WEEK ENDING APRIL 28, 1945

# 0

# EDINBURGH M.U STRIKE: DANCE HA PROPRIETORS

EVERY THURSDAY Vol. XXI No. 614

BINBURGIFS DANCE BAND DISPUTE HAS CHARACTER, AND, ALTHOUGH THE PLAN OF THE MUSICIANS TO BRING ABOUT THE CLOSURE OF THE CITY'S DANCE HALLS BY THE WINDERS DAND TURNED OUT TO BE SOMETHING OF A DAND SQUIB. A SECTION OF THE PROPRIETORS BAS BROKEN AWAY FROM THE NEWLY-FORMED OWNERS' AND MANAGERS' ASSOCIATION, WHILE HAS HURRIEDLY BROUGHT INTO BEING A FORTNIGHT AGO WHEN THE STORM-CLOUDS APPEARED ON THE HORIZON.

DISPUTE HAS DISPUTE HAN MEASURE HAS MISSICIANS' Union were to table their case to Scottish T.U.C. when it met last of Carrier of the Same Tokeths T.U. Wednesday (April 25) in Abordeen. If, however, Union were to table their case to Scottish T.U.C. when it met last of the Musicians' Union were to table their case to Scottish T.U.C. when it met last of Carrier on Meantime, officials of the Musicians' Union were to table their case to Scottish T.U.C. when it met last of Scottish T.U.C. when it met last of Carrier on Managers' Association were to table their case to Scottish T.U.C. when it met last of Carrier on Meantime, officials of the Musicians' Union were to table their case to Scottish T.U.C. when it met last of Carrier on Meantime, officials of the Musicians' Union were to table their case to Scottish T.U.C. when it met last of Carrier on Meantime, officials of the Musicians' Union were to table their case to Scottish T.U.C. when the mew last of the Meantime of the Musicians' Union were to table their case to Scottish T.U.C. when the mew last of the Musicians' Union were to table their case to Scottish T.U.C. when the mew last of the Scottish T.U.C. when the mew last of the Musicians' Union were to table their case to Scottish T.U.C. when the members are carried to Sc

ON THE HORIZON.

Dispute arose through refusal of the managers and proprietors to recognise the Musicians' Union as a negotiating body for the preparation of a post-war charter of employment; wages and present conditions are not in dispute. Idea of the musicians is to safeguard the interests of their colleagues who will return to their instruments when the war has been won.

### NO HALLS CLOSED

Reply of proprietors and managers has been that they decline to recognise the Union, and furthermore, that the moment is not opportune to negotiate on possible post-war conditions. Musicians have demanded at least a round-table conference to discuss the matter, but this has been refused. Deadlock followed, and Union members gave formal two wocks notice to terminate their engagements, which expired on Saturday night (April 21). In theory, therefore, dance bands would be idle in Edinburgh's 17 dance halls on the following Monday night, and the sallors, soldiers and civilians in the Scottish capital would be compelled to dance to radiogram music.

But in practice it has not worked out like that, and so far not a hall is closed.

Owners and managers have maintained all along that sufficient non-Union musicians are available in the Scottish capital to enable them to remain oben, and, although 109 Union men have put away their instruments for the moment (the Union will relmbursa them for lost fees), there has been a rush of non-union musicians to save the situation, and this alleged "scab" lahour tuned up and took the Union members' places on Monday (April 23).

Bill M'Bean to conclude separate agreements

M.U. DANCES

Mr. Tim Wright, proprietor of Edinburgh's New Cavendish Ballroom, the city's second largest—himself a dance had musician of no little farmed in Scotland—is one of the rebels, and stigmatises his fellow-proprietors as "unreasonable."

"They won't see reason," he told the Millour Miker. "The fellows are not asking for the world, but are seeking a stabilised agreement. I remember the conditions that prevailed after the last war, and wouldn't like to see the same thing after this one. I took the organiser along to a meeting of the proprietors the other day, but they declined to see him and stayed aloof. I have had a long chat with my boys, some of whom have been with me for 20 years, and we see eye to eve and I'm a hundred per cent behind them. I've signed no agreement with the Musicians' Union so far, but if they want me to I will."

Mr. Wright added that he falled to see how any solution of the trouble could be arrived at if the other proprietors persisted in their refusal even to meet the representatives of the Union.

The temporary "cut-of-works" met again on Sunday (April 22), and there wasn't a backsilder; and, in fact, their ranks were further strengthened by a few former non-Union musicians who have now joined up in sympathy.

So general deadlock prevails, but it is stressed that Edinburch's dancers shall not be denied their favourite Union banks.

"Musicians of the halls that refuse to recomise our Union, said Organiser M'Bean, "are resolved that the public shall not suffer through the conditions created, and dances will continue until our fair and reasonable claims are met by these proprietors."

# LEADING FOR SEVEN

TAIS INNUMERABLE ADMIRERS ALL OVER THE COUNTRY WILL BE VERY SORRY TO LEARN THAT POPULAR MAESTRO JOE LOSS IS SERIOUSLY INDISPOSED, AND WILL HAVE TO TAKE AT LEAST SEVEN WEEKS HOLIDAY FROM BANDLEADING.

During Joc's absence his outfit is carrying on with a number of engagements inder the leadership of his well-known violinist, Phil Silverstone. This current week and next week the band is at the Locarno, Streatham, the week after that it will be visiting the Royal, Tottenham; and then all its members will be lining up for a holiday before the outfit undertakes some further dates in the provinces.

Joe Loss is suffering from severe

Joe Loss is suffering from severe antrum and general ear trouble. He has received a drastic warning from a specialist that unless he undertakes a complete rest at once, with hospital treatment almost every day, he may very well be stone deaf in a few years' time.

### OPERATION FEARED

Joe is undergoing a month's hospital treatment. If at the end of that time there is no improvement, it may be necessary for him to have a serious operation as well.

Joe Loss said to the "M.M.":—

Joe Loss said to the "M.M.":—
"My band and I really have
worked exceptionally hard for many
years now. This trouble is the
result of my continually ignoring
urgent advice to take a few weeks'
rest, so I must make the best of it.
Fortunately, I have complete confidence in my boys to carry on to
the very best of their ability without me, and they have certainly
carned the holiday which they will
all be enjoying a week or so from
now."

Wo join with the many Loss fans all over the country in wishing Joe the speedlest possible recovery.

# MAURICE WINNICK IS BACK

AFTER a protracted E.N.S.A. tour of the Middle East war zones, Egypt, Italy, Palestine, etc., that has kent him away for six months, Maurice Winnick is back in Town. His many fans will welcome him back to the fold after the fine job he and his hoys and girls have done in bringing pleasure to many thousands of troops.

Maurico is not losing very much time in getting back into stride, as, for the week commencing May 28, he and his outfit are the B.B.C. "Band of the Week."

At present, Maurico is busy reorganising his touring arrangements, and in this connection is looking for good players on trombone, alto sax, bass, drums, and plano. Maurico may be contacted via his office, at 18, St. Georgs Street, Manover Square, London, W. ('Phone; Mayfair 9631.)

# LOU PREAGER FOR CONTINENT

# Carroll Gibbons' Sporting Gesture

L OU PREACER and his nonular band are the next combination announced to go across to the Continent to entertain the troops for E.N.S.A. They will make the journey in June, and will be away, for seven weeks.

The boys of this band have been anxious for a long time to make the Continental trip, but up to now Lou's health has been one factor that has prevented this.

prevented this.

Lou is now fit again, however, and has passed the necessary medical exam, as have all the band, with the exception of guitarist-vocalist Paul Rich. Paul has not yet been able to submit himself for the "medical," since he has been away with an attack of measles, complicated by bronchitis, for three weeks; but it is confidently anticipated that he will be able to make the trip.

### GIBBONS CO-OPERATES

GIBBONS CO-OPERATES

The complete Preager band are going across, with the exception of one "casualty," tenor saxist Micky Deans. Micky is anxious to go, but extremely complicated family illness makes this impossible just now.

His place on tenor saxophone will be taken by noted ex-Parry stylist Ken Oldham, who has asked Lou Preager to let him make the trip in place of unlucky Micky.

There is a fine story of co-operation between one bandleader and another to be told in connection with Lou Preager's projected Continental journey. Lou was originally scheduled to play a B.B.C. "Band of the Week" date in June.

date in June.

This prior contract presented Louwith a headache when the Continental plan was mooted, but into the breach stepped, very sportingly, Carroll Gibbons, who agreed to switch dates, so that Lou and his Band are now playing the date originally assigned to Carroll Gibbons for the week commencing May 21, white Carroll will do a "Band of the Weck" in June.

The well-known young yould the Rice

The well-known young vocalist fitte Carr is joining Lou Preager's outht shortly, and will be heard on the air with him for the first time on May 13. Lou, by the way, is also broadcasting on May 8 and May 21.

A new sax man from the provinces has lately joined the band also, in the person of Les Baldwin, who hails from Southport and is on third tenor.

# CHAPPELL'S.—The House of Great Songs present

Jerome Kern's

# MORE ANU CAN'T HELP SI

Cole Porter's

DON'T FENCE ME

Ivor Novello's

50, NEW BOND STREET, LONDON, W.1

### CALL SHEET

(Week commencing April 30)
Johnnie CLAES and Claepigeons.
Gliderdrome, Boston.
Billy COTTON and Band.
Empire, Leeds, also Band of the Week, B.B.C.
George ELRICK and Band.
Royal Court Theatre, Warrington.
Gloria GAYE and Band.
Joe LOSS'S Band.
Locarno, Streatham.
Vera LYNN.
Empire, Croydon.
Felix MENDELSSOHN and Hawaiian Screnaders.
Hippodrome, Birmingham.
Ronnie MUNRO and Orchestra.
Plaza, Derby.
Harry PARRY and his Radio Dance Orchestra.
Theatre Royal, Edinburgh.
Oscar RABIN and Band.
One-Night Stands, Midlands.
Monte REY,
Empire, Finsbury Park.
Harry ROY and Band.
Dempire, Liverpool.
Button SEELEY and his Swing Time Serenaders.
E.N.S.A.

Anne SHELTON.

Anne SHELTON.
New Theatre, Oxford.
Billy TERNENT and Orchestra.
Green's Playhouse, Glasgow.
TROISE and his Mandoliers.
Empire, Wood Green.
E.N.S.A. OVERSEAS CALLS:—
Art GREGORY and Band.
Henry HALL and Band.
Eric WINSTONE and Band.

# Nat Allen: Big Provincial Plans

BANG at the top of the dance band new from the provinces this current week is the fact that bandleader Nat Allen is journeying to New Brighton (Cheshire) to appear next Priday and Saturday (April 27 and 28) with his full band to open up in a big way the Riverside Restaurant there.

The band new resort is to be run on the lines of many of the West End establishments in London, and is making a speciality of lits dance music.

misic.
Other news from the Nat Allen camp concerns the Sunday concert field, in which Nat and his boys have lately made successful appearances at Swindon, Wigan, and Southsea. Next Eunday (29th) Nat and the band are at the Hippodrome, Bristol, that date to be followed by May 6 at the Capitol, Cardiff, and May 13 at the Odeon, Newcastle.
On May 14 Nat commences a fortnight of one-night dances in the Bridlington and Scarborough districts, Nat starts his first Variety date in London at the Chelsea Palace on June 18.

# "SONNY JIM" REINHARDT WAS BORN IN BROOKLYN!

# -Amazing U.S. Allegations

THE AMERICAN MUSICIANS' PAPER, "DOWN BEAT," HAS ONCE
AGAIN MADE SENSATIONAL HEADLINES OF FAMOUS FRENCH
GUITARIST, DJANGO REINHARDT! A COUPLE OF YEARS AGO, IT
WILL BE RECALLED, THAT PAPER ANNOUNCED THAT DJANGO WAS
DEAD, THE "MELODY MAKER" PROMPTLY DENIED IT AND, OF
COURSE, WE WERE RIGHT.
Now an even more extraordinary
talc has reached the "Down Beat"
Jim" was answered by Stephan

tale has reached the "Down Beat" front page.

This alleges that Django is in reality Brooklyn-born, and that his real name is "Sonny Jim"!

These odd allegations were apparently made by Captain Pierre de Calilaux, whom "Down Beat" describes as "one of France's leading pre-war impresarios."

De Caillaux—who will be well-remembered in the West End of London as a leader before the war—claims to have been working on a plan, back in 1937, to take ace-drummer Gene Krupa over to Paris to front a band built around Reinhardt and the Hot Club Quintet.

### GRAPPELLY'S STATEMENT

In the course of certain legal proceedings, De Caillaux alleges, birth certificates were produced, and Django's revealed that he had been born in Brooklyn, New York.

The impresario regretted that he couldn't remember the date on the certificate, but "Down Beat's " editor gives 1903 as the year the great guitarist was born. To conclude the story, the U.S. dance bond magazine revealed that plans were under way to feature Reinhardt in the States, where his affairs would be in the hands of the William Morris Agency.

Upon reading this amazing report,

Don reading this amazing report, the Metody Maker lost no time in contacting Stephane Grappelly-Reinhardt's ex-partner—who could be relied upon to know more about the matter than anyone else in this country.

Other news from the Nat Allen camp concerns the Sunday concert field, in which Nat and his boys have lately made successful appearances at Swindon. Wigan, and Southsea. Next Eunday (29th) Nat and the band are at the Hippodrome, Bristol, that date to be followed by May 6 at the Capitol, Cardiff, and May 13 at the Odeon. Newcastle.

On May 14 Nat commences a fortnight of one-night dances in the Bridlington and Scarborough districts, Nat starts his first Variety date in London at the Chelsea Palace on June 18.

Nat is still busy on the air wayes. To-day (April 26) he plays a Musin While You Work Session: and an May 11 puts over the late night dance music (11,30-midnight).

Winlaton.—Recital for April 24 was "Bob Crosby in Words and Music" by A. Asprey and G. Riddick, Watch for visit of the band of the "Hot Club of England." All migs, held in Bisley Hotel, Blaydon, 7,30 to 9,30.

that Django's real name was "Sonny Jim" was answered by Stephane with equal forcefulness.

"How absurd." he said. "Now I'll tell you exactly what his name was. On his papers it was written 'Jean Reinhardt. 'Jean' is his correct name and 'Django' is just a familiar gypsy expression for the same name." About the date of birth, Stephane was equally definite. It was 1910, he insisted. And, further to the other points in the story. Stephane said he remembered where he was playing in 1937 and could recall nothing of Krupa's projected visit. "I think Gene Krupa will be the most surprised man to read that," he suggested.

gested.

Stephane Grappelly and his violin are at present an extremely successful feature of Jack Hylton's new revue, "Laugh," which is playing at the Stoll Theatre, London, and he, of course, leads his own band nightly at the exclusive Bates' Club, Park Lane, W.

### IVY BENSON'S BAD LUCK

BAD luck, from the health point of view, seems to dog Ivy Benson's footsteps.

No sconer had she recovered from her two serious internal operations than she has become afflicted with ear trouble in the form of abscesses, which have seriously incommoded her throughout her very successful Variety lour.

throughout her very successful Variety
tour.

Appearing this week at the
Alhambra Theatre. Bradford, she has
to go to the hospital every day for
treatment, and is performing the
show under great difficulties, as she
is hardly able to hear herself play.
Next week she is taking the week
off for further treatment, and then
goes on to the Paince, Manchester.

All her friends in the profession,
while admiring the great courage she
shows in continuing her work under
such stress, will wish her a speedy
return to complete health.
Incidentally, Ivy has just signed up
a new second alto player, 20-year-old
Lena Kidd, who halls from Fife,
Scotland, and has had five years'
experience with a male band.

### ALTO SAX STOLEN

AN extremely, bad break happened to Ken Joyce, alto saxophonist with Doug Kliney and his Band, of Chatham, who competed in the MELODY MAKER Dance Band Contest at Gillingham last Friday (2011). Ken's alto saxonhone was telen-

Ken's alto saxoohone was stolen on the way to the Contest—a very hard blow, since 'he is a young musician, who has only just recently started in the business

the business.

Instrument was a Kohlert and Sons alto, silver-plated, with pearled keys, aux; top P, etc. The crook on the instrument, when it was stolen, was not the original one, and has solder upon it. Sax was in rexine-covered case, with blue plush lining.

Any dealer or musician to whom such an instrument is offered for sale should communicate immediately with the police.

29.—West London, Meets weekly, Albion, Hammersmith Rd. (opp. Cadby Hall). Bert Wilde presents Armitistic and John Charleton on May 7. Rex Harris and Geoff Armstrong run 1045 Riverboat Shuffle, June 10.

ENMARK ST., TEM. 2141

TEM. 2141

Rooms, Chapel St., Goole.

### "KID KRUPA" IS "KID POWELL"!

ALL budding jazz pianists in this country, of whatever age, had better look out! The style of even some of the most modernistic may be eclipsed shortly, for young Victor Feldman, the amazing eleven-year-old drummer, is on the warpath—as a nignist! pianist!

planist!
Victor has been learning plano
for one year only. Nevertheless,
he has just passed, with honours,
the Prelimingry Planoforte Examination of the Associated Board
of the Royal Schools of Music (London).

Victor's teacher is extremely pleased with him, and says that he has all the makings of a fine liveries exponent. So the "Kid Krupa" may yet emulate Mei

# B.B.C. SWING FOR THE CONTENENT

# Cheap Seats Gone For Geraldo Show

ALL the cheaper scats are now sold for the Geraldo Swing Club Concert, to take place at the Stoll Theatre, London, this coming Sunday (29th), at 3 p.m.,

In addition to Geraldo and his Orchestra, with Johnny Green, and Harry Hayes and his Band, the bill includes girl tenor saxophone acc, Kathleen, with Art Thompson at the plane; Fred Mirfield and his "Garbage Men"; a super jam session; and a special last-minute surprise item.

A few tickets are left for the Concert, at 8s. and 10s. 6d. These may be obtained from Metronome Music Corporation, at 73. New Bond Street, W., by personal callers on Thursday, Friday, or Saturday morning. Any tickets left will be on sale from the Stoll box-office from 11 a.m. on Sunday, prior to the concert.

106.—Southall. Next mtg. 7 p.m.,
Mon., May 7, Hamborough Tayern,
Hayes Bridge, Southall. J.S. by club
group and guest band. Record raffle,
etc. Members 0d., non-members
1s. 3d Everyone welcome.

SWEEPING THE COUNTRY!

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### BANDLEADERS' RECORD

# EDGAR JACKSON Reviews the New Discs

(Parlophone R2957—55. 4]d.)

32261—Benny Goodman (clart.):
Benny Carter iaito; Charlie Barnet
Itemor; "Cootle" Williams
J. C. Migginbotham (tmb.): Count
Basic (pho.): Alvino Rey
John Kirby (bass); Gene Krupa
John Recorded approximately
March, 1942.
32079—Goodman (clart.): Garter,
"Toots" Mondello (altos): Vido
Musso, Ter Beneke (tenors): Williams,
Harry James, Roy Eldridgo
(tpts.): Higginbotham, Lou McCarity
(tpts.): Higginbotham, Lou McCarity
(tmbs.): Basie (pho.): Fred Green
(ttr.): Ed. "Doc" Goldberg (bass):
Krupa (dms), Recorded December 31.

JUST in case there may be anyone who doesn't tumble to the fact from the titles under which the combos are presented. I should explain that these two bands are made up from the winners in the various sections of the American "Metronome's" Favourite Musicians poll (incidentally, for 1941).

The first side is devoted entirely to bandlenders, who, except in the last 16 bars, when they all jam in together use the ever-popular "I Got Rhythm" (minus, rather curiously, the four-bar tag of the tune) to show what they can do in a sequence of solos.

### BASIE RIFF OPUS

Unlike so many of those in this country, most of the big-name dance bandleaders of America have earned their positions by being outstanding dance musicians as well as showmen, and the music they produced here is an exhibition of virtuosity used to illustrate the prevailing trend in swing styles.

All that happens is as interesting as it is technically brilliant; but I single out for special mention Charlie Barnet (in the last eight bars of his chorus); Higginbotham and Benny Carter, because, while they are easily recognisable from the highly personal modes by which we have come to identify them, they, more than any of the others, provide a lesson for the many in this country who say that nothing new in styles has come about since the advent of swing.

The second side is by a larger group made up of a mixed gathering of some of the winning bandleaders plus others who, for various reasons,

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Piano Solo

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METRONOME ALL-STAR LEADERS

\*\*\*OFFICE OF THE PROPERTY OF THE P

parts.

Just how the whole thing will appeal to you will depend on your personal taste.

Personally, I think that, considering the occasion and the ability of the players, both the tune and the performance could have been better. But, whatever there may be to be said against either, the net result is certainly something that should go with all jivesters. The record has the kind of rhythm that is just about perfect for jive dancing.



BUDDY FEATHERSTONHAUGH AND HIS RADIO RHYTHM CLUB SEXTET

Blues In My Heart (Benny Carter, Mills) (H.M.V. OEA10408).
Good Enough to Keep (Benny Goodman) (H.M.V. OEA10410).

(H.M.V. B9405-5s. 41d.)

(M.M.v. Bulub = 55. 4/0.)
Featherstonhaugh (tenor), with Don Macaffer (tmb.); Malcolm Lockyer (1910.); Ailen Metcalf (g'tar); Reg Deard (bass); Stanley Marshall (ums.) Recorded Pebruary 14, 1945.

deard (bass): Stanley Marshall (1985). Recorded Pebruary 14, 1945.

The introduction to this version of Benny Carter's lovely "Blues in My Heart" isn't quite as comfortable as it might be. There seems to be something slightly off-colour in the trombone part in the third bar.

However, this is a minor blemish, and things commence to proceed smoothly enough as Don Macaffer goes into pensive vein for a muted solo before dropping down to an obblicate when Buddy takes over the melody on clarinet.

Best part of the record by far, however, is the second chorus, which Buddy takes on tenor.

I haye always thought Buddy to be among our most imaginative tenor men, and the rhapsodic style he uses here enables him to give full play to his fair for rinapsodising colourfully at slow tempo.

From this slow mode the group changes to a bright swing mode for Benny Goodman's "Good Enough to Keen."

The record lacks some of the snap of the Goodman version (Parlophone R2816) and not only because Goodman takes the piece considerably faster.

R2816) and not only because man takes the piece considerably faster.

But on the whole this is a good sample not only of the work of this bunch, but also of British small bands in general.

How good the outfit can be at such important matters as balance is clearly discernible in the nice blend between the plano and guitar in the introduction.

Later there are good solos by Metcalf, Macalfer (who, from his more restrained style in "Blues In My Heart," blossoms into the fruity swing mode that is his forte), Buddy and Lôckyer.

But the side gets home mainly on the clean-cut, convincing way in which the band as a whole, notably aided by veteran Stanley Marshall's solid drumming, puts over the piece.

# Watford Alto Dies Through Fall

THE MELODY MAKER announces with deep regret the death of as-year-old Watford alto saxophonist Ron Smith, who died from a broken neck following a tall downstairs at his home recently. Ron Smith came to Watford two years ago, and played with Charles and his Band, the local outfit run by Charlie Stevens. Before that he was domiciled in North-East London, where he used to run his own orchestra, under the name of Ron Smith and his New Rhythm.

Ron was engaged during the day in a war factory and was just going oil to work when this tragle accident occurred. We join with his many musician friends in extending to his widow and child our deepest sympathy.

# "M.M." DANCE BAND CONTEST FIXTURES

SWING BAND CHAMPIONSHIP

SWING BAND CHAMPIONSHIP
Open to all amateur and semi-pro
bands irrespective of whether they
have won a Dance Band Championship this season.
This Saturday, April 28. — Kodak
Hali. WEALDSTONE, Middlesex (2.30
to 6 p.m.). The 1935 Kodak Swing
Band Championship. Entry list full.
Organiser: Mr. S. W. Thompson.
Kodak Recreation Society. Kodak
Hali. Wealdstone. Middlesex

DANCE BAND CHAMPIONSHIPS LONDON AREA

Wednesday next, May 2.—Town Hall.
HORNSEY (7 to 11 p.m.). The 1945
North-West London Championshin.
Organiser: Mr. Syd Beames. 32.
Aberdeen Road. Highbury. N.5.
(Phone: MOUntview 35091.
Wednesday. May 16.—Town Hall.
LEORD (7.30 to 11.30 p.m.). The 1945
East London Championship.
19. Temple Avenue. Becontree Heath,
285ex.

Organiser: Mr. Stante.

19. Temple Avenue, Becontree Heath, 19. Temple Avenue, Becontree Heath, 25sex.

Sunday, May 27. — Town Hall, WEMBLEY (3 to 6.30 p.m.). The 1945 Middlesex Championship.

Organiser: Mr. Reg. V. Bates, 11. Glenfield Crescent, Ruislip, Middlesex. (Phone: Ruislip 4104.)

Tuesday, May 29. — Co-operative House, Rye Lane, PECKHAM, S.E. (7.30 to 11.30 p.m.). The 1945 South-East London Championship.

Organiser: Mr. Ed. Waller, 154. South Norwood Hill, S.E.25. (Phone: LiVingstone 1587.)

Friday, June 22. — Town Hall, WALT-HAM ABBEY (Herts) (7 to 11.30 p.m.). The 1545 Lea Valley Championship.

Organisers: Messrs. S. Harding and Jimmy Dec. 55. Bluehouse Road. Chingtord. London, E.4. (Phone: LARkswood 3781).

PROVINCES

Chingford, London, E.4. ('Phone: Larkswood 3781).

PROVINCES

LEICESTER.—To-morrow, Friday, April 27, at the De Montfort Hall (7 to 11 p.m.). The 1935 Midland Counties Championship.

Organiser: Mr. Arthur Kimbrell, 38. Bugby Road, Hinckley, Leicester.

READING.—Friday next, May 4, at the Town Hall (8 p.m. to 1 a.m.). The 1935 Home Counties Championship.

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

LUTON.—Monday, May 7, at the George Hotel (8 p.m. to 1 a.m.). The 1935 Bedfordshire Championship.

Organiser: Mr. Fred Beavill (in association with Messrs, Lyn Morcan and Charlic Cooperl, 78, West Way, Rickmansworth 2767.)

COVENTRY.—Thursday, May 10, at Neale's Ballroom (7.30 p.m. to midnight). The 1935 Warwickshire Championship.

Organiser: Mr. Arthur Kimbrell,

at the Mackworth Ballroom (7 to 11.30 p.m.). The 1915 South-West Wales Championship.
Organiser: Mr. Alun Thomas.
"Clifton," New Road, Neath Abbey, Glam. (Phone: Skewen 191.)
OXFORD.—Thursday, May 31, at the Town Hall (7 p.m. to 11 p.m.).
The 1915 Oxfordshire Championship.
Organiser: Mr. Stanley W. Moulson, 22, Glanwille Road, Oxford.
HALIFAX.—Friday, June 1, at the victoria Hall (7.30 p.m. to midnight). The 1915 South-West Yorks Championship.
Organiser: Mr. Lewis Buckley, 28.

ship.
Organiser: Mr. Lewis Buckley, 28,
Carr Lane, Birkdale, Southport, Lancs.
WARRINGTON.—Friday, June 8, at
the Parr Hall 17,30 p.m. to midnight).
The 1945 North Cheshire Champion-

The 1935 North Cheshire Championsnip.
Organiser: Mr. Lewis Buckley. 28.
Carr Lane, Birkdale, Southport, Lanes.
NORTHAMPTON.—Thursday, June
13. at Franklin's Gardens Baliroom
(13.00 pm. to indinight). The 1935
Northamptonshire Championship.
Organiser: Mr. Arthur Krimbrell. 38.
Rugby Road, Hinckley, Leicester.
WOLVERHAMPTON.—Friday, June
15. at the Civic Hall (7.30 p.m. to
indinight). The 1935 Staffordshire
Championship.
Organiser: Mr. Jack Andrews,
Messrs. W.M.E., Ltd., 3, Jones Avenue.
Wolverhampton, Staffs. (Phone:
Wolverhampton, Staffs. (Phone:
Wolverhampton 20772).
Rules and Entry Forms for all the

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

For further details, see local announcements.

## CLYDE HART DIES

LEICESTER.—To-morrow, Friday, April 27. at the De Montfort Hall 17 do 11 p.m.). The 1935 Midland Counties Championship.

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

READING.—Friday next, May 4, at the Town Hall 18 p.m. to 1 a.m.). The 1945 Home Counties Championship.

Organiser: Mr. Philip Moss-Vernon 17. Gloucester Mansions. Cambridge of Circus. London W.C.2, (Phone: TEMple Bar 9140). W.C.2, (Phone: TEMple Bar 9140). The 1945 Home Counties Championship.

Organiser: Mr. Pred Beavill (in association with Messrs. Lyn Morgan and Charlie Cooper), 78. West Way, Rickmansworth. Herts. (Phone: Rickmansworth. Herts. (Phone: Rickmansworth. Herts. (Phone: Rickmansworth 2767.)

GOVENTRY.—Thursday, May 10, at Neale's Ballroom (7.30 p.m. to midnight). The 1945 East Lancs Championship.

Organiser: Mr. Arthur Kimbrell, 38. Rugby Road, Hinckley, Leicester. ACCRINGTON.—Friday, May 11, at the Galderdome (7.30 p.m. to 1 a.m.). The 1945 East Lancs Championship.

Organiser: Mr. Arthur Kimbrell, 38. Rugby Road, Hinckley, Leicester. NEATH (Glam).—Friday, May 25.

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# BRAND'S ESSENCE

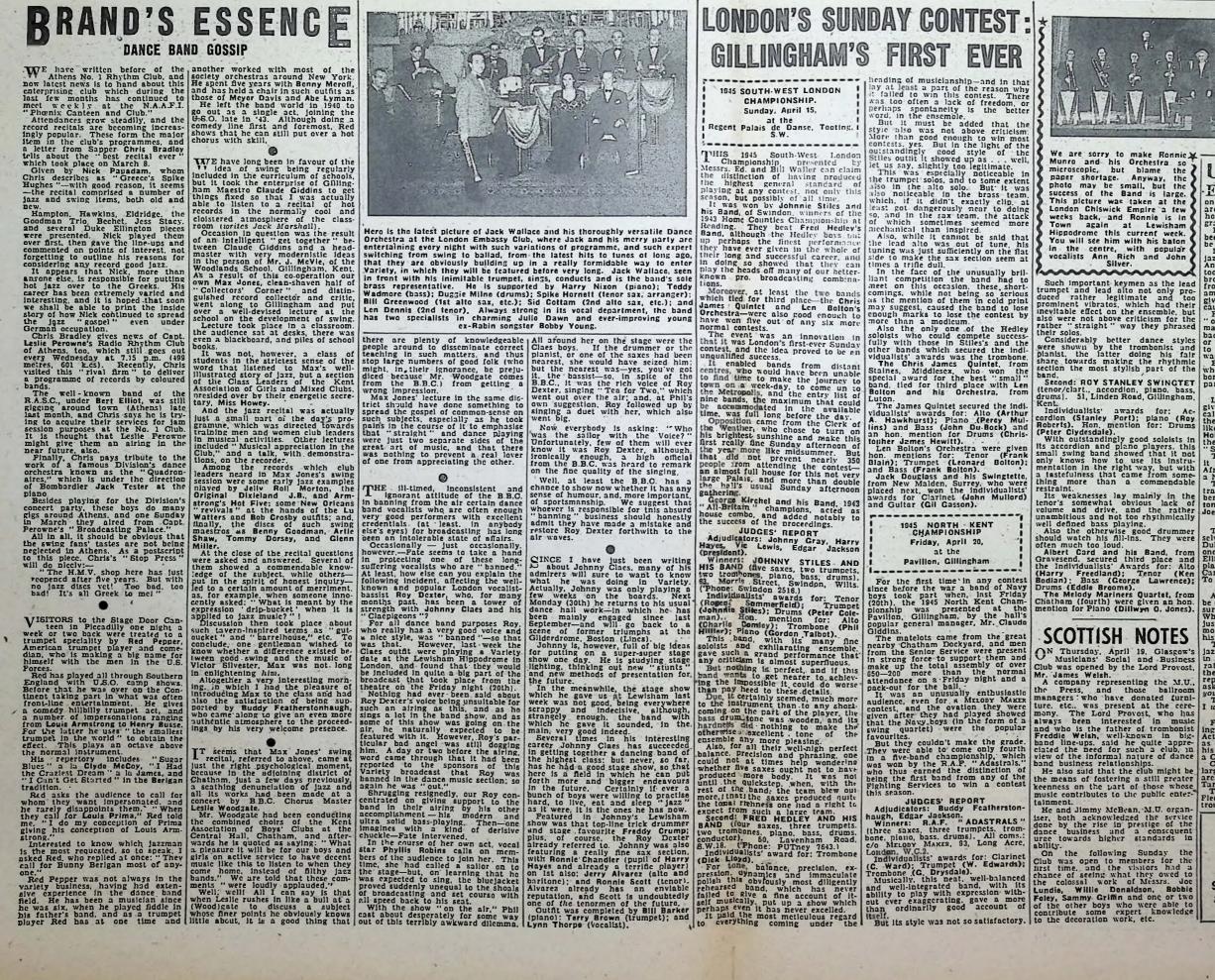
DANCE BAND GOSSIP

WE have written before of the Athens No. 1 Rhythm Club, and now latest news is to hand about this enterprising club which during the last few months has continued to meet weekly at the N.A.A.F.I. "Phænix Canteen and Club."

Attendances grow steadily, and the record recitals are becoming increasingly popular. These form the major item in the club's programmes, and a letter from Sapper Chris Bradley tells about the "best recital ever" which took place on March 8.

Given by Nick Papadam, whom Chris describes as "Greece's Spike Hughes"—with good reason, it seems—the recital comprised a number of lazz and swing items, both old and new warmen.

another worked with most of the society orchestras around New York. He spent five years with Benny Meroll, and has held a chair in such outfits as those of Meyor Davis and Abe Lyman. He left the band world in 1940 to go out as a single act, joining the U-S.O. late in '43. Although doing a comedy line first and foremost, Red shows that he can still put over a hot chorus with skill.



April 28, 1945

heading of musicianship-and in that



We are sorry to make Ronnic X microscopic, but blame the photo may be small, but the photo may be proposed to the photo may be small, but the photo may be small, but the photo may be small but the photo may be small, but the photo may be small, but the photo may be small, but the photo may be small but the phot

THE MELODY MAKER AND RHYTHM

tenor's somewhat obvious lack of volume and drive, and the rather unambitious and not too rhythmically well defined bass playing.

Also the otherwise good drummer should watch his fill-ins. They were often much too loud.

Albert Card and his Band, from Gravesend, secured third place and the Individualists' Awards for: Albo (Harry Freedland); Tenor (Ken Bodian): Bass (George Lawrence); True Melody Mariners Quartet, from Chatham (fourth) were given an honmention for Piano (Dillwyn O. Jones).

SCOTTISH NOTES

On Thursday, April 19, Glasgow's Musicians' Social and Business Club was opened by the Lord Provost, Mr. James Weish.

A company representing the M.U., The Press, and those ballroom managers: who have donated furniture, etc., was present at the ceremany. The Lord Provost, who has a lawys been interested in music and who is the father of trombonists. Freddle Weish, well-known in bignand business relationships.

He also said that the club might be the means of fostering a still greater keenness on the part of those whose music contributes to the public entertainment.

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### MELODY MAKER

Incorporating RHYTHM WEEK ENDING APRIL 28, 1945 Editorial, Advertising and Business Offices:

93 LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 1525

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

MAX'S MONTHLY RECOMMENDATION

"Weary Blues" When You and I were Young, Maggie." by Tommy Ladnier and Ork. H.M.V. B9311.

These sides, along with the two already issued, and the Mezz Ork. sides and those by the Quintet, were recorded under the supervision of Hugues Panassie in 1938. Often we have asked for them. Now it begins to look as if we might be getting them. And all are worth having.

These two conclude the output of one session, so that it is to be hoped H.M.V. will soon tap the wonderful Mezz-Ladnier Quintet records. Although intite can be gained from such distinctions, I would be inclined to name "Really the Blues" and "Weary Blues" as the top performances from this session, with "Maggie" lagging in last place. Of course, I don't like the tune much. which prejudices me against the disc. but it nevertheless contains some noteworthy playing.

\* \* 北

noteworthy playing.

\* \* \* \*

Such a release as this, or the Bechels of late date, or the Yanceys, or Morton band sides, or Muggays, has special significance for all who know and like jazz. Here is real improvised jazz, not from that remote age so beloved by the swing-minded critic as food for irony, but from the relatively recent years. And made by men who were (mostly) working, and were assembled, in New York. This tends to knock on the head that hoary favourite among mendacious lines of argument: that these lovers of the old-time staff, you know, Dixle and that kind of thing, don't go for anything which wasn't made down in New Orleans about the year dot. You will have read this line of non-sense, directed at the young and the unwarp, which seeks to implant in his mind a bias against true jazz before he has had time to familiarise limiself with it. Because of this, and because the appeal of swing is so immediate, and sometimes transient, the newcomer often ignores jazz. He takes up "swing and away" music, maybe dances a little, then gives up the thing when the inevitable boredom sets in After that, if "jazz" is mentioned he will scorn it and very likely never again interest himself in the subject.

That way, scores of potential supporters are lost annually. People who would buy jazz records and help to keep jazz alive.

And the Laddier record, from which I fear I've wandered, is one of the things which should help cervone interested in the indoctrination of the many in the ways of "le hot."

For this record isn't "old-time jazz"; it is good jazz of modern vintage made by musiclans who know what jazz is, and—of paramount importance, too—made under the direction of some one sympathetic to the cause, as it were, instead of the zo-getting company man who may fall "inknowingly) bring about the undoing of even the finest attempt at jazz-making. Many circumstances combine to make or mar a record ession. Hot or cold "atmosphere";

too much restraint on the part of musicians; badly teamed players, even the inclusion of one ill-chosen instru-rentalist, any of these things and a thousand more can conspire to wreck what on paper looked a "cert."

\* \*

Now, Panassié was aware of this. The men were selected carefully for their ability as bandsmen rather than soloists. He knew that a trombonist who lacked the feel for jazz would negate the efforts of the rest of the band. And so no trombone was employed, because the right man couldn't be found. Instead, he used trumpet, clarinet, soprano sax and rhythm (on this session), which could be altered to trumpct-tenor-soprano, trumpet against two clarrys, trumpet-tenor-clarinet, or any-pair of those instruments.

Thus we get a new variation of the traditional jazz instrumentation. Of course, the old balance is destroyed, but one has to be the "purest" of the pure to reject such beautiful jazz as can be created by this combination. In many other ways, too, Panassie saw to it that the session went along the zight lines. On the whole, good (by which is meant suitable to jazz purposes as well as melodious tunes were used and the band proccupied itself with ensemble playing. Solos there were and good ones, but the highlight of these discs is the moving ensemble. Then there were clarinet duets, both out in front and in support of Lachiers unbelievable trumpet. Almost all the experiments in tone colour were successful, but for me the tenor soloing of Mezzrow nearly sabotages those performances upon which it was inflicted. In ensemble he knows what to do, with a sax part as with a clarinet, but out in the open on tenor he manages to sound as uncertain as did La Rocca on cornet. Since his tenor limps harshly throughly another mark.

But to the actual routine: "Weary Blues," as a friend remarked, would be a classic on any label. It strikes me more favourably than anything released here since "Egyptian Felased here since "Egyptian Felased here is not ensemble. I can't say: Perhaps to both, and a special credit to Tommy Ladnier for a straight, clean lead which alls out the noise to perfection while contributing to the bounce of the performance.

Following the opening ensemble. Trumpet against clarinets, its Bechel to Tommy Ladnier

THE MELODY MAKER AND RHYTHM

On "Maggic," too, there is plenty of jazz. Ladnier states the (I suggest unloved) theme rather uneasily, with support from the clarinets playing in chalumeau. After an episode with Mezz's ugly tenor comes more ensemble, Mezz remaining on sax and Pops filling in on clarinet. This state of affairs maintains itself to the end. The band rides out in the hottest manner, with Bechet stealing honours and winding up on a fine phrase which he repeats "till ready."

One observes in particular some very satisfying drumming from Mainzie Johnson, who plays side drum and not just cymbals like the up-to-date boys, and the fact that Ladnier was a grand leader. On "Weary Blues" there is a nice kick-off which establishes the atmosphere right away. That tone I spoke of, too, is kept up throughout the side. Then there is Bechet's solo, which has that cutting quality and a personality (if you like) unheard of clsewhere since Dodds went. Finally, the attention centres again on Ladnier—his power seems to be that he knows how to inspire the rest of the musiclans. As in "Ja-Da" so on "Weary Blues," the momentum seems to increase with his entry. He really earries the boys along. It would be churlish to criticise the wavering note which he holds between two choruses. In itself it is an unimportant weekness, and the placing of such a sweeping note has the effect of sending off the new chorus to a good start. In a hundred like ways Ladnier was a master jazzman.

Many reasons could yet be given for cetting this record. But cach listener will discover his own as he gest to know the disc. Wally Moody, of E.M.I., carns our thanks for this selease and encourages our hopes that the rest of the Ladniers will soon be forthcoming.

release and encourages our hopes that the rest of the Ladniers will soon be forthcoming.

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\*\*SWAP AND BUY.

For disposal: M.C.B.B.'s "One Hour." Whiteman's "Darktown." Shaw's "Blues" (Parlo.). Lunceford's "Blues In Night," Williams" "Ain't Mishehavin." Hughes "Sweet Sue" for cash or jazz journals. "Down Beats" or old "M.M.s." pre-1935. etc. Still wants "Rhythm on Record." Jeff Darlington, 34, Exeter St.. Swindon.

Any hope for 1738143 L.A.C. Chambers, R., R.A.F. Stn., Amanda Rd., India, who wants any of the standard jazz books and old "M.M.s." etc.? Urgent.

D. Breeze, 14, Ambrose St., Fulford Rd., York, offers Henderson's "Sugar Foot" and Carter's "Nightfall" for Z. Elman's "Bublitchki" and Berigan's "I Can't Get Started." Also wants any Raymond Scotts or Glenn Millers unlissued in England. Wants photos.

Write W. N. Stell. "Hybury." Cheviot View. Ponteland. Northumberland, if you want to buy 80 "M.M.s." July, 1942-September, 1944.

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D. Townsend, 214, Merton High Sireet, South Wimbledon. wants "Goodman's "Sing" and Berigan's "Can't Get Started." Will buy or swap on 4/1 basis.

WE have been asked by Jvor Rich to say that prints of the photographs of the "Tribute to Swing Concert," which appeared in the "M.M." last week, can be had from him at 35, each size 8 in, x 6 in, (approx.). Applications should be made direct to Ivor Rich at 39, West Bank, Stamford Hill, London, N.10, and remittance should be enclosed, plus 3d. postage.

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