

Melody Maker

3^d INCORPORATING "RHYTHM"

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NAME-BAND POLICY AT COVENTRY: CLAES SEASON

OF great interest to all Midlands fans will be the news that London trumpet-leader Johnny Claes is once again organising a band for a resident job. Johnny has been contracted by the enterprising promoters Neale's Entertainments, Ltd., to appear for a season at Neale's Ballroom, Coventry.

Neale's Ballroom occupies the premises of the old Coventry "Ritz." It is an extremely up-to-date type of dance hall, with a large capacity, and its promoters intend building it up with an exclusive policy of "name" bands.

This current week, for example, George Elrick and his band are in residence. Felix Mendelssohn's Hawaiian Serenaders will play there next week; and David Miller and his band are "residents" for the week commencing August 28.

EIGHT WITH JOHNNY

Johnny Claes is getting together an eight-piece band for the engagement, with which he will appear six nights per week and on Saturday afternoons. Details of his personnel and further plans will be announced later. He is starting at Coventry with his "Claepigeons" on September 1.

It is some months since Johnny Claes had a regular nightly engagement with his own band, his last date in front of a resident combination being at the London "Swing-Out" Niterie in Mayfair.

Johnny, however, has been concentrating on a big programme of Sunday concerts, one-night stands, etc. He will continue with his Sunday dates, his immediate future commitments in this direction being September 3 at Rochdale; September 10 at Denton (Lancs); September 17 at Luton (Union Cinema); September 24 at Eccles; and October 1 at Dunstable.

Before these dates fall due Johnny and his "Claepigeons" will also appear at a special one-night stand at the De Montfort Hall, Leicester, on Friday, August 25, also under the jurisdiction of Tommy Beech, of Neale's Entertainments, Ltd.

NAT ALLEN BUSY

AFTER a very big fortnight at the Plaza Ballroom, Derby, band-leader Nat Allen returned to London for the very successful inauguration of the new Anna Shalton "Anne to You" air-show last Sunday.

A return visit to Derby has, however, been offered to Nat as soon as broadcasting commitments permit, and he looks forward to another meeting with his many fans there.

In the meanwhile, Nat's Sunday concert outfit—presented by Nat Allen and led and directed by his manager, Burton Sealey—has many dates booked up for the near future.

Versatile Burton Sealey, who, apart from his managerial work with Nat, is a successful solo stage act and broadcaster, appears in the B.B.C.'s "Music Hall" this Saturday (10th). He will be doing his usual "Romantic Troubadour" act, singing the popular commercial hits of the day—frequently to his own guitar accompaniment.

REINHARDT FOR LONDON?

A SENSATIONAL STORY HAS REACHED THE "MELODY MAKER" THAT WORLD-FAMOUS FRENCH GUITARIST DJANGO REINHARDT IS COMING TO LONDON.

Credit for this exciting news flash must go to Private Gordon W. Knapp, serving with the British Army in France.

Our informant was lucky enough to meet and talk with Django himself, who explained that he was "caught" in the Allied invasion during a tour. His permanent sphere of operations during the war has been Paris, where many "M.M." readers have picked up his super and original examples of guitar wizardry over the radio.

Gordon then goes on to tell us that Django, who appears to be in the best of health and at the top of his musical form, stated that he proposed to make his way to London as quickly as the difficulties of the war situation will allow.

That Django seemed sanguine of getting over here is evidenced by the last paragraph of Private Knapp's letter, in which he says: "He may have arrived by the time this note reaches you."

NOT DEAD!

At the time of going to press the MELODY MAKER, however, can glean no definite information that he has already arrived, but we are on the look-out, and all further news will be communicated to our readers as soon as possible.

It will be remembered that early in the war a rumour gained strong currency throughout the United States that Reinhardt had been killed. As our readers had heard him several times on the French radio we refuted this story, but the American jazz magazines remain sceptical.

Perhaps this latest information will convince them that, as we said all along, he is still alive, and not only alive, but likely to play for British fans again in the near future.



Here's a picture from the camera of Ivor Rich showing the all-important ceremony of cutting the cake at the recent London wedding of Ivor's team mate in Wally Chapman's Dorchester Hotel Band, famous ex-Henry Hall drummer Jimmy Jack, to Miss Doris Marygold. Well-known music-publisher Eddie Standing was best man.

"SAVOY HAVANA BAND" ON TOUR

A VERY interesting venture that is just going forward in dance-band circles will revive the old and honoured name of the Savoy Havana Band.

The new "Savoy Havana Band" will be directed and led by trumpet celebrity Harry Owen. It is to be a nine-piece combination, plus vocalist, and it will take the plunge into its new career with a week of one-night stands in Scotland.

Tour will start with a Sunday concert at Gourloch on August 20, subsequently continuing with the week of one-nighters.

The following week the band will play a special engagement at Belle Vue, Manchester.

Behind this venture, apart from the leader and director Harry Owen, are well-known musicians and West End dance-band organisers Norman Payne and Jack Jacobson, of J.P. Productions, Ltd.

Significance of the name of the band is that trumpet-star Norman Payne was one of the original members of the Savoy Havana Band in its heyday.

With Harry Owen leading on trumpet, band will include Eddie Rock and Micky Deans (saxes); Cyril Garner and Les Thomas (trumpets); Reg Kaymore and Chas. Muir (trombones); Sid Kirby (bass); Bobby Davis (pno.); and Lou Murray (drums).

Vocals will be handled by popular broadcasting favourite Eileen Raymond, and by chitrette Edna Bray.

COTTON DRUMMER ARTHUR BAKER IS MISSING

THE "Melody Maker" announces with deep regret that famous ex-Billy Cotton drummer Arthur Baker, who joined the Navy three years ago, has been reported "missing, believed killed."

Arthur, who had recently been promoted to coxswain, is believed to have been engaged on a very dangerous type of duty of late. His hundreds of friends in the profession will join us in paying a very sincere tribute to his gallant work for his country; and also in expressing our very deep sympathy with his wife and baby son.

We should also particularly like to extend our sympathy to noted London bandleader Howard Baker, brother of Arthur Baker, with whose band Arthur was associated for many years.

Starting with Howard as drummer when he was sixteen years old, Arthur Baker remained in the band for a while until he joined up with Bill Cotton, with whose band he appeared for about seven years before volunteering for the Navy early in the war.

A great chap and a real "white man," Arthur will be very widely missed, particularly by Bill Cotton and all his old associates in the Cotton Band, where he was extremely popular.

If any of Arthur Baker's old colleagues require further information or wish to get in touch with Arthur's wife or relations, they can do so through Howard Baker at 69, Glenwood Gardens, Ilford, Essex (Valentine 4043), or via Murray's Club, where Howard is resident M.D.

DOES any trumpet player who is a good reader and good stylist require a week's holiday at Brighton? Al Feld, whose Swingtette plays at Sherry's Dance Hall, needs a trumpet "dep." for next week, when his regular man wants a week off. Anybody interested write, wire, or otherwise contact Al Feld, c/o Sherry's, West Street, Brighton.

JOHNNY DENIS IN VARIETY

BIGGER and better breaks seem to be coming the way of that very enterprising little bunch, Johnny Denis and his Novelty Swing Quartet.

Next Monday (August 21) they make their bow in Variety, topping the bill for the week at the Shepherd's Bush Empire.

This is the first time that Johnny and his bright boys have been seen on the stage for a week; so far, their only stage appearances have been at Sunday concerts.

They will not augment for this date but will be presented exactly as they play on their Decca records and on broadcasts.

Incidentally, every member of the

quartet is on war work during the day, and they will come straight from their jobs to appear at Shepherd's Bush. It will be a case of "from overalls to dinner jackets," and there won't be much time to make the change.

Last week, taking advantage of a week's holiday, they did a series of one-night stands with terrific success. For the fifth time they visited the Town Hall, Watford, and packed it to the doors; at the George Hotel, Luton (where they have played twice before) they broke the record.

Johnny's next broadcast is a "Music While You Work" session on September 11.

NEW SUN HITS!

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BIG PLANS FOR "M.M." AREA FINALS AFTER RECORD CONTESTING SEASON

ALTHOUGH more than half a dozen qualifying County and District Championships have yet to be held in this year's all-time record contesting season...

hoping that they will be fortunate enough to qualify for the final so that they may have a chance of playing at the Palais a second time...

HAMMERSMITH FINAL All three events will take place during dancing by the public and what with the competing bands...

- U.S. HIT PARADE HERE is the latest available list of the nine most popular tunes in America...

NORTH BRITAIN FINAL Second of the Area Finals will be the "North Britain" at the Empress Ballroom...

IN THE NEWS



TWO figures very much in the news nowadays—recording, broadcasting, stage and screen...

Felix is broadcasting next Saturday (August 19), with his Hawaiian Serenaders...

Valuable Prizes for Swing Band Championship ONE of the features of the Greater London Swing Band Championship...

Melody Maker WEEK ENDING AUGUST 19, 1944 Incorporating RHYTHM Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2

FIREMAN MUSICIANS INJURED

UNLUCKY victims of flying-bomb activity in "Southern England" recently have been three members of the famous London Fire Force Dance Orchestra...

Harry Francis, whose injuries include a broken leg, etc., was at his home when the incident occurred...

CALL SHEET

- Les ALLEN, E.N.S.A. IvY BENSON and her Ladies Band, E.N.S.A. Billy COTTON and Band, Hippodrome, Golders Green.

Rothsay Band Change

AN important band change is due shortly, when Arthur Wallwork and his Band, playing at Rothsay Pavilion...

WELL-KNOWN Somersetshire swingers, Les Ernest and his Band, get a fine break when they are the "band of the week" at the Corporation Ballroom...

RIFFING WITH HARRY JAMES

HARRY JAMES AND HIS ORCHESTRA "Flash (James, arr. Lakey) (Am. Columbia LA2044).

Record Reviews by EDGAR JACKSON

is devoid of anything worth calling melody. Apart from the good piano solo by Gardner which opens the side...

WHITE U.S. SWING

His flair for hot, if somewhat flashy, improvisations was replaced by a superficial trickiness which suited all too well the excited, gallery-fetching arrangements...

Oh, They Do Like To Be Beside The Seaside!

BRIGHTON in peace time was always one of our leading resorts, presenting attractive entertainment for all the uncertainties and scares...

He paid a high tribute to the management, for during the raid and invasion scares business was rather bad...

1944 Rhythm-Style Series

HARRY JAMES Flash; I found a new Baby - R 2943 VIC LEWIS AND JACK PARNELL'S JAZZ MEN Jazz Men Blues; Ja Da R 2944 HARRY PARRY and his Radio Sextet Jazz Me Blues; I surrender, Dear R 2942 CAB GALLOWAY A ghost of a Chance - Willow, weep for Me R 2941 PARLOPHONE RECORDS



Original R.A.F. bassist with Buddy Featherstonhaugh's Radio Rhythm Club Sextet...

viding the crowds there with good, stylish dance music and his line-up is as follows: Cyril Brooker (piano and director); Johnny Wollestone (trumpet); Bill Fowler (trumpet); Ernie Gaskell (trumpet); George Thorne (trombone); Bill Seal and Arthur Brooker (altos); Stan Coring (tenor); Miff Wolfsthal (bass); and Eric Galloway (drums and manager); with Joyce Firth (vocalist).

In addition to the two bands, there is Maestro of the Hammond organ Peter Kirby, keeping the dance music non-stop while the bands are chaunting over.

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COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

REPRESENTATIVE SMALL COLLECTION

It was not until a chance remark belittling his talents, overheard one afternoon, that Barney put down his clarinet. And in its stead he began to study the tenor saxophone, soon developing into a slap-tonguing, honking exponent of that horn.

Although the earlier and traditional New Orleans jazz band instrumentation had not included the tenor sax in its make-up, times were changing and Barney found work in 1922, as a member of Albert Nicholas' Band.

Playing a seven-hour day, from nine at night until four in the morning, Barney blew his honk-horn in Tom Anderson's Cabarets, stamping grounds at one time or another of practically every musician from New Orleans.

(More next week)

CORRECTION ON FUD

Still another letter from Ralph Venables who must surely be the world's most indefatigable writer. He says—

"Elliott Goldman's Livingston item is very welcome, but contains at least one big error. I feel that this ought to be corrected. He says: 'Joining the California Ramblers was Fud's first step to recording fame.'"

"In actual fact, Fud had been recording for several years before joining the Cal. Ramblers, his first waxings being with Ben Pollack's Band 'Dead I Do.' Also, prior to his short appearance with the Ramblers, he had made most of the famous Nichols-Mole waxings, so where does Goldman's 'first step to recording fame' come in?"

"A point of interest which 'E. G.' omitted was that, besides 'Imagination,' Livingston composed those other two outstanding numbers, 'Singapore Sorrows' and 'Humpty Dumpty.' That about all the Duke's music since 1929. What had happened was that Barney Bigard had gone and there was nobody of his stature left."

"How Barney Bigard grew to that clarinet colossality is the text of this profile. It begins in New Orleans, where Alphonse Leon Bigard was born, March 6, 1906, of Spanish-French forebears.

The Alphonse was soon shortened, in the interests of euphony, to Barney, by which name he has been known ever since.

It wasn't very long before New Orleans gulf-coast breezes wafted some music to Barney's way, and he was soon following the Ellington music of many a Crescent City youth of that day.

Having decided for him that a clarinet was to be his instrument, the Bigard family arranged lessons for the embryonic virtuoso with Lorenzo Tio, Jr., a local reed wielder of considerable talent.

Among Barney's music mates in the Tio parlour was Omar Simeon, who has also gone on to better things in the musical world.

With an introduction behind the scenes of New Orleans music, Barney soon became an active member of the city's "second line," composed of small fry that followed the brass bands in the many parades which were an almost daily feature.

In the several years that followed, Barney huffed and puffed, soon began to go places on his instrument. Careful attention to the talents of such established stalwarts as Tio, Alphonse Picou, "Big Eye" Louis Nelson-filled Barney with inspiration and an increasing belief in his own ability.

BEGINNERS ONLY

Our postbag lately has contained a number of moans from readers, who quite rightly point out that we promised a special feature for beginners, and that we haven't kept our promise.

Now, we do apologise, but various matters have cropped up, such as the poll results and reviews of the discs released by that poll, which have crowded out the items carefully prepared for you.

One of the most frequent requests from beginners is for a list of good jazz discs, with notes appended, stating the why and wherefore, etc. There is usually an s.a.e. enclosed, with the sentence which will be found engraved on our headers: "I hope this won't be too much trouble for you."

Well—it isn't too much trouble, and if there were 48 hours in a day we should be happy to reply fully and personally to every one, but as there are only 24 we are going to ask our advanced readers to stand aside and let us give space to the beginners.

As readers may know, the Bearded Half has been chasing around the country during the past few months taking the "word" to the Navy, Army and Air Force, and arguing the case for jazz with the serious music critic, Mr. Ralph Hill.

An E.N.S.A. representative who heard one of their discussions was so impressed by the quality of the jazz played by our representative that he asked for a selection of recommended and available discs, together with notes to form the basis of a jazz lecture.

Thus, far-flung camps will be able to ask for the "Jazz Box," and receive a potted history of jazz.

THAT SELECTION TOGETHER WITH THE BRIEF NOTES ABOUT EACH RECORD, IS THE ONE WE ARE PRINTING BELOW, AND WILL COMPLETE NEXT WEEK.

It must be borne in mind that they have been selected with due regard to their availability and to the backings, so that 28 sides are, as far as possible, representative of the birth and growth of jazz.

A comprehensive list would, of course, run into hundreds and many excellent examples are of necessity omitted.

1. "High Society"/"I Thought I Heard Buddy Bolden Say," by Jellyroll Morton's New Orleans Jazzmen (H.M.V. B9216).

"High Society" is good representative reconstruction of the New Orleans style on jazz parades in the early part of the century. Compare with military marches. Jazz fused with the old brass bands, but there was a wider scope for the soloists—in this case pay particular attention to Albert Nicholas' clarinet solo, which was always used as a touchstone for a clarinetist's capabilities.

"Thought" is typical music which was played in the low haunts of the "Red Light" district of Basin Street in New Orleans, where Buddy Bolden became an almost legendary figure in trumpet playing.

2. "Oh, Didn't He Ramble"/"Winin' Boy," by Jellyroll Morton's New Orleans Jazzmen (H.M.V. B9217).

"Ramble" is a reconstruction of a New Orleans funeral parade. Perhaps the corpse had been a fast-living jazzman and he was carried to the cemetery accompanied by slow and solemn drum-beat. But when they left the graveside—well, his dead wasn't he? Let him be remembered by the music he loved so much. As Louis Armstrong said, "They used to tear their horns apart." There is nothing religious about this; it is just as sincere a tribute to their dead as were Victorian plumes and cold collations.

"Winin' Boy," good example of early Creole Bar Blues theme with improvisations. "Winin' Boy" refers to the boy who collected the corks after a session, not to one who was constantly complaining.

3. "Mournful Serenade," by Jellyroll Morton Quartet, Georgia Swing, by Jellyroll Morton's Red Hot Peppers (H.M.V. B9221).

"Mournful" is another excellent Twelve Bar Blues extemporisation. Note the crisp piano style of Jellyroll Morton and the crudity of the "growl" trombone. Jazz was seeking for new and striking musical effects.

"Georgia" shows how the early jazz players adapted "Rags" to "Stomps," and shows the vitality of early jazz music. Note the collective improvisation and the "breaks" by clarinet, trombone and trumpet. "A many-voiced horn" money floated on the basis of the rhythm section. The bass is stodgy, the tuba being used before the plucked string-bass had become popular.

4. "Gimme a Pigfoot"/"Take Me for a Buggy Ride," by Bessie Smith and A.C. (Parlo. R2140).

"Gimme a Pigfoot,"—Bessie Smith, "Empress of the Blues," was a landmark in the development of jazz. It has been said that it is impossible to appreciate jazz if one does not appreciate Bessie Smith. Her voice is stident, perhaps, upon first acquaintance, but the fiery warmth of her sincerity and high spirits in singing a traditional folk music of her people carries more

weight than all the anemic drawing-room ballads of European music. Listen to both these sides many times, and the first impression of vulgarity will change to one of affection and admiration.

SWAP AND BUY

L. A. Drake c/o 18, Russell Ave., Queensbury, Bradford, Yorks, will pay top prices for any discs of small combos featuring guitar, elec. or Spanish-particle. Bunn, Christian, Lang Canyon and Django, last named in "The Man I Love" and "Improvisations."

A. McGarry 369, Cheetham Hill Rd., Manchester, wants to buy (state price) Decca F6531, H.M.V. B9587 and X4593. Must be good condition.

S/Sgt. G. A. Curt, serving in the C.M.R., makes urgent request for three copies of "M.M." 13/11/43, 27/11/43 and 4/12/43. These should be sent to 8, Norton Green Lane, Knowle, Birmingham, where they will be forwarded to him.

Dave Hawkes, 65a, King Gdns., Plymouth, Devon, offers 30 "Hot Jazz Records" for sale, or will swap them for a good conditioned B flat trumpet. Send him s.a.e. for list.

Wanted, Bootie Woogie Prayer" by Lewis/Ammons/Johnson. Write, stating price required, to R. Lunn, 54, Lovelace Rd., Cressington, Liverpool.

Ronald Pixie, 7, Winchester Rd., Colchester, Essex, offers Venuti/Lang "Black Bottom"/"Stringin' the Blues on Italian Col," and says they are different masters. Wants King's issues. Wants Armstrong, Dadds, Bessie Smith, J. R. Morton and early coloured. Send s.a.e.

K. B. Phillips, Lyndon, 91, New Rd., H.U.C. Staffs, has for sale or exchange Ben Pollack's "Swing Out"/"Deep Jungle." Webb's "Imagination" and others. Wants Parlo. R2210, 2554, 2303, 2550, 2612. Good condition. Write for list.

W. A. Gill, 10, Chapel St., St. Ives, Cornwall, wants any good "Dixieland" discs, excluding the Spanier's; also wants (who doesn't?) La Waters on Jazz Man label. Anybody got?

Denny Dyson, 80, Ridge Rd., Letchworth, Herts, offers for sale that he will give six discs for Bill Coleman's "Indiana." If you want to part with it, write him.

Gerald Higgins, 36, Hugh Allen Cres., New Marston, Oxford, offers 7s. 6d. for Trixie Smith's "Freight Train Blues."

A white G.M.F. bloke would like you to contact his sister, Miss M. Curran, at 23, St. Paul's Rd., Canonbury, London, N.1, if you have these for sale: Voc S195, 201, 221, 225, and any Woody Herman sides.

I. Hill, 11, Pepler Rd., S.E.15, offers "M.M.s." from 13/11/43 to date, Aug. '39, "Rhythm," and seven swing discs for sale.

E. Southern, 1, Church Walk, Northwich, Cheshire, makes the unusual request for a C melody sax. He has toured the shops and dealers, but without avail. Anybody help?

Here's a new Sen. S.D. J. Conway, XT/JX 375345, Mess 55, H.M.S. "Iron Duke," c/o G.P.O., London, urgently wants for the Lower Deck Rhythm Club, Shaw's "March," "Clarinet Concerto," Lunceford's "Blues in the Night," and any jazz mags. Will pay reasonable prices.

This time the Army, 10595840 Cfer. Scriven, B. 22nd A.A. W. Shrop. Co. c/o "M.M.," asks for any jazz and swing discs at reasonable prices for use in camp. Also to R. Brand, Houndean, Newick, Sussex, for his list. He wants Goodman and Herman. Joe Slater puts himself on the spot by saying he will pay what's asked for Duke's "Down Our Alley," "Yellow Dog" and "Big House." You can cash in at 22, Lewis St., Aberdare, Glam.

U.S. JAZZ AT FIRST HAND

by Pilot-Officer ARTHUR ROBERTS



Arthur Roberts snapped writing this article at the "M.M." typewriter.

THOSE of you who moved in pre-war rhythm-club circles must often have encountered some jaded fan cooling softly among his records and expressing the wish that some benign deity would transport him magically to America and plunk him down in the heart of Harlem.

For most of the boys, however, this must have seemed but a far-off, unattainable something about as likely of fulfillment as, say, being marooned on a desert island with Rita Hayworth! The prohibitive cost of an expedition to the New World made such a trip all but impossible except for Irish Sweepstake winners.

The war, however, has brought about many paradoxical situations, and one of them is that, thanks to Providence and the Empire Air Training Scheme, quite a large number of persons have been transported to the American continent at public expense and have been enabled, without much trouble, to study the jazzman in his native haunts if so desired, during lulls in the flying programme.

NITERIE TOUR

Such was the case with the writer, and all this leads up to explaining how, on a night in December 1943, I am standing on the corner of Broadway and 52nd Street, minding my own business. Furthermore, I am more than somewhat pleased with such a proposition on account of I am an ever-loving fan of such guys as operate in the jazz-music dodge.

The subsequent tour of the niteries will live long in my memory. Aply guided by friend Leonard Feather, I saw and heard stacks of the real stuff in the ensuing few hours.

The "Onyx," the "Hickory House," "Kelly's Stables"—it was exciting merely to see the names outside these establishments.

My notes are a bit sketchy, and I'm not too sure at this date where I heard who, but I recall that Coleman Hawkins had a small outfit at one place, Art Tatum and Ben Webster were featured at another, and the incomparable Billie Holiday was singing the blues very elegantly at the Onyx, backed by a four-piece which included Al Casey (guitar) and Oscar Pettiford (bass).

All these artists were playing superbly, and fully lived up to the reputations they hold on this side of the Atlantic.

Other genres of high jazz calibre were encountered at close quarters, many of them completely unknown over here, but in every case the music produced was out of this world (to coin a phrase).

On this my first trip to New York, I was also able to catch Charlie Barnet's Ork playing at the Strand Theatre on Broadway.

This is without a doubt one of the foremost white bands, chief feature

being the leader's forceful work on reeds. Lovely, vivacious Ella Mae Morse singing the inevitable "Cow Cow Boogie" and "Shoo Shoo Baby" was also a focal point for the appreciative New Year's Eve audience.

The only other large band I managed to hear on my first visit was the Tommy Dorsey outfit.

The Sentimental Gentleman of Swing could hardly be accused of hogging, for he rationed himself to merely two solos in a fifty-minute show, plus, as his trombone sounds as mellow as the voice of an angel.

He turned the spotlight almost wholly on Gene Krupa, whose first appearance it was with the band. Gene's solo spot was an extraordinary experience not only for the drummer's agile activities, but on account of the behaviour of the audience.

CHICAGO AND ON

This was my first encounter with the American "litterbug" element, en masse, and I was slightly astonished at the screaming going on all around me and the loud cries of "Lay it, Gene!" "Oh, it sends me," and similar imprecations.

"Gothamite to me," said a native "em when Frank Sinatra's here."

All too soon, alas! my New Year leave ended and I had to return to camp. Nothing else happened from a jazz viewpoint, that is, so I'll get on without delay to the details of my second trip, this time to CHICAGO, where I again encountered the true music.

The "Windy City" is aptly named, for I had to fight my way through a near-blizzard up North Wabash Street in order to reach the "Down Beat Club," where I was given the lowdown on the local jazz.

"You mustn't miss these," I was told, and handed a list of establishments to be visited, together with details of the illustrious jazzmen to be found performing therein.

Consequently, that evening found me in the Loop district in an ornate basement listening to a small band led by Henry Allen, and featuring J. C. Higginbotham, the latter, by the way, having been recently selected by poll as being No. 1 trombone.

And just so, for he was certainly turning out some good stuff when I heard him. His style seemed more refined and less raucous than I imagined it to be, judging from his recordings. Henry Allen, too, retains all his old brilliance.

I located Pete Brown playing his celebrated "jump style" alto, and finally, still on the same premises, I found "Stuff" Smith shooting the same fine fiddle as he did on those grand records—great guys both, and very interested to hear that their work is appreciated this side of the Atlantic.

"Don't miss Billy Rogers," I had been told. "She really plays jazz on the trumpet." Slightly sceptical, I nevertheless hied me across the road to the Preview Club, where she had been and received the surprise of my life. Small, slight and very attractive, the ex-Herman trumpet girl was leading a six-piece jam band with an assured and confident air, and solid way. The jazz from that horn was mature, mellow and grade one by any standards.

When I questioned her later about her career, she modestly disclaimed any distinction.

"There's the man you want to talk to—not me," she said, and introduced me to the red-haired gent on her left whose face had seemed familiar. "Meet Red Nichols," Billy said.

Red was in Chicago with the Casa Loma Ork, which group he had just journeyed from. I had a very pleasant chat with him over a beer, and we discussed the Golden Age, with special reference to the Five Pennies and other Nichols groups.

As jazz was concerned, that was all I experienced in Chicago. On the way back, however, I broke the journey at DETROIT, partly to see the assist-like reeds at the Heart of Democracy's Arsenal and partly to see Duke Ellington's Band.

Since 1933, when we in England first heard the Duke, he has risen to great heights. Acclaimed recently as America's best, he is now, after 20 years a leader, at peak popularity.

I also managed to get down to Greenwich Village to see Nick's Tavern, celebrated haunt of hot. Nick's is an old timbered joint scarcely in keeping with the brand of music purveyed there.

One sits and sips a beer in this atmosphere of quaint, olde worlde charm, while up on the stand Pes Wee Russell, Bobby Hackett, Eddie Condon and some others make up the music.

These names make blues.

My final excursion into jazz's realms was a fitting climax to all I had seen and heard. This was the grand jam session at the Town Hall organised by Eddie Condon.

Detailed comment is useless. I'll do no more than list the stars I heard there. The line-up speaks for itself: Sonny Greer (drums); Joe Bushkin (piano); Eddie Condon (guitar); Rex Stewart, "Lips" Page, Bobby Hackett, Billy Butterfield (trumpets); Harry Carney, Pes Wee Russell (reeds), and many others I can't recall.

Most of the above-mentioned were on the stage at the same time. In the middle of the concert I had to leave to catch a train. They were still playing the 12-bar blues they had started about 20 minutes previously, and didn't look like stopping.

I can hear it now. . . .

And so my first-hand researches into American jazz came to an end. All the musicians I met were much gratified at the interest shown in their work by their disciples over here and expressed the wish to come over here after the war.

Those who have already visited Britain recalled the experience with pleasure, and inquired after the "M.M." staff and other friends they had made in England.

For my part, I can't say that the trip will stand for all time as one of life's greatest experiences. The warm welcome and the hospitality extended to us by the good people of Canada and U.S.A. was something never to be forgotten.

P.M. CLUB

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UNLESS his touring itinerary brought him to Southern England a week or so back, LEW STONE had never seen—or even heard—a "doodlebug".

BRAND'S ESSENCE DANCE BAND GOSSIP



Get an eyeful, boys! The fair charmer is 10-year-old KAY JOHN'S, busy London chirpette, whose life-story is told in the adjoining column.

Then one day, as Lew was walking along a road in—yes, how did you guess?—Southern England, whilst an alert was in operation, he suddenly heard the peculiar "buzz-buzz" in the sky, and saw one of the horrid black projectiles, its engine still roaring, hurtling towards the earth at terrific speed.

YOUNG PAUL RICH, singing guitarist for the past two and a half years with Lou Preager, gets a big break this month, when he will be presented with a feature part in a new documentary film entitled "We the People."

IT is a far cry from the resplendent office of Southern England's general manager DAVE TOFF to the rubble, mess, and confusion of the Normandy front, but the gap has just been very neatly bridged by Dave's cousin Joe—Private JOE TOFF, R.A.S.C.—who writes from Normandy a sufficiently graphic letter to enable us to sit in Dave's office in Denmark Street and get a pretty good idea of the sort of life which Fate has meted out (temporarily) to cousin Joe.

FAMOUS Sports Editor of "The People," TOM MORGAN, one of our professional colleagues at Odhams Press, is a man who combines a great knowledge of sport (he can tell you exactly how many times the turnstiles clicked at Wembley at the last big match or what the winning team's centre-forward ate for his lunch), and insight into the game of jazz.

IT was a big day for twenty-year-old singer PETER MORTON when Leonard Urry introduced him to Lew Stone with those words: "Peter, you'll play a week's engagement with Lew's band at the Regal, Marble Arch."

As the caption says (that's if the picture itself doesn't dazzle you so much that you can't read it) the lady is glamorous 19-year-old KAY JOHN'S (address and telephone number will be furnished on receipt of a large postal-order!).

REGULAR spate of vocalism at the Feldman Club last Sunday (13th), the occasion marked the first visit to the Club of famous R.A.F. vocalist-band-leader Sergeant LESLIE DOUGLAS, who was accompanied by famous R.A.F. bandmen JACK PARNELL and VIC LEWIS; by RONALD MAZAR, rumba-singing celebrity of "Lisbon Story" fame and now with EDMUNDO ROS; and last, but very emphatically not least, by petite, good-looking femme singer with PHIL GREEN'S Band, PEARL GARR.

NEWS has reached us (from Beryl Bryden, of Cambridge) of a very swell all-coloured American band—GEORGE LONG and his G.I. Band, who are doing fine work in keeping up the morale of American and British soldiers in England. They play frequently at Red Cross dances, etc.—and do the boys' "jump".

George himself plays really solid electric guitar and back in the States used to play with Ella Fitzgerald. His singing, too, particularly the "Blues" is very popular. The personnel is: George A. Long, of Philadelphia, Pa., elec. guitar, vocals; Deifosse Green, Washington, D.C. piano; Harold Rice, New York, drums; Bill Hilliard, New York, bass; Howard K. Peterson, Washington, D.C., tenor sax; Walter Smallwood, Philadelphia, Pa., tenor; Henry McLean, Washington, D.C., alto sax; Eddie Wally, New Bedford, Mass., trombone; Kenneth Nixon, New Haven, Conn., trumpet.

WITHOUT extra charge, we bring you in the columns above the sort of picture calculated to take your mind right off all your current woes and worries.

Here is a picture of GEORGE LONG, leader of the G.I. all-coloured U.S. Band, autographically referred to above.

Not, mind you, that Kay has much time to disport herself in luscious poses in bathing costumes, these days. You've heard her singing with several of the leading dance-bands, including Nat Allen's, Felix Mendelssohn's Hawaiian Serenaders, etc. Newcastle-born Kay-Johns has been on the stage since she was nine.

IT was a very heavy blow on the part of Fate when well-known musical instrument maker and repairer GORDON BEESON had his home destroyed by a flying bomb. The really wonderful way in which several people in the business and other friends have rallied round with offers of a home for himself and his family, whilst messages of sympathy have been pouring in.

But here are a few details which should be sufficient to tempt you to rush out and get the disc without delay. The combination consists of the astonishing instrumentation of a ten-piece reed section, five trumpets and four rhythm.

ERIC WISTON and his Orchestra also have two nice sides on H.M.V. in "Do Nothing Till You Hear From Me" (vocal by Julie Dawn) and "The Music Stopped" (vocal by Alan Kay).

A passage by five mellophones (dubbed by the trumpets) occurs in "Sweet and Lovely," which also has spots where all ten of the reed section play together in the unusual combination of flute, five B-flat clarinets, two alto clarinets, and two bass clarinets.

George Evans being in the Army and not being allowed to indulge in commercial enterprise, the band is completely run and controlled by his aforementioned brother Leslie.

117.—Woodford B.C. thanks Trevor Williamson for roll on Black and Jazz; also "Jive Bombers" J session, Aug. 13.—Oldham.—Last mtr. ended third and last instalment of "From Blues to Boogie Woogie, Jimmie Ellison, from Earlwig Warner, of Blackley R.O. Many thanks I present a series. Club closes down until Sept. 17. Watch cols: I announcement.

Evans Makes British Recording History Commercial Records Reviewed by "CORNY"

OUT on Decca this month are two of the most ambitious and intriguing sides ever recorded by British dance sidemen.

But lately certain signs have appeared of a definite desire to get out of the rut.

These are a "commercial" style performance and pretty old recordings, but better old commercial Dorsey than no Dorsey.

BUT the best of the H.M.V.s for this column are Dinah Shore's "Smoke Gets in Your Eyes" and "How Am I to Know?" (BD1084).

There are one or two quite nice "commercial" recordings especially Ambrose's "Long Ago and Far Away" (Decca F8440).

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The results have justified it, not only in themselves, but in the model they set for others to copy and emulate—if possible!

ALSO worth noting on Decca are "You're the Moment of a Lifetime" and "You Belong to My Heart" by Don Felipe (Phil Green) and his Cuban Caballeros, with vocals respectively by Dorothe Morrow and Santaluz Lopez, who sang for so long with Edmundo Ros (F8449).

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Here's a picture of an American band that we've been hearing a lot about—FREDDY GLACK and his Orchestra.

SCOTTISH NOTES

JUST in case doubts are expressed as to the sanity of this scribble, it should be noted that the news re Glasgow's Berkeley Ballroom which has been appearing here recently was obtained at first hand from Bobby Jones, the proprietor of the hall.

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U.S. JIVE JOTTINGS

READERS help to write the column this week. First, an air-mail from noted West End accordion swinger Tito Burns, now a sergeant in the R.A.F. in Canada.

He writes: "The jazz here in Canada itself is not that terrific, although quite good. We took in the Cab Calloway show the other night, and it was a real eye-opener. After all I'd heard about Calloway being corny and flashy, his new band is definitely tops."

Another reader who helps to make my job easier this week is Walter K. Heughan, of Moorlands Avenue, Dersworth, who advises us of a short-wave station worth listening to.

On the 31-metre band, and Walter says the best time to catch it is after midnight (D.B.S.T.). On one night recently, he caught "G.I. Jive," 12.15 a.m.; Bing Crosby singing in "Music Hall" at 12.30 a.m.; "Mail Call," with the Andrews Sisters (1 a.m.); Swing Session, with Bob Crosby, presenting half an hour of records, including Tommy Dorsey, Xavier Cugat, Mildred Bailey, Lionel Hampton, etc. (1.30 a.m.).

A second generation of Crosby has entered the film business. For the Paramount picture "Out of This World," the Groaner's four sons, Gary, Dennis, Philip and Lindsey, will croon and quip.

Is Benny Goodman going to reorganise his band? Last news we received from the States left the matter as much up in the air as ever. Seems "B. G." is having a good time laying-off, and denies he's going back to baton-wielding just yet, but his old boys say that they are making time until he reforms.

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NORTHERN NEWS NOTES
by JERRY DAWSON

HAD an unexpected thrill recently when I happened to drop into Clemences Restaurant, Chester, to have a word with the resident maestro, Harry Challinor, and found the trumpet chair on the stand temporarily occupied by the khaki-clad figure of an American soldier—and could he play that horn!!!

Which is quite understandable when I discovered from the boy himself that he was a certain Bill Kent, who, after a year with the Casa Loma band, took over the second chair to Roy Eldridge in the Krupa outfit, taking over lead when Roy departed.

Supported by Harry on piano with his own trumpeting, "Tip" Parkinson, on drums, Jack Hind (bass); Terry Brown (electric guitar), Clem Stephenson (accordion), and Bill Moulton (alto and clar.), a Jam Session raged for something like an hour, with all the boys inspired by Bill's fantastic trumpets.

No mean vocalist, he gave a grand version—both playing and singing—of "Embraceable You," which showed some real understanding of jazz. A good deal more than many plectrists I know—which is no reflection on the latter.

By the way, Terry Brown, who was also a new one on me, showed himself to be no mean exponent of *le jazz hot*—both as a vocalist and guitarist.

Terry is in the business, and has never played professionally, yet he has never played more than many plectrists I know—which is no reflection on the latter. He is a Salford boy, and one for whom I can safely predict a great future should he ever decide to crash into the business.

Altogether an hour well spent. I was one of the lucky ones to benefit by the recent raising of the leave ban, and spent a few hectic days and nights—running around squaring up bits of business that had been hanging around for months past, and hanging around for months past, and hanging around for months past, and hanging around for months past.

Managed to catch Carl Barritreau towards the end of his second week at Belle Vue, Manchester, where he was tearing "em up in great style. Eric Winstone followed Carl into this spot with his big band, in addition to the "Palais" (last Saturday week).

Eric also did a studio date the previous Wednesday, bringing up London specially for the broadcast. Vocalists, Rio Geo. Fierstone, Harry Roach and Joe Cordell—the last named recently invalidated out of the R.A.F.

We spent half an hour on the station platform reminiscing and talking shop whilst they waited for their return train.

Had a long talk whilst in Manchester with Edna Lee, who, now that Richard North is on active war service for the B.B.C., handles the Variety Department in the North.

Although few actual Northern broadcasts of light fare emanate from the studios these days, there is a lot of executive and administrative work still to be done, plus the co-ordination of outside broadcasts, to be handled.

Incidentally, Miss Lee took me up on some of my recent criticism of the department, and in particular my plea for Johnny Healey's Band from Bolton to be given a date.

Every effort appears to have been made to use the band in the "Saturday Night at the Palais" series, but owing to some out-of-date local restriction the Palais at Bolton is obliged to close its doors around the very time that the broadcasts usually commence.

In order to protect the authenticity of these broadcasts, the B.B.C. cannot record these programmes, so for the time being, at any rate, Johnny and the boys are "out."

Making his debut as a solo artist, Cyril Shane did a great week last week at the Lido Cinema, Bolton, where the Bank Holiday crowds thoroughly enjoyed his vocal interlude accompanied at the organ by Reg. Liveridge.

On this display his date-book should be very full, although he is not altogether forsaking dance-band singing.

having fixed to appear for three weeks with the Carroll Gibbons' outfit, when the Savoy maestro hires himself to Green's Playhouse, Glasgow, early in September.

By the way—whilst on the subject of Bolton's Lido, I must mention the grand show put on a couple of weeks ago by effervescent Bernard Woolley, who, although he is on important war work, also retains the management of the theatre.

On this occasion he set himself to entertain 2,000 juvenile fly-bomb evacuees, and with every assistance from a bunch of artistes the kiddies had the time of their lives.

With, again, Reg Liveridge at the organ, Max Bacon, magician Fred Mills, Frank Fox's Terriers and actor-playwright Cedric Richards. The stage show was followed by a Shirley Temple film, and the Mayor of West Ham and the Mayor of Bolton addressed the children—the former bringing with him a bunch of telegrams from Princess Elizabeth, Mr. Churchill, the Lord Mayor of London, Bill and Lynn, Tommy Trinder, Max Miller, and others.

Nice work, Bernard—and a nice thought.

Spent one short day in Blackpool to find that once again Lanceshire's self the mantle of Charing Cross Road. Almost the first person I saw was Hutch—playing the week at the Palace with "Happidrome," and straggling on to the North Pier, walked straight into Southern's Syd Green, with Mrs. G. and son Johnny, to be joined almost immediately by Bram Martin and his good lady, who are once again with Lawrie Wright's "On with the Show."

Later, in the usual "soda fountain" I found Frank Jepson, the Tower Company's musical C.O., entertaining Walter Spruce, ex-manager of Manchester's Music Exchange, and on the road for Lawrie Wright—and the Keith Prowse duo, the two Reg's—Knights and Ewen—whose theme song appeared to be "I Couldn't Sleep a Wink Last Night" (by permission of Chappell and Co.).

This "business-cum-pleasure" lark seems to be just the thing—I must try it sometime.

Lease-lend department—after three years in the A.T.S. and having just completed a three months' stay with Billy Smith at the Royal Opera House, Covent Garden, a 21-years-old femme chirper is anxious to fix a berth somewhere in the Midlands or North.

I will be delighted to effect introductions.

In the midst of a busy season at Payne's Majestic at Llandudno, Billy Collins finds himself in need of a trumpet player, and would be glad to hear—telephone Llandudno 603911—from anyone who would like a long "holiday with work."

Opposite number to Leslie ("Jiver") Hutchinson and his All-Coloured Band in Saturday's "Saturday Night at the Palais" airing (August 19) will be Harry Thorley and his Orchestra, resident at the Winter Gardens Ballroom at Morecambe, from whence the broadcast will emanate.

Harry will be using the personnel that can be heard daily at the Gardens, and is not adding even a vocalist.

He will be leading from piano with the following boys: George Howorth, Bill Kitchen and Jack Marlowe (trumpets); Tommy Goor and Ron Watterson (trumpets); Tommy Mayley (trombone); Jack Gardner (bass); and Simon Blair (drums).

Harry has recently heard from his ex-drummer, Tommy Rutherford, that he has been rather badly wounded in Burma, having had his left arm shattered.

Tommy is to have an operation shortly in the hope that the use of his arm will be restored, which sentiment will be echoed by his many friends in the profession.

Tommy also mentioned in his letter to his ex-boss that at a recent dance in an officers' mess in Poona (ahem!) he discovered another ex-Thorleyite R.A.F. band engaged for the evening—albeit Ronnie James. The occasion was duly celebrated.

Billy Riley Scoops the Pool!

1944 EAST MIDLANDS CHAMPIONSHIP, Friday, August 11, 1944, St. George's Hall, Hinckley.

BILLY RILEY and his Band, of Nuneaton, not only won the 1944 East Midlands Championship, presented last Friday (11th) by Mr. Arthur Kimbrell at the St. George's Hall, Hinckley (Leics), they also won all the individuals' prizes.

This is not a record. The Arcadia Dance Orchestra, directed by Len Marshall, achieved the same distinction at Scunthorpe in 1938. But it is a rare enough occurrence to be worthy of comment.

Riley's Band owes its success mainly to the fact that it had no very formidable opposition.

Various of the many contingencies inevitable in war time reduced the original entry list of six bands to three, and the bands which were placed second and third cannot be said even to have extended the Nuneaton combination.

But if the competitors were conspicuous mainly by their absence, the public certainly was not.

The box-office returns showed an attendance of just on 800, as against the usual 400 to 500 for a "special occasion" at the hall, and in spite of the fact that there had been a dance or some other form of entertainment at the venue every preceding night during the week.

The scarcity of competing bands in no way affected the enjoyment of the guests.

They had Stan Fielding's Orchestra, one of the best semi-pro combos in the Midlands, as house band, and an unannounced special attraction in the person of none other than Johnnie Claes.

Johnnie had been judging with Edgar Jackson, and finding time available, couldn't resist the temptation to stage an impromptu jam session with some of Fielding's boys.

He was given a great ovation when introduced, but the applause was doubled and trebled before he had finished a performance which shows him to be to-day an even more outstanding trumpeter than ever. His enviable reputation has led many to believe him to be.

JUDGES' REPORT
Adjudicators: Johnnie Claes and Edgar Jackson.

Winners: BILLY RILEY and HIS BAND (three saxes, two trumpets, trombone, piano, bass drums), 65, Richmond Road, Nuneaton, Warwickshire.

Individualists' awards for alto (George Whitmore); tenor (William Riley); trumpet (Bernard Springett); trombone (Tommy Wood); piano (Freddy Brooks); bass (Allan Smart); drums (Frank Merry).

A WALTZ which was not only well played, but, with its effective and tastefully introduced piano and tenor solos, was both tuneful and interesting, showed that this band has both imagination and musicality.

That it failed to do equally well in the slow foxtrot and quickstep was mainly the fault of the rhythm section.

Satisfactory as the players were individually, as a team they lacked ease, "Snatching" and rushing the ends of phrases, particularly those closing with Charleston and like syncopated beats, often gave the tempo a suggestion of unsteadiness.

It also had its effect on the front line which, in its anxiety to keep up with the rhythm, often clipped its notes, thereby producing the same effect of hurrying.

Two of the secrets of rhythm are good timing and giving notes their proper values. Appreciation of this will greatly help this band.

Second: ALF HEWITT'S DANCE ORCHESTRA (alto, tenor, trumpet, piano, drums), 75, Harewood Road, Coventry.

Special award for best "small" band.

This band just managed to squeeze into second place by playing stock arrangements in a way that suggested experienced musicianship.

But the experience seemed to have been in "straight" music, and the band has yet to appreciate the difference between the "straight" and dance idioms.

"M.M." DANCE BAND CONTEST REPORT

than the band which just beat it into third place, but it waded through stock arrangements with so little feeling or finesse that its performance can only be described as rather uninspiringly negative.

Also, it was not helped by the somewhat excessive vibrato of the lead alto (curiously obtained by shaking his head) or the thumpiness of the rhythm section, due to the heaviness of both the bass and bass' drum.

Best performance was the 1st trumpet, who deserved better support.

CONTEST FIXTURES

AREA FINALS
SOUTH BRITAIN.—Heats I and II, Monday, September 4, and Tuesday, September 5, respectively. Final, Tuesday, September 12. All at the Hammersmith Palais de Danse, London, W.6 (7.30-11 p.m. each night).

NORTH BRITAIN.—Sunday, September 2 (2 to 6 p.m.) at the Winter Gardens, Blackpool. Grand dance music concert by the competing band, with special presentation by Leslie Jiver—Hutchinson and his All-Coloured Band.

Tickets now obtainable from the Winter Gardens, Blackpool. Reserved seats, 7s. 6d. and 5s.; unreserved, 3s. 6d. Applications by post MUST include S.A.E.
Organiser: Mr. Lewis Buckley.

MID-BRITAIN.—Friday, September 23 (7-11 p.m.) at the Montfort Hall, Leicester.
Organiser: Mr. Arthur Kimbrell. Winners and runners-up from each of the above three Area Finals are eligible for this.

"ALL-BRITAIN" FINAL on the afternoon of Sunday, October 8, at Belle Vue, Manchester.
Organiser: Mr. Lewis Buckley.

Last chances to qualify for the Area Finals:
LONDON AREA
Wednesday, August 30.—WALTHAMSTOW, August 10, at the Majestic Ballroom (8 p.m.-1 a.m.). The 1944 Essex Championship.

Continuous dancing to the competing bands, Stan Davis and his American Style Dance Orchestra (1944 South London Championship winners) and the Playfair Five.
(Entry list full.)
Refreshment buffets in hall.
Tickets: In advance from the Walthamstow Town Hall or the Organiser (as below), 3s. (Forces, 2s. 6d.). At doors on night, 5s. (Forces, 2s. 6d.).
Organiser: Mr. Les Winerove, 185, Fernside Park, Town, Hornsey, N.8. (Phone: MOuntview 9509.)

PROVINCES
ACCRINGTON.—To-morrow (Friday), August 11, at the Majestic Ballroom (8 p.m.-1 a.m.). The 1944 East Lanes Championship.

Continuous dancing to the competing bands and Edie McGarry and his (full broadcasting) Band.
Refreshment buffets in hall.
Tickets: In advance from Messrs. Haworth and Co., Whalley Road, Accrington; or at doors on night, 3s. 6d.
Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431.)

WESTON-SUPER-MARE, Wednesday next, August 23 (8 p.m.-midnight) at the Pavilion. The 1944 Somersetshire Championship.

Continuous dancing to the competing bands and George Locke and his Georgians.
Refreshment buffets in hall.
Tickets: In advance from the Pavilion, 5s. At doors on night, 6s. (Forces, 3s.).
Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMple Bar 9140.)

NEW BRIGHTON (Cheshire).—Thursday next, August 24 (7-11.30 p.m.) at the Tower Ballroom. The 1944 Wirral Championship.

Continuous dancing to the competing bands and Bert Yates and his (resident) Band.
Refreshment buffets in hall.
Tickets: In advance from the Tower Ballroom, or at doors on night, 3s. 6d.
Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

OXFORD, Monday, August 28, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championship.

Continuous dancing to the competing bands and The Optimists.
Refreshment buffets in hall.

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Alexander's Rag Band	Barn Dance	Don't Say Nobody Loves
California Here I Come	Born To Waltz Melody	To-night I Kissed You
At the Military Ball	Blaze Away (G.S.)	Boston Bounce
Annie Laurie	Destiny Waltz	Mr. Gert Takes the Air
Avalon	Gay Day's Waltz Melody	Lullaby of the Bells
Marble	Lancers	Are You Sure
Black St. Blues	Love Will Find a Way	Valley of Dreams (W.)
Black Eyes (F.T.)	Modern Waltz Melody	Don't Ask Me Why (W.)
Blue Skies	My Heart's a Waltz	Blue Bahamas (F.T.)
Bugle Call Rag	Palais Glisse	Monogamy
Canadian Capers	Paul Jones	Soldier Boy
Japanese Sandman	See Me Dance the Polka	Keep Sunbeam in Pocket
Cherokee	Skater's Waltz	Sweet as a Song
Cow Cow Boogie	Speak to Me of Love	Deep Henderson
Darktown Strutters	St. Bernard's Waltz	In a Shady Nook
Black	Time to Say Good-night	Two Guitars (F.T.)
Singing the Blues	Vesela (Original)	Tenement Symphony
Pa. It	Viviana City of Dreams	Sevichana
Farwell Blues	Waltz of the Moment	Alabama Mama Foxtrot
Red Lanes Lones (7 pieces)	Day After Tomorrow	Red Havana Moon (Rumba)
Honeyuckle Blues	Goins My Way	Soviet Airman's Song
Henky Tonk Train	In Times Like These	Cavalry of the Steppes
In the Mood	Ilky Tikky Tumbo	Sweet and Lovely
Jim for Jean (7 pieces)	It's a Wonderful World	Tzigane Swing
Jiving at Greenes	It's Love, Love, Love	Lover's Serenade Swing
Limbohouse Blues	It's Love, Love, Love	Peaceably Parting
Melancholy Baby	It's Love, Love, Love	Goodnight Cherie (Waltz)
Misouri Scrambler	It's Love, Love, Love	Pieta (Rumba)
Mood Indigo	It's Love, Love, Love	There's Nothing Like Music
Nobody's Sweetheart	It's Love, Love, Love	Reveries the Changes
October Mood	It's Love, Love, Love	Concerto for Drums
Phil Fitter's Ball	It's Love, Love, Love	Rhapsody for Reeds
Philly Express	It's Love, Love, Love	Dodging a Divorcee
Requiem for the Dead	It's Love, Love, Love	Roach House
Sentimental Over You	It's Love, Love, Love	Serenade Wealthy Widow
Shack of Araby	It's Love, Love, Love	Moonlight on Alster
Chicago	It's Love, Love, Love	Waltzine Two Vienna Sals
Song of India	It's Love, Love, Love	Bride of Aigona
Southern Fried	It's Love, Love, Love	Butterfly
South Rampart St.	It's Love, Love, Love	One o'c Jump
Stardust	It's Love, Love, Love	Swampboat
St. Louis Blues	It's Love, Love, Love	Comandante Patrol
Stompin' at Savoy	It's Love, Love, Love	La Paloma (Tango-Rumba)
Stratton St. Str. (7 pieces)	It's Love, Love, Love	La Cucaracha
Stylish Instrumental	It's Love, Love, Love	Master Charles (7-piece)
Take the "A" Train	It's Love, Love, Love	Concerto (7-piece)
That's a Plenty	It's Love, Love, Love	Treadin' Light (7-piece)
There's a Party	It's Love, Love, Love	Swan Lake Ballet
There's a Party	It's Love, Love, Love	
Wednesday Night Hop	It's Love, Love, Love	
When Day is Done	It's Love, Love, Love	
Who's Sorry Now	It's Love, Love, Love	
Whispering	It's Love, Love, Love	

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LETTERS

I HAVE been on the Allied bridge-head in Italy, and during my stay have been fortunate enough to see several American Unit bands and one E.N.S.A. show, all of which were very good. The bands played "pops" and swing music, and I can assure you that the reception given and the relief from war was greatly appreciated. Certainly, on no account, can he be acclaimed "The Louis Armstrong of the trombone."

ALAN HEMMINGS,
Normanton, Derby.

I have just received "M.M." dated April 22, in which Harry Roy's statement about the B.B.C.'s attitude towards dance music is published. I think he is quite correct, and it is to be hoped that other leaders in the profession will take his side.

The General Forces programme, which we are lucky enough to hear sometimes, has very little dance music between 6 p.m. and 11 p.m. D.E.S.T. when it is possible to hear the station out here.

I think most of the chaps out here appreciate dance music of the better types—i.e., Frankie Weir's M.V. Work 10.30 p.m. to 11 p.m., about the 21st May—this was excellent.

I hope you continue your good work and the B.B.C. takes some notice.

G.N.R. DENNIS KING.

IN order to surmount the difficulty caused by the shortage of musicians nowadays, and the consequent failure on the part of many of our most able bandleaders to run some sort of a combination in order to keep in the public eye in readiness for the days of peace, I suggest that the B.B.C. might very well come to their aid as a reward for past services.

Why shouldn't the B.B.C. form a resident dance orchestra comprising all the available first-class talent left in town, and then invite our most imaginative bandleaders to bring their own arrangements and vocalists along and rehearse the orchestra and then conduct it for a broadcast?

The orchestra would sound different on each broadcast because of the difference in arrangement, and possibly in instrumentation to some degree.

On the other hand, the combination would have the polish which is only acquired as a result of playing together regularly.

I suggest the following as worthy conductors: Ambrose; Phil Cardew; Geraldo; Ted Heath; Spike Hughes; Louis Levy; Ronnie Munro; Sid Phillips; Van Phillips; Lew Stone; Eric Winstone; Peter Yorke.

My idea is that this should only be a duration-of-war scheme.

(Sgt.) STANLEY DROWTHER, Leicester.

MAY I add a few words on the subject of "Big T" to Mr. Grant's recent letter to your paper. If any trombone player was less deserving of the title "Louis Armstrong of the trombone" than that player is Jack Teagarden. Don't get me wrong, though—I have no particular dislike of his trombone—but I have a great love (who hasn't?) for the playing of Louis Armstrong.

But let's compare the two of them. Having regard to the fact that they play different instruments. Primarily Louis has taste and a talent which produces beauty in his trumpet playing—a standard for all others. He has the technique to put this beauty into melody—and, when he feels a little swanky, to show off a bit.

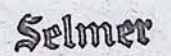
In a little band his trumpet is decisive, clear and powerful, although sometimes reserved. In his solos he builds up to a climax, then the band ride away with him. The melodies of his solos (or solo breaks) are original, but tradition dictates the style.

Jack Teagarden's solo work never excites. There is rarely a climax, and when there is one it is rarely attained. Take "Knocking a Jug": his trombone solo is a phrase after phrase, short and jumpy, a little breathless and there is certainly no climax. As a judge of his inventive capacities, take "Tailspin Blues"—he has none. No, I'm afraid the only time he plays a good solo is when he adapts one of Louis' trumpet solos, as he often did, and I believe, still does.

But how does he do in a real ratty ensemble when the trombone is in its proper place? He just stops playing or satisfies himself with one or two notes here and there (Muskrat Ramble, Freeman's Fugue, Chicagoans), not a patch on the fruity stuff one gets from George Brunis on an occasion like this.

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