

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 556

AMBROSE COLOURED BAND ALL SET TO GO

LESLIE ("JIVER") HUTCHINSON AND HIS ALL-STAR COLOURED BAND, FORMED UNDER THE REGIS OF AMBROSE, ARE ALL SET TO GO, AND REHEARSALS ARE PROCEEDING APACE THIS WEEK.

Band is making its eagerly awaited debut next Monday (March 20) at a special dance taking place at Belle Vue, Manchester. The following Friday (March 24) the band appears at the Casino, Coventry.

Both these functions are being organised by well-known Midlands promoter Arthur Kimbrell, of Leicester, who must be congratulated on his enterprise in securing the Leslie Hutchinson Band of stars for its first engagement in the country. The Manchester dance will be from 7.30-11.30 p.m.; the Coventry dance from 7-11 p.m.

FIRST AIRING

First airing of the new All-Star Coloured Band will be on the night of April 11, when it will transmit Overseas in the "Calling West Indies" programme.

This will, of course, be unobtainable to enthusiasts, except those with short-wave sets, and it is to be hoped that a home airing will speedily be forthcoming for this sensational new combination to show its paces.

Well, what d'ye know, Joe?

THE "M.M." hastens to join his fans in congratulating famous Hatchett's bassist Joe Nussbaum, and Mrs. Joe, on the recent birth of a daughter (Friday, March 10).

Mother and daughter are doing well. Names of infant, and which instrument in the orchestra she shall play when she grows up, are not decided at the time of closing for press.

HAVE YOU VOTED YET IN THE "M.M." DANCE BAND POLL?

TREMENDOUS interest has been aroused by the announcement last week of the MELODY MAKER 1944 Dance Band Poll.

The first two posts after the publication of the "M.M." containing the story brought us over 500 letters, and they've been pouring in like mad ever since.

But that's what we want—a really representative vote showing the British favourites of fans and musicians, so bung in your entries as quickly as possible. We'll give you the closing date later.

What you have to do is send us a postcard or letter telling us your choice in each of the following sections:—

FAVOURITE DANCE BANDS (Three names in order of popularity)
SMALL COMBINATION
FAVOURITE SOLOIST (any Instrument)

ALTO-SAX
CLARINET
TENOR-SAX
TRUMPET
TROMBONE
PIANO
GUITAR
BASS
DRUMS

FAVOURITE FEMALE VOCALIST
FAVOURITE MALE VOCALIST
MISCELLANEOUS INSTRUMENTS (your favourite on the violin, vibraphone, harmonica or other unconventional instrument).

Remember—only British musicians and bands can be voted for.

Entries should be addressed: "Dance Band Poll," MELODY MAKER, 93, Long Acre, London, W.C.2, and if you haven't already sent in your votes—well, come on, Joe, have a go!

LONDON SAXIST WINS D.F.M.

THE "M.M." joins all his professional friends in offering heartfelt congratulations to well-known London peace time saxophonist Arthur Everett on being awarded the D.F.M. for his skill and courage on operations.

Arthur is nowadays a Flight Engineer in the R.A.F., and has been having some quite hectic experiences lately, over enemy territory.

Arthur Everett was lead alto with Stan Atkins and his Band right back in the days when the band was first formed as a semi-pro outfit, and he often visits his old associates when on leave.

Stan and the band are still going great guns at the Embassy Ballroom, Welling, Kent, and broadcast regular "Music While You Work" programmes. The band also has an Overseas airing—to Latin America—in April.

Speaking of Stan Atkins reminds us that he is in urgent need of a bass player. Contact him via the Embassy Ballroom at Welling.



Arthur Everett.

SUPER F.D.&H. DANCE BAND CONCERT—APRIL 23

FANS have been getting short rations lately of the dance-band concerts that were such a feature of the earlier part of the war, so they will undoubtedly flock to support the Dance Band Festival of 1944, details of which we are able to publish this week.

ORGANISED BY MUSIC-PUBLISHERS FRANCIS, DAY AND HUNTER, LTD., THIS CONCERT IS THE THIRD ANNUAL SHOW WHICH THIS ENTERPRISING FIRM HAS ORGANISED IN AID OF THAT VERY DESERVING CAUSE THE ROYAL AIR FORCE BENEVOLENT FUND, AND IT IS TO BE HELD AT THE LONDON COLISEUM ON SUNDAY AFTERNOON, APRIL 23.

Last year the Festival resulted in the splendid sum of £700 being handed over to the R.A.F.; this year the organisers are aiming at a "target" of £1,000, and have very slightly increased the prices of the seats in order to make this possible.

FINE BANDS

Those readers who have been to previous F. D. and H. concerts will not need to be told that a splendid array of first-class bands and artists makes up a fine programme, and, even at this early stage, the bands who have already promised their services form a very exciting bunch.

They include:—
Eric Winstone and his Orchestra;
The R.A.F. No. 1 Balloon Centre Dance Orchestra ("Skyrockets"), directed by Cpl. Paul Fenouillet;

Roy Marsh and his Swing Band;
Johnny Denis and his Novelty Swing Quartet;

The Canadian Army Dance Band; and many other attractions which will be announced from week to week in these columns.

The prices of seats are: Box seats and Orchestra Stalls, 12s.; Royal Circle, 9s.; Upper Circle, 6s.; and Balcony, 4s.

Limited standing room is also available at 6s.—in the Royal Circle and 4s. in the Upper Circle and Balcony.

Applications and money for tickets should be addressed to "Dance Band Festival," Messrs. Francis, Day and Hunter, Ltd., 138-140, Charing Cross Road, London, W.C.2.

Early application is essential, as last year many hundreds of pounds had to be returned to unsuccessful applicants, and to avoid disappointment you should write in at once.

HARRY PARRY FIXES HIS NEW PIANIST

CONSEQUENT upon the departure of Yorke de Sousa to join up with the new Ambrose-presented All-Star Coloured Band, piano-stool in the Harry Parry stage and broadcasting outfit fell vacant from last Saturday night.

For the next three weeks—this week at Dudley Hippodrome, Birmingham; next, at Wood Green Empire, London; and the following week at the Metropolitan Theatre, Edgware Road, London—the vacancy is being filled by well-known West End pianist Jules Rubens, who has played in many of the leading London outfits, and who was chosen to accompany some of the famous Hollywood stars who visited here to entertain American Forces under the auspices of U.S.O.

Jules will not be able to carry on permanently with Parry, and his departure after the three weeks "depping" period will give a big break to another popular London pianist in the person of Pat O'Neill.

Prominent for some time in London dance band circles, Pat came bang into the limelight at the 1942 MELODY MAKER Middlesex Dance Band Championship, where he carried off the solo piano award.

Subsequently he toured on one-night stand dates with his own outfit, and later ran his own band at Wembley Town Hall.

He has broadcast many times in the E.N.S.A. Half-hour programmes, and also on several Overseas dates.

In January, 1944, Pat started a short season with Wally Chapman's Dorchester House Band.

On April 3, at the Empress Theatre, Brixton, London, he will take his place as a regular member of the Parry Sextet, and the same night will be featured on the air when the outfit plays the late night dance music (11.20-midnight).

WE are glad to report that famed trombonist Paul Fenouillet, who recently fractured his left hand, is making fine progress. His hand is now out of plaster, and he should soon be playing again.

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BRAND'S ESSENCE

DANCE BAND GOSSIP

BEHIND the dramatic newspaper story of an intrepid airman's swim round a shark-infested headland to send help to his companion, stranded after a plane crash, lies an epic tale of heroism on the part of a former secretary of the Derbyshire Rhythm Club.

Member concerned is A. F. BRACEGIRDLE, of 387, Burton Rd., Littleover, Derby. Remarkable story of his biggest adventure comes from a Royal Navy Air Station in the West Indies.

With "Tony" Bracegirdle, who was acting as observer, was the pilot, Acting 2nd-Lieut. Peter Graham, of Streatham, London. Their plane crashed on a night exercise, and they landed on a mountain-side in dense jungle.

There seemed no escape. They could hear planes searching for them but were unable to make any kind of signal. All they could do was wait for daylight. They had no food whatever beyond a little chocolate and a few sweets.

Daylight showed them they were completely lost amidst the mountains. There was fresh water to drink, but nothing at all to eat. For three days the boys were stranded there, hungry, exhausted, tramping endlessly in an effort to get out of their jungle prison.

After three days and nights, they could hardly believe their eyes when they rounded a headland and saw, below them, a cluster of huts.

Salvation, apparently—but the only way to reach those huts was to swim; and they knew, anyway, that the waters there would be infested with sharks.

Bracegirdle decided to make the attempt. After a long and desperately hard swim, in which difficult currents were only one of the difficulties, he finally got round the headland and spotted a native patrol boat in the distance.

He was picked up, almost at his last gasp; but the natives didn't understand a word of English. At last, however, he made them understand that his companion was stranded farther up the coast; and then a boat was sent to fetch him.

After these three days—during which aircraft, vainly searching, had flown hundreds of miles over swamp and jungle—the two airmen had been practically given up for lost. News of their rescue arrived whilst a cinema show was in progress at their base, and the audience rose to its feet and cheered madly as the dramatic news was flashed on the screen.

To revert now to "Tony" Bracegirdle's connection with the jazz world, he was a most worthy member of swing circles, a real record connoisseur and friend of many of our most ardent collectors. His tireless work for the Derby R.C. will not be forgotten.

We are indebted to Clifford Jones, of "Discography" fame, for some interesting further details of "Tony." Writes Cliff Jones: "Bracegirdle visited me about seven months ago, shortly after joining the Fleet Air Arm, and we spent an enjoyable evening listening to jazz. A few weeks later I met him at Rex Harris' flat, and he told us he was shortly going overseas."

Little did Clifford think that the first story from "Tony" abroad would be such a dramatic one.

THERE can be few in the London gig world who do not remember Howard Baker piano ace ARTHUR HAYES, from Gidea Park, Romford, Essex. Just as Arthur, in peace time, was a leading figure in civilian entertainment, so, since the very start of things, he has been quite a "big noise" in the entertainment of the troops. In 1940 we find him with the British Army in France, doing his bit in the camps and garrison theatres over there.

Since those far-off days Arthur has accompanied the British Forces to North Africa; there he has become a very prominent figure in the musical and entertainment side of the Service boys' lives.

In addition to his brilliant piano and accordion playing, he is nowadays musical director and conductor for the biggest garrison-theatre shows in his own particular area, also contributing the major part of the arrangements played as well.

In fact, it wouldn't be very surprising if the boys out East were to copy (with suitable apologies) the famous Tommy Trinder advertisements, and write on the walls, etc., something like this:—

"Where dance music plays
You'll find Sapper Hayes,"
and so on, and so forth. It is quite evident, anyway, that Arthur deserves every bit of publicity and praise the boys out there can give him.

WAR-TIME burglars are getting more and more blatant in their methods.

The other morning—just about 12 noon—a woman who lives in New Cavendish St., London, W., looked out of her window and saw a man fiddling with the lock of the next-door house—which belongs to none other than IVY BENSON.

A typical workman, he looked at her brazenly enough and then went on with his work.

It was only when Ivy came home later that she found the "workman" had been trying to get into her house. He had prised off the Yale lock, and when the neighbour spotted him he was engaged in trying to open the mortice lock with a jemmy!

Fortunately, the mortice beat him, so—remembering my Latin—I conclude this episode by making a crack which, if you remember your school tags, will mean something to you. If you don't, it doesn't matter anyway, because it's not a very good gag. . . . De mortice nil nisi bonum.

By the way, Ivy and her glamour-ettes are still wowing 'em at the London Palladium, where the show doesn't look like coming off for a long time yet. They then go on a tour of the provinces.

THAT prolific letter-writer on all matters appertaining to Services entertainment, Sapper MAX HEYMANN, has been wielding his pen again in the good cause.

Last time Max wrote it was from Sicily, and his theme—over which he was fairly boiling over with justifiable rage—was the "Radio Listeners' Ballot System."

This time Max writes from Italy, where he has been for five months, and where he has watched the world of troop entertainment grow "from nothing into a really excellent thing."

Of recent months Max has seen and heard GERALDO, GEORGE FORMBY, NAT GONELLA, and even HUMPHREY BOGART. Perhaps a strangely assorted quartette, you will say, but definitely the personalities whose presence does so much towards lightening the burden of our lads out there.

Max says: "I wonder if you can realise—I don't think it possible that anyone at home can—what it means to us out here to see our favourite musicians and Variety stars in the flesh. Lads get lifts for miles from outlying camps and villages, breaking all sorts of rules to get to town, because 'So-and-so has arrived.' It's terrific! It's the subject of conversation for days beforehand and weeks after."

Max encloses a photo of some of the Gerald boys and girls giving an impromptu concert on the back of a lorry! "No stage setting, scenery, or dinner jackets—and it was the artists' sheer ability that made the lads yell for more at every opportunity." Max goes on to describe a day's



Last Sunday (March 12), well-known London saxophonist Rube Barnett kept the biggest date of his life when he was married to Miss Louie Tomlinson, also of London. Until quite recently on tour with Lew Stone, Rube is now undertaking a large amount of work for the Oscar Rabin office, which makes it all the more natural that Diane and Bernard Rabin were among celebrities of the dance-musical world present at the reception. Picture shows (l. to r.): Diane, the Bridegroom and Bride, Bernard Rabin.

"spree" in which he and some friends had an enjoyable time, but, lacking some swing music, stopped an Italian gentleman with a barrel organ and, by turning the handle five times as fast as was ever intended, made "O Sole Mio" sound something like "Organ Grinder's Swing."

Apparently the Italians' conception of popular airs has got about as far as "Amapola" and "Ferry Boat Serenade," but anything in the least resembling jive is promptly labelled "Americano."

Max can't help thinking that our "Jive Propaganda Drive" out there could be a lot better. He closes with one more cry from the heart for some records, and hopes he will soon be writing from Berlin!

HERE is a letter, delightfully vague, but yet somehow very much to the point. It is signed "A Swing-minded Soldier," and the address—yes, you've guessed it—"Somewhere in England."

Says our friend: "I happened to be passing by a small village hall in the South, where I am stationed, when I heard the sounds of a neat Dixieland outfit floating across the night air. 'Being a keen swing fan, I promptly made some inquiries. It turned out to be an R.A.F. seven-piece outfit—four rhythm, trumpet, trombone and clarinet."

Players were: Dave Kahn (trumpet) (ex-Jack Harris, etc.); Johnny Evans (trombone); Tony Bore (Manchester), clarinet; Sid Guard (London), piano; Barry Steady (drums); Denny Boyce (guitar and vocals); and 'Jimmy' (Dutch Air Force), bass and vocals."

GREEN "SALUTES THE SOLDIER"

FINE gesture for the war effort will be made this month by Cyril Green's Band, when, on March 27, 28, 29, 30 and 31, the outfit will play in the forecourt of St. Bartholomew's Hospital (Barts), in the City of London, during the "Salute to Soldier" week, when a big increase in National Savings, War Bonds, etc., is expected to be made.

Band will play from 12.30-1.30 p.m. each day. Cyril Green himself will not be present, as he will be with Carl Barrantue at Green's Playhouse Ballroom, Glasgow, during this particular week.

Band, a seven-piece, will be led and directed by Leslie Skinner.

Rita Marlowe's Bereavement

HER many fans and admirers will be sorry to hear of the sad loss of blues singer Rita Marlowe, whose father died recently.

This bereavement leaves Rita with increased home ties, and she has consequently had to give up touring with E.N.S.A.

In addition to her frequent broadcasts with the Harry Parry Sextet, she is also looking round for some other free-lance broadcasting, or a resident engagement in Town, and any contacts can be made with Rita care of the Harry Parry Organisation, 27, Old Bond Street, W.1 (Regent 4678).

RADIO DIARY

(from page 3)

FRIDAY (24th)—7.15 a.m., Tommy Dorsey Orch. (Am. rec.) (F); 10.05 a.m., "Charlie McCarthy" (Am. rec.) (F); 3.30 p.m., "Compadre Performance" (repeat of Wednesday's Am. rec.) (F); 6.0 p.m., Carl Barriteau Orch. (F); 7.30 p.m., Spike Hughes' "Swing Club" (F).

SATURDAY (25th)—7.15 a.m., Noble Sissle's Orch. (Am. rec.) (F); 5.30 p.m., "Atlantic Spotlight" (partly from U.S.) (F); 8.45 p.m., George Eirik Band (F); 10.0 p.m., "I.T.M.A." (rec. repeat of Thursday's broadcast) (F); 11.05 p.m., Maurice Winnick Orch. (H).

EDDIE COX, whose "Woodchoppers" are still going great guns at the Astor theatre, is anxious to purchase a double or triple-necked Hawaiian guitar, if such an instrument can be found.

If there is any player in Town who specialises upon an instrument of this kind, Eddie has a good resident job waiting for him.

TWO new faces are nowadays to be seen with Roy Williams' Band at London's Cabaret-Club. They belong to Bert Messeder (piano) and "Biff" Byfield (tenor sax).

ARMSTRONG—TEAGARDEN "DATE" AT SUPER NEW YORK JAZZ SHOW

News from the States by LEONARD FEATHER

NEW YORK MUSICIANS AND JAZZ FANS ARE STILL BUSILY HOLDING POST-MORTEMS ON THE FIRST ANNUAL ALL-AMERICAN JAZZ BAND CONCERT ORGANISED BY "ESQUIRE," WHICH GOT SIXTEEN LEADING CRITICS TO VOTE FOR THE IDEAL BAND, AND THEN BROUGHT THE WINNERS TOGETHER FOR THE FIRST CONCERT OF ITS KIND EVER GIVEN AT THE METROPOLITAN OPERA HOUSE.

"Esquire" spent a load of money on this project. As a promotion for the magazine, it was a great success, and will be repeated next year. Two of the musicians were brought 3,000 miles just to play the concert—Teagarden and Bigard, who came in from the West Coast. The others who took part were Armstrong, Eldridge, Hawkins, Tatum, Casey, Catlett, Oscar Pettiford, Teddy Wilson, Hampton, Norvo, Holiday and Mildred Bailey.

An aggregation of talent like this could hardly fail to produce some exciting music. Although the rehearsals were short and hectic and the musicians felt they would have done better if they'd had more time to prepare the show together, the fact is that only three things, fundamentally, were wrong with the concert, and everything else was wonderful.

The three wrong things were Louis Armstrong, Jack Teagarden and the audience. Louis's performance was pathetic. I had voted for him myself in the pool, but after hearing his performance I had to remind myself again that sentiment should never influence critical opinion.

Louis is simply getting old and hasn't got the power, the imagination or the lip to keep up with the younger stars who have built on the foundations he set so many years ago and have since gone far ahead of him. His singing, because it required less physical effort, was fine. But not on one number at the trumpet did he dispel that awful uneasiness that kept me wondering all the time whether the next note was going to be a good one or a clinker. It wasn't just the clinkers, though; it was the lack of inspiration.

And you couldn't excuse him on the basis of surroundings, because the same thing happened at rehearsals, on a previous broadcast and everywhere else. Louis was hopelessly out-classed by Roy Eldridge, whose playing inspired the whole band. The other musicians, talking about it afterwards, all felt the same way about Armstrong.

Jack Teagarden played a few good solos, but his vocal qualities have almost disappeared, and altogether he seemed ill at ease and out of place in this combination. With Higgy or Lawrence Brown in this chair, and with Roy unencumbered by Louis, this jam band would have been just about perfect.

The third fault, the audience, caused such displays as the long drum solo by Catlett which ruined the end of Bigard's great job on "Tea for Two." It was a stupid, undiscriminating audience, which reacted to showmanship instead of musicianship.

Lionel Hampton who made his major appearance toward the end of the show, got the whole house rocking for the first time because, in addition to playing wonderfully on "Flyin' Home," he exhibited his usual terrific showmanship.

That will only necessitate two changes in the line-up, but they're very important changes. Biggest event of the past week was the opening of Georgie Auld's young band at the Commodore Hotel. Auld has the right idea. His policy is similar to Barnett's, all the arrangements being in a good groove; and, like Charlie Auld now plays excellent alto and soprano as well as tenor. The band really jumps, and, considering the current man-power problems, it's remarkably clean, with a very fine reed section.

Wini Johnson, who looks like a miniature Lena Horne, joins Duke Ellington this week. Wini is no Billie Holiday to listen to, but fortunately Betty Roché is expected to stay with the band, and Wini will take care of the pulchritude angle.

INSTRUMENTS MISSING

FRANK A. PATRICK, a member of Fred Hobson's Band of Smethwick, writes to report the loss of his Conn alto sax and Albert Boehm clarinet, both of which were missing after he had played at the 1944 Birmingham District "M.M." Dance Band Competition on March 1, at the Gala Baths, West Bromwich.

Here is a description of the missing instruments: Conn alto, S.P.G.B., tuning device on crook, pat'd December 8, 1934, No. 1110954, with the letter A below the numbers, and below this line, M.177570, with the letter L below the numbers. Frank has no number of the Albert Boehm clarinet. Both, however, were in a Selmer brown leather case.

Any musician or dealer to whom such instruments are offered should communicate immediately with his local police, or with Scotland Yard.

Herbie ("Flamingo") Jeffries, who was recently drafted but almost immediately discharged, is rejoining the Duke after almost three years' absence. And Wallace Jones, Duke's lead trumpet man for the past six years, is out, replaced by Sead Hemphill, formerly with Armstrong. Harry Carney reports for induction any week now.

Raymond Scott, whose policy has improved little by little until he now plays—and even writes himself—a lot of good stuff, has some new strength in his personnel.

FLASHES

Israel Crosby is due to join the band at C.B.S. any day; Specks Powell is still there on drums, and Charlie Shavers has been with Scott for a while, though it now seems that Kirby has lured him back into the fold. Clyde Hart's piano chair with Kirby has been taken over by Ram Ramirez.

Dizzy Gillespie's little band at the Onyx, with the amazing Oscar Pettiford on bass and Bud Johnson on tenor, is really jumping; and across the street, at the Three Deuces, Roy Eldridge is the delight of every musician in town. He leaves next week, to be followed by a quartet led by Sidney Catlett. Sidney's place with Teddy Wilson hasn't yet been set. Fantastic though it may seem, Teddy has been trying to get Gene Krupa.

Lips Page has also been on 52nd Street, at the new Yacht Club; he's playing and singing well, but the band is a sorry little bunch, trying to play arrangements that sound as though they were written for 17 pieces but have 10 parts missing.

Down the street at Kelly's, Coleman Hawkins continues to spend every evening in the kitchen, emerging every two hours to play two numbers. But Hawk made a terrific record date for a small label, Keynote, last week, which also included Teddy Wilson and Roy—the first time Hawk and Teddy ever made records together. Billy Taylor and Cozy Cole completed the group, which made "Bean at the Met," "S Wonderful," "I Only Have Eyes for You" and "I'm in the Mood for Love."

Jimmie Lunceford just passed through town, long enough to make a flock of masters for Decca. Benny Carter was here for a week, his band somewhat disturbed by the draft but still worthy of his name. Peanutz carefully rehearsed in a way that produced a high standard of expression and interpretative ability generally as well as a nice sense of rhythm and style.

The faults in the band which just cost it the contest were the often faulty intonation of the second alto and tenor, due, it seemed, in the case of the latter, to an unsuitable mouthpiece which, apparently upsetting his embouchure, gave him also a rather bad tone.

On the other hand, the rhythm section was distinctly good, and none the worse because the drummer indulged in so tricks, using his reasonably adequate technique and understanding to keep steady tempo. Marks were also scored for the drive the band showed in its quickstep, even if the ensemble was a little rough and not always perfectly accurate.

Cliff Bottomley and his Band, from Halifax (placed fourth), received the award for the best pianist, and an hon. mention for drums. Cliff Feaster's Swingette, from Densbury, who tied fifth with the Georgians of Catterton, secured an individualist's award for their accordionist and hon. mention for their pianist.

BIG BREAK FOR RABIN SAXIST

A VERY big break has recently come the way of ace saxist-arranger Wally Scott. For some years a member of Oscar Rabin's Band, and for the latter part of the time the Band's reliable first saxophonist, Wally has recently come so much to the fore with his arranging abilities that he has now stepped into the position of sole arranger to the Rabin Band, a position for which he is now contracted for a very long time ahead.

Since he undertook his spate of arranging work, Wally has given up playing first alto with the band on tour, but still leads the sax section on all the outfit's broadcasts, and, despite his long hours on arranging in the Rabin offices, still plays excellent alto.

At 20 years of age, Wally must be the youngest full-time arranger in the business, and the knowledgeable

ones in Charing Cross Road and elsewhere are predicting a brilliant future for him. Last September, Wally was married to Miss Beryl Brewster, of Glasgow.

MIDLANDS PROMOTIONS

MOST Midlands fans will remember the big pre-war functions staged by Tommy Beech and Harold Macdonald, at which some of the country's most famous dance bands were featured. These two well-known promoters are now merged into "Musical Productions (Coventry), Ltd.," and already they have several big Midlands dance nights in prospect. Offices of "Musical Productions" may be telephoned at Coventry 4608, or you can write Tommy Beech direct at "Jeaslyn," 200, Myton Road, Warwick.

MELODY MAKER
Incorporating RHYTHM
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WEST LANCS 'M.M.' CONTEST JUDGES' REPORT

Adjudicators: Messrs. Stanley Black and Edgar Jackson. WINNERS: The Rialto Swingtette (three saxes, piano, drums). All cons.: H. McNaughton, 55, Teesdale Avenue, Billingham, Co. Durham. Individualist's award for tenor. Special cup for best "small" band. Hon. mention for alto.

IT has never been the practice to penalise bands for insufficiencies in their instrumentation, and judges maintain this attitude more rigorously than ever in these days when, with so many of our younger musicians now away in the Forces, it may often be impossible for a leader to find the right musicians to complete an instrumentation which would be most satisfactory from both his point of view and his public's.

But it must be realised that unorthodox instrumentations require special and skilful handling if they are to sound good, and of course judges cannot make any allowance when they sound poor because they are not properly handled. Now a sax team with piano and drums is certainly not the most unorthodox instrumentation one could imagine, but it is unorthodox enough to require very skilful treatment if it is not to sound dull as well as top-heavy through the absence of a bass.

The more the section is used as such, the more essentially does it become that it should have, for instance, special—and good!—arrangements, quite apart from the ability to play them well. This band overcame its inadequacies of instrumentation about as capably as one could imagine. It has quite good swing soloists in its first alto, tenor and piano, but its strong point is its saxes as a team (their stylishly rhythmical phrasing, clean articulation, and well-nigh perfect balance and intonation were constant joys), and it wisely not only featured the team most of the time, but through some of the best scoring for a sax section we have heard in any contest.

Another strong point was that the clarinet doubles resulted in a section almost as good as the saxes. About the only real faults in the performance were the lack of drive in the slow foxtrot, though in spite of our previous remarks about instrumental arrangements in contests, it must be said that the sax section was the really strong part of the band, but that it would sound to even better advantage in a larger combination where other instruments could provide contrast in tone colour.

SECOND: Aubrey Hirst and his Westbourne Players (three saxes, two trumpets, piano, bass, drums). All cons.: S. Bankwell Road, Milsbridge, Huddersfield. (Phone: Milsbridge 539.) Individualist's awards for alto, clarinet, bass, drums. Hon. mention for trumpet.

HERE again the obvious hand of understanding and experience was clearly discernible. If it must be said that the band was put over mainly by the musicianship of its lead alto (doubling fine clarinet), bass, drums, and to some extent of its very stylish if not always completely reliable trumpet, at least the remaining musicians were more than averagely capable. And this generally good standard of musicianship was supported by unusually good special arrangements of the slow foxtrot ("Softly as in a Morning Sunrise") and the waltz, carefully rehearsed in a way that produced a high standard of expression and interpretative ability generally as well as a nice sense of rhythm and style.

The faults in the band which just cost it the contest were the often faulty intonation of the second alto and tenor, due, it seemed, in the case of the latter, to an unsuitable mouthpiece which, apparently upsetting his embouchure, gave him also a rather bad tone.

THIRD: The Collegians (three saxes, two trumpets, piano, guitar, bass, drums). All cons.: H. Womersley, 8, Valley View, Sunny Vale, Hipperholme, Halifax. Individualist's award for trumpet. Hon. mention for bass, guitar.

OUTSTANDING player here was the lead trumpet, who added to fine tone and technique a style which will be admirable when the faint trace of "legitimate" phrasing in fast numbers can be overcome. A word of praise can, however, also be added for the quite commendable swing solos by the piano and guitar, even though the latter's was overwhelmed by his failure to realise the necessity of using the mike.

The faults in the band were chiefly its tendency to play out of tune and the not too praiseworthy balance or tone of the sax team, due perhaps mainly to weakness in the second alto.

On the other hand, the rhythm section was distinctly good, and none the worse because the drummer indulged in so tricks, using his reasonably adequate technique and understanding to keep steady tempo. Marks were also scored for the drive the band showed in its quickstep, even if the ensemble was a little rough and not always perfectly accurate.

Cliff Bottomley and his Band, from Halifax (placed fourth), received the award for the best pianist, and an hon. mention for drums. Cliff Feaster's Swingette, from Densbury, who tied fifth with the Georgians of Catterton, secured an individualist's award for their accordionist and hon. mention for their pianist.

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

GARNET CLARKE
Frank Borland, of Lanarkshire, has just bought the Garnet Clarke Hot Club Four "Stardust" on H.M.V. X4593, and says "Tell me more." He also wants to know the prospects and prices of the other titles made at that session. Well, Frank, they were "Rosetta" ("Object of My Affection" (Fr. H.M.V. K7618)), "I Got Rhythm" (Fr. H.M.V. K7645) (piano solo). They have long been the apples of the bearded half's collection, and he personally wouldn't part with them at any price, although if any more A.A. shells drop around his flat he'll probably part with them pronto in a shower of them, though, we seriously, though, they are, as was most of the coloured Parisian jazz. Really the stuff. After all, when you get Bill Coleman (piano), Geo. Johnson (cl. and alto), Django Reinhardt (str.) and June Cole (bass) together and round off with a brilliant pianist like Garnet Clarke, they should turn out some five star ratings. As to getting hold of them, though, we remember that Jim Holloway had copies, but can't call to mind any other owners at the moment.

Since you want all details you can get about Clarke, here's a brief history of his all-too-short career.
Benny Carter brought him from the States to play in Willy Lewis's orchestra in 1934. He had already recorded with Alex Hill's Hollywood Sepians—"Song of the Plover" (Br. O2078) and "Let's Have a Jubilee" (Voc. S70) (no solos), and it has been said that he was arranging for bands from the age of twelve. His great idol was Earl Hines, and few will dispute that the pupil was a credit to the master. His solo "I Got Rhythm" has been dismissed as meaningless and even pretentious, but even listening to it for the third or fourth time it will become evident that there is a very depth of meaning in the rambling phrases.
Perhaps they presaged the onset of his mental state; for this practically unknown genius died insane at the age of 22, after two years in a mental home.

Even though you may never hear the French H.M.V. sides he cut, be sure not to omit the only available English one (X4593) to your collection. There's nothing meaningless about that cutting and decisive right hand of his. Yeah—Garnet Clarke had it all right.

JAZZMEN OF THE FUTURE
Roy Bloom, of Falkirk, says these: Bobby Hackett (cornet), Lou McGarity (trombone), Ed Hall (cl.), Ben Webster (tr.), Stan Wrightsman (pno.), Israel Crosby (bass), Carmen Mastren (str.), Cliff Leeman (drums), Richard Cosker, of Durham, rings the changes with: Yank Lawson (piano), Warren Smith (tr.), Eugene Sedric (cl.), Eddie Miller (tenor), Toots Mondello (alto), Dave Bowman (pno.), O'Neil Spencer (drum). He does not know of any Haggart or Bernstein of to-morrow.

LOUIS ON TROMBONE!
Regarding Gunner Holroyd's queries in issue dated 12/2/44, information comes from Geoff Hodgson, in the Isle of Man, which may be useful to him and is of interest to readers generally. St. Louis Rhythm Kings' "She's My Sheba" (140494) ("Papa-da-Da-Da" (140494), Am. Col. 349D, is quite probably a Henderson, as it follows Maggie Jones' "Early Every Morn" (140493) on Am. Col. 14059, which has an Armstrong and Henderson accompaniment, and Louis is said to play trombone on this recording. The St. Louis R.K.'s also accompany Maggie on Col. 14081, "Go Get 'Em Caroline" ("He's Just A Horn Tootin' Fool").
The other item, "Cats' Kittens" (1970), Oriole 1454, by the Dixie Jazz Band; probably a pseudonym for one of the many Pollack groups recording round about 1929, featuring such musicians as Jimmy McPartland,

JERRY DAWSON'S NORTHERN NEWS NOTES

BACK in England after four years in India is a twenty-two-years-old R.A.F. corporal who looks like making a name for himself in the profession when the war ends.
Hailing from Southport, Len Tennant is only eighteen when he was posted for service abroad. The piano had always been his "first love," and with it a sincere addiction to jazz for its own sake.

His years in India have not been wasted, for he has been able to rub the rough edges off his technique and allied in quite a lot of time playing, leading and orchestrating. He broadcast over All-India Radio on several occasions, and one of his proudest possessions is a personal letter of thanks from the A.D.C. to the Governor of the Punjab for his efforts in connection with a show which that worthy sponsored.

Now that he is back in the Old Country his plans for the future appear to have a much rosier chance of reaching fruition, and he is—as are many of us—waiting for the war to end to either form his own swing outfit or join a similar group. In the meantime he would like to get to know some people in the Midlands, and if anyone around Rugby, Leicester or Coventry can use a swell piano player from time to time I will be glad to arrange an introduction.

From an R.A.S.C. depot in the Middle East comes a belated letter from Cpl. George Birch, noted Manchester trombonist, from whom I last heard when he was a regular member of the famous "Dots and Dashes" band directed by Semm. Don Artigstall.

He was posted from the area some time ago now, and has been filling in his spare time playing with various outfits in his new locality. Amongst these is a R.E.M.E. band directed by saxist Sgt. Whitcomb, with a line-up of three brass, two saxes and three rhythm.
He recently visited Alexandria to see Don and the boys, and dropped in at the local rhythm club, which, as usual, was packed to the doors, and he, of

Benny Goodman, Big T. Freeman and Lang. This cannot be taken for granted, however, as this name was used by many recording groups of that period.

REX RECOMMENDS—THREE OF A KIND

"Call Of The Freaks"—a number which labels credit to Sid "Barbarian"—an obvious misprint for Barbarian. Get all three, if possible, since the first two are both by the Luis Russell band, and will enable you to contrast the delicate pathos of Luis Metcalf's trumpet (King Oliver Ork) with the more outspoken attack of Henry Allen in No. 2. Note also in No. 2 the effect that Pop Foster had on the rhythm section of the band. No. 3 is a thrill every time it's played, if only for those four introductory piano chords after the back-churn opening. Clarence Profit plays 'em, and after you've heard them you'll want to hear a chorus. You won't be disappointed.

1. King Oliver Ork (Luis Russell Ork), H.M.V. JF36.
2. Luis Russell Ork., Parlo. R1645.
3. The Rhythm Kings, H.M.V. B4917.

SWAP AND BUY
J. A. Robinson, c/o "The Gables," Springfield Park, Olverston, Lancs., has assorted bunch for sale, preferably all together: ODJB "Gar. Marn" (Why, T. G. E., you are "lucky"), Miller's "Anvil," M. Herth "Flat Foot," Dorsey "Dipsy Doodle," Andrews' "Well All-right," Krupa's "Wire Brush," Goodman's "Sing Sing Sing," and Shaw's "April in Paris." Offers?

K. Figures, 23, Tetley Rd., Hall Green, Birmingham, wants fibre-played Nichols' "King Kong," Bluebird B10190, and Red and Mill's Stompers' "Slippin' Around" on Victor 2137. For cash.
S. E. Gallahan, 78, Norman Rd., Swindon, Wils, offers Carter's "Swingin' The Blues," "These Foolish Things" and Goodman's "Texas Tea Party" and cash for "Dicky Wells Blues" and Carter discs featuring Chisholm.
G. E. Castle, 123, Spring Rd., Bourne-mouth, Hants, offers Parlo. R673 and Voc. ES203 for Hampton's "Ain't Cha Comin' Home?" Also offers H.M.V. B9273, B9305 and B9848 for Hampton's "Stomp" (H.M.V. B9616). Must be in good condition.
Len Wood, 59, Frith St., W.1, is urgently in need of good records featuring plenty of modern style drumming. Krupa specimens preferred.
Lewis Fulford, 35, Fulford Rd., Mile-house, Plymouth, wants Hawkins' "Devotion," "Lamentation," Decca F6597, and "Lady Be Good," Parlo. R2207. Pay reasonable price.
Harold Bamford, 46, High St., Newcastle, Staffs, wants, in addition to any jazz or swing discs, those by Mills Bros., Inkspots, Bing, etc., for local Youth Movement. Keep price down, boys.

Mamfred Dessau, 28, Ramsdale Cres., Sherwood, Nottingham, wants following Miller discs: Bruns, 02831, H.M.V. BD5346; 5585, 5587, 5596, 5606. Will buy, or has Duke's "Take A Train" (7" 5 Whistle), "Solitude," "Mood Indigo," and 12 in. Dorsey Bros. "Solitude."
D. A. Hett, Sundial House, Hurworth, near Darlington, wants to buy early Jack Hyltons: twenties and early thirties.
John Doncaster, 19, Hattous Lane, Waverley, Liverpool, 16, comes clean with straightforward offers as follows: He will pay for Hy. Allen's "Rucutter Swing" £1, "Roll Along" 15s., "Patrol Wagon" 15s., "Banks" "Spider Crawl" 15s., "Marcella's" "Hot String Beans" 22s. 6d., Condon's "Tennessee Twilight" 15s., Russell's Rhythmizers' "Dinah" on H.R.S. £1.

With Billy leading with drums and Ernest Howker singing, the rest of the boys are Bill Holland, Henry Robinson and Frank Colman (saxes); Billy Green (trumpet); Tommy Ludbrooke (piano); Henry Afford (bass).
With a magnificent ballroom and good support from war workers and members of the Forces stationed locally, these boys are having a very busy time.

Have you heard that Henry Brown, who was well known in the Manchester district in peace time, when he played drums at one time or another in most of the spots around the town, has recently been commissioned in the R.A.C., of which corps he has been a member this past three years or so. I am sure his many musical pals will join me in offering hearty congratulations.

Can anyone in Glasgow, Edinburgh, or anywhere between these two spots use a pianist for a few gigs? A bloke I know is stationed around these parts and is anxious to "keep his hand in." If anyone would like to contact him I will be pleased to forward any letters. Write me at 8, Sifton Road, Archer Park, Middleton, Manchester.

I am also in touch with a couple of lads who are anxious to fix up seaside jobs for the summer, one a drummer, the other a lead trumpet. Both these boys are first-rate musicians, and both are in good jobs at the moment, but for urgent reasons of health desire a coastal spot for the summer.
I will be delighted to forward particulars to anyone who may be interested.

Writing from a R.A.F. station in the South of England, L.A.C. R. G. "Dixie" Steeds gives me the "gen" of musical activities there. They are lucky enough to have enough musicians and work to keep two small bands busy, and the boys thus contrive to keep both themselves and the station personnel happy.
The boys comprise Dixie Steeds and Phil Wayne (drums), F/Sgt. Nordberg, Len Pearce and Johnny Ballantyne (saxes, etc.); Eric Herth (fiddle); Frank Harlow and Joe Henderson (pianos); Nat Lewis and Moor Getty (guitars); Les Noke (bass); and still another drummer, Frank Hegerty.

Lack of brass (instruments) is their chief worry, but this point is overcome to a very great extent by the grand arrangements of Frank Harlow, who will be well remembered in the North by reason of his pre-war association with Tommy Matthews and many swing and jazz efforts which emanated from the old North Regional studios in Manchester.
All these boys would be pleased to hear from any of their old pals, and can be reached through me. In addition, "Dixie" would like to pass his regards on to Fred Cornell, Kitch Moss, Ron Lucas, Arthur Butt, "Ginger" Memmott, George Brown, Angus Collins, and his many other pre-war associates.

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