

# Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 630

# CREAM OF NATION'S BANDS IN GREAT VICTORY JAMBOREE

THE BIG NEWS WHICH FANS ALL OVER THE COUNTRY HAVE BEEN WAITING TO HEAR BREAKS THIS WEEK, THE 1945 "VICTORY" JAZZ JAMBOREE WILL BE HELD ON SUNDAY, SEPTEMBER 23, AT THE STOLL THEATRE, KINGSWAY, LONDON—AND HERE ARE ALL THE PARTICULARS YOU HAVE BEEN WAITING FOR REGARDING THIS GREAT ANNUAL EVENT; I.E., THE EXCITING LIST OF BANDS TAKING PART; A HINT OR TWO ABOUT BIG SURPRISE ITEMS STILL TO BE ANNOUNCED; THIS YEAR'S ARRANGEMENTS FOR PART OF THE JAMBOREE TO BE BROADCAST; AND, FINALLY, THE FULL DETAILS (WHICH YOU SHOULD ALL STUDY WITH PARTICULAR CARE) OF WHERE, WHEN AND HOW TO OBTAIN YOUR SEATS. THIS YEAR'S SHOW STARTS AT 2.15 p.m. (DOORS OPEN 1.30 p.m.).

the Jamboree programme will be given shortly. At the time of writing, the news of this year's broadcasting arrangements is not so satisfactory as could have been hoped.

As arrangements stand at present, it seems as if the 1945 Jamboree will be "on the air" from 4.30-5 p.m. in the Overseas Service on short-wave. This arrangement, if finally confirmed (the B.B.C.'s final decision on this matter has not been received at the time of closing for press) will obviously cause a good deal of heartburnings among Home Service enthusiasts, although it will be welcomed by the Forces abroad.

Apparently, however, it will not be possible for the B.B.C. to alter their plans so as to feature this airing in the Home Service programmes as well, unless some hoped-for last-minute decision can be made.

However, there may be a way round this difficulty; and energetic M.S.B.C. secretary Fred Stone is hoping to get the B.B.C. to make a recording of part of the show so that the Jamboree can be broadcast to Home listeners at some later date.

### SEND NO MONEY!

And now, here the special arrangements about tickets for this year's show. After considerable discussion, the Council has decided to revise the seat pricing this year. Each year there has been an overwhelming avalanche of applications for seats, and it was felt that, as all the money made by the Jazz Jamboree is handed over to that splendid charity, the M.U. Benevolent Fund, this fund should benefit to the utmost possible extent from this great annual money-spinner. Accordingly, some adjustment has been made in the pricing, although no seat will be sold at more than £1. The number of seats costing £1, however, will be increased considerably.

Seat prices this year are: Box Seats, £1; Tier Seats, £1; Stalls, £1 and 15s.; Grand Circle, £1, 15s. and 10s.; Family Circle, 10s. and 6s.; Balcony, 3s. Applications for tickets, stating very clearly exactly what is required, must reach the M.S.B.C. offices not later than first post on Tuesday, August 21, accompanied by a stamped addressed envelope (small), and should be addressed to Secretary, M.S.B.C. (Tickets), 116, Shaftesbury Avenue, London, W.1. DO NOT SEND ANY MONEY with the initial application.

## 150,000 MILES TRAVELLED: 3 MILLION TROOPS ENTERTAINED—ART GREGORY'S PROUD RECORD

A DANCE BAND THAT BOASTS WHAT IS PROBABLY THE PROUDEST RECORD OF TROOP-ENTERTAINING IN THE WHOLE WAR RETURNED TO THIS COUNTRY LAST WEEK. THE BAND IS THAT OF ART GREGORY AND HIS "SWINGTIME" COMPANY, WHO HAVE JUST CONCLUDED NO LESS THAN FIVE AND A HALF YEARS OF CONTINUOUS ENTERTAINING ALL ROUND THE WORLD.

Art's record is an enviable one. As far as he can compute, the company has travelled more than 150,000 miles on an F.N.S.A. unit, entertaining some 3,000,000 soldiers; it's sold through the Middle East, Palestine, Syria, Egypt, etc. Art's was the first civilian band to play to troops in Germany during this war, and the date was April 1!

After that, the company visited Holland and from there returned to Germany, where it has been since June. The show received honourable mention in a dispatch from 21st Army Group for its fine work performed under adverse conditions—these including a week spent only four miles behind the line and several weeks spent less than 10 miles from the front! That's some going for a show which numbers three girls among its members.

In his travels, Art has certainly seen adventure, his worst experience being when the ship in which he and his band were travelling was torpedoed off the coast of North Africa. He and his boys lost everything except the suits they stood up in, so a musically-inclined diver should have a good haul of music, instruments and clothes if he ever cares to explore Davy Jones' locker in Bougie Bay, 20 miles from Phillipville!



Art Gregory

### THEATRE DATE

Now that he is back home, Art naturally wishes to carry on where he left off soon after the outbreak of war, and his numerous friends will be delighted to see him back in the profession.

Already his grand work round the world has had satisfactory repercussions for, through the good offices of his old agent, Charles Munward, he and his full stage show "Swingtime," are appearing at the Palace, Reading, for the week commencing August 27.

Meanwhile, he has his "Swingtime" personnel still with him but is looking for extra musicians, and would like to hear from good trumpet players and saxophonists, who should contact him at 49, Cambridge Court, W.2. Phone: Pad. 0371.

Full line-up of the "Swingtime" show is: Fred Halth (tenor and clt.); Bert Youall (1st tpt.); Ernest Pendrous (2nd tpt.); Jimmy Cannell (3rd tpt. and guitar); Bill Gibbons (trgn.); Eddie Hall (bass); Johnny

Brand (piano and arranger); Jack Moss (drums and arranger); Rowana Vincent (comedienne); Sidney Barnes (comedian); Stella Russell (dancer); and Bryce Davis (vocalist). Art himself is conductor and compere.

## JAZZMEN RECRUITS

VIC LEWIS and his "Jazzmen," currently carrying out a week's engagement at the Lido, Blackpool, have two interesting new members whom fans will be pleased to meet.

Instrumentally, the "Jazzmen" have made an important capture in signing on promising young trombonist Jimmy Wilson, who comes from Harry Parry's organisation, and joins the "Jazzmen" next week (i.e., on Monday, August 20). Second recruit is young feminine heart-throb Jill Allen, who is already with the band at Blackpool this current week.

At one time under contract to the Ambrose office, Jill more recently worked at the Embassy Club.

The "Jazzmen" will be playing some Northern one-night stands dates—on August 30 and 31 and September 1, when they will be appearing at Halifax, Ashton-under-Lyne and Newcastle respectively.

Before these appearances, however, the outfit will be seen at the Francis Day and Hunter Concert at the London Coliseum on Sunday, August 26. Another interesting item on their immediate programme is their broadcast of late-night dance music on August 22 (11.30 p.m.-midnight).

## THE BIG CRASH CRASHES

BAD luck overtook famous London drummer Jack Parnell last Friday (August 10) when, whilst returning from a broadcasting session in the late evening accompanied by bass-acc Charlie Short, his car was involved in a severe collision with another vehicle.

The car, a practically new Sunbeam-Talbot, was a total loss, but by one of those fortunate miracles that sometimes do occur, neither Jack nor Charlie received anything worse than a few bruises and cuts, and both were able to resume their normal activities with the minimum of delay.

Ironically enough, the crash occurred almost outside the "M.M." offices in Endell Street, Long Acre, whence some of the West End traffic had been diverted owing to premature Victory celebrations blocking Piccadilly Circus and district.

(Incidentally, for the benefit of the uninitiated, who may not understand our heading, one of Jack Parnell's best-known numbers is "The Big Crash From China"!)

### STAR BANDS

The famous outfits which have already confirmed their invitations to appear at the R.A.F. Dance Orchestra ("The Squadronairs") (led by Sergeant Jimmy Miller); the R.A.F. "Skyrockets" (led by Sergeant Paul Fenouillet); Harry Hayes and his Band; Vic Lewis and his Jazzmen; Frank Weir and his Astor Club Seven; Buddy Featherstonhaugh and his R.R.C. Sextet; Edmundo Ros and his Rumba Band; and Lou Preager and his Orchestra.

In addition, there will, again be the special All-Star Band made up of the winning instrumentalists in the "Melody Maker" Dance Band Poll. Poll only finished this current week, and the sorting out and tabulating of all the results will naturally take some little time.

However, the exciting details of this year's Poll winners will be made known shortly; and, as last year, the appearance of this "M.M." Band of Stars should create one of the sensations of the Jamboree.

This is the complete list of bands taking part up to now; but at least one big surprise item is in prospect, and readers should watch these columns closely for the details. In the meanwhile, universal satisfaction will be felt over the fact that the prince of comperes, ace-high comedian Tommy Trinder, will again be officiating as the Jamboree's compere.

Consideration of the entries for this year's "Jazz Jamboree Award" is proceeding apace, and some further interesting details about this side of

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## "HISTORY OF JAZZ" WAXINGS IN STATES

INTERESTING news for all jazz enthusiasts and record collectors is contained in a special despatch from Dave Dexter, Jr., to the Melody Maker, announcing the early release of forty recordings devoted to a short "History of Jazz," on Capitol Records.

The series is divided into four albums titled "The Sould South," "The Golden Era," "Then Came Swing" and "This Modern Age," and each album contains an illustrated booklet giving a short history of the period involved as well as full personnel and recording data.

Says Dexter: "I think these albums represent one of the most ambitious projects in the history of recorded jazz. Their preparation involved very great difficulties, especially as regards the first two, for which it was obviously impossible to record all of the early pioneers.

### NO REISSUES

We decided against reissues on account of bad recording in those days, but finally overcame most of our troubles by carefully selecting bonafide artists of the various eras, surrounding them with musicians of their own choosing, and allowing them to perform exactly as they pleased with careful heed to the historical accuracy of their efforts."

For the first album bands were assembled by Zutty Singleton, using a trio and a seven-piece outfit; Eddie Miller, Nappy LaMare and Wingy Manone; while examples of blues singing are represented by Huddie "Leadbelly" Ledbetter, who also plays an early piano rag.

For the second album, representing the period from 1921-29, bands were assembled by Jack Teagarden, Red Nichols and Sonny Greer; while Paul Whiteman re-recorded two of his old standard numbers of that period.

The other two albums contain recordings by a variety of bands, mostly specially assembled for this series by such musicians as Sid Catlett, Rex Stewart, Coleman Hawkins, Billy Butterfield and Al Casey. The regular bands of Benny Carter, Bobby Sherwood, King Cole and Jay McShann are also featured, and also the blues singing of Julia Lee and T-Bone Walker.

## U.S. HIT PARADE

Here is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

1. THE MORE I SEE YOU (3-57-8-8-9-0-0-7)
2. DREAM (1-3-2-2-3-2-1-8-7-3)
3. SENTIMENTAL JOURNEY (2-1-1-1-1-3-4-3-8)
4. I WISH I KNEW (0-0-0-6)
5. THERE, I'VE SAID IT AGAIN (6-7-5-4-7-7)
6. BELL BOTTOM TROUSERS (4-6-8-5-8)
7. IF I LOVED YOU
8. THE WISH THAT I WISH TO-NIGHT
9. YOU BELONG TO MY HEART (6-4-0-0-6)

Figures in brackets indicate previous placings. 0—Not in the first nine.

## CALL SHEET

(Week commencing August 20)

Nat ALLEN and Band.  
Empire, Middlesbrough.  
Carl BARRITEAU and Band.  
Metropolitan, Edware Road.  
Johnny CLAES and Claepeigns.  
Plaza Ballroom, Derby.  
Francisco CONDE and his Rhumba Band.  
Plaza Ballroom, Derby.  
Billy COTTON and Band.  
Hippodrome, Bournemouth.  
Johnny DENIS and Swinglet.  
Theatre Royal, Barnsley.  
Gloria GAYE and Band.  
Tower Ballroom, New Brighton.  
Henry HALL and Band.  
Band of the Week, B.B.C.  
Leslie ("Jiver") HUTCHINSON and Band.  
Court Royal Hotel, Southampton.  
Jack JACKSON and Band.  
Palace, Grimsby.  
Joe LOSS and Band.  
Longford Theatre, Stretford, Manchester.  
Vera LYNN.  
Garrick Theatre, Southport.  
Felix MENDELSSOHN and Hawaiians.  
Empire, Edinburgh.  
Freddy MIRFIELD and Band.  
Pavilion, Bournemouth.  
Ronnie MUNRO and Orchestra.  
Dome, Brighton.  
Harry PARRY and Orchestra.  
Empire, York.  
Monte REY.  
Empire, Glasgow.  
Harry ROY and Band.  
Empire, New Cross.  
Anne SHELTON.  
Hippodrome, Golders Green.  
TROISE and his Mandoliers.  
Hippodrome, Ipswich.  
Maurice WINNICK and Orchestra.  
Palace, Blackpool.  
Eric WINSTONE and Orchestra.  
Empire, Wood Green.

TRUMPET—clarinet—leader Harry Owen, who for the past-12 months has been putting in some really solid work at the Cabaret Club, Beak Street, has now had to leave that venue for medical reasons and is enjoying a short, well-earned rest. Tony Carr, late of Blackpool, moves in with an eight-piece outfit to continue in the stylish manner made so popular by Harry and the boys.

OWING to the indisposition of one of his boys, Teddy Foster finds himself suddenly wanting a second alto player—a stylist, able to take plenty of solos, is what is required.

Today says that working in his big band at Covent Garden is a nice, comfortable job likely to appeal to anyone, with plenty of variation, as is proved by the Band's sterling work last week as the B.B.C. "Band of the Week." Apply direct to Teddy at the Opera Hse., Covent Gdn., W.C.2.

## Melody Maker

Incorporating RHYTHM  
WEEK ENDING AUGUST 18, 1945  
93, LONG ACRE, W.C.2

Editor: RAY SONNIN  
Telephone: TEMple Bar 1525  
Advertisement Manager: F. S. PALMER  
(TEMple Bar 2468)

## EXTRA CONTEST CHANCE FOR YORKS BANDS

IN our report last week of the 1945 Cambridgeshire Championship we quoted from a letter from Mr. J. E. Stowcroft, Doncaster "Astorians," in which he said that there were many good bands in the large Yorkshire towns which had not entered contests because, being large Palais-style combinations, they feared they were less likely to appeal to the judges than the smaller "swing-tettes" which, according to Mr. Stowcroft, they believed had won more than their share of contests this season.

Needless to say, we took advantage of the occasion to explain fully how completely erroneous any such impression must be, and we trust we succeeded in dispelling all misgivings. But in view of the misunderstanding which appears to have existed previously, we have decided to give all Yorkshire bands another chance to show us what they can do.

We have arranged for an additional last-minute contest to be held at Doncaster on Thursday, September 13, next.

Full details of it will be found in the Contest Pictures list on page 5, and we invite these larger bands, as well as any smaller ones in the district who have not yet qualified for their Area Final at Sheffield on September 30, to take part in it.

We want to see Yorkshire represented at its very best at the forthcoming "All-Britain" Final, and this Doncaster contest is our effort to ensure that we shall not be to blame if it is not.

## KIRCHEL FOR F. D. & H. SHOW

GEORGE KIRCHEL and his Band, "M.M." All-Britain Champions for 1943, have received the honour of being selected by Francis, Day and Hunter, Ltd., to represent semi-professional musicians at the terrific F.D. and H. 1945 Dance Band Festival, in aid of the R.A.F. Benevolent Fund.

This takes place on Sunday week (August 26) at the London Coliseum, commencing at 2.30 p.m., and George and his boys will take their place among one of the finest line-ups of star bands ever assembled for a show of this nature.

There are still some tickets to be had if you write in now, and for details of where and how to apply, see the F.D. and H. advertisement on page 7 of this issue.

## LONDON RHYTHM DANCES

THE Music Corporation (Great Britain), Ltd. is presenting a series of rhythm balls, to be held on the first Wednesday of each month, at the Seymour Hall, Marblebone, London, commencing with a special "Victory Rhythm Ball" on September 5.

At this function two famous bands will be presented: the R.A.F. "Sky-rockets" led by Sgt. Paul Fenouillet; and Buddy Featherstonhaugh and his R.R.C. Sextet. Negotiations are also proceeding for a star vocalist to appear. Other well-known figures of the dance band world will be featured during the series. Auto-graphed records of the bands appearing will be given away as spot prizes. Tickets cost 4s. in advance; 5s. on the day.

Rhythm Clubs and others interested in this series are asked to get into touch with Bill Sensis, at 6, Braemar Road, Worcester Park, Surrey (Dorset 4630), who is acting as manager for the whole series, and who is in sole charge of the distribution of tickets. All applications should be made direct to him, and NOT to the offices of the Corporation.

## BOOK REVIEW

ONE of the greatest difficulties of the young arranger is the acquiring of sufficient harmonic knowledge to be able to lay out the texture of his music correctly and in the most aurally satisfying way. It is true, of course, that the harmonic gamut of Tin Pan Alley is not very large. In fact, the number of chords used in popular music is depressingly few.

In addition, the management of harmonic progressions has become, under American influence, a business using a curious language of symbols, denoting chords, which cannot be found in any "legitimate" text book. The fact is, of course, that most of our arrangers and top-flight players in the dance music business have simply had to figure out sufficient harmonic knowledge for themselves.

One of the best known orchestrators in this country—and by that I mean a man who can tackle any type of arranging from the symphonic ensemble down to the Albert Sandler Trio type—confessed to me recently that he once tried to study Prout's famous text book and had to lay it down after a while because he couldn't understand it! Nevertheless there are few musicians in this country with a better working knowledge of harmony than he.

Once again, however, this is no criterion because he has a great natural feeling for harmony which no text book could ever impart. The ordinary individual simply has to learn about chords, their construction and management, and the problem is to find some book on the subject.

Until now, and this is surprising, although there have been a number of books on arranging and all kinds of tutors on instrumental playing, there has been no book on the subject of dance music harmony.

For some years now, Stanley Nelson has been the Technical Adviser on the "M.M." and he was struck with the number of letters he received from players about the need for a book which would lay bare the secrets of popular music harmony.

So he eventually set to work and produced "Rhythm Style Harmony," published at 6s. by Messrs. J. E. Dallas and Sons, Ltd. This is a serious treatise on dance music harmony, and should be the standard work for many years to come.

It analyses chordal structure, discusses all the chords used in dance music in detail, dissects the symbol system, shows how the progressions are interrelated, has a description of modulation by various methods, talks about counter-point in dance music, contains a bibliography and a glossary.

As I have said, this is a serious work, and deserving of the attention of any musician—even of the longest-haired type. It is written in characteristic Nelson style, dedicated to his great friend Fred Elizalde in "friendship and admiration," and if any book ever lived up to the old cliché "fills a long-felt want" then surely this is it!

R. S.

SIM GROSSMAN, M.D. at the Sand- acres Hotel, Bournemouth, urgently requires the services of a first-class straight and dance pianist for a comfortable resident job at that popular venue.

Sim is also forming a new band for another of Bournemouth's hotels, the Green Park, and would like to hear from all good musicians in this connection. So any of you who would like a first-class resident job by the sea should write at once to Sim Grossman, 13, Holdcroft Avenue, Boscombe, Hants.

DOUBLE broadcast for Felix Mendelssohn this Saturday (8th), P.M. will be heard with his "Hawaiian Serenaders" in the "Saturday Night at the Palais" series from the Plaza, Derby. The same evening his "Hawaiian Band" from Blackpool will also be on the air.

## F. & D.'s TERRIFIC HITS!

Laura  
AND  
YOU MAKE ME DREAM TOO MUCH  
GOODNIGHT MY WONDERFUL ONE  
AND  
CAN'T YOU READ BETWEEN THE LINES?  
AND  
'I'M CONFESSIN'  
AND  
DREAMER, DREAMER! (Waltz)

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# SCOTTISH NOTES

by Hugh Hinselwood

NEXT Scottish broadcasting date is held by Benny Loban who will air from the Plaza on Saturday of this week (18th), at 11.25 p.m. Benny and his band spent their vacation on an E.N.S.A. tour, and all and sundry would appear to have thoroughly enjoyed themselves.

Bassist Sam Murtagh vacated the job with the resident band at Green's to go with Dick Denny to the Butlin summer camp job at Flvey, and writes to say it is the best summer post he has ever had. Dick and the band established themselves in double quick time with the holiday-makers, Dick's brand of presentation supplying the right atmosphere here.

Pianist Vic Norton, who played at the Plaza for most of last season, is now with Jack Chapman's Band at the Albert. Tommy Chalmers, who was on alto at the Plaza, is now at the Cameo, his place with Benny Loban being filled at the moment by Syd Harris.

Some Forces news—trumpet man Joe Blowitt writes from No. 2 Rest Camp, B.L.A., to tell us about a really welcome idea started by Army Welfare.

At the Rest and Leave Camps they are getting all the ex-musicians into groups, who entertain the men on leave with music at meals, at Windmill Theatre shows and at the dances which are organised when A.T.S. girls visit.

Joe's outfit has some very well-known names, and includes himself leading on trumpet, with Johnny Slipper (trpt), Al Fernhead, Jack McBride and Hal Stemp (Saxes), Tommy James (piano), Les Handley (drums), Ken Wood (bass), and Geoff Howard (guitar). The band is called the "Cavaliers," and are on playing duties exclusively.

Billy Hall, playing trombone with the Desert Air Force Orchestra, writes to say he may be out before many months have passed, and tells us of meeting up with many different personalities in his district.

Pianist Eddie Carroll was a recent visitor, Eddie being a lieutenant with Army Welfare, and is travelling about with a show, where the features piano plenty. Another group Billy met included pianist Carl Volpi, with Ernie Jukes (alto), Hal Smith (trumpet), and drummer Eddie Cornish leading. Of Billy's own lot there may be a real break-up soon as leader Al Washbrooke, Reg Webb, Taffy Davies, Alan Holmes, and Jimmy Brown are almost due for demob.

## Swing Music 1945 Series

### BUDDY FEATHERSTONHAUGH

and the Radio Rhythm Club Sextet  
Air in D Flat; Between the Devil and the deep Blue Sea - B 9426

### DUKE ELLINGTON

and his Famous Orchestra  
I'm beginning to see the light  
'I ain't got nothin' but the Blues'  
B 9427

### ARTIE SHAW

and his Orchestra,  
Sometimes I feel like a Motherless Child; Hindustan - B 9423

### HARRY HAYES

and his Band  
No Script; Up - B 9422



**HIS MASTER'S VOICE**  
The Gramophone Co. Ltd., Hayes, Middx.

# EDGAR JACKSON Reviews The NEW SWING RECORDS

**BUDDY FEATHERSTONHAUGH AND HIS RADIO RHYTHM CLUB SEXTET**  
Air in D Flat (Patrick "Spike" Hughes) (H.M.V. OEA10409).  
Between the Devil and the Deep Blue Sea (Kochler, Arlen) (H.M.V. OEA 10411).  
(H.M.V. B9426-5s, 4;d.)

Featherstonhaugh (tenor), with Don Macaffer (tmb.); Malcolm Lockyer (piano); Allan Metcalf (gtr.); Reg. Beard (bass); Stanley Marshall (dms.). Recorded February 14, 1945.

THOSE of you who remember the Decca records by Spike Hughes and his Negro Orchestra, made by Hughes when, in 1930, he went to New York for a holiday, with an all-coloured band, in the formation of which he was helped by Benny Carter, will be familiar with Hughes's charming little "Air in D Flat."

Hughes used (and so scored the piece for) a fifteen-piece band, and this new record by Buddy—the first, I believe, to be made of the number since the original Hughes recording—is, of course, an entirely reconceived version for his six-piece swing outfit. It starts off, after a short intro by guitar, with a more or less straightforward statement of the theme by the ensemble, relieved by Don Macaffer, who uses the high register of his instrument with effective tone and technique, taking the middle eight bars of the chorus.

## FRUITY MACAFFER

For the second chorus, Don reverts to the more fruity tone by which he is better known to be followed by a pleasing contribution from Malcolm Lockyer.

Then we come to Buddy himself, rhapsodising attractively on his tenor before the ensemble again takes over to finish a record that in its unassuming way is never without the appeal of taste, style and neat imagination.

That last remark goes also for the faster "Between the Devil."

This, too, has the virtues of neatness, nice phrasing and taste, even if the ensemble parts are not always quite so cleanly played.

There are a couple of nice guitar morsels by Allen Metcalf, a more than ordinarily good piano spot by Malcolm Lockyer, a solo by Macaffer's fruity trombone that really rides, and a contribution from Buddy that will do nothing to harm his reputation for being still one of the best of the older school of home-grown jazz tenors.

### JIMMIE LUNCEFORD AND HIS ORCHESTRA

Back Door Stuff (Pts. I and II) (R. Segure) (Am. Decca 71756/7). Recorded February 8, 1944.

(Brunswick O3574-5s, 4;d.)  
APOLOGIES about this one. It came out, and so should have been reviewed, nearly three months ago. But in the unfulfilled hope of being able to discover the personnel, I put it on one side and forgot it. Not that it matters very much.

All that happens could easily have been condensed into one side. The whole thing is much ado about very little.

I am well aware that this remark is not likely to go at all well with many modern swing fans, especially those—and they are quite a few—who think the Lunceford band the last word.

I'll give them that it is certainly one of the most finished of all coloured swing outfits, and not only because it is one of the few that still plays more or less in tune.

But most times, in both what it does and the way it does it, it is too pretentious.

It's rather like a Court dress-maker's dummy—all decked out in an elaborately designed and exquisitely made costume, underneath which there is little more than sawdust.

At any rate, that is all I can see in this "Back Door Stuff," which, as far as I am concerned, can go out by the same entrance as it appears to have come in.

# NORTHERN NEWS NOTES

by JERRY DAWSON

FOR the past five years, quietly holding down the job of resident organist at the famous Tower Ballroom, Blackpool, has been Miss Ena Baga.

In the first place, Ena had the rather unenviable job of taking over from Reginald Dixon when Reg joined the R.A.F., and that she has made a success of it—despite the war-time lack of a radio build-up—is evidenced by the length of her stay.

She has, of course, been heard via the air waves from time to time, and this Saturday (18th) she is to be heard twice in one day—at 9.45 a.m. in the General Forces Programme, which nowadays, of course, is short-waved to members of the Services overseas, and later in the day in one of those "Round the Town" broadcasts, so popular a feature of pre-war Regional broadcasting, which will be heard by listeners to the North of England Regional programme.

On the following day—Sunday (19th)—another airing takes place which is of particular interest to Northern fans when, in the regular weekly feature, "Variety Band-Box," will be heard the famous New Style Swingette, from Doncaster.

I say "famous" chiefly because of the success this grand little outfit has enjoyed of recent years in Melody Maker Contests with—as the name implies—an out-and-out swing policy—with the necessary musicianship and technique to back up the boys' modern ideas.

Current holder of the Central Yorks Dance Band Championship, this outfit was, of course, placed second in the 1943 All-Britain Championship in a very close finish.

They came to that Final as North Britain Champions, and went on in 1944 to win the Northern Counties title. This year they will, of course, be again all out for North Britain honours.

On Saturday last (11th), the first half of "Saturday Night at the Palais" was taken from the Palais de Danse at Leicester and was played by Maurice Hiffe and his Band, with vocals handled by an R.A.F. Sgt. Air-Gunner who has only recently returned to this country after four years in the Middle East—Chick Graham.

Maurice, who has been at Leicester for a long time now, leads the following boys, playing his trombone, too: Jack Wright (trom.); Phil Faulkes and Cliff Ladbroke (trpts.); Ray Quibel, Arch Perkins and Bert Looke (saxes); Bernard Shipstone (bass); Roland Bott (drums); and Reg Giles (piano).

I would like to know what you thought of the broadcast, particularly of the vocals, as Chick is the boy of whose activities I have often written whilst he was in the M.E., where he put in a lot of hard work to help entertain the lads out there—singing

I AM now getting a lot of inquiries, particularly in the Manchester area, for musicians for gigs and semi-resident work. If any musicians—all instruments—would like to write me if they are able to do work in this district, I will see what can be done about it. Write to Jerry Dawson, 8, Selson Road, Archer Park, Middleton, Manchester.

at dances and in canteens, and also recording and broadcasting on Forces wavelengths.

In addition to his activities in "M.M." contests and handling the many local gigs that come his way, Edgar Harrison, noted Crewe (Ches.) maestro, is rapidly consolidating his position as M.D.—with his own band—at the recently-opened Astoria Ballroom, Crewe, where business is proving very gratifying to all concerned.

Playing his trombone in the brass section as well as leading, Edgar features the following boys at the Astoria: Randolph Hanky, Roy Lewis and George Wilson (saxes, etc.); Will Vickers and Lauri Hilton (trumpets); Ken Edge (trombone); Walter Hodgkinson (piano); Cliff Galliard (bass) and Ken Foster (drums).

In addition to the work that all this entails, it is not very widely known that Edgar also devotes at least one night each week to assisting Claude Bampton in his magnificent job of teaching music to our war-blinded at St. Dunstan's Home at Church Stretton, near Shrewsbury, his knowledge of brass-playing in particular being of valuable assistance to Claude.

Added to all this is the fact that he has also recently undertaken to coach along the road to success Jimmy Newton and his Band, of Stoke, which outfit, benefiting from from Edgar's long experience of these things, was placed third in the recent contest at Crewe Town Hall. The success of this band has already made itself felt in the increased number of bookings that have since come along.

A busy boy, our Edgar!

## OXFORD M.U.

HARRY NORMAN, of 5, Rmres Lane, Cowley, Oxford, has asked the "M.M." to remind all prospective members of the proposed new Oxford branch of the Musicians' Union to send their completed forms immediately to Mr. Edmunds, 2, Colford Road, Southmead, Bristol. The inaugural branch meeting will then be announced.

Blank forms may be obtained from Harry Norman at the above address. He says that there is still much apathy to be overcome in Oxford, so requests all interested musicians to "do it now."

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

THIS week, Sinclair Traill, one of the originators of "Collectors' Corner," takes over the opening column to discuss some records which have been puzzling him. He writes:—

"Whilst going through my collection last week—the first time for nearly five years—I happened across a couple of records which seem to be shrouded in mystery. I stopped my perquisitions to play these records, but they told me very little.

"The first record to interest me was 'Shake Yo' Bones' (1920), 'Shagging The Shore' (1922), 'Am. Vocalion 3584' by Nate Leslie and his Orchestra. Here is something different!

"The record was issued in August, 1937, and in the same month Paul Edgard Miller rhythmically reviewed it in 'Down Beat' as being a cause for excited applause. Somewhat to my surprise, Miller describes Nate Leslie as a WHITE gentleman who can really write jazz.

"I had always imagined that Nate Leslie was coloured, probably because of his 'Radio Rhythm' and 'Low Down On The Bayou,' both of which were recorded by the Fletcher Henderson Orchestra and issued in this country, but, according to Miller, he is white.

"Miller goes on to say that here is a man who obviously concentrates on material as well as arrangements. That is true. Both the Vocalion sides are of a like genre to the Henderson recordings, although singularly attractive compositions, intriguingly arranged.

"Do you or any of your readers know any other facts about Nate Leslie's Orchestra or of that gentleman himself? Miller promised to give further details of these recordings, but he omitted to do so; he did, however, give them a high place amongst his best records of 1937.

"The other record which engaged my interest was 'Greasy Plate Stamp' (151615) and 'B Flat Blues' (151616), by Trombone Red and his Blue Six on Am. Col. 14612.

"Rhythm on Record' naively attributes these two sides to that prolific recording group, 'The unknown American recording combination,' and adds that it has been suggested that this was a studio band led by Bud Freeman. An injudicious statement; there is no tenor on either side, though both compositions (?) are ascribed to one 'Freeman.'

"'Greasy Plate' has a long vocal very Negroid in character, some good crowd trumpet, a forceful alto of Chicago flavouring, plus some admirable muted trombone. 'B Flat,' with the same ingredients, is rather better and climaxes as undiluted 'Black and Tan Fantasy,' complete with Tricky Sam noises.

"Someone, I forget who, once suggested to me that these sides were by Jack Teagarden and Company on a 'Negro bend.' I should say that this was the wildest supposition.

"The trombone plays Teagarden phrases to be sure, but what trombonist playing blues doesn't trot out

a Teagarden phrase here and there? In addition, I fancy that these sides were made some time before Jackson T. ever bled himself to a recording studio.

"Of course, the alto might possibly be Mezz Mezzrow, and the drummer, with his snicking about on the clog-box, does resemble George Wettling, but that is the only similitude to the playing of the white boys of that period that I can hear.

"No! These, I should say, were either by an obscure coloured group (and I rather doubt this), or else by a small contingent from one of the larger coloured bands of that day.

"Does anyone know anything concrete?"

## BLUE NOTE NEWS

In a recent Corner Stan Dance gave details of some new Blue Note sessions and referred to a Bigard group of which he promised to send the details later. Now Stan tells us the session went like this: Bigard, Ben Webster, Benny Morton, Israel Crosby, Eddie Dougherty and Sammy Benskin (piano). Titles were "Limehouse Blues," "The Sheik," "My Old Flame" and "Conversing In Blue." The recordings were made under Morton's leadership and will presumably be issued under his name.

## JELLY ROLL AIRING

This Friday (17th), at 6.30 p.m., Radio Rhythm Club features Number 4 in the series "Masters of Jazz"—a programme of Jelly Roll Morton discs written by M. J. and introducing one again Spencer Williams, who knew Jelly in New Orleans and Chicago. Narrator will be Denis Preston.

## PERSONNEL QUERIES

From several readers have come queries about the line-up of those Jeanne Burns Brunswicks.—Monotony Has Gotten Me Down," and the others. We have nothing definite on this except that Joe Marsala's presence is evident while everyone agrees upon Sterling Bose as the trumpet man.

For different reasons the tie-up appears likely to be with Adrian Rollini's band, and Laurie Henshaw has suggested the rhythm section to be from his Tap Room Gang (i.e., Mastren and the Weiss brothers, etc.). Have readers any information?

T. K. Daniel, of Bristol, writes to inquire if Gus Aiken, of the Bechet Victor session, is in fact the same man as Gus Atkins who was with Luis Russell earlier and with Charlie Johnson on "Hot Bones and Rice."

There is no good reason that we know for presuming them to be the same person, except that both are trumpeters possessing similar names. Once again, can anyone clear this up?

T. Daniel also mentions that his H.M.V. copy of "Ja-Da"/"Really The Blues," is incorrectly labelled the titles being reversed, while his copy of Louis Armstrong's "No. Papa, No. 18" is like the reverse—described as "Heah Me Talkin' To Ya."

Len Cooke, of Charlton, wrote us some time back about the identity of Candy and Coco, the guitar and piano accompanists to Gene Austin on "China Boy"/"Dear Old Southland," on Panachord.

"We don't know the disc in question, but remember that in the "Down Beat" of Nov. 1 1944, Hofer states that Monk Hazel made some sides accompanying Austin on Vocalion. According to Monk, they featured himself on cornet, Candido on bass, and a guy named Coco on clarinet, also piano and drums.

"However, in a letter to a friend, U.S. collector Harry Avery writes: "Now, according to the best of my recollection, Coco was a guitarist and a damned good one, too, and he and Candido made a lot of accompaniments for Austin round that time. I've got a Vocalion (2833) of 'New Orleans'/'King Fish Blues,' which states 'Novelty Instrumental' and credits them to 'Candy and Coco.'"

"However, the first side has piano, guitar, bass and drums, and the second is identical except for the fact that one chorus of the blues is taken by trumpet.

"I wouldn't go so far as to say he's terrific, but he is plenty good, and I wonder if there is any tie-up with the Hazel discs? Mat. numbers given are LA206 and LA208."

The prefix LA stands for Los Angeles, of course, and Hofer claimed that the Hazel sides were recorded somewhere on the West Coast. Can any reader track down the dope on these sessions?

## SWAP AND BUY

Reg Smith, of 12, Ravenscroft Ave., N.W.11, has some discs for sale, also a copy of the Commodore (1940)

"H.D." Send s.a.e. Albert McCarthy, c/o "Sandemans," Godshill, Fordingbridge, Hants, has the Commodore "H.D." too, but with copious notes and additional information. Also has the new French edition. Send offers.

Simon Taylor, of 39, Markham Square, Chelsea, S.W.3, has for exchange Marsala's "Reunion in Harlem"—12-inch General Hodges' "Knee Elbow Blues," also "Good Gal Blues" and "Hot String Beans" on Am. Voc. All are in new condition. Wants Commodore "Good Man Is Hard To Find" and Stacy's "Breeze" on Varsity, to be swapped on a 5-for-3 basis, but no cash.

Denis Preston, c/o Radio Rhythm Club, B.B.C., Ritz Hotel, W.1, has the 1940 "H.D." for sale.

N. I. Buckley has for sale at 7s. 6d. each, new, "Hot Jazz Pie" and "Let's Have A Party," both on R. Zono, and by Art Kassel and Joe Hayme respectively. Callers only to K. Wray, 7, Carlton St., Manchester 16.

N. B. Clayton, "Fairlight" Princes Rd., Tivoli, Cheltenham is selling about 100 of his discs, including Morton, Spanier albums, discs of Louis, Bix, C.R.K., etc. Send s.a.e. for list. No callers.

S.a.e. for list of discs for sale from R. Le Grey, "The Cottage," Ringwood Rd., Walkford, Highcliffe-on-Sea, near Christchurch, Hants.

For Irish readers: W. D. Austin, c/o Town Hall, Bangor, North Ireland, offers 23 "M.M.s." and 10s. for good condition copy of R.A.P. Ork's "I'm Comin', Virginia."

Offers to J. M. Corbett-Jones, "Denstone," 9, Almsford Ave., Harrogate, Yorkshire, for 16s "M.M.s." (May '42-May '45).

(Frank) Dav. 34, Northampton St., Bluebell Hill, Nottingham, is in the market for Louis Prima discs featuring Pee Wee Russell and Arodin. Would buy, but has swaps. Has 1939 Hot Disco, and Stieg's "Send Me Down" for sale or swap.

J. E. Hornsby, c/o "M.M." wants to know if anyone in Scotland has any jazz for sale, particularly J. R. Morton or Eld Ory.

John Baird, 18, The Chanonry, Old Aberdeen, urgently needs Pee Wee Russell's "I Could Climb the Highest Mountain."

Lee Chadwick (R.N.A.S.), c/o "M.M." wants good books and literature on jazz in general. Keep prices low.

Pte. J. Hocken, B.L.A. (c/o "M.M."), wants good piano solo discs, also Gordon's "China Boy," Kirby's "Rehearsing," and Herman's "Wood-chopper."

A. J. Baker, 1, Kingswood Road, Watford, Herts, offers eight mixed jazz/swing discs for 25s. Snp for somebody.

T. Gordon, c/o Pear Tree Farm, Lower Bunbury, near Tarporley, Cheshire, offers 100 "M.M.s." (January 1943 to February, 1945) for discs or jazz literature.

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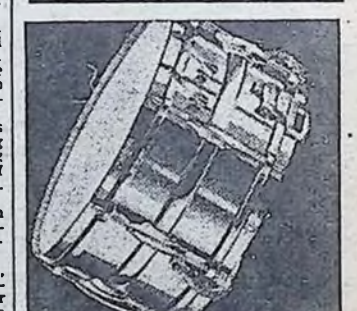
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