

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 638

SUNDAY'S BATTLE FOR SEMI-PRO CROWN AT MANCHESTER'S ALL-BRITAIN

ALL arrangements have now been completed for this Sunday's (14th) great 1945 Victory "All-Britain" Dance Band Championship Final in the King's Hall, Belle Vue, Manchester, and with the finest swing band this country has ever produced—the famous R.A.F. "Squadronairs," directed by Sergt. Jimmy Miller—to give a special stage presentation, a terrific afternoon is assured for the 7,000 guests who are expected to be present.

BANDS TO APPEAR

The draw for the order in which the competing bands will play was undertaken in public by a member of the audience selected at random at the North Britain (Eastern Section) Area Final at Sheffield last Sunday week. The result is as follows:—

1. George Chambers and his Band, of Manchester.—The title holders.
2. The Eitham Studio Players, of Orpington (Kent).—Winners of the 1945 South Britain (Eastern Section) Area Final.
3. Winners of the Area Finals Runners-up Heat.
4. Fred Manders's Swingette, of Sheffield.—Winners of the 1945 North Britain (Eastern Section) Area Final.
5. Dennis R. Hinton and his Band, of Birmingham.—Winners of the 1945 Mid-Britain Area Final.
6. Runners-up from the Area Finals Runners-up Heat.
7. The Capitol Sextet, of Cardiff.—Winners of the 1945 South Britain (Western Section) Area Final.
8. The Scottish Dance Orchestra, of Glasgow.—Winners of the 1945 "All-Scotland" Championship.
9. The Summit Quartet, of Liverpool.—Winners of the 1945 North Britain (Western Section) Area Final.
10. Ron Goodwin and his Orchestra, of London.—Winners of the 1945 Greater London Area Final.

All eight of the above bands have definitely accepted.

RUNNERS-UP

A further indication of the terrific keenness of the bands is found in the fact that of the seven bands which have qualified for the Area Finals Runners-up Heat, which will take place in private at 10.30 in the morning of the day in the King's Hall at Belle Vue, five have signified their intention of being present in spite of the fact that the three which do not succeed in getting passed through to the Final in the afternoon will have to bear all their own expenses.

- These five are:—
- (a) Billy Lawrence and his Band, of London.
 - (b) Billy Monk's Band, of Coventry.
 - (c) The New-Style Swingtette, of Doncaster.
 - (d) Johnnie Stiles and his Band, of Swindon.
 - (e) Jack Webb's Band (now directed, in the absence of Jack Webb, who has turned professional, by J. Kitcher), of Barrow-in-Furness.

The grand Final in the afternoon (Please turn to page 5)

SQUADRONAIRS AND SKYROCKETS: BIG CIVVY-STREET PLANS

AT LAST THE NEWS BREAKS THIS WEEK WHICH FANS HAVE BEEN WAITING TO HEAR CONCERNING THE COUNTRY'S TWO MOST FAMOUS SERVICE DANCE BANDS—THE R.A.F. "SQUADRONAIRS," UNDER SERGEANT JIMMY MILLER; AND THE "SKYROCKETS," UNDER SERGEANT (NOW PLAIN "MR.") PAUL FENOULHET.

So much of a tradition have these two magnificent outfits become, and so brilliant is the trail they have blazed across the often mediocre tracks of wartime dance music in Britain, that the deepest anxiety has persisted in case demobilisation should mean the break-up of these two wonderful bands.

All concern on this subject now comes to an end with the news of very big plans which both outfits are making for a sensational entry into the peace-time musical firmament, directly the formalities of demobilisation are complete.

In the case of the "Squadronairs," this happy state of affairs will not be completed until nearer the end of the year; but so interesting and far-reaching are the plans of this celebrated outfit that when their programme gets into stride, fans will be certain to agree that it was well worth waiting for.

BIG RECORD CONTRACT

Already the "Squads"—who will work as a co-operative unit—have signed with the Decca Record Company, one of the biggest and most interesting contracts ever drawn up for the recording of dance music in this country. This contract, which will take effect as from January 1, 1946, will last until at least the end of 1949; it will bring to the "Squadronairs" some exceptionally high remuneration in the way of recording fees; and it will make provision for the recording, altogether, of several hundred titles, all to be specially presented in the impeccable tradition of music and style that have made the "Squadronairs" so famous.

For its first year—i.e., 1946—this recording contract will stipulate a minimum of 24 titles; for the later years, however, 32 titles per annum at least will be waxed.

Needless to say, the full band will always be employed on these sessions. The records which the "Squads" have been able to make in between their very heavy Service commitments throughout the war years are sure-fire sellers; but the new waxes which will start in January should easily establish a new precedent in big sales and enormous popularity.

The "Squadronairs" also have some big plans for Variety, one-night stand work on a sensational scale, and it is to be hoped that they will be airing as frequently as their high standard of performance entitles them.

In regard to the R.A.F. "Skyrockets," their leader, Paul Fenouhét, is already back in "Civvy Street," and the rest of the boys will be back in the fold not later than the end of October. In the case of this band, the permission of the R.A.F. to continue using the title of "The Skyrockets" has already been obtained.

Paul and the boys are making very ambitious plans—for "Variety" and other dates, and they also have come into the recording field in a big way, this time with the H.M.V. Company, for whom they are waxing regularly.

Just to show the nation-wide popularity of the "Skyrockets," the first whisper that they would soon be demobbed, has already produced one-night stand bookings for two months solid.

This band has already started its peace-time plans in super style by reigning as the B.B.C. "Band of the Week" this current week, as the many enthusiasts who are enjoying their programmes will be the first to agree.

That they will stick together—also as a co-operative unit—is an established fact that will give general satisfaction, and the emergence of these two fine bands into the sphere of Civvy Street dance music will be eagerly awaited and universally applauded.

HAYES FOR BRIGHTON

DANCE and swing enthusiasts in the Brighton vicinity can expect some really bracing music during next week.

This Monday (October 15), Harry Hayes and his Band are opening for seven days at the Dome dancery.

With Harry will be: Jerry Alvarez (alto); "Chick" Smith and Frank Fritchard (tpts.); Tony Moore (tmb.); Norman Stenfalt (pno.); Billy Lunsdale (dms.); Chas. Scott (bass); and a tenor player to be fixed later. Primrose Hayes will charm the crowds with her vocals.

Unknown's Break In Oscar Rabin Personnel Changes

A VERY big break came to a young East London pianist Ken Moule last Monday (8th) when he took over the piano chair in Oscar Rabin's Band vacated by Bernie Fenton. Until recently a member of Johnny Dankworth's Quartette, Ken already has an enviable local reputation as a stylish and ambitious player.

Ken has done well with the modernistic Dankworth outfit, and was a member of it when the complete outfit won not only the contest, but all individualists' awards at the North-West London Dance Band Championship at Hornsey Town Hall last May.

TERRY DEVON LEAVES

Other important changes in the Rabin line-up mean good-byes for popular girl singer Terry Devon, who is giving up touring after a long and successful run of three years with the band, and the spotlight turned on to youthful Joy Conway, ex-George Elrick croonette, who steps into the Rabin vocal department with a ready-made reputation and a useful span of experience already to her credit. Joy will be sharing the vocal honours with Roy Edwards, the young singing discovery who has done exceptionally well in the few months he has been with the band.

Early next month trombonist George Arthur will also be joining the Rabin Band. George Arthur originally came to Oscar's notice some time ago when the Rabin-ites were giving a special show at an R.A.F. camp, and George—at that time wearing the Air Force blue—was "lent" by his C.O. to take the place of a sick musician in the Rabin ranks.

Yet another musician from the R.A.F.—altoist-clarinet man and arranger Jack Goddard—will be joining the Rabin organisation as exclusive arranger as soon as he is demobbed.

In the meanwhile, Jack, in company with Derek Abbott, Ian Gourlay, and Ronnie Milne, are among those contributing modernistic arrangements for the Rabin Band's non-vocal "Melody and Rhythm" broadcasts, which take place every Monday afternoon (3 p.m., Home).

At present playing a season of Variety and one-night stands in the provinces, the Rabin Band returns to London for five weeks from November 19, when it will appear at Lewisham Hippodrome, Chiswick Empire, and Hackney Empire; play a week's "quest" engagement at that scene of old triumphs, Hammersmith Palais; and fill in the fifth and final week in London by playing for various dances around Town.

I DON'T CARE WHO KNOWS IT

AND I WALKED IN

From Film "NOB HILL"

MARIA MIA • WHO'S TO BLAME

MEET ME IN ST. LOUIS ACROSS THE BRIDGE OF GOLD

CANDY • I DIDN'T KNOW ABOUT YOU

In the Press: BIM BAM BOOM (Zamba) WILL YOU LOVE ME TOMORROW? (Bogusno)

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CALL SHEET

(Week commencing October 15)

Carl BARRITEAU and Band.
One-night Stands, North England.
Billy COTTON and Band.
Band of the Week, B.B.C.
Gloria GAYE and Band.
Palace, Dundee.
Nat GONELLA and Band.
One-Night Stands, Midlands.
Henry HALL and Band.
Empire, Swansea.
Jack JACKSON and Band.
Plaza, Derby.
Joe LOSS and Band.
Locarno, Streatham.
Vera LYNN.
Empire, Glasgow.
Felix MENDELSSOHN and Hawaiian
Serenaders.
Garrick Theatre, Southport.
Harry PARRY and Orchestra.
Empire, Middlesbrough.
Oscar RABIN and Band.
Pavillion, Liverpool.
Anne SHELTON.
Empire, Glasgow.
Lew STONE and Band.
Green's Playhouse Ballroom, Glas-
gow.
Billy TERNENT and Orchestra.
Empire, Chiswick.
TROISE and his Mandoliers.
Empire, Edinburgh.
Eric WINSTONE and Orchestra.
Empire, Croydon.

FRANK WEIR'S ACCIDENT

FRANK WEIR has just had a tough break. While trying out the various gadgets on his new car, he sustained a bad finger burn from the electric cigarette-lighter, the injury turning septic.

He has to rest awhile from clarinet playing, and Cliff Townshend depped for him on last Monday's late night broadcast, which also featured vocalist Johnny Green.

Frank and his Astor Club Seven have further late-night broadcasts scheduled for the next three Mondays, when he personally hopes to participate. He is also broadcasting to Latin America on October 21.

The Astor Club management are so pleased with Frank's swiny outfit that they have renewed his contract for a further six months.

Fans who find the charges of that exclusive niteric just out of their reach are reminded that they can see Frank and the boys in "Dead of Night"—that eerie movie now showing in London.

The outfit appears in a night club sequence, and accompanies dusky singer Elizabeth Welsh.

AS forecast in the "M.M." a few weeks back, a Dundee band has been given an airing, Alf Johnstone and his Band, from the Locarno, being fixed for the "Saturday Night at the Palais" session on October 20, time 11 till 11.25 p.m. Alf has a good line-up here, and should put over a first-class show.

74. Cardiff. Due to ill-health, Stewart Williams has been forced to resign his position as Club Sec. Anyone interested in re-opening Club should contact A. T. Barbrook, 16, Cartwright Lane, Fairwater, Cardiff.

SUCH A GREAT LINE-UP—THE PUBLIC WOULDN'T BELIEVE IT!

ONCE too often, a man cried "Wolf!" When a real one came along, no one heeded.

Unscrupulous publicists have given that tale a topical twist. Phoney advertising has sometimes fooled the public, and, once duped, it is doubly wary (*writes Laurie Henshaw*).

On Wednesday (3rd), the Music Corporation (Great Britain), Ltd., staged a super Rhythm Ball at the Seymour Hall. The "M.M." All-Star Band and Maurice Burman's "Stars of Swing" supplied the jive, and vocalists Beryl Davis, Denny Dennis and Harry Kaye were also present.

The line-up of the "M.M." Band, directed by Ted Heath—who brought many of the boys direct from a "Top Ten" broadcast—was a hepster's dream.

EVERY MAN A STAR!

It comprised: Kenny Baker, Freddy Clayton, Dave Wilkins, Leslie "Jiver" Hutchinson (pts.), Harry Roche, Don Macaffer, Jock Bain, Ladd Gussy (trmps.), Buddy Featherstonhaugh, Bertie King, Harry Hayes, Duggie Robinson, Johnny Gray (reeds), Yorke de Sousa (pno.), Jack Parnell (drms.), Tommy Bromley (bass), and Ivor Mairants (gitar).

Maurice Burman's outfit, which played during the earlier part of the evening, consisted of: Wally Stott, Billy Amstell, Freddy Clayton, Jack Collier, Yorke de Sousa, and Maurice Burman himself.

The arrangements used in the "M.M." All-Star Band were most generously supplied by Ted Heath, and it is a fine tribute to their ability that many of the boys played these intricate swing scorings from sight. But the quality of the music did not suffer; it came out with terrific punch and drive.

With such a presentation one would think that the opening night resembled the storming of the Bastille. But no; so suspicious have the swing public been made that only a trickle of people filtered into the Seymour Hall.

Probably those who saw the few posters could not believe their eyes; the rest no doubt thought they were being asked to play suckers to one gigantic hoax.

We can assure these people right away that the Music Corporation does not hawk around gold bricks, neither would the "M.M." agree to dust on the gilt paint.

However, despite the sponsors' integrity, the unhappy fact remains that only a moderate crowd enjoyed listening to the country's finest jazz musicians, whereas the hall should have been packed.

On November 7, Harry Hayes and his band and Harry Gold's Pieces of Eight are appearing at the hall. The Music Corporation deserve encouragement for pursuing their policy of bringing Britain's best swing bands before the dancing public, and it is up to all to give them their fullest support.

There is only one grim alternative—that is, the deprivation of really hot music from dancers.

DEATH OF JACK READING

THE "Melody Maker" announces with the deepest regret the recent death, in London, of well-known bassist-vocalist and musical organiser Jack Reading. Although it occurred many months later, Jack's death was undoubtedly due to the shock of his drastic experiences in one of the London V2 rocket incidents.

Although he did not at first appear to be badly injured by this occurrence, apart from superficial bruises and cuts, Jack was buried by falling debris, whilst many people in buildings near by were killed outright. His frail constitution never recovered from the ordeal, and, although Jack was sometimes seen, walking slowly with the aid of two sticks, when out visiting professional friends, it was obvious that he was seriously ill, and he succumbed to a sudden heart attack.

Originally in the hairdressing profession, Jack organised an "All Hairdressers' Dance Orchestra." Later he worked for Percival Mackey and other leaders. The possessor of an excellent style of ballad singing, he appeared in Variety—at the Regal Marble Arch—with Al Collins and his Orchestra, and looked like getting his biggest break when his rich voice brought him to the notice of Ambrose.

Unable to enter the Services because of poor health, Jack took up an important post with the American Red Cross, his job being to book bands and artists to entertain U.S. Forces at camps all over the country. One particular venture was the provision of "jam sessions" at Rainbow Corner, in London, when several bands of young enthusiasts who had achieved success in MELODY MAKER contests—at which Jack often helped with the judging—were selected to play.

At the termination of his big job with the Americans, Jack took over the management of a club in Duke Street, near Selfridge's, where he was the victim of the rocket incident already described.

He leaves a widow and young daughter, to whom we express our very deepest sympathy.

SOUTHEND M.U. BRANCH LAUNCHED

A YOUNG and virile branch of the Musicians' Union has been opened in Southend—largely as a result of some hard organising work by London Union figure Harry Francis.

The inaugural meeting of the new branch took place on Sunday, September 30. The members were addressed by Van Phillips and Harry Francis, and the various officers of the branch were elected. The majority of the new members are young dance musicians, both pro. and semi-pro., who are keen to set up the necessary machinery for protecting all rates of pay in the locality.

Branch secretary is Charles Fox, of 30-32, Broadway Market, Southend-on-Sea. Charles, incidentally, was a member of the George Evans "Saxes and Sevens," and is a talented local musician who plays all the sax family and clarinet. All musicians interested should get in touch with Charles Fox, since every possible effort is being made to enrol all Southend and district players who are not yet organised.

30. Blackpool. F. M. Collett now appointed Sec. through call-up of previous Sec. Address all inquiries to him at 20, Angers Hill Rd., Maxton, Blackpool.

47. Nelson. Club still meets at Regans Assembly Rooms, Leeds Rd., alternate Fridays. Thanks to W. Bousfield for Spanier recti, Thanks W. Murgatroyd, S. Catlow and A. L. Bousfield for programme at last mtg., and special thanks to Sec. Ronnie Burrows, now joined R.A.F. All come. Chairman A. L. Bousfield, 169, Barkerhouse Rd., Nelson, Lancs.

AMBROSE KICKS-OFF

LONDON socialites felt that peace time was really and truly here when Ambrose burst again on the West End public at Ciro's Club last Monday night (October 8).

Although Bert's band, from the very necessity of things is not yet quite complete, critics have been unanimous in their opinion that the music he is dispensing at Ciro's is in the true Ambrosial style and tradition.

The reason the band has started with one or two aces still not in the pack is because (a) trumpet king Arthur Mouncey is journeying home from India, where he has just completed a great round of Service engagements prior to being demobbed from the R.A.F., (b) golden-toned trombonist Jack Bentley has been unable to appear with the band during its opening week; he will be on the Ciro's stand very shortly; and (c) baritone sax celebrity Bill Lewington, who is to be a permanent member of the band, was unable to clear up his arrears of other work for a fortnight.

When these top-line instrumentalists finally join Ambrose, there is every reason to believe that his band will set a standard of quality that will certainly be very hard to beat.

Until Arthur Mouncey arrives, his place is being taken by noted trumpet player, Billy Farrell.

VOCALISTS IN THE SICK BAY

THE many listeners who missed popular B.B.C. vocalist, Rita Williams, from last week's "Variety Bandbox" will be sorry to learn that she is temporarily indisposed and has had to cancel her engagements for the present. If all goes well, however, Rita expects to be fit in another week or so, and back in the microphone.

Rita, who originally came to prominence with Billy Merrin's Band in Nottingham, has probably been heard on the air as much as any of our femme-singers and she is to-day one of the most popular croonettes, boasting the distinction of having been heard with a large number of our leading radio bands, as well as in many and various solo roles.

Bad news also reaches us regarding popular chirpette Billie Cambell, recently heard in several radio programmes, and also appearing on one-night stands with Johnny Claes and His Claesons. After suffering a severe and complete nervous breakdown, Billie is in Willesden General Hospital, where she is progressing as well as can be expected.

In the meanwhile she would very much appreciate a line from any of her friends.

STAR BANDS AT NOTTINGHAM

NOTTINGHAM'S winter entertainment season looks like being none the less bright this year because of a venture recently started by well-known Midlands promoter Arthur Kinnirell.

He has taken over the Exhibition Baths Hall for every Monday, Wednesday and Saturday night until next Spring for dances from 7 to 11 p.m.

On at least one night in each week he will present a feature attraction.

Those already booked include Joe Daniels and his Hot Shots for this Saturday (13th), Nat Gonella and his Georgians on Wednesday next (17th), Oscar Rabin and his full Broadcasting Band with Harry Davis on Saturday, October 27, and Jack Jackson and his Band and Felix Mendelssohn and his Hawaiian Serenaders for dates to be announced.

72. Glasgow. Reti. on Louis Armstrong by Harry Pfaff at last mtg. was voted best so far this season. This Thurs., 11th, recti. on Sidney Bechet by George Miller and Jazz Brains Trust, Thursday, 18th, recti. by Jimmie Thorburn on Teagarden Brothers. All mtgs. as usual, 7.30 p.m., 50, Elmbank St.

88. Edinburgh. Meets every Mond., Metchen Simpson, 7 p.m. Recti. auctions, J.S. Open for enthusiastic young fans.

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and

YOU MAKE ME DREAM TOO MUCH

GOODNIGHT MY WONDERFUL ONE

and

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GREAT WILSON

EDGAR JACKSON'S Record Reviews

TEDDY WILSON—Piano Solos
 ***China Boy (Winfree, Boutelle) (Am. Columbia CCO3688).
 ***Rosetta (Earl Hines, Woods) (Am. Columbia CCO3654). (Parlophone R2981—5s. 4;d.)

Wilson (piano), with Al Hall (bass); J. C. Herd (drums). Recorded July 4, 1941.

If any of you want to know what playing the piano means, get this disc. The coloured maestro gets through "China Boy" at break-neck tempo without even the suggestion of a fluff, let alone a dud un, and the cleanliness with which he plays and the subtlety of accentuation he gives every note are so perfect that it is just ridiculous. So much for Mr. Theodore Wilson as a pianist. Whether he is quite such a great jazz pianist may be another matter. The fact is that he has a style of his own, and while it has for long appealed to many as the last word in swing, there are others with whom it has not always gone down quite so well. On the whole I am rather inclined to agree with the latter.

SHEER VIRTUOSITY

While I find some of his phrases entirely above reproach, there are times when I cannot help feeling that he is rather unnecessarily busy, even gushing. Those runs and arpeggi which he executes with such phenomenal technique may be all very well as music, but just how much they mean as jazz is by no means a *sine qua non*. However, be all this as it may, there can be no denying that these are terrific instances of what must be described as neither more nor less than sheer virtuosity.

And at that I propose to leave it, because when anyone plays as much piano as Teddy does, it would be only impertinently presumptuous for anyone, let alone myself, to criticise his performances on the grounds of style, which anyway is always a debatable point, depending to a great extent on individual opinion.

1945 Swing Music Series

ARTIE SHAW

and his Orchestra

Little Jazz

and his Gramercy Five

The sad Sack

B 9443

and his Orchestra

Lady Day; Jumpin' on the Merry-go-round - - - - - B 9431

CHARLIE BARNET

and his Orchestra

Charleston Alley - - - - - } B 9442
 Redskin Rhumba - - - - - }

HARRY HAYES

and his Band

Three o'clock Jump - - - - - } B 9430
 Cherry Brandy - - - - - }



which may or may not always be as knowledgeable and enlightened as it sometimes would have us think it is.

ARTIE SHAW AND HIS GRAMERCY FIVE

***The Sad Sack (Artie Shaw, B. Harding) (Am. Victor D5-VB-33).

ARTIE SHAW AND HIS ORCHESTRA

"Little Jazz" (Roy Eldridge, "Buster" Harding) (Am. Victor D5-VB-1046).

(H.M.V. B9443—5s. 4;d.)

33.—Shaw (clar.), with David Roy Eldridge (tpt.); Michael Marmarosa (pno.); Bernard Kessel (gitar); Morris Raymond (bass); Lou Fromm (dms.). Recorded January 9 1945.

1066.—Shaw directing Rudolph Panza, Charles Gontir, Herb Steward, Jon Walton, Louis Prishy (trds.); George Schwartz, Bernie Blow, Paul Benjamin Cohen, David Roy Eldridge (tpts.); Robert G. Swift, Oliver Wilson, Harry Rodgers, Augustino Ischia (trbss.); Michael Marmarosa (pno); Bernard Kessel (gitar); Morris Raymond (bass); Lou Fromm (dms.). Recorded April 5, 1945.

"LITTLE JAZZ" is probably the unique among Artie Shaw records, if only because Shaw does not appear to play in it. His clarinet is conspicuous by its absence.

In place of Shaw we have David Roy Eldridge. The side is presented as a showcase for the coloured trumpeter man.

You may remember that Leonard Feather, recently from America (where he is now assistant editor of "Metronome") that Eldridge is "very uncomfortable" in the Shaw band, but cannot get out of it because of his "cast-iron contract" with Shaw.

ELDRIDGE MISFIT

If anything more than Leonard's letter is necessary to show just how uncomfortably placed Eldridge is with Shaw, what a misfit he is in the Shaw band, it is this record.

That Eldridge can play trumpet is undeniable. That he can also swing it tastefully, even though he does seem to be trying to copy too many of Harry James's mannerisms, is proved adequately enough in the first and last of his solo choruses in the side.

But in other parts of the record the arranger has placed Eldridge at the top of the ensemble and given him an orgy of high notes, which, although Eldridge knocks 'em off with a certainty and ease worthy of his admirable technique, only makes the ensemble sound shriekingly wild and Eldridge the wildest shrieker of them all.

Doubtless the modern swing fans will find it all very exciting and all that. I find it no more than pretty vulgarly exhibitionistic, and none the less so because it goes no way to conceal the fact that the band, for all its exuberance, doesn't really bounce.

The coupling is better if only to the extent that as there are fewer players in the outfit, they can't kick up quite such a din.

But perhaps that is rather unfair.

This latest version of Artie Shaw's Gramercy Five may not be in this record, the equal of Shaw's earlier combinations under the same name, and not only because one misses the virtuosity as well as the novelty of John Guarnieri's harpsichord.

But much of the playing is at least tasteful and even fascinating (note Bernard Kessel's guitar), and although for all its steady beat the music doesn't really jump, the record all round is not displeasing.

170. Clacton. Clacton Rhythm Club re-opened Tues., Oct. 2, with ret. by Roy Haggitt, and J.S. All coming in hon. sec. Miss Al St John, 4, Rosemary Rd., Clacton-on-Sea.

JERRY DAWSON'S NORTHERN NEWS

If any musician or dealer around the North-West—and particularly around the Leigh or Bolton districts of Lancashire—is offered a silver-plated Olds trombone, would they please check on it.

A similar instrument was recently stolen from the Leigh Town Hall and is the property of Richard Unsworth, trombonist with the noted contesting outfit, the Night Owls.

Night Owls' leader, Jack Hesford, tells me he is offering a cash reward of £5 for any information leading to the recovery of this valuable instrument.

Incidentally, Richard Unsworth is at present in hospital, and the news of his loss was rather a nasty shock to him. Here's hoping that he'll soon be about again.

As—presumably—most of its members will be at Belle Vue to see and hear the All-Britain Finals—including the appearance of the famous "Squadrons"—the recently formed South Lancs Rhythm Club will not meet this Sunday (14th).

The club will continue its weekly meetings on Sunday week (21st), when Norman Smith will present a Jelly Roll Morton programme, styled "The Man who Invented Jazz"—a rather ambiguous title.

The club meets at 3 p.m. at Hime and Addison's, John Dalton Street, Manchester.

Jazzmen for Adelphi Concert

THE second of the Jack Hyllon-Sid Gross "Swing Shop" Concerts, scheduled for this Sunday (14th) at the Adelphi Theatre, Strand, London (3 p.m.) has a strong bill which includes a special programme by the Vic Lewis Jazzmen; the ultra-original Lauderick Gaton Trio; plus appearances by such firmly established stars of swing as Kenny Baker (tpt.); Don Macaffer (mb.); Jack Parnell (dms.); Reg Darc, Buddy Featherstonhaugh, Derek Hawkins (trds); and many more.

Tickets: 4s. up to 11s. 6d., from the Adelphi Theatre Box Office, Strand, W.C.

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. IF I LOVED YOU (2-2-5-1-3-7).
2. ON THE ATCHISON, TOPEKA AND SANTA FE (3-4-2-3-5).
3. TILL THE END OF TIME (1-1-1-2-3).
4. GOTTA BE THIS OR THAT (4-3-4-4-0-0-5).
5. I'M GONNA LOVE THAT GUY (7-7).
6. I WISH I KNEW (5-5-5-2-2-4-0-0-0-6).
7. I'LL BUY THAT DREAM.
8. HOW DEEP IS THE OCEAN.
9. BELL-BOTTOM TROUSERS (8-0-0-9-0-8-6-4-6-6-5-8).

Recent additions to the R.A.F. Coastal Command Band, currently stationed in Scotland, are two ex-R.A.F. Tomahawks in tenor man Joe Jager and bassist Norman Hester—in peace time a corner stone of the B.B.C. Variety Orchestra (yes, Charlie Shadwell's gang) and composer of "Bull-It in C" and "The Bull Steps Out."

Two other jazz men with the band are both drummers, Alan Shepherd, who hails from Aberdeen, and Preston-born Tom Bleasdale, who was with the Blackpool Tower people before joining the R.A.F.

Mention of Preston reminds me of a recent note I received from a reader eulogising the merits of a Preston band which is at present in danger of breaking up owing to a number of the boys being called-up for military service.

Band in question is an out-and-out "jive" mob and was only prevented from entering the recent "M.M." Contest at Preston because of the loss, just before the contest, of the pianist, Bob Cherry.

He has now been replaced, and the current line-up is: Fred Hornby (piano); Tom Elkin (bass); Gene Tucker (drums); Pete Beer (tpt.); Steve Vincent (alto, sop. clt.); and Gordon Bonney (tenor, clar.).

Also featured from time to time are Norman Turner (piano and saxes); Ernie Morley (drums); George Allen (elect. guitar); and Frank Collins (trombone).

The imminent departure of both drummers, the two saxes, the guitarist and possibly the bassist, means that Preston and district is going to lose what is apparently a very popular outfit. Tough luck, lads...

After a busy and successful season at the Fulford Ballroom, Hull, during which time they were featured in the B.B.C. "Saturday Night at the Palais" programme, Madyn Powell and his Band are now to be seen and heard each Saturday night at the Beverley Road Baths Ballroom—presented by Lew Buckley.

Haydn and the boys are filling in the week nights with plenty of gigs and one-night stands.

If any Hull musicians in the Forces are likely to be demobbed in the near future, Haydn would like to hear from them as he has lots of work for the right type of men.

To-night (Thursday, 11th) Bill Hawkins and the Ritz Band from the Ritz Palais de Danse, Bury, can be heard in a programme of Olde Tyme Dance Music, whilst to-morrow (Friday), at 10 p.m., Bob Walker and his Orchestra will be playing from the Gaiety Dance Hall, Grimsby, in the North of England Home Service.

Side Show." In the Northern programme on Saturday October 13, will include a spot by a West Indian, Les Hercules, who will be heard singing with the Norman Whitley Trio.

Tenor man Frank Matthews has now left Bill Hawkins at Bury Palais and is free-lancing around Manchester.

Vince Vaughan and George Howarth have both recently rejoined the sax section of Freddy Platt's Band at the Carlton, Rochdale.

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

"COLLECTORS' CORNER"
WRITES TO EDGAR JACKSON

LAST week Edgar Jackson reviewed the new Estes blues record—third of the British Hot Record Society's releases—and, as with previous B.H.R.S. issues, he made his review an excuse to go gunning for the Society (*writes Max Jones*).

Now I have no intention of engaging Edgar in a word duel, because this feature doesn't have space enough to allow me to attempt to explain to him the difference between good and bad jazz. Nor should I need to hammer home yet again the rather obvious fact that the quality of music is not essentially related to the period at which it was made.

But I must bring out the point that it is not the purists who judge jazz by its age but Edgar and his like! As a swift look over past "Corners" will reveal, our attitude towards jazz (and that of the B.H.R.S. committee) is a critical one. We hope ours is well-informed criticism; we know it is based on standards other than the age of a piece of music, and readers can satisfy themselves on this point by reference to what we have written.

We judge (and this goes for the B.H.R.S. too) a 1945 jazz recording by similar standards to those we employ in the evaluation of a recording from the early twenties. Surely aesthetic values cannot be largely dependent on the period of music or other art-work? It is only in things like balance and actual recording quality that allowance for age has to be made.

In the musical field no allowance has to be made for any weaknesses. Where are the men who can play jazz like Dodds, Oliver, Morton, Ladnier, Shields and the rest? I can quickly assure Edgar that they are not to be found easily. In fact, they are found where the old-style musicians—whom Edgar dismisses so contemptuously—are still at work (as with Ory, Bunk Johnson, Arodin, Brunis, Bechet, Mutt Carey, Nicholas, Foster, etc.), or where younger men have listened to good jazz and familiarised themselves with it (as with Sidney De Paris, Mezzrow and George Lewis—although neither is young—Yank Lawson, Sharkey, Matlock, Fazola, Pecora, Warren Smith, Kaminsky, Lawrence Marrero, Welling, Bauduc, Manzie and dozens more).

When we judge a record, then, we use those jazz criteria which are gradually coming to be accepted. There are conflicting opinions among us, of course, but only opinions. About New Orleans jazz and real jazz, no matter from where it hails, the validity of certain beliefs is acknowledged by us all. These things are more than matters of opinion. To say that Oliver's was the finest band ever to play jazz would be to state an opinion; but to say that his band played fine jazz is no longer just a matter of opinion. It is to-day a statement of fact, accepted by every responsible critic and jazz lover.

To challenge it is partly to admit a woeful lack of understanding of the music. One can only say: "I don't much care for Oliver's jazz," and it

would then probably be taken for granted by most collectors that the speaker didn't like New Orleans jazz.

Have I made myself clear? I am not intolerant nor pedantic, but I insist that there are certain jazz criteria from which we can assess, roughly, at any rate, the worth of a piece of jazz music. Just as there are literary standards which reliably inform any honest student that the work of Flaubert or Proust or Hemingway is good prose, so there are standards (not quite comparable, I admit) which help the student towards a realisation of good jazz.

It is impossible to apply the test of time yet, except tentatively, although we can see that some good recorded jazz has survived twenty-five years already. We can confidently predict, however, that that same music and some jazz of recent date will be remembered when Edgar's chosen brand of sterile swing music has gone beyond recall without leaving a trace of its insignificant advent upon the musical scene!

If Edgar wishes me to cite a few examples, I'll give him the music of the Oliver Creole Band, O.D.J.B., Hot Five and Seven, Morton Red Hot Peppers, New Orleans Wanderers and Bootblacks—and the list could be trebled—for vintage jazz. For real jazz of a later period, I'll start with the New Orleans Feetwarmers, Wingie Mannone's N.O.R.K., Armstrong from the N.O. Album, some late Morton, the Kid Ory Crescents, Bunk Johnsons, Mezz-Ladniers, Spanier Ragtimers, revived O.D.J.B., and again the list could be trebled.

While Edgar scorns the recently issued "Riverside Blues" he raves indiscriminately over the Vic Lewis and Harry Hayes offerings and accords high rating to an indifferent Goodman and truly frightful Ellington commercial. What critical perception! But we can rest assured that time will prove him wrong. To my mind, it is Edgar who judges his music by the date on the label.

Finally, I must get around to Estes. E. J. hasn't much to say about the music which, apparently, he doesn't like. But he has lots to say about the label. Fortunately, no one cares if this record was put out by the B.H.R.S. or the Y.M.C.A. so long as they can get the thing (if they want it). And, since most jazz lovers are attracted to the folk-blues which is so intimately connected with jazz, thousands will want it.

Edgar thinks it won't sell its quota, and earlier on he had similar doubt about Oliver's "Riverside." By an odd coincidence he seems always to doubt the appeal of records issued by the B.H.R.S., but as collectors are now proving him mistaken over the latter disc it can be safely assumed they will again upset his prediction in this instance.

His other preoccupation is with the word "harp" on the label, which Brunswick tells him was an error. True, they might well have translated this into its English equivalent, but as American Negroes customarily refer to the harmonica as a "mouth harp" or just plain "harp," there appears to be no serious objection to

the term finding its way on to our label.

Of course, E. J. objects to Estes' lack of musical education and "hopelessly indistinct diction," presumably expecting the Southern blues singer to give forth in a Cambridge dialect. But discerning listeners will hear his words without too much difficulty and find the singing excellent by blues standards. The accompaniment, too, fits the mood of the pieces perfectly.

I was able to write down the lyrics of all but one verse on three hearings, and was by then beginning really to "see" the record. But it still grows on me with each hearing.

If space permits, we'll try to comment more fully on this release in a later issue. For now, I can assure everyone who likes blues at all that this is an appealing and even beautiful recording. If you buy it you'll want to keep it.

* * *
AND EDGAR JACKSON
WRITES TO
"COLLECTORS' CORNER."

Dear Rex and Max.—The other week you managed to find space to tell us about the number of letters you have received pointing out (supposed?) errors in the H.M.V. and Parlophone Personnel Booklets which, although you did not mention the fact, are compiled by myself.

Is it, therefore, too much to ask that this week you will find space for the following, I hope, more constructive side of the matter?

(a) In booklets such as these, which deal jointly with some 1,700 records, most of which were made in a country nearly 3,000 miles away, and many of which were made anything up to twenty and more years ago, before recording companies bothered to take any note of the individual musicians on their sessions, a certain number of mistakes are inevitable.

(b) Every effort has been made to avoid errors, including (in the 1944 editions) getting those two most erudite authorities on personnel, Ralph Venables and Albert McCarthy, to read the proofs (see preface to the Parlophone booklet).

(c) Would it not have been better if readers who discovered definitely confirmed (and not merely supposed) mistakes, sent their corrections to me instead of to you, so that they could be incorporated in future editions of the booklets?

(d) New editions of both booklets, to include all jazz and swing records issued in this country up to the end of this year, are now in preparation, and I suggest you at once send me all letters pointing out errors, so that they may be considered and, if verified the necessary corrections made in the new editions.

(e) Quite a few readers have been kind enough to write me direct giving suggested corrections for what they believed to be errors, but on checking through these letters it was found that in many cases the writers were wrong and the information given in the booklets correct.

Yours, etc.,
(Signed) EDGAR JACKSON.
London, N.6.

* * *
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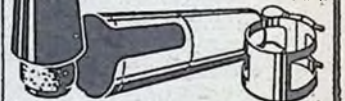
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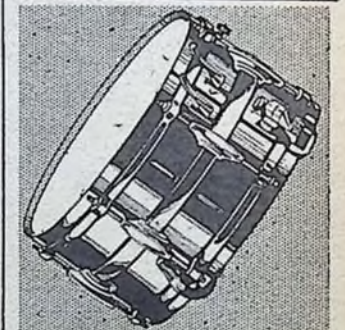
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