

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 586



THE SMILE OF VICTORY.—George Chambers, winner of the "All-Britain," is presented with the Jack Hylton Gold Challenge Cup by the Editor of the "Melody Maker."

Glenn Miller Will Play At Sunday's Jazz Jamboree

A VERY CHARMING DEMONSTRATION OF THE COMRADESHIP EXISTING BETWEEN BRITISH AND AMERICAN DANCE MUSICIANS LIES BEHIND THE NEWS THAT MAJOR GLENN MILLER AND THE AMERICAN BAND OF THE A.E.F. ARE TO PLAY AT SUNDAY'S JAZZ JAMBOREE AT THE STOLL THEATRE, KINGSWAY, LONDON.

This last-minute "scoop" was conceived and carried through by famous Gerald trombonist Ted Heath, on behalf of the M.S.B.C., who told the MELODY MAKER:

"I thought it would be a grand gesture if a famous American band could appear at the Jamboree, so I approached Major Miller and found him most helpful. When I was going to tell him what the Jazz Jamboree was in aid of and all about it, he stopped me with a smile and said 'You don't have to tell us about the Jazz Jamboree; we read the MELODY MAKER, you know!'"

"He and his boys were only too willing to co-operate in this worthy show for British musicians, and the U.S. Army officials, to whom I was referred, were just as helpful, sympathetic and encouraging."

"So now everything is fixed, and Major Miller and the Band will give a half-hour show."

This enterprising bit of work by Ted sets the seal on what promises to be a grand day for the fans.

The only pity is that so many people had to be disappointed, as the organisers—the Musicians' Social and Benevolent Council—have already had to turn down applications amounting to many hundreds of pounds.

The hall could have been sold out five times over—which is no mean tribute to the pulling-power of the "M.M.," since this paper is the only publicity medium that the Jamboree has had!

There is small—very small—consolation for the disappointed ones in

(Please turn to page 3)

LOCAL BOYS WIN MANCHESTER 'ALL-BRITAIN'

7,000 Fans at Epic Belle Vue Championship

A MANCHESTER BAND HAS WON THE FIRST MANCHESTER, ALL-BRITAIN!

Before a wildly enthusiastic, jam-packed crowd of nearly 7,000 people at the King's Hall, Belle Vue, Manchester, on Sunday (8th), George Chambers and his Band reached the pinnacle of a semi-pro outfit's ambitions by becoming All-Britain Champions for 1944.

London supplied the second band in the persons of Freddie Mirfield and his Garbage Men, of South Chingford. Billy Monk

Orchestra, from competing. This was not only a big disappointment for the band but to the audience, and it was very hard luck for George and his boys.

Unstinted tribute should be paid to the organisers, Mr. and Mrs. Lewis Buckley, who conceived and staged this mammoth event in a manner which calls for no criticism, and they will be the first to acknowledge the great help they received from the smooth-running Belle Vue organisation, which was so good that not one out of the 7,000 had any difficulty in finding his seat, and watching and hearing the show in complete comfort.

Compèring of the show was first of all in the hands of Eddie McGarry, himself an All-Britain winner in 1936-7-8. He then passed the microphone over to Edgar Jackson—who attended the contest despite a severe attack of 'flu—and he in turn called David Miller up from the audience to take over the rest of the compèring duties.

Ex-B.B.C. compère and now band-leader in his own right, David is at his best at a show of this nature, and he kept the audience entertained and interested throughout as the bands came and went slickly to his able introductions.

When all nine bands had been judged the stand was cleared for the two guest bands—the No. 1 Balloon Centre Dance Orchestra ("The Sky-rockets"), directed by Cpl. Paul Fenouillet, with Denny Dennis singing, and Harry Parry and his Radio Sextet, with Gail Page and Dinah Kaye.

These two bands put on a terrific one-hour stage presentation, their contrasting styles of impeccable performance getting the fans on their toes, and the climax came when the two bands united to play "Lady Be Good."

This was a special arrangement done for the occasion by George Evans, and it was a really excellent piece of work, bringing out the capabilities of both orchestras, and at the same time providing a delightful ensemble effect that was not only musical but terrifically exciting.

When this was over Ray Sonin, Editor of the MELODY MAKER, came on the platform to introduce his fellow-judges as a prelude to the announcement of the results.

The other judges were George

(Please turn to page 2)

GREAT AFTERNOON

We say "lucky enough" advisedly, because, despite the fact that the accommodation was stretched to its utmost capacity, with enthusiasts standing in all parts, nearly 1,000 people were disappointed and could not get in.

Unquestionably, from the points of view of organisation, enthusiasm, and the high standard of the competing bands, this was one of the greatest All-Britains ever held, and all the bands who competed will no doubt like to know that they set the judges a pretty problem by the high standard of their performance.

The playing of the first three bands, at least, would not have disgraced any professional outfit, and it can be safely said that the musicianship and understanding of dance music by the British semi-pro of to-day is higher than it has ever been.

Nine bands, which had won their places through the South Britain, North Britain and Mid-Britain finals, competed. It was unfortunate that the demands of war work prevented last year's All-Britain Champions, George Kirchel and his Dance

VAN STRATEN LEAVES PICCADILLY

AFTER nearly three years of most successful leadership at the Piccadilly Hotel, London, W., Alf Van Straten has handed in his notice, and will be terminating his engagement there on Sunday (October 15).

Noted tenor-player Alf is one of the pillars of West End banding, for, before going to the Piccadilly, he led his own band at Quaglino's for over ten years.

Another of his claims to fame is that he and his band were one of the very first outfits to inaugurate "Music While You Work" airings in this country.

In the first year that this scheme was in operation he broadcast no fewer than forty times.

He now plans to concentrate on stage-shows, concerts and one-night stands, and provincial fans will undoubtedly look forward to an early opportunity of seeing him and his boys in person.

Van Straten's successors at the Piccadilly will be a seven-piece outfit presented by Nat Allen.

Line-up and full details about the new band will be given in a forthcoming issue of the MELODY MAKER.



THE M-G-M LION IS SINGING WITH A SOUTHERN ACCENT AGAIN!

Following the Sensational Hit "AMOR, AMOR" from "Broadway Rhythm" comes

"THE ECHO OF A SERENADE"

the lovely melody featured as "TE QUIERO DIJISTE" by CARLOS RAMIREZ in M-G-M's Technicolor Musical

"BATHING BEAUTY"

Starring RED SKELTON, ESTHER WILLIAMS, HARRY JAMES & HIS BAND, XAVIER CUGAT & HIS ORCHESTRA

—Southern Music Publishing Co. Ltd., Denmark St., London, W.C.2—TEM 4524

MANCHESTER'S ALL-BRITAIN

(continued from page 1)

Erick, Ronnie Munro and Bill Elliott, and the fans gave George a special cheer when it was announced that he had started his career by winning the drum prize in a MELODY MAKER All-Scottish Championship in 1929.

The audience also gave Ronnie Munro a big hand when good wishes for the success of his forthcoming band stage tour were conveyed to him from the stage, and "genial, returned" Bill Elliott also had a great welcome.

And then it was time for the announcement of the results, and even Frank Sinatra could never have had a greater ovation than did local boy George Chambers when he came up to receive his prizes at the hands of the Editor of the MELODY MAKER.

The winning band received the Jack Hylton seventy-five guinea gold challenge cup, and Mr. Stebbing, of the Belle Vue manager, also presented them with the Belle Vue fifty-guinea solid silver challenge cup. In addition, they received the MELODY MAKER Bannerette, and every member of the band was awarded a solid gold medal.

For the runners-up Freddie Mirfield came on the stand to receive the solid silver challenge trophy given by Messrs. R. H. O. Hills (Blackpool), Ltd., and charmingly presented by Miss Morris, of that firm. Each member of this band also received a gold medal.

Finally there were the individual prizes, and the MELODY MAKER and the organisers gratefully acknowledge donations towards the prize list and other valuable assistance from Messrs. Acroyds (Musical Instruments), Ltd.; Ascherberg, Hopwood and Crew, Ltd.; Boosey and Hawkes, Ltd.; Bron's Orchestral Service; Alex Burns, Ltd.; Chappell and Co., Ltd.; the Cine-phonie Music Co., Ltd.; John E. Dallas and Sons, Ltd.; the Irwin Dash Music Co., Ltd.; the Decca Record Co., Ltd.; E. Feldman and Co.; Francis, Day and Hunter, Ltd.; the Noel Gay Music Co.; the Gramophone Co., Ltd.; Hessay's, Ltd.; Lafeur's; Mac Meiodies, Ltd.; the Peter Maurice Music Co., Ltd.; the Parlophone Co., Ltd.; the Premier Drum Co., Ltd.; Rose, Morris and Co., Ltd.; Henri Selmer and Co. (1921), Ltd.; the Southern Music Publishing Co., Ltd.; the Sterling Music Publishing Co.; the Sun Music Publishing Co., Ltd.; the Victoria Music Publishing Co., Ltd.; Bradbury Wood, Ltd.; the World Wide Music Co., Ltd.; the Lawrence Wright Music Co., Ltd.; and the management and staff of Belle Vue (Manchester), Ltd.

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CALL SHEET

(Week commencing Oct. 16)

- Les ALLEN, Empire, Swansea.
Cari BARRITEAU and Band, One-night Stands, Scotland.
Ivy BENSON and her Ladies' Band, Hippodrome, Dudley.
Johnny CLAES and Claepeigeons, Gliderdrome, Boston.
Billy GOTTON and Band, Hippodrome, Norwich.
Phil GREEN'S Dixieland Band, Neale's Ballroom, Coventry.
Henry HALL and Band, Empire, Shepherd's Bush.
Joe LOSS and Band, Hippodrome, Wolverhampton.
Vera LYNN, Empire, Kingstons.
Felix MENDELSSOHN'S Hawaiian Serenaders, Gaiety, Ayr.
Harry PARRY and Sextette, Hippodrome, Scunthorpe.
Jack PAYNE and Orchestra, Palace, Blackpool.
Oscar RABIN and Band, Broadcasting.
Monte REY, Embassy, Peterborough.
Lew STONE and Band, Green's Playhouse, Glasgow.
Billy TERNENT Band, Empire, Chiswick.
Billy THORBURN, Palace, Halifax.
TROISE and his Mandoliers, Empire, Newcastle.
Eric WINSTONE and Orchestra, Belle Vue, Manchester.

Change At Blue Lagoon

THERE has recently been a change in the dance music at the London "Blue Lagoon" niterie, just off Regent Street, and the new M.D. is well-known West End drummer Syd Wright.

U.S. HIT PARADE

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

- 1. I'LL BE SEEING YOU (3-1-1-2-1-1-1-1-2-2-3-5-7-5)
2. TIME WAITS FOR NO ONE (4-3-4-6-0-7-8-8-8)
3. SWINGING ON A STAR (2-3-3-4-2-5-9-6-7-0-9)
4. AMOR, AMOR (1-2-2-1-4-3-2-3-6-5-7-7-8-9)
5. IT COULD HAPPEN TO YOU (8-0-8-9)
6. IT HAD TO BE YOU
7. I'LL WALK ALONE (7-6)
8. I'LL GET BY (6-4-6-5-5-4-4-7-2-3-3-2-2-3-5-2-5-7-0-7)
9. PRETTY KITTY BLUE EYES.

F. & D.'s BIG HITS!

I'LL BE SEEING YOU HOW BLUE THE NIGHT

POINCIANA TENEMENT SYMPHONY

STAR EYES I'LL GET BY

Double Sided Orchestrations as above 3/2 Each

FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.



There are so many pictures of men in this issue that we thought we'd give you an eye-tickling change with this photo of glamorous U.S. vocalist Marion Hutton, sister of Betty H. Marion has just made her film debut in the Universal Abbott and Costello comedy, "In Society," which will be released here by G.F.D.

PARAMOR-GOLD IN PARTNERSHIP

BEHIND the "Paramor - Gold Orchestral Service," established at 85, Shaftesbury Avenue, London, W.1. (in association with the Buckingham-Wingrove Theatrical Agency), are the well-known figures of the dance music profession, Norrie Paramor and Harry Gold.

Norrie, just to remind you, has a sterling reputation as a pianist-arranger, whilst Harry, as the tenor sax-notabilty who was recently with Gerald, and also an arranger of note, needs no introduction.

These two boys have pooled their professional connections and resources, and hope to develop all sides of the business, such as film music, music for Variety artists, modern-style arrangements, etc. A great deal of work is being handled already, both for current B.B.C. shows and for recording programmes, etc.

Just at the moment Norrie Paramor is out of the country, putting on some shows for the R.A.F. boys overseas. During his absence Harry Gold is "holding the fort" by himself. He is working hard, and has, as assistant with some of the arranging and copying, the ex-Rabin tenor player, Benny Keen.

OWEN MOVES TO CABARET CLUB

TRUMPET notabilty Harry Owen, until recently leader at the "Blue Lagoon" niterie, has now opened up with his own outfit at the London Cabaret Club, replacing Hal Bridgman and his Band.

Harry is leading a six-piece outfit, with which he opened at the Club last Monday, October 9. With him self on trumpet, the remaining boys are Doug Howson (drums); Ken Penney (piano); Fred Jones (alto sax, etc.); and Wally Purdie (tenor).

Accordion Stolen

BANDLEADER W. Colburn, whose outfit plays at the Ambassador Dance Hall, Hounslow, on Friday and Saturday evenings, has had the misfortune to have his accordion stolen. Instrument is a 120 bass Co-Operativa model. It has a steel grill on the front, and also on the front are pictures of two nude figures. The accordion has a mother-of-pearl treble keyboard and is an all-white instrument.

Any dealer or musician to whom an instrument of this description is offered should communicate at once with his local police, or direct with Scotland Yard.

RABIN DRUMMER'S BAD BREAK

LAST week we reported how Rabin percussionist Bobby Richards, after a sudden bout of illness, had been able to return to the band for its date at Golders Green Hippodrome.

Unfortunately, Bobby returned to work against his doctor's advice, with the result that he suffered a relapse and has now been ordered a complete rest.

For the rest of the week at Golders Green Hippodrome the drum-chair was brilliantly filled by George Fierson. George cannot tour, however, so for the moment, until Bobby Richards returns, Syd Raymond, late of the Harry Parry Sextette, has taken over.

Syd with his long stage experience, should fit in admirably with the band. In the meanwhile we join with his many friends in wishing Bobby Richards a speedy and complete recovery.

Harry Leader's Air Plans

FOR the week commencing November 6, Harry Leader and his Band, from the Astoria, London, will be the B.B.C. "Band of the Week." For this date Harry is arranging several novelties and additional attractions.

Among the "imported" specialities for this week's festive singer Diane Rabin; and well-known figure of Tim Fan Alley, Art Noel, singing some of his own compositions.

Peter Gray, pianist-vocalist with the band, will, of course, also be in the vocal team. From the members of the band itself Harry is drawing the seven-piece "Ballyooligans," a small, separate section, with tenor, clarinet, trumpet, and four rhythm, which will play in "Dixieland" style.

Band will play a Sunday concert at Swindon on November 5, and at Warley (Birmingham) on November 12.

QUAYE CHANGES

SEVERAL changes have taken place in Cab Quaye's Band at the London Orchard Club (Wigmore Street, W.)

Piano discovery Roy Cook was called up for the Army very suddenly, and his place has now been taken by Eddie White. Eddie is well known in Town, and once had his own band at the Streatham Hill Locarno.

Ronnie Scott (tenor sax) has now departed to join Johnny Claes' outfit, and in his place Cab Quaye has booked up Ted Snood. Members of the West London R.C. and others will need no reminder of the abilities of this young tenor stylist.

CALKIN BACK

WELL-REMEMBERED bassist Arthur Calkin, late of Harry Roy's Band, has recently been enjoying a well-earned break from E.N.S.A. work—on which he has been engaged for two years—and has been playing again in the West End.

Recently he deputised for a week with Paul Adam's Band at the Mirabel Restaurant in Town, and this current week is at the Plaza, Derby, with Norman Payne and his "Savoy Orpheans."

SEEN in London on leave recently, looking extremely well, famous pianist, composer and ex-bandleader Reggie Foresythe.

Reggie has been doing great things, musically speaking, whilst out in the Middle East with the R.A.F., and he was expecting to go abroad again quite shortly.

STILL going strong, and now in its fourth season, is the Thames Road Dance and Social Club in Blackpool. Leading the five-piece band there is W. Powdrill (drums); who is supported by Bob Woon (trumpet); D. Butterworth (tenor sax); T. Bates (clarinet); and Rex Howson (accordion).

RIFFS AREN'T NEW!

EDGAR JACKSON'S Record Reviews

EARL HINES AND HIS ORCHESTRA
Riff Medley (Albert Johnson, Earl Hines) (A.M. Blue Bird OAO40474)
Everything Depends on You (Hines, Carpenter, Dunlap) (V. by Madeline Green and Ensemble (A.M. Blue Bird OA055178). (H.M.V. B9389-5s. 41d.)

is basically different from what jazz gave us more than a decade previously. Features of this "Riff Medley" are, however, less the way the riff is treated and performed and more the piano solo by Hines himself and the later presented sax solo, both of which help to make this by no means one of the worst records this band from Chicago's Grand Terrace Palais has made.

OUT-OF-PLACE BALLAD

Just how much that last remark can be said to apply also to "Everything Depends on You" is another matter, for the simple reason that Hines has made so few, if any other, records like it that there are no grounds for comparison.

From the fast swing of "Riff Medley" it takes us to a slowish sentimental foxtrot ballad. It's a pleasing enough little song, nicely treated, with a mildly rhapsodic tenor solo towards the end, and a vocal which, while it is unlikely to provoke anything more than a mild eyebrow-raising from swing fans, is at least pleasantly tuneful and effective.

But How Hines's band ever came to make a record like this, which would have come much more appropriately from Glenn Miller, is something I can no more explain than I can enthuse over.

And if you see in that a dig against the kind of music Glenn Miller's band was (as distinct from the polish with which it plays it), I shall not quarrel with you.

JAMBOREE

(Continued from page 1)

Johnson, who came from George E. Lee's Kansas City Band, has provided many of Hines's most spectacular and popular arrangements, and it may be said that the band owed much of its character during 1939 to 1941 to his work for it.

Later in the record Johnson to some extent changes the procedure by letting the brass state the riff while the saxophone fills in the riff phrases, but this is really no more any drastic alteration than it is out of keeping with the aforementioned Kansas City mode, thereby proving that while fashions may vary in detail, swing has produced little that

is new. Sunday's show starts promptly at 2.15 p.m., and ticket holders are asked to be in their seats in good time. Doors open at 1.30 p.m.

Please Note.—It is no good going to the Jazz Jamboree if you haven't got a ticket.

GLENN SLAYS 'EM AT GRANTHAM

THE Lincolnshire town of Grantham was rudely shaken from its customary urban tranquillity on a recent Sunday when Major Glenn Miller and the American band of the A.E.F. gave their first provincial concert to a British civilian audience in the town's State Cinema.

With crowds gathering outside the venue over four hours before the scheduled time for commencement, the success of the event, which was in aid of the Grantham "Thank You Fund" for the Forces, was well assured.

As it was, the "House Full" notices were out almost immediately after the doors were opened, and a crowd of over a thousand disappointed townspeople hung on outside to hear an overflow relay through the loud-speakers.

Here's A Laugh!

HEARD on A.E.F. Programme on a recent Saturday. Announcer: "Those of you who live in the country and hear farm noises and pigs in particular will probably understand this next record I'm going to play. It is 'BIGHOUSE BLUES,' by the Celestial Bogs."

The record played was "Bighouse Blues," by Ellington Orki



"ALL-BRITAIN" RUNNERS-UP.—Freddie Mirfield, whose Garbage Men won second place at the "All-Britain," chivalrously allows his wife (vocalist of the band) to receive the runners-up cup presented by Messrs. R. H. O. Hills (Blackpool), Ltd. Miss Morris, of that firm, is making the presentation.

CAPITOL—THE COMING U.S. RECORD FIRM

During the past seven years various new recording companies have sprung up in America, some of them providing an opportunity of hearing sessions which would not otherwise have been available to the lovers of "le hot." Peter Tanner has made a special study of the activities of Capitol Records, Inc., and here he tells you of the jazz which is available in America on this label, and which will be available here (we hope) after the war.

In a quiet sort of way, as far as this country is concerned, during the last two years a new recording company has been making rapid strides and is now a serious rival in the States to the three other major companies.

Backed by Buddy de Sylva, managed by Glenn Wallichs and aided and abetted by lyric-writer and vocalist Johnny Mercer, Capitol Records, Inc. first hit the jackpot with their Freddy Slack recording of "Cow Cow Boogie," with vocal by Ella Mae Morse, a number which not only found its way into almost every jukebox in the country but which was also filmed, as for recorded arrangement by Columbia for "Reveille with Beverly."

Since that time Capitol haven't looked back and, having quickly come to an agreement with Petrillo, they signed up an interesting array of jazz talent. Among those bands which record exclusively for Capitol are Benny Carter's, Stan Kenton's, Jack Teagarden's, and the King Cole Trio.

However, all these bands, except, perhaps, the King Cole Trio, are featured in more or less commercial music, so recently Capitol decided to enter the field of serious jazz, a field almost untroubled by the major companies of America in recent years.

The first results of this new policy appear in a new album (Capitol A3) called New American Jazz, which features a sort of grand jam session for which about twenty outstanding musicians were lined up to record collectively and in small groups. Among those assembled were Jack Teagarden,

Eddie Miller, Dave Barbour, Nappy Lamare, Shorty Cheroke, Dave Matthews, Nick Fatool, Artie Shapiro, Joe Sullivan, Zutty Singleton, Pete Johnson, Barney Bigard, the late Jimmie Noone and Les Robinson.

Eight sides were recorded, three of which, "Someday Sweetheart," "Sugar" and "Clambake in B Flat," were full-band instrumentals. Of the others, Barney Bigard is well featured in a blues, "Ain't Going no Place"; Mr. T. has vocal and trombone honours in "I'm Sorry I Made You Cry" and "Casanova's Lament"; while Dave Matthews gives full rein to his tenor technique in the Duke's "Solitude" and "That Old Feeling."

Along with this album comes a fully illustrated 24-page booklet edited by former "Down Beat" editor Dave Dexter. Dave had a hand in selecting the musicians, and also supervised the two sessions which produced these eight sides.

As well as this, Capitol announce the early release of several sides recently recorded by an all-coloured group led by Barney Bigard on clarinet. This is the band which was so successfully featured on Orson Welles' radio programme, and it also features the sensational trombone playing of Shorty Haukton (watch that name), Norman Bowden on trumpet, Fred ("Lulu's Mood") Washington on piano, and Zutty Singleton on drums. As well as full-band sides, a couple of trio sides comprising musicians were lined up to record collectively and in small groups. Among those assembled were Jack Teagarden,

THE HOUSE OF "WRIGHT" Still Leads with these EVERGREEN HITS

- AIN'T MISBEHAVIN' • MEMORIES OF YOU • NOBODY'S SWEETHEART
BASIN STREET BLUES • HEBREW DANCES NO. 1
MINNIE THE MOOCHER • BUGLE CALL RAG • CREOLE LOVE CALL
MOOD INDIGO • EXACTLY LIKE YOU • SHINE • STARDUST
CASA LOMA STOMP • ROSETTA • BLACK AND TAN FANTASY
WAY DOWN YONDER IN NEW ORLEANS • THE PRISONER'S SONG
SAY SI SI • FAREWELL BLUES • JEALOUSY
ROMANESCA • PEANUT VENDOR • MAMA INEZ
SWEET MUCHACHA • MEMORIES OF SPAIN • HANKY PANKY
SOPHISTICATED LADY • IT DON'T MEAN A THING
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
ON THE SUNNY SIDE OF THE STREEY
ORCHESTRATIONS 3/6 PER SET, EACH

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PARLOPHONE

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COLLECTORS' CORNER

by REX HARRIS

J.D.P.D.C.
 THE Jazz Discography Postal Discussion Club, which I mentioned some weeks ago, has now been launched, and the secretary, Magnus B. Drury, reports that the first circle has been completed, a second one formed, and a third is well on the way to completion.

He thanks the "Corner" for its help in starting the scheme on its way, and says that, judging by the tone of the letters received, many jazz fans have been waiting for an opportunity whereby they can discuss jazz topics at their leisure.

There is still room for more members, and if you are interested, write him at 13, Alexander Ave., Halton, Leeds.

PARLOPHONE DELETIONS

It is a melancholy duty to inform you of coming deletions in the recording companies' jazz catalogues, and I am indebted to Joe Slater, of Aberdeen, who has brought to my notice that Parlophone intends cutting out a great number of the R series after January 31, 1945.

So if you want to get any of the following discs before that date, buy or order them now. They include Ellington's "Ring Dem Bells," Russell's "Louisiana Swing," Armstrong's "Little Joe," Carter's "Blues in My Heart," and various Hendersons, Memphis Pines, etc. Complete list herewith, all in the R series:—

- 195, 269, 577, 650, 795, 849, 882, 921, 933, 946, 947, 963, 993, 1007, 1013, 1071, 1122, 1138, 1182, 1273, 1320, 1334, 1365, 1392, 1399, 1478, 1571, 1582, 1641, 1863, 1872, 1891, 1895, 1947, 1957, 1965, 1978, 1992, 2065, 2136, 2137, 2156, 2161, 2175, 2190, 2191, 2225, 2228, 2244, 2248, 2253, 2262, 2266, 2288, 2326, 2378, 2498, 2504, 2509, 2544, 2559, 2570, 2575, 2588, 2602, 2615, 2616, 2629, 2641, 2653, 2689, 2691, 2701, 2710, 2712, 2713, 2715, 2722, 2730, 2731.

PAGING JAZZMEN IN ST. NEOTS

It is always a pleasure to give a hand to jazz lovers in the Forces, particularly if they are stationed in out-of-the-way places. Therefore, if you live in the St. Neots area, please get in touch with us and we will send you the name of a rabid and lonely collector in the Forces in your district.

Isolated from jazz, he would be glad to swap experiences and notes during his off-duty hours on odd nights.

CONTINENTAL JAZZ

Rhythm Clubites will remember Peter Lord, now Gunner Lord, P., 1249411, R.H.A., 67th Med. Reg. R.A., B.L.S. He has scouted around France, but without luck, for jazz discs.

He has, however, run across three in Belgium which should interest readers, especially in view of the Ramblers paragraph given in this issue. They are:

- Decca Swing Red Label, "Boogie Woogie"/"Woodchoppers Ball" by Gene Dersin and Ork, matrices F1135P/F1132P respectively. The line-up for these two sides was: J. Adams, R. Guilliams, J. Josef, J. Awouters, J. Remy (brass); J. Kalkes, G. Teubert, Ingeveid (ch.), Frenay (saxes); M. Deboulay (pno.); F. Lovinasse (gtr.); F. Fontaine (bass); Lucien Pollet (drs.).

He reports that the "Boogie" side is the best; that, in fact, the piano fairly shook him, whilst the "Wood-chopper" side is the very best yet he has heard.

Second disc was Decca Swing Blue Label, "Triple Sec," Parts I and II (BA958AP/BA957AP)—a drum solo by our old Ramblers' friend Kees Kraenenburg, accompanied by those peripatetic gentlemen.

Third is on Rhythm Blue Label, 16672/16671, "Hot Session"/"Dansons Ensemble," and is by Gus Clark and his Dixieland Band. This band included E. Pettifer (tp); A. Brinkhuysen (trb.); A. Tom (clt.); V. Ingeveid (tenor); Gus Clark (pno.); Jovan Wetter (gtr.); and G. Bogardus (drs.). The "Hot Session" side is another version of "Music Hall Rag," by the way.

Thanks for your information, Peter, and we certainly will pass on your urgent request for any "M.M.s." to readers. If you have finished with your copy, post it to him to address given above.

FOR PERSONNEL USE ONLY

Jack Phillips, of Cambridge, and about a hundred other guys want to know the line-up of the Ramblers. Not the Californian variety, but the ones who accompanied Coleman Hawkins on Decca F5581, "After You've Gone"/"Some of These Days" F5775, "Netcha's Dream"/"What Harlem is to Me" F5457, "I Wish I were Twins"/"Wabash Blues" (this last title without Hawkins). These sides were recorded in 1934 with Theo Massman (leader and piano), William Poppink (alto and baritone sax/clarinet), André van der Ouderaa (tenor, clarinet and violin), Henk Hinrichs (trumpet), Marcel Thieleman (trombone), Jack Pet (guitar), Kees Kraenenburg (drums), Annie de Reuver (vocal).

The pseudonym used for the Hawkins-less title was "The Swinging Rascals."

LOUIS DE VRIES

Writing about the Ramblers called to the front Dutch trumpeter-pianist Louis de Vries, who was killed in a car crash in 1935.

Many newcomers to jazz have chanced upon his name, but have never heard his music. Here is a potted biography and a few recommended discs, if you can still get 'em:—

He was born at Vianen, Holland, in 1905, and started his musical career in jazz later, attracting much attention by his trumpet work in the pit orchestra of an Amsterdam cinema.

Joined Marek Weber's Orchestra in Germany, where he recorded some of his old time work, which was followed by a European tour. Upon his return to Holland he and his brother, Jack de Vries, formed a band which was known as the "Inter-nationals." He recorded for Cinetone ("Harlem Holidays"/"I Cover the Waterfront") on Cinetone 11504.

Early in 1935 he came to England, where he played in public, and also recorded for Decca with Lew Davis (trb.), Billy Amstell (clt.), Monia Litter (pno.), and Don Stueley (bass). Titles to look out for are: "I Cover the Waterfront"/"Oh, You Sweet Thing" F5688, and "Moon Glow"/"St. Louis Blues," F5566.

It was upon his return to Holland later that year that he recorded with

the Ramblers and formed his own orchestra, and it was whilst driving his new engagement that he lost his life.

KING OLIVER C.B. FIND?

Ken Merrifield reports that a friend of his in the States has found a copy of Gennett 5275, King Oliver's Creole Jazz Band playing "Zulu's Ball"/"Working Man Blues."

The friend says that it is the only copy that has ever been found, or at least that such a find has never been reported, though its existence has been suspected.

This find, to coin a phrase, is more than somewhat, although the absence of matrix particulars is annoying. It would seem to fall into the same category as "Krooked Blues" (11638)/"Alligator Hop" (11633) on Gennett 5274, in which case we might hear some early Bechet, who took Johnny Dodds' place for that session.

Incidentally, while we're on the question of Oliver, turn to page 20 of your 1944 "Hot Disco" and delete the words halfway down the page: "No available information for the following items" and insert: "As above, with Johnny Dodds." You can also add to "Mab's Dream"/"Riverside Blues" the fact that they are now issued on Signature 905 A/B respectively.

GIVE FRISGO ITS DUE

It seems that one of Bunk Johnson's friends is in this country, and he is a little het up about the credit given to Chicago and the "store teeth" which were supplied him.

He says: "I know for a fact that Bunk has been in California for over a year, with the exception of a two-week absence while he visited New Iberia, his home near New Orleans, which he visited because I heard him play more than a dozen times during this span—from June, 1943, to May, 1944—have talked with him, eaten with him, and even played with him once. In fact, he has even played my little horn."

"I don't rightly know just why San Francisco never gets its due recognition for its contributions to jazz, but Bunk's teeth, trumpet and transportation were paid for by a group of San Francisco enthusiasts, most of whom I know very well. Bunk told me once that Lu Watters sent him money regularly. Of course, Louis Armstrong probably has helped the old boy out upon occasions, but that doesn't justify the statements about Chicago and Bunk's store teeth."

Certainly an interesting bit of news, and we thank John Steele, of Rubery, for sending along a copy of the American soldier's letter. Wouldn't mind meeting him the next time he's in town. He should have some reminiscences.

SOLO OF THE WEEK

Dicky Wells' straightforward and satisfactory trombone work in Spike Hughes' "Sweet Sue"/"How Come You Do Me?" on Decca F3972, "Haw'k's" tenor solo on "Sweet Sue" with "Choo" popping up unexpectedly right at the end. Turn it over if you want to hear their two styles compared; Hawkins first, Choo Berry second.

SWAP AND BUY

S. Bassett, STO I P/K X 153327, Mess 21, H.M.S. "Berwick," c/o G.P.O., London, will pay 7s. 6d. for Berigan's "Choo" and "Waffles," 10s. each for H.M.V. B8660, JFB, JF36, Bruns. 02200, 02204, 02209, 02210; 12s. 6d. each for Smith's "Aching Hearted Blues," Pettis's "Bugle Call" 15s. each, Noone's "I Know That You Know Redman's "Bugle Call," Hill's "Ruggetters" Ball, Bailey's "Someday Sweetheart," Howard's "Corrine Corrina," £1 each, Delta Four's "Farewell Blues," H.M.V. B8646; £1 to 30s. for Victor 10016.

Request for swing and jazz discs for Service boys overseas. See what you can do, boys! Send to Pte. Fowler, 7647197, Assault Bde., O.F.P., R. G. Tunn, 8 Hampton Rd., Childwall, Liverpool, 16, wants jazz literature and record lists. For disposal: Wilson's "Blues in C Sharp Minor," Bix's "Louisiana," Trams' "Our Bungalow Dreams," Bessie Smith's "St. Louis Blues," and Berigan's "I Can't Get Started."

Also has "M.M.s" from June 6, 1943, to date. C. Browne, 89, Pullman Court, Streatham Hill, S.W.2.

C. Chapman wants Holliday's "Strange Fruit," "Blue" Blues, Henry Allen's "Patrol Wagon Blues," Benny Smith's "Gimme A Pigfoot," "Back Water Blues," any Chisholms, jazz on Am. labels, and jazz literature. 135, Lansdowne Rd., Sheffield, 11.

Wanted: James on Col. DB5063, Parlo. R2772, R2872, by C. W. Hawes, 193, Weyhill Rd., Andover, Hants. C. F. Brand, 123, Hobart Rd., Cambridge, wishes to swap Banks' Mean Old Bed Bug"/"Yellow Dog Blues" for Ammons' "Boogie Woogie Stomp," on Blue Note.

Reinhardt discs, on Decca F5493, F6616, H.M.V. B8518, B8587, Col. DB5037, DB5047, and Oriole LV100/101/102/103/104, wanted by A. Ingha, Boarshurst, Greenfield, nr. Oldham, Lancs. Also has Goodman's "Breakfast Ball"/"Someday, Sweetheart," by Nichols, for swap.

Reasonable prices paid for Morton's "High Society," Bessie Smith's "St. Louis Blues," Oliver's "Call of The Freaks," Noone's "Way Down Yonder," and M.C.B.B. "Muskrat Ramble." L. David, 8, Glamorgan St., Barry.

A. J. Baker, 1, Kingswood Rd., Watford, wishes to buy Armstrong's "Memories Of You."

* * *

Cpl. Gillear, 1171237, R.A.F. c/o 197, Lower Brook Street, Basingstoke, Hants, has 17 swing discs to swap for a cymbal.

D. Sperring, 50, Union Street, Fairview, Cheltenham, has 45 swing discs to swap for a B flat trumpet; s.a.e. for list.

2213283 A.C. Skinner, G., c/o 260, Broadwalk, Blackheath, S.E.3, will pay anything for James' "The Mole" and Wanted, Chick Webb's "Sweet Sue," by D. Tomlinson, The Institute, Main Road, Shirland.

Urgent—P. Stevens, 1, Upperton Road, Guildford, Surrey, has 150 discs, consisting of Shaw, Goodman, Spanier, Herman, Basie, Bechet, Crosby, Wetting, Condon, etc. Write soon.

For sale, Decca portable gramophone, with few swing discs, cost £6 10s. £5 10s. to H.M. Forces. K. Ackroyd, 7, Queen's Road, Manningham, Bradford, Yorks.

Reasonable prices paid for Bessie Smith's "Empty Bed," "Young Woman's Blues," Holliday's "Strange Fruit," Banks' "Mean Old Bed Bug," P. Johnson's "Vine Street Bustle," and Josh White's "At the House of the Rising Sun." Mrs. D. M. Lowe, 16, Lilac Ave., Beech Hill, Wigan, Lancs.

D. Sloman, 15, Cromer Rd., Chadwell Heath, Essex, has two albums "Barrel House Piano" and "Hot Piano"; both have four discs. He wishes to swap for album of boogie-woogie on Am. Bruns, and Ammons' Johnson album on Victor.

For swap, Ellington's "Sophisticated Lady" prefers Armstrong to anybody. Will also pay reasonable price for Wilder Hobson, H. Peterson, Greenfield, Fencote, Glam. 1443160 Gnr. Ireland, J. 50 Squad "B" Battery, 4th Field Training Regt., c/o "M.M.," will pay reasonable price for "Encyclopedia of Swings."

For disposal copies of "Jazz Record," "Jazz Music," "Jazz Tempo," "Discography," and "N.S.J.S." N. J. Browne 152, Edward Rd., West Bridgford, Notts.

Could anybody either sell or lend 3061323 A.O.2. Heynes, O. B., c/o Mrs. Watts, 15, Bradford St., Bolton, Lancs. a Wilder Hobson?

R. P. Muzlish, 71, Sherrick Green Rd., N.W.10, has a fine list of jazz discs for sale. Send s.a.e. for list. P. Miller wishes to swap, "New Orleans Jazz Album" for Jazzmen, also "Hot Disco," for a year's copies of "Jazz Information." Write: Mental Home, Wells, Somerset.

R. Jenkins, 39, West Hill, Tredegar, Mon, has a crystal pick-up for sale, also for swap only, large set of discs, including cut-outs and U.S. issues. FLASH—Brand-new album of "Hot Trumpets" (4 discs). Offers to Sgt./Pilot Sheelvan, J., c/o 30, Brunswick Sq., Hove, Sussex.

Ken Downer has a very fine list of discs for sale; send s.a.e. to 64, Temple Ave., Shirley, Surrey. Also will swap Hersa's "Blues" and "Kater," St. Rag"/"Larkin St. Blues" on Keith Prowse Parlo. for Cotton Pickers' "Carolina Stomp" and "Prince of Walls." W. Dugale wishes to purchase a trombone as played by Juan Tizol. Address: Albert St., Hebdon Bridge, Yorks.

GOFFIN ON JAZZ

An Important New American Book Reviewed by MAX JONES

"JAZZ: FROM THE CONGO TO THE METROPOLITAN." By ROBERT GOFFIN. DOUBLEDAY, DORAN AND CO., NEW YORK, 1944. This country, it must certainly be admitted, has not been well served with literature even purporting to deal with jazz music; of the acknowledged classics of the acknowledged classics on that subject only two (Panassié's "Hot Jazz" and Hobson's "American Jazz Music") have found representation in our publishers' lists, neither being currently available.

That such works as "Jazzmen," "The Jazz Record Book," and "The Real Jazz" should be consistently ignored is unpardonable. But publishers are not always adventurous spirits, and it seems safe to assume that if the full extent of the demand for this kind of book were made known to them, they would not be slow in satisfying it.

The recent appearance of Robert Goffin's "Jazz" in the United States prompts me to make an appeal. Should sufficient interest in the book be evinced by the "M.M.'s" readers, it may well be possible to secure its early release here. Then the rest can be petitioned for.

ERUDITION

And "Jazz" is a likely book for success from the sales viewpoint (which is the viewpoint prevailing in the majority of publishing houses), because its author apparent interest in jazz to please subscribers to each and every creed, to get a little way with the pure jazz partisans, but not so far as would ensure the alienation of swing fans' sympathy. The whole of such an aim involves obvious risks of pleasing nobody but the tolerant and the half-hearted (in practice, there is but rarely a distinction between the two). However, Mr. Goffin just succeeds in holding the reader's interest to the end. He crowds enough miscellaneous information into his pages to amuse, enlighten, and even provoke thought.

Moreover, his book is a pretty comprehensive account of jazz origins, its development and subsequent bastardization. In it he quotes Krehbiel, Verney Lovett Cameron, Professor Wallaschek, Lafcadio Hearn, and Herbert Asbury (all these in the first thirteen pages). His material is drawn from every jazz writing extant, and a goodly percentage of the volumes devoted to "La Musique au Congo" and the Afro-American folk stories.

The reader who is not stung by Goffin's erudition will at any rate be knocked dizzy by his eclecticism. To quote Frederic Ramsey's review of the book:—

"All jazz writers will be grateful to Goffin for his exhaustive research and quotations from early writers. Henceforth, trips to public libraries ought to be unnecessary."

Where is mention here of the great trumpet players? Tommy Ladnier, Lee Collins, George Mitchell, Jabbo Smith (of the old Brunswick), and Ward Pinkett—all these developed to their peak. If they were ignored it was because of the shameful standard of jazz appreciation then existent.

Tommy Ladnier made beautiful records in 1939, though Goffin seems hardly aware of them; and Lee Collins is still around in Chicago, playing sometimes, Mitchell, too, is musically active, although not in the jazz sphere.

ARMSTRONG ERROR

These are the men to laud and to assemble in the studios along with Kid Ory, Jim Robinson, Al Nicholas, George Lewis, Bechet, Bud Scott, Baby Dodds, Tubby Hall, and their like. And before it is too late, before they follow Dodds, Noone, Ladnier, Zue Robertson and Morton out of the picture.

But if Goffin wished to confine his remarks to those currently active, what of Frank Newton and Sidney de Paris? And, among white musicians, Spanier, Mannone, Lawson, and Wild Bill Davison, all manifest far greater understanding of jazz than have Messrs. Eldridge and Shavers... ever, at any time.

However, Goffin seems as little impressed with the glorious ragtime band as with Bechet's New Orleans Feetwarmers, or the Mezz-Ladnier records. As!

Of clarinet playing, he reveals perceptively of a similar order. Unable to more to say of Dodds than that he possessed great talent, he yet felt justified in devoting a whole chapter to Benny Goodman. Reviewing the work of Oliver's Creole Band, he makes this astonishing assertion:—

"Louis' playing on these early recordings is the most interesting thing about them. For example,

Mr. Goffin's every chapter, then, abounds with citations, no source being more freely tapped than Mr. Goffin himself. This is explained by the fact that Goffin wrote an earlier book called "Aux Frontières du Jazz," published in Paris during 1932, which he insists upon regarding as the first serious contribution to jazz criticism. But since he himself lists "Le Jazz," by Messrs. Coeuroy and Schaeffer, as having made its appearance in Paris in 1926, agreement with him on that point must be withheld until both works can be devoured. Of course, Goffin supplies a selection of reprints from "Aux Frontières..." but these are almost certainly the jewels of the collection.

ADULATION

Mr. Robert Goffin is a man of many parts. Besides specialising in the study of law, and of rat and eel life, he had (in Brussels) an excellent reputation as both prose-writer and poet.

His collection of poems entitled "Jazz Band" was printed in Brussels in 1937, he had the good fortune to be included in the Continental underground movement, a fine book about the poet Rimbaud, and, since then, a number of novels.

When the German armies invaded Belgium he departed, leaving behind him a book of his own, entitled "The Performances of Some of Today's Relatively Lesser Jazzmen."

One or two quotations will demonstrate this. Speaking of Louis' pre-eminence in the trumpet field, he continues:—

"I can readily imagine that, had Armstrong never existed, men like Red Allen, Cootie Williams and Roy Eldridge might have been able to reach a position as great as Louis has... There is perhaps one whose extraordinary balance of invention and technique merit him a higher position: I refer to Charlie Parker. He has the individuality and the ingenuity which almost permit him to escape Armstrong's domination... I have but one regret—the splendid [My italics—M. J.] but over-refined formula of Mr. Kirby's hand may smother his power of improvisation."

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"Louis' playing on these early recordings is the most interesting thing about them. For example,

"Chimes Blues," on which is Louis' first recorded solo, is interesting to the extent that Armstrong participates in it. The great talents of the other musicians—Dodds and Bechet to name but two—add additional sparkle to his improvisations."

Not only misleading, but inaccurate, is that statement. "Chimes" was not Armstrong's first solo; Bechet never recorded with Oliver. More important, the conception of those epoch-making sides as just vehicles for Louis' star trumpet is limited, if not downright false.

The beauty of Orleans ensemble lies in its integration born of musicianship and supreme teamwork. The Creole band was not Armstrong, but Oliver and Armstrong and Dodds and Zutty and the rhythm section.

Before leaving clarinets, one more quotation. Enumerating the faults he detected in Panassié's "Real Jazz," Goffin concludes on a note of incredulity, thus:—

Moreover, Panassié prefers Mezz-Mezrow to Teschmacher, and Jimmy Noone to Benny Goodman. This is his right, and these are his sincere beliefs."

CONTEMPORARY BIAS

Throughout the book there is evidence of a slight bias towards contemporary musicians. In one or two instances history has conveniently repeated itself, so to speak, just in time to confute Goffin's judgment.

He leaves no doubt in the reader's mind that he considers most of the pioneer musicians to have been grossly overrated, of the near-mythical figures of pre-recorded days he says:—

"I think it pretty certain that the playing of Buddy Bolden and his contemporaries was but a confused, albeit moving, stammering next to that of men like King Oliver, Bix, and Louis."

Those who have heard King Bolden and Bunk Johnson have retained the impressions they then received. Critics who accept these impressions at face value err in judging from an absolute point of view.

If Mr. Goffin had said it is unscientific, if not impossible, to arrive at a true estimate of the worth of those musicians whose work is, totally unknown to us, then he would indeed have said something. As it is, he appears to hold the view that while praise of their work must be disqualified as invalid criticism, a degree of derogation is not only permissible, but even right and proper.

And now that Bunk Johnson, Mutt Carey, Jim Robinson and Wade Whaley have achieved resurrections attended by the maximum of artistic success, now their prowess is so open to discernment, their debt so obvious, to New Orleans' polyphonic music rather than the developed swing-jazz, there is living evidence to rebut Goffin's belief that "the halo with which they have been crowned is a good deal exaggerated."

The fact that Eugene Williams (one of Goffin's fellow-experts on the "Esquire" panel for selecting this

year's "All-American" band, and America's most reliable jazz critic) has made a straight vote for Bunk Johnson, Mutt Carey (trumpets); Kid Ory, Jim Robinson (trombones); George Lewis, Wade Whaley (clarinets); Bud Scott, Lawrence Marrero (banjos), and so on must at least have set Goffin to wondering.

But to return to more positive criticism, there must always be two evaluations of such a book as this—its worth to the inquiring but uninitiated reader and its worth to the aficionado.

I think it necessary to make this distinction and stress it when recommending any survey of a music or other art form. Does the book constitute a useful inspection or a minute examination?

In the latter case, then of one or more aspects of the subject? Panassié's "Real Jazz" is a close analysis of the improvisational style: biographical and anecdotal material is largely ignored, no attempt being made to trace the music's history. "Jazzmen" on the other hand, carried a heavy preponderance of historical data and legendary matter.

TOLERANT TO SWING

This book of Goffin's combines a little of each approach, but is not, to my mind, of a stature equal to either. It examines fully the dual origins of jazz, the Congo survivals manifested in Afro-American folksong, and the popular French music with which New Orleans became saturated during France's possession of Louisiana territory; then it furnishes readers with an adequate résumé of the Orleans, Chicago and New York jazz eras and listings of the men who featured in them.

To his credit is the warmth with which the author treats his subject. At times his approach is analytical, but when analysis fails as a means by which to convey his approval of man or music, he resorts to the personal style, saying simply, "I love their records," or, "The original Dixieland Band... they have left us a pile of records which I play over and over again, as they represent the purest sort of jazz."

Towards swing music he maintains a tolerant outlook, a forbearance, one might say, never dismissing, but only admonishing. To give an example of him at his most censorious, referring to the James outfit:—

"The band is greatly admired by a good many jazz fans for whom Harry James' trumpeting is the most wonderful thing ever. For my part I do not care very much for the band. When the arrangement

(Please turn to page 7)

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THE SMASH RHYTHM HIT OF U.S.A.



ALL-BRITAIN WINNERS.—George Chambers and his Band line up with their trophies after the great event. Unusual feature of this band's success was that no member of the outfit won an individualist's award. (See Judges' Report of the Championship on page 9).

BRAND'S ESSENCE OF NEWS

POPULAR Covent Garden band leader BILLY SMITH is radiant just now—and so he has every cause to be. When the Nazis marched into Belgium, with such alarming haste, in 1940, Billy, with hundreds of others, was forced to flee for his life. In the flurry of those terrible times Billy lost touch with his young son Monty. For four long and weary years Billy has been worrying himself sick, wondering all the while how his only son had fared during those unforgettable times of the occupation. Now, at last, Billy has news—and very good news, too. A soldier, whose name, coincidentally, is also Smith—Lance-Corporal Smith—has returned with the information that he has not only located but actually seen Billy's young son, and has found him well and grown out of all knowledge—a lanky young man wearing plus-fours with a jaunty air, and already very popular with the British and American troops.

Billy Smith's informant on these glad tidings also brought him news of an old partner of Billy's in the Belgian entertainment business, HENRI POLAK, who is also alive and well. What Billy found most disconcerting in the news from his old domicile was the apparent shortage of food—the fact that even a cup of coffee, which once cost him one franc, now costs four, whilst a super dinner could cost as much as 400 or 500 francs. However, in spite of all this, young Monty Smith has kept fit and well right through the war.

The next problem is how and when Billy is going to see his son. This, however, cannot be solved just for the moment. In the meanwhile, Billy has the satisfaction every time he plays to a hall full of Allied troops on leave—which is pretty well at every single Opera House session—of knowing that some of them will almost certainly be going over to Belgium, and may occasionally find themselves in a position to look up young Monty in Ghent and whisper that his dad is well and bustling to see him as soon as can be done.

Thus two well-known figures of the dance band profession have been cheered by some great tidings from newly liberated Belgium recently, for it was only the other day that JOHNNY CLAES received the splendid news that his mother, who was trapped in Belgium when the Germans rushed in, was also alive and well.

TRAVELLING North for the "All-Britain" last week-end (writes Jack Marshall), I spent the Saturday evening in Blackpool, and enjoyed a rare "busman's holiday," doing the shows and dace halls of this great Northern watering place.

Popped into the Palace—pardon the alliteration—and my pair of quite a good Variety bill, including the musical act of NONI AND NITA, but unfortunately just missed the stage appearance of well-known pianist KAY CAVENDISH. First thing that strikes a "mere Southerner" about these Blackpool dace halls is their enormous size and capacity. I wouldn't like to bet on just how many hundreds people were in the Winter Gardens Ballroom and the Tower Ballroom when I looked in, but to me it seemed just like dancing in the street. The lot

of the bandmen at some of these super-large places would be greatly eased, I feel, by better systems of amplification than sometimes appear to be used. At the Winter Gardens, for instance, where CHARLIE FARRELL is M.D., I found, standing on the side of the room opposite the bandstand, that, with the hall as jam-packed as it was that night, I could scarcely hear the band at all. I heard a trumpet player, going to town in a way that might have been impressive, or might have been merely a raucous exhibition of high spirits. I shall never know, anyway, because any subtlety which the performance may have possessed was completely lost in the hall's vast spaces, except perhaps to those dancers just passing the stand at that particular moment. The Tower Ballroom I found equally huge and crowded. Perhaps this hall boasts rather the better acoustics of the two, because I certainly seemed to hear much more of the characters in this piece of make-believe might well be resurrected in the recent shake-up in his band, which most of you will have read about in Jerry Dawson's notes.

I also visited the ballroom at the Palace, but found that this establishment stops dancing at the unusually early hour of ten, so was not able to get an earful of its music. And so, after a comfy night with relatives at Blackpool, to Manchester, on the most incredibly slow train of all time, to eat the most incredibly unappetising railway sandwich of all time when I got there. Slowly consuming this vitamin-less monstrosity of linoleum-like "breakfast sausage" and stale bread, and reflecting that in some countries the savages even swallow dirt to prevent themselves being hungry, I was suddenly cheered by the sight—for the second time in 12 hours—of Joe Kirkham's cheerful countenance, and naturally presumed that he, too, was on his way to the All-Britain. Unfortunately, however, it was serious illness at home that had brought Joe out that day, and instead of visiting the Contest Joe spent the day at the sick-bed of a relative in a near-by Lancashire town.

IT was a real treat, and very appropriate also, to have R.S.M. George Melachro (leader of the British Band of the A.E.F.) as guest artist with Major Glenn Miller's American Band of the A.E.F. on the latter's air show last Thursday (6th), when the broadcast again took place from the Queensberry All-Services Club in London.

Original idea was for George to sing one number with the band on the broadcast, which he did, and very well, too. However, during that half-hour before the red light flicks on to announce that the band is on the air, during which time Major Miller usually introduces the various "corner-men" in his band (usually with some pretty incredible wise-cracks, too), he also introduced George Melachro. Said the Major: "Besides singing, George is also a bit of a multi-instrumentalist; he plays clarinet, violin, etc., and I'm going to suggest that he plays them now"—and in spite of George's protests, he was handed a clarinet by "Peanuts" Hucko and

made to play a chorus, after which he borrowed a violin from a member of the string section and played a slow, tasteful version of Amor Amor, which tickled the audience no end in its tuneful simplicity. Main feature of this particular Miller airing, by the way, was the playing of the new super Sgt. Jerry Gray arrangement of "Great Day." Containing some pretty intricate scoring, this masterpiece took a lot of rehearsal, and the boys didn't seem quite at home with it, even when they played it over in that half-hour before the broadcast commenced. However, as seems to be the case with everything from the Miller outfit, when it went out over the air, a little later, it sounded perfect.

J. B. PRIESTLEY once electrified the London theatre with a play called, "I Have Been Here Before." The feelings experienced by some of the characters in this piece of make-believe might well be resurrected in the recent shake-up in his band, which most of you will have read about in Jerry Dawson's notes.

I also visited the ballroom at the Palace, but found that this establishment stops dancing at the unusually early hour of ten, so was not able to get an earful of its music. And so, after a comfy night with relatives at Blackpool, to Manchester, on the most incredibly slow train of all time, to eat the most incredibly unappetising railway sandwich of all time when I got there. Slowly consuming this vitamin-less monstrosity of linoleum-like "breakfast sausage" and stale bread, and reflecting that in some countries the savages even swallow dirt to prevent themselves being hungry, I was suddenly cheered by the sight—for the second time in 12 hours—of Joe Kirkham's cheerful countenance, and naturally presumed that he, too, was on his way to the All-Britain. Unfortunately, however, it was serious illness at home that had brought Joe out that day, and instead of visiting the Contest Joe spent the day at the sick-bed of a relative in a near-by Lancashire town.

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WRIGHTSMAN IS ALL RIGHT, MAN!

by RALPH VENABLES

IN Hollywood to-day there resides a quite exceptionally solid "eighty-eighter" (pianist to you), a gentleman who, like Art Hodes, was knocking vainly at the door of fame for around twenty years before it opened up and enabled him to walk right through to recognition.

This gentleman answers to the name of Stanley Wrightsman, and in America he is at last recognised as the really fine musician that he is. In England, too, his name would by now have been a household word among the jazz enthusiasts, were it not for a series of bad breaks which Wrightsman suffered during 1944. It may be recalled that the writer had the pleasure of introducing Santo Pecora's now famous record of "Magnolia Blues" on a Radio Rhythm Club "Quiz" airing.

As was only to be expected, the immediate outcome of this was a flood of requests to Wally Moody for the release of "Magnolia Blues" (and its backing, "I Never Knew What A Gal Could Do") on Parlophone.

A year went by and nothing happened, but this lack of action only increased the enthusiasm, and the general clamour culminated early in 1944 by the placing of "Magnolia Blues" at the very top of the "Collectors' Corner" Record Poll. Wrightsman's contribution to "Magnolia Blues" is outstanding; thus the high placing of this record in the poll should have led at once to his belated recognition by British jazz fans. But here it? You all know the answer only too well, for you are still waiting for Wally Moody to issue this record.

But during the past year Wrightsman stood another chance of finding fame in this country—through the medium of the movies. In point of fact, he stood two chances—one being Betty Hutton's "And the Angels Sing," and the other being Frank Sinatra's "Higher and Higher." This group, suitably augmented for the occasion by the addition of Barney Bigard (clt.), Shorty Cheroke (tpt.), Hank Wayland (bass), Nick Fatool (dms.) and others, cut two sides under the nominal leadership of Eddie Miller, or the new "Capitol" label last January, titles being "Some Day, Sweetheart" and "That Old Feeling."

His unpretentious piano provided the high spot of the session, and the sooner this coupling is heard east of the Atlantic the better for all concerned. So much, then, for the current activities of this new piano sensation. Delving back into the past, we find that Wrightsman was born in Gotebo, Okla., in 1919. He commenced his musical training at the tender age of five, and when a mere lad of fourteen he took over the keyboard work in his father's dance band, and, two years later, left home to become a professional pianist in New Orleans.

In Gulfport, Miss., our hero chanced to hear Sharkey Bonano's New Orleans Band (presumably the Brunswick recording group with Sidney Arodin and Monk Hazel). This encounter influenced young Wrightsman considerably, and his work has borne the unmistakable New Orleans stamp ever since.

1928 found him entering radio work on the staff of station WKY. He held this job down for a year, gaining much valuable experience, before going on tour with numerous bands throughout the Middle West. In 1933 he hit Hollywood and decided that the Golden Gate was for him, but definitely. Three years later he joined Ben Pollack along with Harry James, Dave Matthews, Bruce Squires, Irving Fazal and other talents. Wrightsman considerably, and his work has borne the unmistakable New Orleans stamp ever since.

1938 found him entering radio work on the staff of station WKY. He held this job down for a year, gaining much valuable experience, before going on tour with numerous bands throughout the Middle West. In 1933 he hit Hollywood and decided that the Golden Gate was for him, but definitely. Three years later he joined Ben Pollack along with Harry James, Dave Matthews, Bruce Squires, Irving Fazal and other talents. Wrightsman considerably, and his work has borne the unmistakable New Orleans stamp ever since.

It is interesting to note that he was in very poor health when the Santo Pecora session took place, yet finer piano has seldom been heard on wax. Wrightsman has now settled down in Hollywood, radio and films claiming all his time. This modest, unassuming musician has captured the esteem and admiration of the nominal leaders of the jazz world, and it is indeed gratifying to find a really "righteous" pianist being such a commercial success without, as it were, degenerating into commercialism. Work it out for yourselves!

aces to spring down on the stage—and lo and behold, it's Trinder! Yes, it's Trinder; and as the band swings out of sight by the medium of revolving scenery, and the tabs close behind him, we speedily find that the usual "Don't buy a programme, sir, Trinder's the name" or "My word! Fancy an officer being late. Why don't you get yourself mechanised?" And so on and so forth.

There is a new manifestation of this time, also, some references to Geraldo, during which a lady who suddenly springs up in a box claims to be "Gerry's" mother, and a great exchange of badinage takes place. Finally, the lady, with a pouting "I think you smell," fades from our sight—and other "stooges" bob up to defend anyone against whom Tommy happens to make a crack. There are a lot more of these, of course, in a show with so few stars this is inevitable. Mostly it is the real, vintage Trinder, although a little of his material is thin. However, all this is forgiven when we come to Tommy's impersonation of Frank Sinatra.

Boys—this is the end! Imagine Trinder, with the necessary false cheeks, false ears, and slight stoop to make him look like the "Swooner," singing "I Couldn't Sleep A Wink Last Night" in a way which I will describe as satirical for sheer lack of a stronger word. Of there are interruptions galore—girls scream and swoon in boxes at the mere sight of the Swooner; a girl rushes on the stage, kisses Tommy, and faints right away—altogether one of the cruelest, most satirical—and, shall we whisper, most

satisfying—things Trinder has ever done. The other stars in the show are Elizabeth Welch, who is in excellent voice; Zou Gail, who could well be called a "girl" in the sense of those famous musical clowns, the Cairoli Brothers, with a brand-new act which, in sheer excellence of timing, clever execution, and supremely good appreciation of audience psychology, is one of the best bits of work we've yet seen. The rest of the show? It's all spectacle, in the George Black grand manner, with the famous Dagenham Pipers and Dancers, in a setting which opens with one of those clever bits of heart-throb where we hear the distant skirl of pipes over a misty Highland scene. It builds up to a colossal finale to the first half of the show, and, besides lots of girls, includes a Guards' band (you should see Bernard Tippling in a "Busby"; it's the end!), and one of those tableaux where the Guardsmen of the present time, with ultra-modern equipment, are seen side by side with the valiant musketeers who saved England in a bygone age. band presentation of Debroy Somers takes place in the second half; and while it is on you will hear old tunes—even the inevitable bits of the "Rhapsody in Blue" and new ones; and, being jazzed by lots and lots of girls in lovely costumes; and when it's all over you'll find you've been hypnotised and bewildered by all the glitter, bang and blare—and left a little disoriented by the overwhelming quantity, and the inevitable wartime lack of quality, in this star epic that is so under-starred.

Having read, in "Brand's Essence," Jack Marshall's eulogistic review of the R.A.M.C. Orchestra after its return from a Middle East

tour, I determined to hear this outfit, with its "30 Men and a Girl" show (writes Laurie Henshaw). The personnel, including such well-known names as Woolf Phillips (tmb.), Les Gilbert (alto sax), Lee Sheridan (tenor and compere), Oscar Grasso (clarinet and fiddle), etc., ensured that there would be plenty to sustain the interest of an unconfirmed jazz addict. Thus, hearing that the orchestra was appearing at the Queensberry Club, I visited the Servicemen's Mecca. The outfit, conducted by Bandmaster Harry Johnson, certainly acquitted itself well; but swing was at a premium that night. Most of the numbers played were of the ballad type and served as background accompaniments to the vocalising of Lee Sheridan and Elizabeth Parry. Les Gilbert had a chance to shine with his version of "China Boy," an alto showcase number and Jimmy Jones's signature tune. Les's limpid tonal production tended to prove that at least we have some soloists of merit in this country. Next, a seven-piece sax section played a la George Evans' "Sixes and Sevens." A jumpy version of "China Boy" by the sax team had the audience slapping out its approval. Who said the Services aren't swing-minded? But one has to admit that perhaps the most popular turn of the whole evening's entertainment was the violin of Oscar Grasso, late of Victor Silvester's Ballroom Orchestra. Oscar played a medley of popular numbers in his usual intimate and insidious manner. The audience lapped up his milk-and-honey rendition with an uninhibited appetite. But will violinists, both famed and lowly, ever abandon that hoary party piece, Monti's "Tartini's" again? This should prove a welcome addition to our woefully bare jazz bookshelf.



GARDENIA FOR WILDEMAN

THE "Gardenia" niterie, at 141, Park Lane, London, W., was reopened, and presenting and leading the band there is Crickwood Palms stalwart Jan Wildeman, who takes over at the Gardenia after his evening's work at Crickwood is finished. Included in the Club combo are Ralph Bacon (drums and deputy leader), Eddie Reek (alto sax, clarinet, etc.), Harry Singer (sax), and Ray Butler (piano); Jan himself is the band's leader, vocalist and solo pianist.

Jan Wildeman and his boys celebrate their first anniversary at Crickwood on October 23, and will be carrying on with a further renewal of contract. With Jan leading at piano and vocalising, Crickwood band contains Bob Bailey (piano) Fred Leeding (drums), Les Skinner (bass), Teddy Desmond and Chas. Evans (trumpets), Bud Hammond (trombone), Bill Kirkpatrick (first sax), Alf Morgan (alto sax), and Ken Gregory (tenor sax). Pianist Bob Bailey will shortly be leaving, as he wishes to work nearer the West End, and his place will be taken by a new discovery of Jan Wildeman's, seventeen-year-old Eddie Farrow, already a technician and boogie-woogie specialist, whom Jan first heard some months back at the Oxford Galleries, Newcastle-on-Tyne.

GOFFIN ON JAZZ

(Continued from page 5)

is good the band is all right, but otherwise it has nothing but James himself to offer. Still, we must praise Harry James' constant search for new rhythms and melodies. This passage about sums up Goffin's attitude to bands for which he feels little admiration. Sometimes his judgment is more penetrating, however, as it is of the Bob Crosby band, which he describes as "the one big band which has made a continuous attempt to keep up the Dixieland tradition," or of its tenor player, whom he justly rates high: "I particularly like the fresh style of Eddie Miller on tenor, who plays with the direct emotion of the old days, and not like the over-beated robot which most present-day saxophonists seem to be."

On the other hand, there appears to be something in the author's temperament which militates against a ripe appreciation of the more eclectic Negro offerings. While few would disagree with his enthusiasm for the work of the Dixieland Band and New Orleans Rhythm Kings, the following assertion reveals a lack of balance in his critical standards:—"Great as he was, the recordings of King Oliver are confused and fumbling next to those of the N.O.R.K."

But making allowance for the author's idiosyncrasies, Goffin's "Jazz" can be safely recommended to the tyro. It is a useful synopsis, and most of the standard works of jazz, its appearance in this country should prove a welcome addition to our woefully bare jazz bookshelf.

This picture gives a good idea of the enthusiasm of the competitors at Sunday's All-Britain. While the Contest was going on, the boys of Billy Monk's Band (who finished third) took the opportunity to get in a little more rehearsal in the bandroom before going on the stand. Jack Marshall took this shot of them during their last-minute polishing-up. Incidentally, all the All-Britain photographs in this issue are the work of our own Jack Marshall.

RHYTHM CLUBS

- 12.—Greenford thanks Bob Dawbarn and Alan Spriggs for swell recs, also J.S. group. Next mtg, Fri. (13th), Jack Pollack on Technical Armstrong. Watch cols. for announcement re 3rd anniversary, Oct. 27.
- 17.—Wimbledon R.C. had two very successful mtgs, and thanks recs. Recs for next two weeks by club members. Elopé all keen jazz fans will give club utmost support. Membership fee 2s. 6d. per annum, 1s. per week. All comms: C. Byott, 234, Central Rd., Morden, Surrey.
- 22.—Nottingham Club thanks Tony Bracegirdle for playing some rare American discs. Also, thanks to Eric Lovell, Syd Richards and group for grand J.S. on Oct. 1. Sun., Oct. 15, recd on Coleman Hawkins. Club meets every Sun., Roscoe School of Dancing, 19, Bridlesmith Gate, Nottingham.
- 29.—West London R.C. At an emergency committee meeting, Johnny Rowe (late N. London R.C. sec.) was unanimously appointed new club sec., and Percy Mullins, "blues" pianist, elected to be treasurer. Geoff Armstrong has been called out of town on urgent war work. Club will function as before with regular Monday mtgs at Bridgeway Club, Bradmore Lane.
- 30.—Blackpool's sec. has resigned owing to ill-health. All comms should be sent to the new sec., Derek Mesdale, 79, Edgeway Rd., South Shore, Blackpool.
- 65.—Edinburgh R.C. now meets every Mon., 7 p.m., Methven Simpson's, Rcils, brains trusts, quizzes, etc. Contact Andy White, 5, South Leamouth Gdns, Mews, Edinburgh.
- 72.—Glasgow. Mtg last Thurs. (5th) comprised "Jazz Magazine" and recd on "Wingy Mannone" by Douglas McIntosh. Next mtg, Thurs. (12th), "Jazz Magazine" and recd on "Henry Allen" by Harry Pfafl. All interested invited to mtgs, 7.30, 59, Elmbank St.
- 77.—Cambridge R.C. Next mtg on Thurs. (19th), 8 p.m., Miller's Studios, 6, Sidney St. J.S. feat. jazz club band, Brian Lister (vibes), Percy Tyler (drms), Tim Moore (pno), Gordon Dann (tr), Percy Seebly (tenor), and Ray Edgworth (tpt.); also record recd.
- 117.—Woodford R.C. thanks J. Shuffelbottom for recd on Pee Wee Russell, and "The Jive Bombers" for session at last mtg. Members please note, no mtg Thurs., 12th, but after this date mtgs take place as usual.
- 139.—Oldham R.C. thanks Mr. and Mrs. Maurice Collette for recd at club last week, also Ted Oldbury for his help with script. Best wishes also to Ted for a speedy recovery from the flu. Mtg last Sun. was huge success, thanks to these recdists from Blackpool R.C.
- 142.—West Hartlepool R.C. Mtgs each Sun. Record review was given on Sun. (1st) by Sec. R. Chiverton.

RHYTHM CLUB SECRETARIES PLEASE NOTE: Rhythm Club reports are now printed fortnightly in the "Melody Maker." Reports should be sent to reach us not later than the Monday before publication.

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JERRY DAWSON'S NORTHERN NEWS

DURING the week commencing October 16, Eric Winstone and his Band pay a return visit to Belle Vue, Manchester, and included in the stellar aggregation that Eric has lined up for the week will be noted drum-star George Fierstone. George has intimated to me that he will be more than delighted to have a chat with any local drummers who may care to pop along to see him, and if anyone would like a spot of tuition from George—and who, amongst semi-pro drummers, wouldn't?—he will be happy to accommodate them in what spare time he will have. This is a genuine offer, and one which I am sure many local lads will be glad to accept, for West End tuition on one's own doorstep is not offered every day. If anyone would like to make prior arrangements with George, his address is 96, Hillside Rd., London, N.15.

Have heard again from noted Leeds maestro Jimmie McMurrrough, now doing an entertainments job with the R.A.F. in France, to the effect that he is temporarily out of it, owing to the effects of a mosquito bite. This is Jimmie's second spell in hospital in recent weeks, but by the time this reaches print he should be back again at work with his particular R.A.F. Gang Show.

From Lt./Cpl. Doug Wilson, of the Manchester Regiment—his brother Reg is a noted drummer in Warrington, their home town—now serving in Italy, comes news of the outfit attached to his Division rejoicing in the name of "The Oaks."

Led by Lt. S. W. Fenton, the boys are: Sgt. M. J. O'Brien (drums); O'Brien and Driver Gillis Hall (trumpets); Driver B. Hurst (trombone); Sigm. J. Drysdon and Pte. C. Elliott (altos); Pte. J. Taylor (tenor); Sgt. K. D. Hatts (bass); L. M. Jones (str.); Sigm. E. Andrews (piano); C. B. Jones (drums); and vocalist Don Price.

These lads, who are soldiers first and musicians afterwards, go right up into the front line to play for their comrades, and from what Doug tells me their show would not disgrace a civilian outfit in this country. Stars of the show are the vocalist Don Price and trumpet man Gillis Hall, whose flair for comedy is a great asset—particularly in numbers such as "Little Nell," which is one of the band's novelty hits.

Also in the Italian theatre, another regular correspondent in L.A.C. L. C. Gandy writes me with the latest musical news from his locality.

Whilst in Rome recently he was lucky enough to hit a Variety show with music provided by an Italian outfit styled the "Southern Sereaders," which played various kinds of music, not forgetting swing, in the best American style. One of their hit numbers was a swing version of "Liebestraume," which included a very stylish trumpet chorus—player unknown.

Also in the programme was a young Italian film star, by name Chiarretta Gelli, who sang several operatic arias plus—of all things—"Jingle Jangle!"

Another femme singer who seems to be a great favourite with the lads out there is a Greek girl called Louisa Poselli, whose "Pistol Packing Mama" just kills 'em.

This little lady has been featured on the Forces Expeditionary Station. It is a seaside resort where he spent a recent leave, my pen-pal here an American Red Cross presentation by the "Kordettes"—an accordion, guitar, violin and bass combination by four of the boys from the American Fifth Army.

This outfit, too, is heard regularly on the air, broadcasting twice weekly via the Fifth Army's Mobile Radio Station.

of Cpl. Bert Giddings, who in better days led his own band at the Regal Cinema Ballroom at Beckenham. Playing piano himself, Bert leads the following: George Whitehead and Norman Hamer (altos); George Rice (tenor); Harold Tiltson and Ronnie Hughes (trumpets); Alan Graham (trombone); Arthur Box (bass); and Reg Karr (drums).

George Whitehead will no doubt be remembered by many people in that district as leader at the Cameo Ballroom, Carlisle, whilst lead trumpet Harold Tiltson has more than a few friends at Tony's Ballroom, Birmingham's famous dancing spot.

Appeals Dept.—Now that bands and shows are getting a little better organised in France, the old request keeps on popping up repeatedly—"Has anyone any music either to sell or give us?" Now I am only too aware how difficult it is sometimes even to buy orchestration in this country and can well visualise the insuperable difficulties that confront soldier-musicians out there, and they all can't be super buskers. Therefore I would ask all you more fortunate chaps—if you have any orchestration (or even piano copies) of fairly recent tunes that you can spare, if you know anyone who has a band or concert party, please send them along. They'll be almost as welcome as soap and razor blades. I can assure you.

If you don't know anyone to send them to, post them to my worthy chief, the Editor of the "M.M.," 93, Long Acre, London, W.C.2, and he will see that they are forwarded to where they will do most good.

Jimmie McMurrrough is one of the many who have asked for "dots." What about it, Leeds? Jimmie served you well in past years—here's your chance to do something in return.

SCOTTISH NOTES

By Hugh Hinshelwood
ONE or two summer jobs finished up their schedules last week, among them being the promotion at Trood, where Jack McTernan was in charge of the band at Chalmers Wood's venture. This hall now goes on "short time."

The music during the winter will be supplied by Tommy Turner and his Band from Kilmarnock, this outfit being one of the Ayrshire favourites. From the Albert comes the news that Captain Alec Warren, who managed the hall for the family until the outbreak of war, is now stationed out in Teheran, where he is certainly an officer i/c E.N.S.A. entertainments.

Many big-timers, one of the most recent being Carroll Levis, have entertained the troops out here, and Captain Warren is certainly kept busy looking after all sorts of concerts, dances, shows and parties. At a small affair held not so long ago there were 24 people present, 11 of them speaking different languages, so there would be some need for Lancelot Hogben's "Interglossa" in this Tower of Babel!

Small but enterprising is the popular Top Hat Ballroom, which is now settled down as one of the solid attractions of the Shawlands district of Glasgow. Looking after the music here for still another season is Tommy Slater, who leads his band on trumpet.

Next Scottish band to get a radio break is the Glasgow Carno outfit led by popular Eddie Shaw, who will be on the air on October 21 between 11.30 and midnight in the "Saturday Night at the Palais" series.

Edie is overdue the airing, as he has kept up a high standard of music for some time back, has plenty of swell arrangements, and a good bunch of boys to play them. For the occasion he will feature London croonerette Alice Dawn, and can promise all listening fans a bright half-hour.

JUDGES' REPORT OF THE ALL-BRITAIN

WHAT impressed us most at the 1944 "All-Britain" was the astonishing improvement that has taken place in the general standard of playing (writes Ray Sonin).

It is no exaggeration to say that to-day the better semi-pro band can more than hold its own against many of the pro bands which have acquired a standing that at least enables them to broadcast more or less regularly and in some cases even to hold down recording contracts. In fact, it was on a high professional standard that we found ourselves compelled to judge these "All-Britain" finalists, and if some of the criticisms we shall make in reporting on their performances seem somewhat hard it is because in many cases they are the result of having had to over-stress the importance of what were often minor shortcomings to make us to separate and "place" bands between whose many merits there was sometimes little to choose.

For the contest was, on the whole, very close, and the worst that it would have been fair to say in ordinary circumstances of most of the bands is that some were inclined to spin out some of their numbers for too long. On the other hand, it can truthfully be said that there was not a single outfit in the contest which would not be an asset to any dance.

JUDGES' REPORT
 Adjudicators: Bill Elliott, George Erick, Ronnie Munro, Ray Sonin.

Winners:
GEORGE CHAMBERS AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums), 892, Ashton Road, Manchester, 11. Hon. mention for clarinet (George Chambers).

THIS band won the All-Britain on an outstandingly high standard of pure musicianship. Helped by an intelligent set-up and sensible discretion in the placing of the microphone—two points that the other bands neglected—this outfit was near to its best advantage throughout.

A significant point is that the band did not win a single individualist's prize, and Chambers' policy is obviously to make the individual members of the band as a whole. In this policy he succeeded admirably, and the judges unhesitatingly agreed that this was one of the most accurate, efficient, and at once rhythmic and relaxed combinations heard in a contest for many a long day.

Well-rehearsed and capably directed by its lead-alto, the band scored high marks for expression and treatment, also for its light and shade. Generally speaking, the intonation of some of the bands heard during the afternoon left much to be desired, but this combination was practically perfect in tune throughout.

It might be as well to mention here that no panel of judges minds writing while a band tunes up, and the time taken to get perfectly in tune—even between each number, if necessary—is certainly not wasted. Other bands failed to take notice of this, very important point.

About the only really criticisable point was that the lead-alto tended to overblow in the waltz.

Second:
FREDDIE MIFFIELD AND HIS CABBAGE MEN (clarinet, tenor, trumpet, trombone, piano, guitar, bass, drums, vocalist), 82, Stewardstone Road, South Chingford, London, E.4.

Individualist's awards for clarinet (Johnny Dankworth); tenor (Sydney Dowell); trumpet (Frederick J. Randall); trombone (Dennis Croker); guitar (Gaius R. Coram). **THIS** band was a worthy second, inasmuch as, despite the fact that the individuals showed their paces to such good effect that they won five individual awards, they also succeeded in putting over some excellent team work, especially in their rendering of "Mood Indigo." This piece started off with a quartet by clarinet, trumpet, trombone and tenor. It was faultlessly balanced—



During the judging of the All-Britain, the adjudicators pause to smile at the camera. Left to right: Bill Elliott, Ray Sonin, Ronnie Munro and George Erick.

due at least partly, again, to a most enlightened use of the microphone—and was played with feeling and understanding.

In this number considerable credit goes to the youthful clarinet player, who thought out an original solo for himself (instead of using the conventional one of Barney Bigard's) and played it with a taste and technique that would have been a credit to a professional instrumentalist.

Other features of this band were its imagination, versatility and, last but not least, its infectious good-humour. It switched its style from an Ellington blues in the fox-trot to a waltz, cleverly relieved of monotony by the only lady vocalist in the contest—who, if not particularly outstanding, at least created a very welcome diversion. And then it switched again, for its quickstep, to out-and-out Dixieland style.

The faults of the band were—slightly uncertain intonation; a tone more conspicuous for its fruitiness bite than for any academic sweetness; and a rhythm section which had a tendency to stodge, for all the sparkle of the front-line soloists.

Third:
BILLY MONK AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums), All coms., John E. Wright, 57, Earlston Avenue, Coventry, Warwickshire.

Individualist's award for drums (Gordon Griffiths). Hon. mention for trumpet (Len Bradbury). **EQUIPPED** with outstandingly excellent arrangements, this band did well but could have done better.

Its intonation was by no means perfect, but this was due in no small measure to the tendency of the lead-alto to overblow, a fault which made him play out of tune at times. Also, the saxes were inclined to overpower the brass, who were at times ragged and were also not free from faults of intonation.

A commendable feature of the band would have been its attempt at relaxation had this not resulted in a deficiency of attack—so much so that had it not been for the excellent drumming, which held the band together, the performance might well have been even less inspiring than it was.

And this in spite of the arrangements, the excellence of which we cannot but help stressing again.

Tied Fourth
CAPITOL SEXTETTE (clarinet, alto, trumpet, piano, bass, drums). All coms.: Jack Evans, "Ohio," Manor Way, Whitechurch, Cardiff, Glam. Hon. mention for alto (Jack Evans).

A SMALL swing band, this outfit showed rather better ideas than execution. Clarinet, piano and alto exhibited good ability, but the trumpet might have used more discretion in the ensembles, in which he often sounded too loud and raucous. Intonation of the bass player was anything but good, and the drummer, although technically skillful, produced the "wrong noise" out of his instruments, due in no small measure to the fact that his bass drum sounded hard and wooden, and he used his pedal too heavily.

FRANK BRINDLE AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums), 75, Leeds Road, Nelson, Lancs.

THIS outfit had obviously gone to a great deal of trouble with arrangements and rehearsals, but the individuals were not good and the trombone player was old-fashioned. The sax section was very unbalanced and the brass ragged, but much of this may have been due to nerves. One had the feeling throughout that the band was not playing up to its usual form.

Derek Dunning's Swing Quartet, of York, placed fifth, won the individualist's award for piano (Robert Hirst) and bass (Lew Pearce). **Fred Hedley and his Band**, of London, placed sixth, won the individualist's award for alto and an hon. mention for clarinet (Derek Hawkins in both cases).

The Sassa Sextette (Dartford, Kent) won the individualist's award for vibraphone (Gus Arnold).

BOOK REVIEW

ONE of the best harmony books I have seen for sheer lucidity is "Musicianship," published by Messrs. Bosworth at 5s. This book outlines the teaching methods of Dr. Yorke Trotter, and I am of the opinion that, although written or intended mainly for children, this book will do far more to open up the tortuous subject of harmony, for example, than the labyrinthine of Eric S. R. N.

TOMMY HUNT BUSY

FEATURING a partly "semi-pro" outfit of extremely good class, bandleader Tommy Hunt is nowadays fulfilling many dance, one-night stand, and concert engagements, both in and out of Town. Singing with Tommy's 12-piece outfit are two promising new vocalists, Pat Cooper and outstanding Billy Lang.

Recently, he and his boys, many of whom are in war factories, gave up some of their hard-earned leisure to play for men and women of the Services at the London Stage Door Cantina, where they received a fine reception. The boys have also carried out many charitable hospital engagements recently.

On Sunday next (October 15), the Band appears at a Sunday concert at the Broadway Theatre, Eccles, and the following two Sundays appears, respectively, at the Union Cinema, Luton, and the Union Cinema, Dunstable.

WELL-KNOWN bassist Bert Daniels, brother of Hatched's guitar expert, Ivor Daniels, who is in the R.A.F., has recently been transferred to Scotland. Bert would like nothing better than to get together with some of the local dance musicians there. He hopes to make frequent visits into Glasgow when leaves permit, and would like to know some of the leading jazzmen. Address c/o "M.M."

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(Continued on page 12)

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INSTRUMENTS FOR SALE

(Continued from page 10)

SAVANA B flat trumpet, L.P., S.P., slightly worn, slide change, case and two mutes, £18.—D. H. Bennett, 54, Victoria Rd., Dartmouth.

TENOR SAXES: Selmer B.A., Buescher, Pennsylvania, Dearman Super, Martin; all as new; Conn and Selmer altos, Conn C Melody soprano, others; trumpets, double bass, Smith, 173 Kingston Rd., Teddington, Middlesex. Kingston 1170.

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GIUITAR, Paramount U.S.A., inlaid pearl, with case, £18.—Wren, 78, Pasteur Gardens, Edmonton, N.18.

ALTO SAX, Armand, Paris, S.P., L.P., exc. cond., reeds, etc., £36.—Gorsden, 59, Shorebrooke Ave., Leeds, 7.

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TENOR SAX, Martin, perf. cond., with case.—Miller, 89, Hills Road, Cambridge.

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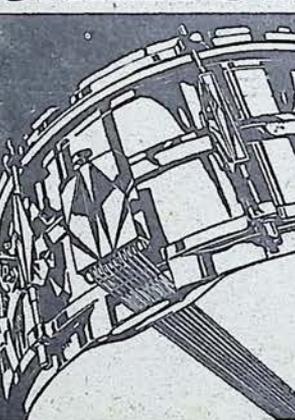
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