home Counties" Championship.

Continuous dancing to the compet-ing bands and Stanley Carter and his All-Coloured Band. Compete, Richard "Stinker" Murdoch.

Tickets: In advance from Messrs. Edgar's, 123, Broad Street, Reading, and the Organiser (as below), 5s. 6d., or at doors on night 6s. 6d. (Forces 3s.).

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMple Bar 9140.)

LIVERPOOL.—Friday, July 7, at the Grafton Rooms (7-11 p.m.). The 1944 South-West Lanes Championship.

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

LEICESTER.—Friday, July 14, at the de Montfort Hall (7-11 p.m.). The 1944 Leicestershire Championship.

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

CREWE.—Tuesday, July 18, at the Town Hall (8 p.m. to 1 a.m.). The 1944 Shropshire Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: CREwe 2958.)

CARDIFF.—Friday, July 21, at the City Hall (7-11 p.m.). The 1944 South Wales Championship.

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

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## RHYTHM CLUBS

29.—West London, Monday next (June 26). Discussion on Classical and Jazz music, between Ralph Hill and Rex Harris. Record auction and J.S. health 258).

30.—Blackpool meets 7.30 p.m. each Thursday at 31, Queen St. Rectis., debates, competitions and J.S. Forces Oldbury, 43, Kenilworth Gdns. (Tel.: S.S. 4232.)

136.—Blackley (Manchester, 9) has closed down for the summer season. It is expected to resume in September—watch R.C. cols. for date. The club thanks members for their support during past year also recitalists Cec. Cohen, Jack Grimshaw, Harold Wark Cohen, "Bluey" Birtles. All good wishes and "Bluey" on his enlistment in R.A.F. Thanks also to Frank McIntosh and Swinette for excel-lent J.S.

139.—Oldham had very successful mtg. on June 9. Next mtg. June 25, first of series. "The Development of Jazz," and also "Swap Corner." Charles Day and his Swinette are providing the Jam Session and all members are asked to bring instru-ments for the all-in session later. Meetings fortnightly, not weekly as stated in last R.C. column.

154.—Bournemouth. This club now holds meetings every Sunday at the Empress Hotel, The Square, East Bournemouth, Bournemouth. Last week they had a distinguished guest artist for the Jam Session—no less a personage than Toni Barbara (Cpl. U.S. Army) late tenor with Al Donal-due's Band. Next Sunday's meet-ing will feature Toni Barbara and a G.I. trumpeter from Alvin Roy's Ork. Music for first R.C. dance to be held in Bournemouth on Aug. 12 will be supplied by "Jiver" Hutchinson.

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