

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. No. XIX 540

WILKINS LEAVES PARRY: STAN RODERICK COMES IN

BIG news for the fans this week is that famous trumpeter Dave Wilkins is leaving Harry Parry's Radio Sextet after a successful and happy association that has lasted eighteen months.

Dave's only reason for leaving now is that he wants to settle down in Town for a while as he feels the need, for a rest after a year's almost continuous touring and the prospect of another long spell before him.

With his usual excellent discrimination, Harry Parry has signed on as solo trumpeter Stan Roderick, one of our most promising younger stars, already well known for his sterling work with Billy Ternent and Gerardo.

Stan is no stranger to the Parry band of five as he deputised most successfully for Dave (when Wilkins was ill) on the stage a month or so back, and also waxed a number of records with the Sextet which have since appeared on the Parlophone label.

Dave Wilkins is currently with the band this week on the last few days of their four-week E.N.S.A. tour, and Roderick commences next Monday (29th), when the Sextet start a week's engagement at the Royal Palais de Dance, Tottenham.

Also of interest on this date is the fact that Parry is augmenting by three more players for the week, making a ten-piece band with two featured vocalists.

With two weeks of one-night stands on December 6 (Manchester district) and December 27 (Midlands); and Croxson Empire on December 13, the Parryites are looking forward to their week's holiday on December 20, as this week, plus a one-week summer holiday, has been the only two weeks out in 1943.

With the exception of an odd week or so, they are heavily booked until September, 1944.

AGENCY GETS A CAB

INTERESTING new development takes place shortly in the career of drummer-vocalist-bandleader Cab Quaye, whose amazing adventures at sea were recorded in the "M.M." last Christmas, and who has since become the bandleader at the Orchard Club in Wigmore Street.

Cab becomes Production Manager of "Advance Productions," an Agency dealing with shows, Variety, bands and cabaret which will shortly establish West End offices in Cambridge Circus, Charing Cross Road. The Agency is at present in Upper Berkeley Street, W.1.

First big undertaking of Cab's will be assisting in the production of a mammoth half-white, half-coloured show, which will be seen on tour next March, and of which one of the biggest features will be (in his own words), "the best all-coloured band that can possibly be obtained."

WINNICK BAND IN SERIOUS CAR-SMASH

A DISTRESSING ACCIDENT BEFELL THE MEMBERS OF MAURICE WINNICK'S TOURING COMBINATION, NOW LED BY HARRY HINES, LAST MONDAY NIGHT (NOV. 22), AS THEY WERE RETURNING FROM THE FIRST OF A FOUR WEEK'S SERIES OF FORCES SHOWS UNDER THE AUSPICES OF E.N.S.A.

As a result, several members of the band were injured, and a number of the "Dorchester Follies" company—around which Maurice Winnick's show is built—are detained in hospital with serious injuries.

The motor-coach, in which they were returning from their very successful show about midnight, was involved in a collision with an American "bulldozer," which was mounted on a lorry.

The coach was completely wrecked. Those at present detained in hospital are: Dancer Pearl Bentley, singer Phyllis Moss (severe shock), and two of the "Dorchester Lovelies"—Grace Cue and Peggy Jennings.

Taken to hospital with shock and minor injuries, but now released, are: Well-known Winnick broadcasting vocalist, Doreen Stephens; leader-saxist Harry Hines; and trumpet-players George Kenneth and Ray Landis.

CARRYING ON

For the moment—as will be surmised—the tour is cancelled, while the boys and girls get over the shock of their injuries.

Some will return to their own homes; others are being well looked after at an E.N.S.A. hostel in the neighbourhood of the accident.

Next Monday, in spite of this initial setback, those members fit enough will pluckily carry on with the tour, as planned. To replace those injured, new artists are being sent down by E.N.S.A.—and the good work goes on.

It is a curious coincidence that, whilst on tour last year, the Maurice Winnick boys had the distressing experience of being bombed out, some of them being buried under the debris for several hours, and others being injured and losing their personal possessions.

We sympathise sincerely with Harry Hines on this unfortunate start to his tenure of leadership, and with the boys and girls who have suffered such a nasty experience while carrying out their splendid service to the Forces.

Old Leslie Stuart MSS. Found

WORKING side by side with Jack Reading, who is in charge of music and bands for the American Red Cross Field Zones, is Leslie Stuart, who is none other than the son of the famous composer of a generation ago, whose "Lily of Laguna," "Soldiers of the Queen," etc., were compositions that have become something immortal and legendary in the light music of our country.

The present-day Leslie Stuart is in charge of the booking of all entertainments (apart from bands) for the American Red Cross Field Zones.

This exacting work gives him little spare time, but one of his recent occupations has been the unearthing of certain of the manuscripts of his famous father's which have never, as yet, seen the light of day.

He has decided that there must be thousands of people who would like to hear one or two of the best of his father's unpublished works.

Accordingly, he has taken several of the manuscripts to Phil Green, and those suitable are to be orchestrated in a modern manner and broadcast.

PREAGER POSTPONES

THE interesting instrumentation changes being planned by Lou Praeger for his Band, which were to have come into effect last Sunday (November 21), were unavoidably postponed owing to the illness of several musicians, but will now be put into effect to-day (Thursday, November 25).

As most readers will know already, Lou is reorganising the instrumentation of his band to that of seven saxes, three trumpets and four rhythm.

On Monday, Tuesday and Wednesday of this week, Lou and his boys make some extremely popular lunch-hour concert appearances, under the auspices of E.N.S.A., at several of the L.P.T.B. bus garages and canteens.

GREGORY'S BAND SAFE AFTER SEA-ADVENTURE

GRAT relief has been felt throughout the profession at the news that Art Gregory and his Band are none the worse for their terrible experience in the Mediterranean.

They were among the 122 E.N.S.A. artistes whose ship was dive-bombed and sunk in the Mediterranean whilst they were on passage to entertain the Forces.

MUSIC LOST

It was the first incident of its kind during the four years that E.N.S.A. has been sending entertainment overseas, an E.N.S.A. official told the *Melody Maker* last week, adding: "Costumes, scenery and props are being duplicated immediately, and music is being copied and sent out to North Africa."

The parties will proceed to their appointed destinations, and the show will go on as usual.

"E.N.S.A.'s arrangements for sending other artistes overseas are continuing as usual. And the spirit of E.N.S.A. artistes is proved by the fact that there have been no withdrawals from the parties at present rehearsing for service overseas."

BUDDY'S ONE-NIGHTERS

NEXT week, Buddy Featherstonhaugh and the boys of his Sextet are enjoying a week's leave, and are spending the time in a series of interesting one-night stands, which have been arranged for them by Sunday-concert Maestro Eddie Jones.

After playing the big "Forces Rhythm on Parade" Concert at London's Stoll Theatre next Sunday (November 28), the boys will appear on Monday at the Civic Hall, Wolverhampton; and on Tuesday at the City Hall, Cardiff.

Wednesday's date is not confirmed at the time of closing for press. Thursday the boys will be broadcasting; Friday they are playing a big function for a leading aircraft company; on Saturday they spend the morning recording; and on Sunday are playing a concert at the Odeon Cinema, Warley, Birmingham.

MELODY MAKER "South of the Thames" Contest winner Johnny Brown is walking to undertake an E.N.S.A. tour, for which he requires to augment his present band with two trumpets, two trombones, and a tenor sax. Ring him at Reliance 3402.

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NORTHERN ALTO DIES

IT is with deep regret that the untimely death at the age of 28, of George Brian Simpson, lead alto with noted Northern concertists, George Chambers' Band, which competed in the recent "Melody Maker" All-Britain Finals at Wimbledon Town Hall.

George Simpson, who suffered from heart trouble for many years, played a Sunday concert with the band at the Theatre Royal, Hyde, Cheshire, on Sunday last week (14th) and on leaving the boys after the show was in his usual good spirits.

At 5.45 a.m. on Monday morning his wife found him dead in bed.

One of the best alto and clarinet players around the Manchester area, George was very popular both as a musician and as a man.

Music was his heritage, his father being a very fine cellist, and it was he who gave George his musical education. He has played with many bands in the North-West at different times, and had been with the Chambers outfit for the past two years or so.

He was buried on Thursday, November 18, at Bradford (Manchester) Cemetery after a service at St. Clement's Church, Ashton Old Road.

Six of the members of the band acted as pall-bearers, and Raymond Woodhead, present pianist in the band, who is also a church organist, was at the organ.

The MELODY MAKER would like to join George's many friends in the profession in offering sincere condolences to his wife and parents.

CALL SHEET

(Week commencing Nov. 29)

- Les ALLEN. Palace, Grimby.
Carl BARRITT and Band. Hippodrome, Preston.
Ivy BENSON and Band. Hippodrome, Lewisham.
Big Bill CAMPBELL and Band. Empire, Sheffield.
Billy COTTON and Band. Hippodrome, Golders Green.
Herman DAREWSKI and Band. Empire, Leeds.
George ELRICK and Band. Tivoli, Aberdeen.
Gloria GAYE and Band. Theatre Royal, Oldham.
Stephane GRAPPELLO and Swingette. One-Night Stands, Home Counties.
Henry HALL and Band. E.N.S.A.
Jerry HOXY and Band. Hippodrome, Norwich.
Carroll LEVYS Carries On. Empire, New Cross.
Joe LOSS and Band. E.N.S.A.
Felix MENDELSSOHN'S Hawaiian Serenaders. Coliseum, Harrow.
Harry PARRY and Sextet. Royal, Tottenham.
Oscar RABIN and Band. Empire, Nottingham.
Monte REX. Empire, Sunderland.
George SCOTT-WOOD and Band. Green's Playhouse, Glasgow.
Lew STONE and Band. Empress, Brighton.
Billy THORNBURN. Streatham Hill Theatre.
Maurence WINNICK'S Band (directed by Harry Hines). E.N.S.A.
Eric WINSTONE and Swingette. Grand Theatre, Doncaster.

Melody Maker

Incorporating RHYTHM
WEEK ENDING NOVEMBER 27, 1943
Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2
Editor: RAY SONIN
Telephone: TEMple Bar 2468
Advertisement Manager: F. S. PALMER

SCOTTISH NOTES

by Hugh Hinshelwood

NOT only will "Something for the Boys" be tried out on the faithful old Glasgow folk at Christmas but local folks are promised another winner in "This is the Army," featuring, of course, the one and only Irving Berlin.

The producer for the latter show, Major Eddie Dowling, who was also responsible for "Hellzapoppin," was up here recently making arrangements for the show, and dropped a hint that BING might be among those invited over here shortly to entertain the American Forces.

A welcome figure looked in on us the other day in the person of saxist Bobbie Hamilton, who has been with the Merchant Navy ever since the start of the war.

Bobbie has been many long weary months in the Mediterranean, and hasn't had much chance of blowing that horn, but he expects to do a spot of playing when he shortly gets a well-earned rest. He tells us that he had a happy meeting with bassist and vocalist Andy Russell not so long ago in Syracuse.

RABIN WEDDING

Oscar Rabin's boys formed a guard of honour when colleague Jack Quinn, trombonist, was married to Miss Frances Campbell, a Glasgow girl, last week. The band were appearing at Glasgow Empire, where they got the usual big hand, Glasgow trumpet James McCormack was one prominent local boy in the line-up.

An outfit rapidly coming to the fore in these parts in Variety is the combo known as Rex and his Hawaiians. Not only do they play theatre dates, but they are to the front in charity and Forces' promotions.

Considering that the boys are all on essential war work and have long hours to contend with, they are putting up surprisingly good shows, which are attracting plenty of attention in theatre-land.

Since he quit his B.B.C. Variety Orchestra dates with Ronnie Munro, drummer Jack Cheekman has been devoting all his time to his successful radio business, but he emerged from seclusion the other week to play two nights in Edinburgh with Joe Loss at the beginning of Jackie Greenwood's absence.

Eddie Shaw and his Band got off to a good start at Glasgow Locarno, Eddie being quite familiar with what patrons want through his previous season at the hall.

Singing with the band is Shirley Houston, a member of the well-known Glasgow Variety "sister act."

U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballads conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

- 1. SUNDAY, MONDAY OR ALWAYS (5-1-2-3-8-7-8)
2. PEOPLE WILL SAY WE'RE IN LOVE (2-2-5-4-0-4-3-4-8-0-10-0-8-0-10)
3. I HEARD YOU CRIED LAST NIGHT (1-4-3-6-9-8)
4. PUT YOUR ARMS AROUND ME, HONEY (6-7-8-9-7-8-0-9-0-9)
5. YOU'LL NEVER KNOW (4-6-5-1-1-1-1-1-1-2-1-1-2-2-3-2-5-x-9-9)
6. ALL OR NOTHING AT ALL (1-2-3-5-4-3-5-3-4-0-5-8)
7. PAPER DOLL (2-3-7)
8. IN MY ARMS (0-8-6-7-5-6-10-6-6-0-8)
9. PISTOL PACKIN' MAMA (6-6-0)

Figures in parentheses indicate previous placings. *—Placing unascertained owing to reception difficulties.

FALLON JOINS HYLTON: BIG PLANS

PROMINENT figure in the Variety and dance-band side of entertainment before the war, Jack Fallon has returned to the profession, and is taking over the Variety and dance-band sections at the Jack Hylton offices to undertake a big reorganisation in order to anticipate the extensive post-war plans for which "J. H." will soon be making active preparation.

Jack Fallon disappeared from the profession soon after the war was declared, turning up later in the R.A.F. Intelligence Service. He was invalided out of the Service at the beginning of the present year.

He at once returned to the business, this time with Chalmers Wood, and recently left C. W. Wood to take up his present responsible post with Hylton.

FILM/RADIO WORK

Responsible is the word. In running the Hylton Variety and Bands Department, Jack Fallon will look after the interests of many top-line stage and music-hall stars—Adelaide Hall, Arthur Askey, Jackie Hunter, Tessie O'Shea, and many more—whilst on the band side he will have under his wing not only Ivy Benson, Billy Turner, Fred Barber, and the dozens of other musicians who are employed in the Hylton shows both in Town and on tour, but also leading musicians who will be absorbed in big new plans shortly to be launched under Jack Hylton's banner.

The biggest opening which the Hylton organisation can offer musicians at the moment is in film and radio work. Jack Fallon is now engaged in making a record of the leading players and arrangers available for this kind of undertaking.

He will be pleased to meet all suitable musicians at the Jack Hylton offices as soon as possible; also to hear from those in the Forces who can co-operate when on leave, etc.

It is quite evident, from all these preparations, that Jack Hylton considers it is now time to get moving on having the dance-band and orchestral side of his organisation absolutely tuned up in readiness for the big boom which is bound to follow the signing of peace; it is obvious, too, that with all his theatrical interests he has not neglected the important dance band angle.

In Jack Fallon, famous in pre-war days as Bert Ambrose's manager, and later with the Music Corporation of America over here, "J. H." has obviously chosen the right man to guide the future fortunes of his numerous undertakings in the Variety, film, radio and band world.

SUNDAY'S STOLL CONCERT

LITTLE time is left for those still wishing to obtain tickets for the super "Forces Rhythm on Parade" concert which is being held at the Stoll Theatre, Kingsway, London, next Sunday (November 28).

Those who have not yet procured their seats should write immediately, with remittances and s.a.e., to the organiser, Mr. A. G. E. Smith, at 63, Boundary Road, Roehampton, Lancs. Seats are priced at £1, 15s., 12s., 6d., 8s., 6d., and 6s., and it should also be noted that tickets will be on sale at the theatre on the day of the concert.

Programme includes not only those famous radio and stage vocalists Anne Shelton and Beryl Davis, but also the R.A.F. "Squadronairs," the "Blue Mariners," Buddy Featherstonhaugh's R.R.O. Sextet, the London Fire Force Dance Orchestra, piano star Harry Egerton, etc., etc. The whole compiled by Scottish comedy ace Alex Munro.

CLAIMING that there was too much broadcasting, the "Daily Mirror" said in a leading article last week: "From half-past six in the morning till twelve o'clock at night entertainment (?) goes on. Much of it is poor, superfluous, unnecessary."

"Would not the public be better served by less in quantity and more in quality? The money saved could be spent in engaging a few of the best managers in the show business and giving them a free hand."

The same day the evening papers were quoting B.B.C. Chief Announcer Stuart Hibberd as having said: "A third wavelength which could be heard throughout the country, giving listeners an additional choice, would go far towards solving many of our programme difficulties, and I only hope that in the general reshuffle of wavelengths after the war this may be made available."

Whether Mr. Hibberd's statement was intended to be an inspired reply to the "Daily Mirror," and where the B.B.C. hopes to find the money to run a third alternative programme when its excuses for most of the shortcomings in the existing two have so often been lack of finance, are matters into which we need not go, because I think that neither the "Daily Mirror" nor Mr. Hibberd's suggestions will ever come into being!

Certainly neither would provide any real solution to the existing problems of broadcasting.

That can come only from two things—competition and commercial radio.

Many people in a position to know best are convinced that we shall get commercial radio after the war.

They think the B.B.C. will be given power to sell at least a small percentage of its time each day.

But that won't be enough. It will not provide the necessary competition. At least two, and better still, three, different wavelengths all available for commercial radio during the same hours are essential.

Only by such means shall we ever get the money and the competition which alone can ensure only the best possible entertainment.

THANKS once again to the unseen but anything but unheard girl friend who calls me if ever I want to wake up before my normal time, I've heard another of those star American dance band recordings which the B.B.C. continues to delight in putting on at a time when the best people would rather be asleep.

It was Benny Carter and his Ork. at 8 o'clock last Sunday morning. Like Alexander and all the others, Benny has a swing-band now, and if you're one of those people who prob-

SOUTHERN MUSIC CO. I'M THINKING TO-NIGHT OF MY BLUE EYES

Recorded by Bing Crosby on Brunswick 03456; Harry Roy on Regal-Zono M.R. 3700; Joe Loss, H.M.V. B.D. 5809; Jay Wilbur, Rex 10187.

NOW MORE THAN EVER SAY A PRAYER FOR THE BOYS OVER THERE

From the Doanna Durbin Picture "Hers to Hold."

SOUTHERN MUSIC PUBLISHING CO. LTD. 8, DENMARK ST., LONDON, W.C.2

IT ISN'T HOW MUCH BROADCASTING: IT'S HOW GOOD!

Radio by "DETECTOR"



L/Cpl. Jimmy Howe (kneeling) and his Stalag VII B Dance Band, who gave a smashing broadcast on Saturday. The picture above was actually taken in the German prison camp where they had all been languishing for three years.

ably rightly think that swing would have been better if it had still been jazz, you may feel that Benny's capitulation to the modern trend is not without its less desirable aspects.

But I'm one of those more malleable souls who are prepared to enjoy anything that comes so long as it is good of its kind.

This broadcast was more than good of its kind. It was superlative.

Benny may have been one of the last to fall for swing, but having done so, he has gone the whole hog. His band can show the meaning of slickness and dash to many others who had made such features their keystones probably before Benny had even realised that jazz was to be swing.

The brass section is just one of those things. We've had a pretty good indication quite recently of the thrilling noise it can make in the maestro's record of "Midnight" (H.M.V. B9327), but on this broadcast the team beat even its showing on that record.

As a matter of fact, "Midnight" was one of the numbers Benny played in the ailing, and except, perhaps, that Savannah Churchill isn't quite such a finished singer as Maxine Sullivan, the performance was even better than on the record—a remark which goes for Benny's own alto solo.

Just as it was one of the great things of jazz, so is the Carter alto one of the great things of swing—chiefly because it remains much as it has always been, uninfluenced by changing fads and fashions. It was good in "Midnight," but it was just superb in "Ill-Wind" (presented as a sax speciality), and especially in "I Used to Love You" and the older "On the Alamo."

INCIDENTALLY, letters continue to pour in to me demanding that the B.B.C. shall put on these American dance band programmes in the mid-evening periods, when more people are in a position to be able to hear them.

It comes from S.G.M. J. W. Salomon, of 29 Armoured Brigade Signals, Home Forces, who writes: "The average recalle these cold and wintry mornings is at 6.30 a.m., and on behalf of the many swing enthusiasts in this unit I would point out that we find the music of Dorsey and James enables us to get ready for our first parade in lighter heart."

"We realise, of course, that it is next to impossible for the 'unfortunates of civvy street' to listen at this ghastly hour, but, after all, this

amount of time to practice—perhaps more than some of the boys at home can find these days.

But when one considers the difficulties they had to overcome—worn-out instruments, shortage of reeds, lack of manuscript on which to write parts, home-made mutes, stands, and even home-made strings and clarinet keys, etc.—it is nothing short of wonderful that they should have achieved such a good ensemble, let alone be so up to date in their style.

Although there seemed to be a tendency to take some of the numbers too slowly, the arrangements—many scored on the backs of cigarette cartons while in the prison camp—were on the whole excellent, and not the least attractive feature of the band was that its intonation was a good deal better than that of many pro. bands regularly broadcast by the B.B.C.

I hope the B.B.C. will give this band more broadcasts in the very near future.

It warrants them on grounds besides those of mere sentiment, though in speaking of sentiment I must add that the spirit of these boys, proved by this first broadcast of the actual music they played when prisoners in enemy hands, is one of the greatest tributes to British pluck and endurance one could well imagine, even in these days when examples of amazing British courage are anything but rare.

IN the almost forgotten days of the late 1920's, before he became an international idol, Bing Crosby earned his living as a member of one of the side shows of Paul Whiteman's Orchestra, The Rhythm Boys.

The other two members were Al Rinker (brother of that swell vocalist Mildred Bailey) and the popular songwriter Harry Barris.

When a cabaret turn was required, or the time came for the band to go off to have one, the Rhythm Boys would push on their little white pianette and entertain the customers.

Some of you may still have some of their records, but for many their recent broadcast (a recording of which was broadcast last Sunday by the B.B.C.) for which they had been brought together again by "Pop" Whiteman, more than a dozen years after they had split up to find fame along their separate paths, must have come like a breath from some forgotten heaven.

The Rhythm Boys made a pretty big name for themselves in the old days. Their singing of "Mississippi Mud," one of their early hits, on this 1943 broadcast only proved that, while swing may come and swing may go, the Rhythm Boys remain a joy which neither time nor passing fashions can destroy.

BERTIE KING and his West Indian Swings Players may be an adequate enough diversion for an ordinary broadcast, but few people seem to have thought them outstanding enough for the place they were given in "Radio Rhythm Club" last Thursday (18th).

But from what I did hear I can only say that I marvelled at the ability of these lads who had been in captivity for so long.

Doubtless they had a certain

(Please turn to page 4)

Francis & Day's Successes COMIN' IN ON A WING AND A PRAYER PUT YOUR ARMS AROUND ME, HONEY YOU HAPPEN ONCE IN A LIFETIME NO USE PRETENDING

Squadronairs And Parry For Northern One-Nighters

THANKS to the enterprise of well-known Northern entertainments promoter Lewis Buckley, the good folk of Yorks and Lancs are shortly to be given a number of further opportunities of hearing and dancing to the famous R.A.F. "Squadronairs" Dance Orchestra and Harry Parry and his Radio Sextet.

Mr. Buckley informs us that he has booked them for special evening dances as follows:-

- "SQUADRONAIRS", Huddersfield—Monday, December 6, at the Cambridge Road Baths. Manchester—Saturday, December 11, Levenshulme Palais de Danse. Morecambe.—Friday, December 10, Marine Ballroom. Oldham—Tuesday, December 7, Hill Stores, Stoke-on-Trent; Thursday, December 9, King's Hall. Walsall.—Wednesday, December 8, Town Hall. HARRY PARRY SEXTET Blackburn—Friday, December 10, at the King's Hall. Gellthorpe—Wednesday, December 8, Catholic Hall. Halifax—Thursday, December 9, Victoria Hall. Manchester.—Monday, December 6, Belle Vue. Preston.—Tuesday, December 7, Queen's Hall. Rochdale.—Saturday, December 11, Carlton Ballroom.

LOST—A GUITAR

LAST Wednesday (November 17) All-Britain champion George Kerchel was unlucky enough to lose a guitar, which fell off his car between Tooting and Wimbledon Town Hall. George has made local inquiries without success, and is most anxious to locate the instrument. Guitar is a four-stringed, maple-wood "Victor," made by Jack Abbott, and belongs to Ray Cross, of 54, Glennie Road, S.E.27, one of the members of George Kerchel's band.

Deniz Married

CONGRATULATIONS to famous guitarist Joe Deniz on his recent marriage to Miss Madeleine Bradshaw, which took place last week in London. Condolences to bass celebrity Tommy Bromley, who was to have been best man, but who was prevented by illness from being at the ceremony.

VETERAN BLUES SINGER TRIXIE SMITH IS DEAD by PETER TANNER

THE "MELODY MAKER" LEARNS WITH REGRET OF THE DEATH IN NEW YORK ON SEPTEMBER 21 OF FAMOUS BLUES SINGER TRIXIE SMITH, AFTER A SHORT ILLNESS. The very fact that this news, along with that of the recent death of the old-time clarinet player Leon Rappolo, of New Orleans Rhythm Kings fame, should take so long to reach us shows how little the work of both these great artists of jazz was appreciated in their own country.

There were no lavish Press notices for Trixie, for she had been content to sing the blues as she felt them and she had never allowed commercial interests to interfere with her work. The fact that she was one of the great Smiths of jazz seems to have entirely escaped even the American music papers, one of which dismissed her death with the brief line: "Died September 21, New York. Famous blues singer of twenty years ago." How fickle is the swing-mad world which has already forgotten the fine recordings she made in 1938, such as "Trixie's Blues" and "Freight Train Blues," which at the time received rave notices from both sides of the Atlantic.

TRUE JAZZ

She was not young when she made these sides, but she had managed to retain the true spirit of jazz in her rich, robust blues singing, a spirit sadly lacking in so many of to-day's singers. None of the many Smiths of jazz is related, but between them they have built up a fine tradition. Mamie Smith was the first of them, and the first to record, but Bessie, Laura, Clara and Trixie each had their turn, and though it is generally accepted that Bessie was the greatest of them all, Trixie was, in her way, as much a Negro folk music as were any of the others.

Her full, mellow singing was known wherever good jazz was played; whether it was a rent party to get someone out of debt, an after-hours Harlem night spot, or the stage of the 125th Street Apollo. . . . Wherever it was, Trixie would be sure of a welcome from her own people. Her history is obscure, and it doesn't matter much, but as early as 1924 she was recording for the Paramount Co., with accompaniments by members of Fletcher Henderson's Orchestra.

Paramount, always an enterprising company, was catering almost exclusively for the Negro population, were quick to realise her abilities at a time when the major recording companies were content with the "pop" singers of the day or deciding whether or no they dared record coloured artists and their music. They gave her such muscians as

"DETECTOR"

(Continued from page 3)

The special piece written by Lauderie Caton and played by him with bassist Coleridge Goode had the advantage not only of immaculate musicianship, but of trying to say something different.

Bertie King played nice, clean alto, and Clair Deniz showed herself as a pianist deserving more appreciation than she has yet had the chance to achieve. But, all round, the airing was little more than dull. And it might be as well if Charles Chilton remembered that a Negro style is not enough to make up for singing by people who can't sing and haven't good voices.

RECORDS

PHIL GREEN tells me that after his announcement in "Salute to Rhythm" three weeks ago, that he was looking for original compositions to feature on the programme, his front door was so jammed with mail that he literally couldn't open it. Most of the pieces sent in were of the popular song and dance type which, as the "M.M." has had cause to learn only too completely, practically everyone in this country seems to try to write.

Unfortunately for these would-be composers their tunes were not the sort Phil wanted. He is looking for numbers in modern jazz or swing style, suitable for performance as orchestral works—and judging by those he has so far featured he hasn't found any particularly outstanding ones. Kenneth Essex's "Harlem Elegy," which Phil broadcast the week before last, showed promise, but wasn't very original. It seemed too reminiscent of Jack Purvis's "Poor Richard," issued over ten years ago on Parlophone B992. Or have I got the wrong record?

TRY THESE NEXT WEEK

- SUNDAY (Nov. 29).—8 a.m., Earl Hines and his Orch. (Am. recording); 1.15 p.m., "Duffy's Tavern," with Ed. Gardner and Mary Martin (Am. recording); 1.40 p.m., Fred Hartley's Music. MONDAY (Nov. 29).—7.30 p.m., "Command Performance," with Lena Horne, Jascha Heifetz, Ronald Coleman (M.C.), et al. (Am. recording). TUESDAY (Nov. 30).—7.45 a.m., Dinah Shore (Am. recording); 10 a.m., Boswell Sisters, Ink Spots (records); 4.45 p.m., Lou Preazer and his New Ballroom Band. WEDNESDAY (Dec. 1).—7.15 a.m., Harry James and his Orch. (Am. recording); 9.30 a.m., Greene Sisters; 2.30 p.m., 22th Century Serenaders; 11.25 p.m., Lew Stone and his Band. THURSDAY (Dec. 2).—2.30 p.m., Harry Parry Sextet; 6.30 p.m., Buddy Featherstonhaugh and the Radio Rhythm Club Sextet; 7 p.m., George Eirik and his Band (in Variety); 7.45 p.m., Phil Green's "Salute to Rhythm"; 9.25 p.m., "Mall Call" (Am. recording); 10.20 p.m., Bing Crosby (records). FRIDAY (Dec. 3).—7.35 a.m., Tommy Dorsey Orch. (Am. recording); Geraldine from Cairo (B.B.C. recording); 7.20 p.m., Reg Leopold's "Southern Serenade"; 8.20 p.m., "Charlie McCarthy" (Am. recording). SATURDAY (Dec. 4).—7.15 a.m., Jimmie Lunceford Orch. (Am. recording); 7.45 a.m., Sophie Tucker (records); 8 p.m., No. 1 Ballroom Centre ("Sky-rocket") Dance Orch.; 8.15 p.m., Radio version of 21th Century-Fox film, "Sweet Rosie O'Grady."

Grappelly For Gillingham

ON Wednesday, December 1, enterprising proprietor Claude Giddins is planning another big show at the New Pavilion Dance Hall, Gillingham, Kent, when Stephane Grappelly and his famous Swingette will play a special engagement there. Oufit, as all its fans will know, includes Gloria Brent, George Shearing, Dave Fullerton, Joe Deniz, et al. Changes recently in Claude Giddins' own band at the Pavilion have introduced a fresh basis in youthful discovery Al MacDonald, a guitarist in Les Huxley; and a new tenor in the person of Clarence Bones. These boys were previously with the crack Medway outfit—Charlie Phillips and his Band.

CYMBALS LOST

NOEL WEBB, drummer with the Simon and Oddeninos, lost three cymbals from his kit on Tuesday, November 16. They were the only Zildjian cymbals in the kit, and he feels they must have been "lifted" by someone possessing a knowledge of drums, as the thief took the trouble to remove them from their "hi-hat" attachments. Any musician or dealer who is offered Zildjian cymbals which he has any reason to suspect as being stolen should communicate immediately with his local police, or direct with Scotland Yard.

UNFAIR TO SWING?

Record Reviews by EDGAR JACKSON

IN a long and rather bitter letter a Mr. James Farquharson, of Paisley (Scotland), upbraids me fiercely for what he seems to think is my unfair attitude towards swing. Claiming that swing is enjoyed by a much wider public than "the form of music described by its presumptuous addicts as 'real,' 'righteous' or 'true' jazz," he goes on to contend that I try to judge swing records not on their merits as swing, but on their merits as jazz, and suggests it would be better if I followed the lead set by colleague "Corny," who criticises records for what they are and doesn't attempt to compare them with records of music of a different kind.

He cites particularly my last month's review of Tommy Dorsey's "Loose-Lid Special," saying: "Your main objection to it seemed to be that it was 'only swing.' What did you think it was supposed to be—Handel's 'Water Music'?" I am sorry if I have conveyed the impression Mr. Farquharson seems to have gathered, because it in no way reflects my opinion. Swing could be just as enjoyable music as jazz, and if it were I should like it just as much. But it is so seldom is.

Why? Because even when it isn't merely rhythmical fireworks, 99 per cent. of the time it is just exhibitionism, devoid of anything worth calling sincerity or feeling. With little, if anything, new to say for itself that is worthwhile, it borrows shamelessly from jazz and merely dresses up the borrowings in superficially flashy but fundamentally shoddy attire. This isn't really the fault of swing. It is the fault of those who, egged on by a young public without taste or discrimination, exploit it. But it all happens so much of the time that it has come to be considered as inseparable from swing—in fact, an integral and inevitable part of its character.

So when I speak of a record as being "only swing," I am not condemning swing, but trying to convey that the record is bad swing. And if Mr. Farquharson thinks that doesn't answer his accusation that I am too ready to judge swing records by jazz standards, I repeat that swing is only jazz in another—and unfortunately usually only rather cheap and flamboyant—form.

Which, if it doesn't take us back to where we came in, at any rate only gets us back to the point in the circle we have already gone round, so this is where we can go out.

ARTIE SHAW AND HIS ORCHESTRA ***It Had To Be You (Kahn. John) (Am. Victor OA062770) (Recorded March 20, 1941). **If I Love Again (Murray, Oakland) (Am. Victor OA067740) (Recorded September 2, 1941). (H.M.V. B9348—5s, 4d.)

LOR lumme, I've put my foot in it again! The Artie Shaw record I reviewed last week isn't due out until next month. The one for this month is the above, and I am happy to say it—or at any rate one side of it—is much better. The side is "It Had To Be You." It is by one of those big bands with an army of strings, which Mr. Shaw has delighted in over the last two or three years. But that hasn't prevented it from being a swell arrangement, played not only with the immaculate musicianship for which these Artie Shaw recording combos have long been renowned, but with a kick that goes a long way to compensate for the not so very much it lacks even for incorrigibles like me who persist in thinking that good swing should be about as near as doesn't matter to being good jazz.

Good piano spots help to flavour up the first chorus; Artie Shaw's clarinet is little, if any, behind his best; the brass and sax phrasing is just about as good as one could have; the rhythm section, with its nice four-in-a-bar walking bass, and more than average drummer, ride easily; and though the strings play little more than sweet legato, they are used with discretion and don't do any real harm. What the other side is doing in a so-called "swing series" I doubt if even Wally Moody could explain. But as an ordinary "commercial" dance-band record it is, in its sugary way, quite pleasant.



They're Saluting Rhythm Here's a picture of a section of the orchestra taken in the B.B.C. studios during a "Salute to Rhythm" broadcast. Conductor Phil Green wags the baton on left, and (immediately behind his outstretched left hand) genial E. O. Pogson will be recognised.

solo by Harry Rayner, well accompanied by the rhythm section, before the band goes into ruffling to end a performance which, whatever its faults may be (and it is not without them), has never been without the asset of liveliness. HARRY PARRY AND HIS RADIO SEXTET **Ida, Sweet as Apple Cider (Leonard) (Parlophone CE11119). ***Rosetta (Hines) (Parlophone R2889—5s, 4d.)

Parry (clar.), with Derek Neville (alto, bar.); Ken Oldham (tenor); Dave Wilkins (tp.); Yorke de Sousa (pno.); Sam Mollineux (bass); Sid Raymond (dms.). Recorded August 19, 1943. AFTER its rather lamentable efforts last month, the Parry Sextet comes up this time as at any rate rather more pleasing. In "Ida," the ensembles in the first and last choruses are more smug than inspired, and the short drum break between the second and third pretty feeble. But the trumpet and piano solos are terrific. Next we get J. Ellison in the third chorus are quite nice, even if the backgrounds are rather anemic, and Harry's clarinet in the second is clean and musical.

In fact, at least a more tasteful, if at times rather corny, performance. In "Rosetta" the alto solo is often rather a lot of notes to not much point; but there's more lift in the rhythm all through the side, and Blackley (Manchester) thank H. Wark for recit on sax, also F. McIntosh and Brimmet for terrific J.S. Next we get J. Ellison will give recit on "Jazz in the Teagarden Manner" at usual premises. All enquiries: A Hayes, 31, Newcliffe Rd., Blackley, Manchester, 9. Carleton, Nov. 29; recit. Artie Shaw, and a J.S. Oxford, Rhythm Club bug formed in Oxford. Anyone interested please communicate with Comrade's Club, High St., Oxford.

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BRAND'S ESSENCE

DANCE BAND GOSSIP

By this time listeners to the Overseas programmes will have heard the first of the recordings made by GERALDO and his Orchestra during their phenomenal tour of the Middle East, and can gather how much the advent of such a line-up as this in the desert is being appreciated by the thousands of exiled Servicemen to whom, during months of spasmodic listening-in, the orchestra has become symbolic of home and relaxation.

As previously announced in the MELODY MAKER, their next recording will be on the Overseas programme on Saturday next (27th), from 9.30 till 9.50 p.m., and again from midnight till 12.30.

Home and Forces listeners will be eagerly awaiting their broadcast on December 9, from 5 till 5.30 p.m. The tour is a colossal undertaking, both in respect of the immense amount of organisation necessary to transport and provide for this all-star aggregation under such primitive conditions, and in the amount of work that Gerry has lost no time in putting forth.

To give you an idea, let us quote from the early pages of Gerry's desert diary.

November.—We have just returned from giving two shows to the boys in the desert. We entertained about 5,000 troops in the open, and were received with great enthusiasm. Half an hour of it was recorded for the B.B.C. and will be transported by air to-morrow.

Two days later.—Have just returned from giving two shows right in the middle of the desert. We entertained about 6,000 South African troops. We are working very hard, and are, I think, being very much appreciated.

Next day.—Just returned from giving two very big shows, one to the Americans.

Next day.—Working very hard, but don't mind this because it is what we came out here to do. To-day we have done three shows: one in the largest hospital in the Middle East, where I went round the wards and talked to some of the boys; another to a terrific audience in the Y.M.C.A.; and another in an open-air theatre where there was a mixed audience of at least 5,000 Forces.

They are all most appreciative, and it makes you feel you are doing a real job. We are shortly leaving for the Suez Canal region, and then on to Palestine and Syria.

Modestly, Gerry says he thinks his efforts are being appreciated, but here, in a letter which has just reached us (from Lt. Col. I. S. BEARD, of the R.A.C.), is what one of his audience has written about his first show:

"You can imagine my excitement when, for the first time for four years, I was able to see a real British band, and also to be able to see our own DOREN VILLIERS.

"I'm afraid Doreen's mother will have to relinquish all claims to her, as we intend to take possession of her. Yes, she can certainly claim to be the darling of the Middle East Forces.

"The fact that she and DOROTHY CARLESS have come out here is enough to win the hearts of everyone, but to come out voluntarily—well, that is doing their bit and no mistake.

"Géraldo himself got the lads by the way in which he treated us all, especially when the broadcast to Britain was in progress. I should be grateful if you would give our heartiest thanks to him, and to his band and vocalists. I ask this because probably no one will think of it, but it would be ungrateful to allow a show like this to pass without

acknowledging it and offering our thanks—not much return for coming all this way to entertain us, but I'm afraid we cannot do any more."

"On Sunday morning, November 14, Gerry reversed his former procedure, and during the 'Calvo Calles' programme broadcast a message from the lads in the Middle East to the folks back home, and this is what he said:

"I never thought the day would dawn when I should send a message from the Middle East. So, in the brief moments which I have, may I tell you this:

"I have come out here with my orchestra to entertain your man, and wherever I meet him, in the desert or the line, as they call it out here, hospital ward or the barrack room, it doesn't matter where he is, he is still the same lovable, big-hearted fellow that he was when he went away in '40—or was it 41?

"He laughs just as loudly as ever he did, and he works, if anything, a bit harder. His first one real thought, the only one I have been able to discern so far, is of you, his home, and how soon it is going to be before he comes back, and he'll stop at nothing to bring that day nearer.

"So the message I send home this morning, from the Middle East, to all my friends, is one of comfort and good cheer—your bloke's all right; in fact, he's just grand."

Typical of Géraldo and his sole outlook upon this fine venture, his one thought is for the men he has gone out there to entertain, and all who know him personally will know that neither he nor the grand team behind him will spare themselves in providing the greatest amount and the highest quality of entertainment possible for the lads overseas.

AFTER eighteen months' continuous work in India, IMESON managed at last to wangle a month's leave, and braved the local railway system to make the journey to Bombay and the nearest approach to civilisation.

And, as was only to be expected from this former member of the famous Imeson Brothers' Band, his footsteps unerringly took him to the rostrum of veteran Bombay batonier, KEN MAC.

Ken, who is an ex-pupil of Max Bacon, has, in Reg's opinion, one of the finest bands he has heard since leaving his own kit behind, and with gigs, A.I.R. Network (Bombay) broadcasts and H.M.V. recordings, is kept consistently busy.

His line-up comprises Hal Green, Henry Green, Ken Keenan (saxes); Horace Mac (brother of Ken) and Fred Pickford (tpts.); H. Chambers (tmb.); Joe Judah (pianist to Ken for thirteen years); Rex Jones (bass); Eddie Jones (drum); and the vocalist, who is apparently India's undisputed "Forces' Favourite," Beryl Templeman.

Recently arrived in India is LES STONE, formerly with Reg's brother Charlie Imeson's Band, and Les was given the opportunity of presenting his own five-piece on Ken's rostrum, putting over a really swell show.

This goes for any of you boys who find yourself in Bombay; Ken extends you a hearty welcome to join in and have a bash.

JUST to show how far-flung is our newsgathering network, let us now quote you some hot news from the hot climes of the River Plate countries.

And let us begin with a name that stood for all that was hot in the day-household in the palmy days of Roy Ventura and the Quintet of the Hot Club in Paris—LOUIS VOLA.

Louis is now well under way with his new Quintet of Hot Jazz in Buenos Aires, which he formed a week or two ago to inaugurate the new luxury



Something for the boys! Glamorous Irish Mickie Roy, who chirps with Eddie Millers' Dixieland outfit in the States.

five, Le Cigale (which isn't French for seagull but cricket—and not the kind you play with a bat, the French for which is not *chasse souris*—less on over!)

Louis' line-up comprises the former Ventura chirper, in the person of Micheline Day, together with Mike Ratip, J. Gonzalez and John Quaglia (guitars); F. Oliva (violin); with Louis, of course, leading on bass.

A FOURTEEN-YEAR-OLD trumpet player is definitely someone worth bandleaders' notice, and up in Scotland, playing with one of the youngest Service-cum-civilians outfits, young BOBBY MCGEE is causing something of a sensation.

Recently with RUDY STARITA, he is the backbone of a five quintet covering a radius of 10 miles, and comprising the 18-year-old accordionist Jim Roy; 19-year-old drummer Maleom Hunter; Private John Hooker, R.A.C., 18-year-old pianist from the Birmingham Casino; and Sgt. Archie Dunlop, whose age is not stated, but who, we are informed, offsets the distinction of being able to play the bass like Tom Bromley by looking like him as well.

FROM Scotland comes an appeal from an exiled accordionist, who has been striving for months to obtain a decent instrument and has been handicapped, first by lack of ready cash, and secondly because hire-purchase firms seem to mistrust anybody in uniform.

Cpl. R. H. Allen, R.A.F., however, is in a position of being able to offer £1 a fortnight to anyone willing to let him have an instrument (preferably 48 bass or over), who should contact him through this office.

ONE of the first official Forces shows to arrive in North Africa from peace-time orchestras, and news of it has just come in from former Syd Millward vocalist and tenor-player EDDIE LESTER.

On violin and alto is former band-leader MICHAEL FLOME; Mickey Binelli, late of George Scott-Wood, Hunter on drums; Jimmy Williams (alto and clar.); ex-Harry Leader drummer Dennis Neal; and on piano Willis Solomon.

These boys are, of course, all serving soldiers, entertaining their comrades in their own time and without extra pay—in fact, they are doing two good jobs of work.

THE DIXIELAND REVIVALISTS

JUST when I was beginning to feel that nothing I ever said nowadays could interest, let alone annoy, anybody any more, I get an irate letter from Mr. H. Binstock, of London, E.1.

Mr. Binstock begins his letter with: "I strongly resent your insinuation that 'Swing hasn't an original idea in its head,'" and ends with, "I challenge you now to answer me publicly in your feature. If you have the courage of your convictions, you will; if not, you won't. Have you, my Critic-at-Large?"

In between these two passages Mr. Binstock has plenty to say, for he seems to have the greatest contempt for anything earlier than 1933, and supports his contentions with some of the most muddle-headed arguments I have yet heard.

HITTING THE NAILS

However, I propose to leave Mr. Binstock's challenge for another day. He asked for it, and in all fairness we will discuss his point of view, even though most of what he says should more rightly be directed at Clifford Jones.

For it was Clifford Jones, if you remember, who hit a couple of nails on the head in the first place when he raised the question of the Dixieland Revival.

One of Mr. Binstock's questions to me, by the way, was: "How many bands can you think of outside the Bob Crosby orchestra that make a specialty of Dixieland jazz?"

Perhaps Clifford Jones would like to answer that one. I must confess that the Dixieland Revival has been ubiquitous enough for me never to have bothered to stop and think which bands were responsible.

Offhand, however, I think I am right in considering that the Dixieland Revival has been carried on by Wingy Manone and Muggsy Spanier, as well as by Bob Crosby and a host of lesser-known bands represented by quite a few recordings. If I had a couple of gramophone record catalogues at my side I could give chapter and verse more convincingly.

CIRCUMSTANCES

But whether Bob Crosby is alone or not, I think there is no denying that for the past ten years there has been a swing tendency among musicians of all colours to try and recapture the spontaneity and carefree music-making of early jazz.

The fact that Bob Crosby has become more widely known than the others is beside the point.

What interests me is that such a revivalist movement does exist, and that, even if it is not universal, it is none the less worthy of the attention of the critic. Minority movements can be just as important and characteristic as world-wide vogues—often more so.

Things hatched in back rooms have a tendency to make a considerable stir when they come into the open.

All this is a little outside the subject of discussion, however, but I mention it in order to reassure Mr. Binstock that we are taking note of his letter and its contents.

We will presume, therefore, for the sake of argument that there is a Dixieland Revival and leave it at that. I welcome diversions, but this one is a little too disturbing.

Reverting to our original theme: Has the Dixieland Revival (imaginary or real) resulted (a) in a genuine renaissance of early jazz, or (b) in creating an entirely new style *per se*? Personally, I don't think it has done either. We have shown that it is impossible to recreate the Original Dixieland music because it is impossible for the modern musician to get into the skin of his predecessors or experience their peculiar economic or social circumstances. Muggsy Spanier, playing his trumpet by ear, does not

by "MIKE" Our Critic-at-Large

automatically become a Dixieland player. He may have a personal preference for playing that way, perhaps because he chooses to ignore such developments as have taken place in jazz since the time of the music he is seeking to recreate. But the effect is really nothing more than a form of jazz neo-classicism.

Dixieland music was dictated by such economic, social and musical circumstances as prevailed at the time. And if jazz can ever be considered an expression of anything, there is little doubt that Dixieland jazz was an expression of its time and geographical surroundings.

The modern Revival, we must admit, probably has a very worthy artistic object, though I am a little suspicious of its object being pretty commercial in nature.

However, we will give them the benefit of the doubt, ignore the possibility that it is all due to the "swing" boys having suddenly

★

MANY of you may have read in the "M.M." from time to time about the young Trinidad-born coloured pianist Hazel Scott.

Although she is only 23, Hazel has already made quite a name for herself in America.

Taken to the States by her parents in her infancy, she studied music there, and before she was out of her teens was giving classical and jazz recitals.

During the last few years she has successfully starred in the New York show "Sing Out the News," had her own dance band at the State Ballroom in Harlem, been the highest attraction at New York's famous Café Society, and been in films.

She has even tried her hand at dance-band arranging. It was she who made the arrangement of "She's Funny that Way," played by Coleman Hawkins (on H.M.V. B9046).

The first opportunity we had of hearing her was in the records of "Way Down William Tell" and "You Gave Me the Go By" by the so-called sextet of the Rhythm Club of London (H.M.V. B9062), which Leonard Feather organised for recording in New York in 1940.

This month, however, she appears in a rather different rôle—as a solo pianist playing "Liza" (Hungarian Rhapsody No. 2 (in C sharp minor) and Rachmaninoff's "Prelude in C Sharp Minor (Op. 3, No. 2)" (Brunswick O3476).

Starting them off "straight," she follows on by giving her own jazz versions of them.

Let me say once again that I am all against jazzing the classics. But if such debatable etunts don't offend your sense of the fitness of things, you'll find Miss Scott a brilliant pianist.

She's not only got a sprightly technique, but even in such unsuitable material shows that she can swing it.

RATHER more in the shape of un-mixed blessings for swing fans are, however, "Cow-Cow Boogie" and "Commando Patrol" by the R.A.F. Dance Orchestra ("Squadrons"), directed by Sergt. Jimmy Miller (Decca F8364).

As a number, "Cow-Cow Boogie" is merely a typical Tin-Pan Alley attempt to make the popular swing by dressing up the little dog in a coat of imitation boogie-woogie, but the "Squadrons," aided by vocalist Sid Colin, go a good way to save the situation by their usual attractive presentation and first-rate idea of swing.

It is their drive and style which

become self-conscious about the historical "significance" of jazz, and try to believe that the whole thing is a good, healthy reactionary movement.

Jazz, they said, was getting too complicated, bands were getting too big, composers and arrangers were getting the upper hand, so what more natural than to revert to the Good Old Days and start again from scratch?

This, I feel, would be all very well if the Revival had really led to something worth while. But it hasn't. We have neither the real thing nor something which promises to lead to an honest development of jazz.

By 1933 jazz was a flourishing oak; a wise gardener would have let it grow naturally and in its own time. But the "swing" boys wouldn't let it.

In a misguided effort to trim the tree of its superfluous branches they cut away the trunk—and were left with nothing but the very branches they'd tried to be rid of.

Perhaps a miracle may happen and these unattached branches can be planted independently and made to grow into something useful. But as I see it, the bare thing which is the modern Dixieland Revival doesn't promise to have much of a future.

But here again, one must suspend judgment. It is just possible that in a twig may sprout where we least expect it.

COMMERCIAL RECORDS Reviewed by "CORNY"

also put over the faster "Commando Patrol."

THOUGH the accent is more attractive slow melody, I think most of you will like, too, the new Glenn Miller coupling, "Blue Melancholy" and "Melancholy Lullaby" (H.M.V. BD5822).

The lovely tonal blends which have always been such a feature of this band are again in evidence, and the reproduction is much smoother than it has often been in the past.

Your girl friends will probably get an additional kick out of Ray Eberle's singing.

WHAT you'll think of the new Harry James sides—"Wait Till the Sun Shines, Nellie" and "I'll Get By" (Parlophone R2891)—is another matter. If it's what I think, it will be more polite to keep it to yourselves.

In the request to Nellie the band plays about as cornily as any band could these days, and matters are not improved by the excessive studio resonance or the pretty rough surface. Happily, the other side is, if only by comparison, a little more tasteful.

WITH Géraldo away in Africa entertaining the troops, to enjoy him one has to rely on records.

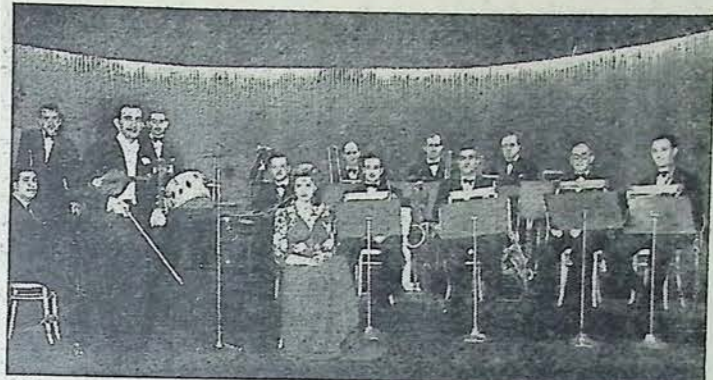
And a very good example of his best form is Sunday, Monday or Always" (Parlophone P1998).

It's a pity the whole thing is over-recorded, because this is a nice arrangement played well up to the band's usual high standard.

And a particularly attractive part is the swell vocal by Johnnie Green, Johnnie may not be a second Bing Crosby, but in addition to being one of the best of our light ballad singers, he compares favourably enough with the Ray Eberles and Dick Haymeses of America.

He has certainly fulfilled all the hopes the "M.M." expressed when we discovered him as a kid in knickerbockers in 1935.

Because in the coupling—"In the Blue of Evening"—the band never raises its voice above a very occasional mild mezzo forte, Parlophone would



Big event of this season in London's West End was the re-opening, on November 17, of the famous Ciro's Club. Presiding over the music is maestro Maurice Winnick. Picture above was taken at the historic moment when Maurice remounted the rostrum from which he has been away so long. With him on the platform is his noted broadcasting vocalist Helen Ward and the band, which, whilst its style is quiet and very commercial, contains many famous names.

U.S. JIVE JOTTINGS

AS we reported in week before last's column, BEN WEBSTER, ace spade tenor-man, has definitely left the Ellington Orb and is currently leading his own trio at the New York "Three Deuces" club, and 'tis rumoured that ART TATUM will shortly join up there with him to form a Webster-Tatum Swing group.

Replacing Webster in the Ducal aggregation is ELBERT (SKIPPY) WILLIAMS, who played tenor with the Basie crew soon after Herschel Evans' death. Another Ellington change concerns UAM TIZOL, who has gone on a long vacation due to ill-health. His replacement is BERNARD ARCHER, who was formerly with Ray Scott.

DAVE BARBOUR, former B. G. guitarist, who married the B. G. Canary PEGGY LEE last Spring—and who, incidentally, is now a candidate for the stork stakes—has formed himself a bright little jazz combo in Los Angeles.

Now playing at "Grace's," de luxe niteri on the north side of Hollywood, the line-up includes Dave Matthews (alto); Tommy Todd (piano); Gene England (bass); and Hud Davies (drums). Featured vocalist is Dottie Reid, who left Jack Teagarden a few weeks back.

So many changes in the Woody Herman herd recently that we are printing the line-up as flashed from the States at press time, although it may have changed again by the time you read this as Woody is having many difficulties due to draft and personal matters.

Saxes are Pete Mondello, Vido Musso, Skippy DeSair, John Bothwell and Larry Patton; trumpets, Billy Rogers, Benny Stabler, Red Rosenblum and Bobby Guyer; trombones, Neil Reid (last of the original crew), James Burck and Tommy Pederson; drums, Cliff Leeman; piano, Dick Kane; bass, Gene Sargent; and guitar, Hy. White.

The Four Woodmen, a vocal group, have been added, and the Woodchoppers Dixieland contingent now comprises Woody on clarinet, Sargent on bass, Kane and Leeman completing the rhythm, with Rogers and Stabler on trumpets.

Don't get a shock when you see a small hot band in Paramount's new flicker, "And the Angels Sing," composed of DOROTHY LA MOURE, BETTY HUTTON, DIANA LYNN and MIMI CHANDLER.

None of these thirty screen sirens really blows a note, but the result shouldn't sound bad, as the piano and clarinet sequences for Misses Hutton and Lynn were dubbed by STAN WRIGHTSMAN and ARCHIE ROSATE respectively, both of whom have been known to give out—but rightly.

Nice break for REX STEWART, who until lately, and since he left the Duke, has been fronting a small combo at the Hollywood Club, Los Angeles.

Rex has been given the job of forming his own twelve-piece band to open new luxury, "Hollywood Cotton Club," and will use four saxes, three trumpets—including himself—one trom and four rhythm.

Personnel was still undecided at press time, but among the definite names are Sam Joshua, local drummer with great reputation; George Washington, an outstanding siphorn; and Red Gallender, a top-notch bass player.

A svelte version of "Rhapsody in Blue" only running eight minutes was scheduled for the Warner Bros. film biog. of GEORGE GERSHWIN, now in active production. It's not particularly easy from the output of "commercial" titles most unimaginatively treated and often badly recorded, but I think this one foot the bill—Pedro, the Fisherman" (from "The Lisbon Story").

The eight-minute recording of the "Rhapsody" will be used for the scene depicting Paul Whiteman's famous jazz concert of 1924, in which he first introduced the opus. Of interest is the fact that JACK TEAGARDEN and HENRY BUSSE will both be seen in the band.

GOODMAN, continued. Read our last two weeks' thrilling instalments. No changes this week, but additions will on the way as Benny is contemplating adding a large string section to the band and is busy looking around for men. Hope he finds a band left to add them to.

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NORTHERN NEWS NOTES

by JERRY DAWSON



Vernon Leigh (left) and Johnny Jackson, Northern drummers, now in India.

THIS week's Overseas Mail ties up with my mention a couple of weeks back of some news from saxist Norman Heap, who is with a band in India which includes—on drums—Vernon Leigh.

A couple of days after writing this I heard from Vernon enclosing a picture of himself and ex-Railfidi drummer Johnny Jackson (picture above) and mentioning a number of boys whom he has met out there, including Reg Skirrow, noted Northern percussionist, who actually followed Vernon into Johnny Healey's Band at Bolton when Vernon left to join Tommy Matthews at Buxton.

Others he has dropped across are: Tommy Shaw (trumpet and trombone), who was with Syd Seymour for many years; ex-Teddy Joyce trumpet Jimmy McQuigie; Johnny Mayo (triple), late of Fred Hartley, Stanford Robinson, etc.; Sydney Phayse's ex-pianist Clarry Wilson; Pat Murfin, one-time drummer with Billy Merrin; and Tony White, also a drummer, who was well known in London and associated for long with Ron Miller. Vernon, in company with all these boys, and also those chaps I mentioned last week, is working for the Indian equivalent of our E.N.S.A., known as B.E.S.A., which is the abbreviated form of Bengal Entertainment Services Association, and is a sub-unit of A.C.E.S., H.Q. Delhi.

Vernon tells me that things are very expensive in India, "food" being 2s. 7d. a bottle, while his present drum-kit, which he estimates would have cost him about £30 over here, cost him £80.

"Dots" are another source of trouble, and if any friends of Vernon's who read this can spare him a few orchestrations he would be delighted, I am sure, to receive same, and to hear from his old acquaintances. Write to him as follows: 1648442, Sgt. Vernon Leigh, c/o B.E.S.A., 30, Park Street, Calcutta, India.

Whilst still on the Forces topic, an old friend of mine—and yours—in Tony Linnell, in peace-time a well-known bandleader in the Midlands, who is now serving in the Pioneer Corps, is anxious to form a Pioneer Corps Band, and I understand that if any musicians serving in the Pioneer Corps would like to join Tony in his project it may be possible to put them in contact with him.

Now for the Labour Market. (1) A trumpet player working in the South is anxious for domestic reasons, to return North. Should any Northern leader require a reliable Trumpet, lead or otherwise, I will be pleased to pass on further details.

Two places he doesn't want to work in are Manchester and Liverpool, but otherwise anywhere in the North would suit.

(2) A couple of bass-players have recently written to me asking for jobs in the North Country. What about it, leaders? You can write me at the address given above.

From Fife, Scotland, comes news of a "Woodehoppers Ball" which took place early in September at the Bowhill Hotel, Cardenden.

This was in the form of a Jazz Convention, and was so marked a success that there is every likelihood of it becoming an annual affair.

Taking the form of a Dinner-Dance, plus Cabaret and innumerable Jam Sessions, the "do" was organised by Wally Wallace, whose Woodehoppers Band, one of the most popular around this particular district.

After an excellent feed provided by mine host Jock Bird, came the show, the like of which has not been seen or heard for many a long day in this part of the world.

One after another, bands took the stand and tried to knock spots off their predecessors.

Some grand stuff was played.

With Wally leading his own band on clarinet, the rest of his boys were Bert Evans and George McGregor (saxes); T. Brand and Gordon Henderson (trumpets); H. Stevens (trombone); T. Livingstone (bass); T. Wallace (drums); Bernie Myers (guitar); and a 16-year-old girl on piano, Helen Nesbitt.

The rest of the bands were: Jack Richardson and his Sextet (Kinema Ballroom, Dunfermline); Symon Stungo and his Band (Ice Ring, Kirkcaldy); A. Lambert and his Band (Plaza, Kirkcaldy); Jock Allison and his Hot Spots (Kingshorn Regal); Stan Burmiston and his Band (Aberdour Palais); and E. Feeney and his Band (Lochgelly Institute).

Nor is this all, for there were also the Spirits of Rhythm (Bowhill Institute); George Millar and his Band (The Girls' Club, Kirkcaldy); Pat Watson and his Band (Lamphienians Institute); G. McGregor and his Band (Institute, Cowdenbeath); A. Griest and his Band (Institute, Dundonald); B. Livingstone and his Band (Co-op, Hall, Cowdenbeath); plus George and Violet Smith, local star Jitterbugs, who gave the inevitable demonstration.

If this affair was half as good as it looks on paper, then jazz fans in Fifeshire certainly had their fill on this occasion.

JUNKSHOPOGRAPHY
DEL DELANEY has written a chatty letter from C.E.P. telling us of his part in the invasion of Sicily. He says: "Actually I was on one of the first ships, so, although only a semi-pro, this is perhaps another crack against lay press 'toy soldiers'."

He reports a find on Italian Green label I.M.V. B.474—Kansas City Squabble—"Now Gouty Dust," Delaunay calls it "New Goofy Dust Rag," by the way.

If you read this, Del, let us have the matrix numbers, and remember us when you're drinking that champagne at 5s. per bottle.

Trevor Tolley, 99, Brandwood Rd., King's Heath, Birmingham 14, has found Homochord C816 (105604) by Eldon's Dance Ork, which proves to be a Fletcher Henderson item made on August 25, 1925.

Title is "The Dreamy Eyes," and it features a 16-bar solo by Armstrong, and a second solo towards the end which is possibly Joe Smith. He states that it is in excellent condition, and offers it for swap, together with a number of other good specimens.

HERSHAL EVANS
The Evans' Young Unit the other week seems to have started a controversy that leads exactly nowhere. For those who wish to dig some more Hershals with pick-up group, try M. Bailey's "It's The Natural Thing To Do," on V.E. S119.

SIGNATURE TUNES
S/Sgt. Russell H. Woessner, of the U.S. Army, corrects as follows: "Benny Goodman's S.T. is not titled 'Shall We Dance?' although it's the same idea. It's called 'Let's Dance,' and while we're at it we might as well let our hair down and get really technical."

"Goodman's theme song, the one he comes on the air with, is 'Let's Dance.' His signature, the one he signs off with, is called 'Good-bye.'"

"Also, in the same vein of thought, James' 'You Made Me Love You,' although contributing greatly to his popularity, is not his signature tune. It was, and is, and appears as if it always will be, 'Cliribirin.'"

Thanks, S/Sgt. I.
And now, in the same post, comes a nice letter from Sub Lt. G. Robinson, R.N.V.R., who has spent a few weeks in N.Y. and, having listened to Woody Herman in the flesh, he informs us that his S.T. is not now "Blue Prelude," but "Blue Flame."

He spent a great deal of time in the clubs in 52nd Street, but the majority of his time was well expended in listening to one Joseph M. O'Sullivan, and he is now convinced that he is the greatest blues artist among white piano-players of to-day (always excluding the mythical or legendary Peck 'Kop').

NEEDLES
We are constantly getting letters asking for advice about the best type of fibre needle. This has long been a thorn in the side of many a collector, and although the clean-shaven half has gone back to steel in disgust, the hearded half has tried punctiliously every known make, and has spent many a fire-watch experimenting with bamboo.

The final verdict is that there cannot be found a better thorn needle than the "Universal Continuity," which is produced by "Recorded Music Developments" at 38, George Street, Baker Street, W.1.

They are in short supply, but when obtainable cost 3s. 4d. for eight, including P.T. whilst sharpeners are 9s. 2d., including P.T.

Most well-known collectors will back us up in this recommendation, and R. C. V. Venables and both halves of the "Corner" can definitely vouch for their staying powers.

As a matter of interest, the "Corner" made a pilgrimage last Saturday week down to the wilds of Surrey to heard (no offence, Rex!) the Tilford oracle in his den.

COLLECTORS' CORNER

by BILL ELLIOTT & REX HARRIS

than made up for any journey discomforts.

Nearly eight hours were spent listening to gems from what must be one of the finest collections in this country. If all goes well, the records issued in the Brunswick "Golden Era" series during 1944 should cause much joy among collectors in general, and a vote of thanks should be passed to Ralph for his help in this connection.

But back to needles, as we were saying before we digressed; during the whole of this eight-hour session the "Universal" was in use, and on no occasion did it break down, even in the heaviest brass passages, while the reproduction was well up to standard.

As we go to press we learn that Applied Electrical Products, Ltd., of 125, Shepperton Rd., New North Rd., N.1. (the actual manufacturers), are endeavouring to keep up with orders, but the supply of raw materials is gradually becoming more difficult. So if you order and have to wait—please be patient.

C.D.J.B. DOPE.
O.D.J.B. specialist Vic Schuler sends particulars which amend the answer to Mr. France's queries recently. "Clarinet Marmalade" was waxed on June 25, 1918, whilst "Tiger" was March 18, 1918.

The only "Tiger" made whilst Emile Christian and Russell Robinson were in the band was the 12-inch for Columbia made in England. Vic lists the various "Tigers" for those who would like the position clarified.

March 18, 1918: La Rocca Shields, Edwards, Rags, Sbarbaro. Victor 18472. Reissue H.M.V. B8466. February, 1919: Personnel as above. Zeolan 1206. Reissue Bruns. O2500.

April, 1919-July, 1921, England: La Rocca Shields, Christian, Robinson, Sbarbaro. Columbia 748. 12-in.

1924: La Rocca, Seaburg, Edwards, Parker. Vaniselli, Sbarbaro. Okeh 4841.

1936: La Rocca, Shields, Edwards, Robinson, Sbarbaro. Victor 25403.

1936-7: Personnel as above. Victor 25524. H.M.V. B8642.

Thanks for the good work, and we'll appreciate by reminding readers that Vic Schuler, 94, Syon Lane, Osterley, Middlesex, is always in the market for O.D.J.B. discs.

WHEN IS A NEW ISSUE A CUT-OUT?
No, that's not a riddle, but a very serious question that seems to be worrying our provincial readers these days.

We know there's a great deal of difficulty at the present moment over obtaining records, and many that are still listed in catalogue are impossible to obtain at shops, even on a special order, but from Birmingham to Glasgow—and the higher up England you go the worse it seems to get—even the new issues are cut out.

When the clean-shaven half was touring the country he came across many instances of this, and even found in Glasgow a bunch of keen enthusiasts who used to send one of their party down to London every first of the month to buy two copies of all the worthwhile new issues.

we know it's a hundred per cent. worse in the provinces; and if this happens to catch the eye of anyone in the gramophone industry, we suggest that some better scheme of distribution might be arranged, in order that the jazz fans who are way out of things might have a slightly better service.

SWAP AND BUY DEPOT
In spite of our efforts the last two weeks, this feature is badly overcrowded again, and something has to be done. So for a week or two we are going to clear some of the congestion by just printing names and addresses only of prospective S. and B.'ers, starting as below.

In addition, however, we are compelled as from this issue to stop printing any further requests from "Cornerlets" wishing to buy any books dealing with jazz.

It is becoming more and more obvious that there are very few "Hot Discographies," "Hobsons" or "Rhythm on Records" on the market, and that applies also to old "M.M.s." "Down Beats" or other publications. If you have any to sell, write in as before, and they will be printed as soon as possible, as per this week's list now set out.

The following have back copies of the MELODY MAKER "Down Beat," "Rhythm," "Swing Music" and "Metronome" to sell: S.a.e. for details—

W. Jack, "Will Crest," Biddulph Rd., Conington, Cheshire.
Capt. M. H. McAlpine, 1, Banbury Rd., Oxford.

G. Fraser, 22, Blackwater St., Melbourne Gr., East Dulwich, S.E.22.
J. Marks, 3, Bawtree House, Bawtree Rd., Uxbridge, Middlesex.

C. Browne, 85, Pullman Court, Stratham Hill, S.W.2.
J. Murrells, 35, Beechfield Rd., London, N.4.

The following three gentlemen have a Wilder Hobson to sell: S.a.e. for details—
L. A. Adair, 2, Hanson Gardens, Southall, Middlesex.
G. Hodkiss, 30, Towyn Rd., Moseley, Birmingham, 12.

E. J. Underwood, 44, Pixmore Ave., Leichworth, Herts.
B. Burrows, "Mintlaw," Park St., Bagshot, Surrey, has a "Hot Discoc" and some "Rhythms" to sell.

Ron Bateman, 8, Tustin St., Old Kent Rd., London, S.E.15, has also a "Hot Discoc," plus a "Rhythm on Record," and a copy of "Young Man with a Horn" to sell, and, in addition, some rare Ed Lang discs on Okeh, etc.

The following all have collections of records they wish to sell, so send s.a.e. for full details—
John Jones, 60, Oakridge Rd., Downham, Bromley, Kent.

L. A. Semmins, Walcot Lodge, 255, Upper Richmond Rd., Putney, S.W.15.
T. Ollick, c/o Mrs. Wood, Elm House, Benson, Oxon.

Roy Bloom, 2, Foundry House, Lauriston, nr. Falkirk, Scotland.
T. Whybrow, 5, Pope St., Bermondsey, S.E.1.

Miss A. Egan, 1, Burnetts, Bartlett St., S. Croydon, Surrey.
N. Theaker, c/o 28, Leslie Rd., Sheffield, 6.

A. Carman, 33, Cluny St., Hightown, Manchester, 8.
J. F. Taylor, 60, Norbury Court Rd., Norbury, S.W.16.

J. White, 73, Felsham Rd., Putney, S.W.15.
C. Byott, 234, Central Rd., Morden, Surrey.

D. Howe, 60, Hightrees House, Nightingale Lane, London, S.W.12.
A. W. Griffiths, 5, Radnor Rd., Handsworth, Birmingham.

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ALAN NICHOLS: AN APPEAL

RECENTLY the "M.M." reported the sad news that well-known saxist-arranger Alan Nichols was presumed to have lost his life when his aircraft did not return from a bombing raid over enemy territory. We have been asked by Alan's mother to state that Alan had lent several of his possessions to different people in the profession. These include a first-class clarinet; also the score of an operetta entitled "The Nightingale". In addition, sundry books, valuable for sentimental reasons, and various musical scores, compositions, arrangements, etc.; also several items of clothing, are not as yet accounted for. Some time ago, Alan's saxophone was stolen from the stand at the Astoria, London, when he rushed out to inspect air-raid damage. There is probably not much hope of finding it about all this time, although it was actually traced to Portsmouth, but never recovered. It was a Conn alto, and the number on it was 278592. Would anyone who has anything of Alan's in their possession—particularly the person whom he lent his clarinet—please return to his mother, Mrs. Lillian Nichols, at 9, Dickson Road, Eltham, S.E.9.

NEWS FROM THE RHYTHM CLUBS

11.—Derby. "Scarsdale Arms." Colyear St. All members interested in future of club shd attend mtg Wed (Dec 1).
17.—Wimbledon thanks Mickey Bryant and Boys for J.S. at last two mtgs. At next mtg recite Roy Blomfield and Tucker, also J.S. Club mtg every Frid, 7.45, Worpole Rd. Watch R.C. news if important season soon.
29.—London. Re-lists for next two mtgs: Arthur Hall (29th), Ted Watson (Dec 6). J.S. both mtgs feature Ted Snood, Henry Lewis, Jimmy McMillan, Tony Lofthouse, Les Newall, Will Collier, Ron Somers, Art Lewis, Eric Hargreaves.
30.—Blackpool meets every Thurs, 7.30, 31, Queen St., Nov 25: "Boogie" by A/C Geoff Thompson; Dec 2: "Introduction to Jazz" No. 3 and competition. All enquiries: phone S.S. 42312.
72.—Glasgow. Last mtg (18th), retl by G. McIlroy, "T. Negro Blues" and song by Bunny Holliday and Tommy McWigan. Mtg Thur (25), retl by John Stuart on "Teschemacher".
77.—Cambridge. Nxt mtg, Miller's Studios, 6, Sidney St., Thur, Dec 2, discussion on "Bix." J.S.
94.—Morden. Thanks Cyril Blake and his group, Buddy Featherstonhaugh and K.R.C. Getters, and Tommy McWigan, superb session at grand Birthday Show. Nxt Sun (28th), grand session with G. Slater and Georgians, W. London Jam Group and star recit, Community Hall, 2.45. Phone: Mit. 2608. Visitors welcome.
100.—Huddersfield 1st Anniversary Mtg, Sun, Nov 28. Special retl and super J.S. by Club's own, boogie and jazz musicians. Enquiries: D. Stockdale, 6, Ashenhurst Close, Newsome, Hudd.
115.—Halifax. Now mtg fortnightly, 1st and 3rd Suns each month, 2.30 p.m., 16, Horton St. Nxt mtg, Dec 5, usual features.
117.—Woodford thanks John Fryer for recent smashing rec. Tommy McWigan, "Mistic Cat's Frits," 8 sharp.
130.—Bexley Heath. Nxt mtg Mon (29th). Owen Bryce will give results and recent club questionnaire. Record mtg etc. J.S. Sat (Dec 5): Ray White retl on Jack and Charlie Teagarden. Other club features as usual.
134.—Newport thanks D. W. Jopling, sec. of S.W.S., whose two recent visits were much enjoyed. "Johnny Hodges" was subject of last mtg's retl. Don Morley, now in Barry, paid club visit.
135.—Streatham thanks boys for grand J.S. Nxt mtg Sat (27), retl on Johnny Dodds by Clifford Riel. Raffle and J.S., other instrumentalists welcome. Enquiries: Frank Duna, "Boogie-woogie," 43, Broad St., Streatham, S.W.2, or Treasurer J. Hanson, 59, Hepworth Road, S.W.16.
165.—Southall. Nxt mtg, 7.0, Mon, Nov 29, Hambrough Tavern, Hayes Edg. Retl by Sandy Sandberg. Rings 1. Changes J.S. by Club Group. Many thanks and best wishes to pianist Henry Bowery on joint Forces.

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BRIAN LANG'S Rhythm Aces are the boys you need.—1025, Greenford Road, Greenford, Middlesex.
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ARTISTS WANTED THE BENBIGH BROS., Duettists at the Piano, now vacant.—All comms., 82, Monmouth Road, East Ham. Phone: Gra. 2163.
SAM BENNIE (Radio's No. 1 favourite pianist/vocalist) is at liberty for broadcast features, otherwise up to 6 p.m. Dance bands please note.—5, Oakwood Drive, Edgware, Middlesex.
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