

Melody Maker

3. INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 604

HARRY ROY OFF ON NEW STAGE-TOUR

FANS AROUND THE PROVINCES WILL WELCOME THE NEWS THAT POPULAR HARRY ROY AND HIS BAND ARE TO START TOURING ON THE STAGE AGAIN.

Commencing at Glasgow Empire on Easter Monday, April 2, Harry and his full band will be seen around the country on a tour that is scheduled for at least four months.

Since his return from the Middle East, Little Hotchacha has been concentrating on his own West End nightclub, the Millroy, which has been doing terrific business, and at which his band is, of course, tremendously popular.

Now Harry feels that his friends out of Town should be considered, and he is therefore embarking on a tour again. During his absence, Paul Adam and his Band—the well-known outfit playing nightly at the Mirabel—will be coming on to take over Harry's place at the Millroy, with Roberto Ingliz officiating, as usual, on the Latin-American side of the club's rhythmic activities.

LINE-UP

For the tour Harry's band will include all the notabilities associated for so long with him, plus some new men—particularly noted trumpeter Stan Rodrick, who, after a period playing trumpet in Dundee and getting his health back, is returning to the big-time, and joins Harry next week.

In Dundee, Stan discovered a wizard tenor player named Derek Colin, and he is also coming down to London with Stan to join the Roy aggregation.

Full line-up of the band you will see on the stage will be: Stan Rodrick (trumpet); Doan and Tommy Spring (trumpets); Bill Lawington, Job Arbiter, Alfie Kahn and Derek Colin (saxes); Maarn Lewis (piano); Les Farrell (bass); Johnny Holland (drums); and Maurice Stendahl (violin and comedian). Renee Lester is rejoining the band for the stage as vocalist.

To complete the band Harry urgently needs two trombone players—one hot and one sweet. Unquestionably there must be several brassists who will welcome this opportunity to help bring the right brand of swing music to the provinces, and they should communicate with Harry Roy at 1, Norris St., London, S.W.1.

BROADCASTS

Harry Roy's recent "Band of the Week" on the air was so successful that he has another one scheduled for the week of March 12, but listeners can hear him before that—this Sunday (18th) on the General Forces programme from 12.30 to 1 p.m.

Here is a full list of Harry Roy's touring dates: Week commencing April 2, Glasgow Empire; 9th, Edinburgh Empire; 16th, Newcastle Empire; 23rd, Sunderland Empire; 30th, Liverpool Empire; May 7, Sheffield Empire.

The band then returns to the Millroy, doubling: May 14, Pinesbury Park Empire; 21st, Golders Green Hippodrome; 28th, New Cross Empire; June 4, Hford Hippodrome; 11th, Hackney Empire; 18th, Shepherd's Bush Empire; 25th, Wood Green Empire.

The band then goes back to the provinces, and further dates will be given later on.

BIG NEW BAND SCHEME FOR CONTINENT: LIPTON IN CHARGE

THE WELL-REMEMBERED NAME OF BANDLEADER SYDNEY LIPTON THIS WEEK SPRINGS INTO PROMINENCE AGAIN IN THE WORLD OF DANCE MUSIC. SYDNEY HAS JUST STEPPED INTO THE MOST IMPORTANT POST OF HIS CAREER, AND HAS BEEN SENT OUT TO E.N.S.A.'S HEADQUARTERS IN NORTH-WESTERN EUROPE TO ORGANISE A NEW MAMMOTH SCHEME FOR CREATING A "POOL" OF MUSICIANS, BOTH BRITISH AND CONTINENTAL, AND ORGANISING A NUMBER OF NEW ORCHESTRAS, OF VARIOUS TYPES, TO ENTERTAIN ALLIED FORCES PERSONNEL ALL OVER THE SCATTERED WAR-FRONTS OF EUROPE.

Lieutenant Sydney Lipton has been brought back from the fighting line in Italy to fill this highly important new post. Little or nothing has been heard of Syd since he joined the army as a signaller early in the war.

He has performed distinguished service in the Middle East and Italian battlefronts. He will still retain his army rank, but a special dispensation has been made by the War Office to enable him to work on this mammoth new scheme in co-operation with E.N.S.A.

The project has already got into its stride to such good effect that two orchestras have been formed—a swing combination, composed of well-known Belgian musicians, featuring both Belgian and British vocalists; and also a tzigane orchestra.

MORE ENTERTAINMENT

The pool that is being formed will include both Belgian and British musicians. From it, it is proposed to build up a number of bands capable both of giving a full show of their own and of accompanying other productions as well.

This whole idea is part of a vast scheme to provide the Allied troops in Belgium, Holland and elsewhere on the Continental war-fronts, with bigger and brighter entertainment, and both to listen and dance to, and the arrival of numbers of A.T.S. personnel in Europe has given the scheme a good deal of stimulus.

It is planned that eventually every Garrison Theatre in N.W. Europe will have its own resident orchestra—an innovation which has become highly necessary, as will be immediately seen when consideration is given to the small number of bands and entertainers available at present, plus the obviously great difficulty of transport.

The Number 1 Orchestra, which Syd Lipton himself will personally conduct, will travel around to the chief centres of entertainment, and the Garrison theatres behind the front lines. Deputy Conductor to Sydney

Lipton will be a notable Belgian musician, Rene Cosby.

The Number 1 Orchestra is expected to broadcast over both the Belgian and Dutch networks, and thus, after several years, the name of one-time broadcasting favourite Sydney Lipton will be brought back to the air waves. His many friends will not need reminding that Syd threw up a number of top-line broadcasting and other engagements in order to volunteer for the Army, which he joined as a private soldier in 1940.

It seems right and fitting, therefore, that Sydney should return to the air waves as the kingly in this interesting and enterprising scheme, which, at long last, is an official acknowledgement of the great importance of dance music to the fighting men.

BUSY WEIR IS FILMING

ONE OF the busiest bandleaders in London this current week must be Frank Weir.

Frank's everyday jobs this week consist of two regular daily appearances at Hammersmith Palais with his Astor Club Band, plus the usual nightly Astor sessions until 4 a.m.

In addition, he is working every day at Ealing on the new film, "Dead of Night," with Elizabeth Welch and Michael Redgrave, in which the Astor Club Band has recorded all the music, and in which Frank Weir himself plays a part.

Frank also has a broadcast (tomorrow (16th)) in "Music Box" (A.E.P.), and has lately also been very busy at the Decca Records Studios with his Astor Club Band.

Whyte On The Air

FIRST broadcasting break with his new big band comes the way of popular London Astoria trumpeter-bandleader Duncan Whyte on February 27, when Duncan and his boys are playing the late night dance music from the Studio (11.30-12 midnight). Benny Lee is vocalising.

The following day (February 28), Lorna Martin (Mrs. Duncan Whyte) airs with her dramatic accordian in "Break for Music." Duncan, solo with his trumpet this time, will be heard in "Monday Night at 8" on March 19.

TERNENT CRACKS UP: CONTINENTAL TOUR ABANDONED

THE most bitterly disappointed man in the profession to-day is bandleader Billy Ternent.

Touring the Continent for E.N.S.A. with his band, he found himself unable to complete the tour owing to the recurrence of the serious internal complaint which prevented the E.N.S.A. doctors, in the first place, from giving him the necessary permission to make the tour.

He was only able to get over to the Continent on his own responsibility, and with nearly three weeks of his programme yet to fill he cracked up completely, and was flown home under medical supervision.

Billy, this week, enters University College Hospital, London, and is hoping that treatment and strict diet will enable him to fulfil his forthcoming stage dates.

At the same time as he cracked up, his vocalist, Ruth Howard, also became ill, and was taken into a nursing home in France. She has now been removed to a hospital in England, and fans of both invalids will wish them the speediest of recoveries.

The rest of the band followed Billy when the tour broke up, and are now all at home again.

SYD GREEN LEAVES SOUTHERN

SENSATIONAL news from Tin Pan Alley this week concerns the splitting-up of one of the best-known teams in the music publishing business—that of Dave Toff and Syd Green, at Southern Music.

After three years with Southern, young old-timer Syd has now left, and is considering the many very attractive offers which have been made for his services.

Dave Toff, of course, remains as general manager of this up-and-coming firm, and the parting is quite amicable on both sides.

A GREATEST recruit to Stephane L. Grappelly's interesting line-up which he is setting together for his opening in a few days' time at the Park Lane Bates' Club is guitarist Vic Lewis.

Vic is joining up with Stephane for a time, as, owing to the continued indisposition of Jack Parnell, their plans for the future activities of their famous combination, the "Jazzmen" are temporarily held up.

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THE HAPPIEST	SID PHILLIPS' FANCY PANTS	RONNIE MUNRO'S MUSICAL TYPIST
NEW YEAR OF ALL	AND SHOOTIN' A LINE	AND PUNCH AND JUDY POLKA
TILL STARS FORGET TO SHINE		

CALL SHEET

(Week commencing Feb. 19)

LES ALLEN.
Grand, Bolton.
Carl BARRITEAU and **Band.**
Empire, York.
Johnnie CLAES and **Clapigeons.**
Gaiety, Apr.
Billy COTTON and **Band.**
Empire, Glasgow.
Gloria CAYE and **Band.**
Palace, Glimsby.
GERALDO and **Orchestra.**
Empire, Leeds.
Henry HALL and **Band.**
New, Northampton.
Leslie ("Liver") HUTCHINSON and
his **All-Coloured Band.**
One-night Stands, Yorkshiré.
JOSS and **Band.**
Empire, Sunderland.
Vera LYNN.
Empire, Liverpool.
Felix MENDELSSOHN and **Hawaiian**
Singers.
One-night Stands.
Ronnie MUNRO and **Orchestra.**
Empire, Shepherd's Bush.
Harry PARRY and his **Radio Dance**
Orchestra.
Empire, Wood Green.
Oscar RABIN and **Band.**
Band of the Week, B.B.C.
TROISE and his **Mandoliers.**
Empire, Sheffield.

DONCASTER M.U. BRANCH FORMING

ALL dance musicians in the Doncaster area should rally round on Sunday (February 18), when a big meeting is being held at the Ritz Ballroom, Hallgate, Doncaster, at 3 p.m.

Object of the meeting is the formation of a Doncaster branch of the Musicians' Union, and in view of the great importance of this project, it need hardly be emphasised how urgent is the need for every musician who can possibly be present to turn up.

Meeting is being arranged by the well-known local semi-pro bassist Arthur Clark, who is a member of the Rotherham branch of the M.U.

Last week Arthur Clark put in some excellent preliminary work, visiting the local dance halls in company with Cyril Cockerham, of Henry Hall's Band, urging all musicians working there who are not already members to join the Union.

Mr. Lance L. Key, M.U. Organiser, will be present at Sunday's meeting, at which a big rally is expected.

CONGRATS to Glasgow trumpet man Duggie Anderson, whose wife presented him the other day with a son. Duggie is associated with well-known trumpet player and teacher Jimmy Young in an agency and tuition business, so Duggie's acquisition will probably provide a new recruit for Jimmy's promising stable of horn men.

Darlington R.O. At first mtg on Jan. 28. J.S. given by members of H. Parker's Band; Sons, 4th and 11th, jam sessions, etc. Next mtg, Sun, Feb. 18. Record recd. is scheduled. All inquis: B. Thornberry, 4, Parndale Cres., Darlington, Co. Durham.

GLASGOW FORMS OWN MUSICIANS' CLUB

HERE is a news item of significance to all Glasgow musicians. For some time past most of the boys have been considering the formation of a club where business and social matters could be transacted. At last something has been done towards attaining this long-felt want.

A temporary committee, consisting of Messrs. Lundie, Donaldson, Hamill and Foley, has viewed suitable premises, obtained full information re the legal and other requirements, and steps have been taken to make a start with the very necessary financial end. The annual subscription has been fixed at £1 1s., and these latter are rolling in at the moment. At the same time, there is a degree of urgency in this matter.

To meet the initial rental and furnish the minimum of equipment at least £200 will be needed. It is expected to raise part of this by subscriptions and the rest by the promotion of a Jamboree or similar function.

Once installed, other means of raising cash will be considered, such as concerts, etc., so that the premises may be fully furnished with all the necessary amenities.

Members will then be able to transact the usual afternoon business with the necessary degree of privacy and at the same time have a social centre which will perhaps provide an oasis in the usual Sunday gloom.

There is one stipulation—the organisation will be confined to M.U. members only.

Now, by the time this appears there may be still further developments, at those wishing fuller information may phone this writer's number (Douglas 0618), where full instructions will be given to any who are unable to establish contact with the committee during the daytime.—**HUGH HINSHELWOOD.**

Since printing the above story, we have received the following telegram from our correspondent:

RE FAIR GLASGOW CLUB. PLEASE ADD MEETING, SUNDAY FIRST WEST REGENT MASONIC, TWO O'CLOCK.—HINSHELWOOD. All interested Glasgow musicians are urged to attend.

Brighton Bands On The Air

A BIG break comes to well-known Brighton bandleader Al Feld this Saturday (February 17), when, for the first time in his history, Sherry's Dance Hall will be the venue of a broadcast by both its resident bands. This will be in the "Saturday Night at the Palais" series (11.30-12 midnight).

Al Feld and his combination, with four saxes, four rhythm, trumpet, violin and vocalist, will start and finish the airing, whilst the second Sherry's Dance Band—Wal Rogers' Quintette—will also be featured on the air.

Al himself will lead his own combo on violin. Vocalist will be Joan Reagan, a discovery of London bandleader Lou Preager, and for whom both Lou and Al Feld predict a brilliant future.

PREAGER'S HEADACHES!

THE recent mild "epidemic" of influenza gave Lou Preager some nasty headaches at the beginning of this current week, in which Lou and his outfit are the B.B.C. "Band of the Week".

On Monday, with only an hour or so to go before the first airing, Lou found that both vocalists, Lynne Shaw and Paul Rich, were away ill. Contacting Edna Kaye and Alan Kane in desperate haste, he was fortunate enough to find both ready and willing to do the day's airing.

The next setback was the sad loss to Lou's bass player, Doug Calderwood, whose mother passed away, necessitating Doug making a flying visit to Devon at literally an hour's notice.

To take his place, Lou was able to obtain the services of the Sydney Simone bassist, Maurice Reed.

At the time of writing, clarinetist Jack Carter is ill, and his place, for one or two of the Hammersmith Palais sessions at least, has been taken temporarily by Derek Hawkins.

Derek Hawkins With Johnny Denis

SIMULTANEOUSLY with the news that young fiddle stylist Johnny Franks had left the Johnny Denis Swinget to go overseas with E.N.S.A., we learn from Maurice Linn that renowned alto sax and clarinetist Derek Hawkins is undertaking most of the one-night stands and Sunday concerts with the Denis outfit.

Derek commenced with the band at Wembley Town Hall last week, and provincial fans can look forward to seeing him in action when he is able to appear with the Denis Swinget. Owing to his heavy commitments in London, Derek is unable to undertake all the one-night stands with Johnny Denis and his Band, but his appearances with the Swinget have received enthusiastic receptions.

There is good news for Johnny Denis fans in the fact that the band will be broadcasting to-night (Thurs., 15th) from 10.30 to 11 p.m.; late night dance music from 11.30 to midnight on Friday, February 23; and another "Music While You Work" on Thursday evening, March 15.

In addition, Johnny is appearing as a guest artist in "Monday Night at Eight" on February 20, and London fans can witness his single act at the Stoll Theatre, Kingsway, this Sunday.

GLASGOW GOSSIP

Billy McGuire, swell pianist who is at present playing with Jimmy Gilchrist at the Cameo, Glasgow, was studying under the famous classical pianist Lamond. The latter knows that Bill is doing plenty in the dance line but is quite satisfied that it isn't spoiling the classical touch.

While non-committal on the subject of jazz, the maestro would appear to be at least tolerant of the music of a band like the Glenn Miller combo.

The news item the other week about the attempted burglary at Nell McCormack's shop was hardly in print when marauders made another attempt. This time they were more successful and got away with a couple of accordions.

The circumstances are almost incredible, in that Nell has practically armour-plated system of protection for his frontage, and that the deed was done at a quite busy time of the evening, before ten o'clock.

Melody Maker

Incorporating RHYTHM
WEEK ENDING FEBRUARY 17, 1945
93, LONG ACRE, W.C.2

Editorial, Advertising & Business Offices:
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MENDELSSOHN'S NEW PLANS

THE end of this current week marks a big change in the plans of Felix Mendelssohn, who will, in future, amalgamate his stage orchestra and his Hawaiian dance orchestra, and will be fronting the resultant combination himself at all future engagements.

Bookings for the immediate future include three weeks of one-night stands, plus Sunday concerts (with the Band) visiting the South Coast, the Midlands, and the North, respectively, and then the Band, fronted by Felix, will be launched into Variety. For the week commencing March 12, Band is at Golders Green Hippodrome (London). The following week Felix plays Nottingham Empire, and then comes a week of Scottish one-night stands, followed by a fortnight at Green's Playhouse Ballroom, Glasgow.

Felix has several broadcasts in the interim. On March 17 he commences a big new series of Sunday morning broadcasts, at the peak in the hour of 12.30-1 (Home). Entitled "Paradise Island," this radio series will feature the Mendelssohn Singers, with its well-known corner-men, plus Dorothy Carless, Sonny Miller, a quintette of new singers, etc.

New personnel which Felix is taking out on the road will include Harry Brooker (electric guitar); Keaton-Life (guitars and dancer); Jimmy McCullough (Spanish guitar); Alan Levett (sax and trumpet); Sammy Samuels (tenor sax); Nelson Durston (trumpet); Fred Mawse (piano); Jack Allcorn (bass); and Douglas Craigie (drums); plus Maurice Ash (vocalist); Eame Le Gall (sax-vocalist); and the Pulu Moe Trio.

For his Variety appearances, Felix is going all out to exploit the Hawaiian atmosphere in a big way, both musically and in the way of novel and colourful scenes as well. Members of the public will be invited on the stage to do the Hula-Hula.

WAAF Wins London Crooning Contest

A PRETTY 19-year-old W.A.A.F. from Pinnet, Miss G. G. G. G., won the London Crooning Championship and the "Beryl Davis Silver Cup" at the Porchester Hall, Bayswater, last Saturday.

Assisting Beryl Davis in the adjudication of the competition were singing star Benny Lee and famous A.E.F. comper Sgt. Johnny Kerr.

Miss Lundy was among twenty competitors who were selected from the forty entrants in the heats of the competition at Wembley Town Hall on the previous Monday. The judges on that occasion were vocalists Benny Dennis, up-and-coming bandleader Howard Lucraft, and pianist-composer Johnny Douglas.

Maurice Linn, who organised the competition, informs the Melody Maker that Miss Lundy is now to have an audition for a broadcast in Leonard Dry's feature, "Max We Introduce?" in the "Monday Night at 8" radio series.

SAXIST ON LEAVE

SAXIST Arthur R. Preston, now in the R.A.F. as a Wireless Operator, and well known in the business before the war by his professional name of Bobby Saxon, comes to London on Saturday (17th) on ten days' leave, and would like to know, if anyone can fix him up we shall be delighted to keep any letters, messages, etc. for him at the "M.M." office until he arrives.

Besides his sax-toting, Arthur also puts over a good single set (songs, solos, etc.) and would like to exercise this side of his activities a little more, his great ambition just now being to get a break on the air.

TWO NEW PUBLICATIONS!

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THE STARS SHINE WITH GOODMAN

Records Reviewed
by EDGAR JACKSON

Reviewed by "CORY"

BENNY GOODMAN AND HIS SEXTET
As Long as I Live (from 24th Edition of "Cotton Club Parade") (Kocher, Arlen) (Am. Columbia CO29029).
Found a New Baby (Spencer Williams, Palmer) (Am. Columbia CO29514).

(Parlophone R2960-5s. 4j.d.)
20029—Goodman (cl.) with George Williams (N. rpt.), William "Count" Basie (N. pno.), Charlie Christian (N. rpt.), Arthur Bernstein (bass); Harry Jaeger (dms.). Recorded probably late 1940.

29514.—As above, except Joe Jones (N. dms.) replaces Jaeger. Recorded probably early 1941.

FOR these two sides Benny follows the usual sequence of solos procedure typical of all his small-band recordings.

"As Long as I Live" opens with basic meaning peacefully over the keyboard in his own highly personal "one-finger" style while Benny tremolos sustained harmony notes by way of effects and taking over the lead for the middle 8 bars in much the same meditative vein.

RESTRAINT AND TASTEFULNESS

"Cootie" takes over for the second chorus and even the too heavily recorded rhythm for its muted trumpet cannot conceal the fact that he plays pleasant if uneventful stuff.

A nice reposeful 16 bars by George Auld's tenor follow, and the side then ends as it started, with Benny's tremolo harmony again prominent behind the still unrolled Basie.

Although in its way highly stylized and notable as much for its good phrasing as for its immaculate technique, the performance is presumably in deference to the character of this compromisingly "commercial" slowish song, is conspicuous mainly for its restraint and tastefulness, and it is to "New Baby" that swing enthusiasts in search of the kick one looks for in small improvising groups will have to turn.

The routine here is: first chorus, Benny; second, Christian; third, Basie; fourth, split between "Cootie" and George Auld (again on tenor); Joe Jones is then featured for eight

bars, after which the whole group joins up in a collective improvisation to put a fitting finish to the proceedings.

Listeners not have to wait longer than the start of the side for something interesting to happen.

Instead of an introduction proper, the opening bars of the first chorus are used in a most imaginative manner, with Artie Bernstein playing just two beats to the bar), to form one, the continuation of the chorus as such emerging as Bernstein changes to four-in-a-bar and the original melody (more or less) is reverted to.

Of the solos which constitute the side it is difficult to say which is the best.

One could write a book on, for instance, Charlie Christian's effort, not long ago, you may remember—probably the most original guitar stylist jazz has known since Eddie Lang put the instrument on the map.

The more obvious features of his playing are captivating enough, but the less prominent finer details are often even more intriguing.

One thing, Christian has the most ingenious way of making his phrases appear connected, thus preventing the gaps which tend to impede the urge-flow of the rhythm.

You'll find an example of what I mean in the 20th bar of his chorus.

Most people would have made a clear break between the note on the second chord of the bar, because it is really the finishing note of its phrase, and the note on the fourth beat of the same bar, which is the commencing note of the next phrase.

But Christian puts a little downward slur on to the note on the second crotchet. This at once indicates that he hasn't finished his "sentence" and thus, as it were, the rhythmic urge flowing.

You'll find this trick of phrase connection to obtain continuity of urge indulged in in various different ways practically throughout. Christian's chorus, the ingenuity of which is a study in itself, and for which alone the record would be well worth buying.

VIC LEWIS AND JACK PARNELL'S SHAZZAM

Ugly Child (George Brunis) (V. by Vic Lewis) (Parlophone CE11270).

Indiana (Hanley) (Parlophone CE12381).

(Parlophone R2960-5s. 4j.d.) 11270.—Lewis (rpt.), Parnell (dms.), with Derek Hawkins (alto, clar.), Ronnie Chambliss (soprano, alto); Billy Riddick (tp.); Dick Katz (piano); Bert Howard (bass). Recorded August 29, 1944.

As above, except Cliff Townsend (clar.) replaces Hawkins. Recorded October 24, 1944.

WITH Vic Lewis's vocal efforts taking up one and a half of the three and a half choruses of which "Ugly Child" consists, the purely instrumental parts of this side are by no means as many as I would have liked.

Nor, for that matter, are they as good.

Dick Katz who has a whole chorus to himself, doesn't make it any better by uncomfortable construction (if it isn't actually a mistake) in the second half of the fifth bar.

Best parts of the side are the old-time Dixieland style collective improvisations in which the record opens and ends. This band is quite good at this sort of thing.

Much better on "The Whole is the faster" Indiana" and not only because our Mr. Lewis considerably refrains from singing.

Taking the introduction and first chor. Dick Katz gets through both without any awkwardnesses.

Billy Riddick then leads in a Dixieland collective improvisation, and one doesn't have to listen very carefully to realise what a good trumpet player he is.

The next chorus is split between Ronnie Chambliss's soprano and Cliff Townsend's clar. Both have the right style and drive for the Dixieland mode on which this combination has modelled itself, and the only worthwhile criticism I have to make is that Townsend is a little overpowered by the rather heavy middle and low register recording.

(Please turn to page 5)

IN addition to anything from the Parlophone "Rhythm-Style" or H.M.V. "Swing" series that may have given them a kick, there are two records in the Decca February list that should go more than somewhat well with all the more discerning enthusiasts—George Shearing's Sextet's "Cumbal Simon" and "Trunk and Bones" (Parlophone R2960) and Frank Astor Club Savan's "What a Difference a Day Made" and "Together" (R2951).

But the Clerk of the Biscuits up here tells me that I can't have them because they have been given over to Edgar Jackson. I shall have to say something to someone about this. Not that I've any personal jealousy about the best records going to "E. J." It may be more fun writing about waxings to which one can give an all-out rave for them, but as long as I get something to deal with that will prevent Friday from looking like a we've-caught-no-fish-to-day day, I don't much mind what it is.

I But to snatch all the plums from this column may make it seem that it's reserved merely for such platters as are not worth being dealt with elsewhere, and that appears to me to be a most unwarranted reflection on the many orks and gurglers who, though only called upon to serve up bread-and-butter, often manage to make it taste at least as good as bread-and-jam.

For instance, there's Gerald's handiwork on that latest top-line furure from the film "Meet Me in St. Louis," "The Trolley Song" (Parlophone F2005).

If this isn't an attractive arrangement well played, I have yet to find one.

Much of its success lies in the fact that after a rather unnecessarily pretentious introduction to a thoroughly satisfactory more or less straightforward statement of the tune, the pace is speeded up for the ensuing vocal version and chorus by Johnny Green et al. to the fast tempo at which this song sounds at its best, and the record really goes with a zip.

Ambross also has a good record of this "Trolley Song" (Decca F8498, with "Some Other Time" from the film "Step Lively"). But even though the vocal is by the still one and only Anne Shelton, I don't think it has quite the atmosphere of the Gerald's effort.

Incidentally, the Gerald version is coupled with the new ballad for "No One Else Will Do," with vocal by Archie Lewis.

Following my not very complimentary remarks about Mr. Lewis a couple of weeks ago, I've had quite a few letters making at least equally uncomplimentary remarks about me. Well, chacun a son gout, or every hen has her roast, they say, but I'll still think more of him when he gets the plums out of his mouth.

Somebody complained to me the other day that I seldom mention any of Joe Loss's, Carroll Gibbons and the Savoy Orpheans, or even Eric Winstone's records.

Well, the answer is that there is seldom anything particularly worth-

while to say about them. They are generally smart, straightforward "commercial stuff," pro bona publico at large, but nothing much ever happens, either by way of tunes or the way they are played, for anyone other than a bath-tub warbler to make a song about.

However, just to let you know that at least I read the labels, I add for the benefit of all who may be interested that this month the Orpheans give us "Just a Little Fond Affection" (now isn't that nice?) and the Inevitable "Happiest New Year Of All" waltz (on Columbia FB3684), and "Texas Polka" and "Who Said Dreams Don't Come True?" (FB3089); Eric has a belated release of "It Could Happen To You" coupled (on H.M.V. BD5871) with the aforementioned query about Dreams, asked this time by Alan Kane and a very coy young lady by name of Hazel Gray; and Joe Loss plays the attractive new beguine "Kiss In The Dark" and "Little Star" on H.M.V. BD5873; and, on BD5872, the aforementioned "Fond Affection" and the haunting "I'm Making Believe" from the film "Sweet and Low Down," which (on Parlophone F2056) Gerald does at slower tempo, but much more pleasingly, if only because the attractive studio provided him with so much better acoustics than Joe Loss had at Green's Playhouse, in Glasgow, where his record was made.

And having got that out of my pen, we can now turn to something more original.

Thanks in no little measure to the efforts of Edmundo Ros and his pianist Roberto Ingliz, whose bands have lately been given by the B.B.C. a little more of the recognition they so greatly deserve, more and more people are not only commencing to realise that rumbas and kindred South American dances should sound anything but the way they usually sound when played by ordinary dance bands, but also how fascinating this South American music can be when played in the correct native way.

If you are one of these people, I strongly recommend the bolero-rumba "Night Music" Fall and the conga "Cul Cul" played by Xavier Cugat and his Waldorf-Astoria Hotel Orchestra (H.M.V. B9403). The conga features some particularly fine bonas playing.

Or maybe it's laughter you're after, in which case you'll find hilarious doses of it in the latest efforts to be released by Spike Jones and his City Slickers—"Clink, Clink, Another Drink" (with hiccup by Mel Blanc) and "Black Eyes" (with Willie Spicer at the Sneeze-phon!!! on H.M.V. BD1059).

"Black Eyes" is given the sub-title "Hotcha, Cornia," which seems to have an even greater significance than the fact that it rhymes so nicely with the opening words of the chorus of this Russian folk song in its original and more serious form.

For those of you who may be interested to know it, here's the per-

(Please turn to page 7)

1945 "RHYTHM-STYLE" SERIES

GENE KRUPA
and his Orchestra
The Big Do; Drum Boogie
R 2956

VIC LEWIS & JACK PARNELL'S JAZZ MEN
Ugly Child; Indiana
R 2960

BENNY GOODMAN
and his Sextet
I found a new Baby; As long as I live
R 2961

JIMMY YANCEY
(Piano Solos)
With Faber Smith, Blues Singer
I received a letter; East St. Louis Blues
R 2959

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The Parlophone Co. Ltd., Hayes, Middx.

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THE BASIC LANGUAGE OF LOVE
THE JIVE HIT OF THE AIR—
JUNGLE JIVE
By MIFF FERRIE • 3/6 Per Set
THEY'RE WRIGHT OF COURSE!

PUBLICATIONS RECEIVED

LAST summer another U.S. jazz magazine hit the market, this time named "The Needle." We have received copies of it since issue 1 (June, 1944), and the latest, dated December, brings the first volume to a close.

The earlier issues were reviewed here. Since then the quality of the contributions has shown an upward trend, outstanding pieces being those by William Russell (on Morton's "Frog-It-More Rag"), Fred Ramsey, Ken Kulsizer, Herman Rosenberg, and the regular disc reviews which give reliable guidance on the current jazz recordings.

Among the latter was one devoted to Washboard Sam's "Get The Blues At Bedtime" wherein the reviewer stated Washboard Sam, who is really Sam Theard, sings his blues in a joyful and refreshing style.

Now this is news to us—not the description, which is admirably brief, and the disc which we know, but the unveiling of the singer's identity—because, while it is well known that Sam's real name is Robert Brown, he has never before been publicized as Sam Theard, who is a popular vocalist in his own right and often listed as "Lovin' Sam Theard," or even "Lovin' Sam from Alabama."

Theard used to travel the vaudeville circuits with Cow Cow Davenport in the early twenties, and made records with him, one of which we recently heard.

Titles were "State Street Blues" and "They're Giving It Away." Davenport lore of some fast rolling piano between vocals, and the lyrics were just too sharp to print. Have the "race" specialists any information on either Sam, so to speak, apart from the fact that Washboard Sam is presumed to play Washboard on his recordings? Someone once wrote that W.S. was related to Big Bill Broonzy. The web seems unusually tangled.

But to get back to "The Needle"—volume 1 having come to a finish, the editor, Robert Reynolds, has new ideas for this year. He intends issuing only three booklets during '45, but each will contain some fifty pages. Subjects covered will be blues (including boogie woogie), ragtime, Orleans jazz, and so on.

The new editorials announce "Needle" policy thus: "... to devote itself to the cause of African-American music, which we break down into the following parts: New Orleans music as played by the N.O. Negro; and all kindred subjects such as blues, spirituals, ragtime, and boogie woogie.

N.O. jazz we designate as New Orleans music, and we make the distinction that it was, and is, a Negro art exclusively... the Negro is the only person that can play or sing his own music with the proper beat and conception."

That seems fine and ambitious; if readers who possess such historic relics turn to issue 1 of England's late-lamented "Jazz Music" magazine, they will find there a similar editorial policy. "Jazz Music" found it necessary to incorporate material on white jazz, too, but restricted the field to music loosely in the Orleans pattern.

It will be interesting to follow the course of the "Needle's" new line.

Their representatives over here are the Jazz Appreciation Society, of 60, Milton Street, New Balderton, Newark, Notts. We don't promise that they can supply copies of the "Needle"

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

at present, but it may be worth inquiring.

NEWS OF PANASSIE

It is by no means unusual for the "Corner" to receive visits from collectors, particularly those in the Forces who suddenly find themselves in London for an afternoon, and recent visitors in uniform have included such noted jazz lovers as Jimmy Cross, Vic Bellerby, Don Biggar, Jimmy Godbolt, Charles Gustavus and John O'Farrell. Less expected was the arrival of a French-speaking collector in the uniform of a Belgian Paratrooper whom we rescued from the adjoining office by articulating the key word "Hugues Panassie" with correct accent.

Settled down in the "Corner's" corner, he revealed fair English ability, and we learned he was Paolo Smeyers, active in Belgium's pre-war jazz circles.

His purpose in coming to see us was to pass on some information about Panassie, of whom little has been heard since the German occupation, culled from a letter which the French critic wrote to one of Paolo's friends at home.

First, then, Panassie is safe and well and still in the South of France, where he has lived throughout the occupation.

He had wished to make a broadcast from Switzerland around February, 1944, on the subject (you guessed it?) of Louis Armstrong. It was scheduled to go out from Radio Sottens, but never came off, being in all probability stopped by the Germans, who may have prevented Panassie leaving France.

He did manage one airing in early August last year, when he broadcast an hour's jazz show on Lionel Hampton from Monte Carlo. Experimentally, which included discs of the Goodman Quartet besides Hamp's own groups.

Apart from that, Panassie has concentrated on writing, having turned out no fewer than a dozen books since war started. One of them is devoted to Rugby football, his second love, one of formal music, another with certain aspects of psychology, and the rest are about jazz.

One is a history of the Swing label, one gives the inside story of those Méx-Ladnier records, while a third recounts his experiences in the U.S.A.

We are glad to have this report of Panassie's activities and will hope for a local publication of some of these works when circumstances permit.

James Asman, of the J.A.S., sends really good news of Decca's Maren releases. He has been told by Harry that month will include two new jazz discs which set a high standard.

Titles are "Hello, Little Devil" / "Barrel Boy," by the Harlem Hamfats, on Brun. O355; and "Basement Boogie" / "Death Ray Boogie," by Pete Johnson, on Brun. O329.

We first heard that the Johnson would be issued here nearly a year back; since when we had begun to doubt. The J.A.S. has urged Decca strongly to release both these discs, and the "Corner" recommended the

Hamfats' sides to Harry Sarton quite recently. Whether or not the company was swayed by this advice, it is to be congratulated on its release of such uncompromising music at a time of acute wax shortage.

MAX'S MONTHLY RECOMMENDATION

"East St. Louis Blues" / "I Received a Letter," by Jim Yancy, Don Faber Smith, Parlo. R256.

Since October this feature hasn't appeared for the obvious reason that nothing worth lauding was released during November and December. But January gave us one outstanding record.

It received favourable review in the "M.M." and, at the time, I found myself in agreement with nearly all that was then written. The question of its correct date has been dealt with in the Yancey discography; that of label credit going to Yancey rather than Smith can hardly be excused by saying that the piano work outshines the singing.

Actually, Smith is unknown to even the "Race" market, this being his one and only record. I believe, but it is customary to give label honours to the blues singer rather than the accompanist. Thus we had, and expected, Red Nelson's name on "Crying Mother Blues." Lofton should be credited, but it would seem odd to read "Clarence Lofton, piano, and Red Nelson, vocal."

Ever Let me have name set below Ma Rainey, and that is how it should be.

Forgetting the cart-before-the-horse label set-up, we think the music is truly wonderful music. "East St. Louis" is one of Jimmy's most delightful tunes, and both sides abound with melodious piano passages.

The first side consists of eleven slight-but choruses on a sort of "How Long?" theme—seven of them solo piano and the rest vocal. Lyrics are pretty simple, the atmosphere being set by Faber Smith's opening couplet: "I walked all the way to 'ol East St. Louis town. I was hoping to the good Lord I would never be found."

At one listening I thought the singing poor, the piano damned good. After more than thirty hearings, the vocal goes down well and the piano is just terrific.

Certainly Smith is no pleasant singer (Yancey himself is infinitely preferable with his rich, low-pitched voice sounding on the verge of tears) but he delivers the vocal in a casual manner which is somehow in accord with the "criminal" type evoked by the lyrics.

As in "East St. Louis," so on the back Smith sings morbid words without much trace of human feeling, while the piano work adds to the mood of impending disaster set by the lyrics.

"I received a letter, it was addressed in red (repeat)."

Now it said at the bottom, 'Jim, your little baby is dead...'

I wrote back a letter, addressed it in white and black (repeat). Said 'Your hollerin' and cryin' baby, won't bring me back...'

By now the listener is a little confused. From whom was the letter received? The usual angle is missing. Not that it matters a lot, but who is he writing back to whom? Maybe the words have lost their original meaning or Smith has slipped. Anyway, the closing verse is clear enough: "Now I want to her coffin, I peeped down in her face (repeat), etc."

Says 'I'm sorry, baby, but nobody can take your place...'

Following the vocal Yancey plays a series of spread chords designed to give the effect of chimes. It is not obvious enough to irritate or even to be certain of his intentions, but it leaves an undoubted impression of bells.

The piece is basically "Five O'Clock Blues," but don't let that prevent your buying both records.

On one playing I judged Yancey to be an indifferent accompanist, perhaps because his piano is less prominent than is customary on race discs; but my considered opinion now is that his instinctive taste guides him towards supplying a far better background than most blues singers are blessed with.

Instead of going through the routine as though there were no vocal in progress, Jim's attitudes all require, and embellishing the breaks in the most simple way. It is a soft accompaniment, mostly in the bass.

On the whole, the disc is as unexpected as ever; the expected of Yancey, that is, but musically surprising. This record is a "must" for every collector interested in American Negro music.

MORE KEYNOTE DISCS

Norman A. Evans, of Reading, sends details of Rex Stewart's recent Keynote session. To quote:—

"Two interesting sessions made for Keynote; these should be of great interest, as they contain musicians from Ellington's orbit on their rare excursions on to other people's recordings—Rex Stewart's Big Eight; Stewart, L. Brown, Tab Smith, Carney (bar, and bass clar.; Guarnieri) Brick Fleagle (gitar, and arranger); Sid Weiss, and Co. C. 64. Both originals by Rex, and two by Fleagle, 'I'm True To You' and 'The Little Goose.'"

"Second session, 1844: 'Passin' Me By' and 'Finesse,' both by Taylor; 'Carney' and 'Rhythm,' by Carney; and 'Sam-Pan,' by Fleagle. Personnel of this date was Emmett Berry, Vernon Brown, Russell Sanjek (alto); Carney has before him, people's rhythm Weiss, as Billy Taylor's Big Eight."

The presence of Sanjek rather surprised us, because he was, until January, one of the editors of "The Needle," and left the magazine (with Steve Smith) at the conclusion of its first volume.

REX'S SOLO OF THE WEEK

Sam's piano solo with Lethal McGraw, in "Low Down Dirty Groundhog," on Vocalion S238. Lethal McGraw herself ain't no slouch as a singer either. Incidentally, listen for Buster Bailey's brilliant clarinet obligato on the "Do Your Duty" side. No "packing as many notes as possible in the last line that he can" for him there.

SWAP AND BUY

Claude Lipscomb, "Westchester," Norwich Rd., Northwood Hills, Middx., has some nice discs for swap, including "Cotton Pickers," Turner's Memphis Men, etc. Stacks on U.S. labels, etc. Wants are blues singers or any authentic Spanish or South American artists, also Hazel Scott's "Ritual Fire Dance" on Decca.

Ord. Seaman R. Fry wishes to dispose of 40 swing discs as rapidly as possible. They comprise Basic, Shaw, many deleted Goodman, Miller, etc. S. to R. Fry, Summerville, Bewdley Hill, Kidderminster.

"R. E. P.", of "Hilcott," 38, Coronation Rd., Radpole, nr. Weymouth, Dorset, has a collection of "Rhythm On Record" which he would like to exchange for any 16 or more discs of Boyd Senter and Centepeders; he particularly wants "Swing," "Wabash Blues," "R. E. P." also wants main or monthly catalogues of all makes of discs pre-1930, and will pay cash for these or exchange for "Down Beat" or "Decca."

And now something special: J. C. Godbolt has some brand new Paramount discs for sale. "Mother's Love," "Religion is Something Within You," by Blind Joe Taggart; "Ashley Street Blues," "Dying Blues," by Lola B. Wilson; "Ragzin' the Blues," "Old Country Rock," by Will Moore; "Jack of All Trades," "Two-way Mind Blues," by Moanin' Bernice Edwards; and other similar items.

Also sundry miscellaneous discs, as "All Night Long," "Okeh," "Eagle Back-son and his Clod Hoppers," "Get Off That Jazzophone," by the Bubbling Over Five (Okeh), and Paramount's sacred records selling cheaply. Will consider swans. Wants are White-man's "Washboard Blues," "San," Red Mill Stompers, "Peelin' N. Pain," S. a. c. C. Godwin, c/o Mrs. Brooks, 92, Willersley Ave., Sidcup, Kent.

J. V. Root, 22, St. Mary Rd., Wallingford, E. S., will swap Armstrong's "Fireworks," "Deuces," and Bix's "Rhythm King" for copy of Hugo Rignold's "Poor Butterfly" (R2150). Will pay any price for "Swing 23 or Victor 2622."

Call or write (s.a.c.) M. Greene, S. Hewitt St., Hightown, Manchester, 8, who has number of jazz discs for sale. Urgent.

Offers are Bob Eton, 35, Pleasance Rd., Putney, S.W.16, for Duke's "Eerie Moan" / "Any Time" (Br. A1462).

W. Perry, c/o 55, York Rd., Ilford, Essex, wants to buy R.D. R2748, 2755, 2759, 2768, 2782, 2795, 2814, 2831, 2872, 2912, 2915, 2918, 2922, and any boogie discs.

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Of the many grand American programmes which jostle for air-time on the 514 metre A.E.F. wavelength with B.B.C. presentations that shall we say for the sake of politeness—are not always so good, one of the grandest is the Mildred Bailey Show.

As long ago as 1930, Mildred Bailey, wife of Red Norvo or, to give his true name, Kenneth Norvel, caused the fans over here to sit up and take quite a bit of notice with her vocal gifts in the Frankie Trumbauer record of "What Kind o' Man is You?" (Parlophone R840).

Subsequently, she came to be looked upon as one of the finest white women singers in the whole popular music firmament.

And it's easy to see why. Coupled with a most seductive voice—the sort of voice that makes you think of everything from a sweet-heart's caress to a mother's kiss... Mildred has the ability to sing almost any kind of song as it should be sung and yet give it her own unique personality.

If it's the blues, Mildred shows not only that she knows how to sing the blues, but that she has a originality that is as intriguing as it is tasteful. If it's no more than just another "commercial pop," she can still usually manage to give it something that lifts it out of the rut.

But it isn't only Mildred herself that makes her air show such grand entertainment. She is invariably supported by an array of talent that makes one's eyes pop.

BENNY THE GOOD

Listening-in to her programme last week at its now regular time of 10.7 p.m. on Fridays I found on it, with Paul Barron's excellent band, a new harmonic sensation in the person of John Sebastian, and Benny Goodman.

Benny started off by playing with the Barron ork the immortal jazz evergreen "Henderson Stomp," and proved pretty conclusively that he is still something more than just another gob-stick dribbler.

He then went one better by giving us a chance to hear the new quintet he had formed for a New York theatre production now that he has given up (temporarily, one hopes) his large band.

It consisted of Red Norvo (vibes); Teddy Wilson (piano); Sid Welis (bass); Marly Feldon (drums); with Benny himself, of course, on clarinet, and all I need add is that it put up at least as terrific a performance as one would expect from such a line-up.

Next Friday's Mildred Bailey show will include in addition to Mildred herself and Paul Barron's arch-Stuff Smith (vln.); and "Specs" Powell (drums) as guest soloists, and Rod Norvo's Sextet.

But while it is the American productions that provide the bulk of the outstanding presentations on this A.E.F. wavelength, now and again pop a first-rate British one.



Edmundo Ros and his Band had the honour of playing at the wedding reception last Saturday (10th) of La Senorita Anita Lockit de Alois, daughter of the late Peruvian Ambassador, who was married to Lieut. The Hon. Anthony George, Garton, Grenadier Guards. Reception was at Claridge's Hotel, and the music of Edmundo Ros and his boys was much appreciated by the many distinguished guests present.

"DETECTOR" on RADIO

Immediately preceding the Mildred Bailey show, from 9.30 to 10 p.m. last Friday, there was Art Thomson and his Orchestra.

In place of the small group which Art had at the Embassy in Bond St. (London) until just before Christmas, he appeared with a full band, and with Art's own first-rate piano playing it certainly sounded nice.

Feature which made the airing of particular interest, however, was the tenor sax playing and singing of Kathleen Stobart.

Although Kathleen, who was with Art at the Embassy last year, seems to be a very recent young lady who shuns any sort of publicity that would bring her the recognition she deserves, she is without doubt not only the best girl saxophonist we have, but one of the best swing tenor players in the country irrespective of sex.

She not only has a style that compares favourably with the best, but has that less often found, though even more important attribute—repose. She is one of the at once most understanding and relaxed saxists I have come across over here.

And she sings a darned sight better than anyone who plays so much tenor needs to sing.

And now for some of the letters I received during the week.

Bays Mr. Bill Page, of Swansea, Approves my criticism of the Capitol Orpheans' recent "Saturday Night at the Palais" airing from Cardiff.

"It is quite natural to criticise anything on face value, but it is well to get acquainted with the facts, particularly when judging a dance band.

"In the first place, the B.B.C. took no trouble at all to get some sort of balance in this case.

"I am not a member of the 'Orpheans,' but was asked to do this broadcast with them.

"I have also broadcast several times with Lew Stone, and twice with Teddy Foster. The service given them by the B.B.C. was good, but for this Orpheans broadcast it was pitiful and did not enable the band to give any idea of what it can do.

"I don't doubt the truth of Mr. Page's statements. Remembering how well that part of the Capitol Orpheans known as the Capitol Sextette did in last year's 'N.M.' contests, I am more than ready to believe that something must have prevented the full band from doing itself justice on this broadcast.

"But I can't quite see how balance, good or bad, could have caused the raggedness of the ensemble, the bad sax, the brass, one, or made Dan Donovan sound right of the form we associated with him in his Henry Hall days. This matter of balance is too often made an excuse for faults for which it could not possibly have been accountable.

"There's more in Mr. Page's letter which leads me to feel that he thinks I favour London bands and have a down on the "Orpheans" because they hail from Wales.

Nothing of the sort, Mr. Page. I have many Welsh friends, and I think your part of Britain and its natives swell.

From Signalman A. S. Donaldson, C.M.F.—

"My listening periods (and probably those of many others in the Forces—D.) are confined to short nightly periods between 7.30 and 11 p.m., and occasionally other odd times, as our receiver is in use all day for other purposes.

"The B.B.C. do not put on enough dance-music broadcasts, and those they do put over come on at some odd hour, like 9.30 a.m., when no one has a chance to listen-in, or else late at night when most of us are either getting some hard-earned sleep or are on guard.

"During the times I can listen I often hear Jack Payne with his Orchestra and Artistes. But they sound more like the B.B.C. Variety Orchestra than a dance band.

"I followed in the 'M.M.' (which is sent me regularly from home) Jack Payne's justification of the type of music he plays, but the point is he is taking up time in the very small allocation of the B.B.C.'s 'air-space' for dance music, and he should therefore play dance music and nothing else."

"I don't know if you're quite right about Jack Payne, Mr. Donaldson. I don't know that the B.B.C. count him as a dance band, and if they don't he's probably not put on in the hours allocated to dance music.

"But I thoroughly agree with you that we don't get enough dance music and that what we do get is often put on at times which are impossible for listeners at home here as well as you lads serving overseas.

I hope the B.B.C. will take notice of your complaint, which is similar to dozens I receive almost every week.

From Mr. Alan M. Cathcart, of Stoke School, Buckingham: "My home town is Cheltenham. At a dance there the other Saturday the local band—Hector Davies and his Ambassadors—were playing.

"They are to give their first broadcast the day after I write this letter, and I asked them to include 'Woodchoppers Ball.'

"Mr. Davies replied that the B.B.C. were not allowing him to play any swing numbers. Nearest approach to one, 'The Trolley Song,' had been got in only after much persuasion.

"Now, I ask you, is that the way the B.B.C. treats all small, unknown bands?"

"It's not that the Ambassadors can't play swing. They're not a jam group (trumpet, clarinet, piano, bass and drums) that would make anyone jump.

"But I suppose we have to put up with the sentimental ballads so popular in B.B.C. dance music circles—if there are any!!"

"Anyway, I'm now a voter for commercial radio after the war."

From a reader who gives his full name and address, but whose anonymity I am preserving because I do not wish to prejudice him with the B.B.C.'s Listener Research Department, of which he appears to be a panel member.

"I have this second received a monthly questionnaire from the B.B.C., and am writing you immediately to show how DISGUSTED I am.

"It runs: "Dance Music.—Would you please show the following alphabetical list of dance bands to ten keen dance band listeners and mark with an 'X' the bands they particularly enjoy."

"Then follow thirty-five names. Apart from the big names, we have Percival Mackey, Robin Richmond, Primo Scala, Charles Smart and Debroy Somers.

"But the names of Carl Barribeau (No. 3 in your poll), Harry Hayes, Buddy Featherstonhaugh, David Miller and Frank Weir are omitted.

"Is this gross negligence on the part of someone in the B.B.C.'s Dance Band or Listener Research Departments, is it just another 'New Policy,' or don't the B.B.C. people know the names of the present-day dance bands?"

And now, will someone please try to write me something in favour of the B.B.O.?

I don't pretend to know how it's going to be done, but it would make such a change.

RECORD REVIEWS

(Continued from page 3)

response which is noticeable throughout almost the whole of the side.

Jackie Parrill follows with a drum chorus which, whatever one may feel about drum solos, is not only a good instance of swing drumming technique, but is certain to go well with the younger swing fans; and the record then ends with Riddick again leading in a collective improvisation which is at once both a suitable finish to the performance and on the whole the best part of it.

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JERRY DAWSON'S NORTHERN NEWS NOTES

CURRENT attraction at the Harpurhey Baths Ballroom, Manchester, is that young old-timer, Percy Pease, with what is probably the best band he has fronted for a long time past.

With a grand lead alto and a technically outstanding first trumpet, Percy devotes all his time to the direction of the band, and rarely plays these days except for occasional tenor (to fill the section) and an odd fiddle solo just to keep his hand in.

The full line-up, with Percy conducting, is Jimmy Edwards, Sam Samuels (altos); Bill Molyneux (tenor); Jack Ralphs and Geo. Statham (trumpets); Olive Broad (trombone) (ex-Ivy Benson); Frank Mackintosh (piano); Walter Russon (drums); Harold Barnes (bass); and vocalists Hylda Gray and Norah Gaveney.

Percy is most enthusiastic about the band, and is very much hoping to be able to interest the B.B.C. in giving him a date.

The Harpurhey Baths is, of course, under the promotion of Bill Hall.

At La Premiere Ballroom, Ashton-under-Lyne, is now domiciled Gran Schofield and his Band. No stranger to Archer Street, Gran was two years with Jack Payne's Ceclilians, when this group was directed by Art Gregory, and leading from piano he has a smart six-piece which is delighting local listeners. The rest of the boys are Bill Snowden (trpt.); Walter Jones and Walter Suirrit (altos); Frank Duekworth (tenor); and on drums Norman Hadfield.

The lads are all local semi-pros, and have amazed Gran with not only their musicianship but their keenness to do a good job. Two of them actually travel seven miles each evening from their daytime job to La Premiere, changing in the bathroom from overalls to dinner suits.

After ten years of married life, Mrs. Schofield recently presented Gran with a fine baby boy—one way of solving personnel difficulties! Gran would like to hear from a number of his old associates in Art Gregory, Alan Green, Les Watson, Norman Barker, Geoff Love, Harry Broad, and George Hawkins.

On to Wrexham, in North Wales, where local favourites George Smallwood and his Band are still carrying on despite the difficulties of the times.

The boys play each Monday and Saturday at a club attached to a war factory in the locality, whilst each Wednesday they travel a few miles out of town to play at the Miners' Institute in the Welsh village of Llay—at which hall in recent months such notabilities as Law Stone and Carl Barribeau have held the stage.

Recently George augmented the band to play a concert in aid of the British Red Cross and St. John Ambulance Brigade along with a group of local artists.

With George leading on alto and clarinet, the line-up on this occasion was Jack Litz (alto); Fred Hiscock and Francis Williams (altos); Roy Huchbridge and Ernie Williams (trumpets); Ron Wilkins (elect. guitar); Geoff News (bass); Harry Stone (piano); and Alf Williams (drums).

A feature of the band's spot in the programme was a special arrangement featuring at the piano George's 12-year-old daughter, who received a terrific ovation.

Recent additions to Haydn Powell's Band at the Fulford Ballroom, Hull, are a first-rate hot trumpet in Bill Shannon (late of Melville Christie) and trombonist Alf Watson, who has also seen service with Christy and with Teddy Foster.

There has also been a change of lead trombone, this chair now being occupied by ex-Freager slide-man Freddie Whitmore.

The band is currently awaiting a B.B.C. audition, and hopes to be on the air very shortly.

Recently had a long letter from pianist Al Dallaway, who is with the R.T.B. Staff Band in which Nat Gonella is featured, and which recently returned to this country after a long tour of Sicily and Italy.

Al tells me the interesting story behind one of the numbers which Nat featured in one of his broadcasts at Christmas-time.

At the same H.Q. as themselves in one spot in Italy were a number of coloured Americans on fire duties.

One of these boys was constantly humming over an unknown ditty that took both Al's and Nat's fancy. So much so that they took both tune and lyrics down from the singer, and whilst on the ship travelling home Al did an arrangement which the boys have featured on several occasions. The title, "Thanks for the Boogie Ride."

Incidentally, Al has a rather remarkable hobby—that of a keen interest in railways, and when the band reached a Scottish port upon their return home the first thing he did was to take the ride from Greenock to Glasgow on the footplate.

Add to this his passion for cycling (he once cycled 162 miles in one day), and I think you have somewhat of a record in divergence of interests.

At an R.A.F. station in the West is a smart little outfit which has covered somewhat of a sensation amongst U.S. troops stationed in the same locality—an achievement in itself.

Once they had a bassist—but the D.A.F. band put in Italy lost Steve Atkinson, and so Bud Abbott was posted overseas to fill the vacancy.

This left the boys with Tommy Wanless (newcomer who leads on trumpet); clarinetist Les Ashford (well known in Archer St.); Frank Jackson, of Stoke (piano); and Don Clarke (Birmingham) on drums.

To complete the ensemble there is vocalist Tommy Lovegrove, and, small though they may be in numbers, they make up any deficiencies in direction by a grand understanding of small-band jazz—hence the American interest.

Congratulations to bassist Staff Fairhurst, who is at present with the R.A.F. Weetonians, whose wife recently presented him with twins—a boy and a girl!

He wonders if playing the "double" bass has anything to do with this...

The Weetonians have recently lost two of their stalwarts in Jackie Hunter (trumpet) and Norman Ashton (trombone), the former's chair having been filled by a promising youngster, R. Gizzi, who, surprisingly enough, hails from N. Wales.

A year ago running a dance hall—and the band—in Pudsey, Yorks, trumpet man Jack Percival is now with the R.A.F. in Palestine—and still blowing his trumpet.

Whilst on the boat going overseas, the boys formed a grand little busking outfit which included Jack along with pianist Tony Warburton (late Jimmy McMurrough's Band at the Grand Casino, Birmingham); a Scots boy, Cpl. Webster, on tenor; Cpl. Nelson, from Oldham, on trombone; and several members of the ship's crew, which included an outstanding guitarist in a Liverpool boy by name Eric Morley.

Whilst out East he has met up with a couple of Yorkshiremen in trombonist Jack Quarby, who plays with his station band, the Helopians, and on occasion with Sergt. Ronnie Austin's No. 2 Command Dance Band, and pianist Geoff Chappell, who is unfortunately in the blue, where they don't have too many pianos.

Still another appreciation of the Maurice Winnick show from an R.A.F. bloke in Italy.

A.C.1 R. Westwood writes to say how much everyone has enjoyed the Dorchester Folies, and asks why more of this type of show is not sent along for the boys' delectation.

Pretty girls, good comedy, good vocalists, and lots of modern dance music seems to be the formula.

E.N.S.A., please note.

Sergt. Ronnie Austin's name crops up again in the letter, and pianist Dixie Steeds, who tells me that his R.A.F. outfit lost pianist Frank Harlow some time back, Frank having written to the boys saying how much he has enjoyed listening to the Austin crew.

The band he left behind has now been reorganised, and, with newcomer Johnny Ballantine writing special arrangements, the boys are getting along nicely with the unorthodox combination of three tenors and a rhythm section.

Dixie is on drums, of course, with Les Voke (bass); George Bentley (piano); Ivor Lamb, Johnny Ballantine and Chas. Vobager (tenors).

GRAND OPENING TO 1945 CONTEST SEASON

1945 HERTFORDSHIRE CHAMPIONSHIP, TOWN HALL, WATFORD

Thursday, February 8, 1945

WITH well over 700 people in the hall (the maximum permitted by the licensing authority) by 8.15 p.m., another 600 had to be turned away by the police from the Watford Town Hall last Thursday night (8th) on the occasion of the 1945 Hertfordshire County Dance Band Championship. This state of affairs, which may certainly be taken as a most encouragingly conspicuous opening to the 1945 contesting season, was without doubt a tribute to Lyn Morgan and Charlie Cooper, who, in association with Syd Beames, presented the event and proved that their organising genius, which was a feature of so many pre-war "M.M." contests, has suffered nothing from their long absences in the Forces and on war work. But while the heavy demand for admission was a credit to Messrs. Morgan and Cooper, the actual attendance in the hall was anything but a credit to the powers-that-be. This magnificent ballroom, with its large balcony and its wide corridors and generous supply of exits which would surely enable the building to be emptied in a few minutes in the event of any emergency, can accommodate up to 1,500 without any suggestion of overcrowding and it is disturbing to say the least of it, to find that so few as only 700 of the Watford folk are permitted on any one occasion to enjoy the many fine entertainments presented in their hall.

ABSURD RESTRICTIONS

For after all it is their hall. It is the rates they pay which bull it, and the absurd restrictions on the number allowed to be in it at any particular time are not only an unwarranted curtailment of their rights but a savour of bureaucracy at its stupidest worst—tantamount to Punch welding the Big Stick. However, the 700-odd who succeeded in gaining admission must certainly have considered themselves well repaid for their enterprise. It is true that the first three of the seven bands which took part in the contest were so poor that one wonders how musicians, who, presumably, sometimes listen to gramophone records and the protest of a standard of dance music can be heard over the air, can have such an inadequate idea either of what to do or how to do it. But the bands which played later went a long way to improve the standard, especially Eric Wakefield and his Blue Rhythm Band, whose winning performance would have been a credit to any band, and what with the well-informed and efficient of the competition, the capable handling of the proceedings by Band Steward Fred Beavill, and the efficiency of Les Norman's Orchestra directed by Bob Long, the evening was anything but dull either for the spectators or dancers.



JUDGES' REPORT

Adjudicators: Bill Elliott, "Peggie" Popson, and Edgar Jackson (chairman).
Winners: ERIC WAKEFIELD AND HIS BLUE RHYTHM BAND (alto/clarinet, piano, guitar, bass, drums). 87, Chapel Lane, Sands, High Wycombe, Bucks.
 Individualists' awards for: clarinet (Maurice Goodear), bass (Norman Hill), drums (Bert Campbell). Hon. mention for piano (Eric Wakefield). Special award for best "small" band.
FEATURE of this small swing group was, on this occasion, as it was when the band was at Oxford last year, its electric guitarist.
 He not only plays one of the finest instruments we have ever heard, but knows how to play it. His full-chord filling-in in the ensemble, often with the full, rich tone of a large organ, was of a most outstanding as his single-string solos.
 And this time, thanks to the even more incisive attack of the rhythm section, which has ways been noted for its good beat and drive, the guitar did not appear to overpower the rest of the band.

Almost equally praiseworthy was the clarinet player. It would have stood out in any company, even if it must be said that the alto work of the same player, although good, was not up to quite the same standard.

That the band chose to copy just about as closely as its instruments would permit the Benny Goodman Sextet's versions of "A Smooth One" (Parlo., R2816) and "Seven Come Eleven" (Parlo., R2923) merely went to show that it knows exactly how such instrumentation should be used; and that it did so with quite conspicuous success proves that it not only knows what to play, but how to play it.

Second: **GEOFF STOKES AND HIS BAND** (alto/clarinet, piano, guitar, bass, drums). 12, Meadow Rd., Luton, Beds.

Individualist's award for alto (Geoffrey Stokes). Although the alto won his individualist's award, he was not faultless.

This remark is not the result of his having lost himself badly in his solo fox-trot "Sophisticated Lady"—a momentary mental lapse such as this might happen to anyone. Rather is it the result of more than one wrong and a seeming lack of flexibility in his fingering.

However, in other respects he was a player well up to contest-winning standard. So was the pianist, whose

very nice solos would have been heard to better advantage had the bass and drums not overpowered them by failing to realise that the pianist was wisely not endeavouring to force a not-too-good piano.

Excellent Hawaiian (electric) guitar playing was a feature of the waltz, but on his Spanish guitar this player is rather lacking in repose and inclined to be "busy". Except for a tendency to be a little loud at times, the drummer put up a good show; and that the bass was not more prepossessing was possibly mainly because he seems to have a very poor instrument.

Although not showing either the enterprise or technique of the winning band, this small swing outfit of Geoff Stokes nevertheless indicated that it has the right idea—which is very much more than can be said for half the seven bands which took part in this contest.

Maurice Taylor and his New Music, of Watford, came third and won the individualist's award for piano (Peter Tirrell).

The Carlton Quartet (Rickmansworth) won the individualist's award for accordion (Billy Smith) and hon. mention for piano (W. W. Whyte). The prize for the best trumpet went, in the face of very little opposition, to Harold Cook, of Frank Gibbs's Orchestra (Watford).

Eric Hanson, pianist of Frank Turner's Band (Luton), was also given an hon. mention.

CONTEST FIXTURES

LONDON AREA

Thursday next week, 22—Baths Hall, Latimer Road, WIMBLEDON (7 to 11.30 p.m.). The 1945 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmar Street, Charing Cross Road, London, W.C.2. (Phone: Temple Bar 1148 and Liberty 1528.)

Wednesday, March 28.—Municipal Hall, FROGMO, Surrey (7.30 p.m. to midnight). The 1945 Southern Counties Championship.

Organiser: Mr. Bill Waller, 324, Brighton Road, S.W.9. (Phone: STRoutham 4966.)

PROVINCES

ASHTON UNDER LYNE.—Friday, March 2, at the Palais de Danse (7 p.m. to midnight). The 1945 South Lancs. Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

BIRMINGHAM.—Tuesday, March 6, at the New Baths Ballroom, Smethwick District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicesters.

LEEDS.—Tuesday, March 13, at the Armley Baths Ballroom (7 to 11 p.m.). The 1945 Central Yorks. Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

CREWE.—Tuesday, March 20, at the Town Hall (8 p.m. to 1 a.m.). 1945 Western Counties Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe. (Phone: Crewe 2958.)

PRESTON.—Tuesday, March 27, at the Queen's Hall (8.30 p.m. to midnight). The 1945 North Lancs. Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

STOKE-ON-TRENT.—Monday, April 9, at the King's Hall (7.30 p.m. to midnight). The 1945 "Potteries" Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicesters.

CARDIFF.—Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

For further details, see local announcements. Rules and Entry Forms for all the above contests now available from their respective organisers.

A.E.F. PROGRAMME SCHEDULE

(514 metres)

(See "M.M." for January 13, 1945.)

SUNDAY, FEBRUARY 18

As for Sunday, January 14, except: 10.30 a.m., A.E.F. Radio Weekly. 4.15 p.m., Music for All. 6.15, American Album of Familiar Music. 8.15, Dorothy Carless.

MONDAY, FEBRUARY 19

As for Monday, January 15, except: 12.15 p.m., Guess Who. 12.30, Strike a Home Note (repeat). 1.1, Tuesday Serenade. 2.10, From the Continent. 2.30, Village Store. 5.15, Still Theatre Orch. 6.15, B.B.C. Revue (repeat). 7.1, Dick Daynes with Gordon Jenkins. 7.30, Duffy's Tavern. 9.35, Comedy Caravan. 10.35, Waring's Pennsylvanians.

TUESDAY, FEBRUARY 20

As for Tuesday, January 16, except: 12.15 p.m., Navy Mixture (repeat). 6.15, Jack Wilson's Versatile Five. 6.30, Let's Go to Town.

WEDNESDAY, FEBRUARY 21

As for Wednesday, January 17, except: 7.15 a.m., Judy Garland. 12.15 p.m., Starlight. 12.30, Serenade for Strings. 1.1, Carlton Main Pricely Band. 1.10, Downbeat. 5.15, The Big Show (repeat). 6.15, Novelty group from U.S. Army Band. 6.30, Let's Go to Town. 10.7, Soliloquy.

THURSDAY, FEBRUARY 22

As for Thursday, January 18, except: 9.30 a.m., London Studio Plays.

12.15 p.m., Jack and Daphne Barker, 11, Merry-Go-Round (repeat). 8.15, Starlight. 9.15, Navy Mixture (repeat). 10.7, Xavier Cugat Orch.

FRIDAY, FEBRUARY 23

As for Friday, January 19, except: 1.1 p.m., B.B.C. Variety Orch. 2.10, Interlude. 2.15, U.S. Air Force Band. 2.45, Old Songs. 5, News. 5.15, From the Continent. 5.30, Light Music. 6.15, Novelty group from U.S. Army Band. 9.30, A.E.F. Music Box. 10.7, Mildred Bailey prog.

SATURDAY, FEBRUARY 24

As for Saturday, January 20, except: 12.15 p.m., Scottish. 2.10, Intermezzo. 4.30, Scotland v. England Rugby Commentary. 6.15, Novelty group from U.S. Army Band. 6.30, G.I. Journal. 7.1, American Bandwagon.

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