

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 581

## BILL ELLIOTT BECOMES BIG BAND IMPRESARIO

AN interesting innovation in British dance band circles is the news this week that Bill Elliott, general manager of the Harry Parry Organisation, is forming his own company, to be known as Elliott Direction Incorporated.

The main object of this new venture of Bill's is to provide a complete managerial service for dance bands on the same lines as have been operating in America. In the States, top-line managers, such as Irving Mills, Harold Oxley and Billy Burton, handle as many as half a dozen name bands and artists each, working from one central office.

Bill Elliott hopes that E.D.I. will progress along the same lines as his U.S. counterparts, and he has certainly started off well with three of the biggest names in the business to handle.

Harry Parry, with his usual good nature and great generosity, has given Bill his blessing on this new venture, and also all the Harry Parry Organisation business to handle as before. This means that the successful partnership which started some four years ago and has helped Parry on the spotlight of the ladder will continue.

Furthermore, Bill has made a great capture in securing Phil Green with his Dixieland Band and various orchestras to handle, including Dorothe Morrow's famous Aristocrats. With his great radio reputation, Phil's name is known all over the country, and E.D.I. plan to build him up into a top-line variety act. Plans are already moving in this direction.

### ROS FOR VARIETY

The other big-timer signed by Bill is none other than the ace of rumba leaders Edmundo Ros, who certainly needs no introduction to our readers. Edmundo is also set for a Variety tour and he makes his debut in this field with his Rumba Orchestra at a London theatre shortly.

For the present he will continue with his very successful residence at the Bagatelle Restaurant and Astor niterie, doubling Variety dates and playing Sunday concerts.

Apart from the above-mentioned stars, other famous names will be added to E.D.I. shortly.

Bill made it clear to the "M.M." that he was not entering into competition with agents, and was handling his artists in a managerial capacity.

E.D.I. would negotiate all their contracts for them with the B.B.C., gramophone companies, film companies, etc., and work with agents for Variety and Sunday concerts, making sure that the right dates are played at the right time.

In addition, all the worries that beset a name band would be taken over, such as arranging railway journeys, booking hotels and accommodation, attending to fan mail, and also the new headache—namely, "Pay As You Earn."

All these would be attended to by E.D.I., plus many other services, including publicity.

His gain will be the old rag's loss as, with all the new work on his shoulders, Bill has had reluctantly to resign from the popular "Collectors' Corner" feature which he founded. He will, however, carry on writing until a replacement has been arranged.

E.D.I. commenced business operations this week, and for the time being Bill will carry on at the present offices at Arcade House, 27, Old Bond Street, W.1. Telephones: Regent 4678 and 0441.

# MUSICALS FOR WEST END AGAIN

THE REALLY STIMULATING WAR NEWS, PLUS THE BIG DIMINUTION IN FLYING-BOMB ACTIVITY, IS ALREADY HAVING A WONDERFUL EFFECT ON LONDON'S WEST END THEATRELAND, WHICH IS WAKING UP AND GETTING VERY RAPIDLY BACK TO NORMAL.

The "M.M." learns that many new shows are being put on in the near future, whilst many musical shows which have been undertaking lengthy tours in the provinces will shortly be returning to Town. There is, in fact, every indication that a big theatrical boom, with a consequentially substantial effect upon musicians in the metropolis, is only just around the corner.

Already most of the shows currently running in London report a very large increase in business; daily queues at many theatres and cinemas are again the rule; whilst another indication of the trend of events in Town is the big crush of business at the popular restaurants, niteries, etc.

In regard to forthcoming theatrical undertakings, the indefatigable George Black announces that he is preparing a new musical play, "Jenny Jones," for reopening the London Hippodrome, whilst his "Lisbon Story" (which was at the Hippodrome) will resume its run at another famous London theatre.

### PALLADIUM PLANS

The big new musical hit, "Happy and Glorious," with Tommy Trinder, Zoe Gail, Elizabeth Welch, those clever musical clowns, the Cairoli Brothers, and Billy Ternent and his Band, will shortly be back from its provincial successes to bring up the London Palladium's footlights again, and a little later, George Black will also bring back Sid Field from his Blackpool season, with a new revue. The Tom Arnold management also announces that it is very shortly bringing back two musicals to the West End—the Jack Hulbert-Cicely Courtneidge show, "Something In The Air" to the Palace Theatre, and "Panama Hattie" to the Piccadilly.

In the meanwhile, it is a strange, but healthy, sidelight on the situation that through the worst of the bombing period, most of the dance halls, and many of the niteries have continued to report excellent business.

Credit should also be given to the suburban music-halls which have stayed open throughout, despite sometimes alarming loss of business.

### CHANGES in the instrumentation of Paul Raye's Band at Oddenino's, Piccadilly Restaurant (London), brings in drums instead of bass.

Perussionist is well-known performer Jack Moline, discharged from the Forces a few months ago. There is also a change of pianists, old-timer Harry White taking over the piano-stool from Johnny Tilt.

## RONNIE MUNRO LEAVES B.B.C.

AFTER four years with the B.B.C. in Glasgow, during which time he created, directed and popularised the Scottish Variety Orchestra, famous arranger-pianist Ronnie Munro has resigned, and has returned to London.

Relations between Ronnie and the B.B.C. are entirely amicable; so much so that they have willingly agreed to allow him to continue broadcasting, under the name of Ronnie Munro and his Orchestra, the popular "Sunday Serenade" programmes which he did with the Scottish Variety Orchestra.

Ronnie told the Melody Maker:—"I have continually had to reject so many tempting offers in Town that, finally, I decided it was about time I accepted some of them. The B.B.C. very sportingly accepted my resignation, and I am now busy considering the many offers I have received for personal appearances with my own outfit.

"I shall also now have the chance of doing what I have wanted to do for a long time—visit factories and camps."

Pre-war fans will remember Ronnie Munro as one of Britain's leading arrangers, and many of his scores for Ambrose are now classics.

He had his own orchestra on Parlophone for many years, and led the house band at H.M.V.

His "Sunday Serenade" programme, which has been running continuously every Sunday morning for three years, has caught on tremendously—not the least popular feature being Ronnie's own weekly piano-solo.

Now that he is back in the swim, there will be very big news about him soon, and the "M.M." will report it as soon as it can be disclosed.

BAND which clarinet-star Frank Weir takes to Plaza, Derby, for week commencing next Monday (September 11) is mainly his broadcast combo, and contains Syd Raymond (drums); Lou Nussbaum (bass); Max Goldberg, Tommy Balderson (trumpets); Joe Cordell, Bert Boatwright (trombones); and Harry Smith, Johnny Swinlen, Fred Ballerini and Don Barrigo (saxophones, etc.).

Vocalist is Billie Campbell. More news about name bands scheduled for Derby is on page 2.

## Peachey Starts At the May Fair

POPULAR recording and broadcasting Hawaiian-guitar wizard Roland Peachey duly opened up at the May Fair Hotel last Monday, September 4, with his new dance orchestra (as exclusively announced in the "Melody Maker" of July 23 date).

The new outfit is being presented by Jack Payne. Peachey is using a nine-piece band of more or less conventional instrumentation. He is arranging his programmes so that he is featured both solo and as a member of the ensemble, with his own special triple-necked and unique Hawaiian guitar.

A number of special arrangements, spotlighting his own steel guitar work, have been made. Peachey is also featured as one of the band's vocalists.

Band is going in almost entirely for a sweet type of rendition, "although," says Peachey, "it can play all the stylish stuff when required." Peachey announces that he completely vetoes the "deputy" system in his band—except in cases of genuine illness.

Supporting Roland Peachey are the following well-known London musicians: Henry Klein (accordion); Dave Fullerton (drums and vocalist); Sammy Sharp (trumpet); Jimmy Gallan (1st sax, violin and clarinet); Eddie Gurney (alto sax, clarinet and arranger); Shirley Waldron (tenor sax, clarinet, etc.); Leonard Graham (bass); and Peter Martin (piano).

Practically all these boys have played and broadcast with leading bands in Town. Leonard Graham and Peter Martin have come to the West End, and now to Roland Peachey, through the medium of Howard Baker.

### GOING ABROAD

FAMOUS radio and stage vocalist Phyllis Robins, at one time with Henry Hall, and earlier in this current year in the Lupino Lane Victoria Palace show "Meet Me Victoria," is shortly leaving for an E.N.S.A. tour in East Africa, accompanied by girl pianist Carmelita Lawless.

Since "doodlebug" menace temporarily closed the show, Phyllis has been enjoying a farming holiday.

Also leaving for E.N.S.A. work abroad, this time in France, famous Canadian cabaret and radio star Inga Anderson.

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**CONCERTO FOR CLARINET 7/6**



**CALL SHEET**

(Week commencing Sept. 11)  
 Billy COTTON and Band.  
 Empire, Cardiff.  
 Carl BARRITEAU and Band.  
 One-Night Stands, Manchester.  
 Johnny DENIS and Swingtet.  
 Broadcasting and One-Night Stands.  
 George ELRICK and Band.  
 One-Night Stands, Cardiff.  
 Gloria GAYE and Band.  
 E.N.S.A.  
 Carroll GIBBONS and Band.  
 Green's Playhouse, Glasgow.  
 Henry HALL and Band.  
 Hippodrome, Ilford.  
 Jerry HOEY and Band.  
 Samson and Hercules Ballroom, Norwich.  
 Leslie ("Jiver") HUTCHINSON and his All-Coloured Band.  
 Broadcasting.  
 Carroll LEVIS and Company.  
 Tivoli, Aberdeen.  
 Joe LOSS and Band.  
 Garrick, Southport.  
 Vera LYNN.  
 Empire, Sheffield.  
 Felix MENDELSSOHN'S Hawaiian Serenaders.  
 Palace, Dundee.  
 Harry PARRY and Sextette.  
 One-Night Stands, Midlands.  
 Jack PAINY and Orchestra.  
 Palace, Manchester.  
 Oscar RABIN and Band.  
 Hippodrome, Manchester.  
 Lew STONE and Band.  
 Shakespeare Theatre, Liverpool.  
 Billy TERNETT and Orchestra.  
 Belle Vue, Manchester.  
 Billy THORBURN.  
 Embassy, Peterborough.  
 Maurice WINNICK and Orchestra.  
 Broadcasting.  
 Eric WINSTON and Stringtette.  
 Bentall's, Kingston.

**EDDIE COX—  
BAND-PROMOTER**

WELL-KNOWN London trombonist and manager of the "Woodchoppers" outfit, at the Astor niterie, Eddie Cox has given up his nightly work with the band and has gone into an extremely interesting new business venture, upon which his many friends will hasten to congratulate him.  
 In brief, Eddie is now in the band management and promoting line. He has established offices at 142, Charing Cross Road, above the premises of Messrs. Bradbury Wood, Ltd., where he will be delighted to meet all old and new friends.  
 As secretary-manager, Eddie has with him well-known London saxist Bill Kenwyn.  
 Eddie Cox is looking after musical ventures both in and out of London, and his sickness in managing the "Woodchoppers" and fixing them not only in many lucrative variety engagements, but also in getting them the magnificent "shop-window" of the Astor niterie (where the band, under the leadership of trumpeter Jack Wallace, with Anne Lenner singing, is still going great guns), augurs well for his business acumen and for his chances in pulling off big musical deals in the future.  
 We wish him all success in his new rôle of promoter and manager of bands.

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**RONNIE MUNRO**, pianist-arranging ace, who has resigned after directing the B.B.C. Scottish Variety Orchestra for four years. (See story on page 1.)

**STAGE DOOR  
CANTEEN OPENS**

AFTER many vicissitudes, the much-talked-of London "Stage Door Canteen" opened up last Thursday (August 31) at the old Lyons' Popular Café premises in Piccadilly.  
 Launching of this great venture for the Services is a real triumph for its organisers, who have struggled for months with labour shortage and all kinds of other difficulties, and who have finally brought the venture to a successful fruition against heavy odds—and then only because of the self-sacrificing work which a great many people have public-spiritedly undertaken to get the blitzed premises ready for use in their new form.  
 Resident dance band at the Stage Door Canteen is Tony Wayne's combination, formerly a semi-pro outfit. The Melody Maker strongly feels that the opening of the Stage Door Canteen should be an opportunity for featuring one of our leading Service dance orchestras regularly there.  
 There are many small suitable outfits—the one led by Cpl. Arthur Mouncey, R.A.F., is a typical case in point, and the R.N. "Blue Mariners" are another obvious choice of an outfit that would be ideal for the job.  
 Naturally, one specific Service outfit would not be expected to appear there all the time.  
 We feel that it would be a good idea for a number of the best-known Service combinations to take the Stage Door Canteen duty in rotation, thus giving the boys in each band a chance of a period in Town, and all our deserving boys and girls of the Services an opportunity to hear some of the grand dance bands which several branches of our Services can boast.  
 [See full description of opening night in "Brand's Essence" on page 6.]

**DAVID MILLER  
BAND GOES  
"CO-OP"**

A SENSATIONAL piece of news regarding the new David Miller Orchestra is that this band is now being conducted entirely on a co-operative basis.  
 This is how it works: Every member of the orchestra—including David Miller himself—will in future work on a certain specified percentage; and the members of the outfit feel that they are probably the first orchestra in the country really to "get down to brass tacks" in this respect.  
 A committee of three members of the orchestra—nominated by the boys themselves—will sit down with David from now on and discuss every proposition which is presented in the way of future contracts. These four will decide where the band plays, why it plays, and how much it plays for, etc., on all its future commitments.  
 The conduct of the band will be in the hands of said committee, and it is the definite purpose of David and the boys to give this band a real try-out, and prove to the world at large that it can be done.  
 David Miller tells us (writing on September 1):  
 "I am happy to say that to-day we were able to arrange for two weeks' work subsequent to our visit next week to Belle Vue, Manchester, and it was my personal good fortune to have a representative of the B.B.C. with regard to broadcasts which they are considering right now."  
 The bold adoption of the co-operative idea of running their band by David Miller and his Boys is most progressive, and we wish the venture all possible success.

**Sunday's Great  
"North Britain"**

ALL eleven of the bands listed in last week's "M.M." as having qualified for next Sunday's grand North Britain Dance Band Championship Final, to be presented from 2 to 6 p.m. at the Empress Ballroom, in the Winter Gardens, Blackpool, have signified their intention of taking part in the contest.  
 The order of playing, according to the draw (undertaken at the request of organiser Lewis Buckley by Claude Bampton, Johnnie Claes, and Edgar Jackson when they were in Manchester, on Friday to judge the Northern Counties Championship), will be:  
 1. Edgar Harrison and his Band (Croyde).  
 2. Ronnie Price Sextette (Rusholme, Manchester).  
 3. Ron Hall and his Band (Ashton-in-Makerfield).  
 4. George Chambers and his Band (Macclesfield).  
 5. Dave Wilson's Dixieland Five (Southport).  
 6. Night Owls (Leigh, Lancs).  
 7. Derek Dunning's Swing Quartette (York).  
 8. Frank Brindle and his Band (Nelson).  
 9. New-Style Swingtette (Macclesfield).  
 10. Bialto Swingtette (Billingham, Durban).  
 11. Cliff Bottomley's Regent Dance Orchestra (Hallifax).  
 All competing bands are warned that they should be at the hall by 1.30 p.m.  
 For further details of the event, at which Leslie "Jiver" Hutchinson and his All-Star Coloured Band, now complete with their new trombonist, will appear to give a special stage presentation, see Pictures 1st on page 10.  
 WITH reference to the recent party activities at Barrrowland Ballroom, Glasgow, all the vacancies in the band have been duly filled, and applicants, mostly for the vocal list job, are thanked for their inquiries.  
 This latter job is now held by a Glasgow girl, Patricia Lee, who has been pleasing patrons by her versatility in swing and sweet numbers, while J. Telf comes in on third trumpet and Sammy Griffin on fifth sax. Sammy has been playing for some time with Louis Freeman's resident band at Green's, Glasgow.

**NAME BANDS  
BOOKED FOR  
DERBY**

AN impressive list of star dance bands is booked up to appear in the immediate future at the Plaza, Derby.  
 Next week, Frank Weir and his augmented band will be the star attraction (as already announced in the "M.M."). The following week, popular Carl Barritteau makes a welcome return visit with his outfit; and then the limelight is on Ivy Benson and her Ladies, for two weeks.  
 For the week commencing October 9, the new "Savoy Havana Band," under trumpet player Harry Owen, takes the stage to be followed by Younkman and his Russian Band on the week of October 16, and Joe Loss and his Band (for two weeks) on October 23.  
 Mr. Sam Ramsden has laid his plans so far in advance that he is already able to announce that Felix Mendelssohn will go for Christmas week, and that ex-May Fair Hotel maestro Jack Jackson and his Band will visit Derby for New Year week.  
 Incidentally, Ken Turner and the Plaza Orchestras, which are booked at Derby, are broadcasting this Saturday night (September 9, 11.10 to 11.30 p.m.)—a fine break considering that this outfit was formed only three months ago.  
 The Vocalists Ken Turner (trumpet-leader); Jack Davies and Bert Bamford (altos); Lol Gartside and Fred Royale (tenors); Allan Davey (piano); Vic Mayall (bass); and Billy Joyce (drums).  
 Vocalists are Helen Gibson and Jerry Dean.

**Peter Gray Joins  
Leader**

NEW recruit to Harry Leader's Band at the Astoria, Charing Cross Road (London), is famous blind pianist-vocalist Peter Gray.  
 Joining forces with Harry for a week's engagement at Weston-super-Mare recently, Peter Gray was a big success, and his signing up as a permanent member of the band has followed almost automatically.  
 Band will now carry two pianos at the Astoria, and besides playing with the ensemble, Peter Gray will feature his own special style of boogie-woogie solos, and will also be a strong asset on the vocal side.  
 Less satisfactory is other news from the Harry Leader camp, namely, that ex-1st trombonist "Sandy" Elliott has passed away, after a very trying illness.  
 All "Sandy's" old friends will join with us in expressing our very deepest sympathies with his wife and family.  
 In the meanwhile, Harry Leader is starting a memorial fund, and any old friends who would like to contribute should get in touch with Harry on the matter.

**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 ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the O.B.S. network—  
 1. I'LL BE SEEING YOU (1-1-1-2-2-3-5-7-7-5)  
 2. SWINGING ON A STAR (5-9-6-7-9-9)  
 3. LONG AGO AND FAR AWAY (2-3-3-1-1-1-3-3-8-7-9)  
 4. AMOR, AMOR (3-2-3-6-5-7-7-8-9)  
 5. I'LL GET BY (4-4-7-2-3-3-2-2-3-5-2-5-7-0-7)  
 6. GOOD NIGHT, WHEREVER YOU ARE (9-7-5-4-8-5-8-6-8-9-0-8)  
 7. SWEET ARIE  
 8. AND THEN YOU KISSED ME  
 9. MILKMAN, KEEP THOSE BOTTLES QUIET (6-5)

SUBJECT to sufficient entries being forthcoming, a special Swing Band Championship will be held in the evening of Thursday, October 19, at the Rialto Casino, Coventry.  
 Bands wishing to compete should immediately inform the Organiser, Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics.

**CHAOS COMES TO TOWN!**

**Spike Jones, the "King of Zanydom," Records**

AT 7.30 p.m. on Sunday, September 3, Chaos Came to Town—organised chaos in the personage of Spike Jones and his City Slickers. A laughter bombshell hit 3,500 Service men and women jammed together at the Queensberry Club, and the casualties rolled and writhed in the aisles.  
 Modest Spike, who looks like James Cagney, packs a deadlier weapon than has ever been handled by the screen's tough guy. Spike wields the weapon of ridicule—and he employs it with deadly effect.  
 Since he first rode ahead to fame with his rendition of "Der Fuehrer's Face," which had the greatest sale in five years—record sales topped a million and a half—Spike Jones has been feted and crowned undisputed King of Zanydom.  
 Those of you who missed a few moments of madness when he was featured in the film "Thank Your Lucky Stars" will have the chance of hearing a full half-hour's lunacy by his 12-piece outfit when the recording made at the Queensberry Services Club is broadcast in the A.E.F. programme at 7.30 to-day, Thursday, September 7.  
 So your wartime set won't pull in the A.E.F.? O.K., don't panic. B.B.C. executive Cecil Madden is arranging for the Spike Jones' half-hour to be radioed to home listeners at an early date.



**UTTER SCREWINESS**

To give an impression on paper of the utter screwiness of the Jones' act is impossible. Maybe if I attempted to write this review backwards you would begin to get a vague idea of the antics of this hairbrained genius and his crew of hoopdeas.  
 When the curtain went up, so did a howl—from the audience. Jones' men were wandering, fumbling, tripping around the stage, dropping cowbells, hauling tubas around, upsetting music stands, and generally giving an impression of unprepared and embarrassed confusion. Finally they managed to get straight; but even then the floor of the stage looked like a hock-shop after a week's record business.  
 Spike and the boys kicked off into "Der Fuehrer's Face," and if you haven't yet heard this number, just buckle up those sides in readiness. They raise their hands in the Nazi salute, sieg, heil, belch and blow raspberries to as perfect a back-up as the vocal side.  
 The legitimate instrumentation of the outfit is formed by pno., bnjo., drums, vln., clt., tmb., tuba, pt., and sax.

ground of parodied German band music as you'll ever hear.  
 Jones divides his time between washboard, drums and a home-made vibraphone with a half-breed tone like a tram bell crossed with a salvage bin. He also gives hand with various other props that must have been dreamed up by a pathological case suffering from Freudian repressions.  
 All I know is that he produces an extraordinary variety of noises—the most recognisable among a mad medley being that of a pistol shot.  
 Spike had to leave some of his pet ideas back in the States. And I mean that literally. One of his tricks is to employ a live goat to beat—on the right cue, too—during one of his wilder renditions. For lack of shipping space, a choice selection of slot machines and pin-tables was left behind, also!  
 The legitimate instrumentation of the outfit is formed by pno., bnjo., drums, vln., clt., tmb., tuba, pt., and sax.

**Coventry Forms  
M.U. Branch**

COVENTRY musicians attended an open meeting, organised by the Musicians' Union at the Wine Lodge, Corporation Street, Coventry, on September 3, and decided to form, with the consent of the Executive Committee, a local branch of the Union.  
 The speakers included the West End conductor-arranger and vice-chairman of the E.C., Mr. Van Phillips, and Mr. Walter Lorraine, district organiser, and the musicians were told that if they did not organise and adopt a "fighting" policy they would probably find themselves in a precarious position, similar to that experienced after the last war.  
 Mr. R. W. Willis, a local instrument dealer and repairer, who has also organised a musicians' information bureau, was elected honorary secretary.  
 It is hoped that accommodation will be acquired for a club where local girls men and pros can meet. There was an attendance of sixty at the meeting, and over forty signed entry forms and joined immediately.

**Podesta Back**

AL. PODESTA and his Accordion Band, who have been away for 8½ months playing to the troops in Africa and Italy, have returned home again and have embarked on an interesting Stoll Variety tour.  
 Next week (beginning September 11), the band is at Shepherd's Bush Empire, London.

**by  
LAURIE  
HENSHAW**

gonna play it"). "Black Eyes" (announced as "Hotcha Cornya"), "Down by the Ohio," "Clink, Clink, Another Drink," and "Slam, Slam, Slam." You can best imagine what the boys did to these various numbers by eating a lobster supper and having a succession of nightmares. Perhaps the peak of insanity was reached with their version of David Rose's "Holiday for Strings." But I won't spoil the fun by giving away anything; wait until you hear the broadcast in a few days' time.  
 Something beautiful usually appears through every nightmare, and the one orthodox thing in the whole Jones' set-up was the eye-appeal of the Nilsson twins, Elsa and Eileen. Spike hired these nineteen-year-olds to render the saner musical moments in such numbers as "It's Love, Love, Love" and "San Fernando Valley." Apropos of the latter number, the twins (they really had the same mother) showed that they're hep; and there was nothing corny about the rhythmic accompaniment rendered by the band.  
 Spike says he had a tough time getting girl singers for the combination. "Either they had stage mothers that gave us a bad time, or they couldn't sing loud enough. But we were sure happy with these gals. . . . We've also added a new trio that were formerly with Phil Spitalny, the Three Saitva Sisters."

**NOT SO CORNY**

For sex appeal this trio runs the twins close; three of the boys put a girls' wig and do a delicious parody of the usual "who-who" mikeside close-harmony trios.  
 Actually, Spike's title "King of Corn" was won in the latest "Down Beat" poll, is a misnomer; some of the solos the players trot out are anything but corny.  
 Which proves an interesting point. American musicians have to practise to be corny; whereas some British musicians try to play in the American manner and merely succeed in sounding—well, you know how.  
 Despite the showmanship of the whole band, Spike must be one of the most modest men alive; there's definitely no bigtime bulldozing about him. He sidles around on one foot when the gusts of applause hit him, beckons to the girls and all the boys to share in the bows.  
 On stage he's just the same. I caught him in the wings, just before the act began, running through the final routine. He was leaving most of the talking to ideas man Del Porter and to the rest of the outfit. The keynote to the success of Spike's combination undoubtedly seems to be wholehearted co-operation.  
 Well, that's all; and if it takes a war to enable us to hear artists of the calibre of Bing Crosby, Glenn Miller, Dinah Shore and Spike Jones and his City Slickers, then put me down as president of the Anti-Peace League!

**F. & D.'s BIG HITS!**  
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 (AND DOZY DOATS)  
**WHEN YOU SAY "HULLO"**  
 ◆ **POINCIANA** ◆  
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# COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

**CLARIFICATION**  
UPON reading through the notes about "I'm Comin', Virginia"/"Way Down Yonder" (No. 8 in the recommended available discs) in "Corner" of August 26, 1944, we see that it is phrased a little ambiguously.

These sides were, of course, made before Bix and Tram joined the Whiteman band. It was a Goldkette period disc, and simply bears out the obvious fact that whilst with Goldkette the boys had masses of the right spirit.

The whole point is that when they finally joined P. W. (many months later) that spirit at once vanished.

This is a most important fact, and the stressing of it cannot be overdone—so many thanks to R. G. V. V., who drew our attention to it.

And while we're on the subject, here is the last of Rex Harris's "Jazz Box" items:

15. "Riverboat Shuffle"/"Relaxin' at the Touro," by Mugsy Spanier's Ragtime Band (H.M.V. B9145). The latter part of the "thirties saw" swing" get into its stride and swamp the real jazz. But there were many musicians who longed to get back to the sincerity and beauty of machine-made music, and in 1939 the pendulum had swung back, partly, at any rate, to a greater interest in what jazz enthusiasts call "the righteous stuff." Mugsy Spanier, a white, cornet player of the old school, got together some of his early associates and revived the "Dixieland" style with great success. This is well shown in the old Hoagy Carmichael tune, "Riverboat Shuffle," with trombonist Georg Brunis and clarinetist Rod Oless giving him support in the right manner. The "blues" side is one of the loveliest 12-bar blues of recent years, displaying Spanier's plunger muting and Joe Bushkin's clean and crisp piano phrasing.

### LITTLE DISCOGRAPHY

We are more than pleased to announce that there are still available eighty copies of that excellent "Discography of the Little Recording Co.," by Bill Miller.

If you send in 3d. and a large addressed envelope to Ralph Venables, "The Moors," Tilford, near Farnham, Surrey, you may be one of the lucky ones.

This booklet covers every private and semi-private recording session in recent years—dealing with such companies as Commodore, Blue Note, Delta, Jazz Man, Signature, H.R.S., Solo Art, Keynote, General, etc., and is a must for every jazzman's files.

A word of praise, too, to Ralph, for all the trouble he has taken to make this available in this country.

### FIBRES AGAIN!

A. J. Nielson, of St. Albans, is an inventive guy, and seems to have overcome the difficulty of fibre needles breaking down under the weight of a heavy acoustic sound-box. He says:

"As I travel around to various places, I use a portable H.M.V. acoustic gram, rather than a radio-gram, and I have been using fibre needles for a long time, and what is more, getting good results. The secret is in counterweighting the tone arm.

"A bit of ingenuity is needed to find a suitable method for any particular gram," but an ordinary elastic band is all that I use. On brand-new discs I can get up to eight sides with one sharpening of the I.M. fibre needle—unfortunately, 'Universal' thorns just can't be got here.

We pass on the tip to our readers, and repay A. J. Nielson by telling him that if he writes to Applied Electrical Products, Ltd., 123-125, Shepperton Road, New North Road, London, N.1, he may be fortunate in getting some of those "Continuity" needles.

### PERSONNEL STREET

Following are from Am. Col. "Hot Trumpets" Album (A20), and have been requested by many readers.

**BESSIE SMITH'S** "One Or Two Blues"—Joe Smith (cornet); Buster Bailey (cl.); Henderson (pno.).

**MIFF MOLE'S** "Alexander's Ragtime Band"—Red Nichols (tpt.); Miff Mole (trb.); Jimmy Dorsey (cl. and alto); Arthur Schutt (pno.); Eddie Lang (gtr.); Vic Berton (drs.).

**ELINGTON'S** "Echoes of Harlem" (alternative title, "Cootie's Concerto"), featuring Cootie Williams (tpt.) and usual Ellington line-up for 1936.

**TEDDY WILSON'S** "Why Was I Born?"—Buck Clayton (tpt.); Benny Goodman (cl.); Lester Young (tenor); Teddy Wilson (pno.); Freddy Green (gtr.); Walter Page (bass); Job Jones (drs.); Billy Holiday (vo.).

**HENRY ALLEN'S** "Body and Soul"—Henry Allen (tpt.); Dick Wells (trp.); Cecil Scott and Gick Michels (cl.); Choo Berry (tenor); Horace Henderson (pno.); Bernard Addison (gtr.); John Kirby (bass); Walter Johnson (drs.).

### CHICAGOANS' "CHINA BOY"

G. F. Gray Clarke clears up the mysterious credit given to Mucho Chirno on Parlo. R1033. He says:

"Pretty near all American labels in the past carried the titles of the number in two languages. Parlophone's gaffe was no doubt due to a printer making an incorrect deduction and a poor shot at reproduction from 'Muchocho Chino.' Thanks, Gray Clarke.

### THREE OF A KIND: REX RECOMMENDS

Contest No. 2  
Probably due to the fact that few readers owned all three of the records for the first contest (Shim-Me-Sha-Wabble), there were no entries, but the second brought along a number of attempts, the best of which came from Sydney Lightfoot, 106, Halifax Road, Staines, Middlesex, who has already received his postal order.

He says about the three "Blues Dandies": "No. 1, 'Papa, No. 2, 'Dec Blues,' and 'Goodman's "Texas Tea Party";— (1) For Louis' spirited trumpet and the twelve bars of Hines' piano, but mainly for Fred Robinson's and swell trombone, both solo and

ensemble. (2) Primarily for Jimmy Harrison's grand tramping, possibly his best recorded solo, not forgetting Hawkins' tenor and Hallday's tasteful guitar solo. (3) For Teagarden's trombone and vocal (must be specially selected trombone discs this week), plus that immaculate Bernstein' bass."

The tune for Contest No. 3 is "Barnyard Blues" or "Livery Stable Blues," call it what you will. These are selected:—

- 1. Fletcher Henderson Ork. Col.4560 or Parlo. R2283.
- 2. O.D.J.B. (1936 version). H.M.V. B.8648.
- 3. M. Spanier Ragtime Band. H.M.V. B.9042.

Mark your entry envelope in top left corner "Rex Recommends—No. 3," and address to "Corner," "M.M.," 93, Long Acre, W.C.2.

### ARMSTRONG REISSUES

P. B. Jones, of Watford, asks Decca for Oliver's "Chimes Blues"/"Froggie Moore" (Orig. Ge.5135), Erskine Tate's Vendome Ork's "Stomp Off"/"Static Strut" (Orig. Br.G. A183), and Red Onion Jazz Babies' "Of All The Ways"/"Terrible Blues" (Orig. Ge.5627/5607).

Nice list, P. B. J., and we're all with you.

### DISCOGRAPHY UP TO DATE

For a new feature, we shall print from time to time a discography of one particular band or group, which will be, as far as our research makes it possible, correct and up to date.

You can then cut these out and paste them in your copy of "Hot Disco," or if you are one of the unfortunate non-possessors, you can keep them in your files.

This week we'll take the Wolverines, listed on page 23 of the 1940 edition.

### THE WOLVERINES

Bix Beiderbecke (cornet); Al Gandee (trb.); Jimmy Hartwell (cl.); George Johnson (tenor); Dick Voynow (pno.); Bob Gillette (bjo.); Min Leibbrook (bass); Vic Moore (drs.).

March 1924 (Indiana).  
11751a. Fidgety Feet. Ge.5408A.  
Br.E.02204. HRS.22.  
11754a. Jazz Me Blues. Ge.5408B.  
Br.E.02203. HRS.25.

May 15, 1924. (As above, except Al Gandee.)  
11852. Oh, Baby. Ge.5453A.  
Br.E.02501. HRS.25. Clax.  
40336A.

11853. Copenhagen. Ge.5453B.  
Br.E.02205. UHCA.46. Clax.  
40336B.

11854c. Riverboat Sh. Ge.5454A.  
HRS.9. Clax. 40339A.

11855a. Susie. Ge.5454B. Clax.  
40339B.

11855b. Susie. Ge.5454B. Clax.  
40339B.

SEPTEMBER, 1924.  
11930b. I Need Some Pettin'. Ge.20062A.

11931c. Royal Garden Blues. Ge.20062B. Br.E.02204. HRS.26.

11932. Tiger Rag. Br.E.02205. HRS.24.

OCTOBER, 1924 (New York). (As above, but Georg Brunis (trb.) added.)

9079. Sensation. Ge.5542A. HRS.23. Clax. 40375A.

9080a. Lazy Daddy. Ge.5542B. HRS.9.

9080b. Lazy Daddy. Ge.5542B. Clax. 40375B.

NOVEMBER, 1924. (As above, without Brunis. Bix (pno.) on Big Boy.)

9115b. Tia Juana. Ge.5565A. HRS.26.

9116. Big Boy. Ge.5565B. HRS.24. Br.E.02203.

LATE 1924. Early 1925. (Jimmy MacPartland replaces Bix (cornet).)

?? When My Sugar. Ge.5620A.

?? Prince of Walls. Ge.5620B.

This completes the Wolverines proper, but in 1927 the combination was re-formed by Dick Voynow with musicians from Ben Pollack's orchestra.

Note that Delauney states that Teschemacher played on Vo.15705, but this is definitely repudiated by Jimmy MacPartland.

Also, the first two titles on page 24 are given as "Crazy Quilt"/"You're Burning Me Up." Br.3332.

These are quite erroneous, and are to be found in their correct place on page 197, under the Red Nichols' period Cotton Pickers.

### ORIGINAL WOLVERINES

Jimmy MacPartland (cornet); Mike Durso (trb.); Maurice Bercoff (alto); Dick Voynow (pno. leader); Dick MacPartland (bjo./gtr.); Basi Dupre (bass); Vic Moore (drs.).

The New Twister. Br.3856. Vo.15712. CMS.102.

Shim-Me-Sha-Wabble. A Good Man Is Hard. Br.4000. Vo.15635. CMS.100. Br.G.A7852.

Royal Garden Blues. CMS.101.

Dear Old Southland. Vo.15705. CMS.100.

Limehouse Blues. CMS.101.

He, She Or Me. Vo.15784.

(Ge.—G en n e t t. Br.E.—English Brunswick. Br.G.—German Brunswick. Clax.—Claxtonola. CMS.—Commodore. HRS.—Hot Record Soc. Vo.—Vocalion.)

### SWAP AND BUY

John Carleton, of "Markhams," Tilford, Surrey, is building up collection, and wants any Mugsy's H.M.V.s, any Five Pennies, any Ch. Chasers and Chicagoans, and most of all, any Bix. He has six Goodman couplings on H.M.V.; six G.I. Millers, Basie's "12th St.," Shaw's "Marimela," and (H.M.V.) "Blues," "T. Dorsey's "Lid Spec.," James's "King Porter," Teagarden's "Undertow," and Norvo's "Tomboy." Mostly new condition, so here's a chance for somebody who prefers swing to jazz.

L. Minson, 14, Fenrith Av., Oldham, Lancs, wants "Pierce's "Bull Frog"/"China Boy," and Mole's "Shim-Me-Sha-Wabble."

An appeal from O. Sea Weller, P/JX 515978, 2 Mess. H.M.S. "Lamer-ton," c/o G.P.O., London. Please, will somebody be kind enough to pass on their copy of "Downbeat" when they have finished with it? The boys of H.M.S. "Lamer-ton" will appreciate it more than you will know.

J. Keen, 115, Wallace Rd., Ipswich, has Col. CB.745 Goodman's "Keep On Doin'"/"Ferde Grofe's "Inkadinkadoo." Will accept best offer.

R. A. Scarborough, 149, Averil Rd., Leicester, will swap Bruns. Sepia Series 03449/03462. Parlo. R2603. H.M.V. B9218, for Bruns. 03055/03056 2-1 offer.

P. Gale, 122, East Rd., Cambridge, offers at moderate prices 50 records, mostly 1927/34. All in fairly good condition.

URGENT—"The Lads" of No. 1 Mess. H.M.S. "Lightfoot," c/o G.P.O., London, want following: "Carnival of Venice," "Velvet Moon," "Strictly Instrumental," "Chiribiribin" (James), "At Last," "Moonlight Serenade" (Miller), "Sentimental Interlude," "At The Woodchoppers' Ball," "In Pine Taps Footsteps," "Shoo Shoo Baby," "Cow Cow Boogie," and other swing discs.

A/B Sharples, Mess 32, c/o G.P.O., London, will buy Basie's "One O'Clock Jump."

627379 L.A.C. Lucas, S.A., and "Numerous Liner," R.A.F. Station, c/o "M.M.," will pay good prices for Trio, Quartet and Sextet discs by Goodman. State price when answering.

F. Dickinson, Jr., 108, Park Rd., Oldham, Lancs, urgently wants Shaw's "Clarinet Book." Offers 5s. more than actual cost.

V. Morier, 22, Henley Rd., Leicester, has "Hot Jazz" (Panassie), "Swing That Music" (Armstrong). Best offers.

L. Walden, 22, Bulwar Rd., Coventry, offers for sale 50 discs—Goodman, Hampton, Dorsey, Carter, Crosby, etc.—3s. each, plus postage. Send s.a.e. for list.

Cliff Ashworth, 10, Birch St., Bury, Lancs, wants to swap a large number of Goodman, Dorsey, Krupa, Shaw, etc., for Spanier, Marsala, Ray Scott discs.

Frank Worthington, 384, Warrington Rd., Culetheth, near Warrington, has for sale Elmer Schoebel's "Copenhagen"/"Prince of Walls," Banks' "Bugle Call"/"Spider Crawl," James's "King Porter"/"Night Special" discs, in perfect condition.

FLASH.—For sale to highest bidder: 1936 "Rhythm On Record," and 1938 "Hot Disco." Offers (but no money) to A. Anderson, Willow Dene Lodge, Stanton Hill, near Mansfield.

Bob Eton, 35, Pleasance Rd., Putney, S.W.15, offers for cash Blue Boys' "Magnolia" and Goolfus Washboard's "Vo-do-do-dee Blues." Parlo. R3407.

Brand-new "Hot Discography," 1943 edition. Offers to Donald Cameron, North Ward, Fazakerley Sanatorium, Liverpool.

F. Richards, 108, Powell House, Lower Clapton Rd., London, will pay 4s. 6d. each for good-condition copies of Allen's "Canal St. Blues," Bruns. 03166, and Zutty's "King Porter Stomp," 03167.



## WELCOME BING!!

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STRICTLY speaking, the Bing Boy isn't here, as he left for France during the week—but "anything for a gag" is our motto, and above is a pictorial souvenir of his visit to London.

Except for the photo numbered 5, all these pictures were taken by George Elliott on the occasion of Bing Crosby's broadcast in "Variety Band Box" at the London Queensberry Club, which we reported last week.

1. A group after the broadcast, including Geraldo (extreme left), Pat Kirkwood, (commander of the programme), the one and only Bing, and (on the extreme right) B.B.C.'s Cecil Madden (Organiser of Productions for the A.E.F. programme and executive-in-charge of the "Variety Band Box" show).

2. About to have dinner, Bing looks thoughtful. John Harding (manager of the Queensberry Club) is next to him, and on the right is comedian Joe de Rita.

3. Tommy Handley introduces Bing, and presents him with a pipe.

4. The Old Groaner in action. A shot taken while he was singing on the broadcast.

5. Anne Shelton and Bing Crosby gag together and sing a duet in an impromptu item in which Britain's

thoughtful. John Harding (manager of the Queensberry Club) is next to him, and on the right is comedian Joe de Rita.

6. Beauty and the Bing. Pat Kirkwood and Crosby seem in high good humour as they face the camera-man.

Picture number 6 has crept in as a tribute to another great American artist—Fred Astaire, who has also come over here to entertain the troops. The picture shows him being greeted by three G.I.s on his arrival.

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP



Jack Marshall describes on these pages the terrific occasion in London last Sunday (8rd), when stars of the famous Glen Miller Band relaxed at the Feldman Swing Club, and "killed" the fans with a jam session. This picture, taken there by Jack, shows sensational pianist Mel Powell dancing with London singing star Beryl Davis.

IT seemed that fame had come at last (writes Jack Marshall) when I stepped from a taxi outside the new Stage Door Canteen in Piccadilly last Thursday (August 31) and found perspiring policemen holding back the father of all crowds (which was lining both sides of the road), just leaving space enough for me to approach the entrance and nip inside.

However, wasn't long discovering that the crowds meant (a) that Foreign Secretary ANTHONY EDEN was expected at any moment to perform the official opening ceremony, and (b) that so many Service men and women had been attracted by the opening night of this great London venture for the Forces, that hundreds more had turned up than could possibly be accommodated.

I hurried in, to find the building so jam-packed that obviously every single person that human ingenuity could possibly squeeze into the place was already there.

In every way it was a great night—a night in which I was destined—to take things in their chronological order—to hear the famous R.A.F. "Squadrons" at the peak of their form; to meet the one and only BING CROSBY; to see FRED ASTAIRE dancing (almost) without his trousers; and generally to take part in a night of revelry that will go down in the entertainment history of London.

With hundreds of Service people dancing gaily to the "Squads"—DENNY DENNIS was singing and trumpet star KENNY BAKER made more ace among the already scintillating brass team—and with the flashlights of the picture-snatching blokes (every newspaper and agency in London must have been represented there) going off nineteen to the dozen, the "Canteen," even in the very first hour of gaiety and dancing that preceded the official "opening" presented a scene of tremendous animation.

(shades of Tin Pan Alley) that many people are heading for their last round-up." And then—BING. Looking a little tired, and still a little bewildered, too. The former is easily understood for to my knowledge he has this day done two broadcasts, made a short film, has come here to sing, and is being rushed off immediately to catch the night train for somewhere or other directly he finishes.

He looks bewildered, I think, because he genuinely cannot understand this simply amazing ovation, this tumult of unending applause that literally shakes whatever building he happens to be appearing in.

Also, as Bing hustles around to keep his many engagements, he is accompanied by a small posse of American Army officers, whose task seems to be to keep people—such as autograph hunters, fans, etc.—out of the way as much as possible, which they do with great gusto. And that's pretty bewildering, too!

He goes off to such a thunder-clap of applause as hardly seems believable, and is on his way to, sing to more troops, to people in hospitals, and to war workers up and down the country, before leaving for France.

To continue, also, that task which is an unofficial and unintentional but very marked part of the activities of such American stars as Bing Crosby, Dinah Shore, Glenn Miller, etc.; that acting as a regular ambassador of friendship and understanding with which a handful of top-notch American entertainers are doing more than a hundred politicians to sow the seeds of good will wherever they go. Yes, Bing is truly more than an Ambassador of Song.

There is a rush to see Bing when he comes off the stage. Practically knocking over Southern Music Co.'s private ambassador, SID GREEN—almost ecstatic because the great man has sung one of his firm's songs—and making a slight detour to get round MAX BACON, I reach the side of the stage.

There is a queue to greet Bing, but fortunately I am at the head of it, and I am soon enjoying one of my own private "big moments" as I shake the Crosby hand.

Astaire legs flash about the stage—Fred Astaire—who has arrived that day—says it is a great moment to be in London again. His sister Adele Astaire (Lady Charles Cavendish) is there also, and it is obviously a big reunion for them both.

Among other artists to entertain us on this historic night are Nervo and Knox, Carole Lynne, Joan Hammond (with Ivor Newton at the piano), etc., etc.

At last it is all over, and we make our way home through the black-out with the assurance of a grand task finished against overwhelming odds; and with the great satisfaction of knowing that at last London has its own counterpart of the world-famous Stage Door Canteen of New York, where troops of the Allied nations can find relaxation in their leisure moments.

While the impeccable music of GERALDO and his Orchestra goes out over the ether to thousands of white Christmas trees, all I can say is that if this were the only song he had ever sung in his life, by his rendering there that night he should have won undying fame as a vocalist.

Well, one day recently the band was engaged on the task at which it puts in most of its time—broadcasting. The studio they were in was not too familiar to the boys, being one from which they seldom air; and, in the absence of the usual furniture, the best that could be found for Jack Collier's "Sitting Bull" act was a small table.

This article of furniture appeared to be quite strong, and on it Jack sat with the usual air of a performer in expression on his face, whilst he plucked out from the depths of his old bull-fiddle those driving rhythms which are the eighth wonder of jazz.

It is impossible, in the space available to go, number by number through the whole show. I could write a page about the band's rendering of "Holiday for Strings" alone, or to mention each individual in the band who distinguished himself in the course of a programme which included some beautifully played, serious moments in addition to the exhilarating swing numbers.



Another Feldman Swing Club snap. Great American drum-star Ray McKinley, staggered by the wizardly drumming of 10-year-old genius Victor Feldman, secures the Kid Krupa's autograph.

entirely relaxed. Its good-humoured abandon and lack of starchiness was a treat, and although the musicianship didn't suffer in any way, the result was a pleasant intimacy between musicians and audience that introduced a warmth into the proceedings rather lacking at the earlier London concert aforementioned.

There was still a lot of unnecessary showmanship; the "physical jerks" of the trombones is one example of this. On the other hand, there was a glorious little bit during "In the Mood," where the massive string section, having sat tacet throughout the piece, suddenly played exactly one note, and then mopped their brows with great vigour and in complete exhaustion. It was a most amusing bit of by-play.

It is impossible, in the space available to go, number by number through the whole show. I could write a page about the band's rendering of "Holiday for Strings" alone, or to mention each individual in the band who distinguished himself in the course of a programme which included some beautifully played, serious moments in addition to the exhilarating swing numbers.

Others who distinguished themselves particularly apart from the impeccable vocalism of JOHNNY DESMOND, and the fine singing of the vocal quartette, the CREW CHIEFS, was the young red-headed trumpet star whom they call "RED" NICHOLS THE SECOND. Gosh, can that boy go to town!

There was another big spot in the show for a quartette containing Mel Powell (piano); "Trigger" Alpert (bass); Ray McKinley (drums); and "Peanuts" Hucko (clarinet); also a solo spot for Mel Powell, in which it is no exaggeration to say that he heard in Town's best, I know this because cries of rage from all sorts of people, but that's my opinion and I stick to it.

# SWING FROM THE DUKE

## EDGAR JACKSON'S Record Reviews

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA  
\*\*\*After All (Billy Strayhorn) (Am. Victor OA055287)  
\*\*\*Main Stem (Ellington) (Am. Victor OA072438) (H.M.V. B9386—5s. 4jd.)

55287—Ellington (pno.) with Otto Hardwick, Johnny Hodges, Ben Webster, Harry Carney, Barney Bigard (reeds); Rex Stewart, Wallace Jones, Ray Nance (tpts.); Joe Nanton, Juan Tizol, Lawrence Brown (tubs.); Fred Sonny Greig (dms.). Recorded February 15, 1941.  
72438—As above, except Junior Ragland (bass) replaces Blanton. Recorded June 26, 1942.

BY the time, in 1942, that "Main Stem" was recorded, Ellington had more or less succumbed to the swing craze, and as regards both the composition, with its frequent use of riffs, and the performance, this side is swing in the most compromising sense of the word.

However, even when the Ellington combo goes swing-minded the soloists retain much of the highly personal character which has made the band unique—which is saying about all that need, or can in the available space, be said of the performance. Nevertheless, my choice goes to "After All," about as different in every way from "Main Stem" as it possibly could be.

This is one of those slow, delicate, fanciful little pieces which rely mainly on the musical artistry of a few featured individuals superimposed on a background of subtly blended pastel tone-colours.

Ever since the "Mood Indigo" days the band has excelled at this sort of thing, and this record is no exception to the rule.

The side consists of just two choruses, the first presenting Lawrence Brown's trombone, the second Johnny Hodges' alto.  
Both play exquisitely, but the charm of the music lies equally in the lovely tone-colours and harmonies in the accompaniment, decoratively interlarded by the Duke's piano interventions.

On paper the scoring would appear intriguing, when heard as played the way the Ellington band plays it, it is doubly so.

There is still something unique in the tone-colours this outfit can produce and the artistry with which it speaks.  
\* \* \* \* \*  
BUDDY FEATHERSTONHAUGH AND HIS RHYTHM CLUB SEXTET  
\*\*\*How Am I To Know? (Parker, King) (H.M.V. OEA10237)  
\*\*\*I Wish I Were Twins (de Lange, Loesser, Meyer) (H.M.V. OEA10238) (H.M.V. B9384—5s. 4jd.)

Featherstonhaugh (tenor) with Kenny Baker (tp.), Don Macaffer (tmb.); Harry Rayner (pno.); Vic Lewis (str.); Charlie Short (bass); Bobby Midgley (dms.). Recorded June 13, 1944.

"HOW Am I To Know?" is treated in full swing style, and therefore may not seem too comfortable to those who know this piece as one of the more delightful of yesterday's slow melodies.

Don Macaffer seems to have been among those who may feel this way about it. His solo reveals his usual good trombone technique, but there is something about its melodic construction that suggests he was not quite at his ease. Some of the phrases are not very fluent.

However, no such worry appears to have beset either Buddy or Kenny Baker. They dig into the piece with a confidence that suggests they felt that it called for no other tempo, Kenny, especially, doing a good job in his usual mixture of tasteful and more flashy high-note solos, but never failing to exhibit that grand control of his instrument for which he has long been renowned.

In fact, all round, this is quite a good sample of the Sextet's now well-known and popular brand of swing. But the coupling is better—probably because "Twins" is more suited to the only slightly slower tempo at which the band takes it.



This picture was taken at the opening of the London Stage Door Canteen in Piccadilly last Thursday (August 31), and shows the R.A.F. Squadrons in action, playing for dancing to crowds of Service men and women.

The routine is much the same as on the other side—an ensemble chorus to open with, then Buddy's solo, followed by trumpet and trombone choruses, and the last half of another chorus by ensemble to finish up.

When I say that Macaffer does the best solo (this guy still plays in the real jazz idiom) it should not be taken as implying that the others are not good, and the whole side has a healthy punch that does much to add to its merits as small band swing.

THE fashion for noted dance musicians developing into tuition experts in their spare time is growing apace, and one of the latest to assume this pedagogic mantle is ex-Harry Party percussionist Sydney Raymond.

Syd is starting instruction work right away; is in a position to take on a few young pupils and put them on the road to fame and fortune via the medium of ultra-modern skin-beating.

After his two years' strenuous touring with the Parry outfit, Syd would certainly be able to make up in drum lore what he lacks in stature, and with his habit of sticking meticulously to detail in his work and his penchant for a Rabelaisian style of humour off the stage, he should be both a conscientious instructor and an amusing companion to those who join his "class."

Speaking of tuition, ex-Parry pianist Pat O'Neill is also, nowadays, in a position to take a few pupils in modern piano style.

SOME months ago well-known figure of the Oscar Rabin arranging department, AL SIROTA, received one of those nowadays rarer-than-the-Dodo articles—a harmonica. Al sportingly and generously offered to donate it to the Forces, and through the medium of the "M.M.," the instrument has found its way to A.B. Jack Gladstone, serving in H.M. Navy.

Writes Jack: "Please express my thanks and gratitude to Mr. Al Sirota. His gift has already given me many hours of enjoyment."

Others who suffered the same fate were Lawrence Smudge Smith (drums), from Stockport—now in an R.A.F. band in Alexandria area; Des Worthy (drums), well-known Wimbledon semi-pro; Fred Turner (sax), from Manchester and Birmingham; and Stan Cliff (piano), of Blackburn.

Under the leadership of Billy Wells (sax), late of Alan Green, Hal Swain, etc., the band went on a very successful tour of Syria, Palestine and Egypt for two months in 1942. The authorities, however, refused to allow this successful party to carry on, and so it was broken up.

Included in the band then was Staff Fairhurst, well-known Manchester bass player, who like Billy Wells and myself, is now back at home.

Besides fulfilling engagements on the camp, the band was the most popular in Baghdad, where since May, 1943, they have played every Sunday evening (and mid-week nights—work and transport permitting) at Iraq's counterpart of London's Cafe Anglais, Casino, etc., viz., Shahrazad Caravanserai.

Most of the big Charity Balls were played by the R.A.F. band, which on a number of occasions had the honour of playing before H.R.H. the Regent of Iraq.

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Editor: RAY SONIN Telephone: Temple Bar 2468  
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# More "Essence"

expected to follow it up with such a jazz fan's night out. I enjoyed at the Feldman Club the following night, when a party of the Miller musicians, with Mel Powell, Ray McKinley, Carmen Mastren, "Peanuts" Hucko, and trumpet-star Jack Steele came down to enjoy an evening of English swing.

After listening with interest to the resident band—with Carlo Krahmer (drums); Dick Katz and Ralph Sharon (sharing lead); Billy Amstel (clarinet and tenor); Arthur Mouncey (trumpet); Jimmy Skidmore (tenor); and Bert Howard (bass)—the Miller boys were obviously getting nicely in the groove, and before long Mel Powell, Ray McKinley, Carmen Mastren and "Peanuts" Hucko were persuaded to come up on the stand and go to town.

And what a session they played! It was quiet, relaxed; no loud stuff at all. Mel Powell is the quietest pianist we have heard for a long time, just as he is one of the greatest of all who cause cries of rage from all sorts of people, but that's my opinion and I stick to it.



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# Busy Contest Week:

AFTER nearly five years' absence from the contesting platform, Billy Lawrence, unbeaten winner of the 1939 "All-Britain" Dance Band Championship Final, has re-entered the fray and shown himself to be an adversary not to be treated lightly.

With his comparatively recently reformed band he unexpectedly entered—and won—the 1944 Essex Championship at Walthamstow last Wednesday week, thereby putting paid to the hopes of all the others who had delayed—not very wisely, it would seem—making their bid for a place in the South Britain Final until this last last chance to qualify for it.

That was the big surprise of last week's three contests which brought the number of County and District "Area" Finals in the qualifying Championships held this season to the all-time record total of 40—and there is still one more to come: the 1944 Nottinghamshire Championship at Ilkeston (Derby), on Friday of next week, full details of which will be found in the Fixture List on page 10.

All round, this 1944 Essex Championship, presented by Mr. Les Wingrove, was a most outstanding success.

The New Town Hall, Walthamstow, in which it was held, is one of the most, if not the most, modern and magnificent civic hall in the country.

The regular Saturday night dances held there attract an attendance of about 400 to 500 at 2s. 6d. per head.

This contest, with tickets at 5s. at the doors, drew a crowd of over 700, to help accommodate which the balcony was made available for the first time at a dance since the hall was opened just before the war.

### MAYOR PRESENTS PRIZES

The event had been given the greatest support by the Walthamstow Borough Council, and, in addition to the Mayor, Alderman Albert E. Manning, J.P., who very kindly presented the prizes, there were present the Mayoress; the Council's Entertainments Manageress, Miss Dorothy Wrigley, who herself presented the challenge cup she had donated for the best Walthamstow band; the M.P. for Walthamstow, Alderman Valentine L. McEntee, Mrs. McEntee; and Alderman Ross Wyld, J.P.

Adding greatly to the interest of the evening was the presence, as one of the judges with Bill Elliott, Johnnie Claes and Edgar Jackson, of the "M.M.'s" "Collectors' Corner" until he went three years ago to India, whence he has just returned as a fully fledged Squadron-Leader in the R.A.F.

Alternating with the competing bands were (as house band) Stan Davis and his well-known American-style Orchestra, with whom the ever-popular Johnnie Claes joined up in an impromptu jam session to close one of the most successful contests the "M.M." has sponsored.

EARLIER in the week—on Monday, August 28—there had been the 1944 Oxfordshire Championship, presented by Mr. Stanley W. Moulson, at the Town Hall, Oxford.

Pre-war "M.M." contests at this venue have attracted larger crowds, and it is possible that the admission charge of 8s. was rather high, in view of the normal charge for dances at the hall nowadays of about 3s.

Nevertheless, the attendance of well over 400 was anything but unsatisfactory, and what with the five competing bands, the efficient Oxford "Optimists" (who acted as house band), and a jam session by Johnnie Claes aided and abetted by the winning band, the guests here, too, had a thoroughly bright and enjoyable evening.

The more we hear of Johnnie Claes, the more we realise not only what a brilliant swing trumpet-player he has become, but also what an astonishing fan following he has. The ovation he received was a joy to behold.

THE third of last week's contests was the Northern Counties Championship, presented last Friday (1st) by Mr. and Mrs. Lewis Buckley, at the Levenshulme Palais de Danse, Manchester.

Events at this popular Palais, with the "All-Britain" was not held in 1940 and 1941, and Billy Lawrence was on war work and not in a position to defend his title in 1942 and 1943.

its first-rate resident band directed by Roy Tomkins, are invariably big successes, and this one was no exception to the rule.

Although the contest was the last chance for Northern bands to qualify for their Area Final at Blackpool on Sunday, there was no last-minute rush, only five bands competing, chiefly because most of the best of the district had already qualified through one or other of the unusually large number of contests held in the area this season.

But the 700-odd guests who attended the contest—about 100 more than usual for a Friday night dance at the hall, although tickets were 2s. 6d. against the more normal charge of 2s. 6d.—followed the proceedings with all the eager interest that is a particular feature of Lancastrian contest audiences, and their enthusiasm burst into unrestrained fervour when Johnnie Claes, who was one of the judges here, too, joined up with the winning soloists to lead at the third contest in one week an impromptu jam session.

The customers, packed solid round the stand, just refused to let Johnnie stop, and he had to play for about half an hour before he could get away.



### JUDGES' REPORT

1944 ESSEX CHAMPIONSHIP  
Adjudicators: Johnnie Claes, Bill Elliott, Sinclair Trail, Edgar Jackson (President).

Winners: BILLY LAWRENCE AND HIS FLORIDA BAND (four saxes, two trumpets, trombone, piano, bass, drums, conductor), 15, Ruskin Court, Winchmore Hill, London, N.21. (Phone: PALmers Green 2364.)

Individualists' awards for tenor (Howard Smith); trumpet (Charles Thurbon), Hon. mention for alto (Ron Speck).

THE all-round efficiency one would expect from a band led by an ex-"All-Britain" winner was notably conspicuous in this band of Billy Lawrence and other competing bands and judges alike by suddenly appearing in the last South Britain qualifying championship of the season after Billy Lawrence had been absent from contests since the war.

The matches of tones, vibratos, and to some extent styles in the sax team was not perfect.

It must also be said that such a capable combination could have played with more drive in the fox-trot without any fear of losing its polish. At times the lack of verve made the band sound unenthusiastic if not actually lethargic.

But the quickstep was played with a much better swing, and the band really rocked, and in all three of its test pieces the good ensemble balance, excellent sense of light and shade, and general musicianship showed the band of a very competent leader in charge of a well-rehearsed and generally far-above-average combination.

An outstandingly good feature was the tasteful and effective treatment of the waltz, with its nice solos by an alto who only lost his individualist's award by unfortunately coming up against one of the very few semi-pro musicians anywhere who could have robbed him of it.

Other good soloists were the tenor, lead trumpet and second trumpet, who took a first-rate open solo in the quickstep.

An objection lodged against the band on the grounds that (a) it contained a professional musician and (b) that he was not a regular member of the band was carefully investigated by the judges and overruled.

Second: REGAL (Edmonton) BALLROOM COMMANDERS (four saxes, two trumpets, trombone, piano, bass, drums, conductor), W. H. Bowen (director), Regal Cinema Ballroom, Silver Street, Edmonton, London, N.18. (Phones: TOTtenham 4393, ENfield 0355.)

Individualists' awards for alto (Laurie Pearson); trombone (Bert Binney); bass (Harold Kerridge).

FOR sheer musicianship this band was the equal of, and possibly even slightly better than, Billy Lawrence's. On tone, balance, legitimate expression, subtlety and polish it has few equals outside the better pro. bands.

But its approach is too orchestral

# Billy Lawrence Crashes Back

1944 ESSEX CHAMPIONSHIP,  
New Town Hall, Walthamstow,  
Wednesday, August 30, 1944.

1944 OXFORDSHIRE CHAMPIONSHIP  
Town Hall, Oxford,  
Monday, August 28, 1944.

1944 NORTHERN COUNTIES  
CHAMPIONSHIP,  
Levenshulme Palais de Danse,  
Manchester,  
Friday, September 1, 1944.

to enable it to be entirely satisfactory as a dance band.

It sadly lacks punch and the rhythm that only punch can produce.

The rhythm section was so diffident, that its beat was so light, so solid enough to keep itself, let alone the rest of the band, in time, with the result that the tempo of the fox-trot was all over the shop.

It was clear that the deficiency was mainly the fault of the conductor. Obviously a very capable "straight" musician who not only knows all about nuances, but how to achieve them, he indulged, while meticulously following a full score, in actions which would be exaggerated at any time, and are fatal to a dance band in that they over-stress expression at the expense of tempo and swing.

That under a different method of direction the band could be however a first-class dance band as well as a very finished "orchestra" was often made clear, and not only by the alto, who in the fox-trot played the most musically enlightened and captivating solo with exquisite technique and style.

Third: ROY RINGROSE AND HIS BAND (three saxes, trumpet, trombone, piano, bass, drums). All cons.: L. Hodges, 18, Stainforth Road, London E.17. (Phone: LARKSWOOD 1731.)

Individualists' award for drums (Warren Hastings), Dorothy Wrigley Challenge Cup for best Walthamstow band.

A BAND with the right idea and a certain solidity of beat that helped to produce a very fair dance rhythm.

But all round the musicianship was not quite skilful enough to give more than a rather rough and plodding ensemble, not helped by (presumably) insufficient rehearsal, which caused too much attention to be devoted to part reading and insufficient freedom to any member of the band to listen to what his neighbours were doing.

The trumpet showed as his best feature a quite rhythmic style, and the trombone was a very fair stylist.

The clarinet solos consisted of many notes about very little; neither the alto nor tenor showed much technique or style, and the bass was rather busy to very little good purpose.

Will de Barry's Dance Band, of Walthamstow, won the award for the best clarinetist (Johnny Dankworth) and pianist (Norman Knappett), also special award for best "small" band.

The London Casino Ballroom, of London, E.15, were given an hon. mention for bass (Peter Huesgett).

### JUDGES' REPORT

1944 OXFORDSHIRE CHAMPIONSHIP  
Adjudicators: Johnnie Claes and Edgar Jackson.

Winners: ERIC WAKEFIELD AND HIS BLUE RHYTHM BAND (four saxes, two trumpets, trombone, piano, bass, drums), 87, Chapel Lane, Sands, High Wycombe, Bucks.

Individualists' awards for alto (Maurice Rolfe); clarinet (Maurice Rolfe); piano (Eric Wakefield); guitar (Maurice Gooden); bass (Norman Hill); drums (Bert Campine). Special award for best "small" band.

FEATURE of this small swing band was its electric guitarist.

He not only possessed one of the finest instruments we have ever heard anywhere, but knew how to play it.

It is true that the instrument's well-nigh perfect tone was so loud, rich and clear that at times tended to overpower the rest of the band. But this was the only fault. What the player did on it in such swing numbers as Benny Goodman's "A Smooth One" and George Fats Domino's "Red Ouster Rag," both admirably treated by the group as a whole, left little to be desired.

But the guitarist did not have it all his own way, and if not quite such an outstanding

performance, the alto/clarinet at least pulled his weight, and the generally good rhythm section sounded none the worse because it was one of the few heard in contests which phrased with the front line.

All round, a fine little band that played with plenty of drive and style and knew how to use its instrumentation in exactly the way such instrumentation should be used.

Second: RHYTHMMAKERS (two saxophones, trumpet, piano, guitar, drums). All cons.: D. H. Balfry, 6, Princess Drive, Leamington Spa, Warwickshire.

Individualists' awards for tenor (David Eels); trumpet (Leslie Spreckley).

THIS band of youngsters just edged itself into second place, less on the way it did it, and more on what it attempted to do.

Until it woke up somewhat for the quickstep the rhythm section was more conspicuous for dull thumps than anything worth calling life.

But when it came to solos, the right spirit and more than the parts of the right idea were noticeable, especially from the alto and trumpet, the former having also quite a pleasing tone on clarinet.

The tenor was less interesting because his knowledge of harmony seems limited. His solos consisted only of the most obvious notes of the chords.

But he, too, showed a sense of style and rhythm, and his band consists on the whole of lads whose main fault is that they have not yet quite sufficient musicianship and knowledge of music to do justice to their obvious feeling for swing.

Third: JACK SOUTHARN AND HIS BAND (three saxes, two trumpets, piano, bass, drums), 8, Compton Street, Warwick.

HERE we had just about the exact opposite to that which the Rhythm-makers provided.

This band of Jack Southarn's has a much more the everyday standard of musicianship that comes from plenty of "commercial" experience. But it showed so little sense of taste or finesse.

We were told afterwards that someone who had been coaching the band had told the boys to "belk it."

Now such advice if given to a first-class professional musician would be granted for attack, robustness and drive are the essence of good dance music.

But to give it to musicians whose tones, techniques and styles still leave much to be desired, who are, in fact, anything but polished, is just asking for trouble.

It only causes all their weak points to be exaggerated, to make them sound fierce, rough, ragged, style-less and blatant, with no compensating advantage. And that is exactly what happened here.

Derek Howard and his band, of Oxford, E.15, were given an hon. mention for guitar (Kenneth Cartwright). This youngster has a steadiness of tempo that not only provided a lift in itself, but will carry him far if he can find opportunities to place himself under a first-class London dance band guitar teacher.

### JUDGES' REPORT

1944 NORTHERN COUNTIES CHAMPIONSHIP  
Adjudicators: Claude Bampton, Johnnie Claes, and Edgar Jackson (President).

Winners: NEW STYLE SWING-TETTE (trumpet, piano, guitar, bass, drums). All cons.: G. Rodway, "Teesdale", Brampton Road, West Melton, Rotherham, Yorks. (Phone: Waltham-Deane 164.)

Individualists' awards for trumpet (Alan Moorhouse); piano (George Ryder); guitar (Jimmy Dunn); bass (Don Parker). Special award for best "small" band.

SOUTH BRITAIN DANCE BAND CHAMPIONSHIP FINALS  
at the  
Hammersmith Palais de Danse

At the Heats held last Monday and Tuesday (Sept. 4 and 5) the following bands qualified for the Final next Tuesday, Sept. 12 (7.30 to 11 p.m.):

- At Heat 1  
Ron Goodwin's Woodchoppers (Ruslip Manor)  
Jive Bombers (Dagenham, Essex)  
Fred Migfield's Garbage Men (South Chingford)  
Johnnie Stiles' Band (Swindon)
- At Heat 2  
Stan Davis's Orchestra (Hornsey)  
Fred Hedley's Band (Wimbledon)  
Billy Lawrence's Band (Palmer's Green)  
Saspa Sextette (Dagenham, Essex)
- Note: The names of the bands have been given in alphabetical order, and in no way indicate their placings.
- That four bands go forward to the Final from each Heat is due to a tie for third place.

because, while it can mean so much to a band, most contesting bands have so very little knowledge of the subject—is microphone technique.

The guitar solos, muted trumpet solos, and duets by trumpet and guitar in harmony, which otherwise could hardly have failed to sound unbalanced, came through perfectly balanced, due to the most efficient use of the amplification system.

Outstanding players in the band are the pianist, trumpet, and guitar. The drummer kept a nice steady rhythm, but rather lacks imagination and variety of beats.

Second: RICH. E. BADDELEY AND HIS SEXTET (two saxes, trumpet, piano, bass, drums), 25, Cross Lane, Newton-le-Willows, Lancs. (Phone: Newton-le-Willows 3197.)

Individualists' awards for clarinet (Billy Linsworth); drums (Sam Bette).

HAVING started off with a really deplorable waltz—bad tone and out-of-tune saxophones, and the whole performance suggesting a sad insufficiency of musicianship—on coming to its rhythm numbers this band made an electrifying improvement.

It is true that the alto's tone never sounded unduly prepossessing. But the ensemble showed a fine understanding of small-band blues and swing playing, and, astonishingly after the waltz, the musicianship to "carry" it into effect.

Good ideas were carried out with good style, swing, and balance, not to mention spontaneity.

Nice style as well as tone and technique were shown in the clarinet solos (by the alto), and the pianist and trumpet also pulled their weight as soloists.

A paradoxical band if ever there was one.

Third: PETER JUSTICE AND HIS SAINTS (three saxes, trumpet, piano, guitar, bass, drums). All cons. c/o MELODY MAKER, 93, Long Acre, London, W.C.2.

STRONG point of this Army combo, playing in Service uniform, was the highly expressive sense of interpretation shown by the clean, incisive, well-balanced sax team.

In some ways the team was over-expressive; it tended to exaggerate. But with the Glenn Miller American Army band setting a fashion for just dynamics and contrasts in light and shade, who can say that these saxes of Peter Justice's are wrong, especially as they carried it out with a polish and unanimity that left little to be desired?

That the band just failed to get second place was due to the rather weak technique of the trumpet and the not too strong bass. His tone was poor—he plucks outwards instead of sideways, thereby causing the strings to "slap" back on the fingerboard.

Otherwise the rhythm section was average.

The Sextet of the Barrow Rhythm Club, placed fourth, won the individualist's prize for trombone (Harry "Miff" Green).

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NORTHERN NEWS NOTES

By JERRY DAWSON

INTERESTING letter to hand from L/Cpl. Geoff Jackson—Halifax slip-horn merchant, now in the Middle East. He tells me of the recently held Cairo Jazz Jamboree, which featured the R.A.F. No. 1 Command Dance Band—I just can't keep this gang out of my notes—the Cairo Area Military Band (Dance Section), and various musicians and artists who happened to be around at the time.

Since the collapse of Johnny Farley's "Liaisonaires" Band, in which Geoff played trombone, he has been doing a spot with the No. 1 boys on their Saturday night string produced weekly by Douglas Moodie, "Shows on Parade."

Correction please! In mentioning a couple of weeks ago that I had heard G.I. trumpet man Bill Keat jamming with Harry Challinor's Band at Clemence's, Chester, I told you that the accordion player was Clem Stephenson.

Which reminds me that though Eddie, too, is in the Army now, the Mendez story of still going on under the leadership of tenor man Len Williams, with Don Lightbown replacing "Rusty" Warner (in the Forces) on drums, also Art Pulley (piano) and Larry Ross (accordion).

One-time assistant to Rex Harris at the No. 1 Rhythm Club, Cpl. Eddie Patterson, now with the C.M.F., writes an appreciation of the Desert Air Force Band, which is doing such sterling work out in Italy.

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STEVE'S DISMAY and everyone else's amusement. Steve now has a new bass, so that everyone is happy again. One-half of the "Saturday Night at the Palais" programme on Saturday (9th) will be played by Jack Cannon and his Band from the Ritz Palais de Danse, Bury.

CONTEST FIXTURES AREA FINALS SOUTH BRITAIN—Tuesday next, September 12 (7.30 to 11 p.m.), at the Hammersmith Palais de Danse, London, W.6.

GRAND Final between the selected bands from each of the two heats held respectively Monday and Tuesday, September 4 and 5, who, with Lou Preager and his resident Hammersmith Palais Band, will play for non-stop dancing.

MUSICIANS WANTED STYLISH TRUMPET for swing comb., reader essen., good prospects.—Full partics., Box 5037, "M.M."

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