

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 637

ART STRAUSS-SONNY MILLER LAUNCH NEW MUSIC CO.

A SENSATION WILL BE CAUSED IN TIN PAN ALLEY BY THE NEWS THAT WE CAN ANNOUNCE THIS WEEK OF THE FORMATION OF A NEW MUSIC-PUBLISHING COMPANY BY FAMOUS SONGWRITERS ART STRAUSS AND SONNY MILLER.

These two tunesmiths have written over the years a long string of top-ranking hits, and they now feel that their experience of the business can be put to best advantage by opening their own company to feature British songs.

In making this plunge Art Strauss will renounce his terrific connection as one of our busiest dance-band arrangers, and will concentrate entirely on writing for and helping to run the new firm. His prowess as a songwriter needs little introduction, for he has written such hits as "Cinderella Sweetheart," "You Can't Blackout the Moon," "Seventeen Candles," "Bella Bambina," "Strutting Like a Peacock," etc., etc.

HIT-WRITERS

Sonny Miller has an even more impressive list of songs to his credit, for he is one of our best-known lyric-writers, and his agile pen has put him on the Hit Parade with such numbers as "Got a Date with an Angel," "So Deep is the Night," "Russian Rose," "Silver Wings in the Moonlight," "Rosanna," "Wedding Waltz," "We've Got Something to Sing About Now," etc., etc.

These two boys make a formidable combination in knowing plenty about songs, but the ability to write a hit does not necessarily imply the ability to run a business, so they have very wisely signed up as general manager of the new company one of the most experienced women in Tin Pan Alley—Miss Mildred Ell, famous throughout the profession for her thirteen years' service with Irwin Dash.

Bob Dale, who participated in several of Art's songs, is also coming into the new business, which will be known as the Strauss-Miller Music Co., and has offices in the premises of the old Shanghail Restaurant at 8, Greek Street, W.C.2.

Art and Sonny have a couple of homegrown songs with which to launch the firm, and their many friends in the business will wish their new and enterprising venture the best of luck.

FAMOUS pianist-novachordist Bernie Fenton has left Oscar Rabin's band, after a very long run, and is taking over with Syd Millward's "Nits" at the London Murray's Club, where his stylish propensities on piano will be in their right element.

A married man and a father, Bernie has wished for some time to give up touring and settle down in Town.

AMBROSE FIXES HIS STAR BAND

NEXT Monday (8th) is a big day in the dance business, when great bandleader Ambrose emerges from his self-enforced retirement to open up at the exclusive Ciro's Club in Orange Street, W. Details are now available of the line-up which the Maestro is assembling for the date, and it is a line-up that is as sensational as we anticipated when we first announced his return to the West End.

As we go to press the personnel is still not quite complete, but the stellar names already secured make big news.

The rhythm section consists of: George Fierstone on drums; Tommy Bromley on bass; Archie Slavin on guitar; and Malcolm Loekyer on piano. Malcolm is the grand young ivory-tickler whose playing with Buddy Featherstonhaugh's Sextette has set the critics by the ears, and he well deserves this big break.

The two trombones already chosen are Les Carey and Jack Bentley, both of whom need no introduction. Les was with Ambrose right up to the dissolution of the band early in the war, and has lately been enjoying a long run at Hatchett's; and Jack is one of our busiest sessioners.

"OLD BOYS"

When it comes to the trumpets, two "old boys" rejoin the band whose names will be universally hailed. They are Max Goldberg, just demobbed from the R.A.F., and a tower of strength in the Ambrose Band for many years before the war; and Arthur Mouney.

As we write, Arthur is on his way home from India to be demobbed and he rejoins the band after building up a terrific reputation as a stylist with his own R.A.F. group.

Last week we announced that Billy Amstell was leaving Gerald to go back to Ambrose, and he will have the company in the sax section of moustached Johnny Gray, the ex-Billy Monk semi-pro, tenor star who has risen from "M.M." contests to Ambrose's Band in a few years; Nat Temple, that grand clarinettist and radio bandleader in his own right; and that technically accomplished alto man Harry Smith.

A baritone sax is still to be added to this section. Ambrose's right-hand man in

the new band will be violinist-vocalist Simone.

A girl vocalist is now being chosen, but the male heartthrobs are in the capable hands of he-man Bob Arden.

The B.B.C. has not been slow to appreciate the possibilities of this sensational band, and has already offered Ambrose a series of regular broadcasts.

ALL-BRITAIN WINNERS TO RECORD

EVEN if this copy of the "M.M." reaches you by the day it is published (October 4), those of you who have not yet booked for the great 1945 Victory "All-Britain" Final at Belle Vue, Manchester, on Sunday week (14th) have only a bare nine days in which to get your seats, and with tickets selling at the rate they are, no time whatever should be lost. Last year nearly 2,000 had to be turned away because they had not obtained tickets before they were all sold.

Details of prices and how to obtain your seats will be found in the Contests Fixtures List on page 9.

Last-minute news of the event is that both the winning and second bands will be recorded.

E.M.I. recording chief Wally Moody is going up to Belle Vue for the contest, and will contact the winning and running-up bands to arrange with them the titles they will record and fix all details regarding the sessions.

Present arrangements are that the sessions will take place at the E.M.I. Studios at St. John's Wood, London, on Saturday, October 20, so that the records may be issued in the November supplements.

For their sessions the bands will, of course, be paid the usual M.U. agreed session fees.

S.O.S.—Harry Parry urgently needs a second tenor-player to start with his band immediately. Anyone interested, phone manager Bill Elliott at PAD. 5371.

BILLY MUNN'S BATONEERING BREAK

AFTER a career spent almost entirely at the apex of the profession, occupying the piano-chair in many of the top-line bands of the country, famous Hatchett's pianist Billy Munn is branching out to find his own special niche on the West End bandstands.

This Monday (October 8) sees Billy embarking on a brand new resident job at the exclusive Orchard Room in Brook Street, Mayfair. In this engagement Billy will not only be M.D.; he will be presiding over one of the most star-studded small bands in the West End.

CHISHOLM IN LINE-UP

In this respect Billy Munn has made several terrific captures, the exciting personnel containing ace trombonist George Chisholm, in addition to renowned saxists Freddy Gardner and David Shand; trumpet stylist Harry Latham; guitarist Tony Lofthouse; Jack Hayden (bass); and drummer-vocalist Dave Fullerton.

Dave Shand, an old associate of Billy Munn's in the Hylton days, has just been discharged from the Army. Freddy Gardner, the famous sax stylist who, throughout the war, has played in the famous naval "Blue Mariners," will need no introduction; Harry Latham, Hatchett's trumpet man and prolific "sessioneer" comes to Billy via the R.A.F.; whilst Dave Fullerton was at the May Fair Hotel and has lately been on tour with Nat Gonella.

Billy Munn pays a special tribute to Frankie Morgan, who, in a generous gesture, released Jack Hayden from his commitments at the Studio Club so that he could open up with Billy on October 8.

No one can deny that Billy Munn, from his fine rhythmic style of piano playing, and his long associations with the best in British dance music, well deserves this big break. Discovered and brought down from Scotland by Nat Hylton, he played with Jack's band from '29 till 1938; was later at Grosvenor House with Sydney Lipton (he took over the band for a spell when Sydney joined up in 1940); went to the Berkeley, and then for a long spell was with Chapple D'Amato at Hatchett's, giving up the Piccadilly resort when offered his splendid chance at the Orchard Room.

Billy takes over the baton from well-known leader and late Lansdowne House figure Tim Clayton.

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JUMP AND JIVE TO—
JUMP STEADY — STOP AND ASK SOMEBODY

"SWING SHOP"—BUT LITTLE SALESMANSHIP

IT would not be too much to say that an enormous amount of fan interest has been aroused by the Jack Hylton-Sid Gross series of "Swing Shop" Concerts at the London Adelphi Theatre, of which the first was held last Sunday (September 30).

In view of this very wide interest, it is unfortunate that the programme presented was raw and ragged in spots; that there was little attempt at any kind of presentation; and that the real "tit-bits" of the show, music-



Visiting star Richard Tauber enjoys himself at the "Swing Shop" Concert.

ally speaking—some splendid offerings by a quartet composed of Kenny Baker (trumpet); Dick Katz (piano); Coleridge Goode (bass); and Jack Parnell (drums)—should have come almost at the end of the show, when the various "big-wigs" of classical music, who had been specially invited, had almost certainly taken their departure—perhaps with the impression that swing concerts consist almost entirely of an enormous and quite overwhelming amount of noise.

Or do they? Well, Sunday's affair certainly did, since three-quarters of the programme consisted mainly of different combinations of well-known stars, who were hustled on to the stage, cold, rehearsal-less and at a moment's notice, to busk, with as much zest as could be worked up on the spot, innumerable choruses of the well-known classics of jazz.

As will be obvious, there are several weaknesses in this sort of thing—monotony, for instance, and the other big drawback that as soon as a particular combination, having almost inevitably started raggedly, gets warmed up, it is replaced by another scratch outfit which takes a similar amount of time before it is really into stride.

At Sunday's show this rather unimaginative programme was saved from noticeable monotony mainly by the superb efforts of two or three individuals—notably Don Macaffer, who played magnificent trombone and, since there was no other slip-horn man available, stayed on the stage, tearing off chorus after chorus, most of the afternoon.

Then there were Coleridge Goode, whose bass playing is completely out of this world; and ex-Harry Roy drummer Ray Ellington, who, hidden away in the R.A.F. for several years, burst on our delighted ears and eyes in a cloud of glory to remind us all that he is a percussionist of great skill, and a really top-line vocal exponent of the not-too-serious type of song.

Other famous swing men who played included Leslie ("Jiver") Hutchinson; Dave Wilkins and Kenny Baker (trumpets); Reg Dale, Freddy Gray, Alfie Kohn, Buddy Featherstonhaugh, Duggie Robinson and Derek Neville (saxes); Jack Parnell (drums); Dick Katz and Yorke de Souza (pianos); Coleridge Goode and Len Harrison (basses); and Frank Deniz and Sid Gross (guitars). None appeared to be particularly inspired. The much-advertised Sgt. George Monaghan did not appear, and competing was carried out by Sid Gross.

High-spot already mentioned came late in the show, when Dick Katz played Ellington's "Beginners Stomp"; Coleridge Goode gave a solo based on the Ellington "J.B. Blues"; and Kenny Baker gave us "Morning Glory." The finale reverted again to lots and lots of noise, but the fans loved it and yelled for more, and Sid Gross tells us that during the interval, they were already lining up to purchase tickets for the next show, on Sunday week (October 14).

In the meanwhile Gross, with his "Swing Shop Sextette," will be heard on the air in next Tuesday's (9th), "At the Bowler Hat" Programme (5.30 p.m.). Sextette, besides himself on guitar, includes Jack Parnell, Reg Dale, Kenny Baker, Dick Katz and Coleridge Goode, and will be heard in a short rotation of unrehearsed "Jam." Sextette will appear at the next "Swing Shop" Concert, when the much more ambitious programme includes the Vic Lewis "Jazzmen," and the superb Caribbean Club Trio under guitar virtuoso Laurier Gatou—plus many of last Sunday's swing stars.

RAYMOND COLEMAN, trumpeter with the Royal Marines Band, is on leave until October 9 (inclusive), and is free to accept engagements during this period.

He has had dance experience with Les Ayling's and Ivor Kirchin's outfits, and has also played in the pit orchestras of the Hippodrome, and the Palace, Manchester.

Raymond may be contacted at Room 176, Union Jack Club, 91, Waterloo Road, S.E.1 (phone WAT-erloo 6585).

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Joe LOSS and Band.
Locarno Dance Hall, Streatham.
Felix MENDELSSOHN and Hawaiian Serenaders.
Pavilion, Liverpool.
Harry PARRY and Orchestra.
Dance Hall, Paisley.
Oscar RABIN and Band.
Garrick, Southport.
Monte REY.
Empire, Nottingham.
Lew STONE and Band.
Green's Playhouse Ballroom.
Classroom.
Billy EMENT and Orchestra.
Palace, Newcastle.
Erio WINSTONE and Orchestra.
Hippodrome, Golders Green.

Johnny Green on Air and Stage

OUT of the limelight to some extent since he left Gerald, popular vocal star Johnny Green makes a big comeback this week with the news both of several forthcoming broadcasts and of an interesting Variety tour.

Johnny's most important air date comes on October 11 (8.30 p.m. Light). On this date he will appear in the Pat Dixon production "Star Show," when he will share the honours with Vera Lynn, Bruce Trent, and Ted Heath and his Music.

Johnny has several other airings booked before this, one to-morrow (Friday, October 5), when he will sing as the guest artist with Frank Weir's outfit (8 p.m. Home). Johnny then has four successive Monday-night guest-artist appearances with Frank Weir, commencing October 8 in the programme of late-night dance music. In the meanwhile, Johnny Green is working very hard on his forthcoming solo Variety act with which he will be making his debut in approximately a month's time. He is being handled by famous impresario Leslie MacDonnell, who plans to groom the young vocalist into a new Greentrail.

Edgar Harrison Retires from Contests

BANDLEADER EDGAR HARRISON, staunch yearly competitor in the "M.M." Contests, announces that owing to ill-health he is compelled to forgo entry in future events.

Edgar, however, is determined to carry on his musical activities, and is joining up with Claude Bampton, who is doing such great work at St. Dunstan's. Edgar will assist Claude with his school of music, and will also help to coach bands.

Although it is a disappointment to Edgar that he cannot accept professional engagements, of which he has had many offers, all will admire his spirit in giving such practical assistance to Britain's war-blinded

RON RUSSELL, well-known band leader in the Reading district, has now been released from the G.O.S. Apart from continuing with the good work of putting a spark of life into Reading's social activities, he has now opened up an artist and band agency entitled "Ron Russell Entertainments," of 9, Harris Arcade, Reading (phone: Reading 4742).

Ron's agency will handle sheet music, orchestrations, instruments and accessories, and he will always be delighted to receive old friends who care to pay him a visit.

In addition to his bandleading activities, Ron still takes an extremely busy part in the local Musicians' Union organisation.

Shrewsbury.—New club opening shortly. Would-be members, communicate with Miss J. Higgins, 4, Burton St., Castlefields, Shrewsbury, Shropshire.

MIRFIELD GIVES UP DIXIELAND!

AFTER three and a half months as a fully professional outfit, Freddy Mirfield and his Band have renounced the Dixieland style of playing, on which their reputation was originally built, in favour of an out-and-out comedy style based, to some extent, on that of the show-stopping Spike Jones Band!

The decision, inevitably, is one which will be regretted by that section of the public which has followed Mirfield since the early "Garbage Men" days, because of his band's uncompromisingly hot performances. But Freddy feels that the scope of a Dixieland group is too limited, and, ever on the look-out for a good commercial angle, has decided on a "sheker" type of entertainment, which he himself is confident will be more to the liking of the general public.

Since the band turned professional and embarked on a nation-wide Variety career it has met with considerable success, but, as Freddy sees it, the public will not consistently support a hot jazz policy.

"I still like the music," says Freddy, "but the public doesn't really go for it. That's all there is to be said."

There have been a few alterations in the band's line-up recently, and the personnel now reads: Freddy Mirfield (leader), with Sammy Bayes (piano); Hugh Waite (bass); Bill Johnson (drums); Tony Arnold (guitar and vocals); Bill Stokes (trumpet); Harry Myers (trombone); Bernie Izen (clarinet); Buddy Cawie and Sid Saunders (tenors); and Pat Tremaine (vocalist).

All this week the boys have been scoring heavily with audiences at the Theatre Royal, Stratford, and Chatham fans will have a chance to catch the new Mirfield show next week (from Monday, October 8) when the band tops the bill at the Hippodrome there.

Huddersfield "Names"

THE "name band" policy which has proved such a great success in the past at Huddersfield's home of dancing—Cambridge Road Baths—is to continue on an even larger scale this coming season when the dance hall opens again in October.

Bandleader, dance promoter Alec Wilkinson has again lined up some attractive bands for his popular "Tuesday Night," and once again the townspeople will be able to hear and see in person their favourite bands.

To give the venture a flying start, the one and only Nat Conella, with his Georgians, will be the first in line on October 10, followed closely by Oscar Rabin the following Tuesday (October 23). On October 30 the semi-pro bands of Huddersfield will be featured in a "Four Band Session," which proved to be very successful last year. Besides Alec Wilkinson, other promoters will be engaging "name bands," and it is hoped that at least one broadcasting band a week will be there for all at Cambridge Road Baths.

HOWSE THE BAND

BOBBY HOWSE, alto saxist and former manager with Sonny Farrar's Band, is opening up with his own orchestra at the Pavilion, Exmouth, on Monday, October 29, for the winter season.

Bobby is anxious to contact any former members of his band who may now be released from the Forces, in particular, he would like some new recruits. He was in 1942, with the band, in a searchlight battery near Kidderminster.

During the war, Bobby was engaged in war work in the Midlands, but found time to do a good deal of playing with his band in that area. He made several appearances at R.A.F. stations through the helpful co-operation of noted bandleader Peter York, who was C.O. Entertainments at a near-by camp.

Bobby Howse is now available at 14, Wellington Street, Teignmouth (phone: Teignmouth 281).

HARPING ON THE HARMONICA

EDGAR JACKSON'S Record Reviews

"SLEEPY" JOHN ESTES—Blues Singer

Drop Down Mama (Estes) (originally Champion; reissued Am. Decca 90176).
Married Woman Blues (Estes) (originally Champion; reissued Am. Decca 90175).
(Brunswick 03562—5s. 4/d.)

Estes (vocalist, guitar), with possibly Noah Lewis (harmonica). (Recorded probably early or middle 1930's.)

THE labels of both these sides state (a) "Vocal Blues with Guitar and Harp accompaniment," and (b) "Sponsored by 'The Jazz Appreciation Society'."

In fact, however, as regards (a) the accompaniment is by guitar (played by Estes himself) and harmonica (possibly played by one Noah Lewis), while as regards (b) the British Hot Record Society, which has no connection with the Jazz Appreciation Society, claims (vide Collectors' Corner in the "M.M." of September 15) the honour of having been responsible for the release of this disc.

On pointing all this out to Brunswick I was informed that the "harp" part of it was definitely a mistake.

SPONSORSHIP

Regarding the sponsorship, I was informed that the record had actually been recommended long ago by the J.A.S. and the labels printed. But various circumstances arose to delay the release, and in the meanwhile the B.H.R.S. had also recommended the sides, and they were in fact now issued under its auspices.

Furthermore, I was assured that as soon as possible new labels would be prepared; but it seems that about three thousand pressings with the incorrect labels have already been issued to the trade, and I wouldn't give much for anyone's chance of ever being able to get a correctly labelled copy.

My reason for this remark is that I can't imagine anything like the first three thousand copies, let alone any more, ever being required.

Both the J.A.S. and the B.H.R.S. are typical of those institutions, found in practically every art, which consist of what I will quickly call, lest I succumb to the temptation to use a less complimentary term, purists.

They profess to enjoy, and certainly persist in extolling, only the earliest forms of the particular art they have chosen to sponsor. Being interested mainly in historical significances, economic aspects and suchlike, I am sure very profound, but I am afraid only studently matters, they not only refuse to admit that evolution can possibly mean also progress, but even to consider it with an open enough mind to see whether it has produced any improvement artistically.

You will find this attitude more than moderately illustrated in the choice of these Estes sides.

"HILL-BILLY" BLUES

Although described on the labels as blues, they are blues in such naive form that they more rightly come under the heading of hill-billy music.

This sort of thing is all very well for those who are interested in the origins and traditions of jazz, but, looked at purely for its musical appeal, its attraction is, to say the least of it, limited.

In fact, the harmonica is no more than just crude, judged by any standards or periods, and there is not a great deal more to be said for Estes's guitar.

His singing, however, is a rather different proposition.

Estes, presumably got his nickname "Sleepy" from the lazy way in which he sings. In this case "lazy" has to cover hopelessly indistinct diction, but it does not mean without originality or character.

For one thing, the unorthodox liberties "Lazy" John takes with his phrasing give the impression that he is completely devoid of any real knowledge of music. But he makes up for this by exhibiting the sense of rhythm which is inherent in his race, and for all the irregularity in the lengths of his phrases his music is anything but unrhymical in the subtler if not always the more general meanings of the word.

In fact, if only for the elasticity of its highly improvisational style, Estes's singing can no more be described as idiomatically dull than it can be said not to present the blues in one of their at once earliest and so more authentic forms.

MOSS KAYE FOR GERALDO

FAMOUS tenor saxist Moss Kaye is joining up, with Geraldo, taking the chair left vacant by the departure of Billy Amstell from the band.

Since being discharged from the Army on health grounds, Moss has crashed straight back into the London sessioning world. He has played with most of the top-line bands, and for several months past has been a member of Eric Winstone's Orchestra.

His stylish propensities and excellent musicianship should make him ideally suited to the suave and impeccable music of the Geraldo Band.

Three chances are reported in Jack Chapman's Band at the Albert, Glasgow. New men in the line-up are Abe Ellis (trumpet), Max McConnell (tritone) and Bernard McGuire (tenor). Abe Ellis comes from Benny Loban's Band, while Max McConnell is stationed locally in the R.A.F. and expecting an early demob.

Jimmy Phillips, young alto man from Lauri Blandford's band at Dennistoun Palais, did a session with Carl Barrantau at Green's, and was also included in Carl's line-up for a broadcast from Glasgow. Jimmy was called up for the Navy the other day, but after a week at Skegness was discharged as unfit, and took over his job with Lauri once again.



Ray Ellington, drum-star of the "Swing Shop" Concert, photographed in a jam group with trumpet-aces Leslie ("Jiver") Hutchinson (right) and Dave Wilkins (see story on page 2).

"MUSIC FARE" IS LATEST SUNDAY CONCERT VENTURE

THE Music Corporation (Great Britain), Ltd., is promoting a series of super Sunday Concerts in London, entitled "Music Fare." The first of these concerts is being presented at the London Coliseum on Sunday, October 28 (3 p.m.).

The idea behind these mammoth promotions is to bring to the music-loving public a programme of a wider scope than any that has so far been attempted at this type of venture, as will be immediately seen when the programme for the first show is studied.

This production will include Ted Heath and his Music—the famous outfit from the "Top Ten" radio programmes, and the film studios—making their first venture on to the commercial stage; George Melachrino and his Concert Orchestra of 50 performers; songstress Beryl Davis; and, to bring a more academic note to the proceedings, internationally famous soprano Gwen Catley. The whole show will be compered—Radio and Service duties permitting—by the one and only Ronnie Waldman. There will also be appearances by the noted Michael Krain Saxophone Quartet, and famous organist Fela Sowanda.

From the fans' point of view, this exciting appearance by Ted Heath and his Music is the one that all dance band enthusiasts have been waiting for. Apart from a few numbers specially designed to demonstrate the band's abilities as exponents of the very best kind of dance music, Ted Heath will feature a mainly Ellington programme.

The Corporation propose to promote four of these concerts per year—Autumn, New Year, Easter and Summer, and it is their intention to give a platform to all types of orchestras and

artists for the performance of programmes having a much wider field than either a swing or a symphony concert.

The promoters of the "Music Fare" Series of Concerts intend—without going to extremes and trying to please the fan who will listen to swing only (or the classical enthusiast who thinks music finished with Wagner)—to find audiences between these two wide margins. This type of concert is very popular in the U.S.A., and audiences in this country, too, should appreciate entertainment whose scope is as wide and imaginative as that of "Music Fare."

GERSHWIN'S LIFE ON THE FILMS

A SENSATIONAL Warner Bros. film has just been shown to the profession. Entitled "Rhapsody in Blue," it highlights the life story of George Gershwin, America's famous composer.

Robert Alda, a newcomer to the screen, plays the feature role, and the star-studded cast includes such musical personalities as Paul Whiteman with his orchestra; Al Jolson, Oscar Levant, George White of the famous "Scandals," Hazel Scott, and leading American song-and-dance comedian Tom Patricola.

Levant recorded the piano transcriptions throughout, and seven original members of Whiteman's orchestra are shown in the lavish musical sequences.

We shall include a detailed review of this great movie, with pictures, in a subsequent issue.

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| Midnight Sorehead | Stampin' at the Savoy |
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| Two O'Clock Jump | Somebody Stole My Gal |

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THERE are still numerous discographical odds and ends in our files sent in by readers, and more arrive every week. We'll try to work them in a few at a time.

To begin with, then, J. M. Quincey has listened to Dorsey's "Twilight In Turkey," and thinks the trumpet typical Berigan work, although the books say Irwin is responsible. "I felt sure Bunny was with T.D. around this time," he concludes.

It seems that Berigan followed Kaminsky into the brass section and played on "The Goona Goo" (03893) and subsequent sessions. He was replaced by Pee Wee Irwin around the time of the "Blue Danube" (06622), and Irwin stayed until Yank Lawson came in. While he was there, with Joe Bauer and Andy Ferretti (trumpets), the Clambake Seven cut "Turkey" (07804) and a good many more.

There can be little doubt that the horn was played by Irwin, and good horn it is, too!

Next are some notes which Norman Evans sent us a while back dealing with omissions and corrections to recently published discographies of various bands and artists.

Writes Norman: "The Lionel Hampton 'Stompology' session should be deleted from the Mezz disco. Incidentally, Vic 25575 was reissued on Vic 26233. To the Lonnie Johnson disco (printed in the old 'Jazz Tempo'), 'Wipe It Off' (OK 8762) was reissued on Voc. 03013. It seems likely that others were also reissued on this label. On 'Be Careful / I'm Just Dumb' there was another guitar besides Lonnie, and on B.B. 8684, 'Somebody's Got To Go / She Ain't Right,' there is also a piano."

In addition to both the Russell and Higginbotham discs, is 'Honey, That Reminds Me' as the Savannah Syncopators, on Brun. 6046, recorded 1930."

Finally, Norman asks for information about Charles Fulcher and Thelma Terry, whose "Voice Of The Southland" appeared on Col. 1706-D, and Sammy Butler's Nite Owls, whose "Blue Baby" is on Voc. 03917.

Norman Smith of Staveley writes about Morton's General of "Mamie's Blues." He points out that all sources refer to the fourth master having been used for the side (in the New Orleans Album), but says he has just obtained a pressing with the figure 3 impressed on the wax.

He hasn't had a chance yet to compare his version with the normal record, but believes it to be a different one. We note that our copy has the figure 4 on it. What about other readers?

Just to prove what peculiar things show up on General discs, John Rowe tells us he recently acquired Jelly's "Buddy Bolden Blues" / "The Grave" from the same album, and found that, although the sides were correctly labelled and showing the correct mats., the record nevertheless played Bolden's blues on both sides!

He further informs us that his copy of "Mamie's Blues" boasts the figure 1, in approximately the 12 o'clock position.

To conclude the section for this week, we pass on some interesting information supplied by Stan Dance, who writes:

"There has been some doubt as to the Hines records on which Omer Simeon's alto may be heard. Simeon

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

himself says that he played the 16 bars on "Rosetta" (first Hines version) and the 32 bars on 'Bubbling Over'.

"The fine muted trombone solo in Hines' 'Ridin' And Jivin' was played by Eddie Burke."

"The muted trumpet in 'Yard Dog Mazurka' was played by Gerald Wilson."

"While the Lunceford band was on the Pacific Coast, Joe Thomas (tenor) headed a small combination for a recording date with Melodisc, using Russell Green (trumpet); Kirt Bradford (alto and clarinet); Will Wilcox (piano); Joe Marshall (drums); Truck Farham (bass). The tunes were 'For Boobs Only,' an original by Joe; 'You're Bugin' Me,' a Wilcox original, vocal by Joe; 'Don't Blame Me,' featuring Joe on tenor; 'Sequence,' a Thomas original."

READERS' NOTICES

M. B. Drury, who runs the Jazz Discography postal discussion club, wants us to announce that although nothing has been heard of the club lately, it is still very much alive. Unfortunately, they have been losing the club books in their rounds to various members, and suffering damage to those which survive.

It has, therefore, been decided to suspend operations until a better cover has been devised for the books. Members' subscriptions will be held over until a further announcement is made.

Eddie Lancaster, 19, Mary Street, Carlisle, Cumberland, wants Cornerlites to know that he can now take subs. for Art Hodes' "Jazz Record" magazine. First issue received will be October's.

LATEST NEWS OF JIMMY McPARTLAND

In a recent letter to Ralph Venables, Mrs. Jimmy McPartland sends news of her husband.

"Yes, I took a week off," she says, "and flew up to Brussels to help the old man make those records for A.F.N. Thereafter, I and I had a merry chase—went down to Paris, then up to Supen and back to Brussels—where we made some more records for Decca ('Jazz Me Blues,' 'Chimes Blues,' a helluva 'Old Kentucky Home,' and one other title). They were used on the local radio station, so maybe you have heard them."

"Then Jimmy's whole outfit had to move to Pilsen, in Czechoslovakia, so we've made no records since. The band was broadcasting every day in Pilsen playing in the Owners' Club and making stage appearances."

"Then James got three days' leave, and we celebrated in Welmar, Germany, with a couple good sessions. Our drummer, Joe Nandy, is an old friend of Jim's from Chi, and our guitar is Wingle's old side-kick, Jack LaMaire, so between the four of us we were able to have a lot of fun. Jimmy took part in several entertainment shows there, and we knocked ourselves out—playing more for ourselves than for the audience!"

"The outfit then moved to Munich and a lot more places. Never in the same place more than a few weeks.

but it shouldn't be long now before the old man is out of the Army, methinks.

"When he gets his release we plan to stay over here for about two months to make recordings and stage appearances, then will come to England and hope to do the same for about six months before taking off for the Windy City. How does that sound to you?"

"They won't know Jimmy when he gets home—he's really streamlined now, and looking younger every day. Who'll be a good booker for Jim when we finally hit England? Write soon and give me all the dope. Jimmy sends his very best."

LITTLE COMPANIES' DISCOGRAPHY
We have had word from William Miller, of Melbourne, that the second edition of his "Discography of the Little Recording Companies" is now in the press, and due to appear shortly.

Edith, one found much favour over here, and the second should prove considerably more popular, as it is a far larger work. Four or five times the actual size of the first edition, it will incorporate details of all sessions known to have been recorded (whether the titles are issued or not) in its chosen field.

As well as the previous information, it will include all sessions since the ban expired, of course, those made for the major companies—who have waxed little of hot interest: V-Discs are to be included. The work should run to around 100 pages, published price 12s. 6d. However, we benefit by the exchange, it seems, and will have to pay only 10s. for a copy.

Miller warns that there will be fewer copies than last time, but promises one to any local collector who sends a ten-shilling note (or blank p.o.) before the end of the year. Cash should be sent direct to Miller at Box 2440 V. G.P.O., Melbourne, Australia.

BOB CROSSY DISCOGRAPHY

(Continued)
Bibi De P... and Kay Weber (vocals) added: Noni Bernardi (alto and tenor) leaves the band: July 7, 1937.

"Whispers In The Dark" (62340), De. 1346.
"Stop! You're Breaking My Heart" (62341), De. 1346.
"The Loveliness Of You" (62342), De. 1370, De. E. F6514.

"You Can't Have Everything" (62343), De. 1370, De. E. F6514.

Joe Kearns (alto) replaces De Pew; Billy Butterfield (tp.) added: November 5, 1937.

"Nice Work If You Can Get It" (DLA 1015), De. 1539.

"A Foggy Day" (DLA 1016), De. 1539.

"I've Hitched My Wagon To A Star" (DLA 1017), De. 1556, De. E. F6668.

"This Never Happened Before" (DLA 1018), De. 1566.

"Little Rock Getaway" (DLA 1019), De. 1552, De. E. F6584.

"Squeeze Me" (DLA 1020), De. 1960, 3330, De. E. F6622.

Same Personnel: November 9, 1937.—
"Let's Give Another Chance" (DLA 1028), De. 1566.

"Vieni, Vieni" (DLA 1030), De. 1552, De. E. F6584.

"Silhouetted In The Moonlight" (DLA 1031), De. 1556, De. E. F6668.

"I've Got A Strange New Rhythm" (DLA 1032), De. 1555, De. E. F6634.

"Why Should I Care" (DLA 1033), De. 1555, De. E. F6634.

Same Personnel: November 16, 1937.—
"Thrill Of A Lifetime" (DLA 1087), De. 1580, De. E. F6647.

"Be A Grand Sport" (DLA 1088), De. 1578.

"Every Day's A Holiday" (DLA 1089), De. 1680.

"South Rampart Street Parade" (DLA 1090), De. 15038, De. E. M676.

"Downtown Blues" (DLA 1091), De. 15038, De. E. M876.

"Sweet Someone" (DLA 1092), De. 1578, De. E. F6647.

"Just Strolling" (DLA 1093), De. 1670.

"Panama" (DLA 1094), De. 1615, 3340, De. E. F6656.

"Big Apple Dance" (DLA 1095), De. 1615, 3340, De. E. F6658.

Miller (tenor and clar.); Irving Fazola (clar.); Bob Zurke (pno); Ray Bauduc (drms.); Bob Haggart (bass); Hilton Lamare (gtr.). Vocals by Bob Crosby, Eddie Miller and Hilton Lamare. February 3, 1938.—

"It's Wonderful" (63240), De. 1670.

"In The Shade Of The New Apple Tree" (63241), De. 1658.

"Always And Always" (63242), De. 1657.

"More Than Ever" (63243), De. 1657.

"It's Easier Said Than Done" (63244), De. 1658.

Same Personnel: February 10, 1938.—
"Please Be Kind" (63268), De. 1693.

"I Simply Adore You" (63269), De. 1693.

"You're An Education" (63270), De. 1713.

"Grand Terrace Rhythm" (63271), De. 1725, De. E. F6754.

"Wolverine Blues" (63272), De. 2032, 3340, De. E. F7045.

Same Personnel: March 8, 1938.—
"Jazzed" (63380), De. 1713, De. E. F7151.

"D'Ve Ken John Peel" (63383), De. 1725.

"How Can You Forget?" (63384), De. 1732.

"There's A Boy In Harlem" (63385), De. 1732.

"Yancey Special" (63386), De. 1747, De. E. F6862.

"Louise, Louise" (63387), De. 2032, De. E. F6930.

"At The Jazz Band Ball" (63388), De. 1747, 3337, De. E. F6754.

"Milk Cow Blues" (63389), De. 1960, De. E. F6862.

"Tea For Two" (63390), De. 1850, De. E. F6930.

(To be continued)
SWAP AND BUY

L. Smith, c/o "M.M.," wants any Wuller 'Sacs.

Sand s.a.e. to Alan Stevens, c/o 3, Gorsey Drive, Benchill, Manchester, who has most attractive list of good jazz discs for sale.

E. Wolfe, c/o 3b, Hyde Park Mansions, Marylebone Rd., N.W.1, has many Dorsey, Goodman, Basie discs, "M.M.s." and "Downbeats" to swap for copy of "Hot Disco" for camp rhythm club.

D. Dodwell, Rendcomb College, nr. Cirencester, Glos, offers for sale: Redman/Hopkin's "Chant of Weeds" / "Ain't Misbehavin'"; Pete Johnson's "Lovin' Mama"; Duke/Blanton's "Soph. Lady"; Bessie Smith's "Alex. Ragtime Band"; Basie's "Boogie Woogie Jump" and Herman's "Pan It South."

M. W. Herbert, "Lyndhurst," Old Rd., Frinton-on-Sea, Essex, invites highest bid for H.M.V. "Masters of Swing No. 2 Album" in perfect condition.

R. E. S. Watson, 7, St. John's Ave., Hebburn-on-Tyne, Co. Durham, offers at 2s. 6d. each: Crosby's 12-in. "South Rampart"; Shaw's "Clar. Concerto"; "Gloomy Sunday"; "St. James Infirmary"; "Traffic Jam"; T. Dorsey's "Can. Capers"; "Ced-man's Flat Foot"; Ellington's "Solitude." Or would swap for any Spanier disc or Crosby's "Jazz Me" and "Muskrat Rumble."

S. Fox, 39, Bradford Park Rd., Birmingham 14, will give Dodd's "Wild Man Blues" and Noone's "Dixie Lee" for Spivey's "Funny Feathers." Also rarities for Tram's "Just an Hour of Love." Also has dozens for sale, and still wants Whittemans on H.M.V./Victor.

S. W. J. Goss, 39, Longley Rd., Tooling, Sw. 1, wants the O.D. Flves and any Jelly Rolls on H.M.V., also Newtons, Hamptons and Spaniers. Prepared to swap Goodman Boys Album on Am. B. for what he wants.

For sale or exchange: Oliver's "Weather Bird"; Wolverine's "Tiger Rag"; Bix's "Davenport"; Webb's "Heebies." Wanted: Jazz literature.

J. M. Quigley, White Hayes, Tettenhall, Wolverhampton.

American live an will send copies of any Yank magazine in exchange for MELODY MAKER. Correspondence accepted also. Write, Miss Betty Jennings, Box 1065, Ponca City, Oklahoma, U.S.A.

H. Linsworth, 158, Bradford Rd., Westbourne Estate, Otley, nr. Leeds, Yorks, offers photo of Willy Lewis's band, including Bill Coleing, for any American jazz or swing disc. Also wants Gonella's "Georgia"; Waller's "Vipers Drag"; Duke's "A Train" and Bing Crosby's "Beautiful Dream."

B. Bailey, 32, Macauley Drive, Lincoln, urgently needs a Decca-Brunswick Encyclopedia of Swing.

Ray Dunblin, 10, Erench Rd., Willoughby, N.S.W., Australia, offers to correspond and swap Australian jazz discs for English.

Bob Fairley, 21, Greenbank Grove, Edinburgh 10, offers specially bound 1936 "Hot Discu" for sale.

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IN A LITTLE WHILE

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IT'S a helluva spot to be in when a famous bandleader agrees to play, with his full band, at a super private function in London, and then discovers that half his musicians have already accepted invitations to be guests there (writes Jack Marshall).

That, however, is what happened to Eric Winstone last Sunday (30th). Function in question was the mammoth party thrown by Mr. and Mrs. Sidney Conn, popular figures in London social life, and parents of Winstone sax notability Harry Conn, on the occasion of the celebration of their silver wedding. Venue for the affair was Murray's Club.

Although he realised at once that his first alto—who happens to be Harry Conn—was hardly likely to play in the band on such a great night in his parents' lives, Eric could not have foreseen that so many of London's musical celebrities would be asked to the function that not only was it impossible to present his regular band, but it was also very difficult to find deputies, so that he almost expected to find himself reduced to making such announcements as: "When the first tenor has tired himself out in the 'Excuse Me' dance, we'll have another full-band number" or "When the pianist has had his fill of jitterbuggug, he will come back to accompany some more vocal numbers."

However, it wasn't quite as bad as that, and although he presided over what was largely a combination of deputies, Eric presented a band that gave so much pleasure to the guests that I'll give their names straight away. With such Winstone regulars as Roy Marsh (drums), Joe Nussbaum (bass), and Alan Kane and Hazel Bray vocalising in between bouts of dancing and feasting, rest of the line-up included: Sid Maulkin, Sid Cottam, Harry Smith, Sid Harry, Langman (reeds); Sunny Sharp, Harry Letham, and Eric Siddons (trumpets); Dick Boothroyd (trombone); Fred Phillips (guitar); and Art Day (piano).

Among the leaders and musical personalities present were Harry Gold, Oscar Rubin (with Diane and Bernard Rubin, Mrs. Rubin, Sen., and family), Beryl Davis, Mrs. Harry Davis and Cherry, Benny and Mrs. Lee, Wally Stott, Terry Devon, Alan Dean, Mossy Kaye, Bernard and Mrs. Fenton, Tommy and Mrs. Bromley, Georgetowne Vedej, Mrs. "Tawny" Nelson, etc.

BRAND'S ESSENCE

DANCE BAND GOSSIP

All enjoyed themselves hugely, and it was a treat to see Tommy Bromley, in particular, nimbly doing the jitterbug. To make the musical atmosphere even more complete, we were served with drinks by a "barman" in the person of famous old-time saxist Alf Waddling, who, now a hotelier in North Wales, had come to Town specially for the Conn affair, and felt the itch to apply his nowadays extensive knowledge of dining and winning people in a practical way.

Whole affair did not pass off without a touch of drama. Alternating with Eric Winstone's music were the rumbas of popular London leader Roberto Inlez. Most unluckily, one of Roberto's bongo players, Sid Iteh, became extremely ill during the evening. An improvised couch of chairs was hurriedly made in the cloakroom, and a doctor summoned. Serious gastric trouble was diagnosed, and after a long rest Sid was taken home and, we understand, is progressing as well as can be expected.

WELL-KNOWN West End drummer Harry Knight, who, before the war, played at such notable London resorts as the Hungaria Restaurant, and also at the famous "Great Fosters" Roadhouse—to say nothing of many of the better-known night clubs—has just been discharged from the R.A.F. after five years packed with hard work, which included a great deal of musical experience.

Originally a fitter in the R.A.F., Harry formed his own bands from the uniformed talent available, and worked in a great deal of playing in addition to his ordinary duties. Later on, he was switched over entirely to entertainment; took over the baton in an R.A.F. revue; also put over his own speciality drum act—a very novel one, which he hopes to repeat on the commercial stage before very long.

Harry has also blossomed forth as a film actor; is appearing in the new R.A.F. film "Journey Together"—the fourth film in which he has worked.

This brings us to Harry's main requirement to-day, which is to get himself fixed up with one of the top line bands again. He is interested in a restaurant, club or stage job as the case may be; but, as his home is in Town, would prefer to be in London for the moment. Harry may be reached at Hampstead 0236.

I WISH I hadn't laughed so much at Norman Burns' little "E flat" car (sighs Jack Marshall). If I hadn't, I should at least have been spared a very exhausting and uncomfortable afternoon later on—but hear the whole story about this peculiar buzz-box, in which Norman, famous drummer of Frank Weir's Astor Club Band, and a prolific "sessioneer," kept—or rather missed—most of his dates for years.

I want you to imagine a vehicle so grimy, so battered, such an incredible travesty of an automobile, that it was a miracle it ever went at all. Its progress was invariably punctuated by the most peculiar noises; shrieks of protest seem to rise from its oilless springs as it chugged smokily along; pedestrians were known to scatter in alarm at its approach; and an ancient Chelsea pensioner once sprang smartly to attention when he heard it coming, under the impression that a column of tanks was clattering down the road.

One day, George Shearing and I risked our lives by riding in the thing. To see Norman Burns draw up the rusty-framed 'glassless window so that everybody was in exactly the same draught as before, was pure Harry Tate (the late); and I am afraid we laughed all the time as the crazy vehicle wheezed its cacophonous way through the West End. But Nor-

man—he was deeply hurt; vowed he'd buy another car.

He did! And now (to paraphrase Damon Runyon for a moment) I'm walking on Bond Street one day. I can see one helluva traffic jam way ahead; and, golly!—there's Norman, with a nice, clean-looking Citroën; but the car (even as the old one) is immobile, because it's punctured and can't be fixed, since Norman has no wheel brace, having had all his tools pinched the night before.

Eagerly, Norman pressed me into service. "You take Albermarle Street, Grafton Street and Dover Street; I'll take three streets the other side," he says brightly. "We'll find out if there are any Citroëns parked, and borrow their wheel brace—see."

It was one of those beautiful ideas that just didn't work. After ten minutes we were both perspiring well—but we had no vestige of a wheel brace. We spread the net wider. Gosh, what a sweat! Two men near Hyde Park Corner said they'd seen a Citroën, to be sure—but it was passing Harrods three hours ago.

Finally, we got a couple thirsty lads to come from a garage and fix it, which is what anyone else would have done in the first place—but in the meanwhile I'd had the rottenest twenty minutes of dashing about I can remember in years.

How is the new car going now? Quite well, I believe, although I hear that Norman nurses its battery with all a mother's care; austerity batteries are like prima donnas; and he's fearful that its lights may go dim in the after-midnight dim-out.

In fact, I am told that every now and again, as he beats it out on the Astor stand, Norman starts up with a frantic, anxious look, half expecting a policeman at the door, solemnly intoning: "Outside there is a car, unattended, neglected, and unlighted. I am reporting for a summons, the owner of a Citroën . . ."

HARRY GOLD'S "Pieces of Eight" were thrown into a first-class panic the other night when, just two hours before their broadcast from the Paris Cinema, Lower Regent Street, W.1, Laurie ("Nobby") Clarke's trombone was found to have disappeared (writes Laurie Henshaw).

Harry and the boys had entered the studio just after a "Top Ten" session by the "Squadron" lads, and, as usual, parked all their instrument cases on the floor. The retiring band hastily made way for them, and, with the help of a B.B.C. attendant, proceeded to pack all their equip-



BILLY MUNN, who, as announced on our front page this week, has gone from the piano-chair at Hatchett's to lead his own band at the Orchid Room.

ment into an R.A.F. wagon drawn up at the cinema entrance.

It needs no genius to guess what happened. Apart from exchanging greetings, the respective musicians had, in one instance, swapped instruments. Laurie's trombone had almost literally "gone with the wind," for Eric Breeze, unknowingly, was in possession of the instrument, while his trombone had been left behind.

Harry's brother, Laurie Gold, was out of the studio while the as yet undiscovered exchange had taken place, but, dashing back to the Paris studio, saw what he thought to be Laurie's tenor lying near the street entrance.

Thinking "that's a crazy place to leave his horn," Laurie grabbed the case and took it back into the studio, where he deposited it under the piano.

Soon afterwards "Nobby" Clarke started uprooting chairs and music-stands and peering under pianos in an endeavour to discover his trombone, which, in a Dixieland ensemble, pumps the beat into the outfit.

How Nobby would have obtained another horn at such short notice is unpredictable, but it was only when Laurie Gold told Harry that he had rescued his "tenor" that this instrument was found to be Eric Breeze's trombone. Cries of heartfelt relief all round! Although the instrument was a strange one, Nobby managed very well throughout the whole radio session. In due course the respective trombones were restored to their rightful owners—and the horns slipped happily ever after.

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THE LAST CONTEST BEFORE THE "ALL-BRITAIN"

1045 NORTH BRITAIN (Eastern Section) AREA FINAL. Sunday, September 30, City Hall, Sheffield.

Winners: **FRED MANDERS'S SWINGETTE** (alto/clarinet, piano, guitar, bass, drums). 120, Woodscats Road, Sheffield 8.
 Individualist's awards for Alto and Clarinet (Stan Vickers), Piano (Fred Manders), Guitar (Ted Needham), Bass (Joe Quinlan), Drums (Haydn Cook).
 Second: **THE NEW STYLE SWINGETTE** (clarinet, trumpet, piano, guitar, bass, drums). All coms.: Bert Clere, Trevor-Dene, Church Street, Mexborough, Yorks.
 Third: **THE ASTORIANS** (alto, tenor, trumpet, piano, guitar, bass, drums). All coms.: E. Davy, 35, Chestnut Avenue, Wheatley Hills, Doncaster. (Phone: Doncaster 3824).
 Individualist's award for Trumpet (Leslie Viner), Hon. mention for Tenor (Walter Worley).
 Fourth: **THE MODERNAIRES** (three saxes, three trumpets, piano, bass, drums). All coms.: C. Shiffwell, "Rotherwood," Rotherham Road, Kildmarsh, Sheffield. (Phone: Kiveton 263).

Ivor Rich took these pictures of the Jazz Jamboree at the Stoll Theatre on last Sunday week (Sept. 20). They show: (1) Edmundo Ros and his Rumba Band go to town the Latin-American way; (2) the rhythm section of the R.A.F. Squadronaires, with drummer Jack Cummings taking a solo; (3) Tommy Trinder, who was in his best form throughout the afternoon; (4) the solo smiles as he acknowledges the ovation that greeted the "M.M." All-Star Band which he conducted; (5) the R.A.F. Skyrooks in full blast, with leader Paul Fenouillet on the extreme right, back row; (6) Jimmy Phillips (left), of the Peter Maurice Music Co., hands a cheque for £50 to Gordon Rees, winner of the Jazz Jamboree award; (7) Sky-Lewis and his Jazzmen; (8) the "M.M." All-Star Band in action; (9) Beryl Davis takes a vocal; (10) another shot of the Squadronaires; (11) Van Phillips (left) and Lou Preager discuss matters of state backstage; (12) Buddy Featherstonhaugh and his Sextette; (13) Trumpets of the "M.M." All-Star Band (L. to R.); (14) Ivor Hutchinson, Freddy Clayton, Tommy McQuar and Dave Wilkins; (15) Leslie Hutchinson and his Band.

Individualist's award for Tenor (Leonard Harmston).
 Gordon Langhorn, of Johnny Oldfield's Jive Five, from Ovenden (Hall-fax), won the trombone prize.

SHOULD you ever visit the great Walnut-paneled Oval Concert Hall of Sheffield's palatial City Hall, usually you will find on its huge platform, fronted by the vast auditorium and backed by tier upon tier of yet more seats, some such august institution as the famous Hallé Orchestra.
 But last Sunday (Sept. 30) the edifice became for a few brief hours the setting for a very different type of entertainment when to an audience of 2,468, Mr. and Mrs. Lewis Buckley presented the last of this season's Area Finals—the 1945 North Britain (Eastern Section).

The event was in the form of a Sunday-afternoon swing and dance-music concert before a seated audience, and how enthusiastically the good folk of the big Northern Industrial city went all out for what was for them an entirely new way of spending their day of respite from labour can be fairly gauged from the following extracts from comments which appeared the next morning in the news and "gossip" columns of the uncompromisingly sedate "Sheffield Telegraph".

"This dance-band contest has to be recorded as an outstanding success... There was hardly an empty seat in the hall... The audience sat in hushed rapture throughout the performance, and at the end paid their tribute in ecstatic applause."

"You could not wish for a more reverential attitude from any audience. Would that devotees of classical music attended their concert with the same obvious knowledge of what the musicians were trying to achieve and the measure of their achievement."

Punctually at two o'clock the show opened with Edgar Jackson, who again acted as compere, announcing the event and introducing the judges—Joek Bain, Harry Hayes and "Pogie" Pouson.
 Of the nine bands listed in the "M.M." for September 22 as having qualified for this Area Final, one was unfortunately absent—the R.C.A.F. Blue Gremlins. They were unable to appear owing to a number of their musicians having been posted.
 But the remaining eight bands all duly took part in the contest, and each was given a fine ovation both before and after it had played.

Between the competing bands pianist Pat Dodd, playing what for want of a more adequate term we will merely describe as "sustaining" music, built himself into one of the star attractions of the afternoon, and everything ran so smoothly and quickly that it seemed but a short while before the interval was on us.
 Then, after a quick gulp of tea in the British Restaurant, back to the hall again. Un went the red, blue and white footlights, the spots flared out, and on came the famous R.A.F. "Skyrocks," directed by ex-Script, but now just plain Mr. (he's been demobbed) Paul Fenouillet.

Such a sensation did the band, with its two feature vocalists, Doreen Lundy and Cyril Shayne, and such soloists as Pat Dodd, Chick Smith, Johnnie Gray, and George Fierstone, create that it had to play for nearly an hour before it could finish.
 The presentation of the prizes was again undertaken by Doreen Lundy. The whole of the profits from the afternoon will be devoted to charity. The authorities, refuse to let the hall on a Sunday afternoon except for charitable purposes, and sooner than take the event from the swing-starved Sheffield fans, organisers Mr. and Mrs. Lewis Buckley generously agreed to forgo all personal gain.

It was hoped that it would be possible to divide the profits between the Musicians' Social and Benevolent Fund and the Great Ormond Street (London) Hospital for Sick Children, but without negotiating any reason, the local magistrates refused, and nominated instead the Sheffield Soldiers', Sailors' and Airmen's Families Association. In spite of the terrific expenses of staging these mammoth Area Finals, a fair-sized cheque should be available for this deserving cause.

The "M.M.'s" roving critic writes: Taken as a whole, Yorkshire bands have not shown up as particularly brilliant this season, and I for one was not surprised that this Area Final, consisting mainly of Yorkshire bands, proved the weakest standard of any.
 For one thing, there was hardly a band that played in tune, any more than there could have been many marks between any of the placed combos.

Fred Manders's Swingette, of Sheffield, probably won mainly on being the neatest and most tasteful outfit in the contest.
 The otherwise good electric guitarist was consistently too loud, and the alto/clarinet was anything but conspicuous for good tone on either instrument. But all round, the band, with its good pianist, put up a musical show, in spite of the fact that the alto missed the obvious harmony changes (C, G7, C, Cm) which come in the 5th and 6th bars of most of the 8-bar phrases in the quickstep "Queen Bee."

The New Style Swingette from Mexborough, started off with a too-long-drawn-out version of Vic Lewis's signature tune, "Jazzmen Blues." The trumpet solo was good but the rest rather dull.
 Intonation was not too good in the waltz. In the quickstep "Front and Centre" the clarinet harmonics were not always correct, the pianist too "busy" and the tempo unsteady.

From the fan's point of view, this showy swing band put up a good performance. From the musician's point of view... Well, it was not so hot really.

The Astorians, from Doncaster, must have scored heavily on their trumpet player, and as soloists the tenor and clarinet didn't do too badly. But their slow fox-trot, "All of Me," was rather over-arranged, and the "busy" duet by the sax players didn't mean a great deal for all its notes. In the quickstep "Sharp as a Tack," the style of the saxes left, I thought, a good deal to be desired.
 The Modernaires, of Sheffield, started off badly out of tune in spite of the hints which Edgar (as compere) did his best to give them in gagging to the audience about tuning before he announced them. The lead alto was flat. The bass was also out of tune. As regards balance, the 2nd alto was generally missing.

Quite good trumpet and tenor work helped the outfit, but in the quickstep the sax trio was ragged and the band generally lacked lift.

MELVILLE CHRISTIE: BIG PLANS

FAMOUS "Light Under-a-Bushel" Bandleader Melville Christie, prolific broadcaster, whose band nevertheless remains hidden from most fans at Amesbury, Wilts, carries out his 101st airing on October 11 (10.30-11 p.m., Light Programme).

Melville rightly feels that, considering that most of his professional activities are tucked away in Wiltshire, he has done well to click for so many broadcasts with his band, especially since they have all been carried out in the past four years. After his date on October 11, Melville will be airing again two days later, on October 13.

Although few fans have had an opportunity to hear his band, apart from its many airings, to thousands of Forces members stationed in the Salisbury Plain area the name of Melville Christie is a household word, since, during his long sojourn throughout the war years at the New Theatre Ballroom, Amesbury, he has kept all the troops for miles around dancing and happy in their leisure hours, and Amesbury has developed into a kind of Mecca of good dance music to which the Forces from many miles around have made their way.
 Apart from the satisfaction of doing a very good job playing to the troops both at Amesbury and in camps all over the country, Melville Christie has had other good reasons for remaining in the West Country all this time, since he has been on an important war job by day, concentrating upon his band activities only after this has been done.

Now Melville has some big future plans, and may shortly be seen in some brand new roles. In this connection, he has now booked up as manager Roy Wilson, who used to be in Variety and has also had a spell of theatrical management, so that he knows the business from A to Z. Roy Wilson is now looking after Melville Christie's affairs from their London office at 7, Robert Adam Street, Baker Street, W.

Fans who look for the Melville Christie Band in a new environment shortly will find Melville conducting Ben Dawes (piano); Reg Chick (bass); Sefon Weller (drums); Eric Hutson, Tim Crane, Eric Mathews, Sid Dale and Jack Roy (brass); and Bing Stern, Ben Tucker, Ernie Boole and Pat Bateson (saxes).

FRED CRAIG, bassist, recently "invalided out" of the R.A.F. is anxious to re-establish contact with his friends in the profession.

On the third day of his discharge, Fred was playing with Lew Stone at Derby, and many will recall his playing, in the days of the blitz, with the R.A.F. Band at Grosvenor House. He was there on the occasion of the Debutantes' Ball—the same night that the ill-fated Café de Paris was hit.

Fred once depped for the bassist with Joe Loss' orch. when it was appearing at the Manchester Palace. After the session, Joe personally congratulated him for giving every satisfaction.

Fred may be contacted c/o the "M.M." Letters will be forwarded to him.

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

U.S. Jive Jottings

EARLY in September, Café Society Uptown re-opened in New York after a lengthy closing for decoration purposes. Now it has burst forth newly muralled with artist Lucille Corcos' gayest creations. It is an all-over job with the East 58th Street building boasting a fresh face and a brand new interior.

In the re-designing there have been added platforms for outer tables, so that no matter where one sits the show can be seen with comfort. Reports say that Barney Josephson has spent a small fortune on the job, and that he, and Lucille Corcos, merit a hand for the wonderful face-lifting operation.

The new show which reopened the joint had a cast headed by comedienne Paula Laurence. Kenneth Spencer sings basso-baritone, Julie Gibson sings and looks good, while there are dance troupes and music by Ed Hall's Band and the Gene Field Trio.

* * *
 For the second time in little more than two months Count Basie and Band have a location on the west coast. In July he played three record-smashing weeks at the Casa Manana in Culver City; now he is at the Club Plantation, L.A., where he has a four weeks' booking.

Earlier in the month the Jump King rolled up a near record gross of \$37,000 in a week at L.A.'s Orpheum Theatre, and followed it up with another box-office barrage at the Golden Gate in San Francisco. Later he played the T. and D. Theatre in Oakland.

Basie's west coast stay, his most successful to date, continues through October and will encompass a one-nighter tour of California.

* * *
 An old favourite of English fans—Valada Snow—is back in the headlines these days with her vocals and trumpetisms which are sending patrons of Shepp's Playhouse in Los Angeles.

Originally signed for three weeks at that venue, the first and foremost fem-exponent of hot trumpet proved such a success that she was dated for an additional month. Now she has smashed both attendance and gate-receipt records at the Playhouse.

It is good to hear of this relatively old-time showgirl captivating audiences once again after her long absence from home—an absence which culminated in eighteen months' imprisonment at the hands of the Germans. A happy coincidence is that Valada should be stopping shows in the city of her birth.

* * *
 Latest about Roy "Little Jazz" Eldridge is that he will form his own combo when the Shaw contract expires, although many big-time leaders are angling for his services.

Even Woody Herman has been rumoured as one who would like that Eldridge horn sparking his brasses. Only certain thing is that Roy will duck out of the Shaw outfit the moment relief arrives. It is no secret that Roy, like many another hot man before him, is far from happy there—that it is just an iron-bound contract holding him!

* * *
 Big literary figure Gertrude Stein has at last discovered jazz, a few years after writer Henry Miller. But her taste hasn't equalled Miller's yet, for while Henry reveres Josh White and others, Miss Stein has listened only to the big-band live of Glenn Miller's merry men, which she described like this: "Jazz itself is tenderness and violence!"
 "Down Beat" reports that after the bash Gertrude encountered piano wizard Mel Powell and knocked him with "How did you ever learn to play with such marvellous facility?" To which Mel replied with unkind wit, "Miss Stein, I'll tell you how it is. I try to play with tenderness and violence."

* * *
 A combination of two distinct and contrasting styles in music has been recorded recently by bandleader Xavier Cugat, whose orchestra waxed for Columbia, with Frank Sinatra doing the vocals. Another disc team-up features Frankie with the Charlotcers, also for Columbia.

* * *
 James Dorsey succeeded brother Thomas at the Casino Garden Ballroom recently. At the time of writing Tommy is not playing any place, although rumour has it he's trying his hand at the East Coast again. Jimmy has featured as singer Teddy Walters, who also doubles up on guitar.

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NORTHERN NEWS NOTESby **JERRY DAWSON**

JUST about 14 months ago, Bandmaster J. H. Thirtles was posted to the depot of the Cheshire Regiment at Chester, with instructions to form a new regimental band to take over the duties of that which had been posted overseas for an extensive tour.

Starting entirely from scratch, this was no easy task; but by recalling to the depot a few regular Army bandsmen, "wangling" a few postings where possible, and keeping an eye on each intake of recruits for musicians, he has, in a comparative short time, turned out a first-rate 32-piece military band from which there now is the inevitable overflow in the form of a 15-piece dance outfit.

Only used, of course, for "big" occasions, the full line-up, with Mr. Thirtles conducting, is:—

Eric Hill and Jim Makin (altos); George Brazier and Ray Johnson (tenors); Les Williams (baritone); Chas. Deason, Bill Roberts and Ted Aspinall (tpts.); Fred Payne, Dick Street, and Allan Sim (tmps.); Will Wastiffe (piano); Sam Johnson (bass); Chas. Mason (drums); and Pete Sensier (guitar), with Dave Carey handling vocals.

From this again is drawn an eight-piece outfit composed of Eric Hill, Jim Makin, and George Brazier (saxes), Chas. Deason on trumpet, and the rhythm section, with Dave Carey on drums.

Dave, of course, is the ex-Lew Stone vocalist who was also prior to his call-up at the 400 Club, both with Gerry Moore and later with Tommy Rogan, whilst Eric Hill is the well-known Midlands' saxist—he was the founder of Tony's Red Aces—who was featured with Teddy Foster and also at the Hammersmith Palais with Roy Richards. Another boy well known in the West End is guitarist Pete Sensier, who has played at most of the clubs in Town.

Band-sergeant and deputy leader is tenor man George Brazier, whose colleague Ray Johnson (tenor) was well known around the Sheffield district.

Would saxist Teddy Holmes, who I believe, still with the B.A.O.R., please let me have his current address, as I have an urgent letter for him?

From an interested reader at Great Yarmouth comes a note informing me of the engagement of saxist Benny Turner to a local girl, Miss Audrey Sago.

Benny was a member of Billy Bevan's Band which was resident at Great Yarmouth for the summer, and my correspondent also tells me how delighted the residents were with the fare dished by the Bevan Boys—with a special word of praise for the light music that the lads dispensed on occasion.

"I Was There" is the title of the program of personal reminiscences to be presented by the South Lanes Rhythm Club on Sunday next (7th). Eric Lister has been lucky enough to be able to visit some of New York's jazz spots recently, and should be able to offer a first-rate programme. The club meets at 37, John Dalton Street, Manchester, at 3 p.m.

Two more Manchester boys—both tenor players—are home from the C.M.F. for a month's well-deserved leave. They are Len Royle and Bernard Wilson.

Len took a trip up to Town recently to try to find out how the land lay against his impending return to the business, and in one afternoon on the "street" met several other Northern boys doing just the same thing.

Amongst them were trumpet men Len Whiteley (recently repatriated from Germany and already discharged) and Sol Peters; Syd Flood and Ron Clitheroe (trombones); and again Al Sharkey and "Nick" Nichols, trumpet and trombone respectively.

Have heard recently from trumpet man Eric Edmondson—now a sergeant in the R.A.O.C.—who was recently repatriated after a long spell of service overseas.

Eric is now stationed conveniently

near to Liverpool, and would be glad to hear from any local leader who can offer him some work. He is a first-rate man whom I can thoroughly recommend to anyone.

He can be contacted as follows: Sgt. E. Edmondson, Ordnance Sub. Depot, West Derby, Liverpool.

It was VJ Day, and a certain unit of the R.A.F. Regiment with the B.L.A. wanted to put a dance on—which was fine, but unfortunately there was no band available.

Flying-Officer Fred Percival thought that here, after five years of musical inactivity, was a golden opportunity to start something, and within a few hours he had gathered around him a bunch of enthusiasts who between them carried off the dance—and what a dance!—in grand style.

Although perhaps a little unusual in instrumentation, the band quickly "caught-on," and under the title of "Flywheel" and his Jive Fly—"Flywheel" being the noted R.A.F. "Goon" who peeps over music desks now as well as over walls—the band has, during the past few weeks, played lots of shows and dances for the Forces boys and girls.

With F.O. Fred Percival leading on trumpet, the boys are: Sgt. Fred Rawles (piano); L.A.C. Entwistle and L.A.C. Howall (guitars); L.A.C. Midgeley (bass); and L.A.C. Merkim (drums).

Guitarist Entwistle and the bassist and drummer all hail from the North Country, whilst Fred Percival is, of course, the Leeds boy who was for so long with Harold Sandler at the Grand Hotel, Sheffield, and also on various hotel jobs for Roland Powell. In these days Freddy played the bass, but is enjoying himself nowadays playing his second love—the trumpet.

Some of the show programmes presented by these boys are a pattern of versatility and go to show what ability, plus a lot of enthusiasm, can do.

I got a real laugh from only the titles of some of the numbers—"Professor Schtop and Schtarr makes for the lecture from 'Little Red Binding W.A.A.F.'" is typical, but the one I loved was "Rhahbits and Sandblower—celebrated duettists will rend 'Black Eyes' by the famous Chinese composer Tu Luilee."

Freddy Percival hopes to be in Clivy Street ere long, and is looking forward to returning to the profession.

Manchester musicians visiting Town who happen to call in at Besson and Co., Ltd., will meet an old friend in the person of Jack Howard, who, for the past twelve years has been general manager of Boosey and Hawkes' Manchester branch.

Jack has been appointed managing director of Besson's, at Frederick Close, Stanhope Place, Marble Arch, London, W.2 (phone Pad. 7886), where he will be pleased to give the promptest attention to all callers' requirements.

**TOMMY SMITH BUYS
OLDHAM HALL**

BANDLEADER TOMMY SMITH, tourist of the Mecca Circuit for the past ten years, has just launched out on his own £10,000 venture.

He has purchased the Savoy Café Ballroom, Oldham, where he has installed his own band under the name of "Stan Hanny and his Pertout Tonno Swing Band."

Tommy says the Savoy building is the only one in Oldham to be specially constructed as a ballroom, and possesses a super-sprung maple floor holding from four to five hundred people.

Tommy is in touch with the B.B.C., and hopes to obtain a broadcast at a subsequent date.

LONDON AREA FINAL REPORT

1945 LONDON AREA FINAL
Tuesday, September 25,
at the
Hammersmith Palais de Danse

Winners: **RON GOODWIN AND HIS ORCHESTRA** (six saxes, trumpet, piano, bass, drums). All coms.: W. J. Moschini, 49, Longley Avenue, Alperton, Middx. (Phone: Perivale 1698.) Hon. mention for Trumpet (Ron Goodwin).

Second: **BILLY LAWRENCE AND HIS BAND** (five saxes, trumpet, piano, guitar, bass, drums, conductor). 16, Ruskin Court, Winchmore Hill, London, N.21. (Phone: Palmers Green 4773.)

Individualists' awards for Alto and Clarinet (Cyril Rayner), Tenor (Ronald Speck), Trumpet (Jags Gaskill), Guitar (Tony Wain).

Third: **THE RHYTHM MAKERS** (trumpet, piano, bass, drums). All coms.: A. R. Miller, 60, Barnfield Road, Belvedere, Kent.

Individualist's award for Bass (Josh Grogshart).

Fourth: **WILL DE BARR'S BAND**, of East London.

Individualist's award for Drums (Tony Davis). Hon. mention for Piano (Norman Knappet).

Fifth: **PAUL HEIMAN AND HIS MUSIC**, of East London.

Individualist's award for Piano (Cyril Wiseman).

WITH the small bands rather noticeably outplayed, the 1945 London Area Final presented at the Hammersmith Palais de Danse last Tuesday week (September 25) to a gathering that numbered over 2,300, became in the main a terrific fight between the two largest bands in the contest—Ron Goodwin's eleven-piece orchestra and Billy Lawrence's twelve-piece band—with the verdict eventually going by a short head to the Goodwin boys.

Eight bands had qualified for this Final, but owing to loss of musicians through call-ups for national service and other unavoidable contingencies, three—Johnny Dankworth's Quartet, Teddy Wise's "Modernaires" and Jimmy Yarde's Orchestra—had been forced to scratch.

HAIR-BREADTH DECISION

Trouble also overtook the "Rhythm Makers," of Kent. The father of their clarinet player died only a few hours before the contest, and their trumpet player was suddenly called up.

But so as not to disappoint the three coach-loads of supporters who had come especially to cheer them on, they sportingly played as just a three-piece rhythm section with trumpet-man Jags Gaskill, whom Billy Lawrence equally sportingly lent them from his band, and they did surprisingly well to get placed third in such circumstances.

(They were unable to replace their clarinet, since the Rules state that last-minute deputies may be introduced only to replace musicians whose absence is due solely to National Service.)

Nevertheless, the contest was as exciting and successful as any of the Area Finals held this season, and once again the huge crowd, divided about equally between the large spectators' balcony and the dance floor, entered fully into the spirit of the proceedings to enjoy yet another evening that went off without a hitch.

Judges for the occasion were leader of the famous R.A.F. "Skyrockets," Paul Fenouillet, noted pianist, Pat Dodd (also of the "Skyrockets") and the one-and-only "Pogge" Pogson.

Their task was probably made none the more difficult by the fact that both Ron Goodwin's and Billy Lawrence's bands were not only obviously well ahead of all the others, but also featured similar instrumentalations (big sax sections, a rhythm section and only one trumpet), so there was at least a good deal of common ground on which to base comparison.

On the other hand, both bands were not only so good, but so close that it could not have been easy to decide between them; and, in fact, the judges had a tough twenty minutes going carefully through their markings and notes before they were able to reach a final decision.

The challenge award was a brand



Lou Praeger presents the London Area Final trophy to Ron Goodwin, while Doreen Lundy looks on, with Paul Fenouillet behind her, and Edgar Jackson at the microphone.

new 40-guinea silver cup given by the management of the Hammersmith Palais, and as a tribute to the Palais, popular resident bandleader Lou Praeger presented the trophy.

The other prizes were presented by that glamorous vocalist Doreen Lundy, of the "Skyrockets."

Thanks to the generosity of Odhams Press, Ltd., who printed the programmes, and the Hammersmith Palais management, the entire proceeds from the sale of programmes are to be given to the Great Ormond Street (London) Hospital for Sick Children, and in consequence this most deserving institution will benefit to the tune of no less than £71 18s. 5d.

* * *

The "M.M.'s" roving critic writes: Some may be led to believe that the fact that Ron Goodwin's Orchestra won this contest with no more in the way of individualist's awards than an hon. mention for Ron himself proved that even Area Finals can be won by bands which have no really outstanding performers.

Actually, it proved nothing of the kind. Rather was it a case of many good musicians being just beaten for their individualist's prizes by players who in most cases were only a trifle better.

And, anyway, the Goodwin boys were good enough individually to produce an ensemble that was a treat to hear.

Thanks about equally to the fine sense of style and incisive bite of the front line and the drive of the rhythm section, the band never failed to rock; and this, added to a smoothness and ease seldom heard outside the better pro. bands and an academically speaking equally good show, secured the band its well-deserved win.

Billy Lawrence and his Band (second) adopted rather different tactics.

They relied more on contrasts of light and shade and what might be described as "symphonic" character. While such features help to make a performance sound effective, they can have a detrimental effect on the rhythm, and in this case they did. The foxtrot, rhythmically speaking, was rather lifeless.

Other faults were that the band did not get perfectly in tune until after its waltz, which it played first, and the saxes were not always perfectly balanced, the tenors tending at times to be a little predominant.

Nevertheless, all round an excellent performance which could have earned very few less marks than were given to the winning band, and it is to be hoped that the Lawrence outfit will be seen at Manchester, where it may well be able to do even better.

The personnel difficulties of the Rhythm Makers (third) have been explained earlier.

The decreased and different line-up forced the band to discard its carefully rehearsed arrangements in favour of an impromptu "busk," and it says much for the ability of the three of its regular players who were able to appear, and especially the piano and bass, that the band was able to put up the good show it undoubtedly did.

CONTEST FIXTURES

1945 VICTORY "ALL-BRITAIN"
Sunday week, October 14, at 2 p.m. at the King's Hall, Belle Vue, Manchester.

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Luncheons served from 12 noon, subject to tables being booked in advance. Write, Catering Manager, Belle Vue, Manchester, 12.

SCOTTISH NOTES

by Hugh Hinshelwood

NEXT Glasgow broadcast will be this Thursday, October 4, when the band from Barrowland will be on the air with an old-time programme from 11 till 11.25 p.m. The boys put over a good show on their last O.T. airing, with a programme arranged mostly by Bert Cooper.

Bert is employed as resident arranger as well as playing trombone in the band, an idea which doesn't appear to be duplicated in any other Scots palais. Singing at the hall just now is well-known vocalist, Glasgow lassie Connie O'Neill, who came back home on the temporary suspension of George Elrick's activities.

* * *

Part of the "Saturday Night at the Palais" programme this week (October 6) will be played by Jack Chapman and his Band from the Albert Ballroom, Glasgow. Band will be on the air from 11.25 till 11.50.

As explained already, details of these programmes are seldom received until late in the day, which accounts for the short notice given to those interested.

On finishing up at the Plaza, Benny Loban took his band for a week's engagement at the Town Hall, Paisley. The thread town has no dance hall of any great pretensions, but locals are keen on one-nighters and other dates by visiting bands. Skating is a big attraction here, and there will be news shortly of developments in a musical direction at the local rink.

At the Astoria Ballroom, Glasgow, manager Harry Hill has signed up Jack Currie, who was playing lead alto with Benny Loban, but will play tenor in his new job. Jack has had a spell at this resort before.

At the American Red Cross Club, which has occupied Glasgow's Grand Hotel for a few years, there are four-nights-weekly dance sessions. For some time the music was supplied by the G.I.s themselves, but Pete Low is now employed as M.D. for the club activities.

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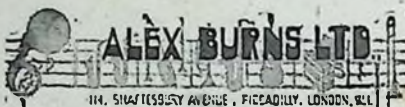
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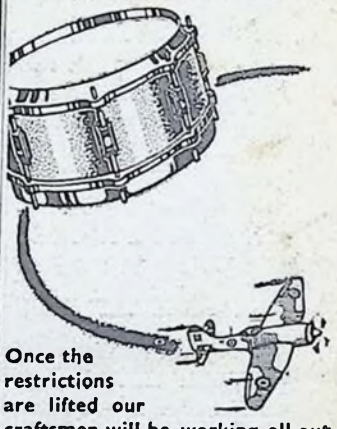
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