

# Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING JANUARY 20, 1945

# PARRY DISBANDS HIS SEXTET: FORMS LARGE SWING BAND

**HARRY PARRY AND HIS SEXTET ARE NO MORE! AFTER NEXT WEEK'S ENGAGEMENT AT THE METROPOLITAN, EDGWARE ROAD, THIS FAMOUS PIONEER OF BRITISH SMALL-BAND SWING ENDS ITS METEORIC FOUR YEARS' CAREER, TO BE SUCCEEDED BY HARRY PARRY AND HIS RADIO BAND—A LARGE ENSEMBLE ON THE BEST AMERICAN SWING BAND LINES.**

**THIS WILL BE SURPRISING NEWS FOR READERS OF THE "MELODY MAKER," BUT HAS BEEN EXPECTED FOR SOME TIME NOW BY THOSE IN CLOSE TOUCH WITH HARRY AND HIS GENIAL MANAGER, BILL ELLIOTT.**

Harry feels that four years on the stage have just about exhausted the scope of his Swing Sextet, and he has therefore decided to change his style and to cater for the wider public that can be attracted by music of the Artie Shaw and Glenn Miller type.

The present Sextet makes its last appearance at the Metropolitan next week (commencing Monday, Jan. 22), giving two shows a day, and during this time Harry will be spending the rest of every day rehearsing his new band, with which he will open at the Empress Theatre, Brixton, on the following Monday (Jan. 23).

This date is followed by Golders Green Hippodrome for the week of Feb. 3; the Court Royal Hotel, Southampton (Feb. 12 week); followed by dates all round the country, including a season at Green's Playhouse Ballroom, Glasgow.

The new outfit will be thirteen strong, including Harry himself leading on his immaculate clarinet. The only persons remaining in the new band from the original Sextet are pianist Ken Powell and glamorous vocalist Gail Page.

### NEW PERSONNEL

First alto is Jimmy Williams, lately released from the R.A.F., and the second altoist is Kingsley Stockwell, who joined Harry Parry as baggage-boy for the band four years ago. He was then promoted to road manager, and in the meantime took up the sax, and was taught by members of the Sextet with such good effect that he is now able to take his place in the band as an instrumentalist.

Frank Storey is the lead tenor, and a second tenor is still wanted, so anyone interested should ring the Parry office (Recent 4678) at once.

First trumpet is a Middleborough discoverer named Richard Hunter; and the second trumpet, Frank Danning, and the trombone player, Tommy Wilson, both come from Teddy Foster's Band at Birmingham.

The pianist is still Ken Powell; and Bob Duffy (from Billy Terent's Band) is on bass, doubling guitar; while the drummer is a 16-year-old find from Bradford, of whom Harry and Bill think most highly. His name is Irving Tidswell.

Partnering Gail Page as vocalist is a new girl singer from London, named Sylvia Loraine.

All arrangements for the new band are being done by Wally Reid, and fans will watch with the keenest interest for the launching of this very bold and ambitious scheme.

# EDMUNDO ROS FOR NEW YORK BIG CONTRACT SIGNED

**SENSATIONAL NEWS IN DANCE BAND CIRCLES IS OF THE GREAT HONOUR ACCORDED TO FAMOUS RUMBA MAESTRO EDMUNDO ROS, WHO THIS WEEK HAS SIGNED A TERRIFIC CONTRACT TO TAKE HIS COMPLETE BAND OVER TO NEW YORK TO APPEAR AT ONE OF ITS MOST FAMOUS NIGHT SPOTS.**

Venue for this exciting venture is the famous El Morocco niterie. El Morocco is owned by noted American millionaire Peyton, Marshall Magruder. Over here on urgent business connected with the war effort, Peyton Magruder heard the Ros outfit at the Bagatelle Restaurant and Astor niterie in London, and was so struck by the quality of the band and its leader that he immediately decided that its music must be taken across to New York.

Accordingly, a cast-iron five years' contract (which we have seen) has been drawn up at extremely good terms, and has been duly signed and ratified, for the presentation of Edmundo and his Music at this most exclusive of New York hotels.

The question which everyone will naturally be asking is: WHEN? This can not immediately be answered, for obvious reasons; but there is, as we are reliably informed, no reason at all to presume that the visit will not take place until hostilities have ceased.

The visit would count as a "good-will" venture, and as such would not be entirely influenced by the current war situation, so that it is more than likely that the crossing may take place considerably sooner than most people think possible.

### A.F.M. ATTITUDE

Apart from the great appeal made to him, especially by Edmundo's music, millionaire Magruder has been greatly influenced in his decision by the undoubted popularity of Ros with the American Forces.

His many broadcasts on the A.E.P. Programme have brought in a very large number of appreciative letters from American troops, so that Mr. Magruder is quite satisfied that Edmundo will be a terrific commercial proposition in the States.

If and when the plan becomes an accomplished fact, Ros naturally hopes to broadcast from the States, back to his many fans in Britain.

Another big question which concerns the projected American visit is that of the attitude of the American Federation of Musicians (the U.S. equivalent of our own Musicians' Union).

We are assured by Bill Elliott, who has negotiated the whole deal on behalf of Elliott Direction, Inc., that the project being on a good-will basis will ensure that there is no difficulty whatever with the A.F.M., and Bill is confident that the carrying-out of the contract will become an accomplished fact before so very long.

In the meanwhile, fans in London and the Provinces have an unusual opportunity to see and hear Edmundo in the next few weeks.

Next Wednesday (24th) a few fortunate London enthusiasts will see Edmundo at a big charity function at Grosvenor House, Park Lane, and fans up North will be flocking to see Edmundo on Sunday, January 28, at a big Sunday concert at the Odeon Cinema, Newcastle, where he is starting with his full band.

He will be at Grosvenor House again on March 8, and is, of course, continuing his steady work as busily as ever at the Bagatelle and Astor, with his usual programme of radio work also going strongly.

# GREGORY'S 'ART IS IN FORCES' ENTERTAINMENT!

**HAVING spent a very large proportion of the total war period entertaining the troops half-way round the world, bandleading notably Art Gregory is shortly off again on a further extensive E.N.S.A. tour. This time Art's venue is the Continent of Europe. He is taking a company of fourteen, including an eight-piece dance band, and will be away for about six months.**

On Art's last trip abroad he was away fourteen months. How he and his company were torpedoed, and had some very exciting experiences in the course of this epic trip, has already been told.

Many will still not have realised, however, that on these journeys Art's Itinerary was such a large one that he visited Egypt, Syria, Palestine, right up to Baalbek, and South to Suez, touching Haifa, etc., also, and generally spending as hectic and exciting a tour as would almost provide the material for a whole book of thrilling reminiscences.

Art and his company will first of all be visiting Belgium on the present trip, and will also doubtless be in France and Holland before their hectic Itinerary is complete.

With Art himself in front, and Bryce Davis (late Harry Parry), Jay Wilbur, etc., and Freddie Harfield vocalising, line-up is Jack Moss (drums); John Brand (piano); Eddie Hall (bass); Jimmy Cannell (guitar and trumpet); Bert Youell and Ernie Pendrous (trumpets); Bill Gibbons (trombone); and Fred Halth (tenor sax, clarinet, etc.).

Bert Youell is the honoured "old-timer" of the business who will be remembered from the early Savoy Orpheans days. Ernie Pendrous has just been discharged on health grounds from the R.A.F.

# STOP PRESS

We deeply regret to learn that Johnny Healey, noted leader of the band at the Bolton Palais de Danse, died suddenly from a heart attack on Monday night (15th).

Full details in our next issue.



Edmundo Ros signs the sensational contract that will take him to the States for five years, while manager Bill Elliott benignly makes sure his signature is on the dotted line.

# INTRODUCING LITTLE STAR

Recorded by VERA LYNN HARRY JAMES JOE LOSS and FELIX MENDELSSOHN

Based on the famous melody "Estrellita"

THE ASSURED HIT No. 1 OF 1945

**A KISS IN THE NIGHT** **THE RANCH HAS GONE**

Beguine No. 1

The MODERN Hill-Billy

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### SEMI-PROS HELP LONDON KIDDIES' HOSPITAL

**T**HE "Melody Maker" gratefully thanks the semi-pro. bands of this country!

The reason? Well, this paper is deeply interested in the welfare of the Hospital for Sick Children, Great Ormond Street, London, of which Lord Southwood is the chairman.

Recently we approached our semi-pro. friends in the hope that they might be able to run dances for this very deserving cause, and the reaction has even surprised us—who know the generosity of the musicians of this country.

Dances which have already been held include one at Leek Town Hall by Jim Newton and his Dance Band, and Les Wingrove has organised two London dates for this week—one at the Walthamstow Town Hall on Wednesday and another at the Hornsey Town Hall to-morrow (Friday).

On January 26, Don Ray and his Band, with vocalists June Robbins, Alan Hunt, and the 20th Century Sextet, are presenting a dance at the Y.M.C.A. Ballroom, Shakespeare St., Nottingham, from 7 p.m. to midnight, and on the following day these well-known pre-war "M.M." constantists Billy Gibbons and his Band are running a dance at the Oddfellows' Hall, Whitechurch, Salep, from 7.30 to 11.30 p.m.

On the same day it is also Dunstable's turn, when Fred James and his Dance Band are running a dance at the Town Hall there. This event is being organised by the Mayor's Entertainments Committee, of which Fred is a member.

Other bands all over the country have kindly volunteered to help, and details of these events will be given later; but acknowledgment must be made of the very graceful gesture of well-known Ashton-in-Makerfield friend Ron Hall and his Band (East Lancs champions and North Britain finalists 1944), who sent a contribution of £25 to the hospital!

Once again, the "Melody Maker" very sincerely thanks all concerned.

### McMEIGHAN ILL

**T**HE MELODY MAKER is sorry to report that well-known swing fiddler Johnny McMeighan is ill in hospital with yellow jaundice. Johnny will be away for about a fortnight. His many friends will join with us in wishing him the speediest possible recovery.

For some time Johnny has been leading the Band at the Bulldoz Restaurant, Bond Street, London. W. During his absence the outfit's pianist, Marlon Lothian, is looking after things at the Bulldoz—where, incidentally, dancing now takes place both afternoon and evening.

Band at this resort consists, at the time of writing, of Marlon Lothian (piano); Micky Deans (tenor); Micky Greeves (drums); Bert Howard (bass); and Alan Hodgkins (guitar).

Southport. New club being formed. Write for particulars to Sec., 21, Grantham Rd., Southport.

### CALL SHEET

(Week commencing Jan. 22)

- LES ALLEN,**  
Tivoli, Dundee.  
**Nat ALLEN** and Band,  
Hippodrome, Norwich.  
**Carl BARRITEAU** and Band,  
Cobalt Royal Hotel, Southampton.  
**Billy COTTON** and Band,  
Longford Theatre, Stratford,  
Manchester.  
**Gloria GAYE** and Band,  
Bedford Theatre, Camden Town.  
**Henry HALL** and Band,  
Palace, Huddersfield.  
**Joe LOSS** and Band,  
Band of the Week, B.B.C.  
**Vera LYNN,**  
Empire, Nottingham.  
**Oscar RABIN** and Band,  
Green's Playhouse, Glasgow.  
**Felix MENDELSSOHN'S** Hawaiian  
Saxanders,  
Hippodrome, Ipswich.  
**Harry PARRY** and Sextette,  
Metropolitan, Edgware Road.  
**Ronnie UNRO** and Orchestra,  
Hippodrome, Chatham.  
**TROISE** and his Mandollers,  
Tivoli, Hull.

### BRITISH HITS LEAD THE PARADE

**T**HIS is a big and historic week for British music publishers.

For the first time in many, many years the British "Hit Parade" of the songs which the people are singing and buying in this country includes, among its leading four titles, no fewer than three British numbers.

Topping the list is the Noel Gay waltz, "The Happiest New Year of All," followed by the American song "The Walk Alone," published by Chappell.

Third place is occupied by another British waltz, "If You Ever Go to Ireland," published by Cinephonic, and fourth comes another British opus—the Irwin Dash song, "Chocolate Soldier from the U.S.A.," despite the fact that it has been banned from the A.P.F. airwaves.

In the list of the ten-best tunes there is also another British song, Campbell Connelly's "Shine On, Victory Moon," which shares sixth place with the American "Swinging on a Star."

With all the big American film and record hits that are over here now, it is a most interesting and very encouraging sign of the times that home-produced songs can be so popular and successful.

**WELL-KNOWN** figure of the profession, W. M. "Dot" Dash, for the past six years manager to band leader Jack Leon, has recently taken over the post of business manager to the L.W. Hunt Drum Manufacturing Co., Ltd., and is now working from the offices of Len Hunt's modern drum factory in Archer Street, London. W.

The son of famous theatrical celebrity Lottie Collins, and a cousin of José Collins, "Dot" Dash is the last of a long line of theatrical celebrities running unbroken from the 17th century.

### NO ONE-NIGHTERS FOR LEW STONE

**T**HERE will be a big disappointment for Midlands fans in the news that Lew Stone will be unable to play his week of one-night stands arranged for the week commencing February 12. The series has had to be cancelled—Lew's own request, owing entirely to his present state of health.

Lew's health nowadays necessitates rest and a regular mode of life. His doctor's instructions are that he can only accept broadcasting, or such work as will enable him to live at home and thereby follow out a prescribed line of treatment as laid down by the medico, so that, whilst he is able to appear at the B.B.C., or perhaps in some quieter kind of resident job, such work as one-night stands or dates of the kind which necessitate travel—are out of the question for him at present.

The week of dates had been arranged by that record-breaking Midlands promoter, Alfred H. Danvers. Mr. Danvers wishes to point out to all fans that the cancellation is no fault of his, or Lew Stone's.

### Mickey Deans for Praeger

**N**EW from the Lou Praeger camp is that the current week is of a three-fold nature.

In the first place, Lou himself is a great deal better, has been able to superintend a recording session, and at the time of writing is expecting to return to Hammersmith Palais any day now.

In the second place, noted tenor-tylist Mickey Deans is scheduled to join the main Praeger Band very shortly. He will be sharing first tenor with "Crack" Cracknell, and both players will be featured on future records and broadcasts.

Thirdly, Lou's latest interest, the Royalty nitric—where he presents the dance band—will be closing down here Saturday (20th), for a brief period to allow certain internal alterations to be carried out.

### News of Doris Knight

**T**HE "Melody Maker" is sorry to report that famous female singer from Ivy Benson's Band, Doris Knight, has recently been seriously ill, having undergone a major operation in King's College Hospital, London.

After a very anxious time, Doris is now well on the mend, and is ready to receive, and answer, letters from her loyal special friends and well-wishers.

Her address is: Twining Ward, King's College Hospital, London. We wish her a very speedy recovery.

**TENOR** sax and arranging no. 1 ability, Harry Gold, is busy on the air-waves these days, carrying out Overseas and other airings with some interesting combos.

On February 1, Harry comes to the mike in "Spotlight" (12.15-12.35, Forces), with a novelty combination of three violins, viola, electric guitar, tenor sax, piano, bass and drums.

He has also recently carried out a recording transmission to the West Indies with a very interesting band in which were included George Fierstone (drums), Lauric Eaton (guitar), Matt Hoff (pno.), Harry Benson (bass), Harry Roche (trumpet), Harry Cohn and Freddie Grant (saxes); Jack Coles (tpt.), etc.

**FOUR** famous dance bands will be playing at London's Grosvenor House next Wednesday (24th) on the occasion of a big function in aid of the London Hospital.

They will be Joe Loss and his Band; the famous R.A.F. "Skyrockets"; Edmond Ross and his Rumba Band; and Johnny Denis and his Novelty Sextet.

**FOLLOWING** their sensational success at the King's Hall, Stoke-on-Trent, last Thursday, when hundreds had to be turned away at the doors, Geraldo and his full broadcast orchestra, and a number of vocalists will appear at a special dance next Tuesday (23rd) at the Montfort Hall, Leicester.

The dance, which is being promoted by Arthur Kimbrell, is from 7 to 11 p.m.

### CHAMP. CHAMBERS LEAVES RESIDENT ASHTON JOB

**D**ISTRESSING rumours have been current around the Manchester district that the 1934 All-Britain Championship-winning band of George Chambers has broken up. We are very glad to be able to give the lie to the stories.

At the time of his success George, with his boys, was resident for a season at the Palais de Danse, Ashton-under-Lyne, but, owing to a disagreement on policy, he recently moved out, taking with him several of his corner men and leaving others behind who have formed the nucleus of the new resident band under the leadership of Hal Wood.

At the moment George is fulfilling a series of gigs whilst in the process of reorganising the band for a new resident job that he is due to open shortly.

This is very much in the "hush-hush" stage at the moment, but the details will be available in a week or so.

In the meantime a signal honour has been accorded the band.

On the occasion of the band's recent broadcast along with other All-Britain bands, it was heard by Mr. Jesse Hadd, managing director of the Palace Theatre, Manchester (G.T.C.), who immediately booked the band for one of the most important annual gigs in Manchester—the Fantomime Ball, held each year at the Midland Hotel in aid of the Variety Artists' Benevolent Fund.

This takes place on Friday, January 26, and the usual spate of pantomime stars and stage artists will be present.

The George Chambers Band is also shortly to appear upon a series of Sunday concerts, and it will readily be seen that far from disbanding, it is taking on a lease of life in an entirely new sphere directly consequent upon its success in MOUNTY MAKER contests.

### BUDDY'S NEW BEARD

**C**ONSEQUENT upon the transfer of Charlie Short to a different station in the ordinary course of his R.A.F. duties, Buddy Featherstonhaugh's R.R.C. Sextet now has a new bass player.

He is Reggie Beard, quite an "old-timer," who bears an extremely honoured name in the profession, having been with Billy Taylor's several other of our top-line bands, including a spell some time ago with Jack Mylon.

Reggie has had a deal of broadcasting experience, and quite apart from his proven musical ability, is also a practised mimic and comedian. He has recently been with Harry Hunt's Band in the R.A.F.

Complete line-up of the Featherstonhaugh bunch these days is Buddy himself (tenor, clarinet); Don Macaffer (trumpet); Malcolm Lockyer (piano); Reggie Beard (bass); Ray Padbury (guitar); and Stanley Marshall (drums). Monty Bailey-Watson is nowadays looking after the managerial and clerical side of the band's activities.

**GUITARIST** Sid Cross is making good progress with his "Swing Shop" concert, which is taking place at Wembley Town Hall on Sunday, January 28, at 3 p.m.

Many other swing artists have now signified their intention of appearing. Besides the George Shearing Quartet, from the Restaurant, Paul and Beryl Davis (already announced), there will be Kenny Baker (trumpet); Aubrey Franks (tenor); Joe Deniz (guitar); Tommy Bradley (bass); Cyril Bass (drums) (Cyril will be remembered as previously on drums with the R.A.F. "Skyrockets"), and many other British stars of swing.

**WELL-KNOWN** London bassist Russ Allen (affectionately known to all his intimates as "Colonel Blimp") will be on nine days' leave from the R.A.F., commencing January 22, and would like some sessions, gigs, etc. May be contacted at Reliance 3455.

**F. & D.'s BIGHITS!**

**SHINE ON HARVEST MOON**

❖ **SOME OTHER TIME** ❖

**AND THEN YOU KISSED ME**

**THE SWEET HEART WALTZ**

❖ **IT HAD TO BE YOU** ❖

**DON'T BELIEVE EVERYTHING YOU DREAM**

Double-Sided Orchestrations as above 3/2 Each

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# JACKSON V. JONES

**EDGAR JACKSON takes time out from record-reviewing to discuss Jazz and Swing**

ALMOST before the ink was dry on Max Jones's article last week (Jan. 13, 1944) and the records it gave us, I was hearing comments on it.

Many were a good deal more outspoken than complimentary. Most people seem to have no quarrel with Max's opinions of the records when considered separately in the light of the type of music each purports to represent.

But more than a few appear to be very irate at what they describe as the way Max used the article to further his attitude to the jazz and swing controversy, and the influence it could have on the recording companies.

It is these for whom I write—and with whom, incidentally, I am in complete agreement—when I say that Max is not getting himself or anyone else anywhere by trying to force on the world at large his obvious belief that nothing which does not conform compromiseably closely to the pattern of early jazz can be worth while.

## A PLACE FOR GOOD SWING

There is no need for me to point out that I certainly do not belong to the opposite camp which thinks swing is the only thing and all old-time jazz out of date and corny. My many outbursts against swing will have proved that conclusively enough.

But in fairness to swing and myself I would explain that these outbursts have not been provoked by any distaste for swing in general.

Rather have they been the result of the pretentiousness and exhibitionism that in so many recorded examples of swing have taken the place of the undeniable sincerity and inherent simplicity which were such laudable and enjoyable features of jazz before it evolved into swing.

But that is not to say that swing is inherently bad. Quite apart from the fact that it has replaced jazz as the popular music of the moment, it can be at its best a very worthy successor to it, and to refuse to accept this as a fact is as ridiculous as it is futile.

It does no more than show a complete failure to move with the times—even, one might say, a most regrettable slow-wittedness.

When jazz first came upon the scene its devotees were the first to accuse those who derided it of being old-fashioned and incapable of appreciating a new departure.

Yet today, by their refusal to acknowledge swing, they are placing themselves in that very same boat—the boat that is always about ten years behind the times.

In due course these dichords will, one hopes, come to consider swing with the same enlightened understanding as they now consider jazz, but by then swing will probably have been superseded by whatever the logical development of it may prove to be, so these jazz adherents will still be as out of date then as they are now.

Mind you, not that I am suggesting that jazz is still anything but a most fascinating music.

In addition to its historical significance as the first and most notable self-expression by the coloured people of America of their unique musical gifts, jazz—and especially that foundation of it, the Blues in its many and varied forms—has a charm that remains irresistible.

But just as there is a place for jazz in the musical constellation, so is there a place for swing—or at any rate good swing.

The secret, if one can call it a secret, of swing appreciation is to be able to appraise it for what it is instead of attempting to compare it with jazz, or for that matter any other form of music.

Comparisons only get one anywhere when there are grounds for them.

There are no valid grounds for them between swing and jazz any more than there were between jazz and straight music.

The jazz enthusiasts were the first to realise this.

When the "straight" music luminaries decried the advent of jazz because it did not conform to the model and traditions of classical music, the then young, but none the less enthusiastic for that jazz fraternity promptly retorted—and rightly!—that it was absurd to attempt to compare the two because they neither had, nor were supposed to have, anything much more than the bare notes of the scale in common.

## REISSUES

Yet by now continually attempting to compare swing with jazz these jazz devotees are making the very same mistake that they accused their critics of making.

By all means let us have criticism, and the fiercer the better.

But let it be based on a fair outlook which can accept something for what it is, instead of continually whining because it is not something else that individual fads lead some people to prefer.

If it is not right or useful that the recording companies should be plagued to issue only jazz records then that they should issue only swing.

In fact, it is a highly dangerous procedure to adopt. First, because modern-played jazz in the fullest sense of the word can at the best be no more than a resurrection and consequently without the historical significance of the original article; and, secondly, because many of the still unissued genuine old-time jazz recordings have remained unissued simply because they neither were nor are worth issuing.

We had a perfect example of this in the Eddie Condon "Oh, Baby" / "Indiana" disc.

Because of the (to use Max Jones's own words) "fabulous stories" that had been put around about these titles, a frantic outcry arose from the jazz fans for them.

And what did they get for their trouble (no, to mention money)? Two performances which even they had to admit when they heard them were no more than "yet again" so greatly disappointing.

Incidentally, all the while the outcry about not being able to find copies of these records to dub from was going on in both this country and America, I had pressings in my library, but refused to reveal the fact because I knew just how little they were worth and had no wish to be a party to inveighing young collectors into buying something they would only regret having spent their hard-earned money on.

By all means let us have some old-time records issued currently with the newer swing discs, but let them be worthwhile ones, and don't let us have them eternally held up as examples of what modern swing ought still to be.



NOTED guitarist Howard Lucraft (who is broadcasting in the A.E.F. programme next Monday afternoon, 22nd) sends us the above unusual picture of a gig which he recently played with his outfit. He tells the story in a letter to us in which he says: "My boys (all members of the R.A.F. Central Band) were recently commissioned to play at a big A.A. (Army) headquarters officers' dance. On arriving at the officers' mess, which was a very large old house, I was greeted at the door by none other than Henry VIII brandishing the leg of a turkey, whom I soon discovered to be the General of the unit. Apparently everyone at the dance was in Tudor-period costume, and the boys and I were immediately rushed away, stripped of our R.A.F. uniforms, and dressed in the knaves' outfits shown in the above photograph. I need hardly say that these costumes were extremely draughty around the lower portions of the anatomy! The boys with me at the time and shown in the photograph were well-known old-timers Freddy Aspinall (piano) and Bill Dickman (clarinet), with Alan Lord (drums), Sam Wright (bass), and myself, of course (electric guitar)."

## 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-conveniences 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 (7-11 p.m.). The 1945 Essex County Championship.

Organiser: Mr. Les Wingrove, 185, Ferme Park Road, Hornsey, N.8. (Phone: Mountview 9509.)

### PROVINCES

ASHTON-UNDER-LYNE.—Friday, March 2, at the Palais de Danse (7-11 p.m.). The 1945 South Lanes Championship.

Organiser: Mr. Lewis Buckler 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

BIRMINGHAM.—Tuesday, March 6, at the Smethwick Baths, Smethwick (7-11 p.m.). The 1945 Birmingham District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hockley, Leicester.

Continuous dancing to the competing and "house" bands at all contests. For further details, see local announcements.

Rules and Entry Forms for all the above now available from their respective organisers.

## RHYTHM CLUBS

22.—Nottingham. Jan. 21, J. R. Morton rctd, including Morton's General Album. Jan. 28, Eddie Condon rctd. Both given by committee. All inquiries: Bill Kinnell, 165, High Rd., Chilwell, Notts.

72.—Glasgow. Club reopened Jan. 11 with rctd by Jack Stewart on "Eddie Condon." Next mtg. Thurs., Jan. 18 rctd on "Vocal Jazz" by Marcel Freeman, recently released in interment in France, where he was in same camp as noted trumpet player Arthur Briggs. New members still welcome at 59, Elmbank St., Thurs., 7.30.

169.—Medway (Gillingham) R.C. meets every Sun at the New Pavilion, Gillingham, 7 to 10 p.m. Guest artist for Jan. 14 was Jimmy Skidmore. Next Sun., Duncan Whyte.

165.—Southall. Reopening Jan. 22, 7 p.m. Rctd. "You May Like to Hear." by Buddy Cawte. J.S. by Buddy Cawte's group and club group.

## CHAPPELL'S

**COME OUT  
COME OUT  
WHEREVER  
YOU ARE**

and  
**As Long As  
There's Music**

Both from the RKO Radio Picture  
"STEP LIVELY"

**WHERE THE  
BLUE BEGINS  
AND MY WISH**

Both from George Black's London  
Hippodrome Production "JENNY JONES"

50, NEW BOND ST., LONDON, W.1

MY  
FAVOURITE  
DREAM

OUTSTANDING EVERGREENS

3/6 Per Set

ROSETTA

JUNGLE JIVE

By MIFF FERRIE

3/6 Per Set

THEY'RE WRIGHT OF COURSE!

BRAND'S ESSENCE OF NEWS

FROM Canada comes the story of a most interesting swing club which for the last two years has been meeting once regularly to entertain Service men and women stationed there.

The man responsible is Harold Cameron, an altruistic enthusiast who had the idea of his club when he noticed that Servicemen who visited his home evinced the keenest interest in swing music.

Up to the end of November last six concerts had been given to over 21,000 people, who have heard between three and four thousand records. By now Harold has presented well over ninety records, receiving no remuneration whatever, and doing this arduous evening job just for the love of it.

All this is undoubtedly a great feather in Claude's cap; and, since we originally suggested Claude for the post, after our opinion had been asked by Henry Hall—who is honorary musical adviser to St. Dunstan's—we suppose a very modest quota of praise must accrue to the Mizook Makers as well.

NEWS of the famous dance band personalities of the liberated countries of Belgium and France—still presents rather a tangled web, but each week we get a few more details through regarding those who represented the Continent's dance band idols before the war, and also of a few of the stars who have leaped into the limelight since 1939.

De Kers has told Ken Lyon all about his life under Nazi rule, his entire band, and his eventual imprisonment for the terrible crime of playing "Tiger Rag." About musical life, out there continues as follows: "Another swiny group worthy of mention is playing at the 'Heure Bleue' under the direction of Robert Van 'Hoff', while at the famous 'Boeuf sur le Toit' there is Harry Pohl, featuring a band in the Luncheon style, arrangements for which he has written in a most original manner.



SERGEANT JOHNNY KERR Popular A.E.F. Duffle Bag announcer

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GLAMOUR BOYS OF THE AIR

"DETECTOUR" reports your views on Compères

THE majority of you think that for dance music (including, of course, jazz and swing) broadcasting, American male compères, with their way of announcing the programmes, are far better than ours. This fact is revealed in the entries received in response to my offer in the "M.M." of January 6 last of ten shillings for the best post card saying who you thought was the best male dance band compère and why.

bandleaders have to put up with—hysteria which prevents the hysterical ones from forming any fair or useful judgment on the things which really matter. To Johnnie I apologise sincerely for publishing the letter.



CPL. GEORGE MONAGHAN "Your A.E.F. Record Man."

YOUR A.E.F. PROGRAMME SCHEDULE

- SUNDAY, JANUARY 21 As for Sunday, January 21, except 10.30 a.m., A.E.F. Radio Weekly; Noon, News (British), 8.15 p.m., Dorothy Carless programme. MONDAY, JANUARY 22 As for Monday, January 22, except 12.15 p.m., Starlight, 12.30, Strike a Home Note, 2.15, A.E.F. Extra, 2.30, Village Store, 5.15-6, Stoll Theatre, 6.15, B.C. Revue, 8.30.

MELODY MAKER Incorporating RHYTHM WEEK ENDING JANUARY 20, 1945 Editorial, Advertising and Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 2468 Advertisement Manager: F. S. PALMER

U.S. JIVE JOTTINGS

FEMALE bandleaders and musicians have been in demand lately as a result of the man-power shortage. And many are the names that have flashed across the publicity sheets as sensational new fem bandleaders. Most of them have a brief innings, but one, Billie Rogers, for two years featured soloist and singer with Woody Durham's Band, maintains her position at the top of the trade.

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

**J.D.P.D.C.—2ND BOOKLET.**  
MAGNUS DRURY, secretary of the Jazz Discography Postal Discussion Club, which we have mentioned before, has sent us the second booklet from the club.

This comprises the comments of various members on a set question—in this case, "What are your views on the 'Golden Age'—a myth, or reality?"

Magnus informs us that booklet one got lost somewhere on the books, and suggests that any member who has not yet received it should drop him a card, so that he may be able to trace the missing folio. Any Cornerites interested in the scheme are advised to contact Magnus at 13, Alexander Avenue, Hutton, Leeds.

## RADIO QUERY.

Re Len Allen's radio query printed here two weeks ago: Reader Al Stewart writes that he has been listening to the station (345 m.) nightly for several months, and can confirm that good stuff comes over regularly.

He feels sure it is a Swedish station, that the language spoken is, at any rate, Scandinavian.

Apart from the "Little Sir Echo" pianist whom he describes as "hardly a fine jazz pianist," there is better stuff—a small band which plays from 12.15-12.45 p.m. (the "Echo" man performs from 11.30-11.45 usually). Between times records are played and news given; the records are mostly hot.

## CORNER COUNTER-BLAST.

All then moves on to other subjects such as the "M.M." Poll, saying: "They've issued such trite things as 'Ghost of a Chance,' but what of 'Magnolia Blues,' the Yancey, the Pine Top? Why issue the worst instead of the best? I seem to recall 'Magnolia' topping the list."

He recommends the issue here of Goodman's "Shirt Tail Stomp," "Blue" and "Room 1411," and laments the fact that the Signature label has no tie-up here, as he thinks Yank Lawson's Jazz Band sides would make a swell start to a Rod Cless Memorial Album. His letter concludes:

"I guess you've noticed the movement afoot to-day in favour of Lionel Hampton, Teddy Wilson and others, who carry the daps between the jazz and swing camps, chief propagandist undoubtedly being Len Feather. Well, open war on them in the Corner! More Bunk Johnson and Keppard should be the cry. More Tesch and Bessie and Yancey, more jazz."

If by opening war Al means countering their propaganda by a Corner barrage in support of the real stuff, then we think war was long ago declared. The question of discs voted up in the Poll has been raised in "M. J.'s" record retrospect in last week's issue, and the goodly records of Louis, Bessie and the rest are constantly being brought to the attention of the companies.

As for the Signatures and other private labels: we can now unfold a sad tale. The output of three of these companies, including two superb New Orleans sessions, was offered to a trio of local collectors—namely Albert McCarthy, Clifford Jones and Max Jones.

Armed with rights to nearly fifty first-class discs the trio approached the two record concerns to see if something could be done.

What they had in mind was the inauguration of a British Hot Record Society label, sales assured, limited editions and all the rest of it, but, alas! nothing resulted from their efforts.

Nor could any promise be obtained for the post-war period. But if the deal with the U.S. companies can be postponed that long, another attempt to bring about local issue of these records will be made in peace time.

## REX'S SOLO OF THE WEEK

Honouring our own prophets this week, the palm goes to Dave Davison for the splendid legato trumpet solo with Una Mae Carlisle in "Hangover Blues" on Vocalion S.198. Pity this hasn't been reissued as a fine example of British jazz.

Ralph Venables contributes SOME NOTES ON WILD BILL DAVISON. Being nearly a year now since Milt Gabler released the first products of his wonderful Wild Bill session for Commodore, it seems reasonable to hope that a fair proportion of readers will have contrived to hear some of the eight titles which were recorded.

To those who have had the good fortune to hear Davison's cornet on these eight Commodore sides, words of praise are strictly superfluous—for Wild Bill has a shatteringly forceful style which permits of no half-hearted reception on the part of his listeners.

Indeed, to hear that "unsuitable, almost vaudeville cornet" (as George Avakian describes it), is inevitably to regain complete faith in 1944 jazz.

There seems, among those who have heard him, to exist a consensus of opinion that Bill Davison knows no equal at the present time. Quoting Baltimore writer Thurman Grove, just back from an "ear witness" inspection of Wild Bill early this year:—

"Our Wild Bill friend is now in the Army, but his marvellous records on Commodore are reissued—that is, 'Panna' and 'That's A Plenty' on 15L, and 'Ugly Child' / 'That Da-De Strain' on 516, with 'Clarinet Marmalade' and 'Original Dixieland One-Step' (1949) along a bit later. Assume you've already heard them, and will agree that they are completely thrilling and, indeed, bound to convince anyone that Wild Bill is easily one of the very top-ranking trumpet players alive to-day."

\*The remaining sides, "Royal Garden Blues" and "Tin Roof Blues," are not released yet, either, but are planned for February. I believe.—R. G. V.

But Bill Davison is no newcomer, no overnight sensation in the fickle jazz arena, and his prowess dates back some twenty years. Many are the outstanding rumours surrounding Davison's early career, and until his recent come-back he was regarded by most enthusiasts as an almost fabulous figure whose chief claims to fame lay in the fact that, by his own computation he has consumed over five thousand quarts of whisky—and that it was he who was driving the car in which Frank Teschemacher met his death in 1932.

But Wild Bill has done plenty of hard work in the music business, much of it in highly uncongenial surroundings, and despite his significant nickname and his legendary pranks (such as setting a Chicago milk-float on fire at dawn), this hard-blowing cornet player is a fine, sincere fellow—a man who, when Uncle Sam gives the word, intends to stick at nothing until he has got right to the top.

Musically speaking, he has been there for quite some time. Bill was born in Defiance, Ohio, in 1905, the same year which witnessed the arrival of Bix Beiderbecke. Davison grew up somewhat under the shadow of Bix, and tried constantly to emulate the prowess of the Davenport boy.

At the time Bix was making history with the Wolverines on Gennett records, Bill was recording for the same company under the baton of Chubby Steinberg.

Next to the Seattle Harmony Kings for a short spell, and next to Charlie Straight—where Davison had the honour to replace Bix (his work on the Brunswick records, such as "Too Busy," "High Society," "Deep Henderson" and "Hobo's Prayer," not infrequently being mistaken for that of Bix).

Then followed a slightly fantastic job at the infamous Sportsman's Club in Chicago, where, according to Davison, "the customers, who were mostly gangsters, would come in just to see the musicians get drunk and fall off the stand. And we never disappointed them!"

(To be continued.)

## SWAP AND BUY

J. M. Quigley, White Hayes, Wergs Rd., Tettenhall, nr. Wolverhampton, has number of discs for sale or exchange, incl. Allen's Patrol, Delta Four's "Parewell," etc. For sale, 12 fine swing discs of Dorsey, Armstrong, James and Nicholas, etc. See s.a.e. list to T. Evans, 17, Westgate St. Bath, Somerset.

A. S. Humphrey, c/o Paterson, 1, Regent Pk. So. Glasgow, S.1, wants Herman's "Indian B.W." Ammons "Chicago in Mind" (B.N.4), and 1940 "Hot Disco." "Wayside," Kimpton, Andover, Hants, has collection of discs for sale. Detailed list on receipt of s.a.e.

John Geddes, 57, Mill St., Perth, Scotland, will pay published price for copy of Peter Noble's "Kings Of Rhythm."

Sailor A. H. Lilley, c/o 27, Sifert St. Glasgow, Lin. will pay for Noone's "Sweet Lorraine" on Vocalion.

Lionel H. Brown, one of the Bevin boys, at 79, Dumfries St., Treherbert, Rhondda, Glam wants to get in touch with other local lads who appreciate the righteous stuff.

Den Berry, c/o Cosmo Music Co., 26, Dean St., London, W.1, is keen to acquire a copy of Willy Lewis and Ork playing "Just A Mood" on Columbia. Write, stating price. And now for something special: One thousand jazz discs for sale (yes, we said one thousand!), mostly cut-outs. To callers only on Saturday and Sunday afternoons, January 20 and 21, Frank E. Gordon, 75, High View Rd., South Woodford, E.18.

154.—Bournemouth, Club running again at new premises with new officers. Thanks to Charles Fox, Bill Langston-White, and Ron Weldon for retic. C. Fox for loan of records; and F. C. Wood and Ron Thatcher for work in restarting club. New members welcome on Thurs. evngs and Sun. afterns. rear of 178, Old Christchurch Rd., Bournemouth (entrance in Pirzelegian Rd.).

Plymouth. General meeting and J.S. next Sun. (21st), Embassy Ballroom. Thanks to Jack Woodman and Maxway for help with collection. Falconwood (Welling, Kent) meets every Fri., 7.30 to 10.30, Falconwood Ave., Welling. Many thanks to Tony Newton (clair.), Gus Arnold (vibra.), Jess Fogart (bass), Jack Diamond (pno.), and Frank Govatt (tdms.) for giving club good stuff.

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**MAY JOHNSON**, Drummer, at liberty Jan. 22.—Phone Tul. 3527, Et. 0222.

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