

# Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING NOVEMBER 25, 1944

## IVY IN HOSPITAL

Gives Up All Work For Three Months

HER MANY FRIENDS IN THE PROFESSION AND HER MULTITUDE OF ADMIRERS WILL BE SORRY TO LEARN THAT ON WEDNESDAY MORNING OF THIS WEEK IVY BENSON UNDERWENT AN INTERNAL OPERATION IN LONDON. HER INDISPOSITION, WHICH IS OF LONG STANDING, MEANS THAT SHE WILL BE OUT OF THE PROFESSION FOR AT LEAST THREE MONTHS, AND THE "MELODY MAKER" TAKES THIS OPPORTUNITY OF WISHING HER A SPEEDY AND COMPLETE RETURN TO HEALTH.

Ivy has been ill for a long time, and has been carrying on with her work in spite of continual pain. She struggled to complete her last fortnight's engagement at Belle Vue, Manchester, and had to have a nurse in constant attendance, being so ill that, for the first time in her professional career, she had to miss two nights' playing on the stand.

But her sojourn in hospital will be made much happier by the spontaneous gestures of real friendship and co-operation made to her by two well-known Manchester personalities.

Realising how worried she was about the thought of her band having to lay off for three months, Mr. Spence, managing director of Belle Vue, sportingly offered to take six of the girls into his ballroom to form a relief band under the leadership of altoist Norma Cameron.

### GREAT CO-OPERATION

This kindly and unsolicited offer was, of course, at once gratefully accepted by Ivy and her musicians, and, what is more, from December 26 Mr. Spence is going to use three more of the girls in his band at Belle Vue Circus.

Nor does this complete the generous help which Ivy Benson has received, for hard on the heels of Mr. Spence's gesture came similar co-operation from Mr. Ashworth, of Levenshulme Palais, who took three more of the girls for the band at the Devonshire Hall, Higher Broughton, which he has just opened.

As third altoist Freda Redfern is getting married this week and vocalist Doris Knight is taking a holiday, while Joyce Clark is probably touring with a well-known band, this means that everyone of Ivy's girls is fixed up for the period of her illness, but the best part about it is that their new employers have made it quite clear that the moment Ivy is better her girls will be unconditionally surrendered "back to her."

Ivy Benson had hoped to be out in time to play at the Birmingham Hippodrome in the big Christmas show which George Black is putting on, but this is out of the question, and Billy Cotton is taking her place. She is keenly looking forward to taking her band out to the Continent to entertain the troops in February for E.N.S.A., and is confident she will be quite fit again by that time.

Many readers would like to drop her a line to cheer her up in her illness, and they should write to her at the Chelsea Women's Hospital, Dovehouse St., London, S.W.3. All her personal business is being handled by her indefatigable secretary, Renee Fitzgerald, who can be contacted at Flat E, 20, New Cavendish St., London, W.1.

FAMOUS trumpet-man and arranger Jimmy Macaffer, discharged from H.M. Forces a short while ago, is now a permanent member of Jack Payne's Orchestra. He is both playing in the brass section, and taking a leading part in the arranging work of the Band.

## CHANGES IN BUDDY SIX LINE-UP

WHEN Buddy Featherstonhaugh and his Radio Sextet next appear at any public engagements the fans will notice one or two interesting changes of personnel.

The two departments affected are those of piano and drums. In the latter capacity, Stanley Marshall is now permanently with the band. Since Jack Parnell was transferred to other duties there has been no regular Featherstonhaugh percussionist, although several notabilities have sat in with the band.

An old-timer at the game, Stanley Marshall has been with many of the leading West End restaurant and night-club bands—including Eddie Carroll's—and for many years past, prior to his joining the R.A.F., was a well-known figure in London's danceband-land.

New pianist is Malcolm Lockyer, a youngster who is regarded as a real find. Malcolm was well known in "M.M." contesting circles before he joined up. He replaces Harry Rayner, who left the Featherstonhaugh bunch on being drafted to a different station.

With Buddy on tenor, complete personnel nowadays includes Don Macaffer (trombone); Charlie Short (bass); Stanley Marshall (drums); and Malcolm Lockyer (piano). There is also to be a permanent guitarist appointed to the bunch.

## ..And in Stanley Black's Band

THERE are several interesting changes of line-up to report in Stanley Black's popular B.B.C. Dance Orchestra.

Well-known trumpet-player Ken Grieff now occupies a chair in the brass section, in company with another newcomer in the person of Percy Harper, Jr., trombone. Bill Glover is now on second alto sax, flute, etc.; and Joe King has taken over the drums.

Ken Grieff is an extremely solid trumpet man who is late of Oscar Rabin's Band; Bill Glover and Percy Harper have been with many of the leading dance orchestras in Town.

Joe King is a player from the Provinces who, since he came to London a couple of years ago, has played with Percival Mackey and with the big stage band which Bert Ambrose put on at the Royal and at several resorts in the West End.

# HOW THE NAZIS TRIED TO CRUSH JAZZ

ONE OF THE MOST AMAZING DOCUMENTS OF THE WAR HAS FALLEN INTO THE HANDS OF THE "MELODY MAKER"!

It exposes in black-and-white the humiliation of Continental dance-musicians playing under the Nazi yoke, but, more than that, it shows how the Germans ruthlessly tried to stamp out, with a thoroughness worthy of a better cause, any non-Aryanisation of dance music.

The document comes from Holland and was issued by the Nazi "Department of Popular Education and Art."

This high-sounding body published it in the form of a long-winded four-page pamphlet meticulously forbidding dance bands to play anything that savoured of "Negroid and Negro factors in dance music," and even forbidding them to use, in print or verbally, the common musicians' phrases for various effects.

It seems unbelievable that a nation even so humourless as Germany should be so undignified and carping as to forbid, by ordinance, "the effects known as 'dinge, smear,' and 'whip' " "scat"-singing, "boogie-woogie," "honky-tonk" or "barrel-house," the use of certain specified brass-mutes, and "the long-drawn-out 'off-beat' effect" among other incredible decrees.

### NEGRO GRAND-PARENTS!

Even more extraordinary is the forbidding of "licks" and "riffs" repeated more than three times in succession by a soloist or more than sixteen times for one section or for two or more sections.

But the final absurdity is surely the statement that an exception may be permitted to these decrees "where such music is interpreted by persons having two or more Negro or Negroid grand-parents!"

Well, here is the document, translated from the Dutch, and the MELODY MAKER can only say that, when Germany wastes so much time and trouble drawing up such a fooling and ridiculous set of restrictions—no wonder it has lost the war!

The following explanation is appended as a footnote, regarding the meaning of the words "Negroid" and "Negrito":

NEGROID=belonging to a Negro race. This includes the African Negroes and also those living outside of Africa, also Pygmies, Bushmen and Hottentots.

NEGRITO=in the wider sense of the term, the short-statured, curly or frizzy-haired, dark-skinned inhabitants of South-Eastern Asia, Melanesia and Central Africa.

The pamphlet reads:—  
DEPARTMENT OF POPULAR EDUCATION AND ART  
Conditions GOVERNING THE GRANT OF LICENCES FOR DANCE MUSIC AND ENTERTAINMENT MUSIC

The embargo on Negroid and Negro factors in dance music and music for entertainments.

### INTRODUCTION

The following regulations are intended to indicate the revival of the European spirit in the music played in this country for dances and amusements, by freeing the latter from the elements of that primitive negroid and/or negro music, which may be justly regarded as being in flagrant conflict with the European conception of music.

These regulations constitute a transitory measure born of practical considerations and which must of necessity precede a general revival.

### PROHIBITION

#### CLAUSE 1

It is forbidden to play in public music which possesses to a marked degree characteristic features of the methods of improvisation, execution, composition and arrangement adopted by Negroes and coloured people.

#### CLAUSE 2

It is forbidden in publications, reports, programmes, printed or verbal announcements, etc.—

(a) Wrongly to describe music played or to be played with the words "jazz" or "jazz music."

(b) To use the technical jargon described below, except in reference to or as a description of the instrumental and vocal dance music of the North American Negroes.

In relation to Clause 1, the Secretary-General may permit exceptions—

1. Where such music is intended for a strictly scientific or strictly educational purpose;
2. Where such music is interpreted by persons having two or more Negro or Negroid grand-parents.

### DESCRIPTION OF THE MAIN CHARACTERISTIC FEATURES OF THE ABOVE-MENTIONED MUSIC WHICH DIFFER FROM THE EUROPEAN CONCEPTION OF MUSIC

#### A. IN PERFORMANCE

1. The use of tonally undefined mordents, ostentatious trills, double-stopping or ascendant glissandi, obtained in the Negro style by excessive vibrato, lip technique and/or shaking

(Please turn to page 3)

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China Boy	My Melancholy Baby
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Blue Skies	You Made Me Love You
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St. Louis Blues	Some of These Days
Chinatown, My Chinatown	Nagasaki
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