

BIG BREAK FOR SEMI-PROS IN NEW PHIL GREEN AIR-SERIES

Melody Maker 3d INCORPORATING "RHYTHM"

WEEK ENDING JANUARY 27, 1945

LEW STONE IN RESIDENT JOB AGAIN

FAMOUS bandleader Lew Stone makes the headlines again this week with interesting details regarding his plans for an early and permanent return to the profession.

On February 10 Lew takes on a regular resident position when he assumes the Musical Directorship at the Court Royal Hotel, Southampton, where he will direct and lead his own eleven-piece band.

This engagement is entirely within the lines of the future policy which Lew has already announced that he would follow—namely, that of concentrating entirely upon a resident engagement, since his medical advisers have told him that to continue with any kind of touring programme would ruin his health.

At Southampton Lew, besides carrying out his inimitable arrangements for the band, will conduct, and will also preside for a large part of each session at the Novachord.

"PERSONALITY" BAND

He hopes to build up at Southampton a real "personality" band that will set fans by the ears and with which he hopes to broadcast before very long.

Several of Lew's old stalwarts from his touring band will rejoin him for the Southampton date, including Jim Easton and Chris Curtis (saxes); George Harger (trumpet); and Helen Mack (vocals).

In the meanwhile, Lew has announced extremely interesting plans for this coming week (commencing January 29) when he and his outfit are the B.B.C. "Band of the Week."

The interesting line-up which Lew is using includes Leslie Hutchinson, Norman Pains (saxophone), Swiff (trumpets); Eric Tanno and Harry Roche (trombones); Jim Easton, Laurie Bookin, Chris Curtis and Len Conley (saxes, etc.); Jack Jacobsen (drums); Sidney Jacobsen (guitar); Joe Nussbaum (bass); and Monia Lifer (piano).

Vocal department will be in the hands of Helen Mack, John Silver and the "Modernaires." Last named are a new quintet of three girls and two men who have created something of a sensation, and whose appearances, with such a combination as Lew Stone's, should give the fans something fresh to talk about.

Over 90 per cent. of the arrangements featured during the week's broadcasts will be "specials" from Lew's own pen.

Rita Marlowe to Wed

HHER many friends and fans in the profession will hasten to join the "M.M." in offering hearty congratulations to well-known radio singer Rita Marlowe, late of Harry Parry's Sextet, on her engagement to Mr. Joe Kaya, a London business man. Wedding is fixed for June. Rita will continue with her vocal work, in a free-lance capacity.

THE Melody Maker offers its most sincere condolences to famous vocalist Benny Lee, whose father passed away very suddenly last Saturday (January 20).

Benny's home is in Glasgow, and he has had to tear himself away from his many commitments in Town to make the journey north.

NAME BANDS AT HAMMERSMITH

THE 1945 Name Band policy at Hammersmith Palais de Danse is in full swing. Since January 1, star bands appearing in a guest capacity there have been Harry Parry and his Sextet, Phil Green and his Dieciand Band; and Felix Mendelstohn and his Hawaiian Serenaders, the different combinations each playing one week.

This current week the famous Jerry Allen Trio (presented by Tommy Trinder) are holding the fort, and, considering the smallness of this novelty set-up (which consists of piano, Hammond organ, and drums) and the vast size of the Palais, are doing extremely well.

Next week's guest stars at the Palais will be the "Dutch Hawaiian Revellers." This is an outfit of the Dutch Navy which will be making its first public appearance in England.

Following the Dutch Hawaiian Revellers (commencing February 5 week) will be a visit by that favourite of so many swing fans, Carl Barri-teau and his Band. Needless to say, all these guest attractions are in addition to the regular Palais Bands, Lou Preager's Orchestra, and Sydney Simone and his Dance Band.

Patrick with Ros

SINCE the sensational announcement last week that he had been contracted to play in New York, at the exclusive El Morocco niterie, famous rumba bandleader Edmundo Ros has received a large number of congratulatory letters from friends, fans, musicians and ex-members of the band.

One notable figure of London musical life who is to make the trip with Edmundo is arranger Harold Patrick.

Harold, who has been responsible for many of Ros' arrangements in the past, has relinquished his association with the thriving Latin-America Music Co., and is concentrating for the moment on free-lance arranging until he makes the trans-atlantic trip.

Art Thompson Airs

AFTER a much-needed holiday in the country, pianist-bandleader Art Thompson has returned to the music fold and on February 3 will be heard in the A.E.F. programme (8.30-10 p.m.) in an offering entitled "Swing Show."

Art will be featuring a large outfit of six brass, five saxes and three rhythm. Many will remember that of Thompson broadcast a similar type of show on November 31 last.

During the forthcoming February 8 programme a big feature will be made of the tenor-tooting and singing of that star of Art's former band, six saxophone wizard, K. K. K. K.

The broadcast which will be heard on February 8 will actually be a recording which Art Thompson and his outfit will wax at the Queensberry All-Services Club on January 30.

ONE OF THE BIGGEST BREAKS WHICH HAS YET COME THE WAY OF BRITAIN'S SEMI-PROFESSIONAL MUSICIANS IS CONTAINED IN THE NEWS THAT THEY ARE TO BE PROMINENTLY FEATURED IN A TERRIFIC NEW DANCE MUSIC SERIES WHICH IS COMING ON THE AIR REGULARLY IN MARCH.

THE AIRINGS IN WHICH THEY ARE TO HAVE A LEADING PLACE BRING INTO PROMINENCE ONCE AGAIN GENIAL MAESTRO PHIL GREEN, AND THE SERIES IS, IN FACT, TO BE CALLED THE "PHIL GREEN PROGRAMME," AND WILL BE HEARD FROM 7.15 TO 8.15 P.M. (G.F.P.) EVERY TUESDAY, COMMENCING MARCH 6.

Using a band numbering some eighteen, Phil will again have the pick of the country's leading instrumentalists, and will do his programme to dance music of varying kinds, presented in his usual attractive and modern manner.

Every week there will be two or three prominent guest artists, but the feature which will interest "Melody Maker" readers most is an original spot called "These Are Listeners," bringing to the microphone six undiscovered semi-professional musicians gathered from all parts of the country.

CONTEST SEARCH

Bill Elliott, who is looking after Phil Green's business interests and who will chiefly be responsible for finding the unknowns for this feature, said:

"My experience in judging 'M.M.' Contests has proved to me that the standard of semi-pro musicians around the country is so high that it ought not to be ignored by the B.B.C. I propose to select these musicians from 'M.M.' Contests and from personal visits to dance halls and palais in London and the provinces. I can guarantee that the standard of the unknowns will really surprise listeners."

By the time you read these words Phil Green and his Band will be on the Continent entertaining the troops there and since our last story about this outfit, Phil has added two notabilities to the band in the persons of alto-clarinetist Dave Green (late of Gerardo) and tenor-sax Roy Taylor, who since being invalided out of the R.A.F. has played with George Shearing's Sextet at Hatchett's.

On his return from the Continent, Phil will at once get down to his new air-series and, since he will be kept in London by these broadcasts, will undertake a stage tour around the Metropolis.

For these dates he will front a fourteen-piece band and is dropping his Dieciand group.

JACK JACKSON LEADS BIG NEW BAND

A NEW sensation in dance-band circles this week associates the name of famous London bandleader Jack Jackson with a big touring project in which he will front a large dance orchestra which he is busy getting together at the time of going to press.

On February 10 Jackson, with a band of fourteen strong, plus two or three vocalists will commence a week of one-night stand dates in Scotland, following which he will become the resident attraction at Green's Playhouse Ballroom, Glasgow, for a period of three weeks, dating from Monday, February 19.

What plans Jack Jackson has for his large combination after the Green's date are not yet known, but it is believed that he will carry on with other big provincial bookings having once got the combo formed and well under way.

Not heard of very much in musical circles since he relinquished the leadership at the London May Fair Hotel last August, after a lengthy run there since the autumn of 1940, Jack Jackson has, since that date, been very busily engaged in a number of ways, some of which may not be made public until after the war.

HAYES AIRING

WHEN ace-altoist Harry Hayes VV recently led his own band on the air the broadcast created a sensation, and fans will therefore be glad to know that he has another airing fixed for Tuesday, January 30 (8-5.30 p.m. G.P.P.).

Harry will use the same all-star line-up as appeared on his previous session, leading Kenny Baker (trumpet); George Chisholm (trombone); Bill Lewington (baritone sax); Norman Stentall (piano); Tommy Bromley (bass); George Fierstone (drums); and Archie Slavin (guitar).

Other broadcasting news is that Frank Weir has a Home Service broadcast next Thursday, February 1 (11.30 p.m. to midnight). The vocalist for that date will be Anne Lenner.

Also made a note of the week of February 12, when Lou Preager and his Band will be the "Band of the Week."

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RECORDING ACTIVITY IN THE STATES

All the News from New York

by LEONARD FEATHER

DUKE ELLINGTON gave his third Carnegie Hall concert in mid-December, and most critics are agreed that it was his best yet. Several important new works were performed, including the four-part "Perfume Suite," written in collaboration with Billy Strayhorn; "Blutopia," a short work written a couple of months before for Paul Whiteman's Contemporary Composers series; "Midriff," a wonderful Strayhorn bounce tune; and four new numbers featuring Rex Stewart, Johnny Hodges, Lawrence Brown and Jimmy Hamilton respectively: "Frantic Fantasy," "Mood to be Waxed," "Blue Celophane," and "Air-Conditioned Jungle."

Most of the excited talk afterwards was about Cat Anderson, whose amazing high-note work in the "Coloratura" movement of the "Perfume Suite" everybody was gasping. Cat knows how to use those fantastic notes and Duke knows how to write for him. Al Sears' tenor also came in for a great deal of praise, as did Harry Carney's baritone on the new and lovely "Frustration."

Only bringdowns of the whole concert were the singers. Duke used three of his four girls in one or two numbers each, and Al Hibbler went through his usual slurring and sliding. Duke's next post-ban recording, just released here, features two of his new pops, with vocals by Hibbler and Joya Sherrill. However, he has recorded excerpts from "Black, Brown and Beige" for an album of four twelve-inch sides.

"ESQUIRE" CONCERT

Duke is currently playing the Hotel Biltmore in Providence, R.I., reputedly getting \$13,000 for ten days. He then heads for the coast to take part in the "Esquire" second annual all-American jazz concert, for which yours truly will also be making the trip to the West Coast to help stage the event.

Art Tatum, Billie Holiday and Coleman Hawkins are being sent out to Hollywood specially for the evening. The affair will be held in Los Angeles at the Philharmonic Auditorium as a benefit for the Volunteer Army Canteen Service.

On the same evening in New York the Benny Goodman Quintet, with Norvo, Wilson, Sid Weiss and Morey Feld, plus Mildred Bailey, will do a special broadcast which will be part of the Blue Network's ninety-minute programme devoted to "Esquire's" evening.

In New Orleans several star soloists will take part, probably including Louis Armstrong, Higginbotham, Sidney Bechet, and the sensational white girl guitarist, Mary Osborne. There will also be an oddity ceremony, at which the name of Srazatoga Street will be changed back to Basin Street. I hope Spencer Williams will be listening that night.

Benny Goodman's Quintet is doing excellently in the Billy Rose revue, "The Seven Lively Arts." Benny has no plans at present for organizing a big band. He has made two record dates for Columbia.

Count Basie opened at the Lincoln Hotel with two important new faces: Lucky Thompson, the fine ex-Hampton tenor man, and Shadow Wilson, also a former Hamptonian, on drums. Thelma Carpenter is leaving the band to go out as a single.

The band sounds as good as ever; Count cut four sides for Columbia, including "Jimmy Rushing Blues" and "Taps Miller."

Lionel Hampton is also in town, playing to wild crowds at the Strand Theatre. Herbie Fields, the great while tenor and alto man, whose band broke up not long ago, has joined Lionel. With Arnette Gibbs battling him in the two-tenors feature number, "Lady Be Good," this makes the most exciting combination of its kind ever assembled.

Note to "Corny": That was Herbie who played the tenor solo you liked on Woody Herman's "Perdido," and, by the way you're lucky to have that record out—it hasn't been released in this country!

Lionel made another Decca date while in California, using a ten-piece brass section.

WAXING FEVERISH

Also in town are Jimmie Lunceford, Billy Eckstine and Gottle Williams. Budd Johnson, that busy tenor man and arranger, is joining Eckstine, replacing Dex Gordon. Gottle still has a fine band, and Eddie Vinson's blues vocals are selling his "Hit" recordings like hot cakes.

On the recording front there has been feverish activity. More new record companies seem to jump into the hot jazz wax field every week. Continental is the latest label to start specialising in good jazz. I made two dates for them; the first was by Hot Lips Page (trumpet and vocals), with Vic Dickenson (trombone), Lucky Thompson (tenor), Hank Jones (piano), Sam Allen (guitar), Jesse Price (drums), and Carl Wilson (bass), doing "The Lady Is Back," "Gee! Ain't I Good to You?" and two originals by Lips.

Then there was a date by my own bunch of "Esquire" winners, with Sgt. Buck Clayton (trumpet), Coleman Hawkins, Edmond Hall, Remo Palmieri (guitar), Specs Powell (drums) and Oscar Pettiford, with myself as pianist and arranger, doing "Esquire Jump," "Esquire Stomp," "Scramp!" and "Thanks for the Memory."

Also did a session with Linda Keene and Joe Marsala's Band for Black and White, with Joe Thomas (trumpet) and Joe's regular rhythm section, plus Adele Girard on three of the six sides and myself on piano for Linda's two blues numbers.

Next week the same company is recording a remarkable new blues singer, Etta Jones, with the following combination: Barney Bigard (clarinet), Georgie Auld (alto, tenor), Thomas (trumpet), myself (piano and arranger), Chuck Wayne (guitar), Stan Levey (drums), Billy Taylor, Senr. (bass). This ought to be a great date; and later the same day we hope to make four instrumental sides by the band.

DEATH OF JOHNNY HEALEY

AS briefly reported last week, the MELODY MAKER deeply regrets to record the death of Johnny Healey, well-known trumpet-playing leader of the Bolton Palais Band.

A former cotton operative who fought his way to success in the dance-band world, Johnny was only 35 when he died on January 15 after an illness of only a few days.

Johnny, who lived in Crompton Way, Bolton, had many offers to join big-name bands, but he preferred to stay in his home town, where he was exceedingly popular with the dancing fraternity.

His first public appearance as a musician was in his school days, when he played trumpet with a local brass band. A few years after he had gone to work in the mill he walked out of his job and joined Branchio Bill's circus, where he combined playing trumpet with the circus band with acting as brake hand when the wagons were in the road!

Later he joined the Bolton Palais band when it was led by Tommy Arnold, and also played regularly with Johnny Rosen's Band for broadcasting.

He had a spell on tour with Lou Praeger, and sat in on occasion with Joe Loss and other big-name bands. He broadcast nearly fifty times, both with other bands and with his own, and would have been heard regularly in the B.B.C.'s "Saturday Night at the Palais" if the local magistrates at Bolton had granted the Palais applications for Saturday night sessions to be allowed to continue after 11 p.m.

Johnny took over the Bolton Palais band himself ten years ago. He could have joined several of the big bands, but preferred to remain among his own folk in Bolton, where he was born.

He had not enjoyed the best of health since he collapsed in Manchester in May last, but his sudden death following an attack of influenza was a great shock to his friends.

He leaves a widow and one son, to whom we extend our very deepest sympathy.

CALL SHEET

(Week commencing Jan. 29)

Les ALLEN.
Theatre Royal, Barnsley.
Nat ALLEN and Band.
Palace, Grimsby.
Carl BRYN and Band.
One-Night Stands, S. Coast.
Billy COTTON and Band.
Empire, Wood Green.
Gloria GIBBS and Band.
Theatre Royal, Lincoln.
Henry HALL and Band.
Palace, Halifax.
Vera RYNN.
Empire, Leeds.
Roy MARSH and Swingtette (presented by Eric Winstone).
Court Royal Hotel, Southampton.
Oscar RABIN and Band.
Green's Playhouse, Glasgow.
Felix MENDELSSOHN'S Hawaiian Serenaders.
Bath.
Harry PARRY and Sextette.
Empress, Brixton.
TROISE and his Mandollers.
Empire, Croydon.

Ralph Wilson's

Air-Break

THOSE who have followed the career of saxist-clarinetist band-leader Ralph Wilson, M.D., at London's Grosvenor House, who took over from Billy Mayerl at the Park Lane, resort last August, will be pleased to know that Ralph has now secured his first airing with the band which he has built up at Grosvenor House.

This is a "Musio While You Work" session, and will take place on February 12, at 3 p.m. For the airing Ralph will build up his band to a combination of four saxes, four rhythm, four strings, plus muted trumpet.

Ralph is naturally going all out to make this airing a success, and he hopes it will be followed by other airings in the ordinary dance music programme.

Jerry Dawson sends this appreciation:

IN the passing of Johnny Healey in the provinces, and Lancashire in particular, lose one of their low outstanding personalities of the jazz world.

A grand musician, Johnny was just about the best lead trumpet outside the big time, and it was purely from choice that he remained in the comparative obscurity of his home town of Bolton.

He had many offers from West End and touring bands to take over as the lead chair, and I myself on at least two occasions in recent years did my utmost to persuade him that his place was amongst the stars, but all to no avail—Johnny loved Bolton and Bolton loved him.

Johnny, who was unhonoured in his own country," Johnny Healey was tremendously popular at Bolton Palais, both personally and as a musician, and it doesn't matter what the trials or difficulties were that beset him, he always carried a good band.

It was late in 1936 that he followed Tommy Arnold at the Palais as leader, only to leave after twelve months to join Johnny Rosen at Manchester. Just over a year later he was back again at Bolton, where he remained to the end.

During his stay with Rosen he built up for himself a terrific reputation, and he led the chair also in Tommy Matthews' "Sweet Serenade" Orchestra. It was while rehearsing with this latter unit for a broadcast that he was called upon to help out Ray Noble when the latter's lead trumpet was suddenly taken ill a few hours before Ray and his Canadian Band opened up at the Palace Theatre, Manchester.

It is sufficient tribute to him to note that he remained with the band until the sick man returned.

Johnny had suffered from heart trouble for many years, and his hard work at the Palais of late, plus a lot of chasing around for Sunday charity shows, no doubt weakened him considerably, and when the call came he had no strength to fight with.

For the time being, the band at Bolton is carrying on as "Johnny Healey's Band," directed by Jim Nowell. Jim being the trombonist and also an ex-member of the Rosen bunch.

He will carry the good wishes of Johnny's many friends in his efforts to perpetuate the name and to carry on with Johnny's good work.

Martin Hayes Leads at New Niterie

A NEW niterie which has just opened at 47, South Molton Street, Mayfair, London, W., is "The Nocturne."

Playing here is a very fine little combination led by noted West End alto-clarinetist Martin Hayes, who comes over there nightly after leading the band presented by Nat Allen at the Piccadilly Restaurant.

For the Nocturne job, Martin has with him Alec Cayo (trumpet); Jack Marshall and Al Chinnery (pianos); Benny Craigie (drums); and Stan Falcke, who has an interesting double of tenor sax and harp!

SQUADS FOR DARLINGTON

SWING fans of Darlington (Durham) and district will be having a big treat on February 1, when the famous R.A.F. No. 1 Dance Orchestra ("The Squadronaires"), led by Sergt. Jimmy Miller, will be playing a special one-night engagement at the Darlington Baths Hall.

Fans in Southern England have a memorable night in prospect when Gerardo and his full band, with the usual battery of vocalists, visit the "Dance Brighton," for a special date on February 18, at 11 p.m.

This booking has been negotiated by Fred White and Bob Mouston. Anne Shaa's resident outfit will provide the rest of the music that night, and Alan Green, is the host and emceera.

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DREAM
WHEN WE'RE ALL
TOGETHER AGAIN
* DREAMING

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BUDDY'S FINDS

EDGAR JACKSON'S Record Reviews

BUDDY FEATHERSTONHAUGH AND HIS RADIO RHYTHM CLUB SEXTET
Flying Home (de Lange, Goodman). (H.M.V. OEA10321).

Seven Come Eleven (Goodman, Christian). (H.M.V. OEA10322). (H.M.V. B9400—5s. 3/d.)

Featherstonhaugh (tenor), with Don Macaffer (tmb); Malcolm Lockyer (pno.); Allan Metcalf (clar); Charlie Short (bass); Stanley Marshall (dms.). Recorded November 20, 1944.

SINCE its previous session last June there have been quite a few changes in this sextet of Buddy's.

Pianist Harry Rayner is replaced by Malcolm Lockyer, guitarist Vic Lewis by Allen Metcalf, and drummer Bobby Midgley (who for that one session took the place of Jack Parnell when Jackie went to the R.A.F. "Sky-rockets") by the veteran Stanley Marshall.

To say that Lockyer and perhaps especially Metcalf have provided surprises is to make a gross understatement.

Their playing is so sensational that before proceeding to discuss it I propose to tell you something about them. Lockyer, 21 years old in the R.A.F., and is now a regular member of Buddy's Sextet.

NEWCOMERS

Prior to joining the R.A.F.—in which he has been for the last three years, serving in many parts of the world, including Iceland—he had played with Fred Mirfield's well-known consisting "Garbage Men" as a semi-pro, but had never had professional experience.

Buddy heard him at an R.A.F. depot quite a while ago, and has been keeping a line on him ever since.

Metcalf has played on and off for some while with Joe Loss. He didn't go to France with Loss because being only just eighteen, he was considered too young.

At the moment he is waiting to go into the Army, so cannot join Buddy's Sextet, since this is, of course, an R.A.F. unit. But he will continue to record and broadcast with it until called up.

He and his sister are keen swing fans and the two spend most of their spare time together playing records.

He is a very shy, nervous youngster, which perhaps accounts for his not having come to greater notice while with Joe Loss.

And now for the records. "Seven Come Eleven" is the late Charlie Christian's "Goodman" opus which the Goodman Sextet—with Goodman, Lionel Hampton, John Guarnieri, Charlie Christian, Artie

Bernstein and Nick Patool—recorded in 1935. The record was originally issued here on Columbia (B304) and subsequently transferred to the Parlophone Swing Series, R292.

Buddy's brigade having decided to follow for the most part the Goodman method of treating the number, one can hardly avoid comparing their record with the Goodman, but for once the comparison is by no means odious.

I suppose Buddy, who knows his limitations as well as, if not better than anyone else, could be best to quarrel with me. If I said that as a clarinetist he is no Goodman.

Nevertheless, his technique seems to have improved considerably lately and is at least adequate for such clarinet work as he does on these sides.

When it comes to tenor playing, however, it's a very different story.

FRUITY MACAFFER

Although some faddists have at times expressed doubts about his style, I don't doubt that the erstwhile Buddy is one of our most exciting swing tenor men; and while there may be grounds for suggesting that his solo in the faster "Seven Come Eleven" is at times a little jerky, all round he puts up a show that no one need be ashamed of.

That last remark goes, too, for Don Macaffer, rich and fruity trombone sounds none the worse because it maintains a strong flavour of the old Dixieland-style days. Coming to the newcomers, it would be completely futile to suggest that any British guitarist to equal the coloured Charlie Christian has yet come upon the scene.

But Allen Metcalf gets about as near it as any home-grown plonker I know of.

There are times when he seems to finish his phrases at moments when one feels they could advantageously have continued to bridge the gaps.

But otherwise he is the nearest thing to Charlie Christian on whom he seems to have patterned himself. I have heard this side of the puddle.

Lockyer's solos, which, unfortunately for him, all either follow or precede in this disc Metcalf's, may be a little eclipsed by the brilliance of Metcalf; but his prowess is none the less obvious because he shows his versatility by taking a good Basie in "Seven Come Eleven" and adopting a totally different style in "Plying Home."

I think we are going to hear plenty more of both Messrs. Metcalf and Lockyer.

It may well be that we are about to hear plenty more of the veteran Stanley Marshall, who, in the unenviable position of following Jack Parnell in this combo, does much to make one forget Jackie's absence.



Busiest time on record was spent by Phil Green and Dorothe Morrow before they embarked recently on their Continental tour, and here you see Phil and Dorothe, resident in their E.N.S.A. uniforms, commiserating both hosts of friends and fans. Sensational news of Phil Green's plans when he returns to England will be found on Page 1.

CONTEST FIXTURES

LONDON AREA
Thursday, February 8.—Town Hall, WITFORD (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. Lynn Morgan and Charlie Cooper, 78, West Way, Rickmansworth, Herts (phone Rickmansworth 2767), in association with Syd Beavers.
Wednesday, February 14.—New Town Hall, WALTHAMSTOW. E.17 (7-11 p.m.). The 1945 Essex County Championship.
Organiser: Mr. Les Wingrove, 185, Fernie Park Road, Horsey, N.8. (Phone: Mountview 9509).
Thursday, March 22.—Baths Hall, Lutter Road, WIMBLEDON (7 to 11.30 p.m.). The 1945 South London Championship.
Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, Charing Cross Road, London, W.C.2. (Phones: TEMPLE Bar 1148 and LIBerty 1528).

PROVINCES
ASHTON - UNDER - LYNE—Friday, March 2, at the Palais de Danse (7-11 p.m.). The 1945 South Lancs Championship.
Organiser: Mr. Lewis Buckley 107, Broadway, Roston, Oldham, Lancs. (Phone: MAJU (Oldham) 1411).
BIRMINGHAM—Tuesday, March 6, at the New Baths Ballroom, Smethwick (7-11 p.m.). The 1945 Birmingham District Championship.
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicestershire.
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 are available from their respective organisers.

YOUR A.E.F. SCHEDULE

(See "M.M." for January 13, 1945.)
SUNDAY, JANUARY 28.
As for Sunday, January 14, except: 10.30 a.m., A.E.F. Radio Weekly. 4.15 p.m., Music for All. 8.15, Dorkley Carless. 8.45, Theatre Organ.
MONDAY, JANUARY 29.
As for Monday, January 15, except: 12.15 p.m., Starlight. 12.30, Strike a Home Note (repeat). 2.15, Buddy Featherstonhaugh's Sextet (in A.E.F. Extra). 2.30, Village Store. 5.15-8, Stoll Theatres Orch. 7.30, Dully's Tavern. 9.35, Comedy Caravan.
TUESDAY, JANUARY 30.
As for Tuesday, January 16, except: 12.15 p.m., Navy Mixture (repeat). 6.30, A.E.F. Band Show, with George Evans.
WEDNESDAY, JANUARY 31.
As for Wednesday, January 17, except: 7.15 a.m., Judy Garland. 12.15 p.m., Spotlight. 5.15-6, Orchestral Concert. 6.30, David Java Orch. 10.7, Soliloquy.
THURSDAY, FEBRUARY 1.
As for Thursday, January 18, except: 8.30 a.m., Studio Players. 12.15 p.m., Guess Who. 1.1, Merry-Go-Round (repeat). 6.15, Light Music. 6.30, Pantomime. 8.15, Starlight. 9.15-10, Navy Mixture.
FRIDAY, FEBRUARY 2.
As for Friday, January 19, except: 1.1 p.m., B.B.C. Revue Orch. 2.10, Interlude. 2.15, Tunes You Used to Dance To, by Victor Silvester's Orch. 2.45, The Old Songs. 5.15, From the Continent. 9.15, Swing Set. 9.30, A.E.F.P. Contrasts. 10.7, Mildred Bailey Programme.
SATURDAY, FEBRUARY 3.
As for Saturday, January 20, except: 12.15 p.m., Ivor Novello and Dave Kaye (piano). 4.30, Enid and Scotland Football Commentary. 6.30, G.I. Journal.
* From the A.F. Network.

Sing a GAY Song
ESPECIALLY WHEN IT'S
BRITAIN'S No. 1 HIT SONG
THE HAPPIEST
NEW YEAR
OF ALL
STILL SHINING BRIGHTLY -
IN THE BEST SELLERS
TILL STARS FORGET
TO SHINE
Dequigne or Fox-trot
SID PHILLIPS' SENSATIONS
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ARTIE SHAW AND HIS ORCHESTRA
"Connecticut Yankee" (Hart, Rodgers) (A.M. Blue Bird OA031492).
***Rosalie (film "Rosalie") (Cole Porter) (V. by Tony pastor) (A.M. Blue Bird OA031493). (H.M.V. B9399—5s. 4/d.)

Shaw (clar.), with George Auld, Henry Freeman, Tony Pastor, Les Robinson (reeds); Bernie Privin, Chuck Peterson, John Best (tpis.); Larry Jenkins, George Arus, Harry Rodgers (tmb); Bob Kistis (pno.); Al Avola (gtr.); Sid Wells (bass); Buddy Rich (dms.). Recorded January 17, 1939.

THESE two sides are two more from the days before Artie Shaw entered the competition for bigger and bigger bands with large string sections to add to the often five reeds and seven brass line-ups.

Except for Mr. Shaw's own contributions and spots here and there by trumpet, tenor or trombone there is little solo work, the performances being mostly by the reed or brass teams or the full ensemble.

Features of both sides are (a) the clean, vigorous way in which the sections drive into arrangements which are more or less straight-forward melody, and (b) the solid beat which comes in no little measure from Buddy Rich's Blue drumming. Good music for both dancers and listeners who like to hear the tune.

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BRAND'S ESSENCE OF NEWS

TO Felix Mendelssohn, with his Hawaiian-style... TO Felix Mendelssohn, with his Hawaiian-style...

HERE is an amusing story told against himself by clarinet-ace and bandleader Frank Weir... Here is an amusing story told against himself by clarinet-ace and bandleader Frank Weir...



PROFESSIONAL TWO-SOME—Kay Kyser and Georgia Carroll, who team on the air in the 'Kollege of Musical Knowledge,' are currently doing the same thing before the camera at Columbia Studios in a new musical entitled 'Carolina Blues.'



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TWO runners of the First Army in Italy have teamed up and are doing a grand job of entertaining the fighting men out there... Two runners of the First Army in Italy have teamed up and are doing a grand job of entertaining the fighting men out there...

MORE LATE-NIGHT MUSIC

IF you haven't already noticed a recent News Letter from the B.B.C. Listener Research Department to its research workers... If you haven't already noticed a recent News Letter from the B.B.C. Listener Research Department to its research workers...



COLLECTOR CORNERED—Jazz lover Percy Pring, whose fabulous collection is renowned on both sides of the Atlantic, took the great step on January 13 when he married Joan Basing... Collector cornered—Jazz lover Percy Pring, whose fabulous collection is renowned on both sides of the Atlantic...

U.S. JIVE JOTTINGS

'JAMMIN' the Blues'—Warner Brothers' jazz short which was mentioned in this column recently, was released in the big U.S. towns last month... 'JAMMIN' the Blues'—Warner Brothers' jazz short which was mentioned in this column recently...

JERRY DAWSON'S NORTHERN NEWS

Recently featured over the American Expeditionary Station in Italy was a trio styled 'Barclay Men'—yes, featuring the same George Barclay, who in happier times was one of our most consistent broadcasting vocalists... Recently featured over the American Expeditionary Station in Italy was a trio styled 'Barclay Men'...

GOOD NEWS FOR NEXT WEEK

Stone's Band is Band of the Week... Stone's Band is Band of the Week... They will be on the air on Monday at 12.10 p.m. (G.P.P.), on Tuesday at 11.15 p.m. (Home) on Thursday at 11.15 p.m. (Home), and on Friday at 8.15 p.m. (G.P.P.)...

AMONG THE BEST MUSIC BROADCASTS

'Swing Sextet'—originated in the A.E.F. programme and now I am pleased to see being put out also in the Home Service... 'Swing Sextet'—originated in the A.E.F. programme and now I am pleased to see being put out also in the Home Service...

REMEMBER

How I told you a few weeks ago about the unidentified girl announcer who had sent me into a spin of ecstacy... How I told you a few weeks ago about the unidentified girl announcer who had sent me into a spin of ecstacy...

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

RELICS OF 1944

THERE are one or two loose ends from last year's "Corners" which need tidying up, but briefly. Further to the Bechet discography, two readers have pointed out small errors which should certainly be noted.

L.A.C. Dave Carey reminds us that the 1938 "H.D." omits the third and fourth sides from the Noble Sissle Swingsters session, and that these should therefore have been included. Details are: Feb., 1938: "Southern Sunset" (Blacklick, Br. E02702; De. Am. 3865 (and 2129). "Southern Sunset" was issued under the title of "When the Sun Sets Down" in the U.S.A.

Another reader, whose name seems to be "Tailgate" oddly enough, informs us that we confused the backings of one of the E.M.V. Bechets, giving "Save It, Pretty Mama," as coupled with "Stompy Jones," whereas "Stompy" was really coupled with "Sleepy Time" (Decca). "Save It" is, of course, this month's release, backed with "Swing Parade." We thank these "Cornerites" for their vigilance.

THE PLYMOUTH APPEAL

From Plymouth (last November) came a letter signed by "Dave Hawkes" and five members of the Plymouth Rhythm Club. It is typical of dozens we have received, and is chosen for its brevity.

This is the way it ran: "We would like to know if you have had any news concerning the release of 'Muskrat Rambler,' by the Louis Armstrong Hot Five—Yours hoping, etc." Well, we heard anything about any of those Hot records still to be issued, but at once contacted Wally Moody, of E.M.I., to find out what we could about "Muskrat." Unfortunately, his comment was supremely uninformative—he is unable to tell us anything, whatever about the chances of "Muskrat's" local release at present. Maybe some other time. . . .

DECCA-BRUNSWICK BOOKLET

Among queries received by the "Corner," the one about the fate of our Hot records easily leads the field. Runner-up seems to be this: "Is there a hope of Decca putting out an up-to-date edition of its 'Encyclopedia of Swing,' last issued in 1941, and compiled by Messrs. Jackson and Ribbs?"

Dutifully we reached for the phone the other day to inquire of Harry Barton. Get ready for a disappointment: the answer is no, not at present. Maybe some other time. . . .

"JELLY ROLL JOSE"

Stan Dance sends us a trade postcard from International Records announcing the release of "Boogie-Woogie" "Blue," played by Jose Iturbi, Pianist. International promises that the disc will become one of the year's biggest sellers. Says Stan: "I suggest Jimmy Yancey should now record Oyescas No. 4 by Granados, and really carve this fellow!"

OLIVER OFF THE MAP

In the "Corner" of Jan. 6, under the heading "Really a King?" we printed an excerpt from an American

collector's letter in which he gave it as his opinion that Oliver and not Armstrong played the trumpet solo on "Chimes Blues." We rather expected a spate of notes and phone calls protesting that this was not so, but in reality only one was received. Maybe there are not enough copies of the disc about, for it is certain that interest in King Oliver's work has never been greater than at present.

Anyway, the single protest came from Albert McCarthy, who should definitely know what's what on this topic. Mac wrote about the U.S. guy's contention, and said, "I wish to dispute this very strongly."

He continued: "A close listener will at once discern that the solo in question is played by Armstrong. Tone and phrasing are typical of Louis but not in accord with any of Oliver's recorded work."

"In defending Oliver's reputation the writer performs a worthy task, but I think he will come to agree that this particular solo is not the King's. There is little doubt that Louis could play Oliver off the map at the time those records were made."

RECORD RETROSPECT

As soon as my survey of last year's disc releases had appeared (writes "M. J.") I wanted to be torn by the wolves, expecting recriminations from all swing fans, most "lily-white" fans, and from those record buyers who happen to be allergic to piano music.

And I got them—to a certain extent: not from them all, but from Edgar Jackson (in print), King Vocables and Michael Law (via letters), and one from Albert Mac in support of Lunceford for good measure.

Rashly I assure you that I have no intention of "replying" to critics at length. My feelings are in no way damaged by differing opinions; in fact, I am often converted by those who make a good show and explain why something they like is good, or give a hint as to how it can best be appreciated.

But there is no fear that I shall be infected by Edgar's barrage of arguments (impressive though they may be) designed to convince readers that swing has nothing to do with jazz, has superseded it anyway, and should never be judged by jazz standards.

In a few years to come (by which time Edgar plausibly hopes the jazz lover will have descended to admiring the sterile swine music) the music of swing will have died away, leaving scarcely a ripple on the surface of twentieth-century musical development.

On behalf of the school of vilified jazz, untainted by ideas about "Negro expressiveness and rhythmic learning or any nonsense of that sort, none is better qualified to react than Venables, whose Messianic pronouncement over the last ten years have done much to bolster up the ever-fading interest in the works of Venuti, Nichols, Pumiglio and Ukulele Ike.

Ralph found my review merely silly, especially the selected records. "Only one white coupling in the whole list" he is lamenting. "and that a Mannone

so horrible that I resold my copy after one playing." "Indiana" "Oh, Baby" was the only disc apart from "Mannone Blues," which Ralph played more than once. He gets an immense kick from it and wonders if I would have considered the release of a hitherto unissued Okeh by Dadds, Hines, St. Cyr and Zutty, "to take a rough parallel."

Frankly, I am unable to see where these musicians make a parallel with the Condon Quartet. Exciting though Tesch could be, it is unpardonable to compare his playing with that of Dadds. (I go with the collector who recently described his work as "pastiche Dadds.") And the remaining trio look uncomfortable stacked alongside Hines, St. Cyr and Zutty.

Ralph concludes: "Hackett's 'Singing the Blues' is one of the most captivating little pieces in any year. And yet you single out the ludicrous 'Egyptian Fantasy' as the record of the year. Dammit, you'll never live that down!"

Well, I hope not. I've listened again to the Hackett and Bechet. The first I described as "pleasant enough"; it's still important as a jazz record. The Bechet is a completely magnificent performance which shows his clarinet playing to advantage and Allen's trumpet at its most steady and disciplined level.

As for the inclusion of the three Yanceys was a little hasty; but the inclusion of "Egyptian Fantasy" was assured. If that is Max's idea of jazz proper, I suggest he hands over the co-editorship of "C.C." to more capable hands." I am still unrepentant.

Finally, to Mac, who complains as follows: "Concerning Lunceford's 'White Heat' 'Lunceford Special' you say 'we've heard and would hold out claims for this one. Surely a rash statement?' As it happens, 'Lunceford Special' is in many ways a remarkable record."

Particular points to note are Willy Smith's entry against a cascade of oldies from the band, and the way in which he sails majestically through the solo. Again, Joe Thomas's astonishing follow-up of Trummy Young and the brutal ending by which he finishes which, overlooking in its effect even to the flat final note, are things to listen to.

This instances the way in which the band can make a wonderful side out of unpromising material. It is indicative of greatness when a really outstanding musician can make a bad tune interesting, and the Lunceford band operate this principle on a collective scale.

I think these objections must be quite widely shared, and I appreciate the points made and am glad to be in a position to give our own views. The "Corner" is meant to be a forum in which all shades of opinion may be aired. It is not our fault if you don't make use of it.

* * * SWAP AND BUY * * *

K. E. Coombes, "Resperuc," Windsor Rd., Parkstone, Dorset, who has a fine good condition disc: Parlo R2580, 2146, 2687, R.M.V. 89236, X6252. Send s.a.e. for list, including Berigan's H.M.V. "Can't Get Started," and All-Star Band's "Blues"/"Blue Lou." Send s.a.e. to E. Adams, "Shire View," Johnson Lane, Ecclesfield, Sheffield, who has a dozen real jazz discs for sale.

Miss Macaulay, 345, Leith Walk, Leith, Edinburgh, wants to buy Al Bowlly's "The Very Thought of You," and Sid Simonon, 13, Lordship Lane, East Dulwich, S.E.12, is selling collection, including 40 Ellingtons, also Armstrong, Goodman, Venuti, Lang, etc. P.P.W. Blues "Blues" in C Sharp Minor" and other frequent wants. Schlemans' "Rhythm on Record." S.a.e.

C. Hawes, 193, Weyhill Rd., Andover, Hants, wants any James' discs, also Dorsey's "We'll Get It," B. Sherwood's "Elks Parade," and literature. A. W. Padmore, 237, Corporation St., West Ham, E.15, is disposing of some 500 jazz discs and back numbers of "M.M.s." No postal business, but callers welcomed for the two weeks of his following publication of this notice. Times: Saturdays, 2.5 p.m.; Sundays, 10 a.m.-4 p.m. Take Underground District to West Ham Station, then right hand right on the right; or Plateland Station, where you turn left, 1st left, on the left.

[Ralph Venables' biography of Wild Bill Davison will be concluded next week.]

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