

Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING JANUARY 13, 1945

CONTESTS AGAIN! "M.M." 1945 Season To Open in February

NEXT MONTH WILL SEE THE COMMENCEMENT OF THE 1945 DANCE BAND CONTESTING SEASON, AND IN ANNOUNCING ITS ADVENT WE ADD NOT WITHOUT A MEASURE OF PARDONABLE PRIDE THAT IT WILL BE THE NINETEENTH CONSECUTIVE ANNUAL SEASON THAT THE "MELODY MAKER" HAS SPONSORED.

Whether it will eclipse last year's all-time record season will remain to be seen.

The war is not yet won. Amateur and semi-pro musicians still left in civilian life are still devoting much of their spare time to various forms of war work; bands get smaller and fewer as call-ups decimate their ranks; travelling even short distances is still fraught with difficulties and discomforts.

But in an endeavour to continue the friendly competition which is the greatest encouragement to musicians to maintain and improve their prowess, and to help provide the public at large with the healthy relaxation so essential to a nation which has undergone the trials of more than five years of total war, the MELODY MAKER will once again go all out to make this as great and as grand a season as possible, and details of the first of the many championships already arranged will be found in the Pictures List on page 10.

THE RULES

Generally speaking, the season will follow on the lines of its more recent highly successful predecessors.

But in an endeavour continually to improve on past years, certain important alterations have been made to the standing Rules which govern all "M.M." sponsored contests.

The first concerns the vexed question of status of musicians.

One of the greatest problems has always been to draw the line between a professional and a semi-pro musician.

We do not suggest that we have yet found the ideal solution to it.

But we think we have got nearer, than ever before to a fair definition in the following, which is the new footnote to Rule I on the Constitution of Competing Bands:—

A semi-pro musician is one who (i) earns the greater part of his, or her, livelihood, or spends the greater part of his, or her, livelihood-earning time, in a profession or employment other than that of music, and (ii) has not held an engagement in a professional band for more than four consecutive weeks, or a total of eight weeks, in any one year.

A musician engaged in any of the Fighting or other National Services (i.e., work of national importance to which he, or she, has been, or could have been, directed by the Minister of Labour) is considered as retaining the status he, or she, held prior to joining such Service.

Any musician who has at any time been a professional musician is considered as retaining professional status until he, or she, has applied to, and obtained from, the Editor of the MELODY MAKER permission to be considered as having reverted to semi-pro status, and such permission will be granted only provided that the applicant satisfies the Editor of the MELODY MAKER that there are bona fide and reasonable grounds for granting it.

(Please turn to page 9)

GREEN AND ELRICK NEXT BANDS FOR FRANCE

ALLIED troops on the Continent are getting quite a "shuttle-service" of leading British dance bands to entertain them these days.

FOLLOWING GERALDO, JOE LOSS, THE R.A.F. SQUADRONAIRS AND BILLY TERNETT, NEXT STAR BUNCH TO GO IS PHIL GREEN AND HIS DIXIELAND BAND, WHO IN TURN WILL BE FOLLOWED, AT THE END OF THIS MONTH, BY CHEERY GEORGE ELRICK AND HIS ORCHESTRA.

Phil Green's visit will bring an interesting new kind of swing-bunch to the troops, for he is taking his eight-piece Dixieland combo to the Continent for six weeks, and will be leaving any day now.

Personnel of the outfit to go across is Phil himself (conductor and accordion); Denny Wright (gtr.); Eric Siddons (trpt.); Miff King (trbnone); Artie Williams (tenor); J. Julian (bass); Peter Gray (pno. and vocals); Johnny Marks (drums); and an alto-sax, doubling clarinet, who is yet to be fixed.

Vocalists for the tour are Dorothe Morrow and Teddy Johnson. Next week (commencing Monday, 15th), George Elrick is the Band of the Week at the B.B.C., and he follows this with an engagement at the Wood Green Empire. After this he will not be seen on the stage for some six weeks or so, during the period of his Continental travels.

A treat for the boys out there will be George's two popular vocalists, Connie O'Neil and Joy Conway, and the bright, very cheerful entertainment of which George has for so long made a speciality will unquestionably go down extremely well with the fighting men.

While all the members of George's band are very keen to make the trip, the actual composition of the band will depend on the medical examinations to be held shortly as, like every other band, it has several Grade 4 members.

George would therefore like to hear—just in case!—from any instrumentalists willing to go to France. They should contact him c/o the B.B.C. next week or, the following week, c/o the Wood Green Empire.

CRICKLEWOOD PALAIS maestro Jan Wildeman commenced last Monday (8th) at the new "Broadway" niterie in Park Lane. This is a late-night establishment, and Jan goes on there after his day's work at Cricklewood is finished.

Jan was previously doubling between Cricklewood and the "Gardenia" Club. The latter establishment closed down just before Christmas, and it is almost identically the personnel from the "Gardenia" that Jan is now fronting at the "Broadway" Club.

FAMOUS West End trombonist Jock Bain joined up with Geraldo's Orchestra last Sunday (January 7). He replaces Eric Tann, who has left the combination.

A noted stylist as well as an excellent section man, Jock has been until recently with Phil Green's Dixieland Band.

GEORGE SHEARING TAKES OVER FROM WEIR at HATCHETT'S

AN interesting change in the music has taken place this current week at Hatchett's famous Piccadilly Restaurant (London).

Owing to the pressure of his outside engagements, Frank Weir has given up the leadership of the second Hatchett's dance band.

In his place Hatchett's musical director, Chappie D'Amato, has secured the services of piano-ace George Shearing, with his own quartet. George commenced last Monday (8th).

The Shearing outfit is interesting, stylish, and modern to the nth degree. With George himself presiding, in his own inimitable style, at the piano, remaining members of the quartet are Alan Franks (trumpet), Norman Burns (drums), and Roy Taylor (tenor sax).

Alan and Norman are both too well known in Town to need any introduction. Roy Taylor has recently been discharged, on medical grounds, from the R.A.F. During his time in the Service he distinguished himself with the R.A.F. "Blue Eagles."

On January 20, Lou Preager star Johnny Gray (as announced elsewhere on this page) takes over the tenor chair.

Reason for the change-over is that, apart from his heavy broadcasting and recording commitments, Frank Weir is also regularly leading his own combo at the Astor niterie. He has lately waxed some numbers with this outfit, which will be issued under the Decca label in February.

Vic Lewis Out of R.A.F.

VIC LEWIS, singing guitarist and co-director, with drummer Jack Parnell, of the Lewis-Parnell "Jazzmen," has just been discharged from the R.A.F., following a long spell in hospital with nerve trouble.

Vic's immediate plans, after more rest to improve his health, is to concentrate, with Parnell, upon the further building up of their "Jazzmen" combination, which has already reached a pre-eminent position among British swing bands.

The "Jazzmen" are airing again next Tuesday (16th) from 5-5.30 p.m., G.F.P.

KAYE AND GRAY LEAVE LOU PREAGER

TWO famous stalwarts of the band are leaving Lou Preager's combination, after a lengthy and successful association.

They are vocalist and radio favourite Edna Kaye; and tenor sax stylist and cornetman of the band, Johnny Gray.

Edna Kaye has been with the band for three years, and during this time she has not only appeared with Lou Preager at Hammersmith Palais and on his various guest appearances, but has also carried out a good deal of broadcasting on her own, plus film work, etc.

Now the pressure of outside engagements has become so great that Edna is reluctantly severing her connection with the Preager Band to concentrate upon the many interesting solo ones which are coming her way.

Edna Kaye's successor in the Preager Band will be charming twenty-one-year songstress Lynne Shaw, a recruit from the film world, who recently made her radio debut with Frank Weir, and whose picture appeared in the "M.M." a few weeks ago.

Lou Preager heard Lynne broadcasting with Stanley Black, and as a result, booked her right away. Lynne will start on January 16, and will sing with the band both at Hammersmith Palais and at the Royalty niterie; where Lou presents the band.

Edna Kaye's last appearance with the Preager Band will be on their broadcast scheduled for January 15 (12.15-1 p.m., Forces).

Johnny Gray has been with Preager about 18 months. Coming into the profession's London ranks direct from a semi-pro status with Billy Monk's Band, of Coventry, Johnny has made an excellent reputation as a stylist. He departs on January 20, to take up his position in George Shearing's new quartet at Hatchett's Restaurant.

George ("Crack") Cracknell moves up on to 1st tenor, and Lou is now anxiously wanting to contact a good tenor man to take over "Crack's" position in the band.

Lou Preager himself is still a patient in the London Clinic, following his recent breakdown. He is making fair progress, and at the time of writing, expects to be moved to the South Coast for a period of convalescence.

In the meanwhile, Lou's Hammersmith band carries on under the efficient leadership of trumpeter Harry Finch.

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WINSTONE'S FILM-BREAK

BANDLEADER ERIC WINSTONE received his first big break in films with his full orchestra recently, when he started work at Elstree on a new British-National musical with a gangster flavour, "Don Chicago."

Leading man in this film is famous stage and radio figure, one-time drummer-vocalist Jackie Hunter. Jackie plays the part of a noted gangster who is exiled from Chicago and comes over here to open the almost inevitable niterie in London.

Eric Winstone is the bandleader, who, besides leading at the niterie, also gets himself involved in some of the chief gangster's nefarious plans.

Film also stars famous British comic "Monsewer" Eddie Gray, and features music by George Posford.

Occasion marks a completely new break for Eric Winstone, since he is both presenting and conducting his big band and also playing a small part as well. Eric is already negotiating for other film activity to follow closely after this present venture in the studios

LEW STONE'S PLANS

THERE is excellent news from famous leader Lew Stone, who gave up bandleading early last December in order to concentrate, after pressing medical advice, on a period of recuperation in the country following a serious breakdown in health.

Lew reports himself very much better now, and his health is steadily improving. He comes back to the limelight with a bang on January 29, when he returns to the air as the B.B.C. "Band of the Week."

During his period of convalescence, Lew has been receiving a number of interesting offers for resident engagements, and it is almost certainly in this type of job that he will return to the musical fold when his health has improved sufficiently for him to undertake a full-time engagement again.

CALL SHEET

(Week commencing Jan. 15)

Carl BARRITEAU and Band,
Court Royal Hotel, Southampton.
George ELRICK and Band,
B.B.C. Band of the Week.
Henry HALL and Band,
E.N.S.A.
Joe LOSS and Band,
Green's Playhouse, Glasgow.
Vera LYNN,
Empire, Finsbury Park.
Felix MENDELSSOHN'S Hawaiian
Serenaders,
Hippodrome, Aldershot.
Harry PARRY and Sextette,
Neale's Ballroom, Coventry.
Oscar RABIN and Band,
Plaza, Derby.
George SCOTT-WOOD,
Coliseum, Portsmouth.
TROISE and his Mandoliers,
Palace, Dundee.

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THEY'RE WRIGHT OF COURSE!

YOUR CHANCE TO HELP DUTCH SWING FANS

A UNIQUE OPPORTUNITY HAS ARISEN FOR "MELODY MAKER" READERS TO DO A GOOD TURN TO FANS IN LIBERATED HOLLAND. A year ago, the Dutch authorities issued since 1939, and in addition, all those classic jazz discs without which no collection is complete.

The selection of these records was entrusted to Bettine Rampton, former assistant to Leslie Perowne, and now a producer in the B.B.C. European Service.

"The Resurgent Netherlands," first radio station operating in liberated Dutch territory, opened up recently, and thanks to these records, is able to devote several hours' air time daily to first-class programmes of recorded music, in which, heedless to say, jazz plays a big part.

Incidentally, British and American Forces stationed in Liberated Holland are able to enjoy these programmes as well as the Dutch fans.

When "The Resurgent Netherlands" first went on the air, the records were still on their way from Britain, but the Dutch programme boys hit on the bright idea of visiting every family within reach and borrowing from them every disc that had survived the German occupation.

LITERATURE NEEDED

They collected about a thousand discs in this way—very worn and scratched, it's true, but listeners were willing to put up with that in order to hear once more the music which the Nazis had forbidden them for so long.

Just as the supply was getting low, the first batch of records arrived from Britain, and you can imagine what a thrill they gave to the staff of the radio station, as well as to their listeners.

And now, here's how "M.M." readers can help. Bettine tells us that this Dutch radio station is urgently in need of every kind of jazz literature, and information about recordings issued since 1939.

Dutch listeners are completely out of touch with stars who have made their names during the past five years—for instance, such commercial stars as Carmen Miranda, Dinah Shore, Frank Sinatra, not to mention the more jazz-swing personalities and so the programme builders need background information to help them to introduce artists when putting out these programmes.

If any readers have back numbers of the "M.M.," "Rhythm," "The Gramophone," or any other useful literature—including film periodicals—to spare, these would be tremendously appreciated. Papers should be sent to "The Resurgent Netherlands," c/o "Melody Maker," Odhams Press, 93, Long Acre, London, W.C.2.

MORE SCOTS BROADCAST

BY the time this appears the broadcasts from Glasgow's Berkeley and Barrowland ballrooms will be history, but still another local band will be on the air this month.

Benny Loban, from the Plaza, will have an airing in the "Saturday Night at the Palais" series on Saturday, January 20, this being another date which is long overdue.

Local musicians who heard the American military band in Kelvin-grove Park during the summer have a chance to hear another unit, the Army Air Forces Band, due to play a concert in Green's Playhouse on Sunday, January 14, the proceeds going to the R.A.F. Benevolent Fund.

This combination of 80 players will have nothing to offer the live fan, of course, but will have plenty for those who admire musicianship and efficiency in the American manner.

Adding to the number of Glasgow boys playing recently with Ronnie Munro we find drummer Billy Watson and alto man Alec Hunter in his band at Blackpool this week.

Ronnie's Empire date was certainly providential in view of Joe Loss's delayed arrival. Frantic efforts by agents and others had Ronnie on the Playhouse stand promptly for the first matinee.

The afternoons were easy, but the evenings involved the same switching as when Joe was at the Empire doing this particular double act.

Although it is hard to believe, Glasgow's holiday period saw still bigger crowds filling all the halls, with the doors closed early. The Locarno now has a queue, complete with entertainer. Eddie Shaw and Bobbie Hogg, still going strong, are assisted by a novelty vocal act, the Nairn Brothers.

A versatile member of the business here is pianist Ian Brown, who has played at Green's, the Locarno, and recently with Jack Chapman at the Albert.

As well as using his hands that way, Ian used his feet not so long ago with Parkhead Football Club, was a Varsity running champion and went out regularly with the harriers. In addition to which he is studying medicine. However, doctor's orders have prescribed a quieter life for him now, so it looks as if Ian's M.M. in future will be *Materia Medica*.

Young lady who is getting a well-deserved break these days is vocalist Peggy Kane, who has plenty of local experience and knows the dance band idiom. Peggy has been featured recently with Bobbie Thomson's Band at the Berkeley, and was in the broadcast from Bobbie Jones' popular hall.

EDINBURGH—Panto, in the capital features old Roy Fox star Mary Lee, who is in the show at the Gaiety, while the Lyceum Christmas show, "The Quaker Girl," stars Celia Lipton.

L.M.S. Joe Orlando has a revised outfit at the Caledonian Hotel, the line-up now being: Mickey Burberry (saxes), Stan Rimmer (bass); Al Jones (piano); Ben Lyon (violin); and Reub Lakin (drums).

Jim Wilson, trombone, who recently played with George Elrick and Bertini, has made a further shifting and is now with Teddy Foster at Birmingham.

Once again the Glasgow boys are getting together in the approved Archer St. tradition. Visitors and returning old-timers can find quite a few of the fraternity every afternoon in Green's Café, the study-circle discussing everything from politics to politics!—HUGH HINSHELWOOD.

HEARTY congratulations to saxist George Roberts, of the "Jiver" Hutchinson All-Star Coloured Band, on the recent birth of a daughter. Both Mrs. Roberts and child are doing well.

CHARLIE KUNZ IN HOSPITAL

THE "Melody Maker" is very sorry to announce that famous pianist and music-hall ace Charlie Kunz is seriously ill in hospital. He is suffering from tuberculosis of the spine, and it is feared that a very long rest will be necessary before he is back to his piano again.

Taken ill towards the end of 1944, Charlie carried out several engagements while a very sick man, often being actually in agony whilst he was playing, but imagining he was merely suffering from lumbago.

On learning from the medicos of the real state of affairs, he immediately entered hospital, where the treatment and rest have already afforded him great relief.

Charlie is a patient at the St. Vincent's Hospital, Northwood Hills, Middlesex, and would be delighted to hear from anybody who cares to write and cheer him up.

His legion of friends and fans will join us in wishing him the speediest possible recovery.

In the meanwhile, Charlie's two sons, Peter and Gerald, are doing excellent war service. The former is serving in the Navy in Far Eastern waters, whilst Gerald is in training with the Fleet Air Arm.

"Rhapsody In Jazz" For Kiddies' Hospital

A NOTABLE event for East London dancers and fans will be the super dance to be held at the Assembly Hall, Walthamstow, on January 17.

Ingeniously billed as the "Rhapsody in Jazz," the event is being held to aid the Hospital for Sick Children, Great Ormond Street, London, W., and the bands taking part will be:—Stan Davis and his Orchestra ("M.M." South London winners, 1944).

Will De Barr and his Band (best small band in Essex, 1944).

Roy Ringrose and his Band (cup-winners for best band in Walthamstow, 1944).

Johnny Gerson (winner of "M.M." London Accordion Championship, 1944), with the "Playfair Five."

With such an impressive array of talent, and for such a very deserving cause, tickets are cheap at 3s. each, and they can be obtained in advance from organiser Les Wingrove, 135, Ferme Rd., Hornsey, N.8, or from the Town Hall, Walthamstow, E.17. On the night, tickets will be 5s. each at the door.

GROSS DOING AN EDDIE CONDON

WELL-KNOWN London guitarist Sid Gross is allowing his enthusiasm for swing to express itself in a practical form by organising, in conjunction with the management there, a grand all-star swing concert, to take place at the Wembley Town Hall on Sunday, January 28, at 3 p.m., under the title of "Swing Shop."

Idea behind this affair was inspired in Sid's mind by the famous Eddie Condon Town Hall concerts.

A number of the leading British swing artists have already agreed to participate. Acceptances so far include the new George Shearing Quartet, from Hatchett's Restaurant, who will be playing a speciality programme. Several other swing stars have already accepted, including Beryl Davies.

Prices will range from 10s. 6d. down to 2s. 6d., and reservations for tickets can be made by application to the Town Hall direct.

Guitarist Sid Gross, well known in the profession in peace time, is now Cpl. Gross, R.A.F. He was in the R.A.F. "Blue Eagles," and has just been transferred to the London area from a station in the far North of Britain.

TEDDY FOSTER, leading at the Grand Casino, Birmingham, urgently needs both a trumpet and a trombone player. He describes the job as an interesting one, with plenty of fresh broadcasting prospects for his band on the way.

Contact Teddy direct at the Casino, Corporation St., Birmingham, 4.

"SKYROCKETS" AIR....

"DETECTOR" on Radio

WHATEVER kicks one may have to serve out more regularly to the B.B.C., they certainly deserve a big bouquet for having given us Paul Fenoulhet and the R.A.F. "Skyrockets" as "Band of the Week" this week.

This remark isn't made on beliefs of what the band should, and hopes of what it might, do.

It is the result of having heard its airing last Monday (8th), to enable which I delayed writing this article until so near press-hour that it nearly missed the boat.

However, as they say, a miss is as good as a mile, and I'm in time to tell you that if you haven't heard the band this week yet, you've three more chances—to-day, Thursday (11th), at 11.15 a.m. (Forces); tomorrow, Friday (12th), at 11.40 a.m. (Home); and Saturday at 9.30 a.m. (Home)—and it will be well worth your while to try to get to a radio set for at least one of them.

That this Service band has been able to take the week's B.B.C. engagement is due to the fact that the boys are on a well-deserved seven days' leave.

* * *

The full line-up for the broadcasts is:—

Issy Duman (first alto and soprano); Bill Apps (second alto); Aubrey Franks and Basil Skinner (tenors); and Cliff Townsend (baritone).

In the brass section are "Chick" Smith, Les Lambert and Ted Allaby (trumpets), and Harry Roche, Joe Cordell and Jack Bentley (trombones).

The rhythm consists of Pat Dodd (piano); Joe Young (guitar); Jock Reid (bass); and Jackie Parnell (drums).

The vocalists are Denny Dennis and Leslie Douglas, with, of course, Paul Fenoulhet as conductor.

Which are the "regular" members of the combo it is difficult to explain, because, although the band is officially only nine strong, it is regularly augmented for its many B.B.C., E.N.S.A. and Parlophone broadcasting and recording dates, usually more or less by the men who are with it for this "Band of the Week" date, so it may be said that the only unusual additions are Aubrey Franks (who may join the band as a "regular") and the three trombones.

One regular tenor saxist Cliff Timms is absent. For years he has suffered with ear trouble, and at the moment is awaiting a medical which

may result in his discharge from the Service.

Incidentally, Jackie Parnell is also awaiting a medical. He is suffering from internal trouble.

But for the time being he is still going strong with the "Skyrockets," to whom he became available on leaving Buddy Featherstonhaugh's R.A.F. group, which has for so long and so successfully been also the B.B.C.'s Radio Rhythm Club Sextet.

It seems difficult to speak too highly of the "Skyrockets" these days. They have become one of the very best dance bands we have, in or out of the Services.

On the whole, they may be stronger as an ensemble than for swing soloists as such—at any rate, when compared with that other brilliant R.A.F. outfit, the "Squadronairs."

Nevertheless, in pianist Pat Dodd, saxist Issy Duman, trumpet man Chick Smith and trombonist Harry Roche (even though he did crack badly in opening his solo in "In a Little Spanish Town") the band has outstanding "corner" men.

What Pat Dodd hasn't got as a pianist just isn't worth having. He was the high spot of every number in which he was featured at all, and in "Basic Boogie," in which he was given greater opportunities, he excelled even himself.

Still, as I have said, it is as an ensemble that one mostly remembers the band, and any one section more than any other deserves a mention it is the saxes.

For tone, balance, cleanliness and unanimity of execution and nice phrasing this team, often led by Issy Duman's soprano, which gives an unusual and effective colour, wants some beating.

* * *

Next comes, I suggest, the rhythm, made none the less outstanding by Jackie Parnell's grand drumming.

But it isn't only the way this band plays that is making it so successful. What it plays is equally appealing.

It may be that, for reasons which are too obvious to need any indiscreet mention, its programmes will be found to have consisted of too few swing titles and too many current "pops." At any rate, I thought that was the case last Monday.

But even if the tunes are, taken as a whole, rather too "commercial," they are usually to a great extent saved by most attractive arrangements.

I particularly enjoyed Alan Bristow's "The Man I Love," Steve Race's "Shine On, Harvest Moon" and Paul Fenoulhet's "I'll Try," though it was, of course, pieces like "Basic Boogie," "Anchors Aweigh" (arranged by Woolfe Phillips) and Ronnie Milne's orchestration of "The Sheik" that went best with your humble.

Duke Ellington's "Don't You Know I Care?" ought to have been a high spot, too, but I thought the band took it a shade too fast.

Which brings me to that eternal bugbear—the compering.

On the whole, it was no worse than just ineffectively trite.

But I still want to know just what the young lady meant by saying that "Didn't You Know" was "associated" with Duke Ellington.

If the Duke wrote it (as, in fact, he did), why not say so? What does "associated with Duke Ellington" mean to anybody?

* * *

HERE'S a tip about a programme to look out for on the A.E.F. wavelength in the near future.

It is called "Jazz is Where You Find It," and is produced by Pat Dixon, who is one of the few members of the B.B.C. production staff who is a really knowledgeable jazz fan, and a man with sufficient courage to put his musical theories into practice whenever possible.

He told me that he has been trying for a long time to persuade the A.E.F. to carry a programme of pure jazz, and he is now assembling a band which I can guarantee—if line-ups count for anything—will be a smasher.

The boys will play from skeleton arrangements, which is a good start, and there will be enough stars on view to suggest that the standard of individual extemporisation will be very high.

If the first programme is popular, the B.B.C. may give it a series, and as soon as it is decided, I will give you the date when you can hear this interesting-sounding programme.



"M.M." photosleuth Jack Marshall took this picture of popular bandleader Ivy Benson saying good-bye to Sister Catley and some of the nurses on leaving the Chelsea Hospital for Women last week-end. Ivy has undergone two serious operations during her six weeks' stay in hospital and is now convalescing very satisfactorily. Standing behind her in the above picture is her father, well-known Leeds trombonist, Douglas ("Digger") Benson.

EDGAR JACKSON REVIEWS SIDNEY BECHET

SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

***Save It, Pretty Mama (Deniker, Davis, Redman) (Am. Victor OA053434).

**Swing Parade (Bechet) (Am. Victor OA063823). (H.M.V. B9402—5s. 4½d.)

53434.—Bechet (soprano, clar.), with Rex Stewart (tp.); Earl Hines (pno.); John Lindsey (bass); Warren "Baby" Dodds (dms.). Recorded September 6, 1940.

63823.—Bechet (soprano, clar.), with Len Johnson (tenor); Gus Aiken (tp.); Sandy Williams (tbl.); Cliff Jackson (pno.); Wilson E. Myers (bass); Arthur Herbert (dms.). Recorded April 28, 1941.

IN the far-off days when Sidney "Pops" Bechet, now nearing his fiftieth year, first played his clarinet, jazz was used at least as much for outdoor advertising and political parades and funerals as it was in the dance halls.

Bechet's earliest memories must be of those New Orleans days when the bands with which he played headed the processions which marched proudly down the streets of the fabulous old Mississippi city where he and jazz were born much about the same time, and it is not surprising to find "Swing Parade" strongly influenced by those memories.

The piece and its performance are in the jazz idiom, but the rhythm is more that of the march than of any of the dances most people chiefly associate with jazz, and to complete the picture the side opens with a fanfare passage, behind which the drums beat a martial tattoo, and then continues with everybody improvising, still in march tempo, as loudly as he can.

Taken all round, the whole thing is a conglomeration of melody and counter-melody, not made any the more melodious by Bechet's pronounced vibrato, as usual, prominent in his part of the proceedings, and all but the most hard-baked jazz devotees are likely to find it pretty tough going.

Still, on the plus side it must be admitted that the performance has a vigour that is at least not only typical of early jazz, but something worth hearing for itself alone, and it would be unfair not to add that while the general impression is one of cacophony, there is, in fact, a good deal more understanding between the players than may at first seem to be the case.

Considerably better, however, is "Save It, Pretty Mama," if only because of Earl Hines.

Playing the sort of piano that should appeal equally to the older jazz and more modern swing fans, Hines not only drives in the accompaniments with his dynamic touch, but takes a solo that shows him still to be among the best.

But apart from this, nothing of any particular note happens.

Rex Stewart plays a muted solo which on the whole misses fire, and Bechet does little more than show up his unmusical tone in taking unaccompanied passages in the last chorus before the side fizzles out.

For all that their effort may to-day sound rather dated, I think it must be said that Louis Armstrong and Earl Hines hold the palms for "Save It" with their 1929 Okeh version available here on Parlophone R558.

Hines remains to carry on the tradition in this 1940 recording, but unfortunately there is no one to take the place of Louis.

RHYTHM - STYLE SERIES

JIMMY YANCEY

(Piano)
(Faber Smith: Blues Singer)

I received a letter
East St. Louis Blues
R 2959

VIC LEWIS & JACK PARNELL'S JAZZ MEN

Is you is or is you ain't my baby?; That's a plenty
R 2953

COLEMAN HAWKINS

and his Orchestra
Rocky comfort
Passin' it around
R 2954

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SOME LIBERATED WAX
BEFORE continuing with the details of recent Continental recordings supplied by Claude Lipscombe, we should mention that Claude has been receiving the discs and the dope from Continental enthusiast P. Van Den Eynden, through the help of Sgt. Harold Box of the Royal Signals. To both of them goes credit for their initiative in keeping British collectors abreast of recording news in Europe.

Resuming where we left off, next on the list of records are Dutch Deccas 9116/7. Recorded in late '43 or early '44 by Dick Williebrandts and his Orchestra. Titles are "Zambesi"/"Bokkenwagen" and "Opus 34"/"Wentel Trap." These were made in Holland.

Claude comments:—
 "Spirited tom-tom drumming introduces 'Zambesi' with plenty hot atmosphere all round. Easy, fast tempo trombone solo against brasses has fine rhythmic backing; in fact, the rhythm section is sensational all the way. More tom-tom, then excited clarinet to finish. A winner!

"Bokkenwagen" is something new—extraordinary modern conception and delivery, and the same wonderful rhythm section. Suddenly the thing develops into a boogie-woogie with a powerful piano chorus; query, does 'Bokkenwagen' mean boogie-woogie in Dutch? It must! The side ends with riffs—but good.

"The opus is nothing but a fast-paced riff piece carried by modern arrangements. But, as on all the sides by this band, the originality of the band's style makes up for a lot. This bunch has real identity; many U.S. and local groups could do with as much! On the opus are a couple of good piano spots, nice alto, muted horn, and solo clarinet. "Wentel Trap" is incredibly much in the Raymond Scott vein. Ultra-fast modern arrangements feature nice hand-outs by clarinet and piano.

"From the same outfit, but recorded around 1940, are four first-class commercials with moments of heat. Details are Decca 8874/5: titles, 'Zonnig Madeira'/'Kenkenmaid' and 'Zon, O Zonnetje'/'Ouwe Taale'.

"These sides give the impression that Dutch 'pop' music is of high musical standard, having plenty of guts at all times. The vocals are sung with attractive freshness and virility, in contrast to those so famous efforts of 'The Voice' and sundry other jaded gents.

"Finally, we come to Jan Mol and his Electro Quartet, featuring P. Schilperood on clarinet, which makes this particular performance a quintet! Jan plays his own compositions on Dutch Decca 8837, recorded about 1941. Titles are 'Opus 5'/'Al Kjaar,' and there will be little need to translate the second title for you.

"A lovely slow blues is 'Opus 5,' played only by solo guitar and bass until the rest come in at double time for the final choruses. General effect is not unlike that created by the old Hot Club Five, guitars and violin sounding pretty well sent.

"Most amazing thing—especially on the reverse—is the clarinet, which plays fine stuff in high and low registers, like Marsala here,

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

and elsewhere sounding as near to Mezz as I have heard.

"Al Kjaar" is modern fast tempo stuff in a hell of a groove all the way, with violin outstanding. Thanks, Claude, for all this dope.

THE CARTER MYSTERY

TWO weeks back we wrote about a "mysterious release" on Brunswick, namely, the Carter "Mighty Like The Blues"/"I Ain't Got Nobody" from local Vocallon.

The following week's mail inundated us with letters claiming that this disc is not rare; that it was listed in Brunswick's supplementary catalogue of records issued during September, '41 to September, '43, and that, contrary to Owen Bryce's assertion, the surface is quiet and the recording of good quality.

We thank all those who wrote and Johnny Rowe, who beat the field by telephonic communication, but we are inclined to think still that the disc is something of a rarity, because we were unable to obtain it all last year and haven't got it yet.

L. J. Chambers, of Windsor, bought the disc in Slough; A. O. Ausden, of Bushey, ordered it in Watford, was unsuccessful, but ultimately found two copies in Shepherd's Bush; Ed Collins, of Kilburn, swears it is available yet, but then we know Eddie has always had special sources of supply. Anyway, all these seem to have found the actual recording job satisfactory.

Most interesting of the letters came from Derek Johnson, of East Dulwich, who is associated with the Decca Company. Derek very naturally made a few inquiries, confirms the listing on page 4 of the above-mentioned catalogue, and continues:—

"As regards the obscurity covering the issue of the record, it seems probable that the master broke down after a few pressings had been made. This has happened before, of course, as with Herman's 'Milkman' piece, which was scheduled for October release, but had to be postponed until a new master was obtained in December.

"The Decca people say that master O3311 probably broke down when it was just too late to cancel the disc. As the company makes a point of sending its new issues to Northern dealers first, this may account for the appearance of the record in Manchester and Blackpool shops."

We are indebted to Derek for this piece of record-company lore.

ESQUIRE BLUES

The panning of Armstrong's trumpet playing by Len Feather not so long ago still rankles with our readers, it seems, although several sprang to Louis' defence at the time.

That Len should compare Louis with the hard-blowing young Eldridge, and to the detriment of the former, is the thing which really hurts; so much so that one is tempted to dismiss Len's comments as unfounded, if not downright thoughtless, but for the fact that he makes certain concrete accusations against Armstrong's musicianship on one definite occasion

—that of "Esquire's" public Jam Session at the Met.

Now, it is necessary to have heard that actual performance before proclaiming Feather either right or wrong, and the "Corner" regrets that it has not been able to hear the programme, which is said to have been recorded for purposes of Forces' entertainment.

However, several of our readers have listened to the V-Discs, and they are not backward in making their opinions known to us. Not one letter, or spoken comment, to reach us so far supports Feather's view of the performance.

Nor, for that matter, do any of the reviews of the concert which we've seen in other U.S. jazz periodicals. Such noted critics as Avakian (George) and Paul Bowles declare that Louis and Jack Teagarden, joining instrumental and vocal forces in "Basin Street," were indeed the saviours of the show.

* * *

Typical of readers' comments is this algraph from Sgt. Jim Curtis, of the India Command: "I've recently heard some special discs made at this Jam Session, and, in my opinion, Feather was just blowing his top. Louis' playing is really great, and he is well supported by other musicians. Here is the line-up and the numbers jammed:

Metropolitan Opera House Jam Session Orch. Barney Bigard, Roy Eldridge, Lionel Hampton, Art Tatum, Al Casey, Sid Catlett, and Oscar Pettiford. "Tea For Two" and "Rose Room." Louis Armstrong, Roy Eldridge, Coleman Hawkins, Barney Bigard, Jack Teagarden, Art Tatum, Sid Catlett, Al Casey, Oscar Pettiford. "Mop Mop," "Blues," "Esquire Bounce."

* * *

From John O'Farrell, well-known to frequenters of the West London Rhythm Club, comes additional information and reinforcement of the jazz cause. John heard Louis Teagarden, Hawkins, and rhythm section as before playing "Basin Street Blues" on V-Disc. And John (who knows what it is all about) writes:

"Both T. and Armstrong sing. T. first chorus, Louis the second, and T. finishes after the style of the Chasers record. There are beautiful solos by T. Louis, and the Hawk, with super backing from Catlett. This is backed by Hawk's 'Body and Soul' (as on H.M.V.'s recent issue), but Hawk himself is introduced to say a few words to the Forces before going into the solo."

Jack has more to say, but not pertaining to the present discussion. Another letter, more or less summing-up the feelings of those who didn't catch the Met show, comes from Hooker J. P. Burns of H.M.S. "Wayland," who writes:

"I heard Roy with Krupa's Band in a film, and he took a chorus which was both meaningless and trite. But I don't judge Eldridge from that one showing alone, so why does Feather rate Armstrong on that one performance? I think Len must be losing his touch slightly. He'll be voting for Guy Lombardo (forgive mention of that name) next as the King of Swing! But for all that, I've enjoyed his 'M.M.' articles, so go ahead, Len, write the worthy scribes follow Louis."

And that seems to be that, unless Cornerites have anything to add.

FROM BELGIUM

Ray Stroud, with the R.A.F. in Belgium, reports a fair interest in swing music there, and a surprisingly large number of hot discs, considering the German efforts at "cleansing" the nation of all Negro influences, direct and otherwise.

He has unearthed a "Swing" record of "Clouds"/"Black Eyes" (SW 88), Mats. 101588 and 101798, by Quintette du Hot Club de France, which he says features Django Reinhardt (solo guitar), H. Rostang and Aïx Combelle (clg.), Joseph Reinhardt (gtr.), T. Rovira (bass), and P. Fouard (drs.). That is the line-up for "Nuages"; at least, the reverse is without Combelle.

Ray says he's been told the disc was made during the Occupation, "which is difficult to believe." We think it a fairly recent recording. Does any reader have more precise information?

Writing at greater length on the same subject, Cornerite Lieut. J. C. Hynam informs us:—

"Since meeting a brilliant Belgian guitarist named Marcel Bossu (remember the name for après la guerre) I've been able to hear records ad lib. from his collection; many on 'Swing,' both by the Quintette and by the Reinhardt-Rostang-Pierre Fouard combo.

"Also there are sides by Django with a big, not-so-good band. Recorded during the war, they show even Django at his trested, and are swing music at its worst. These 'Rythme' (note spelling) titles are: 'Eclats de Cuivre', 'Dynamisme', 'Django Rag', and 'Mixture.' One good Reinhardt lurks on 'Rythme,' though. Entitled 'Vous et Moi,' it features him on violin, accompanied on piano by Ivon de Bie. The reverse—'Distraction'—is just good solo guitar with piano.

"Returning to 'Swing' label, there are 'Dinette', 'Mabel', 'Vendredi 13', 'Little White Lies', 'At the Jimmy's Bar', 'Crepuscule', 'Nuages', and one for which Combelle was added—'Oiseaux des Isles.' This latter is a kind of boogie showing Django at his most fantastic."

Interrupting Lieut. Hynam for a moment, we wonder what has become of 'Les Yeux Noires' on his list. Perhaps some reader can help complete this catalogue?

"Reinhardt records just can't be bought now," continues Hynam, "although some of the Benny Carter English platters are available, and quite a few Lunceford's, Webb's and Ellington's are about. In conclusion, please tell your readers that Marcel Bossu is a terrific guitarist of whom they'll be hearing more after the war."

SWAP AND BUY

1564403, L.A.C. Grant, c/o "M.M." wants Spanier's "Dippymouth," "Sister Kate," "Dinah," "At Sundown," "Lonesome Rd.," and a Wilder Hobson. Offers for sale or exchange Carpenter's "Preachin'," Armstrong's "Coal Cart," Bradley's "Down The Road," James' "Feet Draggin'," "King Porter," and "Jerrie's," Basie's "12th St.," Buddy Featherstonhairs' "Heabreak" and "Sweet Georgia Brown."

Here's a chance for those lonely Service sites who want jazz and swing discs. Contact Robin Brand, "Sunnyside," Cooksbridge, Sussex, who has a fine bunch of discs for sale at reasonable prices.

J. P. Burns, STO, c/o "M.M." wants "M.M.s" of pre-war vintage, bound volumes preferred, also any jazz literature.

Eric Green, 18, Broxholm Rd., West Norwood, S.E.27, offers new copy of Red Nichols' "Rockin' Chair"/"Whispering" for sale.

Anthony Margo, 38, Windsor Rd., Forest Gate, E.7, offers at 7s. 6d. each brand-new Vocallions Nos. S.1, 2, 3, 4, 10, and 23. Also has six discs of the English artists' Rhythm Style series, and quantity of assorted for sale. Quickly, please, he's joining the R.A.F.

J. Egerton, 5, Edgewood Rd., Meols, Wirral, wants Herman's "Golden Wedding" in good condition. William Milne, Nethermains, Chirnside, Berwickshire, will pay reasonable prices for Krupa's "Three Little Words," Duke's "Black and Tan" and "East St. Louis," Miller's "Bugle Call," Nelson's "Streamline." Will pay double original price for 1941 February (Jazz issue) of "Esquire."

Paul Rendell "Lamorna," 185, Woodcote Rd., Wallington, Surrey, will pay anything for Ammons' "Early Morning Blues" (Br.) and Cleo Brown's "Boogie Woogie" (Br.). Maurice Smar has another attractive-looking list for disposal. Drop him that s.a.e. to 79, Clare Court, Judd St., London, W.C.1 (Tel. 5720). Prefers not to post discs.

Help an R.A.F. guy who has wasted rare days off trying to buy Shaw's "Pross Chai"/"Non-Stop Flight" and Powell's "In Pine-Top's Footsteps." 1892327, L.A.C. Bray, P. c/o "M.M." Remember airman's pay. Write. 14496659, Pte. Jacob, W.A.O., c/o "Arnewell," Milton Grove, New Milton, Hants. If you have any jazz discs or literature for sale. Urgent. A/B, R. Tapp, c/o "M.M." has some fine wax for disposal, including "Jammin' In Four" by the Ed Hall Celeste group on Blue Note 18, Bechet's "Steady Rider" on the same label, and the Art Hodes Trio on Signature. Will accept cash offers, or wants any of the Bechet-Spanier Big Four on H.R.S., Brunjes' "Ugly Child," or Cecil Scott's "Lord, Lord." So send in your offers.

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1944-A BARREN JAZZ-WAX YEAR

by MAX JONES

THIS review of the past year's disc releases has become a MELODY MAKER habit; it is already a habit of five years' standing, and I think it a good one. Not until I searched the files did I have any realisation of how poor a deal the jazz lover received during 1944.

For memories are short, and I for one had a hazy idea that records like Bechet's "Blues in Third" and maybe one of those Hodes' sides had been issued less than twelve months ago.

When I turned up reviews for January and February, 1944, however, disillusionment rapidly set in. Those two months were covered without unearthing a single disc for inclusion in the "twelve best of the year." It was then I decided to lower the standards a bit (allowing Wingy's barrel song and Pop's "Jelly Roll" in) and maybe cut the twelve down to ten.

Finally, I had difficulty making up the list of ten as I didn't like to fall back on the reissued stuff which may already have earned honourable mention among the best of 1933 or 1934.

ONLY ONE REAL JAZZ-DISC

Anyway, ten were selected and are given above. Piano and vocal blues are strongly represented, but the year's output was sadly deficient in good instrumentals. So much so, in fact, that of the whole batch, only one—"Egyptian Fantasy"—really measures up to my idea of jazz proper; that is (briefly stated) improvised orchestral music on the pattern set by the New Orleans pioneer jazzmen.

Obviously the traditional instrumentation can be modified without total destruction of the music's jazz character, as we can see from Panassi's successful experiment with the Mezz-Ladnier groups, from the amazing Spanier Ragtimers with their ensemble well defined despite the presence of a tenor saxophone, and from Armstrong and Bechet's two-part improvisation on "Coal Cart Blues."

But the tri-sectioned swing band with its reliance upon written parts, no matter how ingeniously contrived, represents a departure from jazz practice so complete as to negate the very spirit of jazz performance.

And a large number of the releases were of this swing band variety. However, the half-dozen records by Bechet and Mannone, a Condon reissue of "Madame Dynamite" and, to a smaller extent, the McPartland Squirrels sides and Billy Banks coupling, are things to be thankful for at a time when the gramophone companies have ready-made excuses

for their failure to give us the unsullied article. I have long believed this reluctance (on the part of the companies) to yield hidden treasures to be something congenital, so to speak; some inherent conservatism defying almost every law of commerce and common sense.

Even when it can be shown without shadow of doubt that a satisfying demand exists for certain types of records, if issue of those discs means the slightest departure from established custom, then ten to one the company chiefs will prove recalcitrant!

In the U.S.A., where such a demand long ago made itself felt, the companies stubbornly refused to release the gems from their vaults until several enterprising concerns—manned by collectors and far-seeing backers—proceeded to trade in rare items and release the same on private labels, doing good business right under the twitching noses of various incorporated gentlemen. Then came such a flood as was never before witnessed. In an attempt to regain good will, and perhaps to assist the "pirates" towards bankruptcy, the big firms released album upon album covering everything from Louis and Bessie to the Dorsey Brothers.

NEW YEAR GOOD DEEDS

The record-buying public gained, and that is what matters to this writer. If only we could launch some private labels here! It would end the interminable wheedling around well-meaning executives which so very often results in nothing.

After all, at the end of five years of pretty steady campaigning climaxed by a MELODY MAKER poll, we still don't have a single side by Pine Top Smith on our lists, nor one by Huddie Ledbetter.

Not a record of Morton's or a Hot Five or Seven came out here last year, we've had nothing of Fessie Smith for a long time, and the Bluebird supply of Johnny Dodds remains untapped.

From the outstanding Mezz-Ladniers only one has been chosen, but Mr. Wally Moody itones for this by his adherence to Jim Yancey and Sidney Bechet.

Some of the latter's sides are far from good, it is true, but to complain would be cavalier indeed, and rather stupid, since the probable alternative is Hampton and Shaw or Featherstonhaugh.

Our hope lies in the fact that when supplies of these artists' records are exhausted, Mr. Moody may remember "Coming On With the Come On," "Royal Garden Blues" even the much-boasted "Magnolia Blues" and Louis' "Muskrat Ramble"—left over from the "M.M." Poll.

Decca's Mr. Harry Sarton could do a good deed for the New Year by again asking his overseas colleagues for those Pine Top matters and perhaps for some Rosetta Howard-Harlem Hamfats records, the Sleepy John Estes we were promised dim ages ago, and maybe one or two Big Bill Broonzy and Leroy Carr discs. Reverting to what we have had, as opposed to what we would like, I'll survey the '44 output with the brevity it deserves.

In JANUARY, Wingy's "In the

Barrel" made most appeal with its nice trumpet work and a tune going back to early Louis. A big Hines outfit delivered "Stormy Monday Blues" with Herb Jeffries; the McPartland "Original Dixieland" piece went half-way to pleasing, but suffered poor recording and muddy ensembles. Parlo re-issued two Ellington sides from 1933 ("Slippery Horn", "Blue Harlem") and, of course, interfered with original backings so as to make the collectors' task an impossibly hard one; also there was a Buddy Sextet on H.M.V.

DISAPPOINTING RARITY

FEBRUARY was again an undistinguished month. The Lunceford boys sent themselves at top speed on "White Heat" and the back, but even their friends wouldn't hold out claims for this one. Parlo re-issued "Margie"/"Oh, Peter" (correctly backed this time), which has a re-sounding beat but too much vocal from Billy Banks, silly words and badly sung by jazz standards.

Ellington came through with "Rocks in My Bed," dressed-up blues but phoney, and "Bl-Blip," which has Ray Nance fooling. Memory of the late great Bunny Berigan was not best served by the issue of "Sobbin' Blues"/"Little Gates Special" which are no more than ordinary big-band music; I found the Fats Waller coupling of "Your Socks Don't Match"/"Imagine My Surprise" the most tasty pieces that month. The most significant happening for jazz lovers last February was undoubtedly the "Collectors' Corner" Poll.

MARCH saw the release of the Condon Quartet's "Oh, Baby"—that fabulous rarity which so greatly disappointed. But it has importance in that it stands for the triumph of the collective will over individual caprice. Alas, that such energy could not have been put to more worthy ends!

The same month Wally Moody surprised one and all by putting out

the lovely "Yancey Stomp"/"Five O'Clock Blues"—very similar to "The Pines" and "Jimmy's Stuff" on Solo Art 12008, except that the titles have been reversed.

The rest consisted of Shaw's "Prelude in C Major," James's "Flatbush Flanagan," a Buddy, a Parry, and one from Josephine Bradley. Need I remind you that the Yancey stood out brightly that month?

APRIL, and the releases are still on a low, mean level. Fats obliged with "Don't Give Me That Jive," backed by Fats and a twelve-piece band; also from H.M.V. there was another Buddy and a fair Bechet—the "Jelly Roll" tune. This was marred by an unpleasant bowed-bass solo, but it is a good tune.

On the whole it compares unfavourably with the one we might have had from Bluebird by Mezzrow's band.

Before passing on I must put on record my unalterable conviction that Bechet gives of his best on clarinet rather than soprano sax. Edgar Jackson appears to dislike his clarinet even more than his sax playing; I wonder if Edgar can name a finer jazz clarinetist still living?

GOOD SUMMER ISSUES

Red Allen's "Body and Soul" can be quietly ignored by the majority of us, I think, while the Pennies' "Margie"/"Panama" can be skipped by anyone who feels as I do about jazz.

That leaves a Buddy Sextet, some Artie Shaw re-issues, and, either late April or May, an indifferent disc by the Hot Lips. Page gang—"Rock It"/"Jumpin'."

But in MAY things began to look up. First there was the personal riot conducted by Fats, which he called "The Joint is Jumpin'." Brunswick, assisted by Bill Elliott and the "Corner" Poll, came through with the Red Nelson blues, and Parlo re-issued two pretty good Chicago sides—"Tennessee Twilight"/"Madame Dynamite."

So far, so good; but there was more—the second of the Yanceys, "Slow and Easy" and "Mellow Blues"—my favourite of them all. Apart from these things, we had Hampton's "Three-quarter Boogie," which was not boogie in any decent sense of the term, and not very much good in any other way.

Wingy's "Mannone Blues" started JUNE in the right style, this featuring excellent clarinet by Al Kavich and some amusing singing. Only the poorish backing restrained me from including it among the year's high-spots. Two others of note graced the June lists: "Egyptian Fantasy"—mentioned already—and a "Sepia Serion" by Cow Cow Davenport, "That'll Get It"/"Don't You Loud-mouth Me," which was amusing jive stuff.

Only the third Yancey record lifted JULY's output from mediocrity. Parlo put out Calloway's infamous "Ghost of a Chance," but you can't blame Moody this time; it was voted up in the Poll.

Wingy's "Big Butter and Egg Man" and the back featured George Walters with cutting tenor and clarity, but the

(Please turn to page 9)

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BRAND'S ESSENCE

DANCE BAND GOSSIP

IT has always been said that dance-band personalities are extremely versatile, but can anyone imagine quite such an extraordinary change as the transformation of ex-Joe Loss vocalist, now Variety star Monte Rey into the "Emperor of Morocco"?

However let us hasten to add that this strange assumption of a monarchy is only during the performances of the pantomime "Dick Whittington" at the Aston Hippodrome, Birmingham, where Monte Rey (photo inset) is making his debut in this type of show.



Monte does his celebrated romantic singing act, as himself, and later dons the robes in which he appears as the handsome and dashing emperor.

Another link with the dance-band profession in this particular pantomime is the appearance of pianist and one-time bandleader Albert Kendall, who admirably fulfils the rôle of accompanist to Monte Rey. We are indebted for all these details to an enthusiastic reader and Monte Rey fan, Leslie Bishop, to whom we tender our thanks.

BRINGING a nostalgic breath of Cornish air is a letter from musical journalist and bandleader Vic Filmer, from Penzance.

Vic has had a new distinction this season—that of appearing at a village near Land's End with a dance band containing the only saxophone ever seen west of Penzance.

When questioned by curious villagers as to what the fearsome-looking instrument was, Vic explained, with a twinkle in his eye, that it was a great rarity—a pneumatic flute!

Vic Filmer, Junior, bassist, who used to be with Tommy Rogan's Band at the "400" Club, is nowadays staying permanently in Cornwall, and working with his father's band down there. Bassist-brother Jack Filmer is back in London with several interesting new plans in mind.

FROM Trooper F. V. Parsons of the Royal Hussars comes a note of appreciation for the work of the "Let's Pretend" show, about which I wrote in this column last November.

He says that while it would be foolish to expect a great many concerts in the front lines, the combatant does not come back far enough to reap the benefit of the average Forces entertainments.

"All these big shows for 'our brave boys,' he complains, 'well, we just read about them in the papers—if we get any papers. We are not all stationed in Brussels, you know!'

We think Trooper Parsons may have something there; at any rate, he makes it clear that the "Let's Pretend" company got well within shell-fire range, and that it was a very bright little show.

WRITES Craftsman Harper (R.E.M.E.) from "somewhere in Italy": "I am writing to express my warmest, deepest and most sincere appreciation of all our unit to Tom Christy and the boys of Maurice Winnick's Orchestra, and some of the cast of the 'Dorchester Follies' show, for the finest Christmas entertainment I have had in the Army.

"More than that, I can say with all sincerity the show they put over especially for us was most definitely the finest I have seen since I left good old Blighty nearly three years ago."

Cfn. Harper goes on to explain that Christmas Day was a holiday (officially) for Maurice Winnick and the boys and girls of his band and company. However, "in spite of the fact that they had both earned and needed a day off," writes our friend, "they came at a moment's notice out to our camp to change what would

have been a makeshift evening's entertainment to one that really SENT.

"The band played with a perfect attack, precision and polish. Miss Ward's vocals were 'the sweetest this side of heaven'; and the American comedy team, Chilton and Marion, were really grand fun.

"So to Tom Christy, Maurice Winnick and the boys and girls—I say simply, 'Thanks a lot, and my thanks are backed up by all of us here for a really grand evening.'

"A very nice testimonial, and only one of many we are getting in praise of Maurice Winnick and his Band, plus the 'Dorchester Follies' Co. proving that the strenuous tour undertaken by the Winnick outfit is paying golden dividends in the rich appreciation expressed for the company wherever it goes—which is a fitting reward for the hard travelling conditions, etc., that the company has so willingly put up with in this best of all good causes.

THE other week, Northern colleague Jerry Dawson commented in his "Northern News" on a couple of swing sides recorded on the Continent by Midlands drummer Jack Burrows and a section of the "Divisionaires" Band. Jerry said the record may soon be issued by Decca over here.

I now have some additional information on these sides, sent me by Claude Lipscombe, of Northwood, Hills, Middlesex, who recently received a copy of the disc in question.

According to Claude, the two titles—"Sheik Of Araby" and "It's A Sin To Tell A Lie"—were made in Brussels only a month or two back with this line-up: Reg Corbot (sax and clarinet), Stan Burrows (piano), S. Warrington (bass fiddle), and Jack Burrows (on drums). Vocals were by Bert Hyman. They were issued on Belgian Decca Swing—9180.

Says Claude:—

"These English boys have been lucky enough to get recorded by a first-class apparatus and by good engineers. The whole performance sounds clear and frontal; consequently its vitality leaps out at you. Bert Hyman more or less seats his way through both sides, and everyone else knocks himself out along with Bert.

"Tunes are taken at a hellish tempo, with dizzy solos and a mad jam-out. Stan Burrows is a credit to jazz, and more should be heard of his piano-playing."

Thanks, Claude, for the "gen."

LONDON pianist Peter Natley, now a corporal in the R.A.F., sends the gen on a visit he recently paid to Brussels. Peter started off well by sitting in with Robert de Kers (photo inset), whose band gave out with good arrangements of such tunes as "G.I. Jive."

Signing the monicker in an autograph book which de Kers keeps to record the various boys sitting in with him these days, Peter noticed Ken Lyon's name a few spaces above. (Ken, of course, is the bassist who sends us so much hope on "Le Jazz Hot Liberated".)

Anyway, Peter Natley returned the next evening with Ted Palmer (from Cornwall) and Ken Bishop (from Southsea), who both play tenor sax and clarinet, and all three joined in with the band and had a good time generally.

Later that night they strolled over to another little place where there was a band led by Bobbie Naret on alto sax. First thing they heard was the intro. to the Tom Dorsey "killer," "Opus 1."

Peter says this ten-piece band went to town with gusto; its rhythm section was solid all the way; and, a point of particular interest, the



Here is a picture of famous Russian dance band leader Leonid Utyesov (fourth from left) being presented with the gramophone records of British dance music sent out to him by members of Geraldo's Orchestra. On the extreme right is his daughter Edith, vocalist of the band. Presentation took place at VOKS (the U.S.S.R. Society for Cultural Relations With Foreign Countries) at Moscow. Full story is given in the adjoining column.

pianist was a pianiste—in the Hazel Scott tradition.

But Naret himself was the really amazing thing, according to Peter.

"Have you ever heard an alto sound like a clarinet, done by the quite illegitimate and seemingly impossible control of harmonics?" asks Peter. "Well, this guy sounded like that, and he certainly rocked the crowd. The Yanks there went wild over him, and Ken Bishop swore he'd never touch a sax again! "Incidentally, Naret is recording for Decca in Brussels, and his discs are available to the public here. You'll hear more of him soon, so remember the name—Bobbie Naret."

THE dozens of enthusiastic young fans who pack out the Feldman Club each Sunday have a new star. No, he doesn't come from across the Atlantic, and to be truthful doesn't look very much like a musician at all; rather, his well-groomed, dapper appearance and quiet manner would seem to betoken the successful business man.

He doesn't look the part, perhaps; but, oh boy! how he and his lads can get all those hep-cats feeling well and truly Sent.

His name—Fred Mirfield; his outfit, the quaintly titled "Garbage Men," who have a big reputation in North London, and whose name is an extremely honoured one in "M.M." contesting circles.

Anyway, the manner in which these lads swing it, especially the real old-time Dixieland stuff, is just nobody's business. That trombone man, Denis Croker—what a mean, low-down, glorious gut-bucket tone and style he has, to be sure; what a neat clarinet Johnny Dankworth plays for a youngster, too; and what clean and well-nigh perfect ensemble work, to be sure.

I'd like to mention the special little tricks and swingistic idiosyncrasies of all the lads in this outfit, but there just isn't space. Here, however, are the names of the others: Freddie Randell (trumpet), Sammy Bayes (piano), Hughie Waite (bass), Bobby Coram (guitar), and Harry Miller (drums).

Sid Sanders (tenor) was unavoidably absent on this occasion, but even so this outfit put up the pleasantest noise heard by this scribe from any semi-professional outfit in years. Congratulations, Fred; and keep the good work going.

I HAVE just been hearing from Maestro GERALDO of a helluvan interesting experience he had the other Sunday afternoon.

Asked, on the spur of the moment, to find somebody to judge at an affair which appeared to be "some kind of military jazz jamboree," Gerry was quite unable to put his hand on the right person at such short notice to perform this function, so finally decided, rather than that this apparently important Services function should be let down, that he would go himself.

This was certainly a very nice gesture on Geraldo's part, although he assures us that his trouble was more than repaid by the tremendous

amount of interest which he got out of the affair.

At a Garrison Theatre in Sussex, before over 1,200 troops and with a General there to present the prizes, a regular military dance band competition took place, with, says Gerry, an extremely high standard and a real, pukka appreciation of modern dance band style.

After a battle almost as exciting as one of the biggest "M.M." Contests, the first prize—a silver cup—went to a four-piece outfit led by Sergeant Stanley Rawlings on trombone, and containing, besides the sergeant, Staff-Sergeant Fivett (alto sax and clarinet), D. M. Fairclough (piano), and Bombardier Klein (drums).

Numbers played in their own special style by the winning band were "These Foolish Things," the eternal "Woodchoppers Ball," and "Gettin' Sentimental Over You." Members of this winning outfit, by the way, were from the 92nd Anti-Tank Regt., R.A.

I was really amazed at the high standard of the playing," says Geraldo.

"In fact, so deeply impressed was I that I have decided that this spirit among Forces musicians is a healthy thing that is definitely to be encouraged. In these circumstances, I should be most willing to present a silver cup myself, to be competed for annually, for the best small dance band in the British Forces—Army, Navy or R.A.F. (of course, only strictly amateur bands would be eligible).

"This offer I shall stand by, so all that remains now is to get going on the necessary arrangements that will have to be made before this idea can be carried out. It only needs a bit of organising, and then, if it becomes possible to present the winning combination at some concert or perhaps on one or two broadcasting dates, then I am sure from what I saw the other afternoon that even the most discriminating people will be highly delighted at the result."

U.S. JIVE

Bandleader Jimmy Dorsey, who has been involved in disputes with the American Decca Company for the last six months or more, has recently attempted to buy his contract from them. \$25,000 is the sum mentioned, but apparently Decca refused to release him from his contract, which has a year and a half to go.

Gene Krupa's newly-formed orchestra was signed up by Columbia Records shortly after Petrillo and the Union won the day for the American musicians. It was the first contract to be drawn up since settlement of the dispute, and it binds the drummer man for two years. By now Krupa's band will have waxed its initial sides for the firm at their Chicago studios.

The mystery man of the dance band trade is undoubtedly Harry James, who, besides behaving like a normal being in private life, puzzles promoters by his continued refusal to accept theatre dates. Maybe he doesn't like the hysterical

RUSSIAN JAZZMEN'S "HANDS ACROSS THE SEA" TO GERALDO

IT is perhaps surprising that so little is known in Britain and America of the dance orchestras and dance music of Russia.

Although we are assured that the Soviet Union has many famous bands, and that its fighting men find dance music an extremely popular form of entertainment, there is very little evidence here to show the kind of music that is played or the way that it is played, and for some time British musicians have been wondering what Russian jazz is like.

These speculations led to a most interesting step which was taken last autumn by famous guitarist Ivor Mairants and his colleagues in Geraldo's Orchestra.

As we reported at the time, Ivor and his boys collected a number of contemporary records and sent them to the leading Russian dance band with the following letter:—

"My colleagues in Geraldo's Band, not having heard any examples of jazz from the U.S.S.R., either on records, radio, or in the flesh, expressed the desire to hear some of Leonid Utyesov's and other records of Soviet dance music. Each member of the band has therefore contributed a copy of one of his favourite records (at present obtainable), which we request you to be good enough to forward to Utyesov and his Band. We want them to hear our examples, so that we may, in return, receive their comments and some of their records. We feel sure that this exchange will bring dance musicians in both our countries closer together for our mutual benefit. To be absolutely truthful, we know practically nothing about jazz in the Soviet Union, and, in our opinion, it is high time we did.

"We hope this will be the beginning not only of an exchange of records, but will lead to British dance bands visiting the U.S.S.R. and vice versa.

"In the meantime, we send our best wishes and congratulate you on the brilliant victories over the German-Fascist invaders."

The outcome of this friendly gesture has proved to be most interesting.

Forwarded from the Soviet Embassy came this most interesting letter from Leonid Utyesov:—

Moscow,
Oct. 12, 1944.

Dear Colleagues,—We wish to acknowledge the receipt of the phonograph records which you sent us, and to thank you for your attention and interest.

Your ensemble is very popular with the musicians of our orchestra and with those of other Soviet jazz bands also, both because of your arrangements and talented performances.

We should like to tell you a little bit about our orchestra. In distinction from other jazz ensembles, our orchestra has never been a dance band, and we have never played dance music. For us jazz is not an end, but a means of expressing the major themes of the

present day, themes which we present in musical miniatures, both comic and tragic. This is why the theme-story occupies such a prominent place in our repertory. The emphasis that we place on this aspect of our performances requires that our soloists be not only good singers, but dramatic and comic actors as well.

Our jazz orchestra has always sought new forms, and it has already traversed a long path in these quests, a path that has had its successes and its disappointments. We staged concert programmes, played vaudevilles, two-act plays and jazz-comedies where each musician played his part of the score and his rôle in the programme. We have often played in films, and in 1933 we were starred in the film "Moscow Laughs," which was shown in Europe and America. Our orchestra often broadcasts over the radio, and has made a number of phonograph recordings which we intend to send you at the first opportunity.

At the present time we play mostly for audiences of workers and soldiers, and we derive immense satisfaction from the knowledge that our modest contributions inspire the heroes of the battle front and home front to speed the defeat of Nazism our common enemy.

We shall be very glad to have more detailed information about your jazz, its creative quests, and its repertory plans.

We are sure that an exchange of creative experience will be to our mutual benefit.

With best wishes for success, I am, yours sincerely,

LEONID UTYESOV,
Merited Artist, Conductor
and Vocal Soloist

(on behalf of Utyesov Orchestras).

Also enclosed were a number of pictures which we reproduce here, and which we know will be of great interest to readers of the MELODY MAKER.

At the top of the next column is a photograph of members of Utyesov's Band presenting to the Red Army an aeroplane which they built themselves. They are factory workers as well as musicians, and the Russian writing on the side of the aeroplane is its name—"Jolly Fellows."

The next picture downwards shows Leonid Utyesov on the stage with his jazz band. British stage-band leaders, always on the look-out for something new, will be interested in the position of the drummer, who is suspended between heaven and earth at the back. Note also the sousaphone.

The bottom picture was taken in the front line during the Utyesov Band's tour of the battlefields. It shows the musicians with members of the Red Army, and Utyesov himself can be recognised immediately under the sousaphone.

It looks as if some of the soldiers in this photograph are carrying balalaikas or banjos. Actually, these are sub-machine guns.

British fans will welcome the news contained in Mr. Utyesov's letter that records of Russian jazz will soon be on the way here.

With all due deference, it seems quite obvious to us that Russians understand the word "jazz" somewhat differently from us Britons and the Americans.

But the exchange of musical ideas and the possibility of being able to hear the music played by a band which is helping so greatly to sustain the morale of the gallant Red Army is not only an experience we shall look forward to, but the start of a friendly musical co-operation that will undoubtedly do much towards creating a better understanding between us and our great Ally.



JOTTINGS

atmosphere prevailing in theatres these days; maybe he thinks dance music should be danced to.

Either way, he hasn't played a theatre in months, and on his last visit to the Paramount, New York, he was absent from the shows as often as he was there, substitute leaders doing most of the conducting for him.

His latest and least expected move has been to ask for the cancellation of his seven-year contract with M-G-M, which Metro has granted him. This astonishing act leaves James with no bookings other than one-nighters at present.

* * *
Blues-shouting Joe Turner, steadily building his reputation, both here and in the States, recorded four new sides for Decca with a rhythm trio composed of Dallas Bartley (bass), Ernest Ashley (guitar), and old partner Pete Johnson at the keyboard. Titles are "Rebecca," "It's The Same Old Story," "Little Bitty Gal Blues," and "I Got A Gal For Every Day In The Week."

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**YOUR A.E.F. PROGRAMME
SCHEDULE**

This week we give you the complete A.E.F. Programme Schedule. Keep it by you, as until the number of alterations make it necessary to repeat it in full only weekly changes will be given.

* * *

SUNDAY, JANUARY 14

6 a.m., News Headlines. 6.1. Football Results. 6.15. Hymns. 6.30. Corporal Saddlebags. 7. News. 7.15. Programme Summary. 7.20. Sunday Serenade. 8. News Headlines. 8.1. Homespun. 8.30. Hour of Charm. 9. News at dictation speed. 9.20. Prog. Summary at dict. speed. 9.25. Family Hour. 10. News Headlines. 10.1. Religious Service. 10.50. Radio Weekly. 11. News Headlines. 11.6. Jubilee (repeat). 11.35. Combined Orchestration.*
Noon. American News. 12.10 p.m., Programme Summary. 12.15. Ice Hockey from Canada. 12.30. Royal Canadian Navy Show. 1. News Headlines. 1.1. Atlantic Spotlight (repeat). 1.30. Sammy Kaye. 2. News. 2.10. Spotlight. 2.25. Anne Shelton. 2.55. American Sports News. 3. News Headlines. 3.1. National Barn Dance. 3.30. André Kostelanetz. 4. News Headlines. 4.1. At Ease. 4.15. Navy Mixture (repeat). 5. American News. 5.15. A.E.F. Special (from Queensberry Club, London).
6 p.m., News. 6.5. Mark Up the Map. 6.10. American Sports News. 6.15. Intermezzo. 6.45. Raymond Scott Orch.* 7. News Headlines. 7.1. Jack Benny.* 7.30. All Join In. 8. News. 8.5. Home News from Britain. 8.10. Canadian News. 8.15. Orchestral Concert. 9. News. 9.5. Mail Call. 9.35. Guy Lombardo's Musical Autographs. 10. News Headlines. 10.1. Sunday Half-hour and Epilogue. 10.30. A.E.F. Radio Weekly. 11.1. News. 11.5. Prayers, Sign Off.

MONDAY, JANUARY 15

6 a.m., News Headlines. 6.1. Rise and Shine. 7. News. 7.15. Vera Lynn. 7.25. Programme Summary. 7.30. Canada Show Dance Orch. 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album. 8.30. Music in the Modern Manner.* 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. Monday Morning Medley. 10. News Headlines. 10.1. Mail Call (repeat). 10.30. Music While You Work. 11. News Headlines. 11.2. American News.* 11.6. Duffie Bag.* 11.45. Piano Parade.
Noon. News. 12.10 p.m., Programme Summary. 12.15. Strike a Home Note (repeat). 12.45. Starlight. 1. News Headlines. 1.1. New York Philharmonic Orch.* 2. News. 2.10. Interlude. 2.15. Stoll Theatre Orch. 3. News Headlines. 3.1. Music While You Work. 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (continued). 4.30. Fiesta.* 5. News. 5.15. Village Store.* 5.45. A.E.F. Extra.
6 p.m., News. 6.5. Mark Up the Map. 6.10. American Sports News.* 6.15. B.B.C. Theatre Orch. 7. News Headlines. 7.1. Sgt. Johnny Desmond (vocalist). 7.15. Strings with Wings.* 7.30. Comedy Caravan.* 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Johnny Mercer's Music Shop.* 8.30. Canada Show. 9. News. 9.5. Top Ten Tunes. 9.35. Duffy's Tavern.* 10. News Headlines. 10.1. American Home News. 10.7. California Melodies.* 10.35. Xavier Cugat Orch.* 11.1. News. 11.5. Prayers, Sign Off.

TUESDAY, JANUARY 16

6 a.m., News Headlines. 6.1. Rise and Shine. 7. News. 7.15. Bing Crosby.* 7.25. Programme Summary. 7.30. American Dance Band (repeat). 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album.* 8.30. Dance Music. 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. Music America Loves Best.* 10. News Headlines. 10.1. Canada Show (repeat). 10.30. Music While You Work. 11. News Headlines. 11.2. American Home News.* 11.6. Duffie Bag. 11.45. Piano Parade.
Noon. News. 12.10 p.m., Programme Summary. 12.15. Queen's Hall Light Orch. 1. News Headlines. 1.1. Variety Bandbox. 2. News. 2.10. Melody Round-Up. 2.30. R.C.A.F. Band. 3. News Headlines. 3.1. Music While You Work. 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (continued). 4.25.

Theatre Organ. 4.55. Interlude. 5. News. 5.15. Canada Guest Show. 6 p.m., News. 6.5. Mark Up the Map. 6.10. American Sports News.* 6.15. Concert Hall. 6.30. G.I. Journal.* 7. News Headlines. 7.1. Raymond Scott Orch.* 7.20. Music Hall (repeat). 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Johnny Mercer's Music Shop.* 8.30. American Band of A.E.F. 9. News. 9.5. Charlie McCarthy.* 9.35. Dinah Shore. 10. News Headlines. 10.1. American Home News.* 10.7. Your Hit Parade.* 10.35. Music from the Pacific. 11.1. News. 11.5. Prayers, Sign Off.

WEDNESDAY, JANUARY 17

6 a.m., News Headlines. 6.1. Rise and Shine. 7. News. 7.15. Dinah Shore.* 7.25. Programme Summary. 7.30. Army Radio Orch (repeat). 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album.* 8.30. Music in the Modern Manner.* 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. Music from Canada. 10. News Headlines. 10.1. American Band of A.E.F. (repeat). 10.30. Music While You Work. 11. News Headlines. 11.2. American Home News.* 11.6. Duffie Bag. 11.45. Piano Parade.
Noon. News. 12.10 p.m., Programme Summary. 12.15. Serenade for Strings.* 12.45. A.E.F. Extra. 1. News Headlines. 1.1. Corporal Saddlebags. 1.15. Music From the Movies (repeat). 2. News. 2.10. Gay Nineties.* 2.30. James Melton.* 3. News Headlines. 3.1. Music While You Work. 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (continued). 4.30. Great Moments in Music.* 5. News. 5.15. Blonde and Dagwood.* 5.45. Starlight.
6 p.m., News. 6.5. Mark Up the Map. 6.10. American Sports News. 6.15. Swing Sextet.* 6.30. Junk Junction.* 7. News Headlines. 7.1. R.C.A.F. Show. 7.45. Strings with Wings.* 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Johnny Mercer's Music Shop.* 8.30. British Band of A.E.F. 9. News. 9.5. Eddie Condon's Jazz Session.* 9.30. Bob Hope.* 10. News Headlines. 10.1. American Home News.* 10.7. Stardust. 10.35. Melody Hour. 11.1. News. 11.5. Prayers, Sign Off.

THURSDAY, JANUARY 18

6 a.m., News Headlines. 6.1. Rise and Shine. 7. News. 7.15. George Formby. 7.25. Programme Summary. 7.30. Top Ten Tunes (repeat). 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album.* 8.30. Norfolk Hotel Orch. 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. Waltz Time.* 10. News Headlines. 10.1. British Band of A.E.F. (repeat). 10.30. Music While You Work. 11. News Headlines. 11.2. American Home News.* 11.6. Duffie Bag.* 11.45. Piano Parade.
Noon. News. 12.10 p.m., Programme Summary. 12.15. Male Men.* 12.30. Music Society of Lower Basin Street.* 1. News Headlines. 1.1. Tuesday Serenade (repeat). 1.56. Interlude. 2. News. 2.10. From the Continent. 2.30. Alan Young Programme. 3. News Headlines. 3.1. Music While You Work. 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (contd.). 4.30. Amos and Andy.* 5. News. 5.15. Canada Swing Show. 5.45. Paula Green.
6 p.m., News. 6.5. Mark Up the Map. 6.10. American Sports News.* 6.15. Here's Wishing You Well Again. 7. News Headlines. 7.1. Hollywood Music Hall.* 7.30. American Dance Band.* 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Spotlight. 8.30. I.T.M.A. (repeat). 9. News. 9.5. Soldier and a Song.* 9.15. Swing Sextette. 9.30. Concert Hall. 10. News Headlines. 10.1. American Home News.* 10.7. Warne's Pennsylvanians.* 10.35. Reminiscence. 11.1. News. 11.35. Prayers, Sign Off.

FRIDAY, JANUARY 19.

6 a.m., News Headlines. 6.1. Football Fixtures. 6.15. Rise and Shine. 7. News. 7.15. Anne Shelton. 7.25. Programme Summary. 7.30. American Dance Band (repeat). 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album.* 8.30. Music in the Modern Manner.* 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. A.E.F.

(Please turn to page 10)

JERRY DAWSON'S NORTHERN NEWS NOTES

FROM A.C.I. Charlie Maycock, noted Manchester pianist, comes a further "South African News Letter" with all the latest "gen."

The last time I wrote about Charlie in this column I mentioned that he was somewhat under a cloud, as his C.O. had taken exception to his musical activities out of camp, with the result that he had completely given up playing piano except for his own amusement.

However, this has all been ironed out, and he is now back in harness and playing with his Station five-piece. (He is at an air school in Port Elizabeth.)

The outfit consists of Charlie on piano, along with ex-Rube Sunshine trumpet man Laurie Hall, Sid Ridley (violin), Les Bevan (bass), and Tom Collins (drums).

At present the lads are offering up a prayer for at least one sax player. Meanwhile they are putting in some very good work, and have attained considerable local popularity.

* * *

Charlie also gives me news of the No. 1 (South Africa) R.A.F. Band, which, unfortunately, by the time this reaches print may possibly have broken up. The band has done sterling work for a long time now, entertaining both R.A.F. personnel and civilians in a world where entertainment is at a premium.

The band contains three Northern boys in Al Risby, Stan Bickerton and Billy Mills (brother of Freddy Platt and Harry Roy tenor Ernie Mills), and the full set-up is: George St. Pier and Tom Wade (altos); Sid Kaye and Jack Robinson (tenors); Les Hemp-sall (baritone); Stan Bickerton and Al Risby (trumpets); Cliff Adams (trombone); Tommy Pears (piano); Laurie Newby (bass); Harry Collins (guitar); and Billy Mills (drums).

I understand that there is a possibility that this band may be split into two small bands, so that there is just a chance that some of the boys at least may be able to stick together.

* * *

More news from Blackpool—Lancashire's playground—where even now plans are in hand to cater for next summer's seasonal influx of holiday-makers.

At the Lido on Lytham Rd., with its super swimpool and ballroom, affairs musical are in the hands of Fred Gibson, whose band is an established favourite with residents and visitors alike. Incidentally, playing drums with Fred these days is drummer-vocalist A. Slinger—a name well known to fans in Oldham.

For the forthcoming season the management of the Lido have "laid on" an ambitious programme of visits from name bands—a policy which, since Green's started it in Glasgow, is spreading rapidly.

To set the ball rolling, Jiver Hutchinson and his All-Coloured Band and Johnny Glaes and his Clae-pigeons have already appeared there, and there are many good things to come.

Bookings for this venue are in the hands of H. Newton Lane.

* * *

Over at the Empress Ballroom in the Winter Gardens, where Charlie Farrell still holds sway with his boys, "infantliscaping" still appears to be a popular pastime, and latest additions to the state of parenthood are two of the trumpet players, Ted Clarke and Bill Margerson, both of whom are the proud fathers of healthy sons.

The other trumpet man, Harry Rawstone, has recently moved over to Joe Kirkham's Band at the Tower, and his chair in the Farrell aggregation has been taken by Eric Robinson.

* * *

In a note headed "Rug-Cuttin' Round Italy," Cpl. Eddie Paterson, of the R.A.F., tells me of the tremendous success of the Maurice Winnick show which is obviously being applauded by both the British troops and their American buddies as the greatest show to play Italy up to date.

Manager Tom Christy is mad busy out there arranging, in addition to the band's E.N.S.A. programme, additional jam sessions and get-togethers with a swing group drawn from a

large-size U.S. Army outfit styled the "Griffins."

Tom first heard this crew at a show staged at an R.A.F. club by Eddie Paterson when on the stand were Stew Perkins leading on trumpet, violin and tenor; Ted Robbins (hot trumpet); George de Mers and Vinnie la Russa (trumpets); Nick Marracino (tenor); Wilbur Martin (piano); Tommy Cocking (drums); and Chubby Conningham (bass).

Another section of the "Griffins" is led by bassist Al Miller (ex-Tommy Tucker), and, in addition to Marracino and Robbins, includes Arnie Lodico (clar.), Dick Chaney (drums), and Joe Barroco on piano.

At a couple of "get-togethers" at the local E.N.S.A. hotel, these lads, along with the Winnick crew, had the time of their lives, jamming into the wee sma' hours.

At Tom Christy's invitation, these Yankee boys went along to one of the Winnick stage shows and were very eulogistic in their praise—vocalist Helen Ward being a great favourite with them.

CONTESTS

(Continued from page 1)

Another innovation concerns the maximum number of members permitted competing bands. Hitherto this has been ten, plus a non-playing conductor (if any).

It is now increased (vide revised Rule 6) to TWELVE, plus non-playing conductor and one non-playing vocalist.

(The minimum number of performers permitted remains at four)

It has been suggested that the increase (decided upon for the benefit of the few larger bands whose arrangements, scored for their full personnel, could not be adapted for a smaller combination without seriously harming them) might act to the detriment of small bands, and so discourage them from entering contests.

The suggestion is groundless. Adjudication is carried out by awarding marks on a standardised system, for such features as intonation, balance, tone, tempo, expression, rhythm, style, interpretation, etc., and it will readily be appreciated that since large and small bands can earn or lose marks on these features equally, neither has any disadvantage or advantage over the other.

EQUAL CHANCE FOR ALL

If any further proof of this is necessary it is found in the fact that last season contests were won by bands of all sizes, the small combination of six, five and even only four players often carrying off the honours.

It has also been suggested that the permitted increase of players might tempt bands to enlarge themselves purely for contests. But this, too, is an ill-founded argument since Rule 2(a) distinctly states that "a competing band may comprise only such musicians as are regularly members thereof, or such musicians as may be added with the bona-fide intention of making them a permanent," and this rule, like all others, will continue to be rigidly enforced.

Another departure, which is not quite so satisfactory, concerns the reports on the playing of the bands published in the "M.M."

In the past it has been the practice to report on the playing of the first three bands in every contest.

Heavy demands on our war-time curtailed space has forced us reluctantly to decide to publish reports only on the winners and runners-up.

But all bands placed third will have a précis of the judges' reports on their performance sent to them privately by post.

And now, chaps, it is up to you to help us beat, if possible, even last year's record number of forty-seven contests by entering.

The more bands that enter, the more contests we can hold, and so the more chances there will be to win one.

But, remember, even if you don't win, a contest is not only fine experience—it lets you know how you compare with the other bands of your district—but also one of the best shop windows you can have for getting yourselves known.

Moreover, the public in your district will not be able to say that you didn't enter because you were afraid you would be beaten, and, of course, there is nothing to prevent you from going on entering until you do win. That is the way most of the now consistent winners have reached the top.

After three years at a Northern R.E.M.E. depot, where he played with the unit's 14-piece outfit, "Swing" Shuttleworth—now Craftsman Shuttleworth, R.E.M.E.—who in peace time led his own band in Preston, is now at a Southern station which boasts a six-piece band led by tenor man Bill Pearson.

The others are: Arthur Pierce (alto); Bill Badnam (piano); Bill Bedford (bass); Jerry Hart (guitar); and "Swing" Shuttleworth (drums).

Although their station is miles from a town of any size, these lads are working practically every night at various hostels for munition workers.

* * *

After being associated with the band since its inception, Accrington bassist Steve Atkinson has, owing to an unfortunate posting, severed his connection with the R.A.F. Desert Air Force Band (at present in Italy). He has been replaced by Bud Mabbett.

If I know Steve, it won't be long before he digs himself a spot with another outfit.

MAX ON WAX

(Continued from page 5)

disc hardly compares with its session mates on Decca and Brunswick.

This month, too, saw Chisholm with a small group in "Broadhurst Gardens Blues," perhaps the best of the local efforts, though altogether the Lewis-Parnell Jazzmen come out on top of the British bands.

There is little space left for the rest of the year, but this doesn't matter, as little of interest was issued. Kirk, James, Shaw and Millinder turned out typical swing performances; Bob Crosby's double-sided "Brass Boogie" doesn't fall into the "buy" category; and Bobby Hackett's "Singin' The Blues," though pleasant enough, lacks the essential "hot" quality, among other things.

IN SEPTEMBER, Woody Herman's "Four Or Five Times" appeared. However, I have not heard this and can pass no opinion. Ellington's "Main Stem"/"After All" was an improvement on "Bl-Blip," but not representative of the Duke's most interesting work, while Bechet's "Baby, Won't You Please Come Home?"/"I Know That You Know" left me relatively unimpressed.

The best "buys" for that month were probably the Lohis Decca, for his grand trumpet-playing on "Sleepy Time," and the Johnson-Turner blues side—"Cafe Society Rag" is not the usual boogie we expect from the trio, nor is it a rag, but rather an unspirited "pop" tune, enlivened by Big Joe's hollering.

OCTOBER and NOVEMBER were barren jazz months, with one exception, the Ida Cox "Hard Time Blues." There was another Hines swingadilla piece, aptly named "Rif, Medley," and backed by a sloppy ballad and Mugsy Spanier and Charlie Barnet came through with big bands propped up by heavy arrangements.

The Joe Sullivan "Lady Be Good" was a disappointment to everyone, following up the earlier release of "Low Down Dirty Shame"; and Basie's "Wiggle Woogie" may have been good; but I confess I hadn't the fortitude to hear it.

The year closed in unpromising fashion: pleasant light music from Shaw ("Morning Sunrise"), a really bad Hawkins, the Sepia Series "Jelly Jelly," which left me cold as far as Butterfield's piano is concerned, and, best of a poor lot, the Parlo reissue of Redman's "Hot and Anxious"/"Two Time Man."

Once again the backings were mixed, to the disgust of all those possessing either title (with its original mate) but not the other.

The appearance of a worthy Bechet disc and the no less righteous Faber Smith-Jim Yancey "East St. Louis Blues" on H.M.V. this month enables me to wind up on a hopeful note.

Moody obviously intends carrying out his Bechet-Yancey plans to the very end; maybe then he will turn his attention to those Dodds and Laddners.

And, apropos of the Faber Smith record, Edgar Jackson's guess at its probable existence on some such label as Harmony is, of course, not correct. When Dan Quayle captured Yancey on Solo Art wax in early '39 (I think it was) it was Jimmy's first recording. The Faber Smith sides appeared in the catalogue some time in 1940, and were made either in that year or possibly in late '39.

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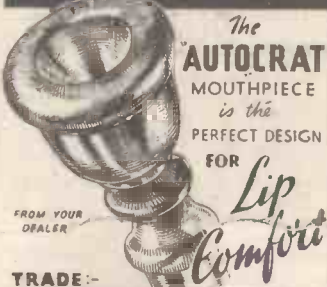
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YOUR A.E.F. PROGRAMME SCHEDULE

(Continued from page 8)

Ranch House.* 10. News Headlines. 10.1. I.T.M.A. (repeat). 10.30. Music While You Work. 11. News Headlines. 11.2. American Home News.* 11.6. Duffie Bag.* 11.45. Piano Parade. Noon, News. 12.15. Midland Light Orchestra. 1. News Headlines. 1.1. John Charles Thomas. 1.30. Saludos Amigos.* 2. News. 2.10. The Old Songs. 2.30. B.B.C. Variety Orch. 3. News Headlines. 3.1. Music While You Work. 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (contd.).* 4.30. Music Time. 5. News (from the Continent). 5.30. London Column. 5.45. Rhythm Musicale. 6 p.m. News. 6.5. Mark Up the Map. 6.10. American Sports News.* 6.15. Going to Town. 6.30. Music We Love. 7. News Headlines. 7.1. Command Performance.* 7.30. Kate Smith Programme.* 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Accent on Rhythm (repeat). 8.30. American Band of A.E.F.* 9. News. 9.5. Canada Sing Show. 9.15. Navy Mixture (repeat). 10. News Headlines. 10.1. American Home News.* 10.7. All Time Hit Parade.* 10.30. Here's to Romance.* 11.1. News. 11.5. Prayers, Sign Off.

SATURDAY, JANUARY 20
6 a.m. News Headlines. 6.1. Rise and Shine. 7. News. 7.15. Programme Summary. 7.20. Rise and Shine (contd.). 8. News Headlines. 8.1. Combat Diary. 8.15. Personal Album.* 8.30. Music from America.* 9. News at dictation speed. 9.20. Programme Summary at dictation speed. 9.25. Interlude. 9.30. Canada Show Dance Orch. 10. News Headlines. 10.1. Command Performance (repeat). 10.30. Music While You Work. 11. American Home News.* 11.6. Duffie Bag.* 11.45. Piano Parade.* Noon, News. 12.10 p.m., Programme Summary. 12.15. Pipe Band. 12.30. Geraldine Concert Orch. 1 News Headlines. 1.1. Grand Old Opry.* 1.30. Army Radio Orch. 2. News. 2.10. Downbeat.* 2.30. Miss Parade.* 3. News Headlines. 3.1. American Dance Band.* 3.30. Combat Diary. 3.45. On the Record.* 4. News Headlines. 4.1. On the Record (contd.).* 4.30. Music While You Work. 5. News. 5.15. Polly Ward and Gene Gerrard. 5.45. Hawaiian Serenade.* 6 p.m. News. 6.5. Mark Up the Map. 6.10. American Sports News. 6.15. Swing Sextet. 6.30. Will Hay Programme (repeat). 7. News Headlines. 7.1. Top of the Evening.* 7.15. Music from the Movies. 8. News. 8.5. British Home News. 8.10. Canadian Home News. 8.15. Football Results. 8.30. Frank Morgan.* 9. News. 9.5. A Soldier and a Song.* 9.15. Music of the Footlights. 10. News Headlines. 10.1. American Home News. 10.7. Jubilee.* 10.35. Latin-American Serenade. 11.1. News. 11.5. Prayers, Sign Off.

* Originated in America or produced by American artistes in Europe.

CONTEST FIXTURES

LONDON AREA
Thursday, February 8.—Town Hall, WATFORD (7.45 p.m. to 1 a.m.); contest to be completed in time for bands to catch last public conveyance home). The 1945 Hertfordshire County Championship.
Organisers: Messrs Lyn Morgan and Charlie Cooper, 78, West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2767.)
Wednesday, February 14.—New Town Hall, WALTHAMSTOW, E.17.
The 1945 Essex County Championship.
Organiser: Mr. Les Wingrove, 185, Ferme Park Road, Hornsey, N.8. (Phone: Mountview 9509.)

PROVINCES
BIRMINGHAM.—Tuesday, March 6, at the Smethwick Baths, Smethwick. The 1945 Birmingham District Championship.
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.
Rules and Entry Forms for all the above now available from their respective organisers.
Continuous dancing to the competing and "house" bands at all contests. For further details see local announcements.

SELMER

News Letter No. 9
● As these News Letters are intended to enlighten musicians on "what's new" in Dance Music, there is no point in offering suggestions unless at the same time those taking advantage are assisted over difficulties if any.
● Accordingly this letter combines advice and offers aids.
● The fashion in American bands and the better British bands is a Baritone player in the Sax. section. The added depth and tone colour gained with the use of this instrument is tremendous. In swing bands the Baritone is fast replacing the Tenor for five chorus work. The best example is the Baritone Sax in Eddie Condon's Band on the A.E.F. Programme.
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WEST LONDON R.C. presents Peter Tanner on Mond., Jan. 15, at the Albion, Hammersmith Road (opp. Cadby Hall), at 7.30 sharp; auction and J.S. conclude. Watch this space for details of birthday meeting.

DANCES

TO-NIGHT, THURSDAY, Jan. 11, 7-11 p.m., East Ham Baths, presents a grand dance, featuring in person Duncan Whyte and his sensational band. From the Astoria, London. Tickets 3/6; Forces 2/6.

NOTICE

MEETING of all members of the Association of Ballrooms at the Plaza, Derby, arranged by S. Ramsden, to discuss most important interests concerning the dance halls; meeting at 3 p.m. Sund., Jan. 14, all expenses will be paid by S. Ramsden.

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