

# Melody Maker

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THREEPENCE

## BRITAIN'S ACES JAM AT GREAT JAZZ RALLY

LAST SUNDAY (JUNE 29) WAS A HISTORIC DAY IN THE ANNALS OF BRITISH JAZZ—BEFORE AN AUDIENCE WHICH PACKED EVERY AVAILABLE INCH OF THE VAST No 1 STUDIO AT THE E.M.I. HEADQUARTERS, 1, ABNEY ROAD, ST. JOHN'S WOOD, LONDON, THE "MELODY MAKER" COLUMBIA JAZZ RALLY OF 1947 GAVE AN OPPORTUNITY TO TWENTY-SIX OF THE FINEST JAZZ MUSICIANS IN BRITAIN TO GIVE OUT TO THEIR HEARTS' CONTENT FOR THREE HOURS.

Everything that was played at this great session was recorded and the idea of the Rally was not only to produce some first-class discs for this country, but to provide a British answer to the records of all-star musicians which are issued annually by the American magazines "Esquire" and "Metronome."

Proceedings started with a lunch to the musicians given by the Columbia Recording Co., and musical arrangements for the afternoon show were then thoroughly discussed.

It was decided that, out of the 26 musicians, six groups should be formed under the leadership of George Chisholm, Carl Barraclose, Harry Hayes, Harry Perry, Woolf Phillips and Frank Weir. Each group would play for a quarter of an hour and the musicians said they would feel happier if they split this period into only two numbers. This was agreed upon and the leaders and their selected musicians spent the available time up to the start of the session in discussing what they were going to play and in devising some organised "running order" for the solos.

By that time, a mighty queue had encroached on the Sunday afternoon serenity of St. John's Wood. Fifteen minutes before

### JACK WALLACE BACK TO ASTOR

TRUMPET-LEADER JACK WALLACE, who for nearly a year has been enjoying the sea air at Brighton, leading his own band at the smart Duffy's Tavern, returns to the London limelight on August 4, when he follows Harry Roy into the exclusive Astor Casino, taking in an eight-piece outfit which he will lead himself on trumpet.

Jack will be returning to a venue he already knows very well, since he previously spent two years at the Astor as leader with Eddie Cox's "Woodchoppers."

Since those days he has enjoyed both a lengthy contract at the Embassy Club and a spell at the Princess Restaurant in Town, in each case with his own combination, before going on to Brighton to fill in an interesting and profitable spell whilst preparing for his return to the West End fold.

Jack Wallace told our reporter: "I am delighted to be returning to the Astor, which is a place of thoroughly happy memories for me, and I am particularly glad Edmundo Ros is still there, because I always received the utmost co-operation from Ed in the past, and am looking forward to another pleasurable spell in his company."

Playing trumpet, and handling many of the vocals, Jack will be leading Bill Greenwood and Eddie Lester (saxes); Jack Fisher and Wally Purdie (tenors); Harry Nixon (piano); Les Pierstone (drums); and Reg Richmond (bass).

### HARRY ROY'S AUTUMN STAGE-DATES

IN these days of poor business in the country's Variety theatres, it is good news indeed that one of the few British leaders with an essentially stage personality, and with a fan-following still large enough to ensure an even chance of success, is to leave the West End to embark upon yet another nationwide Variety tour.

We refer to Harry Roy, who finishes at the Astor Club, London, W., on August 2, takes two weeks' holiday, and will then re-assemble his band for two weeks' rehearsal.

With an entirely new, all-comedy show, retaining only the "Come and Lead the Band" feature of his last stage-show, Harry is due to open on September 1 at New Cross Empire, followed by the week of September 8 at Finsbury Park Empire.

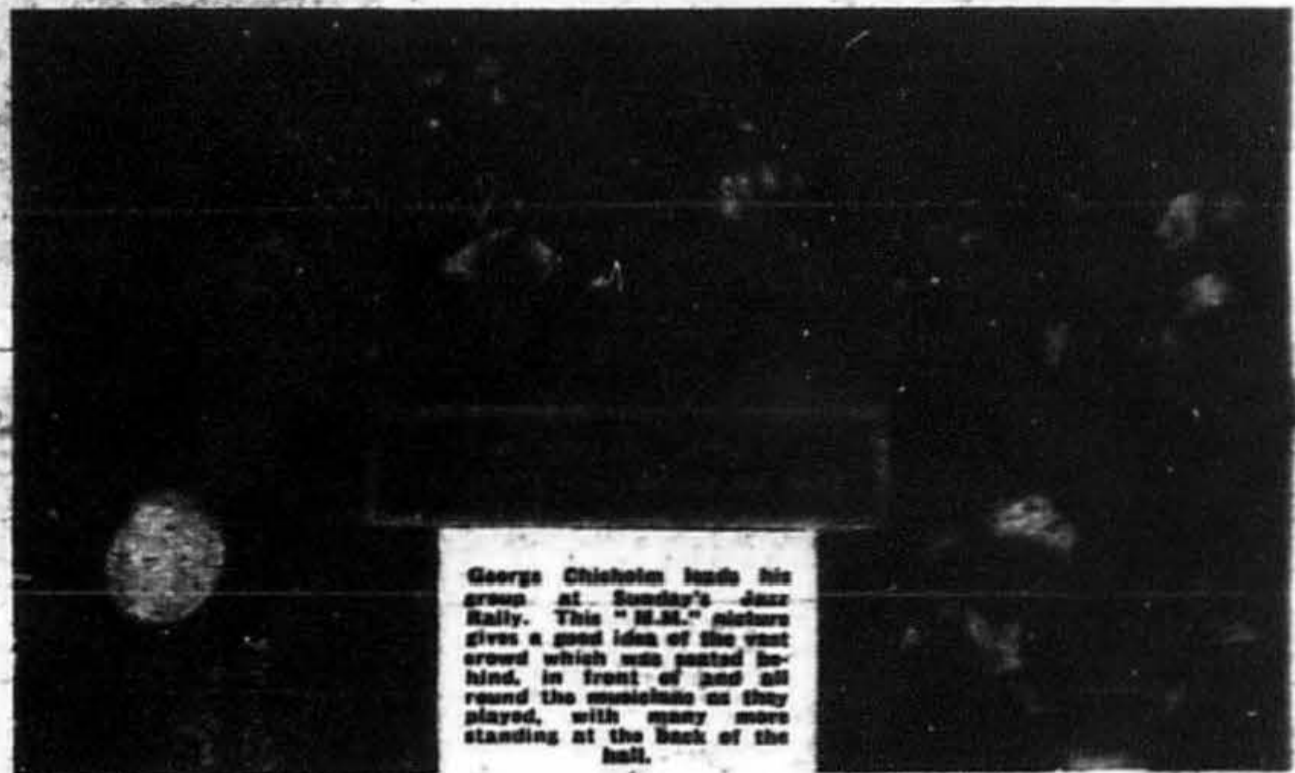
The next three weeks will find the band in Yorkshire, playing the Empire, Sheffield (15th), Empire, Leeds (22nd), and the Alhambra, Bradford on the 29th. Succeeding dates include the Empire, Nottingham (October 6); Hippodrome, Birmingham (13th); Hippodrome, Wolverhampton (20th); Empire, Glasgow (27th); and the Empire, Newcastle for the week of November 3.

### Melita Melachrino Makes Her Bow

IT was whilst taking a vocal chorus during an O.R.B.S. session at the Scala Theatre, London, on Tuesday last (1st) that famous bandleader George Melachrino learned the news that, at 1 p.m. that day, he had become a father.

5 lb. 4 oz. Melita was born to George's wife, Sheila Bligh, the well-known model and film actress, at a London nursing home, which reports that mother and daughter are progressing excellently.

The MELODY MAKER joins George's hundreds of friends in the profession in offering its warmest congratulations.



George Chisholm leads his group at Sunday's Jazz Rally. This "M.M." picture gives a good idea of the vast crowd which was seated behind, in front of and all round the musicians as they played, with many more standing at the back of the hall.

### KATHLEEN STOBART AND ART THOMPSON LEAVE FOR CANADA

FAMOUS CANADIAN PIANIST-LEADER ART THOMPSON AND HIS EQUALLY FAMOUS WIFE, TENOR SAXOPHONE STAR KATHLEEN STOBART, HAVE LEFT ENGLAND, SAILING FROM LIVERPOOL TO CANADA LAST TUESDAY (1st).

Regarding the trip, Art told the MELODY MAKER representative who saw him off: "This is mainly a holiday jaunt, since my home is in Winnipeg and I haven't been back there for over twelve years. However, I really can't say how long the trip will last, what I shall be doing over there, or when we may be coming back. In any case, we shall be away at least six months, during which anything may happen."

#### GREAT CAREERS

There can be few swing enthusiasts anywhere to-day who do not know the excellent solo work of Art on piano and Kathleen's inspired tenor-sax playing. They will join with us in hoping that they will be back here again, as it would be a great loss to the musical strength of this country if such an outstanding couple remained permanently in Canada.

Coming to this country several years before the war, Art Thompson has enjoyed a hectic and successful career in Town. First playing at several leading nighteries, including the celebrated "Bag o' Nails," he later took his own outfit across to the Isle of Wight.

Afterwards he went to the Polygon Hotel, Southampton, with Fred Ballerini, and these early visits there led indirectly to Art returning years later to feature with his own outfit at the Court Royal Hotel.

Meanwhile, Art had been to America on the Royal Tour, returned to play a season with Harry Roy, and later took his own outfit—a hand-picked swing combination of outstanding merit—to the Embassy Club, where he enjoyed a long run.

### TERRY DEVON IN HOSPITAL

FANS of charming vocalist Terry Devon will be sorry to learn that she has been suddenly taken to hospital with internal trouble.

Last week she managed to carry out her engagements in great pain, but collapsed over the week-end and was rushed to the West London Hospital, Hammersmith, W.6, where she is lying in the Annie Zunz ward.

Her sudden illness means she had to cancel her broadcast from Fischers' Restaurant with Harold Geller on Tuesday, and was also unable to do her weekly "Reprise" programme on Monday. To cheer her up during her stay in hospital, she will be glad to hear from her fans and friends, who should write to her at the address as given above. They will join us in wishing her a speedy recovery.

### Brayhouse Bassist

FOURTH member of the quartet with which xylophonist-leader Barry Wicks opens at the Brayhouse Club in Town on July 20 has now been fixed.

He is bassist-vocalist Ronnie Fisher, who, after four years' orchestral and danceband experience in the Army, has played with "Tich" Poster at Quaglino's Restaurant, Paul Rave at Oddensons' Restaurant, and, more recently, with Hal Tauber at Frascatti's Restaurant, where he finished last Friday (27th) in order to take a holiday before the Brayhouse date starts.

### JACK TEAGARDEN COMING HERE?

LONDON'S West End is buzzing with rumours regarding a visit, now said to be imminent, by famous American trombonist and arranger Jack Teagarden.

Veteran British trombonist, now business chief, Lew Davis, told the MELODY MAKER: "When I was in the States five weeks ago, I spent a lot of time with Teagarden."

"Finding him dead keen on visiting England, I approached a famous English swing band leader as soon as I got home and suggested that J. T. would make a wonderful stage lecture for

(Please turn to page 2)



A section of the large queue waiting to enter the E.M.I. Studios for the Jazz Rally.

the Rally was due to start every seat and every available inch of standing-room in the huge studio was occupied, and the doors had to be closed to late-comers. An "overflow meeting" was arranged for these unlucky ones outside the main studio, where a loud-speaker enabled them to hear what was going on inside the hall.

Walter Moody, Recording Chief of E.M.I., opened the proceedings by welcoming the audience and musicians on behalf of the Columbia Recording Co., and introduced Ray Somers, Editor of the MELODY MAKER, who, in turn, introduced the musical host of the proceedings—Harry Perry.

After that it was just jazz, jazz all the way. With Harry competing throughout, the little groups came on smoothly, did their stuff amidst scenes of wild enthusiasm, and then made way for the next group.

Of the original list of musicians selected by the votes of 128 swing-celebrities, only four were unable to attend. Drummer Jack Farrow, who in Monte Carlo on holiday, clarinetist Nat Temple could not get away from his band-leading duties at Budlin's, Skagness; saxist Ronnie Chamberlain had a Sunday concert at Cardiff with Vic Lewis; and trumpeter Ken Kenny Baker, also on holiday, could not make the session.

The runner-up in the trumpet section was Tommy McQuinn, of the Squadronaires, but he was, unfortunately, unable to appear as he has been having some trouble with his teeth.

This meant that the arduous trumpet duties of the day devolved on the broad shoulders of Dave Wilkins and Reg Arnold, who acquitted themselves nobly.

First group to take the stand was led by that great Squadronaires trombonist, George Chisholm, and he had with him Reg Arnold (trumpet); Bertie King (alto); Cliff Townsend (clarinet); George Shering (swing-acordion); Frank Denis

(Please turn to page 7)

By the writers of the Sensational  
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# When Krupa came to Canada, Bedlam Broke Loose!

## A typical one-nighter by Gene Krupa and his Orchestra, witnessed by GERALD PRATLEY

THE calm waters of Lake Ontario became ruffled one night and the moon passed behind a cloud, leaving illumination to the giant neons outside Toronto's Palace Pier Ballroom. Inside, Gene Krupa and his Orchestra were playing a one-night stand.

Nine o'clock, and the darkened ballroom was jammed with impatient teen-agers turned expectantly towards the high curtain across the stage. At five past nine a staccato beat rapped out from behind the slowly rising curtains. And, as it revealed the orchestra, bedlam broke loose! Girls and boys alike screamed and roared with delight. For me it was a new and strange experience.

Gene Krupa sat high, next to the trumpets, dressed in a black suit. The rest of the band, in grey, were seated in rows. Gene, seeming unaffected by the seething turmoil that met his gaze, drummed steadily and almost mechanically. His black hair was rough and often fell over his eyes.

After the theme tune and the stamping and cheering—which the band ignored—had died down, the orchestra swung into "Rumours Are Flying," followed by a procession of numbers that seemed to me as dull as anything I had heard. The band, and Krupa, seemed noisy without discipline. It created no atmosphere, and to me there was neither excitement nor inspiration in its performance.

### SLIPSHOD

Presentation, too, was slipshod. No titles were announced, and the band had long breaks between numbers while they decided what to play next. To decipher the tune in any case, was an impossibility. Soloists stood up or remained seated as the whim took them; certainly they vied with each other to see who could blast the loudest.

I didn't go expecting to hear jazz, mark you, but I had hoped to hear some good swing music. After a while I figured that the pianist and guitar-player were stooging simply because they could never have been heard above the din. Krupa, whom I watched closely, took an occasional break which was not sensational. He looked around without interest and appeared to talk to himself. His turn was to come later.

There were two vocalists. The girl sat, when not singing, in a tubular metal chair at the foot of the band. Wearing a shawl around her shoulders, she tapped her feet and rocked hideously to the hard-to-discern rhythm. When she walked to the microphone she removed the shawl to reveal bare shoulders. Her strapless blue dress, cut daringly low, greatly impressed the audience, who hooted and whistled and looked.

Of her singing qualifications I



Some of the fanatical concentration that Krupa brings to bear upon his drumming is captured in this shot from the RKO-Radio musical, "Beat the Band," in which Gene and his boys are given plenty of scope. Frances Langford supplies the vocals and, as you can see, the glamour.

am not able to speak, on account of the general din. Between choruses the young lady jived around, but not too much—remember the dress. Nevertheless, many a time I was afraid something would happen.

As for the boy, who could have been no more than nineteen, there was no brisk walking on from the wings for him. Some few minutes before his chorus he would wander casually down the five or six tiers from his seat high up behind Krupa. Clad in an unusually long coat, he'd stand at the mike and stare indolently at the crowd, perhaps passing a remark to his companion with the shawl.

No one paid attention to his singing; no one could hear him, and no one—least of all Krupa—bothered about it. So why worry? The names of these two charmers were not announced, of course. "Boogie Blues" stood out from the general low standard of the numbers played before interval. Over this synthetic piece the band waxed enthusiastic and really rocked. It was a terrific number until Gene Krupa took over.

Seeming to go completely crazy, crouched low over his drums with his hair hanging over his face, he hit and hit, apparently out of control. The orchestra sat indifferently silent now; the crowd, too, was silent while lights were dimmed, leaving two spotlights

beamed from the foot of Krupa's drums. Illuminating him, they also cast two huge shadows on the white backcloth.

### FRIGHTENING

The frightening effect was heightened by Krupa's clenched teeth and agonised countenance. Helpless in the grip of his own abandon, he seemed the central figure in a nightmare of his own making. The darkness was surely growing blacker; the heat was stifling, drumming dulled the senses, and I wanted to shout at the performer to stop this unreal exhibition.

Then the lights came on and the spell was broken. Instead of two black shapes overshadowing the small drummer there was just Krupa, alone and suddenly insignificant, all but collapsing over his traps. With burning face, perspiration pouring from him, he wrapped a towel around his neck and walked weakly backstage.

The ovation lasted several minutes, then the curtain came slowly down. But I could not feel excitement or pleasure; only distaste for a kind of showmanship that had little, if anything, to do with music.

The last half offered purely routine stuff. Krupa was subdued, as if all life had left him. Slightly before the end I left the hall with its hot atmosphere and flat music and walked into a wind that was blowing face-on from Lake Ontario, clean and fresh.

## CONTEST FIXTURES



All MELODY MAKER Contests are approved by the Musicians' Union under a special agreement with the "M.M."

- PROVINCES**
- LIVERPOOL**—To-morrow, Friday, July 4 (7 p.m. to midnight), at the Grafton Rooms.—The 1947 Merseyside Championship. Entry List Full. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Ainsdale 78238.)
- LEICESTER**—Friday, next week, July 11 (7.30 p.m. to midnight), at The de Montfort Hall, Leicester.—The 1947 Midland Counties Championship. (Entry list full.) Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)
- BRISTOL**—Wednesday, July 16 (7.30 p.m. to midnight), at The Victoria Rooms.—The 1947 Gloucester County Championship. Organiser: Mr. Lewis Buckley. (See Liverpool.)
- HARTLEPOOL**—Friday, July 18 (7 p.m. to 1 a.m.), at the Borough Hall.—The 1947 Durham County Championship. Organiser: Mr. W. Morris Marshall, Entertainments Manager, Borough Buildings, Hartlepool. (Phone: Hartlepool 6156.)
- SHEFFIELD**—Friday, July 18 (7 p.m. to 11 p.m.), at the City Hall.—The 1947 South Yorkshire Championship. Organiser: Mr. Lewis Buckley. (See Liverpool.)
- BRIGHTON**—Monday, July 21 (7.30 p.m. to midnight) at the Princes Ballroom, Aquarium.—The 1947 Sussex Championship. Organisers: The Melody Maker's Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Mr. Bill Waller), "Red Ridge," Epsom Downs, Surrey. (Phone: Burgh Heath 4479 and Brixton 2711.)
- CAMBRIDGE**—Wednesday, July 23 (8 p.m. to 1 a.m.), at the Guildhall.—The Cambridgeshire Championship. Organiser: Musicians' Union (Cambridge Branch). All coms: The Secretary (Mr. V. V. Wright), 15, Orchard Estate, Cherry Hinton, Cambridge.
- BOGNOR**—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Coast Championship. Organiser: Mr. Billy Stone, 35, Links Avenue, Morden, Surrey. (Phone: Liberty 6762.)
- NEW BRIGHTON**—Friday, August 8 (7.30 p.m. to 11.45 p.m.), at the Tower Ballroom.—The 1947 Wirral District Championship. Organiser: Mr. Lewis Buckley. (See Liverpool.)
- COLCHESTER**—Thursday, August 14 (7.30 p.m. to 12.30 a.m.), at the Corn Exchange.—The Eastern Counties Championship. Organiser: Mr. Les Parish, 1, Oatlands, Elmstead, Co. Essex. (Phone: Wivenhoe 291.)

- YEOVIL**—Friday, August 15 (8 p.m. to 1 a.m.), at Princes Ballroom, Yeovil.—The 1947 South-West Counties Championship. Organiser: West of England Entertainments Co., Princes Ballroom, Yeovil, Somerset. (Phone: Yeovil 1040.)
- RAMSGATE**—Friday, August 15 (8 p.m. to 1 a.m.), at The Coronation Ballroom.—The South-Eastern Counties Championship. Organiser: Mr. Phillip Moss-Vernon, 79, Percy Avenue, Kingsgate, near Broadstairs, Kent. (Phone: Broadstairs 370.)
- BUXTON**—Wednesday, August 20 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens.—The 1947 Peak District Championship. Organiser: Mr. E. George, 4, Hardwick Street, Springs Gardens, Buxton. (Phone: Buxton 451.)
- WESTON - SUPER - MARE**—Monday, August 25, at The Pavilion (times to be announced).—The 1947 Severn Estuary Championship. Organiser: Mr. I. Davies, Director of Entertainments, Borough of Weston-super-Mare, Winter Gardens Pavilion, Weston-super-Mare.
- SCOTLAND**
- DUNDEE**—Sunday, August 17 (2 p.m. to 5 p.m.), before a seated audience, at Caird Hall.—The 1947 Mid-East Scotland Championship. Organiser: Mr. Les Ayling, on behalf of Duncan Dance Enterprises, Ltd., Empress Ballroom, Dock Street, Dundee. (Phone: Dundee 291411.)
- INVERNESS**—Monday, August 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 North of Scotland Championship. Organiser: Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness. (Phone: Inverness 1489.)
- FAISLEY**—Tuesday, August 19 (7.30 p.m. to 1 a.m.), at The Town Hall.—The 1947 Renfrewshire County Championship. Organiser: Messrs. Stewart and Jack, 53, Moss Street, Faisley. (Phone: Faisley 4504.)
- LEITH (EDINBURGH)**—Wednesday, August 20 (times to be announced), at Eldorado Ballroom.—The 1947 Edinburgh District Championship. Organiser: Mr. H. Magoury, Eldorado Ballroom, Leith.
- GLASGOW**—Friday, August 22 (7.30 p.m. to 1.30 a.m.), at St. Andrew's Hall.—The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 79, West Regent Street, Glasgow. (Phone: Glasgow, Douglas 4262.)
- GOURCOK**—Sunday, August 24 (7.30 p.m. to 10 p.m.), at Cragburn Pavilion, Gourcok, Renfrewshire.—The 1947 Frith of Clyde Championship. Organiser: Mr. Charles Lovat, Cragburn Pavilion, Gourcok. (Phone: Gourcok 374.)

## Harry Singer's GUIDE TO ARCHER STREET No. 2—The Tobacconist's

THE tobacconist had a reputation for being able to sell all brands during the height of scarcity. So the more honourable among musicians are his regular customers, though the larger number of his patrons frequent the place in order to keep a close watch for free fags!

Though I don't smoke, I have found it a necessary part of my visits to the Street to look in here. Unfortunately, I've made up my mind to get the jackpot out of the pin-table in there; but somehow the fellow who plays directly I've finished always gets it. After they drop he always polishes his fingernails on the label of his coat with a great show of suave nonchalance.

This Pin-table Pete is the sort of guy who cavedrops while you're discussing the worth of a gig or session, and then behind your back offers to do it for less. Although this sounds justifiably bitter, I can't work up any genuine anger against his character, for his artistic manipulation of that pin-table is a joy to watch. Mind you, if he knows anybody is looking on he plays it honestly!

I write this without fear of libel, for there are too many Pin-table Pates frequenting the tobacconist's for any particular one of them to take offence at the above. Besides, I thought it was about time the inoffensive proprietor got to know what went on with his pin-table!

Conspicuous (6 ft. 5 in.) Archer Street figure, Harry Singer, is now drumming with Reggie Dare's group at the "Bag o' Nails." "Sherlock" to his friends, his intimate glimpses of the Street of Swing will be a regular feature of the MELODY MAKER.

# A PAGE OF RECORD REVIEWS

## KRUPA—but the girl steals the show

**GENE KRUPA AND HIS ORCHESTRA**  
 \*\*\*Boogie Blues (Gene Krupa, Ray Blundi) (V by Anita O'Day) (Am. Columbia CO.35113).  
 \*\*\*Opus No. 1 (Sy. Oliver) (V by Anita O'Day) (Am. Columbia CO.35119). (Columbia DB2316—3s. 11d.)

Krupa (dms.) with Adrian Tel. Charles Ventura, Stewart Owen Olson, Johnny A. Bathwell, Charles Kennedy (reeds); Anthony Russo, Donald Alton Fagorquist, Joseph Triscari, Vincent Glen Hughes (pts.); Leon S. Cox, William P. Guffy, Paulman "Pete" Pederson (lms.); Ted Nevoles (pno.); Richard Young (str.); Irving Arthur Lang (bass); Joe Dale (dms.). Recorded August 21, 1945.

THE band does a good job here, especially in "Opus No. 1," the arrangement of which is well-nigh perfect for the tune. But it is Anita O'Day who gets these sides their four stars. This girl is terrific. She knows every one of the tricks and mannerisms which make up the pattern of modern swing staging. But even more to the point is the way she uses them. Even the best of the swing twists and tricks sound very artificial if they are just copied parrotlike, but there is nothing artificial about Anita. Everything she does sounds spontaneous, relaxed, unexaggerated, and inevitable. It's a case of "doing what comes naturally," and what comes naturally to her is as full of swing character and all that term means as the way she puts it over is intriguing and convincing. I rate Anita as easily the greatest of all the American girl vocalists working regularly with bands, white or coloured. Which brings up the fact that she is white. But she sings more like a coloured girl—and that is a compliment which it is a pity more of the white girl singers do not deserve. As regards the band, "Opus No. 1"—a piece which will be known to others besides Ted Heath fans, and the origin of the title of which is more or less

## by Edgar Jackson



Anita O'Day—"greatest of all... white or coloured."

credibly explained in the lyric introduced for the first time in this record of the number—is the better side. There is nothing much in the way of solos. Even maestro Krupa laudably refrains from any of his usual display of drum-nastics. But the band as a whole plays with plenty of bite and colour, and gets home without undue traces of the too obvious exhibitionism which mars so many of the more popular American swing bands. Nor are Mr. Krupa's drums in any way limelighted in "Boogie Blues," a more than usually sincere 12-bar blues piece which Sy Oliver originally wrote for Tommy Dorsey. There is, however, a nice solo spot for Charlie Ventura's tenor to add interest to an ensemble which is not without its own good points. But again it is Miss Anita O'Day who steals the show.

## BASIE—in Victor's new perspective

**COUNT BASIE AND HIS ORCHESTRA**  
 \*\*\*Bill's Mill (Count Basie, Gene Roland, Arr. Will Hudson) (Am. Victor D7-VB-402).  
 \*\*\*Free Eats (A Free-Bee) (Count Basie, Arr. Will Hudson) (V) (Am. Victor D7-VB-404). (H.M.V. B9557—3s. 11d.)

Basie (pno.) with Elman "Rudy" Rutherford, Ronald S. Washington, Paul Gonsalves, George H. "Buddy" Tate, Preston H. Love (reeds); Ed. Lewis, Emmett Berry, Eugene E. Young, Jun., Harry Edison (pts.); William Johnson, Theo. M. Donnelly, George Matthews, Eli Robinson (lms.); Fred W. Green (str.); Walter S. Page (bass); Joe D. Jones (dms.). Recorded January 3, 1947.

"BILL'S MILL" is written in the 12-bar blues form, and, although the tempo isn't unduly fast, they still manage to get 11 choruses on to the record. Apart from the four by Basie, whose piano, supported by the usual walking bass, is again conspicuous for the "Count's" economy of notes and subtlety of style, the best are the solos by tenorman Paul Gonsalves (who replaced Illinois Jacquet), Emmett Berry (fourth chorus) and Harry Edison (ninth chorus). Gonsalves, who is a somewhat restrained player, is a little overpowered by the rather exuberant brass, which should be behind, but sounds too much on top of him. Nevertheless, this is a good chorus, and those by Berry and Edison are even better. Added to which, this is an effective composition with plenty of colour contrasts and variety, and the band swings more solidly than I have heard it do for some time. Better still, however, is "Free Eats," an opus which has more than a slight resemblance to the song about that Mr. Richard who, according to my radio set, is still persisting in refusing to open the door. Although the label makes no mention of the fact, this one boasts a vocal chorus. Most of it is by the ensemble, whose singing is nothing to write home about. But the "middle" eight bars by solo voice (Query: name of singer, anyone, please?) are good. So are Rudy Rutherford's short clarinet solo, Basie's piano contributions, and the answers by the trombones to the trumpets (fourth chorus). For tone balance and intonation, these trombones have to be heard to be believed. In fact, if the vocal chorus had been all solo, like the "middle" eight bars, this would have been a four-star side. Note: The Basie band is now being issued here under the H.M.V. label. Reason is that it recently transferred in America from Columbia to Victor. Importance of the change for us, of course, lies in what effect it may have on the way the band is recorded. From these first Victors it would seem that a laudable attempt to increase the perspective has not yet been entirely successful. The trumpets sound rather too forward, and the rhythm rather blanketed. But the overall effect is warmer, cleaner and less brittle, which is, at any rate, one step in the right direction, and there is no suggestion that the band is not completely at home in the new surroundings.

## VENUTI—the same old style but an even finer tone and technique

**JOE VENUTI AND HIS ORCHESTRA**  
 \*\*\*Body and Soul (Green, Sour, Heyman) (Am. Royal 169B).  
 \*\*\*Yes for Yes (Youmans, Caesar) (Am. Royal 170B). (Parlophone R3043—3s. 11d.)

Venuti (vln.) with Charlotte Laughton Tinsley (vibes); Vincent Terry (clart.); Larry Green (bass); Louis Singer (dms.). Recorded January, 1947.

\*Described on the label as playing harp, presumably in error for vibraharp, the name used in America for vibraphones.

IT is just on twenty years now since Giuseppe "Joe" Venuti first became a jazz sensation, only to fade into almost complete obscurity a few years later, and things have changed in the meantime. So has Venuti... but nothing like as much as one might have expected. As the great improvements in recording, most notably revealed in these records, clearly proves, he has developed an even finer tone. Also he seems to have acquired an even more facile and convincing technique. But his style remains much

the same as it was in the old days, and if it should seem that, in spite of this, Venuti has dated less than players of other instruments who have not altered their style, the reason probably is that there have not been sufficient jazz or swing violinists to introduce any great changes. In fact the only other notable jazz fiddler there has ever been is Eddie South, and little, if any, more has been heard of him, at any rate on records, than we have heard of Venuti. Then, too, except for the usual last choruses, and the vibraphone passages by Charlotte Laughton Tinsley (? man or woman, please, anyone? This artist is a new one on me), neither record can be described as swing in the full sense of the word. They are just Venuti improvising tunefully, and not very far from the "tune as wrote," in tempo. But don't let that put any of you swing fans off. These sides are pleasing music in a mode that should appeal to you as strongly as it will to those who prefer the "straighter" path.

## Personal Points: NAT TEMPLE



Born in London, July 18, 1913, he took up the alto sax at age of fourteen and the clarinet six months later. Was discovered by Harry Roy, who heard him practising with his brothers, and was immediately signed up as the band's first alto. Remained with Roy for nine years, touring Britain, playing in many big West End locations, and travelling with them to South America in 1937. Volunteered for the Army in May, 1940, and was posted to the Grenadier Guards Band as solo clarinet. While in the Army, he received special permission to play with Geraldo, and later did the usual round of session work for almost every leader in the business. He also made many broadcasts with his Octet and Club Royal Orchestra on the "Twelve Men and a Girl" and "It's a Pleasure" series. Demobbed last November, he has played at many important functions with his own pick-up bands, and went to Butlin's biggest holiday camp at Skegness last month as the No. 1 band with a 15-piece aggregation. Has composed many dance band pieces; best known is his "Cansonetta," also published as "Lovers' Lullaby," which he uses as his theme tune.

- Favourite Instrumentalists: Benny Goodman and Teddy Wilson.  
 Favourite Bands: Boyd Raeburn and Benny Goodman Sextet.  
 Favourite Records: "Benny Rides Again," by Benny Goodman.  
 "Tonsillectomy," by Boyd Raeburn.  
 Favourite Arrangers: Eddie Sauter and Sy Oliver.  
 Favourite Composers: Delius and Beethoven.  
 Favourite Food: Potato Salad with Onions.

## FIELDS—soprano corn in a faked boogie

**HERBIE FIELDS QUINTET**  
 \*\*\*I Wanna (Fairbanks, Fields) (V by Herbie Fields and chorus) (Am. Victor D7-VB-96).  
 \*Soprano Boogie (Fields) (Am. Victor D7-VB-95). (H.M.V. B9563—3s. 11d.)

Fields (clart., soprano) with Joseph P. Gatto (pno.); Rudolph Cafera (str.); Martin Brown (real name Marino) (bass); Stanley M. Kay (real name Kaufman) (dms.). Recorded January 29, 1947.

SEEMS that the misgivings I had about Herbie Fields when reviewing his big band "A-Huggin' And A-Chalkin'" and "Blue Fields" (H.M.V. B9588) in the "M.M." for 14/6 1947 were all too well founded. There may be something to be said for "I Wanna." At any rate, it has some suggestion of riding lightly, the clarinet guitar piano figures are neat, and, although the concerted singing is pretty shoddy, Fields sings his "middle" eight bars reasonably well. But, frankly, "Soprano Boogie" is awful. Seldom has such rubbishy riff stuff been foisted on us long-suffering swing enthusiasts, and seldom has anyone perpetrated a more questionable style or worse tone than Mr. Fields does on his soprano. I hope no one will fall for this corny exhibition of what is not even an apology for real boogie woogie.

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the piano and drums could scarcely be heard at all.

However out of place Benny Goodman playing classical music in New Orleans may seem...

Later on I set out to search for some real jazz. Passing hurriedly by the Roosevelt Hotel...

This was, indeed, a depressing experience, for, although almost every bar and club has some sort of music...

First of all, old-timer Fats Pichon, who plays at the Old Absinthe House...

Third "Index"

This afternoon I went to see jazz collector Orin Blackstone, the author of "Index to Jazz."

Orin also despairs of hearing any good jazz here, but told me that George Lewis had a four-piece band which plays regularly at Manny's Tavern...

New Orleans is the American birthplace of both opera and jazz, and though there is little of the latter type of music to be found here now...

Collectors' Corner

by Rex Harris and Max Jones

THE story of Don Redman and "Cherry" goes on and on and the web becomes more and more tangled.

VENABLES ON WAREING

IN the "Corner" of June 14, Charles Wareing complains that any contribution of a controversial nature which he makes to the "M.M." draws criticism and correction from Ralph Venables.

"Mr. Wareing tells us that we may take our pens and alter the four McKenna-Condor Okeh (Parlophone) recordings so as to bring all four titles under the one date—December 7, 1927.

entered in our files as 82030, 82031, 82032 and 82033. By acting upon Mr. Wareing's advice, in fact, we should henceforth take it for granted that 82032 was the matrix number of "Nobody's Sweetheart" and 82033 the matrix number of "Lisa."

"Moving on to the question of Armstrong insisting that his 'Muggles' and 'Knockin' A Jug' were products of the same session, Wareing says 'It is a pity that the musicians don't listen to the records before making unequivocal utterances. Yes, too true, but poor Charles has again put his unfortunate foot in it—for when Armstrong claimed that 'Muggles' came from the 'Jug' session he was actually listening to the former title and insisting that Fred Robinson's trombone solo was in reality the work of Jack Teagarden!

"Finally, concerning McConville's presence, or otherwise, on the Chocolate 'Dandies' 'Cherry,' there is no more to be said on the matter until further proof is forthcoming. But I must draw Wareing's attention to the fact that what McConville said was that he definitely had never played with a Negro. Unless friend Charles has a theory that Don Redman is white, I'm afraid the matter must rest as it stands—namely, that McConville was absent and 'Tesch' was present. I would like to take this opportunity, though, of saying how much I admire the thoroughness (I might almost add tenacity!) of Charles Wareing in his discographical research. I admire his work enormously, and the fact that I endeavour to pick holes in it should certainly not be construed as any evidence to the contrary!"

JAZZ SOCIETY ISSUES RATHER late in the day, we call readers' attention to the fine Ma Rainey sides issued here by the Jazz Appreciation Society, 60, Milton Street, Newark, Notts. We have already spoken of these "Jazz" recordings and of the society's plans for future releases. We had intended reviewing these sides in the "Corner" but were informed by the J.A.S. soon after receiving our copy, that stocks of the record were already exhausted.

All that remains now for us to do is to mention that the titles were "Yonder Come The Blues" (2370) and "Stack O'Lee Blues" (2376), originally released on Para, 12357 and reissued on Signature S908, and that the English release sheet gives no recording date and no personnel details save "Featuring Joe Smith (cornet)."

So far as we know, these sides date from a January, 1926, session—one of the many sessions on which Ma was accompanied by a Henderson contingent. Probable line-up is: Fletcher Henderson (pno.); Chas. Dixon (str.); K. Marshall (drs.); Joe Smith (cor.); Charlie Green (trb.); and Buster Bailey (clt.). Henderson, Smith, Green and Bailey are certainties as these things go, and the rest may be there. We don't hear enough of the bass instrument quite to place it, but some kind of bass is on the date as well.

The singing is, of course, admirable simple and very expressive. Ma was



Picture shows clarinetist Wally Fawkes taking a solo in front of trombonist Ed Harvey (left) and cornettist Humphrey Lyttleton (here playing clarinet) at a recent session by George Webb's Dixielanders...

a straightforward moaner, with few of Bessie's tricks of accent and phrasing. Yet she was subtle enough in her singing to sound hot as well as blue. Everyone with any interest in vocal jazz, and anyone who has a deep enough interest in instrumental jazz, will want to have these sides, even at 10s. 6d. The moral is that you have to join up with this J.A.S. outfit and be in time for their next release, which is to be "Adam's Apple" by Jimmy Blythe's Ragamuffins, backed with Ollie Powers' "Play That Thing." The former is fair stuff in typical Blythe style, with good Dadds and rather flat Keppard. The Powers' side has wonderful Ladnier and Moore choruses—altogether a fine noise. The number will be Jazz 5003, and now is the time to inquire about it.

TANNER'S NEWSNOTES First of the "Riverboat Shuffles" up the Hudson took place June 6. Band included James P. Johnson, Danny Barker, Baby Dodds, Albert Nicholas, Pops Foster, Wild Bill Davison and Marty Marsala. Five other trips will be undertaken during this month with a changing personnel.

Kid Ory's band will be seen in the R.K.O. movie, "Crossfire." Ory's band, which included Bud Scott, Ed Garland, Barney Bigard and Buster Wilson, had Andrew Blakeney on trumpet, replacing Papa Mutt Carey, who has been in poor health lately.

Old-time bandleader Jean Goldkette, who has been concentrating on hand-bookings for the last few years, will re-enter the biz when he opens with a large band at the end of this month at the famous Million Dollar Pier in Atlantic City.

Tenor saxist Bud Freeman is now back from his successful South American tour, and plans to open shortly in New York with a small combo.

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GOSSIP

STILL another Manchester musician to take the plunge in pianist...

WINNETT TO LEAD IN NORTHERN IRELAND

TRUMPET stylist Al Winnett, who recently left the Joe Loss Band...

Bradford's Garratt Aims From Leeds

NEXT week's (7th) North Regional Band of the Leeds studios will feature Les Garratt...

COOPER'S BOURNEMOUTH LINE-UP

AS already announced in these columns, ex-Florida Club maestro Roy Cooper opened on Monday last (30th) at the Pavilion Ballroom, Bournemouth...

Sheffield's Changes

RECENT changes in Maurice Sheffield's Band, playing opposite to Eric Wainman and his Orchestra at the Ritz, Manchester...

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THE WALLACE AND THE CARPENTER



Stars in the news this week are seen here. On the left is popular Ted Heath vocalist and personality-man, Paul Carpenter, snapped appropriately at Heath Row airport as he was about to fly home on holiday to Canada; and, on right, is bandleader Jack Wallace, who (as announced on page one) is taking his band into the exclusive Actor circuit.

"M.M." DANCE BAND CONTEST NEWS A Chance for All

Jazz experienced bands which have refrained from entering contests in the fear that they would have little chance of winning should take heart from last week's championships at Crewe. Bath and Accrington, the full results of which are given herewith.

At Bath, the audience of 725 was over twenty up on last year, and although Accrington showed a slight drop, it can still be said that at any rate MELODY MAKER dance-band contests are more than holding their own against the slump through which dancing is said to be temporarily passing.

1947 WESTERN COUNTIES CHAMPIONSHIP

Judges: Les Evans, Edgar Jackson. Winners: THE EMBASSY BAND (four saxs), three trumpets, piano, bass, drums. All coms.: Albert Musgrave, 87.

1947 SOMERSETSHIRE COUNTY CHAMPIONSHIP

Judges: Harry Gold, Edgar Jackson. Winners: No. 1 STATION ORCHESTRA OF R.A.F. STATION, MELKSHAM (four saxs, two trumpets, two trombones, piano, bass, drums). All coms.: A.C. Curtis, 2, Mansel, 6, P.S.I. Office, R.A.F. Melksham, Wilt.

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Individualist's award for: Tenor (Stan Rothwell); Trumpet (Billy Bell).

LAST HOT CLUB CONCERT

ON Saturday, July 5, the Hot Club of London is to present its last concert of the season, after which the club will close down until September.

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