INCORPORATING RHYTHI

WEEK ENDING NOVEMBER 4, 1944

GERALDO FOR FRANCE AND BELGIUM

In E.N.S.A. Gala Shows

TO CELEBRATE THE LIBERATION OF FRANCE, E.N.S.A. IS SHORTLY SENDING OVER TO THE CONTINENT THE MOST STAR-STUDDED SHOW IT HAS EVER ASSEMBLED, TO PLAY GALA PERFORMANCES IN PARIS.

DANCE BAND CHOSEN FOR THIS SUPER OCCASION IS GERALDO AND HIS FULL ORCHESTRA, WHO WILL BE LEAVING SHORTLY TO SPEND SOME THREE WEEKS ON THE CONTINENT.

At the time of going to press, it is already known that the E.N.S.A. party will include Noel Coward, Bobby Howes and glamorous Frances Day, but other distinguished artists have been invited and will probably make the journey.

Geraldo told the Melopy Mayer.

Geraldo told the Melony Maker. the

"We shall be playing a gala performance at the Marigny Theatre in Paris, along with other dates in the French capital, and we shall then go on to Brussels to entertain the troops and population there.

"In between these official dates the band and I will be getting about to entertain the camps so that as many of the British and Allied Forces as possible can hear us."

The full Geraldo Orchestra will make the trip, together with vocalists Sally Douglas, Johnny Green and Len Camber, plus an interesting newcomer to the vocal department in Scottish swing-singer Billie Campbell.

DUNCAN WHYTE'S ASTORIA LINE-UP

COMMENCING at the London Astoria Danse Salon last Sunday (29th), trumpet stylist Duncan Whyte is fronting a nine-piece band with a pronounced modern flavour, containing several players who are well known in Town.

Duncan who leads, is the only brass man in the band (and, incidentally, lie is playing terrific trumpet these days).

man in the oath characteristic trumpet these days).

He is supported by George Rowe, lan Doneger, Don Randall and Harry Holland (Saxophones, etc.); George McCallum (piano); Jack Alleorn (bass); Stan Watson (guitar); and "Flash" Winstone (drums).

George Rowe was previously with Harry Roy, Jay Wilbur and Billy Ternent; Don Randall is known as a stylish tenor man; Ian Doneger and Harry Holland are promising pupils from the Harry Hayes school.

Jack Alleorn was with Henry Hall, and Stan Watson, who was at, the "Blue Lagoon" niterie, is one of our most modern electric guitarists.

WINNICK OFF TO ITALY

MAURICE WINNICK and his Band Monder the auspices of E.N.S.A., to entertain the Allied Forces in Italy was given recently in the "M.M."— are due to start their travels very shortly. Maurice will be fronting a band of twelve. There are, in addition, the Winnick outfit's two famous vocalists, Doreen Stephens and Heien Ward: plus a number of other artists, most of them noted on the music-halls, and eight girl steppers to complete the glamour side of the show.

The Winnick Band is essentially a largely different combination from the one he features at home. Some of his regular men found thenselves unable to make the trip, and some were prevented by health reasons from doing so.

The re-formed line-up gives a splendid chance to several newcomers, whose public-spirited attitude in Joining the Band, with this strenuous trip as the first item on their programme, is to be highly commended. With the ever-reliable Harry Hines as its sax and deputy leader, the rest of the boys are Harry Turoff, Ken Gregory, and Fred Baker (reeds): George Kenneth and Ray Landis (trumpets): Ted Darrah and Olarence Bones (trombones): Pete Stuteley (bass): Alan Moran (plano): Alea Levitt (drums): and Johnny Connor (gultar). Owing to his being under 18, there is some slight doubt as to whether Johnny Connor will be able to make the trip.

Harry Hines, Geo. Kenneth, Ray Landis, Harry Turoff and Pete Stuteley (bass): Alan Moran (plano): Alea Levitt (drums): and Johnny Connor (gultar). Owing to his being under 18, there is some slight doubt as to whether Johnny Connor will be able to make the trip.

Harry Hines, Geo. Kenneth, Ray Landis, Harry Turoff and Pete Stuteley (bass): Alan Moran (plano): Alea Levitt (drums): and Johnny Connor (gultar). Owing to his being under the trip, but who is seriously ill. However, it is hoped he may be well enough to fly over and join the boys later.

RUMBA specialist Franzeisco Conde from the Potomac and Princes

RUMBA specialist Franzeisco Conde from the Potomac and Princes Restaurants. Piccadilly. London, is now carrying out an interesting "double," playing afternoons at Bentail's Restaurant, Kingston-on-Thames, with his orchestra, plus vocalist Santiago Lopez.

Previous M.D. at Bentail's has been Glasgow drum notability Johnny Birks—now in London—who recently played a few weeks' season there, under the Harry Roy direction.

STAGE-BAND

ONE of the earliest of Britain's stage band celebrities, Bobby Hind, who was making a big name on the halls only a few years after the end of the last war, crashes back into the headlines again, twenty years later, with the news that he is shortly taking a band and a company of artists—nineteen strong altogether—to India, under the auspices of E.N.S.A.

"There has been quite a big agitation, in the Press and elsewhere, for more musicians and entertainers to go out to the Indian theatre of operations," Bobby Hind told the MELONY MAKER. "As one who can modestly claim to have been in British dance music longer than almost anyone else, I am happy to have this opportunity of being among the few artists who are at present taking dance music and entertainment to the Forces in India."

Bobby Hind's company will comprise a band, led by himself on clarinet, and containing four saxes, trumpet, trombone, bass, drums, piano, and accordion.

VARIETY VETERAN

VARIETY VETERAN

VARIETY VETERAN

VARIETY VETERAN

In addition, there will be two girl vocalistes, three girl dancers, a comedienne, and a comedy-illusionist. The party will be starting soon, and will be away at least six months. We congratulate Bobby Hind on his enterprise in undertaking this formidable trip, and wish him and his party all possible success.

Right on top in London Variety in the great days of dance bands on the music-halls, Bobby Hind, with his "London Sonora" Band, frequently visited the Continent for highly paid dates in most of Europe's capitals.

His band, noted more for its showmanship than for any particular pretensions to style contained some of the big names of the day.

Back in the 1937-38 period he spent two years as M.D. at the Beach Dance Hall. Aberdeen, and was at the Glasgow Empire Exhibition in 1938.

The outbreak of hostilities found him in Amsterdam, and he met Eddie South and Coleman Hawkins out there shortly before the war.

Bobby Hind has now been on E.N.S.A. for 4½ years.

HARRY LEADER'S AIR-WEEK

FOR next week (commencing his Band, from the London Astoria, are the B.B.C. Band of the Week.
This will, of course, necessitate several days' absence from the Astoria, and while the boys are away a combination led by trumpet player Jimmy Mayes will play in their place. Jimmy worked for Harry Leader in the old days at Hammersmith Palais.
In the meanwhile, there are one or two changes to report in the Leader personnel. Trumpet notability and old-timer of the profession Charlie Price has joined up with the band and will be replacing Mick Meen, who leaves Harry after eighteen months' association.

The band will also shortly be bidding a regretful temporary good-bye to pianist Joyce Mansell, who is leaving because a happy domestic event is scheduled.

Joyce is married to well-known trumpet player Dick Barrell, who was also in the Leader band, and is now in the Forces.

CHARLES BOHM, enterprising manager of The People's Entertainment Society. Ltd., has given us details of a sensational series of dances which the P.E.S. is promoting in town halls in the London area. Stars of the series are Harry Gold, stylish tenor saxman and modernist arranger (previously with the Geraldo orchestra), and rhythm-style singer Benny Lee, who is now featured in the B.B.C's weekly "Music From The Movies" programme.

Music at all the dances will be provided by Harry Gold's "Pieces Of Eight" Orchestra, the "pieces" in this case being well-known West End stylists who are interested in forming a top-grade outfit run on co-operative lines. Benny Lee will, of course, handle the vocals.

P.E.S. has an imposing programme of dances for this month, embracing events at most of the popular town hall ballrooms. The series was opened on Wednesday, this week (Nov. 1), at the Assembly Hall, Walthamstow, and this Friday (3rd) the second dance will be held—this time at Peckham's Co-operative Hall.

The rest of the dates and venues for November are: Chiswick Town Hall (Monday, 6th): Battersea Town Hall (Monday, 6th): Battersea Town Hall (Monday, 6th): Battersea Town Hall (Monday, 15th): Wembley (Thursday, 16th): Porchester Hall, Paddington (Friday, 17th); and Stoke Newington Town Hall and Epsom Baths, and the premises have been applied for, though arrangements are not yet completed.

NOEL GAY

.Present

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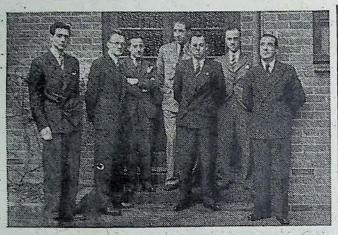


photo of M.U. officials and local bandleaders taken after last Sunday's J. meeting at Reading. Left to right: Den Piercy, Van Phillips, Ivor Mairants, Ron Russell, Jim Knowles, Jack Powell, and Ted Anstey.

READING M.U.: GOOD START AS a result of the well-attended meeting held at the Butcher's Arms Hotel, in Reading, last Sunday (October 29), the decision was made for the immediate formation of a Reading and district branch of the Musicians' Union. Over 60 local musicians were present. The meeting was addressed by famous figures of the London musical world, Van Phillips, Ivor Mairants and Ted Anstey. Acting as chairman was local guitar celebrity, Jim Knowles. Den Plercy took over the duties of secretary.

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 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. PLL WALK ALONE (6-6-77-6).

2. SWINGING ON A STAR
(2-2-3-2-3-4-2-5-9-6-7-0-9).

3. TIME WAITS FOR NO ONE
(3-4-2-48-4-6-0-7-8-8-8).

4. IS YOU IS YOU AIN'T MY BABY? (4-5-9-9).

5. AMOR, AMOR
(5-2-4-1-2-2-1-1-1-1-2-2-3-5-7-7-8-9).

6. PLL BE SEEING YOU
(7-8-5-8-0-8-9).

8. PLL GET BY (0-7-8-5-4-4-7-2-3-3-2-2-3-5-2-5-7-0-7).

9. IT COULD HAPPEN TO YOU
(7-8-5-8-0-8-9).

8. PLL GET BY (0-7-8-5-4-6-5-5-4-4-7-2-3-3-2-2-3-5-2-5-7-0-7).

9. IT HAD TO BE YOU (9-9-6).

Pigures In parentheses indicate previous placings.

previous placings.

LOS ANGELES has for long been noted for the exceptional interest its inhabitants show in the spicet of Jazz Music.

For many months now it has been witnessing weekly concerts given by old-time jazzmen under the leadership of Willy "Bunk" Johnson, and Orson Welles recruited musiclans from L.A. for his "real jazz" radio shows.

Latest development there was the staging of a discussion on Jazz, Swing and Popular Song. between Calvin Jackson and Artie Shaw.

Jackson is the only Negro musician employed on the staff of a film company; he holds a regular job as orchestrator and composer. Shaw needs no introduction.

The debate, sponsored by the Musicians' Congress, took place at the "Institute of Music in Contemporary Life," at Los Angeles.

WHEN WE DANCE

MUNRO'S STAGE

THE path of the pioneer who attempts to create something new in the way of dance-band stage shows is at all times difficult—in war time, almost impossibly so.

In these circumstances a particularly big hand should be accorded to Ronnie Munro, famous B.B.C. leader of "Sunday Serenade" fame, who is now on the road with a newly created band show, in which he courageously strives—sometimes successfully, sometimes not—to present something that is a real and distinct breakaway from almost everything that has gone before in the traditions of stage hands.

Taking his courage in both hands, Ronnie, in spite of the difficulty of retting good musicians to go on tour these days, has set off with a full-sized outfit, capable of playing impressive arrangements and including four tylolins, five brass, four saxes, and four rhythm, with two vocalists, and Ronnie himself conducting and playing some showy solo plano.

It is too early yet to predict just to some showy solo plano.

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It is too early yet to predict just membels sold a proposition Ronnie's show while ventually become, because, frankly, it is still, to some extent, in the experimental stage.

BUILDING UP WELL

It is a very good sign, anyway, that the show which, Ronnie is presenting show which, Ronnie is presenting the show which, Ronnie is presenting show which, Ronnie is presenting and playing the proposition Ronnie's show will eventually become, because, frankly, it is still, to some extent, in the experimental stage.

BUILDING UP WELL

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includes:—
Tommy Anderson, Chris Charlesworth (trumpets): Hamish Christle and Tommy Turner (trombones): Theodore Guitter, F. Harris and F. Kean (violins); Ernie Harris (bass); Jackie Greenwood (drums); M. Winstone (guitar); and J. Woolscroft, J. Herne, J. Tower and A. Casey (saxophones).

BERYL IN KENT

Melody Maker

Incorporating RHYTHM
WEEK ENDING NOVEMBER 4, 1944 Editorial, Advertising & Business Officer

93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 2468 Advertisement Manager: F. S. PALMER

extent, in the experimental stage.

BUILDING UP WELL

It is a very good sign, anyway, that the show which Ronnie is presenting this current week at Hackney Empire, London, is an enormous improvement of the control of

LONDON HAWAIIANS

SOMEONE IS THINKING OF YOU

SOPHISTICATED LADY

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BERYL IN KENT

TAMOUS London singing star.

Beryl Davis, will make a personal appearance at the Paylion Ballroom, Gillingham, on Wednesday, November, 8, where local band-leader and hall-proprietor, Claude Giddings, in collaboration with Maurice I. Kinn, is presenting the 1944 Kent Crooning Championships, for which the winner will receive the "Claude Giddins Silver Cup." Beryl Davis, in addition to singing star.

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Line-up of the MacIntyre outfit is Johnny Binder (plano); Frank Yoe (bass); Jack Greenfield Silver Cup." Beryl Davis, in addition to singing star.

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LIONEL HAMPTON

EDGAR JACKSON'S Record Review

November 4, 1944

LIONEL HAMPTON AND HIS SEXTET Gouncing at the Beacon (Anon.)

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with me it hasn't gone so well.

Hampton plays piano in much the same way as he plays vibraphone.

The style, with its highly synconated and ingeniously constructed and accented single-note phrases, is ideally

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ark Street, London, W.C.2 TEM. BAR 8651-2

THE 1944 edition of "Rhythmostyle" the Parlophone booklet, compiled by Edgar Jackson, which gives the "personnels" of Parlophone's "Rhythm-Style" and other swing and jazz records, has at last been published and should be available now from all Parlophone record stockists.

This is, of course, the Parlophone equivalent to the H.M.V. "Swing Music" Booklet published in June.

It covers records issued up to and including last December, and there are quite a few innovations which make it even more interesting and useful than any of the previous editions.

These are perhaps best explained in the author's own words in his preface. First, he says:

"Not only are details given of almost and January, 1944, so that those still possessing copies of them may verify their personnels; in addition for the same reason, records deleted from the catalogue between January, 1942, and January, 1940, and December, 1941, which because of their unavailability were erased from the 1942 edition of the booklet, have been relistated.

"Secondly details of a number of early recordings, including the Beste Smith Memorial Album, previous edition, are now given.

"Thirdly, for the benefit of those wishing to ascertain at a glance the various combinations with which were never included in any previous edition, are now given.

"Thirdly, for the benefit of those wishing to ascertain at a glance the various combinations, this information has been provided in the Index to Artistes section."

The author makes his infowed in a retain number are unavoidable in a reference work such as this, the booklet, which has now grown to 85 pages of matter and deals with just on 300 bands and individual musicians and vocalists, is more than worth its reasonable price of 2s.



Carroll Gibbons (centre) drops into the offices of the newly-formed Cosmo Music Company to see what Bernard Harris (right) and Den Berry have to offer in the way of swing orchestrations. The story about this new company is given on page 2.

Berry have to offer in the way of swing orchestrations. The story about this new company is given on page 2.

STANLEY NELSON is one of our ranging in the most lucid manner, or call the work in this field ranges from a certainty a veteram writer on jazz. His work in this field ranges from a buck a fine arranger, Sid examines every aspect of the matter, and those verd to technical articles and many recitals under the auspices of the cation among HM. Forces, with a book, now out of print, called "All About Jazz" thrown in as an aside.

He has written on films and gossip, been staff photographer and reporter, and is now book reviewer on the subject in "Rhythm" prior to the warring spaper. So it was with great alterest that I read his latest book "Arranging stage as a Glance," just published by Messa, So it was with great alterest that I read his latest book and ship and his fellow-contributor, Jack Sharp, have presented the tyro arranging with a voicing, chord and range chart, specimen intros, modulations and codas, advice on what more to write (a subject usually neglected in arranging books), how to harmonise passing notes, and a list of selected records for arranging study—and all for half-a-crown.

This is a worthy addition to Messrs, Lafleur's famous Swing Style Pocket Edition, and I am not surprised to learn that it sold nearly a thousand copies in just over a week after publication.

Issued almost simultaneously with Stalley Nelson's handbook comes "Rhythm Style Arranging," by that fine orchestrator Sid Phillips, who now holds a commission in the Intelligence in the RAP. Sid's book is also intended for the beginner, and in my view succeeds admirably.

It covers chord formation, instrumentation, and actual practical arranged work can be read with a dwantage by every dance musician.

& D.'s BIG HITS!

IT HAD TO BE YOU DON'T BELIEVE EVERYTHING YOU DREAM

I'LL BE SEEING YOU HOW BLUE THE NIGHT

STAR EYES I'LL GET BY

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THE MELODY MAKER AND RHYTHM FROM UNA DISC BIEVES FROM UNA DISC B

"HOT DISCOGRAPHY" UP TO DATE SIDNEY BECHET—(Cont.)

SIDNEY BECHET — (CORL.)

Sidney Bechet and his New Oricans
Feetwarmers
Sidney Bechet (soprano sax and
clarinct); Sidney De Paris (trumpet);
Sandy Williams
Jackson (piano); Bernard Addison
(guitar); Wellman Braud (bass);
Sidney Catlett (drums).

Jackson (piano); Bernard (bass); Guley Catlett (drums).
Sidney Catlett (drums).
New York, June 4, 1940.
"Shake It and Break It" (051222), Vi 26640, H.M.V. B9086.
"Old Man Blues" (051223), Vi 26663, H.M.V. B9086.
"Wild Man Blues" (051224), Vi 26640, H.M.V. B9086.
"Nobody Knows the Way I Feel Dis Mornin'" (051225), Vi 26663, H.M.V. B9131.
Sidney Bechet and his Rhythm Sidney Bechet (soprano sax and vocal); Cliff Jackson (piano); Wellman Braud (bass); Sidney Catlett (drums); https://dx.doi.org/10.1016/j.jackson (piano); Wellman Braud (bass); Sidney Catlett

vocal): Cliff Jackson (plano): Wellman Braud (bass): Sidney Catlett
(drums).
New York, June 4, 1940.
New York, June 4, 1940.
New York, June 4, 1940.
New York (clarinet): Earl Hines
(blano): Baby Dodds (drums).
Chicago, Sept. 6, 1940.
"Blues in Thirds" (653431), V1 27204,
H.M.V. B9340.
Sidney Bechet and his New Orleans
Feetwarmers.
Rex Stewart (cornet): Sidney Bechet
(soprano sax and clarinet): Earl Hines
(plano): Johnny Lindsey (bass): Baby
Dodds (drums).
Chicago, Sept. 6, 1940.
"Blues for You, Johnny" (053432),
v.c. Herb Jefferies, V1 26746, H.M.V.
B9136.
"Ain't Misbehavin'" (0 5 3 4 3 3),
V1 26746, H.M.V. B9136.
"Save It. Pretty Mama" (053434),
V1 27140, H.M.V. B9129.
"Stompy Jones" (053435), V1 27240,
H.M.V B9329.
Henry Allen (trumpet): J. C. Higginbotham (trombone): Sidney Bechet
(soprano sax and clarinet): James
Tollver (piano): Wellman Braud
(bass): J. C. Heard (drums).
New York, Jan. 8, 1941.
"Sey York, Jan. 8, 1941.
"Sey

B9385.
'Slippin' and Slidin' '' (057889),
Vi 27337, H.M.V. B9368.

Vi 27337, H.M.V. B9368.
Sidney Bechet
Clarinet, soprano sax, tenor sax,
piano, bass and drums; all played by
Sidney Bechet.
April 18, 1941.
"The Sheik of Araby" (063785).
Vi 27485.
"Blues of Bechet" (063786). Vi 27485.
(To be continued.)

"King Cole Trio."

* * * * * *

Regular work followed in New York, washington, Chicago and the West Coast. Meanwhile, the trio's popularity grew enormously. They have to date out numerous records besides having featured in a small way in Miller replaced Prince on bass when Cole himself is a Hins man. That can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be detected by listening to any one of his records, On the early can be obtained here are his trio's recording of "Sweet Lorraine" and—aided and abetted by Lionel Hampton—"Blue." The former displays Nat as a good rhythmic singer and as a charming "mood" player, while the latter spots his plano playing—though the beginning of the solo may like tribs, the client stuff.

To-day Nat Stellent stuff.

To-day Nat facellent stuff.

T

LE JAZZ HOT LIBERATED!

The Continent Swings Again

As the tide of the Allied Armies' advances sweeps on through Europe, the people of the liberated towns and villages lying in its wake resume a way of life as normal as the circumstances permit.

That way of life naturally embraces a good deal of musical activity, and "Melody Maker" readers will be particularly interested to learn that jazz and the swingier style of dance music, which were held suspect by Nazi occupationists, are again freely heard on various parts of the Continent.

November 4, 1944

The three of us—Bob Carter, planist of leading Birmingham bands; Frank Hegarty, one-time drummer with Howard Baker; and Stan Tolman, noted North London guitaristhad only one short day to see all that was to be seen, and it was not until late afternoon that we were reminded of things musical by the sight of a bass fiddle lying on top of a grand plano in a cafe in the centre of the town.

I had not touched a bass since leaving England, and the temptation was too much for me.

So, the necessary permission having been obtained, there took place a strange session consisting of myself on bass accompanied by Bob on piano—probably the first British jam session to be heard in Paris since the Nazis were jackbooted out!

Soon an eager crowd had gathered round us, including two French jazzfiends, MM. Edouard Lassal and Daniel Eballard, who seemed so impressed with our jive duet that they invited the four of us to have a drink. Over an apertiff it was suggested that we all repair to the swanky Circ's Club, where, we were assgred, we would all have a chance of a bash with the resident ork.

As we entered the restaurant we were greeted with the nostagic strains of "Blue Skies," and the Dixieland sound of it caused us to look at each other with a wild surmise. For here was an eight-piece band that was definitely out of this world!

Known simply as Circ's Orchestra, it consists of a coloured altoist well in the Hodges tradition, a planist

SOUTHERN-

A Limited Number of Genuine AMERICAN ORCHESTRATIONS by the following Famous Arrangers

JACK MASON

Toyland Band o Who Are You? You Go Your Way (and I'll Go Crazy) LARRY WAGNER

Georgia Rockin' Chair o You've Been Taking Lessons in Love ARCHIE BLEYER

Daybreak o Deep River GORDON JENKINS

Good-bye Fare-thee-well to Harlem JIMMY DALE

One-Man Weman Dust Off That Old Planna

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Letters received from members of the Liberation Armies tell convincingly of this musical revival. Almost inevitably the earliest report was from Patis, sent in by L.A.C. Ken Lyon, who wrote:

Paris

When first I went into newly liberated Paris I was not thinking about jazz, even though I was in the company of three musician members of my unit all of whom in happier days were devotees of the more torrid type of music. The three of us-Bob Carter, plants of leading Birmingham bands; Frank Hegarty, one-time drummer with Howard, Baker; and Stan Tol-

Brussels

Later on I had occasion to spend a day in Brussels on my own, and, bearing in mind my happy experience in Paris, I made a bee-line for the Broadway Club, where trumpet-ace Robert de Kers is leading a snappy six-piece to the obvious delight of swing-minded Belgians.

I introduced myself to de Kers, whose first question was, "How is the 'Melody Maker'?"

He has not forgotten the old paper and its references to his pre-war Continental activities. He invited me to play with the band, with the result that I took over the bass for the whole evening, unconscious of the blisters that soon came upon my soft fingers, but very conscious of the jump qualities of this group, consisting of trumpet, penor and four rhythm.

At this niteric there is a splendid microphone, and so I took some vocals, and the resultant and gratifying applause was only equalled by the magnificent accompaniment provided by this excellent outfit.

When at last I reluctantly took my leave of the boys they pressed me to go back again as soon as possible for another session, an invitation which I shall certainly accept at the very first opportunity.

It was evident that the Belgian musicians got a great kick out of having an English Serviceman playing with them—a fact that I also noticed about the French boys.

with them—a fact that I also noticed about the French boys.

Belgium.

From AC F. Collis, of the R.A.F., comes news, through a friend of nis now in Holland, of the activities of several well-known Belgian musiclans. The band in which they were playing was led by planist Peter Fountain, and it included such famous Continential names as Peter Packay, Dave Bee, Stan Brenders, Gus Deloof, and, lastly, the celebrated leader-saxophonist, Fud Candrix.

AC Collis's friend (J. Wilkinson, of the R.A.)-heard this group in France, and was lucky enough to sit in with them on drums. He hopes that he will soon be able to meet the members of the Ramblers Band as the Allies push on into Holland. Yet another notice of French activities in the realms of "le hot" comes to us from Cpl. Peter Natley, of the R.A.F.

Peter's plano work will be remembered by anyone who visited the High Wycombe Rhythm Club during the first years of the war. He was also a regular visitor to the No. 1 Club, and participated in several sessions there.

At the Club Celtique, in Roubaix, near Lille, Peter found what he terms a "wizard little outfilt," made up of alto doubling plano doubling bass doubling (or should we say "sextupling") violin; tenor doubling clarinet doubling plano doubling bass doubling (or should we say "sextupling") violin; tenor doubling trumpet and trombone; trumpet (full time, this one); drums and plano.

"Yes," writes Peter, "it's true, and the musicians were very accom-



Where the Allied Armies go, jazz follows—as this snap from France proves. Ken Lyon sent it to us, and it shows him and some R.A.F. colleagues beating it out at their camp on the Continent.

where the Allied Armies go, Jazz Tollows—as this snap from France proves. Ren Lyon sent it to us, and it shows him and some R.A.F. colleagues beating it out at their camp on the Continent.

States. Unfortunately I couldn't help the beat the continent of the second programme in the name of the second programme in the name of the second programme in the near future. There is an accordion player called Noe Seys, only 16 and look. The player called Noe Seys, only 16 and look ing less. What jive comes out of those buttons the button-type squeezers are the most common over here! He has a method of coupling his notes which gives the effect of a riffing brass team. His chords involve the most colossal subtlety of progression. His fingering is like in the progression of the second programme in the recent of the south of the second programme in the near future. The second programme in the near future of the second programme in the near future. The second programme in the near future of programme in the near future. The second programme in the near future of programme in the near future

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N H

CLEARING UP THE OCTOBER

COMMERCIAL RECORDS

IT was an extraordinary predica-ment in which Lou Preager found himself the other day in a provincial

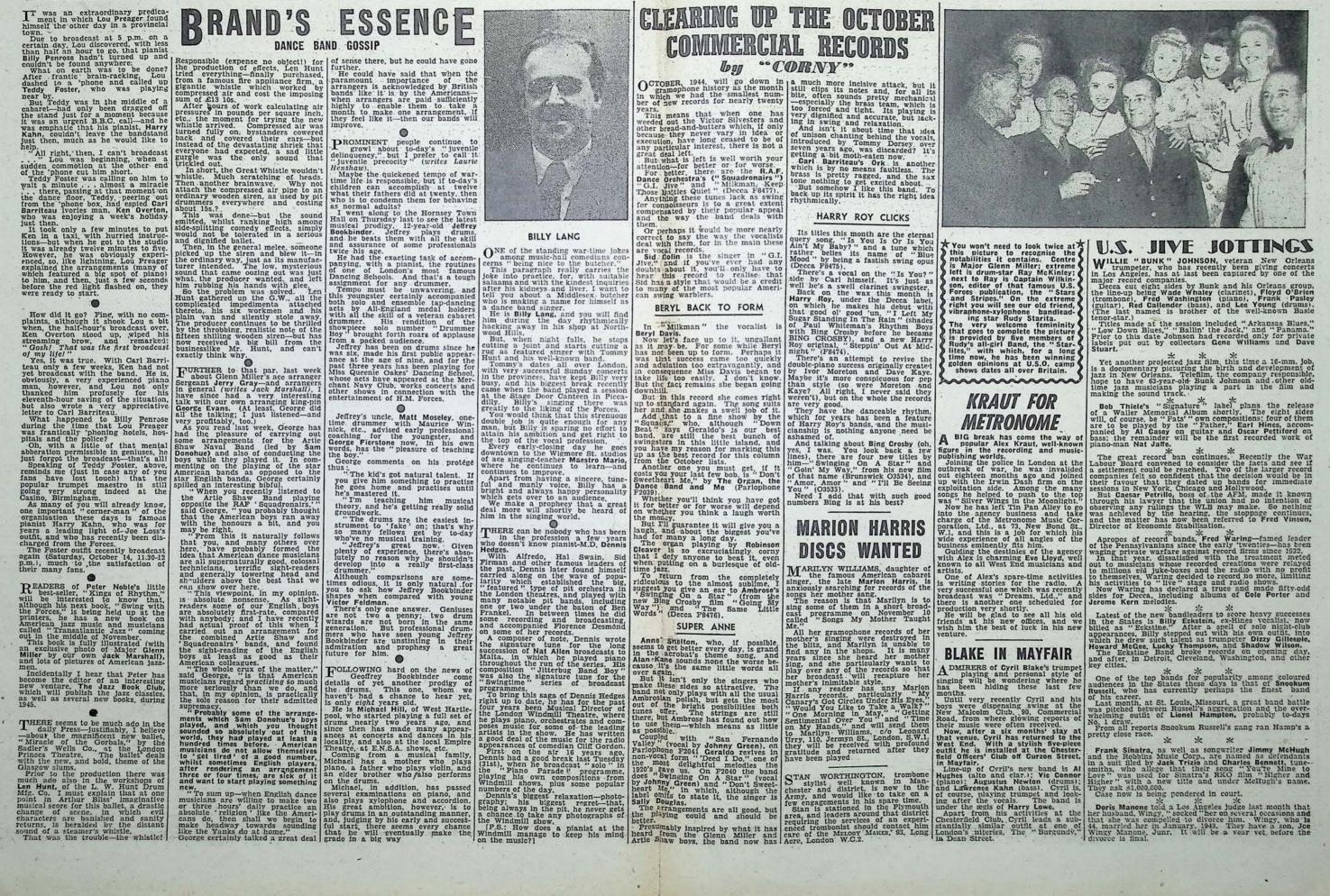
himself the other day in a provincial town.

Due to broadcast at 5 p.m. on a certain day, Lou discovered, with less than half an hour to go, that planist Billy Penrose hadn't turned up and couldn't be found anywhere.

What on earth was to be done? After frantic brain-racking, Lou dashed to a 'phone and called up Teddy Foster, who was playing near by.

DANCE BAND GOSSIP





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ORTHERN NEWS

BY JERRY DAWSON

RROM Sergt. Jack Farmer, R.A.F.

(peace time vocalist Chick
Graham), still out in the blue (which,
in Middle East language, means the
Desert), I have received a couple of
most interesting cuttings from the
local news sheet, "Air Force News."
Each consists of an article by
"Norman Hudis"—a new name to me
—who apparently is the jazz scribe
for the paper. In the Sept. 26 issue
he describes the activities of three
R.A.F. outfits—Nos. 3, 5 and 10—which
were at the time back at base for a
"re-fit."

The time back at base for a
"re-fit."

The time back at base for a
"re-fit."

The couple of many letters
that I have received from various
that I have received from various
pathod in the pople since I originally mentioned the
Ballile outfit, and it certainly looks as
though George has either a grand outfit or a good publicity agent.
Driver McIntosh makes one other
remark. He is off to an overseas
and would dearly like to hear the
and again, and suggests a date in
"Saturday Night at the Palais."
Is this possible, Mrs. Nelison?

** * * **

The close of the paper of

were at the time back at base for a "re-fit."

No. 3. of course, is the band which includes Mrs. Imeson's four illustrious sons, and led by Cpl. Bill I. These boys have been out East since early 1943, and in this time have spent only nine days at the Cairo base, having travelled over 50.000 miles entertaining British and Allied forces units. They were actually the last party to visit Mt. Vesuvius before the balloon wet up a few months ago.

Stan Imeson jokingly played "Keep the Home Fires Burning" and "I Don't Want to Set the World on Fire" on his accordion whilst the lads were looking into the crater. Four hours later the cruption was on!

By the same mail there recently came two letters from Service people each writing about bands in Belfast. One from a musician. Drv. McIntosh, of the R.A.M.C., who tells me that, having read some months ago my notes on George Baillie and his Band at the Dundela Ballroom, and finding himself near to Belfast, he and his pais went along there especially to find out for themselves just what was going on.

To quose "Mac's" own words: "We were greatly surprised after what we had been told about the bands in Belfast, to find, through the Wedding took place at Tunbridge Welds, and Gloria Gaye's Band, on her recent wedding took place at Tunbridge Wells, and Gloria Gaye, with the Band, were in attendance.



November 4, 1944

lvy Benson, with her Ladies' Band, was the B.B.C. band of the week last week, and that is all the excuse we need to put this picture of her on our Radio Page. It shows her signing autographs at a recent dance. The quality of Ivy's broadcasts last week, and her own clarinet and saxophone playing, gave no idea to listeners that she was in constant pain with an internal trouble, for which she will shortly have to be operated on in hospital. Her many fans will wish her a speedy return to complete health.

First to take advantage of the situation appear to have been some of the more ambitious members of the Geraldo band.

To meet and hear the Glenn Miller and Artie Shaw boys they did everything, from gate-crashing B.B.C. studios and any other places where the bands were due to play to fixing up parties at which they could fraternise freely with the American visitors.

thing, from gate-crashing B.B.C.
studios and any other places where
the bands were due to play, to fixing
up parties at which they could
fraternise freely with the American
visitors.

The result was as electrifying as it
was rapid.

In spite of the fact that an American
voice home and sarcastically told
"Down Beat" (vide page 1 of issue
for October 1) that "the U.K.'s out
which sounds like Sammy Kaye playing Benny Goodman arrangements."
whereas in fact our best band is,
without doubt the "Squadronaires,"
the Geraldo band has not only in
proved greatly (as you can hear for
yourself from any of its broadcasts),
but has spread the gospel.

PLENTY TO LEARN

Other leading West End musicians
have realised that there is plenty to
be learnt from the Miller and Shaw
combos, and they have taken steps to
find opportunities to learn it.

Mostly the American bands play in
broadcastine studios and American

* * * *

That may be to some extent because
their microphone placing seemed to
be thetr, but it isn't the whole
the warmth and richness of
the Americans.

Also, while they have a grand
at the July have a grand
of the Americans.

Also, while the Yanks.

While one cannot exactly describe
it as clipping, the R.A.F. band's brass
the to play it is then found that most parts
of heritry microphone placing seemed to
be thetr, but it isn't the whole
fraternise freely with the whole
the programme.

If it is then found that most parts
of heritry well we will do our utmost to
left you have a programme.

Also, while they have a grand
of the Americans.

Also, while they have a grand
of the Yanks.

While one cannot exactly describe
it as clipping, the R.A.F. band's brass
their microphone placing seemed to
be thetr, but it isn't the whole
fraterna rock end the programme.

If it is then found that most parts
of the programme.

If it is then found that ** * *

ON October 26 the A.E.F. programme of the B.B.C. broadcast George Gershwin's "Rhapsody in Blue"—but with a significant difference.

For it was relayed direct from Paris, played by French musicians, and was, in fact, having its first airing from the French capital since the German occupation.

Significant, too, are the implications behind this broadcast. For the two orchestras, under the direction of Robert Bergman and Jook le Roy, and presented in a programme of French and American dance music by Le Movement de la Résistance Nationale, have thus re-established a link between our-brand-of-music lovers on either side of the Channel that has for too long been broken.

One might criticise the exclusion from the broadcast of any but American numbers—Ellington's "Prelude to a Kiss " and " Jubilee Stomp competing the airing; one might criticise the exclusion from that the symphonic treatment hardly corresponded to uniteas of Jazz. But at least a start has been made.

And are we too optimistic in hoping that, following this, listeners in this country are soon to hear again that brand of Jazz for which to so many of our readers the name of Paris stands?

In a city where the individuality of the citizen so magnificently resisted all efforts of extermination during other leading West End musicians have realised that there is plenty to be learnt from the Miller and Shay condonated the control of the contr

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SCOTTISH NOTES By Hugh Hinshelwood CURRENT attraction at Green's is Carl Barriteau, who has many fans here not only among the public, but among the musician fraternity, which includes one or two local boys who have played with his outfit. Carl and his clarinet, swell arrangements, and vocalists Holen McKay and Dick-Harrison make up a fine show.

Brass news once again. Place of Bill Cochrane at the Berkeley has been filted by Charlie Norton, who left school a year ago to play his trumpet at the Playhouse and subsequently was with Bennie Loban at the Plaza and Arthur Wallwork at Rothesay.

at the Playhouse and subsequently was with Bennie Loban at the Plaza and Arthur Wallwork at Rothesay.

Not bad going for a year in the business, and a sixteen-year-old. Also, Glasgow trumpet Alee McPhail, home on leave from the R.A.F., telling us that he is stationed in the Durham district and is doing plenty of playing and leading an outfit from his unit.

Dick Denny writes us from Rothesay to say that, having now settled down, the boys are giving the local folks all they want at the Pavilion.

They have billed Dick as "Scotland's King of Showmen," and he has certainly nothing to learn in this line. Country dancing would appear to be quite popular down here, but Dick says they are managing to please in this department also—always rather a problem to visiting bands.

It is now known that Glasgow's dancing-in-the-parks season at Kelvingrove showed a handsome profit, so its practically certain that this venture has come to stay.

Garrison Theatre and the Saturday dances for the Forces have also recommenced, so it is to the credit of the Corporation that they are going all out for experience which should come in handy in the post-war period. Another Sunday swing resort settling down for the winter is the Jewish Workers' Circle, where Lester Penman, drum maestro, provides and plays in the resident band.

Augmentations are the rule at all sessions, of course, many well-known locals coming in for a bash.

Prominent among these latter recently was a young local planist, Bill McGuffly, who had a short spell with Harry Leader recently, but came home for domestic reasons. This boy did a session with Jack Chapman the other night, and all concerned were unanlimous that he is going places.

MUTUAL AID!

own.

The sequel to that took place last month, when a fire at Palisades Park, N.Y., destroyed Raeburn's entire

N.Y., destroyed Raeburn's entire library. Eckstine at once returned the scores Raeburn had loaned him, and in addition sent a parcel of his own upto-the-minute arrangements, so that Boyd was able to continue working without loss of time and with a book of current orchestrations.

Such co-operative spirit among top-line maestros is a pleasure to hear about.

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WHEN the new Billy Eckstine Band a month or two back Billy enjoyed the help of several friends who are also name bandleaders. Among the friends of the ex-Earl Hines singer were Count Basic George Auld and Boyd Raeburn, all of whom lent Billy some first-rate orchestrations until such time as he was able to complete a library of his own. Traders buying and selling here-under must observe the Restriction of Resale Order S.R. & O. 1942, No. 958. INSTRUMENTS FOR SALE

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offers.—Stubbins, 37, St. Thomas St., Wells, Somerset.
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NOTTS NOTABILITY

Recent addition to the strength of Les Thorpe's Band at the Palais-de-Danse, Nottingham, is noted Northern plaints tarranger Tom Saville, who hails from Lymm, Cheshire, and has worked a lot around the Warrington area (writes Jerry Dawson).

Tom is a first-rate planist with a very modern style, and has annexed several individual prizes in Milowy Maker contests—always accompanied by warm praises from the adjudicators.

Many of our top players to-day started off in exactly this fashion and his many local admirers will wish Tom the best of luck in his new "Dreak."

I personally am of the opinion that we shall hear a lot off Tom Saville in future years...

TOMMY SMITH, leader at Croydon Teals of the contact of the cont

Tested by our specialist and finally by Alex himself. Please state requirements and the price you wish to pay. None of the employment adverts. relates to a woman between 18 and 41 (inclusive) unless such a woman (a) shas living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

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