

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XIX No. 532

# SENSATIONAL TURN IN RECORD WAR

## Moves For Early Settlement

LAST week the "M.M." gave the exclusive information that a settlement had been reached between the A.F.M. and the American Decca concern in the dispute between the A.F.M. and the American recording and transcription companies, which has existed for over a year.

This meant that the English Decca Company would no longer be (subject to confirmation by our own M.U.) under the ban which the M.U. recently placed on recording by all its members in its decision to prevent English-made records from being used as strike-breaking media in America.

FOLLOWING THIS, COMES NEWS OF MOVES TO SETTLE THE MATTER AS FAR AS ALL E.M.I. RECORDS (H.M.V., COLUMBIA, PARLOPHONE AND REGAL-ZONOPHONE) ARE ALSO CONCERNED.

### E.M.I. SETTLEMENT ?

The E.M.I. group has intimated to the M.U. the "M.M." is informed, that, having considered the situation with its American associates, and in its desire not to embarrass trade at this critical period of the country's history, it now finds that it can give the M.U. the guarantee for which the Union asked—namely, that it will take steps to see that none of its records which will henceforth be made will be sent to America until the dispute between the A.F.M. and the American companies associated with the E.M.I. group over here is satisfactorily settled.

THE M.U. IS NOW CONSIDERING THIS OFFER, AND EVERYTHING POINTS TO AN EARLY SETTLEMENT.

Meanwhile, the position at the English Decca company is as follows:—

Immediately it heard news of the A.F.M.-American Decca settlement, our M.U. cabled the A.F.M. for confirmation.

Up to time of writing, however, no reply has been received.

(Please turn to page 7)

## JAMBOREE TO BE BROADCAST

THREE-QUARTERS OF AN HOUR OF THE JAZZ JAMBOREE AT THE STOLL THEATRE, KINGSWAY, LONDON, ON SUNDAY, OCTOBER 24, IS TO BE BROADCAST BY THE B.B.C.

The airing will take place from 3.30 to 4.15 p.m. on the Forces wavelength, and details will be given later of the compère, and of the bands that will be heard.

In addition to the attractive list of bands already announced for the great show, more famous outfits have now accepted the invitation to appear.

With our well-known gallantry, we put the ladies first, and head the new list with the name of Ivy Benson and her Girls' Band.

Then, the finest American Band in this country is to appear—namely, the U.S. Army Band of Headquarters E.T.O., U.S.A., under the direction of Warrant-Officer Frank Rosato.

We have raved about this band for a long time, and there will be an additional piquancy in hearing this excellent combination up against our own ace—the Dance Orchestra of H.M. Royal Air Force (by permission of the Air Council), conducted by Sergt. Jimmy Miller.

Last, but certainly not least, on this week's list, is Edmundo Ros and his Cuban Band, who will bring the exotic, Latin-American note into the proceedings.

All tickets for the Jamboree are now sold, but several letters have been received by the organisers, the Musicians' Social and Benevolent Council, complaining about the new system of issuing tickets.

Secretary Alf Morgan replies on this subject in a letter which will be found on page 2, col. 4.

## ALL OUT "ALL-BRITAIN," WIMBLEDON MONDAY

A CAPACITY attendance is expected at the 1943 "All-Britain" Dance Band Championship Final, which takes place at the Town Hall, Wimbledon, London, S.W., on Monday next (4th) during a special evening dance from 7.30 to 11.30 p.m.

This is not only because organisers Horace Day and Arthur Forrest, not wishing to break faith with their regular Monday-night patrons, have decided not to increase the admission charge above 2s. 6d.

In addition to the thrill of hearing six of Britain's finest semipro bands, who have battled their way to this Final through County Championships and Area Finals, fight for the All-Britain title, there will be the excitement of seeing how a B.B.C. broadcast is worked.

For the final play of all six bands, together with the result of the contest, is to be broadcast by the B.B.C. from 10.10 to 10.45 p.m. in the Home Service.

### STAR JUDGES

Among the notabilities who will be present are Raymond Clendenning (who will be the commentator on the broadcast) and David Miller (who will complete the rest of the evening).

Judges will include Phil Green, Edward O. Pogson, Jack Reading (booker of all dance bands for the U.S. Forces throughout Britain), bass-player Wally Morris, who can no longer count the number of star regular, radio and recording bands with which he has played; Claude Bampton, now in the war-time Police Force and better remembered as the leader of his Decca recording band; and the famous blind band; well-known Northern leader Bram Martin, and "M.M." "Collectors' Corner" authority, Bill Elliott.

Although he may not judge, since he feels that the more adjudicators who haven't previously heard the bands the fairer it would be, Edgar Jackson will, of course, be about, and famous film star Mimi Jordan, now over here as Assistant Director (London Area) of U.S. Red Cross entertainment for the American Forces in this country, has promised to come along and present the prizes.

There will be prizes (mostly in the form of Savings Certificates) for each member of the first two bands, plus the ten best individualists in the Contest.

The bands competing are:— Billy Monk and his Band, of Coventry, who are the present holders of the "All-Britain" title and are thus seeded to this Final.

New Style Swingette, of Mexborough, who, having won the South Lanes Championship at Ashton-under-Lyne last May, won the North Britain Finals at Blackpool on September 12.

George Kirchel and his Band, of Croydon, who followed up their success in the "All Surrey" Championship at Wimbledon last June by winning the South Britain Finals at Wimbledon last Monday week.

George Chambers and his Band, of Manchester, who won the East Lanes Championship at Accrington last June, and qualified for the "All-Britain" by being second at the North Britain Finals with:

Franklyn's Players, of Nelson, Lancs, who won the Northern Counties Championship at Manchester on September 3. Stan Davis and his American Style Orchestra, of Hornsey, London, N. They won the North London Championship at Tottenham last May, and qualified for the "All-Britain" by being placed second at the aforementioned South Britain Finals.

Subject to there being any untold tickets for the "All-Britain" will be available at the doors on the night, but, to avoid possible disappointment, intending guests are advised to obtain them in advance, either from the Wimbledon Town Hall or from Mr. Arthur Forrest, 82, Clarence Road, Wimbledon, London, S.W.19. Postal applicants must enclose remittance and s.a.e.

## Jerry Allen Trio for Albany Club

NEXT Monday week (October 11) a complete change takes place in the musical arrangements at the Savile Row Albany Club.

From that date provision of music will be in the hands of the famous Jerry Allen Trio, the outfit which is making such a big reputation in George Black's "Strike a New Note."

Unusual combination of the trio is Hammond organ, piano and drums. On this occasion outfit will become a quartet. Fourth member, and leader, will be noted old-timer, violinist and bandleader Jan Raffini, who thus comes back to the profession in the rôle which he played for so long.

Jan is nowadays general manager for all Tommy Trinder's enterprises, under whose direction the Jerry Allen Trio operates.

## ROY'S NEW DRUMMER

A BIG break came the way of youthful drum stylist Joe Watson when he was asked recently, at short notice, to join up full-time with Harry Roy's Band.

Joe was playing with Harry Leader at the Astoria, having been with this band for about six months. Amicable arrangements were made between Roy and Leader for his immediate release.

Change has been brought about through the departure of Johnny Rollands for war work. A stylish player, Johnny has fitted in admirably with the band during his stay.

Before joining Harry Leader, Joe Watson was with Lew Stone, both at the Dorchester and on tour.

## GREAT VICTORIA HITS

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## War Savings Work For Musicians

LONDON musicians may look forward to a considerable amount of new work as the result of the latest extension of the Savings Campaign to be embarked upon by the National Savings Committee.

Idea is to make new use of gramophone records (for performance in factory canteens, at open-air meetings, etc.), and film flashes.

The B.B.C. may also be called on to assist.

The records—the first of which were due to be made in the H.M.V. studios last Wednesday (September 29) by a fifteen-piece combination—will consist in good measure of slogan songs written specially for the purpose.

But the scheme will call for plenty of music besides the accompaniments to these songs, and groups of various kinds and sizes, from symphony orchestras and military bands to small novelty combos, may be employed.

In control of production is Mr. Alan Stranks, well known as the pre-war producer of "commercial" radio programmes for such firms as Ovaltine and the Andrews Liver Salts and Gibbs' tooth paste companies.

Responsible for selecting and booking all the vocalists and musicians is bass-player Wally Morris.

For many years he has "doubled" bass playing with the booking of musicians for film companies and other concerns, and his knowledge of who's who in the profession is little short of encyclopaedic.

## STAN RODERICK REJOINS TERNENT

NOTED trumpet-player Stan Roderick will not, after all, be going with Geraldo to North Africa.

Since he was invalided out of the Army, following his harrowing experiences at Dunkirk, Stan has suffered from bad health, and he joined Billy Ternent's Band at Bangor, where he made good progress.

Transferring to Geraldo, however, he has found the strain of working in this extremely busy band too much for his nerves, and he has now gone back to Billy Ternent again.

## CALL SHEET

Week commencing October 4

Les ALLEN,  
Broadcasting.  
Carl BARRITEAU and Band,  
Alexandra, Stoke Newington.  
Big Bill CAMPBELL and Band,  
Grand, Bolton.  
Freddie CRUMP,  
Empire, Woolwich.  
Herman DAREWSKI and Band,  
Empire, Glasgow.  
Gloria GAYE and Band,  
Theatre War Service Council.  
Stephane GRAPPELLO and Swingtette,  
Empire, Hackney.  
Henry HALL and Band,  
New Theatre, Cardiff.  
Carroll LEVIE Carries On,  
Palace, Chelsea.  
Joe LOSS and Band,  
One-Night Stands.  
Felix MENDELSSOHN'S Hawaiian  
Serenaders,  
Green's Playhouse, Glasgow.  
Harry PARRY and Sextet,  
Palace, Dundee.  
Oscar RABIN and Band,  
Streatham Hill Theatre.  
Monte REY,  
Empire, Croydon.  
Harry ROW and Band,  
Empire, Wood Green.  
George SCOTT-WOOD,  
Theatre War Service Council.  
Lew STONE and Band,  
One-night stands around Man-  
chester.  
Billy THORBURN,  
Palace, Blackpool.  
Maurice WINNICK and Band,  
Hippodrome, Ilford.

## Leader's New Canary

NEW vocalist, in the person of Helen Gibson, recently joined up with Harry Leader's Band at the Astoria Dance Hall, Charing Cross Road, London, and is doing well with the band.

She will be singing on all Harry's broadcasts, the next of which is today (Thursday, September 30), at 1.15 p.m.

Helen Gibson has already had considerable broadcasting experience, but in previous engagements she sang as Doreen Lamour.

New 16½-year-old drummer, who has just joined up with Harry, is Arnold Adler, who has modern ideas and played at the Jamboree and Casablanca Clubs.

Harry Leader has several Sunday concerts and other outside engagements, in addition to his broadcasting activities, during October.

## Not Enough Band In "Bandstand"

SINCE his tour of American Forces Camps in England under U.S.O. bandleader-trumpeter Teddy Foster has worked very hard to keep his outfit together, and to incorporate into it the right men to build up the all-five combination which it is his ambition to present.

Last Monday (September 27) saw Teddy's London stage debut in the touring version of the B.B.C.'s famous air-show, "Bandstand," at Cambridge Palace.

It was unfortunate, from the outset, that in a show called "Bandstand" there was not a little more of this necessary structure on the stage for the accommodation of the Foster five-tuple. They were so cramped in the pint-sized affair provided, that it is a wonder they could play at all.

Not only did the players look uncomfortable; Foster had no chance to give a full band show.

### IN COSTUME

Some of his time, unfortunately, was spent with accompaniments which could quite easily have been handled solely by the pit orchestra.

Foster outfit fulfils an important rôle in this production, the second half of which would "sag" badly without the band.

Therefore, it should be given the 15 minutes' or so "solo" which it deserves, in order to feature its soloists, not forgetting Ted Foster's own trumpets.

The last curtain rose to reveal Teddy and the boys in red military costumes of the period, and with fierce waxed moustachios, playing, and accompanying popular airs of the late Victorian days, whilst the company, appropriately garbed, went through the quite tasteful old-world finale.

As the band could fulfil this necessary rôle, and play its own bright show, with modern music, there seems no earthly reason why one or two not-so-good items in the production shouldn't be axed to give it a good spot on its own.

Personnel of the Foster Band includes:

Cecil Pressling (alto); Stan Lewis (alto and solo clarinet); Len Wood (tenor); Al Tucker (tenor and violin); Henry Shaw and Ernie Higgins (trumpets); Eddie Sweeney and Paul Cranshaw (trombones); Tony Kaye (bass); Reg Douglas (piano); and Tommy Callahan (drums).

## RUMBA BAND FOR "DU BARRY"

SECOND band attraction fixed for the new "Du Barry" niterie, in May Fair (London), where the bands are presented by Geraldo, will be Jimmy Cummins and his Rumba Band, currently pleasing a large clientele at Lansdowne House.

Starting a year ago at Lansdowne House, originally with only four weeks' contract, Jimmy Cummins has consolidated his position there.

He will continue to play at the Lansdowne before 11 p.m., and will then transfer to the "Du Barry."

At the latter resort his outfit will be augmented, by the addition of trumpet and clarinet, to a seven-piece.

Details of personnel, both of Jimmy Cummins', and of the larger "Du Barry's" outfit, Max Abrams' "Rhythm Makers," will be given next week. Manager and host at the "Du Barry" is Mr. Barrington Tennent.

## JAMBOREE TICKETS

A Letter to the Editor  
THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL

SINCE the announcement in last week's MELODY MAKER, the Council has received many letters which we have been unable to answer individually concerning the allocation of "Jazz Jamboree, 1943," tickets, and I am hoping that you can pass the following information on to your readers in order to clear up some of the points which have been raised.

(1) This year there has been no departure from the previous practice, and seats have been allocated to applicants in strict rotation of arrival of applications.

(2) The rush of applications which arrived on Thursday, September 16 (day of issue of MELODY MAKER) nearly filled the house, which was completely "sold out" before all the applications arriving by the first post on Friday, September 17, had been dealt with. Many applicants took no chances, for there was an unprecedented number of express letters.

(3) After allocating seats to the successful applicants, the Council thought that the least they could do was to let the unsuccessful applicants have a prompt reply, and this was the first job undertaken. We have subsequently notified all the successful applicants of the seats reserved for them, asking that reservations be taken up within seven days.

(4) As already stated, ticket applications have, as previously, been dealt with on the basis of "first come, first served," and the new procedure of no cash with initial application was only adopted in order to make it possible for the Council's small band of voluntary workers to handle the avalanche of applications which we correctly anticipated.

(5) The Council appreciates the disadvantage to the people living out of London and others who for various reasons were unable to get their application in with the first batch. However, it was not expedient to undertake the complicated work that would have been involved in operating a rationing scheme aiming at broader distribution.

(6) MELODY MAKER readers, musicians and the general public are all among the unsuccessful applicants. At least 85 per cent. of the successful applicants were MELODY MAKER readers.

(7) We realise that many old friends have been disappointed, but we are powerless to do anything about it as there are no larger theatres available owing to war conditions and it is not practicable to duplicate "Jazz Jamboree."

(8) We look forward to the time when we have not the problem of trying to "squeeze a quart into a pint pot," for it is with much regret that we have this year already had to refuse extra orders for tickets to the value of approximately £2,000.

(9) The Council hopes that the broadcast of part of the "Jamboree" will to some extent alleviate the disappointment of those who were not lucky enough to get tickets.

(10) I feel that your readers should know of the personal interest which you always show on their behalf in connection with "Jamboree" arrangements.—With best wishes,

Yours very truly,  
p.p. The Musicians' Social  
and Benevolent Council,  
ALF. MORGAN,  
Hon. Acting Secretary.

## Judy Allen Free

JUDY ALLEN, vocalist and good-looker from Harry Leader's Band at the Astoria Dance Salon (London), left Harry recently in order to join the American Red Cross.

Judy, who has been on the stage since the age of 12, made her debut with the Leader outfit, and she is now available for any free-lance broadcasting that comes along.

Aberystwyth. New club formed, meets Tues. evngs, 7 p.m., local Youth Centre Club (Urdd), Llanbadarn Rd. Would especially welcome instrumentalists.  
Writer: S. A. Beach, 32, High Street.

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"SNUB" MOSELY'S BAND  
 \*\*\*\*Blues at High Noon (Mosely,  
 Smith, Williams) (Am.  
 Decca 70308).

ART TATUM AND HIS  
 ORCHESTRA  
 \*\*\*\*Lonesome Graveyard (Jones,  
 Williams) (V. by Joe  
 Turner) (Am. Decca  
 69359).  
 (Brunswick 03462—5s. 4 1/2.)

70308.—Mosely (slide tpt.), Buster  
 Smith (alto); Courtney Williams  
 (tpt.); Hank Duncan (pno.); John  
 Brown (bass); Joe Smith (drums).  
 Recorded February 11, 1942.

69359.—Tatum (pno.), with Joe  
 Thomas (tpt.); Oscar Moore (g'tar);  
 Billy Taylor (bass); Yank Porter  
 (drums). Recorded June 13, 1941.

THESE two records are Nos. 13  
 and 14 in the Brunswick  
 "Sepia Series," the titles for  
 which are selected by Bill Elliott,  
 and I hand it to him for having  
 discovered two more grand sides.  
 You may remember that he has  
 already given us both these bands in  
 the same series.

We had Art Tatum's "Lucille"  
 and "Baltzer Boogie" Nos. 5 and  
 6 on Brunswick 03430, while  
 Mosely's "Snub's Blues," as No. 8,  
 was later coupled with the King  
 Cole Trio's "Sweet Lorraine" (No. 7)  
 on Brunswick 03449.

This new "Blues at High Noon"  
 is at least the equal of Mosely's  
 "Snub's Blues."

**SLIDE-TRUMPET**

It is again the blues played not  
 only with sincerity and feeling, but  
 with a tone and character which are  
 as different from the usual run as  
 they are fascinating.

The slide opens with Snub's slide-  
 trumpet (and note the delicious piano  
 behind), goes on to a four-bar piano  
 passage, and then we get two choruses  
 by the ensemble with the piano again  
 prominent, and two by Hank Duncan  
 before the side closes more or less as  
 it opened, with Mosely's slide-trumpet  
 again.

If you think one part any better  
 than any other, that's O.K. by me,  
 but personally I liked every part of  
 the record equally.

This slow nostalgic blues has been  
 sitting on to my turntable very often  
 lately, but it hasn't yet lost any of  
 its charm—not by a long way.

I can stand quite a lot more of  
 Messrs. Mosely and Duncan.

By the way, the fact that certain  
 American critics have described  
 Snub's instrument as a slide saxo-  
 phone seems to have given rise to a  
 good deal of misunderstanding.

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**SNUB'S SINCERE BLUES**

Records Reviews by **EDGAR  
 JACKSON**

There is no doubt in my mind that  
 it is a trumpet built like a trombone  
 on the slide principle. I've seen and  
 heard quite a few in my time.

And after all, why not?  
 Trombones are built on the trumpet  
 (valve) principle—Brad Gowans in-  
 variably plays one, also Juan Tizol—  
 so why not let the trumpets return  
 the compliment?

But, good as this "Blues at High  
 Noon" is, I think I like even better  
 Tatum's "Lonesome Graveyard."  
 What this is all about is amply  
 explained in its more than somewhat  
 descriptive title.

It features Joe Turner—one of the  
 finest blues singers of the moment—  
 and it is what goes on behind his  
 singing and in the one instrumental  
 chorus that has fascinated me.

Those of you who may know Art  
 Tatum only from his sophisticated  
 solo records, with their breath-  
 taking displays of technique, will find,  
 as they found in his "Lucille," some-  
 thing very different in the restrained,  
 sincere way in which he plays the  
 blues.

Yet woven into the naïveté which  
 is the essence of true blues are all  
 the artistry and ingenuity which have  
 made this blind virtuoso of the key-  
 board so famous.

You will notice them continually in  
 his accompaniments to Turner, but  
 most prominently in the instru-  
 mental chorus.

The effectiveness of the piano style  
 and harmonies is excelled only by  
 the way in which the equally under-  
 standing and intriguing guitar and  
 bass work with the maestro to com-  
 bine in one of the most captivating  
 blues collective improvisations I have  
 ever heard.



**FATS WALLER SHINES IN  
 "STORMY WEATHER"**

"STORMY WEATHER," THE  
 NEW 20TH CENTURY FOX  
 ALL-NEGRO FILMUSICAL  
 WHICH OPENED LAST WEEK  
 IN LONDON, AND SHOULD BE  
 ROUND YOUR WAY SHORTLY,  
 IS A FILM YOU OUGHT TO  
 SEE.

That doesn't mean to say that  
 it's a good film—because it isn't—  
 but the music is consistently  
 excellent, and the fans will find  
 a number of high-spots which  
 will well repay them for the  
 tedium of sitting through some  
 rather scrappy scenes that mas-  
 querade as a story.

Best scene in the flick is a cleverly  
 staged ginmill set in which Fats  
 Waller sings "Ain't Misbehavin'"  
 and works with Ada Brown in  
 "Havin' Myself a Ball," while Zutty  
 Singleton does his stuff on the  
 drums.

This scene alone is worth anybody's  
 admission money, because Fats is in  
 his most impish and rhythmic mood,  
 while Ada Brown contributes the best  
 bit of real Negro singing in the whole  
 film, and I haven't forgotten the  
 languorous charm of Lena Horne.

The band that you see in this  
 sequence contains (in addition to  
 Fats and Zutty) Slam Stewart (bass);  
 Slim Moore (trombone); Gene Porter  
 (clarinet); and Bob Carroll (trumpet).  
 Contrary to the usual Hollywood  
 fashion, these boys actually re-  
 corded the music that you hear them  
 play—with one very exciting change  
 in the line-up.

Bob Carroll was replaced by none  
 other than Benny Carter, and it is  
 Benny's trumpet that you hear, not  
 Carroll's.

Benny also worked with the studio  
 orchestra which recorded the music  
 for the "Stormy Weather" sequence

ART HODES AND HIS  
 ORCHESTRA

\*\*\*Get Happy (Arlen, Koehler)  
 (Am. Decca 70522).

\*\*\*Indiana (McDonald, Hanley)  
 (Am. Decca 70521).

(Brunswick 03452—5s. 4 1/2.)

Hodes (piano), with Redd Gless  
 (clar.); Sidney de Paris (tpt.); Brad  
 Gowans (valve tmb.); Eddie Condon  
 (g'tar); Earl Murphy (bass); Zutty  
 Singleton (drums). Recorded  
 March 17, 1942.

THESE are the two remaining  
 sides from the same session as  
 Hodes's "Georgia Cake Walk"  
 and "Liberty Inn Drag," issued  
 on Brunswick 03438 last March.

When I reviewed "Georgia" and  
 "Liberty Inn" in the "M.M." of  
 March 20 last, I was able to give you  
 something of the history of Dixieland  
 piano Art Hodes, and I hope you  
 may still have it by you to refer to,  
 because I think it will help you to  
 appreciate more fully these two latest  
 issues.

Better of them is "Indiana."  
 If it isn't quite up to the standard  
 of "Liberty Inn," it is a very little  
 way behind.

It is Dixieland jazz in the real  
 meaning of the term, and the collec-  
 tive improvisations by a group which  
 knows how to kick without going hay-  
 wire are about as good of their kind  
 as they come.

Between these ensemble tear-ups—  
 in the last of which Brad Gowans'

trombone has nothing to learn from  
 that grandest of all Dixieland fillers—  
 in, George Brunies—there are solos  
 by Red Gless (who seldom did better  
 on even those swell Muggsy Spanier  
 H.M.V.s), by de Paris, and of course  
 by Hodes himself, and what they  
 haven't got doesn't really matter very  
 much.

And that last remark goes equally  
 for the accompaniments, with Con-  
 don's guitar at once (as it so often  
 is) the foundation of the rhythm sec-  
 tion and the cement which holds it  
 rock solid.

"Get Happy" isn't quite such a  
 success. Of all the unsuitable  
 rhythms for Dixieland treatment, this  
 tune must have one of the most un-  
 suitable.

However, Hodes's solo is more than  
 just adequate, partly because he is  
 at his best at this slower tempo, but  
 mainly because by the time it is  
 reached the tune has been stated  
 and he no longer has any need to,  
 or does (much), tangle about it.



CHARLIE BARNET AND HIS  
 ORCHESTRA

\*\*Oh! Miss Jaxon (Ellington)  
 (V. by Peanuts Holland)

(Am. Decca 71099).

\*\*\*Washington Whirligig (Gib-  
 son) (Am. Decca 71101).

(Brunswick 03421—5s. 4 1/2.)

Barnet (ten., soprano), with, proba-  
 bly, Conn Humphreys, Geo. Bone  
 (altos); Kyr Bloom (ten.); James  
 Lamar (bar.); Irving Berger, Chas.  
 Zimmerman, Joe Ferrante, Peanuts  
 Holland (tpts.); Kahn Keene, Wally  
 Barron, Bill Robertson, Russell Brown  
 (tubs.); Bill Miller (pno.); Tom Moore  
 (g'tar); Jack Jarvis (bass); Cliff  
 Leeman (dms.). (Recorded July 17,  
 1942.)

WHEN the Barnet Ork feels  
 that way it can be about the  
 nearest white imitation of  
 Ellington going.

It apparently felt that way in  
 "Washington Whirligig."

If the piece isn't quite an Ellington  
 opus, the easy tempo and the arrange-  
 ment have the Ellington touch, so in  
 general has the performance.

And if that isn't enough, get a  
 load of the alto. He's the nearest  
 white approach to Hodges I've heard.  
 It's a pity they couldn't find a  
 better coupling for this very accept-  
 able performance.

Mr. Peanuts Holland goes to con-  
 siderable trouble to tell us that Miss  
 Jaxon has ribs in plenty.

Unfortunately, he forgot to mention  
 that there are other aspects of this  
 record which are equally ribby.

**CINEPHONIC'S  
 New Address**

as from

Monday, 20th September, 1943

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 Don Wilson and Rosie Doyle at our  
 New Premises.

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**SEVEN DAYS  
 OF HEAVEN**

**SWING SHOE SHOP**

**ALONE WITH  
 MY DREAMS**

and the  
 sensational new Curtain getter

**IT'S GOT TO  
 END SOME DAY**

**BIG SWING SHOW  
 THIS SUNDAY!**

ONLY a very few tickets are now  
 left for the big "Tribute to  
 Swing" Concert at the London  
 Coliseum next Sunday afternoon  
 (October 3).

These are stalls at 12s. 6d., 15s. and  
 21s., and there are also a few box  
 seats at the latter price.

Readers who still have no tickets  
 should note that a few will probably  
 be available at the Coliseum box-  
 office before the show.

THE destinies of the Carl Barriteau  
 Fan Club have been handed over,  
 for the duration, to its new secre-  
 tary, Miss Vera Midlane, of 102, Elis-  
 tree Gardens, Belvedere, Kent.  
 Owing to pressure of work, Ray  
 Pelan has been forced to resign the  
 Secretaryship for the time being.

# COLLECTORS' CORNER

by BILL ELLIOTT and REX HARRIS

**A** FRAID we are going to keep you lads and lasses waiting awhile for any detailed results in that "Jazz Calendar" competition we started some weeks back.

As usual, you all went for it in a big way and really flooded us with post, and, believe us, going through lists of records (over 300 of 'em) and analysing the results take a great deal of time.

Added to that, the clean-shaven half has been out of circulation for two weeks—as you read in last week's issue—and you will appreciate why the beard of the other half has had a decidedly harassed look lately.

But, all jokes aside, the compo, has been difficult to sort out because a lot of youse guys didn't read the instructions properly and sent in your record lists guided by the recording date and not, as we requested, the date of issue.

Still you all meant well, and although we have to close the lists this week you have until next Tuesday, October 5, to get your "Calendar" in and so qualify for a prize.

### PUBLICATIONS RECEIVED

We were sorry to hear that a fire in the printing works held up the August issue of Cliff Jones' "Discography," but noted that it was up to its usual high standard when it arrived. We were somewhat interested in the July issue to read about the campaign to secure the release of the two sides by Condon's Quartet, "Indians" and "Oh, Baby."

Apparently the "Corner" was held responsible because we hadn't fulfilled our promise of an early release. We should like to take the opportunity of stating here—now that the matter has arisen—that we spent hours of precious time and dozens of precious tuppences on letters and telephone calls to a certain gramophone company, but all to no avail, and so at last we decided to let the matter rest.

However, we are still wholeheartedly behind Cliff Jones and Ralph Venables, and if the platter does appear, the "Corner" will be the first to print congratulations.

For those who haven't the address, "Discography" can be obtained from 110b, High Road, Willesden, N.W.10.

Also received for August is another bulletin of the Jazz Sociological Society, and while we find much of interest therein, we can't help feeling that the J.S.S. is wandering a little away from its first name—"Jazz."

Don't get us wrong; this is just a candid criticism; but included in the issue in question was an article by Eric Ballard on jazz meaning to do with jazz more with cooking and love, and one or two of the other writers seemed to be wandering from the point a trifle. However, there was some fine stuff from Ken Brown,

McCarthy and Max Jones, and the September issue, also to hand at present, had some nice arguing from Messrs. Stanley Dance and Nick Moore.

Also on deadline we hear that our late colleague Jeff Aldam is about to start a monthly feature for J.S.S. This is indeed a capture for the Neadsen brigade, as Jeff—as you all know well—is a great believer in calling a spade a spade, and won't be sidetracked into any deep discussions on whether the Early Romans were hep or not.

We have also received this week No. 4 of "Jazz Record," the bulletin of the Midland fans, edited by Bill Kinnett and Jimmy Asman, of Nottingham Rhythm Club.

We don't know why Nos. 1, 2 and 3 never reached us. We should like to see them, as the little mag. reaches a high degree of excellence.

With writers like Peter Tanner, G. F. Gray-Clarke, R. G. V. Venables and Ken Brown, plus a record review by Stanley Dance, the "Jazz Record" is well staffed and is worth your attention. A line to 60, Milton Street, Newark, Notts, will give you all the dope you need about subscriptions, etc.

### FOR BEGINNERS

Interesting letter this week from John Stanley, of Bletchley, Bucks, containing some queries which we are pleased to answer, as it will help a great many of you who have boarded the jazz train while it was going, so to speak, and, although enjoying the journey, have rather a hazy idea of its starting-point, route, or destination.

None of us can foresee its destination perhaps, but we can help you to make some sense of your tour. If you are an old-timer, skip it, but if not, read on.

His first question is: "How can I tell whether or not a record is the Blues? Most records are obvious, but some are not so. For instance, until I read that Condon's 'Home Cooking' was a Blues, I did not know."

Well, John Stanley, by a "Blues" we presume you mean a twelve-bar Blues, the "classic" form which has been called the very foundation of jazz.

This consists of a very simple musical form made up by the first four bars on the common chord of the keynote, the second four bars on the chord of the sub-dominant, and the third four bars on the chord of the dominant seventh.

If that means nothing to you, take any well-known twelve-bar Blues disc, and play it to yourself, tapping the floor with your foot.

You'll find that (remembering there are four beats in a bar) it will divide itself naturally into three parts, the first ending at the sixteenth beat, the second at the thirty-second beat, and the third at the forty-eighth beat.

Try it again, and this time hum the (what seems to you) most appropriate note for each part—and you will find yourself humming an elementary Blues. We're humming madly at the moment, to give you the idea, but glad you can't hear us, as it might confuse you.

The best plan is to soak yourself in the twelve-bar Blues form by listening to as many as possible which you know to be authentic, and then applying your knowledge gained to other discs, when you will find that the old twelve-bar stands out a mile.

Here's a little list to help you. "Des Blues," Choc. Dandies, Parlo. R133; "Relaxin' at the Tourist," by M. Spanier, H.M.V. B9145; "How Long Blues," Count Basie, Brunswick, 02762; "Friar's Point Shuffle," by Condon, Brunswick, 03055; "Jack Hits The Road," by Ch. Rh. Kings, Parlo. R2820; "219 Blues," by L. Armstrong, Brunswick, 03164; "Mourning Serenade," by J. R. Morton, H.M.V. B9221.

### THREE OF A KIND—REX RECOMMENDS:

This week one of the most exciting tunes in jazz—Brooks' "Darktown Strutter's Ball," and they've been chosen to appeal to ancient, half-way house, and modern tastes.

1. Fred Elizalde and His Hot Music. Brunswick 02316.

2. Red McKenzie and His Celestial Beings. Parlo. R1044.

3. Geo. Wettling's Chicago Rh. Kings. Brunswick 03060.

No. 1 for Bobby Davis's Fud-like clarinet and Rollin's bass sax.

No. 2 for Al Morgan's bass behind McKenzie's vocal chorus, apart from the collection of worth-while solos.

No. 3 for Charlie T. and the spot from Floyd O'Brien's dry trombone. Marsala, tenor, too, is much more likeable than his clarinet. Fortunately, Danny Polo looks after clarity in this disc.

**SWAP AND BUY DEPT.**  
Good friend Percy Fring, 17, Lena Gardens, Brook Green, W.6, informs us of another of his famous record auctions. Discs are 50 per cent. American labels, and include Hodges, pre-Herman Ismah Jones, early Hendersons, Red Devils, Blowers, Moles, Choo Berry Stomp Stevedores, Trams, Nichols, Sepia Sorenaders, Kentucky Jazz Bait, and Cannon Carters, etc. Send off immediately for list and don't forget that stamped addressed envelope.

Alec J. Bishop, 26, Morgan Rd., Reading, Berks, is in the market (not for you) but for back numbers of "Down Beat" and "Metronome." Anyone help him?

Special SOS for Mrs. A. Dickens, 4, Morrison-Gdns., Torrance, Glasgow, who wants "Patrol Waggon" for her son who is in the Middle East. She is willing to give a good price for it. Hope she's successful and that he'll soon be home to enjoy it.

"My Inspiration," also the Bob Cats on Decca F7004; Mezz. in "Swingin' With Mezz." by his own pick-up band on Brunswick, 0172, and Bechet in "Sweet Patootie" on Brunswick 02652.

Pithily and lastly, brethren, he says: "I have just bought Hy. Allen's 'Freslin' Drowsy,' and like it very much. Can you recommend another, preferably with good Theo Hill, Holmes, and Higgy?"

Yes, we can and will, since ole Luis Russell has long been a love of both halves. Try "New Call Of The Freaks," Parlo. R1645; "Jersey Lightning," R740; "Doctor Blues," R1273, and "Song Of The Swanee," R1669. All available.

That's about all, John Stanley, except that we are in complete agreement about the issue of Lonnie Johnson's "Backwater Blues," Oldham 8465, and hereby urge PARLOPHONE to make a note of it, together with the backing "South Bound Water."

\*\*\*

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Good price also offered for Feather's "John Peel," on Decca F6389, and copy of "Rhythm On Record," by Jeff Darlington, 40, Monterey St., Manselton, Swansea.

W. Anderson, 65, Gt. Junction St., Leith, Scotland, will be grateful and will also give good price for Charles Pornberger's "Tiger Rag"/"Gonna Meet My Sweetie," and any records of "Patrol Waggon" and any records deleted from H.M.V. catalogue.

From wilds of "Normanhurst," Windhill, Bishops Stortford, Herts, writes J. M. Ramsay, anxious to get hold of as many American discs as he can, featuring Bix and "Besch. Inaudible object, J. M., and since you state that sellers can name their own price you may be lucky, although your other request for "Strange Fruit" will probably be fruitless. Still—hope you get it.

Different story from F. J. Jones, who wants Vocalion Shaws in good condition, 402, Wells Rd., Knowle, Bristol, 4, will find him.

Finally, Michael McGeagh, West Bank, Uppingham, Rutland (smallest county in England—remember our geography, Michael), wants any discs by Bob Crosby, Shaw, or Spanier, and offers "Blue Room"/"Fidgety Feet," "Okay Toots"/"Earful of Music," by Dorsey Bros.

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**WITH ALL MY HEART ALL OR NOTHING AT ALL REALLY AND TRULY BE HONEST WITH ME I'M GOING TO GET LIT-UP**  
(WHEN THE LIGHTS GO UP IN LONDON)  
**THE LOVER'S LULLABY**  
**DARLING I DREAM OF YOU**

**"THE BLUES"**  
AND HOW TO PLAY 'EM  
By FRANK PAPARELLI  
The first method of the Blues ever published! Designed for all grades of pianists and arrangers. A special course for beginners contains a complete course with graded solos.  
PRICE 5/-, 5/2 post free.

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(Boogie Woogie Piano Method Book)  
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Exercises in Boogie Woogie, Boogie Woogie Harmony, Rhythm set, Tempo, Boogie Woogie introductions. Boogie Woogie Saxes, etc. also 4 Boogie Woogie Piano Arrangements.  
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# VERA LYNN IN NEW AUTUMN SERIES

## Radio Reported by "DETECTOR"

**N**EXT week will see the B.B.C.'s autumn Variety plans well into their stride when two of the main features for the season make their debut.

On Thursday (7th) there will be, at 7.45 p.m., the premiere of the new Phil Green super-band series.

To the almost complete details as given in last week's "M.M." I am now able to add the name chosen for this programme. It is "Salute To Rhythm."

Later the same evening "I.T.M.A." returns to the air with its 101st performance for another indefinite run.

Although we shall have, with of course, the irrepressible Tommy Handley, Mrs. Mop and Sam Scram, the fact that Jack Train is unfortunately too ill to take part in the show will mean that the bibulous Colonel Chitrap, Lefty, the jabbering Jap, Mr. Bookham, and quite a few other lovable characters of previous "I.T.M.A.s" will have to go into at least temporary retirement.

It has therefore been decided completely to rearrange the set-up.

No longer shall we find Tommy Handley in the Mayor's Parlour, his factory, his hydro, or, in fact, anywhere else he has previously graced. Instead, completely new surroundings will be found for him and many new characters will be introduced.

The B.B.C. Variety Orchestra will again be responsible for most of the musical side, but Paula Green has given up her resident engagement with the B.B.C., which means that neither she nor Peter Akister's Jazz Tictulators will be in this new series.

**A** NOTHER new autumn Variety series will be a new weekly Forces programme, scheduled to last six weeks, featuring Vera Lynn.

To be called "It's Time For Vera Lynn," it will begin on Sunday, October 3.

In view of the criticism said to have been levelled by the War Office against the slushy nature of the scripts for Vera's "Yours Sincerely" series last year, and the different attitude suggested in the B.B.C. announcement (as reported in this column last week) of the "Sentimental Soldier" programme, it will be interesting to learn how Vera is to be presented this time.

**I** S familiarity breeding contempt or am I getting hypercritical? Anyway, I thought last week's "Radio Rhythm Club" one of the weakest of the "Making Your Own Swing Music" programmes we have had.

It dealt with the guitar as propounded by Joe Deniz.

Having rightly stressed the importance of the guitar playing the same

Ready Shortly!

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chords as the piano and bass, Mr. Deniz later said it wasn't always necessary for the guitar to adhere to the written harmonies.

While these two statements are not exactly contradictory, the latter is certainly treading on dangerous ground when it comes to the young and not very experienced musicians for whom these programmes are presumably intended.

And the matter was not made any clearer by the rather insufficiently exaggerated, and so unconvincing, nature of the examples of what should not be done.

The whole trouble is that this programme went even farther than most of the others in the series towards falling between the two stools of tuition and entertainment.

The B.B.C. should realise that they can hardly satisfactorily be both. Try to make them general entertainment and inevitably the tuition has to be too sketchy to be of any real value.

Also Tommy Bromley's Septet, which on previous occasions has often provided some of the best small band swing ever heard from the B.B.C., rather off colour—probably because it, too, never seemed quite to know whether it should be stressing

the tuition angles or just playing good swing music for swing music's sake.

**I** N heartfelt gratitude and sincere support I quote the following from a letter from one D. Yates of Marple, Cheshire, published in last week's "Radio Times"

"I am glad that we are entitled to some explanation as to why, however much munition workers may appreciate their local talent, these amateurs should be inflicted on radio audiences."

**T** O the B.B.C.'s Press Department I offer my most grateful thanks for never-failing courtesy and help.

There are no lengths to which they have not gone to provide me with information—when I have asked for it.

I do wish they would be kind enough to send me even fuller details of programmes than they already do in advance.

I was quite unaware, for instance, that the coloured dancing teacher Joan Lennard and dance producer Buddy Bradley was to be the feature of last week's "Tuesday Diagram."

These should be among **NEXT WEEK'S BEST.**  
**SUNDAY** (3rd): 12.35 p.m.—Bing Crosby Show with John Scott Trotter's Orchestra (recording); 3.50 p.m.—Cross Roads, presenting Bing Crosby, Bob Hope and Dorothy Lamour in songs and scenes from their films (recording).  
**MONDAY** (4th): 1.45 p.m.—Gerald; 7.30 p.m.—Command Performance.  
**TUESDAY** (5th): 7.45 a.m.—Dinah Shore (recording); 10.0 p.m.—Music Society of Lower Basin Street.  
**WEDNESDAY** (6th): 7.15 a.m.—Harry James's Orch. (recording).  
**THURSDAY** (7th): Noon—Stephane Grappelly Sextet; 6.30 p.m.—Buddy Featherstonhaugh's Radio Rhythm Club Sextet; 7.45 p.m.—"Salute To Rhythm," with Phil Green's Concert Dance Orchestra (premiere); 8.30 p.m.—Return of "I.T.M.A."; 10.0 p.m.—"Mail Call."  
**FRIDAY** (8th): 7.35 a.m.—Tommy Dorsey Orch. (recording); 7.0 p.m.—R.A.F. Dance Band (recording).  
**SATURDAY** (9th): 7.15 a.m.—Beany Carter's Orch. in "Jubilee" (recording); 3.30 p.m.—Southern Serenade; 8.30 p.m.—"Rhapsody in Air Force Blue," with Concert Orchestra of the R.A.F. Radio Production Unit.

But he was, and his story was none the less interesting because it was supported by some grand Ellington and other records.

**Q** UITE a few people seem to have liked last Sunday's recording of the American "All-Time Hit Parade" programme by Mark Warron and his Orchestra and Tiny Hill and his Double Shuffle Beat. They liked hearing the old tunes again and the peppy American presentation of them.

I, too, enjoyed the tunes, but I thought the bands pretty corny and the recording anything but good.

**A** PROGRAMME I did thoroughly enjoy however was last Saturday's "Will Entertain You" a musical diversion by Joan Lennard (contralto), the B.B.C. Theatre Chorus, the strings of the B.B.C. Theatre Orchestra, and harpist Jeanne Chevreau.

This wasn't jazz or swing. It was just popular numbers dressed up in sugary commercial style, but the arrangements and performances were superb. Whoever did the scores certainly hit on an attractive way of writing for the unusual combination of just voices, strings and harp.

The only weakness was, I thought, Joan Lennard.

She is a good singer, but a less "legitimate" vocalist would have been better in a programme of this sort.

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# COMMERCIAL RECORDS

## Reviewed by "CORN"

**L** OR lumme, here we are again!

I make that remark more in the spirit of hope than expectation.

What I mean is, the last time this review appeared in print was in the "M.M." for August 7—eight weeks ago.

I've written it more or less regularly ever since, but heavy demands on the "M.M.'s" war-time space have always crowded it out.

Nevertheless, being an incorrigible optimist, I have once again endeavoured to bring it up to date in the hope that the Editor will find some means of enabling my words of wisdom to reach you and so help you to find the records which will give you the most enjoyment.

With the results of that little disagreement between the M.U. and our recording companies not yet having had time to find reflection in the monthly supplements, there has been the usual output of the hits of the moment by the good old regulars.

For those of you who are looking mainly for the tunes for the tunes' sake, I recommend:

**AM** BROSE'S "All or Nothing at All" and "You Rhyme with Everything" (Decca F8344); "In My Arms" (F8343); "Johnny Zero" and "Don't Get Around Much Anymore" (F8329); and "You'll Never Know" and "Comin' in on a Wing" (F8328).

**CHAR** LIE BARNETT'S "I Don't Want Anybody," coupled with "That Old Black Magic" (Brunswick 03391).

**BIL** LY COTTON'S "You'd Be So Nice To Come Home To" (Rex 10,185) and "Silver Wings in the Moonlight" (10,184).

**GER** ALDO'S "You Rhyme with Everything" and "In My Arms" (Parlophone P1989); "Johnny Zero" and "Taking a Chance on Love" (P1988); and "You'll Never Know" and "Don't Get Around Much" (P1985).

**CAR** ROLL GIBBONS' SAVOY HOTEL ORPHEANS'S "When I Look at You" and "Never Say Good-bye" (Columbia PB2952); "It's You that Love" (PB2944); "Better not Roll those Eyes" (PB2945).

**HAR** RY ROY'S "What's the Good Word, Mr. Bluebird?" and "A Fool with a Dream" (Regal-Zonophone MR3703).

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**SAY A PRAYER FOR THE BOYS OVER THERE**  
From the Deanna Durkin picture, "Here to Stay"  
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Taken on the spur of the moment in Leicester Square Gardens, here is a good sample of Ivor Rich's nifty work with the "Contax" Camera (see story in Col. 3). Subject this time is popular Hatchett's radio, and recording vocalist Alan Kane.

ONLY last week, our old friend PAT BRAND was recalling in these columns the last time he foregathered with piano-ace GEORGE CROW and the other merry men of the "Blue Mariners," the Navy's only official dance band.

Pat, no doubt in company with dozens of their fans, was bemoaning the fact that this excellent outfit had had to break up for a time owing to the exigencies of the boys' duties.

Now comes some splendid news, and it comes via famous figure of the entertainment side of the Navy, Lieutenant-Commander "KIM" PEACOCK, who phones from the Admiralty to tell us that the "Blue Mariners" are re-forming next month, and will be broadcasting—Overseas—on October 8.

Those who want to hear them on their usual Forces wavelength will have to wait until October 21 (which, if you dip into your history books, you will find is an important naval date, being an anniversary of the Battle of Trafalgar) when George Crow and the other lads will take part in the "Navy Mixture" programme.

Fans everywhere will join with us in welcoming the swingsters of the bell-bottomed trousers back to radio.

ONE of the biggest nights of the year yesterday (September 29) at the Victoria Rooms, Bristol, occasion being the annual "Toc H" Ball.

Big night, too, for young local artiste SYLVIA JEANE, the girl who was on the bill at the Empire Theatre in Bristol on that terrible Sunday night in 1940 when the city had its first super "blitz."

With bombs dropping all round the theatre, Sylvia (she was only 15 then) held alarms in check by singing number after number, dancing, and generally keeping the audience calm and interested whilst the air raid raged outside.

Since that night she has played over 300 camp shows in the Southern and Western Commands, and returned to the Victoria Rooms to sing with her old acquaintance, Ralph Bright and his Broadcasting Band, at last night's big charity ball.

VERY praiseworthy the number of notabilities of the profession who are now working on E.N.S.A., uncomplicatedly touring up and down and around the country, summer and winter, sometimes in the worst of conditions, to bring our men and women of the Services their quota of good cheer to help relieve the monotony of war-time lives.

One well-known bandleader who has spent a very long period in full-time troop and factory worker entertain-

# BRAND'S ESSENCE

ment is old-timer of the Mecca Circuit and other dance halls, ART GREGORY.

Art visited the "M.M." office the other day looking extremely fit despite not having had any time off from his arduous duties for many months.

It soon became apparent, from a certain tenderness in his arm, and other symptoms, that Art was preparing for a trip abroad, and so it turned out, for he tells me that he and his full company—twelve-piece band, plus various speciality artistes—are off East before very long.

In this connection, Art is anxious to contact a good, modern bass player and a trombonist. Trip should be a wonderful experience for any young, single chap who would care to go, and it carries the comfortable feeling that it is a grand job of war work as well.

Any who fancy the job should contact Art at E.N.S.A. (Music Section), Drury Lane Theatre, London, W.C.2.

ANOTHER notable old-timer who has turned up on E.N.S.A. after a long absence from his usual haunts is ex-Harry Roy bassist ARTHUR CALKIN.

Arthur is touring with the "Musical Cocktails" Co., and, despite its hardships, says he is quite enjoying the life.

One member of the outfit is famous London "hunt-ball king," LEONARD PILBEAM. Once his eyes got used to perpetual khaki instead of the eternal red coats of pre-war hunt balls, Len has settled down very well to the new life, and is constantly being recognised by members of this that and the other famous Hunt, all nowadays doing a different kind of hunting in the Services.

Also in this outfit is the drummer, and one-time Gerardo librarian, CECIL SUTER.

Three years on E.N.S.A. has also been the proud score of well-remembered London saxophone stylist JOHNNY WALKER, whose outfit has included West End tenderman EDDIE FARGE and other London notabilities of the business.

Having become very run-down and ill after his tremendous spell of touring, Johnny, on a specialist's advice, has given up his E.N.S.A. work for the time being and is taking a complete rest.

TITO BURNS, one of the few people in the profession who has ever been able to induce a "squeeze-box" to produce sounds suspiciously like real, swell swing, has now got together an extremely workmanlike outfit which he is presenting as his R.A.F. Regiment Dance Band.

With Tito's inimitable accordion to lead it, outfit includes Maurice Good (sax), Tommy Pollard, who has now been for some time in the R.A.F., into the new Tito Burns Dance Band.

Tito recently visited the Feldman Club with his new outfit and gave the fans a super show, and it is to be hoped that there will be odd occasions when it will be able to break away from its work of entertaining the boys and girls of the Forces to give the civilian jive hounds a treat.

At the time of writing arrangements are being made to transfer ex-Parry piano stylist Tommy Pollard, who has now been for some time in the R.A.F., into the new Tito Burns Dance Band.

BANDLEADER JERRY HOBY, playing Chiswick Empire (London) this current week with his "Piccadilly Playtime" show,

was the recipient of quite a big honour recently when he was specially asked to visit the Cossor Radio and Electrical Works to carry out a presentation ceremony.

Jerry presented a cheque for £575, collected by the workers there, and representing a very fine effort for the New Stalting Hospital.

Cheque was received on behalf of our Soviet Allies by Mrs. D. N. Pritt, wife of the famous M.P.

MY next discourse concerns unusual doubles: not the very peculiar, pink-elephant producing brand you can still drink in one or two of Soho's less reputable night haunts, but professional "doubles" of an unusual kind.

The prize—if there is one—should certainly go to IVOR RICH, whose two widely divergent occupations are bass-playing and photography.

The former he carries on with Wally Chapman's combination at the Dorchester—where, incidentally, he also does a spot of nifty vocalising.

The camera work takes Ivor absolutely everywhere in the profession. He photographs bandleaders, bands—in fact, all the famous stars of the musical and theatrical firmament; is a prominent member of the Camera Club, in which capacity—now don't all rush to buy cameras, boys—he frequently produces some grand action stuff of the Windmill Theatre shows.

Also, those of you who are proud fathers, Ivor also makes a speciality of photographing children.

Several of Ivor Rich's outstanding photographs are in the latest Camera Club exhibition, including a fine study of the famous R.A.F. "Squadrons" in action, with the spotlight on clarinet star HARRY LEWIS.

Reproduced on this page you will see a good impromptu snap of singing ace ALAN KANE, caught by Ivor when (as usual) he was snooping around town with his "Contax" at the ready.

Next Sunday (October 3) the "M.M." is making arrangements to let Ivor loose with his camera at the big "Tribute to Swing" Coliseum concert, so doubtless some of his snaps of this big event will be seen in our pages before very long.

JUDY SHIRLEY, who left London last May to be E.N.S.A. guest star at Gibraltar, changed her mind about coming home and went on to North Africa in August.

Waiting for her in her London flat is the sort of "fan letter" every star values. It comes from the wife of a soldier serving in Africa, and says:

"My husband's letters are full of appreciation of the concert you gave in the desert. It was the best they have had. This is the first time the boys have seen an English girl since they left England! I would like to thank you on his behalf for going out to Africa and cheering the boys up with your singing."

Judy's husband is keeping the letter for her, but gave us a preview of it last week.

LOU STEVENSON, drummer with the famous R.A.O.C. "Blue Rockets," will be on a week's leave next week, and would like to fill in with a few gigs. The "M.M." office would be pleased to pass on any messages to Lou when he arrives.

Sunderland thanks I. King, Durham R.C. president, for open reel on Coleman Hawkins. Next mtg. Oct. 7, 7 p.m., Boys Club, Ennerdale. Reel on Artie Shaw, by C. Cohen, also J.S. Prospective members write: A. Wendon, 25, Ashwood Ter., Sunderland.

# IN MUSIC EDUCATION IS UNENDING

DURING the three weeks when this column was interrupted by a fellow-hack (and rarely have I greeted an interruption so willingly), a reader wrote to me in no uncertain terms suggesting that I had spent too long on the Classical Bloke and his problems.

This same reader also opined that I was trying to air my own special and (to the reader) rather ridiculous ideas on music in general and jazz in particular, and that I was "indulging in a little display of erudition."

That's his point of view. My own point of view may be summed up in the old tag about *Ars longa, vita brevis*. Or, lest I should be accused of displaying erudition, life is short, but a Wagner opera goes on, if not for ever, at any rate too late to get a drink afterwards.

Education, alas! tends to be a rather lengthy business at the best of times. In music it is unending, and it is my misfortune (and my readers') that I should believe music education to be a worthwhile thing.

## CRITICISM

Criticism, in my view, is not just a matter of saying in print that one person's chorus stinks and that another's is terrific. A critic should be a person with the widest possible interests, because a critic of art mustn't expect to have to deal only with one facet of that art.

Even that single facet, indeed, may lead him to the need to discuss other things. No good dramatic critic should be unable to write an intelligent notice of a revue merely because his interests lie in Shakespeare.

In fact, there have been revues in the past that have asked of critics that they should be acquainted not only with the everyday theatre, but with the music of Walton, Berners and Stravinsky, the painting of Picasso, and the history of the Russian Ballet.

Being a person of extremely catholic tastes, I naturally try to infect others with some of my own varied enthusiasms. I have no ambition to dictate; I merely believe that the world would be a much pleasanter place if it were not so strictly divided into watertight compartments.

Hence my preoccupation with the Classical Bloke and his friend from Garelochhead. I have been trying to get them to see each other's point of view.

## SENSE OF PROPORTION

My most recent correspondent writes: "All 'Mike' is trying to do is answer a letter from a reader in Garelochhead. One letter from one reader—and he takes 17 weeks to do it!"

One letter it may be, but that one reader is typical of far too many; his particular problem is one that has confronted the many since the beginning of jazz itself.

Unless that problem is taken seriously and discussed thoroughly, then there is no hope of the whole armies of Classical Blokes and Jazz Blokes ever acquiring a sense of proportion.

It seems to me that we are further away from having a sense of proportion to-day than ever were.

Instead of getting jazz in the right perspective, it has been given the status of a religion, complete with a jargon of its own and ritualistic mumbo-jumbo. One has only to read some of the things being written in America about

says "MIKE" Our Critic-at-Large

Jazz and its bastard offshoot "swing" to wonder whether a race of musical morons hasn't suddenly appeared on the earth. I like my jazz very much; but there are times when I am ashamed to have any association with it.

Not because of its musical qualities, but because of the empty-headedness and blind prejudice of so many of its supporters. Its practitioners, during the 15 or 16 years I have been associated with them, have always impressed me as being admirable gentlemen, talented and sincere followers of their profession, with a commendable desire to improve their knowledge of things.

Their tragedy is that they should have to rely for a living on the support and admiration of so many

semi-hysterical adolescents on both sides of the Atlantic.

However, I am not blaming the musicians; if they are content to go on playing the same old four-in-a-bar, the same hymn-tune harmonies year after year, that is their affair. At least the majority of them do so with considerable grace and are handsomely rewarded for their tenacity.

Unfortunately, I lack their tenacity and their ability to enthuse indefinitely; with the advent of winter I grow naturally depressed and begin to think finally of retiring.

Next April I shall have completed thirteen years of writing in the "Melody Maker," and I think it would be an appropriate moment to disappear gracefully from these columns.

I am getting old, and jazz has produced too little in recent times to justify a genuine interest in its present or its future.

One really must stop some time—preferably before the spectacle gets indecent of a middle-aged scribe trying to keep up with the trends of a music that can really only and genuinely appeal to the young.

April, 1944, then—though I won't promise the farewell tour will be a short one.

# STOKOWSKI ON JAZZ

LATEST celebrity to emerge as one of the many renowned classical musicians who have become jazz enthusiasts is the much-filmed symphony conductor, Dr. Leopold Stokowski.

He recently made his public debut as an authority on jazz when from station K.F.A.C. in Los Angeles he gave a 50-minute radio talk on the subject, illustrated with gramophone records.

Starting off with the original Dixieland-Jazz Band's "Tiger Rag," he discussed the evolution of the music right through to the present-day swing of Artie Shaw, Woody Herman, Harry James, Jimmie Lunceford and Tommy Dorsey.

LUNCEFORD'S "PIXIES" There were times when our convert rather tended to let rhetoric get the better of his discernment.

To Louis Armstrong's immortal "West End Blues" his chief reactions seemed to be that it was interesting because of the "glissando or gliding trombone, and a duet between saxophone and voice where the voice sings no words but sounds like an instrument."

Of Lunceford's "Organ Grinder's Swing," said Stokowski: "Here's a mixture of the fantastic with an atmosphere of whimsical humour. It seems to hear the howling of ghosts, the grotesque laughter of Pixies and the snarling of dogs, like an imaginative daydream."

But when he came to Ellington our maestro seemed to have a surer outlook. With a sincerity of which there could be no doubt, he said: "In my opinion, Duke Ellington is one of America's outstanding artists. Although he began fairly early he is still growing to greater heights. His music... seems simple, but it actually is music of great subtlety. His melody as though they were creating music at the moment by way of freedom and improvisation."

That's not so bad, is it? when one remembers that not so many years ago the classical devotees were abusing jazz as everything from atavistic to erotic and even sadistic. But the climax came when Stokowski, as the Americans, with their usual delightful disregard for the conven-

tions of respect, call him, dramatically claimed: "Jazz is a vitally important part of our folk music and folk lore. It has no traditions, no limitations, and it will go on forever developing as the musicians give free rein to their imagination."

Jazz is unique—there's never been anything like it."

Well, Stoki should know. Quite apart from the fact that he's been seen often enough in the New York, Chicago and Los Angeles niteries soaking up the right stuff from soloists like Art Tatum, Joe Turner, Benny Carter, et al, not to mention the better big-time bands, he's got a background of "straight" musical knowledge which, coupled with his wide experience, should enable him to pass an opinion worthy of the most serious consideration.

RECORD WAR SENSATION (Continued from page 1)

In consequence, an interim arrangement between the English Decca company and the M.U. has been made to enable the former to be relieved from the ban.

The arrangement is that recording shall now continue normally in the English Decca studios, on the understanding that should it transpire that the settlement between the A.F.M. and American Decca is not as reported, English Decca will be asked by M.U. to give an undertaking that the records will not be issued in America.

English Decca are believed to be, owing to their contracts with their American associates, in no position to give any such guarantee, so to keep faith with the M.U. they may have to decide to lose the session that they will already have paid, and not issue the records at all.

But the company seems to be considering this risk negligible, since it is convinced, from advices it has now received from America, that the settlement between the A.F.M. and American Decca is all in order.

Bedford. Readers interested in club bag formed in Bedford, write: P. A. Barnes, 22, Lantsdowne Rd., Bedford.



Here is the latest studio picture of the popular Southern Sisters Quartette, scoring heavily in Variety and Radio. Girls are (r. to l.): Sybil Jason, Vera Haveli, Betty Knight, and Dorothy Wayne.

# JAZZ JAMBOREE FOR LEICESTER

TUESDAY, October 12, is to be the biggest date for a long time among the Leicester dancing public.

Leicester Branch of the Musicians' Union is presenting its first all-star non-stop Dancers' Jamboree, at the De Montfort Hall.

A programme of continuous dancing—7 to 11 p.m.—has been arranged, to Leicester's finest bands, including Reg Staikes and his Ork, Maurice Illife and his Broadcasting Band; the Mayfair Swingette; the new Savoy Band; and the "Zonians" Dance Band.

Show will be compered by Wally Bosworth. All profits are being donated jointly to the Stalingrad Hospital Fund, and the M.U. (Leicester) Forces Parcels Fund.

Admission: Officers and civilians, 4s.; H.M. Forces, 2s. (at door). For further details, apply Jamboree Sec., 51, Saville, 33, Dashwood Road, Leicester.

# Rita Williams Joins B.B.C.

FAMOUS Midlands croonette Rita Williams, discovered by Billy Merrin when only 15, and for over six years a big feature of Merrin's Band, has now got her biggest break. Rita will shortly be permanently contracted to the B.B.C., and her inimitable style of vocalism will regularly be heard on many different programmes.

Short while back, Rita nearly joined Ivy Benson. She was then in munitions, however, and although she managed to broadcast with Jimmy Leach, the "Blue Rockets," etc., and in her own programmes, she could not leave her war work altogether.

Now, after a severe nervous breakdown, authorities have discovered that Rita is constitutionally unsuited to heavy work, and, after a further period of recuperation, she takes over her interesting new job as a member of the B.B.C.'s "Repertory Co." of vocalists.

# MAX ABRAMS' CADETS

IN a fit of complete mental aberration, we got the name of a band wrong last week.

The band of youngsters which contributed such an impressive finale to the Ambrose concert at the London Coliseum last Sunday week (Sept. 19) consisted of the "Hardy" Sea Cadets, drawn from the Kenton and Kingsbury districts of Middlesex.

In charge of them was famous drummer Max Abrams, or to give him his official title, Sub-Lieut.-Bandmaster Max Abrams, R.N.V.R.

# U.S. JIVE JOTTINGS

NICE break for HOT-LIPS PAGE last week when he took his own six-piece outfit into the "Famous Door," New York.

Sharing the bandstand with him was Red Norvo's Swing Group, but at press time we learned that Red and his gang were on the danger list with pianist Hank Kocout, and drummer Specs Powell in line for induction. Vocalist Linda Keene is also rumoured to be on the way out.

Repercussions of appreciation are still pouring forth as a result of BUNK JOHNSON'S famous jazz concert at San Francisco last month. Details were given in this column a few weeks back.

At the moment negotiations are in progress for Bunk to have his own club in San Francisco with his own real jazz combination, and also interested in this project is Louis Armstrong, who had Johnson guesting for him on a recent one-nighter in the Golden Gate City.

Congratulations to DAVID ALLEN, former Jack Teagarden vocalist, who has just received the "Purple Heart" after being wounded on the Tunisian front.

The 22-year-old singer is now back in the U.S.A. recovering from his wounds in an Army hospital, and receiving many congratulations from his friends in the profession.

We were glad to hear that GEORGE AULD, famed tenor sax man with "Uncle Sam," was freed by the New York Federal Judges on a charge of conspiring to sell marijuana.

Incidentally, while we are on the subject, we hear that the Krupa case may be reopened as further evidence has come into the hands of Gene's friends that some bribery went on during the trial.

We're glad to hear that this is so, as, in common with hundreds of Americans, we had a kinda feeling that Gene didn't get the best of deals.

I. Henry Prestopnick, better known as FAZOLA, has left Teddy Powell for the Horace Heidt-Frankie Carle band.

Faz took his clarinet where the big money grows when he hiked west to join Heidt for a reputed two hundred dollars a week. Another Powell change, caused by a Heidt offer was that of Ed Kane, who left Teddy to replace Gus Jean with Jerry Wald. Jean joined Heidt.

MILTON "MEZZ" MEZZROW, Chicago clarinetist who emerged some months ago from two years' involuntary retirement, is leading a band again. He opened two weeks ago, fronting an otherwise all-coloured group at Kelly's Stable.

With Mezz are Sandy Williams, ex-Henderson trombonist; Jacques Butler, cornet; Ernest Myers, bass; Arthur Herbert, drums; and Don Kirkpatrick, piano.

DUKE ELLINGTON'S Pastel Period, presenting the band in a half hour of soft, subtle music, recently became a regular feature over W.O.R. on Sundays at 7 p.m. Duke will keep the programme on the air until he closes at the Hurricane shortly.

First booking for the band after the end of that location will be at the Capitol on Broadway, marking the band's first New York theatre booking in years and a step in the right direction on the subject of raising the barriers against Negro bands.

O'NEIL SPENCER, John Kirby drummer since the founding of the little band, broke down during a performance at the Apollo Theatre last month and was immediately despatched to the hospital, whence he has not yet been discharged.

This is Spencer's second breakdown, and we sincerely trust that he is not going to fall a victim to the dreaded malady of consumption that has robbed the world of so many fine coloured artistes in the last few years.

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**NORTHERN NEWS NOTES**

by **JERRY DAWSON**

PRESENTING nightly dinner dances with cabaret and dancing on strictly West End lines, the New Yorker, on Southport's Lord St., is rapidly becoming the Mecca of the town's pleasure seekers.

When the restaurant first opened the music was supplied by a group installed by the Harry Roy office, and the one remaining member of that outfit is the drummer-vocalist Jack Sean, who for around seven years was at the Gargoyle Club, in Town.

The rest of the boys are Ernie Tortolishell (tenor), George Davies (bass) and Jefferson Jones (piano), who has recently taken over that chair after having played the summer season on the pier with the Billy Bevan outfit.

With the line-up of three rhythm and tenor, the boys necessarily adopt a swing style which appears to be just to the patrons' liking—particularly our friends from America, many of whom spend their leave in Southport.

Some time ago in these columns I mentioned that a correspondent in the Middle East had written to me eulogizing the piano-playing of a certain Freddie Gaunt, who in previous days worked around Leeds.

Trooper Bert Wood, of the King's Own Hussars—his hometown is Oldham, Lancs—saw this mention and immediately wrote me confirming this boy's ability.

It appears that at a rhythm club session held in a Cairo restaurant—Bert was at that time presenting jazz programmes for Egyptian State Broadcasting—a jam band was used featuring pianist Johnny Highsmith, an Egyptian who has spent many years in the States and has appeared at the Cotton Club and the Savoy Ballroom, and who was, and still is, rated very highly amongst the Cairo intelligentsia.

During an interval a British Serviceman calmly strolled over to the piano and, without any fuss or bother, immediately proceeded to prove that there are "better fish in the seas than ever came out"—in fact, he simply held the whole assembly spellbound.

It was afterwards discovered that his name was Freddie Gaunt, but as he had slipped quietly away after his performance Bert was unable to grab him for any future programmes, and as he himself has now swung to duties, he is forced to abandon his jazz and broadcasting activities. It must go on record as just another war-time experience in the Middle East.

I myself hope that one day I shall have the pleasure of meeting and hearing Freddie Gaunt.

From West Africa comes further interesting news from Manchester altoist Oliver Singleton.

Ollie tells me that he recently dropped across Reg Swallow, a trumpeter who plays with the well-known Huddersfield outfit, "The Roses."

Reg is in the Navy, which naturally prevents him from playing much trumpet these days except when on shore leave.

The band with which Ollie plays at R.A.F. station is still playing almost nightly, and has recently been fitted out with natty tropical band suits.

Their biggest trouble these days is getting a decent supply of music, and he and his leader, A.C. Harding, are kept busy at it writing out parts for three or four numbers per week.



\* Taking a leaf out of the "Brand's Essence" page, Jerry Dawson has a pretty girl on his page for a change. Her name is **BETTY LANE GAROLE**, and she's a vocalist of no mean order. If you want to see her, boys (and who wouldn't?), she's touring on E.N.S.A., singing with Eddie Mendoza's Band. She's in Scotland at the moment. Lucky Scots!

plus a solid drummer if required—for Sunday concerts? A bunch of boys I know, whose names I cannot mention for obvious reasons, would be interested in any proposition.

Write me at 8, Sefton Rd., Archer Park, Middleton, Manchester.

On an R.A.F. station in the North is a very smart little outfit led by Cpl. Doug Gower, who plays second alto in the band. The rest of the boys are: Nobby Vincent (lead alto); Cecil Ladds (tenor); Tommy Cowley (trpt.); Ray Munns (trombone); Philip Wynne (drums); Johnny Marshall (piano); and Eric Cunningham (bass).

Doug, in common with the rest of the boys, speaks very highly of the promise shown by the drummer, Fred Wynne. They are all convinced that once the war ends this boy will undoubtedly make the "big-time."

If any leader is in need of a vocalist perhaps he would like to contact Dave Roberts, who has recently completed the summer season with Billy Bevan's Band at Southport. Dave is 24 years of age and has been discharged from the Forces. He can be located at 27, Newmarket St., Colne, Lancs.

If Revell Terry, ex-pianist with the Alan Holmes "Swing Sextette," reads this, perhaps he would like to drop me a line again with his address, which I have mislaid.

I have recently heard from a couple of his pals whom he is anxious to contact. I understand.

**WELL-KNOWN** leader Bram Martin, who returns to the Plaza, Derby, for the winter season on October 1, urgently requires a second trombonist for the date. Letters to Bram, c/o the "M.M.," will find him.

**OWING** to new arrangements, Johnny Brown and his Band will not play at Wimbledon Town Hall on Thursdays this coming winter. Cyril Green and his Band will step into the breach.

**SOUTH BRITAIN FINALS**

HOW many over the A.R.P. limit of 950 somehow managed to get into the Wimbledon Town Hall last Monday week for the South Britain Finals we wouldn't know.

But some idea of the crowd can be gathered from the fact that the large gallery was as full as the dance floor was packed, and from the remark of one of the attendants who has been at the hall for years.

"I'll be jiggered," he panted as he mopped his brow, "if this ain't the biggest scrum I've seen here for many a long day."

And the enthusiasm was in keeping with the size of the crowd. It must be admitted that, due probably to nerves, very few of the bands played up to form, and the standard was hardly up to that which we hoped to find at an Area Final.

But the customers ate it up nevertheless. Not content with packing round the stand to cheer their favourites and tease with derisive boos the bands to which they were not so partial, they started a new game.

Individuals in no way connected with any of the competing bands took an uninvited part in the proceedings by lodging objections off their own bats.

Some were merely frivolous. One was because a band did not play its test pieces in the order in which they had been listed in the programme.

Another was because a band, according to the objector, wasted time tuning up.

If all the bands had "wasted" time in the same way, some of them might have sounded none the worse for it.

One objection, however, was better founded. It concerned the status of one of the competing musicians, and, as all serious objections always are, was carefully considered by the judges before being overruled.

Well, it all added to the excitement, and no one should have been able fairly to complain that this was a dull evening.

The results, which were given in last week's "M.M.," and will be found repeated in the following Judges' Report, mean that George Kirchel and his Band (the winners) and Stan Davis and his American Style Orchestra (the runners-up) are now eligible for next Monday's "All-Britain," for full details of which see front page.



**JUDGES' REPORT**  
 Adjudicators: Edward Pogson, Jack Reading, and Edgar Jackson.

**WINNERS**  
 George Kirchel and his Band (four saxes, trumpet, piano, guitar, bass, drums). All cons.: 1, Lennard Road, Croydon.

**Individualists' awards for alto, tenor, clarinet, piano, bass, drums.**  
 This band's orchestrations, written often to feature unusual tone colours achieved with flute and clarinet working with the saxes, tend to make it more conspicuous for "orchestral decorativeness" than for the most inspiring of modern swing-style dance rhythms. It nevertheless won this contest with plenty to spare on sheer musicianship.

Some idea of its appreciation of that important matter balance may be gathered from the fact that when taking lead the one trumpet was never overpowered by the four saxes, and from the well-nigh perfect blend it achieved when featuring such front-line instrumentations moving together in harmony as clarinet (melody), alto, half-muted trumpet (two tenors) (the second doubling the bass—see below the clarinet), or with clarinet, flute and saxes to make up five part harmony.

Stan Davis and his American Style Orchestra (four saxes, two trumpets, trombone, piano, bass, drums, conductor). All cons.: 5, Nightingale Lane, Hornsey, London, N.8.

That this band won no individualists' awards does not mean that it has no good musicians, but it does to some extent explain how it failed to win this contest.

It managed to achieve an obviously well rehearsed but rather rhythmically dull and only conventionally stylish ensemble—a fact emphasised by the very sugary character of its slow fox trot, "Black Magic."

Even in the quick "Pine Taps Footsteps" which opened with some good boogie woogie piano-playing, such urge as there was came mainly from the volume of an ensemble which, though well controlled, was seldom conspicuous for any real lift or highly enlightened phrasing.

The trombone solos were not in tune, this player being consistently sharp.

Nice tone and all-round good playing by the lead trumpet scored for the band, even though this player was at least partly responsible for the rather excessive vibrato in the trumpets when muted.

Best feature of the band was the saxophones, though the style and tone of one of the tenors were not too good, and the whole section was slightly out of tune during parts of the slow fox trot.

**THIRD**  
 Johnny Brown and his Band (four saxes, two trumpets, piano, bass, drums, conductor). All cons.: 112, Vauxhall Walk, London, S.E.11.

It may have been nerves, it may have been because there seem to have

been one or two changes in personnel, but this band put up only a comparatively weak reflection of the performance it gave when it won the "South of the Thames" Championship at Wimbledon at the end of last month—a truth made, incidentally, more or less obvious by the fact that it not only played the same quickstep at both contests, but because its slow fox trots in both contests were on much the same swing lines and arranged in much the same manner.

Compared with its performance at Battersea, it sounded here, at Wimbledon, uncertain and at times inclined to be ragged.

Its excellent muted brass effects did not seem to come off this time (they were weak and unconvincing); wrong chords were noticed more than once in the tenor solos; the trombone was consistently rather too loud in the ensemble, as well as over-anxious; the swing phrasing by the trumpets was often anything but good (due mainly to lack of attack); the intonation was not always perfect.

Best part of the band was the rhythm section, but even its good support did not seem able to steady or inspire the front line.

Bunny Carless and his Rhythm Sx. from Wolverhampton, won the special award for the best small band, in spite of the fact that their front line seeped nervous and shaky.

The Penguins, from Leamington Spa, won the individualists' awards for four trumpet and trombone, but the rhythm section will have to improve before this band can sound really good.

An objection was lodged against the drummer of Stan Davis's Orchestra on the ground that he was a professional. Investigation showed that he had been a professional, but claimed, under the rules governing status, that, being now employed on war work, he had reverted to semi-pro status, and the objection was

adhered to as they stand.

**SCOTTISH DANCE BAND NOTES**

SINCE Alf Johnston made his debut as a bandleader, he has built a nice line-up at Bobbie Jones' Berkeley Ballroom, a resort which, although a war-time venture, has justified Bobbie's judgment and has definitely come to stay.

In the band Alf has his brothers Johnnie and Charlie, also sax men, the former being once with Lou Frazer and the latter on trans-Atlantic cruises before the war.

Bobbie Jones is now a full-time member of the N.F.S., and is naturally a busy man these days, not only with the Berkeley, but with his thriving ballroom down at Ayr.

Bennie Loban has signed up 16-year-old trumpeter Charlie Norton, who was previously with the resident band at Green's, and now joins his pianist brother Vic with Bennie's band at the Plaza.

The successful dancing-in-the-parks venture of Glasgow Corporation, previously referred to here, has attracted the attention of other towns, so next year there may be more open-air enjoyment available in Scottish resorts. Not only that, but other Glasgow parks may take part in future plans.

Still another Glasgow P.O.W. writes from Germany telling his friends that in his particular camp they have a ten-piece band, complete with crooner and everything.

This is Bill Cowie, a Glasgow sax player, who finds himself in company with a very large number of other fellow townsmen who are in exile.

In his letter he thanks friends, including Nell McCormack, for orchestrations and gramophone records sent out to the boys, but suggests that there isn't much use sending any more as the war will end "any day now."

wishful thinking, there is just a chance that these lads get a keener insight into the state of German morale than we do at home.

At the Empire last week radio favourites George Elrick and Monte Ray were on the same bill. George has a snappy line-up, with croonerettes Joy Conway and Connie O'Neill putting over vocals. He is doing one-nights in these parts this week.

Carroll Gibbons' line-up for his second week at Green's showed changes from the earlier line-up. Izzy Duman's place being taken by Ronnie Pleydell, while Glasgow trombonist Freddie Anderson, from F. and P. Ballroom, found a chair in the brass section.

**"BROWN DERBY"**  
**J.K.—O.K.**

PERSONNEL is now all set for the opening, on October 8, of Jay Kay (drummer Joe Kaye), and his Band at the "Brown Derby" Restaurant at 138, Piccadilly, W.

Piccadilly was originally to have been on October 1. For technical reasons it has now been postponed for one week.

In addition to being its bandleader, Joe Kaye is also Entertainment Manager at the "Brown Derby," and will be in charge of the engaging, and production of, the cabaret.

Seven-piece band led and directed by Joe Kaye (or Jay Kay, to give him the new title which he has adopted for this job) will include Danny Deans (trumpet), Harry Franks (saxes and clarinet), Bobby Ray (violin); Bob Fairweather (piano); and Fred Mcledge (bass and piano).

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**NEWS FROM THE RHYTHM CLUBS**

11.—Derby. Nxt mtg Oct. 8. L. Kinnell conducts his Course in Appreciation of Jazz—"Vocal Blues."  
 12.—Greenford. Rell on "Under-rated Jazzmen," by Bob Lawyer and John Ings. J.S. 2nd Anniversary, Fri., Oct. 29.  
 13.—Hammersmith. Thanks Stanley Wright and Peter Tanner for excellent recs on Sept. 17 and 24, also David Carr for his boogie-woogie piano playing. Nxt mtgs: Oct. 1 and 8, with recs by Ron Hogwood (late sec. W.R.C.) and John Fryer. Write to C. H. Byatt, 234, Central Rd., Morden, Surrey.  
 22.—Nottingham. Sun., Oct. 2. Graham Boatfield presents "Luis Russell Band." J.S. auction. Sun., Oct. 9, recd by John-Milson on Pats Waller, etc.  
 29.—West London. Grand opening mtg Mon., Oct. 4, at new premises at The Bridgeway Club, Bradmore Lane, Hammersmith (12 mins. from Broadway and 2nd turning on right down King St.). Rex Harris will be retired, and there will be a terrific J.S. Oct. 11. Mike Williams will present "Four Just Men."  
 30.—Blackpool is experiencing difficulty in finding premises. Any suggestions welcomed by Sec. E. B. Oldbury, 43, Kenilworth Gdns. S.S. All members will be notified of reopening.  
 32.—Clapham will reopen for winter season on Mon., Oct. 18, 7.45, w. recd by G. Elstone. Hope to see all old members at Club House, 2, Cedars Rd., Clapham, S.W.  
 35.—Wilkesden thanks L. J. Taylor for excellent recd and really terrific J.S. w. Derek Hawkins, Tom Bradbury, Sid Gold, J. and L. Danton, R. Langmead, etc. Nxt mtg: Oct. 11. Crickwood Hotel, Broadway, Mora Rd. Write: 29, Jeymer Av., Wilkesden Green, N.W.2.  
 40.—Kettering. Mtg every Sun., 7.30 p.m., King's Hall, Russell St. Sec., J. R. Manning, 61, Kingsley Av. Members old and new welcomed.  
 54.—Forsyth. Members asked to see local paper on Sat., Oct. 2, for location of new premises. Rell for Oct. 3 will be by Wally Taylor on "A Swing Jazzman." Looking forward to 2nd Celebrity visit on Oct. 10, when Eric Preston presents "Rambling w t Clarinets."  
 67.—Southampton. Last mtg, Sept. 17, recd for attendance. Programme included Bob Crosby Appreciation by W. Reed, and local "Woodchoppers" band. Owing to increased attendances, larger new premises bng sought. Watch local paper.  
 68.—Edinburgh. Reopens Oct. 10. Write: Lorna McLeod, 37, Kilmaurs Rd., Edinburgh 9.  
 72.—Glasgow. Last mtg, Sept. 23, programme included Favourite Discs by Joe Kenna and recd "Their Music Lives On" by Jack Whitelaw. Nxt mtg, Sept. 30, "Favourite Discs," by P. Hollies, and recd by Peter Hennessy, also business mtg.  
 77.—Cambridge. Nxt mtg Oct. 7, 8 p.m., at Millers, 6, Sidney St. Will feature Quiz. J.S. All enthusiasts welcome.  
 94.—Morden thanks Vic Semmerno and Group for super J.S. also Peter Payne and the "Jazzmen." Nxt Sun., Oct. 2, Ron Hogwood and Jack Emerson present "Big 4 in Boogie." J.S. etc., with Jazzmen and guests. Community Hall, Middleton Rd., 245. Dance at St. Heller Arms, Oct. 13.  
 103.—Durham. Mtgs now held Tuesdays instead of Monds, 7.30 p.m., 4, Claptham, Durham.  
 115.—Halifax. Sun., Oct. 3, musical discuss "We Leave it to You," in conjunction with Gordon Mitchell Soc. Mmbrs invited to bring discs to "boost up" jazz in the debate. Winter season fortnightly mtgs. Oct. 10, usual features, instrumentalists welcomed. Mtgs 2.30 Bands, 16, Horton St. R.C. dance, Modern School, Oct. 30.  
 117.—Woodford thanks Iford R.C. for terrific J.S. on Sept. 24, also Feldman boys for courtesy when club visited Feldman Club.  
 121.—Wakefield. Nxt mtg Oct. 10. All-Yorks J.S. bng staged. Programme will include Mr. Belwood, Sr., w. recd. "Take a Clean Basin," by A. Grimthorpe and raffle, auction, J.S., etc.  
 124.—Sheffield. Nxt mtg Oct. 8. Norman-Louth recd. "Swing, 1934-1937"; instrumentalists welcome.  
 128.—Lewisham thanks Len Taylor for first-class recd and J.S. boys. Nxt two mtgs recs and sessions as usual. Few more instrumentalists welcome.  
 129.—Wythenshawe closed temporarily while new premises bng found. Watch these cols for reopening date, etc.  
 130.—Berley Heath. Nxt mtg Mon., Oct. 4, first of a series of recs by Owen Bryce and Dick Farley, "Guide to t Stars." Record o t week. J.S. Mon., Oct. 11, recd by Ray White on Dave Tough, J.S., etc.  
 165.—Southall thanks Fred Elstone for grand recd. Nxt mtg: Mon., Oct. 4, 7 p.m. Rell by John Charlton, "7 Structure o t Blues." J.S. by club band. Banbury. Last mtg Sept. 26, and every Thursday and Sunday. Write Sec., Bob Bowley, 35, Warwick Rd., Banbury, Oxon.  
 Dudley, Worcs. Meet every Wed., 7.30. Dance Lounge. "Hen and Chickens." New St. All welcome, but come as early as possible.  
 Manchester 9. New club bng formed. Readers interested write: A. Hayes, 31, Newcliffe Rd., nr. Blackley, Manchester 9.  
 March, Cambs. Newly formed. Club mtg Aere Bandroom, Fri., Oct. 1. J.S. and business. Members welcome. Write: C. Frost, 3, Newlands Av., March, Cambs. Sircatham. Nxt mtg, recd by Stanley Wright, "Fads and Fancies." No more vacancies for membership, but those writing now will get first consideration when club moves to larger quarters. Apply Sec. J. H. D. Young, 26, Keymer Rd., S.W.2.

**New Danceries For Wimbledon**

**ARTHUR FORREST** and **Horace Day** are making Wimbledon a very nice place for dance-fans to live in these days. In addition to the super contests which they have been running under "M.M." auspices in Wimbledon since the war, they have now acquired two new halls in the district which are to be run for dancing on modern and up-to-date lines.  
 The first is the Columbia Club, in Wimbledon Broadway, near the Baths Hall, which opens on Saturday (October 2). The hall has been decorated on American nightclub lines, and dancing will take place every Tuesday, Thursday and Saturday night to Arthur Forrest's Transatlantic Killer-Dillers.  
 The other new Forrest-Day enterprise in Wimbledon—the Rainbow Club—opens in a few weeks' time, and Monday evening dances will be run throughout the winter at the Wimbledon Town Hall.  
 Incidentally, Forrest and Day have just been granted a licence by the Surrey County Council to carry on an Employment Agency for bands, theatrical artists, cabaret artists, etc.

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**DRUMMER**, now vacant, S.W. dist., gigs or perm.—Len Schwarz, 29, Elms Cres., S.W.4, Mac. 3067.  
**FIRST-CLASS** Dance Pianist desires change.—Evng., 9, Lockett Street, Bury New Road, Manchester.  
**ALTO SAX**, dblg. clar., open for gigs or perm.—Phone: Ken Kings, North 1480.  
**DRUMMER** requires res., expd., reader, reliable, exempt, free Oct., good offers only.—Box 3797, "M.M."  
**HAWAIIAN GUITARIST**/Dancer, at present disengaged.—Patricia De Wells, 39, Lion Rd., Lr. Edmonton, N.9.  
**ALTO CLARINET** desires change, 10 years' Palais.—Box 3798, Melody Maker.  
**THREE-PIECE BRASS**, let and 2nd tpts. and tromb., vacant Oct. 11, 1943, desirous of immed. change, fully exp. res. pref., 1st class bands only.—State terms and particulars to Brass, Pacyllon, Rothsay, Butc.  
**PIANIST**, first-class, requires good gigs or perm. pref., evenings only.—Phone: Perivale 6370 after 5.30.  
**DRUMMER**, expd., desires change, good reader, first-class offers only.—Box 3799, Melody Maker.  
**SWING VIOLINIST**, disch., open for gigs, ideal lead for small comb.—Ring: Grangewood 1375.  
**ALTO SAX** player requires gigs, experienced.—Jack Highman, Per. 1628.  
**GUITARIST**, solid rhythm, desires good gigs or perm., S.P.—Sid Phillips, Sta. 7320.  
**ALTO SAX/CLAR.**, young, good reader, free for perm. engmnt., S.W. London.—Particulars, J. T., 57, Malvern Road, Hampton, Middlesex.  
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**VOCALIST**/GUITARIST, young, disch., touring or res.—Offers, Box 3802, Melody Maker.  
**PIANIST**, read, busk, nice style, open gigs or res.—Howe, 99, Canfield Gardens, N.W.6. Prim. 5419.  
**TRUMPET**, expd., reliable, wishes to join good S.P. band, or gigs.—Box 3803, Melody Maker.  
**LEADER / MANAGER**, compère vocalist, young, exempt, tour or res.—Box 3807, Melody Maker.  
**TENOR SAX** and Trumpet (brothers), expd., vacant evngs.—Agnew, phone: Finchley 4774.  
**EXPERIENCED** Pianist, good reader and busker, also drummer, prefer keep together.—Box 3808, "M.M."  
**PIANIST** and Drummer, late E.N.S.A., exempt, require engmnt., night club, etc.—Ted Walters, 49, Gopshall St., Shore ditch, London, N.2.  
**DRUMMER** on leave Oct. 4 to 12, good gigs only.—Ola, 7706, Beer, 112a, Braemar Avenue, N.W.10.

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**BILLY LAWRENCE** requires trumpet and pianist for coming season, good readers essential, good-class work.—Pa. 4773.  
**GOOD CLARINET** player req., Welsh Guards' Band, dblg. viola, violin or piano pref., but single-handed considered, provided good.—Apply, Director of Music, Welsh Gds., 260, Buckingham Palace Rd., S.W.1.  
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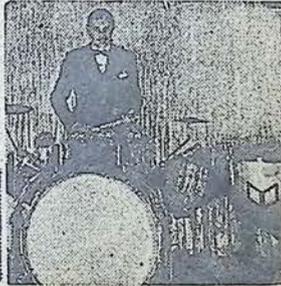
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