

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY VOL. XXI No. 622

JACK JACKSON FOR BIG STAGE-TOUR

FORMER May Fair Hotel maestro and famous trumpet ace of the Jack Hylton era, Jack Jackson, has returned to the musical fold with a bang, and is currently appearing with his combination as the B.D.G. "Band of the Week."

This week's radio appearance is, however, no mere flash in the pan. With the end of hostilities Jack (who has been engaged on some highly specialised Government work during the war years) is returning in a big way to the musical fold.

Jack is already hard at work rehearsing a brand new band act with which he is opening a lengthy Variety tour at Boscombe Hippodrome on July 2. Playing trumpet again himself, and compering in his usual cheery style, Jack will be supported by a band consisting of three other brassmen, three saxes, and three rhythm, with three singers—two girls and a man.

Principal female vocal heart-throb will be glamour croonette Kay Harding.

The show, however, is by no means an ordinary Variety band production. It is to be specially presented and produced—a show written from a script, with music, gags, stage situations, trick lighting, a certain amount of plot, and what-have-you. In short, it will be a fast-moving presentation something like the shows which Jack Jackson put over before the war in the "Oxvdol" commercial broadcasts from Radio Luxembourg—but adapted, of course, to the stage instead of purely the radio medium.

Jack is still in the process of making one or two changes and final adjustments in the band, and he can offer well-paid engagements to an alto and tenor saxist, a pianist, and a bass player. The matter is urgent. Those interested may contact Jack, to save time, c/o the "M.M.," and we will gladly forward all communications.

Following Boscombe, the Jackson tour will continue up and down the country, bringing the band to the Empire, Kingston-on-Thames (July 9 week), and the Palace, Plymouth, for the week after that, with a string of further dates to be announced shortly.

In the autumn, Jack Jackson will be featured both at the Plaza, Derby, and at Green's Playhouse Ballroom, Glasgow.

KAYE LEAVES LOSS

AFTER over three years with the band, well-known singer Harry Kaye is scheduled to leave Joe Loss on June 30.

Harry's future plans are for a holiday, followed by a round of freelance work.

Harry Kaye has built up an enviable reputation during his years with Loss, and has been a formidable addition to the famous Loss battery of singers.

He should not remain very long out of the business when he gets back to London, as his wide experience on the stage, radio and records has equipped him for any kind of top-line job.

LES OSBORNE FOR KEITH PROWSE

ACE of the music publishing world, Leslie Osborne has left the firm of Boosey and Hawkes (Cavendish Music Co.) after six years' service and has taken over as Exploitation Manager with Messrs. Keith Prowse, where his ability and experience of the business should prove invaluable.

Before commencing his long run with B. and H., Les Osborne was with Lawrence Wright and Chappells. For four of his six war-time years with B. and H. he has been on the aircraft construction side of the business. During the time he was looking after the music publishing side he ably handled such smash hits as "The Quartermaster's Stores," "Cornstalk," "Week-end in Havana," etc.

Reg. Knights, after a very successful run as Exploitation Manager for Messrs. Keith Prowse, has returned to his old love, travelling, and has joined Messrs. Boosey and Hawkes as Outside Representative.

For over 12 years with Messrs. Chappell's before he went to K.P., Reg has had a long experience in the business.

We join with their many friends in wishing both these well-known publishing figures the very best of luck in their new appointments.

Barriteau Sax

Hurt on Continent

WHILE Carl Barriteau and his Band were waiting at Ostend to re-embark for England, after their very successful E.N.S.A. tour on the Continent, a piece of exceptionally bad luck befell saxist Jimmy Park.

Out inspecting the beach defences, Jimmy was unfortunate enough to fall from a high wall, the fall resulting in several nasty injuries, including a fractured skull.

Jimmy is still in hospital at Ostend. He is going along as well as can possibly be expected, but will probably be over there at least another three weeks. If any of his friends would like to drop him a line they will find him at 115 British General Hospital, R.L.A.

Here's wishing him the speediest possible recovery and a quick return to England.

OWING to the very sudden and serious illness of Chris Condon, who has been rushed to hospital, Hammersmith Palais leader Jack Amlot urgently needs a first alto-player at once. Write, phone or wire him, c/o the Palais.

AMERICA HONOURS GLENN MILLER

ON JUNE 5, AMERICA PAID AN IMPRESSIVE AND UNIQUE TRIBUTE TO THE POPULARITY OF GREAT BANDEADER-TROMBONIST MAJOR GLENN MILLER—OFFICIALLY LISTED AS MISSING IN ACTION—WHEN, IN A NUMBER OF THEATRES SITUATED THROUGHOUT THE COUNTRY, "GLENN MILLER DAY" WAS OBSERVED BY THOUSANDS OF U.S. CITIZENS.

The activities of June 5 were tied up with Bond sales for the Seventh War Loan Drive, and admission to the various theatres was gained through the purchase of a quantity of War Bonds ranging in value from 25 to 10,000 dollars.

In this way, as "Down Beat" well put it, Major Miller, though missing, still goes on working in another way to help bring victory and peace to the world.

We have not yet received detailed reports of this grand tribute to Glenn Miller—the first of its kind ever to be accorded a dance-band leader—but from New York comes the news that the Paramount Theatre was the centre of the activities there in the city where Miller's orchestra knew its greatest successes.

HOLLYWOOD'S TRIBUTE

Proceedings at the Paramount were opened by a military pageant, followed by entertainment provided by ace name bands and stars of all fields—stage, screen and radio.

Such celebrities as Benny Goodman, Count Basie, Louis Prima, Cab Calloway, Marion Hutton, Xavier Cugat and Perry Como participated.

According to "Down Beat's" Frank Stacy, writing before the event, the day was not intended as a day of sorrow—nor a day of elegies—

"The entire feeling throughout the tribute to Major Miller," he wrote, "will be one of hope—hope that he is alive and well and that word may soon come of his safety. Since the day the bandleader vanished while flying from England to Paris, there has been no official explanation of the mystery."

The magazine dedicated its May 15 issue to Miller, running a cover picture, life story, series of photographs, and current review of the band's work.

News also reaches us from Los Angeles that well-known musicians and leaders in the music business there are planning to establish a "Miller Music Institute" in Hollywood, as a tribute to Glenn.

This would be a training centre for young musicians who would be helped in their careers by "Miller Scholarships."

CIRO'S BACK ON THE AIR

THE first broadcast from Ciro's Club since before the "doodiebug" and V2 rocket days will take place next Monday (25th), when Barry Seymour and his Band will be on the air from 11.40 to midnight.

Saxist-clarinetist-vocalist-conductor Barry has been at Ciro's for nine months, continually consolidating his position there, and his band has recently been largely re-formed.

Personnel nowadays includes Percy Waterhouse, Jay Langham, Frank Reddy and Ray Martin (reeds); George Hawkins (trumpet); Jack Paines (piano); Bob Roberts (bass); and Royston Low (drums).

MIRFIELD TURNS PRO FOR STAGE

ONE of the best-known and most popular semi-pro outfits in the country, Freddy Mirfield and his "Garage Men," are turning fully professional immediately and are embarking on a nation-wide Variety career as "Freddy Mirfield and his Band."

They kick off in their new rôle with a Sunday concert at Gateshead this Sunday (June 24), and then make their Variety debut at Walthamstow Palace for the week commencing July 16, with other dates to follow at Camberwell (London), Bognor, Hull, Brighton, Southend and Scotland.

Heading a band that has acquired a really exceptional degree of efficiency and polish, and virtually a "king" in the sphere of dance band contests, Fred Mirfield has been so inundated with offers of work that he and his boys feel that taking the plunge into professionalism can no longer be delayed, especially since the war work on which Fred himself and several of the band have been engaged is soon terminating.

One of the most prolific of all "M.M." contestants, Mirfield has been successful on innumerable occasions (he was in some of the very first contests ever promoted) and his present boys have won 75 individual awards between them.

His recent successes include the winning outright of all the swing band contests in the past two years—i.e., the two promoted by the Kodak Co., plus the Greater London Swing Band Contest at Wembley last year—and also the honour of coming second in a very close finish, at last year's "All-Britain."

With a professional career just around the corner, it seems that Mirfield played his last contest when he appeared at the recent 1945 Kodak Swing Championship on April 28, and, appropriately enough, he won it.

With contesting prowess of the very highest order, it is also interesting to reflect on Mirfield's abilities in the more commercial field, and in this connection, there is no better proof of the band's sterling worth than the smashing performances they gave at recent swing concerts in London.

Their recent Decca recording was also such a great success that they have another session in the near future.

The present line-up of the bunch, who have all turned pro, with Freddy, is Fred Randall (trumpet); Denis Croker (trombone); Sam Bayes (pno.); Barnie Izen (clarinet); Sidney Sanders (tenor); Harry Miller (drums); Bobby Doran (str.); Hughie Walle (bass); and Fred himself as compere-conductor.

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FUNERAL OF THE LATE P. M. BROOKS

THE funeral took place quietly at Hamstead Cemetery, West Hampstead, London, last Thursday (June 14) of Squadron-Leader Percy Mathison Brooks, Editor of the "Melody Maker" from 1930 to 1939. The service was conducted by the Rev. E. F. York, of St. Luke's, West Hampstead.

Family mourners were: Mrs. Brooks (widow); Mr. and Mrs. W. Jones (son-in-law and daughter); Sidney Brooks (brother); Mr. and Mrs. Lane (brother-in-law and sister); Mr. and Mrs. A. Shaffer (brother-in-law and sister-in-law); Mrs. Patrick (sister-in-law); Mrs. Lee (sister-in-law); Mr. and Mrs. Marchant (parents-in-law); Edward Marchant (brother-in-law); A. P. Buckridge (representing the Dollis Hill Cricket and Lawn Tennis Club); Sgt. and Mrs. Suttle (representing Squadron-Leader Brooks' last station); Capt. Rutherford and Tony Quinn (friends) were also present.

The members of the profession who attended were headed by Percy Brooks' associates of the "M.M.": Ray Sonin (Editor) and Mrs. Sonin; Edgar Jackson and Mrs. Jackson; P. S. Palmer (advertising manager); and Stanley Nelson.

FLORAL TRIBUTES

Others who came to pay their last respects included: Percy Hrons (Feldman's); Tom Elliott (Boosey and Hawkes); George Young (Dallas Musical Instruments); Jack Heyworth, of Blackpool; Mr. Hoy and Mr. White (Decca Co.); Ben Davis (Selmer); Wing-Commander Leslie Macdonnell; Mr. Homewood (E.M.I.); Micky Lewis; Mrs. Claude Bampton; Miss Barnett; Billy Lawrence; Fred Hedley; Elma Warren, etc.

Wreaths were received from Lord Southwood; the Directors of Odhams Press, Ltd.; Henry Hall; Billy Cotton; Jack Hyllton; Jack Payne; Percival Mackey; Eileen, Maureen and Ray Sonin; Claude Bampton and family; Ruth and Edgar Jackson; Bill Elliott; Mr. and Mrs. George Erick; the Melony Mawer staff; Freddy Palmer; Mr. and Mrs. Lewis Buckley; Fred Dellaporta and all at Premier; Frank Barnard; Mrs. Price; Elsa Savery; the staff of Renauld, Ltd.; Alfred Mudge and Brian; the Decca Record Co.; Ben and Lew Davis; Elma and Maurice Burman; Norman L. Harris; Mr. and Mrs. George Groves; Lawrence Wright and staff; Peter Maurice Music Co.; the Officers' Mess at Abingdon; the Sergeants' Mess at Abingdon; Fred Hedley and the Boys of the Band; directors and friends of John E. Dallas Co., etc.

BILLY SMITH, who is resident at the Grand Casino, Birmingham, these days and doing very well there, is in urgent need of tenor and second trumpet players. Anyone interested in a comfortable resident job should contact Billy immediately at the Grand Casino, Corporation Street, Birmingham.

CALL SHEET

(Week commencing June 25)

Carl BARRITEAU and Band.
Hammersmith Palais.
Ivy BENSON and her Girls' Band.
Empire, Leeds.
Johnnie CLAES and Claepecons.
Ruford Ballroom, Hull.
Billy COTTON and Band.
Empire, Liverpool.
Johnny DENIS and Swinglet.
Stoll Theatre, Chatham.
George ELRICK and Band.
Green's Playhouse, Glasgow.
Gloria GAYE and Band.
Palace, Bath.
Adelaide HALL.
Empire, Newcastle.
Henry HALL and Band.
Empire, Glasgow.
Joe LOSS and Band.
Hippodrome, Wolverhampton.
Vera LYNN.
Alhambra, Bradford.
Felix MENDELSSOHN and Hawaiian Serenaders.
Empire, Middlesbrough.
Al PODESTA and Band.
Gaumont, Camden Town.
Oscar RABIN and Band.
Winter Gardens, Weston-super-Mare.
Harry ROY and Band.
Empire, Wood Green.
Anne SHELTON.
Victoria Palace.
Lew STONE and Band.
Plaza Ballroom, Derby.
Billy TERNENT and Orchestra.
Opera House, Leicester.
TRISE and his Mandoliers.
Hippodrome, Bristol.
Maurice WINNICK and Orchestra.
Palace, Plymouth.
Eric WINSTONE and Orchestra.
Band of the Week, B.B.C.

Edgar Harrison's Crewe Appointment

A NOTABLE and well-deserved break has come the way of well-known Northern semi-pro. bandleader Edgar Harrison. He has been appointed M.D. of the Astoria Ballroom at Crewe, his home town. Harrison is perhaps best known to "M.M." readers through his many years of contesting. He entered his first contest in 1937, and has completed every year since. Last year his band reached the North Britain Final, and it has already qualified for its Area Final this year by winning the 1945 "Potteries" Championship at Stoke-on-Trent last April.

Says Harrison: "For most of the time I shall be at the Astoria with my own band. But I have the option of putting on a band any week I wish, and, as I have a great number of outside gigs, my intention is to present a 'guest' band every fourth week.

"To this end I would like to hear from any good bands that would like a week's engagement in Crewe—especially the larger bands which have won a MELODY MAKER Championship this season, as I can take on bands up to ten strong."

Well, there's your chance, boys! Write Edgar Harrison at 23, Queen Street, Crewe.

BARKER IN AT SOUTHAMPTON

ON Monday, June 25, ace pianist Jack Barker, back in the business full-time after nearly five years of war work, takes his nine-piece dance band into the Court Royal Hotel, Southampton.

The Court Royal has been often in the news of late, having featured the music of such name bands as Miff Forrie, Carl Barritteau, Harry Parry, Lew Stone, and Jack Simpson, whose Sextet is currently appearing at the hotel with great success.

Jack Barker's band, which includes Jock Forbes on alto, Micky Deans (tenor), Bill Hains (bass) and Eddie Gulliford on drums, should be much to the liking of Southampton's dancers, and Jack has already established an enviable reputation locally. The engagement is, in fact, a repeat, as Jack fulfilled a very successful seven-months date there during 1943.

To make his "come-back" even more complete, Jack will be broadcast over the air twice in the near future—on July 5, when he and the band take part in a cabaret programme on the Home Service (10.30 p.m.), and on July 12, when Jack has a solo spot in the Forces feature, "Strike a Home Note," at 5.25.

For the former show, vocals are to be handled by Barry Seymour.

Houston Takes Over at Metronome

THAT busy offshoot of Gerald's office, the Metronome Music Corporation, has a new general manager these days in the person of well-known London promoter and producer Bob Houston, and under Bob's direction the concern has taken on a new burst of activity.

We have already announced the big "name-band" policy at the Dome, Brighton, which the Metronome Agency is handling; now comes news also of some interesting bookings Bob has negotiated at the Barronlands Ballroom, Glasgow, where that popular and swiny outfit, Buddy Featherstonhaugh and his Sextet, go in for a week on July 16, to be followed a week later by Leslie ("Jiver") Hutchinson and his Band.

The presentation of a number of interesting dances and other functions is another of the many big plans in prospect.

Harry Hayes for Bayswater Contest

A SPECIAL attraction at the 1945 Central London Dance Band Championship at the Porchester Hall, Bayswater, London, at 7 p.m. next Wednesday (27th) will be the appearance of Harry Hayes in person with his H.M.V. Recording Band.

This splendid outfit, featuring ace tenor-saxist Johnny Gray, Harry's new Scots trumpet discoverer Jimmy Watson, and brilliant swing trombonist Lad Busby will act as "house" combo for the evening.

As stated recently, the band is now carrying out a resident engagement at the Anglo-American Ballroom in Oxford Street, where business has more than doubled since Harry took over at the beginning of this month.

But to enable it to appear at this contest, the booking for which was effected some weeks ago, the Mess-Vernon management has kindly consented to Harry putting in a deputy band at the Anglo-American for the one night.

Busy Baker

NEWS of a round of activity comes these days from the Howard Baker camp.

As has already been announced, Howard will be commencing a month's return engagement at Hammersmith Palais next month with a 12-piece band, whilst in August he takes his outfit to Weston-super-Mare (commencing August 19). He is still regularly carrying out "M.W.Y.W." broadcasts.

As Howard has loaned his London office to Music Corp., Ltd., for the time being, he returns in September—he asks, will clients kindly get into touch with him at his Ilford office at 69, Glenwood Gardens, Ilford, Essex. (Valentine 4048.)

TRANSATLANTIC SWING FOR WINTER GARDEN

PROMOTER CLIFFORD WEBB is planning his most ambitious Swing Celebrity Concert to date for Sunday, July 1, when he is putting on a show with a strong Transatlantic flavour; the exciting American contingent being backed up by some of the cream of Britain's jazzmen.

The American visiting stars will include the much-talked-of 16-piece "Fighter Comets" of the American Eighth Army Air Force—the Band whose sterling performances at the London Stage Door Garden, and on the air, fans will have already read about in our columns.

Also from the States is the sensational "826 Convalescent Center Band," which had the judges all hot up at the recent Queensberry Club American Dance Band Contest, and in which is featured the phenomenal young altoist and arranger Ray Ellis.

To stand up against this formidable Yankee contingent, Clifford Webb has given the chance of a lifetime to the amazing young drum star Victor Feldman, who will be appearing with his famous Trio; also the most tasteful threesome in the business, in the shape of Lauderice Cato's Caribbean Club Trio; plus Buddy Featherstonhaugh and his Sextet, the whole rounded off by one other very special attraction.

A great concert is in prospect; one which fans will not want to miss on any account. Tickets will be the usual prices, from 3s. 6d. to 12s. 6d., obtainable either direct from the Winter Garden Theatre, Drury Lane, London, W.C.2; or from the usual Theatre Ticket Agencies. Time has been changed, and this concert will commence at 3 p.m.

GOLD GLITTERING

DREAKING more and more into radio work these days is tenor saxist-arranger Harry Gold.

On July 6 you will hear Harry, with his "Pieces of Eight," in the late-night dance music programme (11.30-12 midnight). Combination is four rhythm, trumpet, clarinet, trombone and tenor sax, with an additional tenor tooter and leader combined in the person of Harry himself.

You recently heard Harry Gold's Band in a "Music While You Work" session, and you will be hearing him again on July 13—this time with a novelty combination of three violins, viola, electric guitar, tenor sax and three rhythm.

This combination, which naturally has to have all special arrangements for its programme, is one which Harry has already featured very successfully on the radio.

In between times, Harry is very busy with his office and his arranging work, these activities carried out jointly with his partner and business associate, Norrie Paramour.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

1. DREAM (8-3-7).
2. CANDY (2-1-1-1-3-4-7).
3. I'M BEGINNING TO SEE THE LIGHT (1-0-2-2-2-2-2-1-7-7).
4. SENTIMENTAL JOURNEY (3-9).
5. LAURA (7-2-4-8-8). (4-5-5-4-0-7).
6. LULL OF MY LIFE (4-5-5-4-0-7).
7. JUST A PRAYER AWAY (5-8-0-6-5).
8. I SHOULD CARE (9-7).
9. MY DREAMS ARE GETTING BETTER (4-3-3-3-1-3-1-4-3-5-0-0-5).

TRUMPET maestro Teddy Foster, who is making a big hit with his mammoth band and rhythm choir at the Covent Garden Opera House, is in urgent need of both singers and musicians.

Teddy needs the services of several male vocalists, who must be able to read well. He also requires trombone players primarily, although he would be interested in hearing from any instrumentalists who would like to join his big Opera House band. Contact Teddy direct at Covent Garden Opera House, London, W.C.2.

F. & D.'s TERRIFIC HITS!

THERE GOES THAT SONG AGAIN

AND
WE'LL BE WALKING TOGETHER

I'M CONFESSIN'

AND
DREAMER, DREAMER! (Waltz)

I THINK OF YOU

AND
IT WAS SWELL WHILE IT LASTED

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DRINKING YOUR PHIL OF MOORE . . . by Edgar Jackson

PHIL MOORE FOUR

*I'm Gonna See My Baby (Phil Moore) (V. by Phil Moore and ensemble) (Am. Victor D4-VB-442)

**Together (de Sylva, Brown, Henderson) (V. by Billy Daniels and ensemble) (Am. Victor D4-VB-441)

(H.M.V. B9418-5s. 41d.)

Moore (pno.), with Remor Pakniari, Edward Leroy Gibbs (electric g'tars), Doles Dickens (bass), Wallace Henry Bishop (dms.). Recorded November 24, 1944.

THE June Decca and Brunswick discs are not yet off the presses, and E.M.I. are so engrossed in such things as the Prime Minister's VE-Day speech and the Thanksgiving Service in St. Paul's that the only swing record they could muster to represent both the E.M.V. and Parlophone labels was Count Basie's "Café Society Blues" and St. Louis Blues, which I dealt with the week before last.

This being so, I had hoped that this week I should be able to devote this space entirely to some Back Personnels which I have lately received from America. But playing through the supplements I suddenly came across the above Phil Moore coupling, and I think it's worth a mention after which, if there's any space left, we can still make a start on those Back Personnels.

INK-SPIRITS!

I suppose the best way to describe this Phil Moore Four (which I gather to be one of America's more recent crazes, if only because the combo was recorded over there as recently as last November) is as something of a cross between the Ink Spots and the Five Spirits of Rhythm, whom you may remember from their pre-war Brunswick releases.

Its plectrum-instrument content gives it a tonal character not dissimilar from that of the Spirits, and while it is certainly a more "commercial" outfit than the Spirits ever descended to being, in placing the accent more on the instrumental than the vocal side it has rather more swing in the fan sense of the word than one usually finds in the Ink Spots' records.

But it has this much in common with the Ink Spots: Resulting about equally from the way in which it performs and the way it is recorded, it achieves that peculiarly intimate character which has been, perhaps, the outstanding feature of so many of the Ink Spots' records.

SOUTHERN TWO SMASH HIT FILM SONGS!!

PABLO THE DREAMER

The famous ADIOS MUCHACHOS—the thome tune from the CHARLES BOYER—IRENE DUNNE film "TOGETHER AGAIN"

YOU BELONG TOMYHEART

The big song from the new WALT DISNEY production "THE THREE CABALLEROS" Full Orch. 3/9 Post Free SOUTHERN MUSIC PUBLISHING CO., LTD., 1, Denmark St., London, W.C.2. Tem. 4524

Especially in his singing in "I'm Gonna See My Baby" does Phil Moore himself capture this effect of intimacy—to an extent that even the Ink Spots seldom captured it. And while his piano playing is not likely to send swing fans into any undue ecstasy, in its tuneful, unforced way it seems to ride easily.



BACK PERSONNELS

Charlie Barnet and his Orchestra Drop Me Off at Harlem (Ellington, Kenny) (Am. Decca 71799)

Gulf Coast Blues (Clarence Williams) (Am. Decca 71800)

(Brunswick 03568-5s. 41d.)

Barnet directing Buddy de Franco, RAO de Geer (altos); Kurt Bloom, Andy Pino (tenors); Danny Bank (baritone); Jimmy Puna, Charles Zimmermann, Lyman Vunk, Art House, Roy Eldridge (tpts.); Tommy Pederson, "Porky" Cohen, Ben Pickering, Ed. Fromm (tmb.); Dodo Marmarosa (pno.); "Turk" Van Lake (Vamp Hoopla) (str.); Andy Richardson (bass); Hal Hahn (dms.). Recorded February, 1944.

Lucky Millinder and his Orchestra

Hurry, Hurry (R. Larkin, Benny Carter) (V. by Wynonie "Mr. Blues" Harris) (Am. Decca 72177)

I Can't See For Lookin' (N. Robinson, A. Stanford) (V. by Judy Carol) (Am. Decca 72179)

(Brunswick 03561-5s. 41d.)

Millinder directing Preston Love, William Swindell (altos); Elmer Williams, Eddie Davis (tenors); Ernest Leavy (baritone); Fred Webster, Ludwig Jordan, Curtis Murphy, Elton Hill (tpts.); Gene Simon, Alfred Gibbs, Joe Britton (tmb.); Ellis Larkin (pno.); Lawrence Lucie (str.); Al McKibbin (bass); Dewild "Panama" Francis (dms.). Special tenor solo in "I Can't See" by Lukky Thompson. Recorded May 25, 1945.

Lionel Hampton and his Orchestra—"Flying Home" and "In The Bag" (Brunswick 03405)

Hampton (vibraphone) with Marshall Royal, Ray Perry (altos); Illinois Jacquet, Dexter Gordon (tenors); Jack McVea (baritone); Karl George, Ernest Royal, Joe Newman (tpts.); Fred Beckett, Luther Graven, Harry Stan (tmb.); Milt Buckner (pno.); Irving Ashby (str.); Vernon Alley (bass); "Shadow" Wilson (dms.).

Muggsy Spanier and his Orchestra—"Two O'clock Jump" and "Wreck Of The Old '97" (Brunswick 03530)

Spanier (cornet) with Joseph Herde, Karl Kates (altos); Nick Caiazza, Joseph Forchetti (tenors); Edward Caine (baritone); Ruby Weinstein, Leon Schwartz, Elmer O'Brien (tpts.); Vernon Brown, Ford Loary (tmb.); Charles Queener (pno.); Ken Broadhurst (str.); Jack Kelleher (bass); A. Hammer (dms.).

Woody Herman and his Orchestra—"Four Or Five Times" (Brunswick 03522)

Herman (clart.) with Sam Rublnitch, James Horvath (altos); Pete Mondello, Myron (Mickey) Folus (tenors); Charles Peterson, George Seaberg, Cappy Lewis, Billie Rogers (tpts.); Tommy Farr, Walter Nims, Neil Reid (tmb.); Tommy Linehan (pno.); Hy White (str.); Walter Yoder (bass); Frank Carlson (dms.).

Louis Jordan and his Tympany Five—"Is You Is, Or Is You Ain't (Ma Baby)" and "Ration Blues" (Brunswick 03545)

Jordan (alto) with Eddie Roano (tpt.); Arnold Thomas (piano); Po Simpkins (bass); "Shadow" Wilson (dms.).

Woody Herman and his Orchestra—"Basie's Basement" and "Who Dat Up Dere" (Brunswick 03555)

Herman (clart.) with John Bothwell, Charles di Maggio (altos); Pete Mondello, Ben Webster (tenors); Skippy de Sair (baritone); Bob Guver, Ray Wetzel, Cappy Lewis, Benny Stabler, Nick Tarvis (tpts.); Al Mastren, Eddie Bert, Edward Kleiter (tmb.); Dick Kane (pno.); Hy White (str.); "Chubby" Jackson (bass); Jack Leeman (dms.).

JERRY DAWSON'S NORTHERN NEWS

LAST week—in the midst of my leave—I left you with a few personal notes on the contest at Warrington.

The following day—Saturday (9th)—I popped over to Belle Vue, Manchester, for several very good reasons—(1) to look in on the "Daily Herald" Brass Band Championship Contest which editor Ray Sonin was reporting on behalf of the "Herald," and in which I heard some very lovely brass playing—distinct as it was from what we know as modern dance-band playing; (2) to say "Hello" to B.B.C. producer Douglas Risk, balance and control ace Bowker Andrews, and announcer Ivor Jones, all at the "Zoo" for Bonelli's airing of Olde Time Dance Music in "Saturday Night at the Palais"; and (3) to renew acquaintances with an old friend in D. Buckland Smith, late of the Manchester Hippodrome, who is now publicity manager for Belle Vue.

Met at least a couple of old pals in Bonelli's Band in pianist Arthur Smith—I hadn't seen him for years—and saxist George Mercer, who rated as a first-class man when I first came into the business many years ago, and who is still capable of more than holding his own with the rising generation of dance musicians. The day concluded with a party in the private sanctum of managing director E. O. Spence—but I'd better not go into that . . .

Monday, June 11, was an auspicious day in the annals of popular entertainment in Manchester, inasmuch as, apart from a rare appearance at the Opera House in a new Walter Greenwood play of Robert Donat, Joe Loss reopened, after a seven weeks' lay-off for health reasons, with the full band at the Ritz Ballroom, and thus inaugurated a new policy for Mecca Halls; Geraldo, with his band and large-sized battery of vocalists, returned to the Palace Theatre—his first visit for more than four years; whilst glamour-vocalist Diane Robin was also in town to make one of her personal appearances at the Higher Broughton Assembly Rooms.

At the Ritz, of course, sensational business all the week—particularly at the evening sessions—was the order, and Joe estimates that he played to at least 25,000 dancers during his stay, whilst every time I passed the Palace advance booking office there was a long queue waiting to book seats to see "Gerry" and the boys . . . and there are still people who would have us believe that dance bands and their music are on the wane!

Tuesday I set off on a business-cum-pleasure trip to Blackpool, where entertainment has been on a pretty high level throughout the war.

This year, however, even Blackpool, with all that it stands for, absolutely excels itself in this particular field. The three piers, the Opera House (resident shows), the Palace (Variety), the Grand (plays), Feldman's Theatre (revue), all offer visual entertainment of the highest order, with names such as Tessie O'Shea, Jewel and Warris, Donald Pears, Renee Houston and Donald Stuart, Albert Burdon, Felix Mendelssohn, Hawaiian Screeners, Roy Barbour, and so on.

As I am only one being with a limited time at my disposal, I was only able to see one show myself, and I chose to visit the North Pier, chiefly because it is a Lawrence Wright presentation, and because featured in the show is an old friend in Bram Martin with his Band.

"On With The Show" has been a Blackpool evergreen for many years now, and I've seen most of them, but never one quite so good as this. With a company headed by Dave Morris, with Collinson and Braen, Ingrid Hageman, Robert Wilson, Helga Stone, Eddie Ready and Joy, and Bram and the boys supplying the music, it is the old, old seaside-revue formula, nicely but not elaborately dressed, but brought right up to date by a very slick presentation.

Also in town for the week—"topping" at the Palace Theatre—was maestro George Elick with his Band playing to packed houses at all sessions, and pulling the applause like nobody's business.

George's is a snappy, happy-go-lucky thirty-minute act with some grand arrangements and a bunch of boys who enjoy their work. No musical phenomenon, but an entertaining show that doesn't descend to corn to "pull a hand."

In the magnificent Tower Ballroom, presided over with characteristic dignity by Joe Kirkham, the children's ballet is again in evidence—this is a Blackpool Institution—with the band playing for dancing twice daily. Incidentally, this band of Joe's is just about the best he has had for some time.

Over at the Empress Ballroom in the Winter Gardens (hope to see all of you there in September, for the "M.M." North Britain Finals), Charlie Farrell and the Empress Band are again to be found with diminutive Charles just beginning to reap the benefit of the hard work he has put in since he took over the band in building up a worthwhile outfit, in face of unbelievable difficulties.

And so on to the Tower Bar to look up the company's musical adviser and father confessor to all the firm's musicians and leaders, Frank Jepson, to find him in close "conference" with Chappell's provincial representative Bert Rush, and another very familiar figure in naval uniform who proved to be none other than Hull's noted broadcasting organist John Howlett, at present serving at a coastal radio station.

Off again to Warrington to the Farr Hall once more, again a Lew Buckley promotion, not a contest this time, but a personal appearance of Johnny Claes and his Claeizeons paying their first visit to the district.

Johnny has seen many vicissitudes of late, but now has a date book that takes him well into the autumn, with all sorts of big things in the offing.

Johnny is a very sincere sort of guy, and is very honest in his endeavour to produce the best he can in his own particular line of music. If he can make the public like small-band swing, then his efforts will be commended by the whole profession. Good luck to him . . .

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JAZZ IN PRINT

AND still they come—masses of booklets, magazines, and tear sheets from various periodicals and newspapers, representing all shades of feeling about jazz music and jazzmen. We shall have space only to list and briefly comment.

MAGAZINES

"The Jazz Record"—eds., Art Hodes and Dale Curran, issue of May. Including articles on jazz in New York and Boston, Frank Melrose (a reprint from "Plano Jazz," part one, London), a piece by Morton reprinted from "Down Beat" of 1938, and record reviews, etc. New York publication.

"The Record Changer"—eds., Gordon Cullickson and Ernest Borneman, issues of March, April and May, in a new, large format containing the usual wants and disposal ads., plus a number of first-rate articles. Writers include: George Avakian, Roger Pryor Dodge, Rudl Blesh, Ralph Gleason, Roy Carew, Herman Rosenberg, Gene Williams, Jim Moynahan, and Albert McCarthy, who contributes an English news letter. Undoubtedly the "quality" jazzmap of to-day, with high literary and critical standards demanded by its editors, with a few exceptions, Virginia publication.

"Vox Pop"—ed., H. G. Sear, issue of May, including the usual four-page section devoted to jazz. London publication.

"The Jazz Session"—ed., John T. Schenck, issues of Nov., 1944, and March-April, 1945. (These are the only copies we've seen.) The November number contained a tribute to Berigan, part two of story about Meade Lewis with reviews of his Blue Note records, the first part of a Pee-Wee Russell discography, notes on Benny Goodman and Frankie Newton, and the usual reviews. The later issue has a fine piece called "The Colourful Saga of Darnell Howard," a collectors' feature, a piece on Chicago activities, and John Steiner's review of the new Ed. Hall Blue Notes and those Ory Crescents. Editorially the paper rushes to the defence of Rudl Blesh and his principles. That is a good thing, for the Blesh affair is creeping into all the papers, and this is the way it started.

Corner readers may recall Rudl's slammung of the "Esquire" concert which we reprinted in part in this column; the piece appeared in the New York "Herald-Tribune" and, subsequently, in Hodes' magazine. It created a lot of controversy; "Down Beat's" Frank Stacy sailed out to attack Blesh for his rather contemptuous dismissal of Goodman's music and his championship of the real jazz, and in doing so he revealed—to our minds—a lamentable lack of jazz appreciation.

The next round commenced with Ernest Borneman's open letter to the "Beat," published in the "Changer" (April number), which the writer hoped that magazine would print in fairness to Blesh. And the latest development in the conflict is this

"Session" editorial. Many of the issues involved are fundamentals of jazz criticism which need as much open discussion as they can get. We should like to return to the subject soon.

"Jazz Session" is a Chicago publication.

CONTINENTAL MAGS.

"Jazz"—ed., Jacques W. Genin, issues 1, 3, 4 and 5, March-May, 1945. This Continental paper seems a mixed affair, running news items on jazz and straight dance personalities. No. 1 boasts a typical picture of Bunk Johnson captioned King Oliver, short pieces on Louis and Hawk, an installment of a "Who's Who" by Carlos de Razielsky, and notes on Belgian musicians. In No. 3, Carlos leads off with "The New King of Syncopation"—which stresses the importance of Jimmy Lunceford's orchestra as a jazz unit; then there is an assessment of Harry James's recorded work. With the crisp comments one cannot always agree. Even in French they ring a bell in our minds. For instance—

"The Flight of The Bumble Bee"—Spectaculaire. Just that. And: "Back Beat Boogie"—High top. Mecanique. "Midnight Special"—Brilliant mais froid."

There are notes on swing trumpeters and a paragraph about jazz on the air.

Notable contributors to the other numbers are bassist Ken Lyon, who sends a page of news from England, and Ralph Venables, with a useful Teschemacher discography, including the Ted Lewis sides and even a Jan Garber record.

(To be continued next week)

TEDDY WEATHERFORD

AN appreciation of Teddy Weatherford, written by Sign. Harold Roberts, of the South-East Asia Command contains rather more detailed information of Teddy's movements in the 'twenties than we were previously able to give. To quote a passage: "After learning piano while still quite young, Teddy moved from West Virginia to Chicago in the early 'twenties, where he joined Jimmy Wade's Band.

Alongside such musicians as Edwin Jackson (drums), Walter Wright (bass), Eddie South and Stanley Wilson (violins), Arnett Nelson (alto), Stomp Evans (alto and sop.), William Dover (trombone) and Wade on trumpet, he recorded "Someday Sweetheart" and "Mobile Blues" for Paramount.

In 1924 he went to Shanghai and the Far East with a coloured outfit, and on his return to Chicago joined Erskine Tate's Orchestra at the Vendome. Two years later he was playing at the Moulin Rouge Cafe, billed as "Terrible Teddy Weatherford, the Demon Piano Player," opposite such jazzmen as Eddie South and Al Wynne. "Tea For Two" Weatherbeaten Blues" on Swing 5, recorded during the summer of 1938, is one of his best discs, and is outstanding piano work."

From Albert McCarthy comes this note on the same subject: "Weatherford may be on the following Jimmy Wade records: "Original

Black Bottom Dances"/All That I Have Gennett 6105 (also on Black Pearl 8019) and "You've Got Ways I'm Crazy About"/So Long To You and the Blues" (1646), Puretone 11363."

INDIAN RECORDS

We received a long and informative letter from collector Ken Allsop, now with the R.A.F. in India, who writes about the record situation, both new and second-hand. Says Ken: "Recent releases we found almost a complete loss." ["We" being Ken and his friend Harry Johnson.] The companies are putting out most of the British releases—about twelve months later.

But we did have luck in a junk-shopping expedition, running into a Nichols Am. Brunswick in one of the small music shops in Calcutta. Questioned, the proprietor admitted having approximately 3,000 Am. Bruns. discs at his home! It appears that about ten years ago an enterprising salesman talked him into buying them. "Later we learned that some of them were British but the majority were of U.S. origin, although from what we heard, it seemed they had all been shipped from England. There is no doubt a story behind that transaction!

However, we got among them, and the results that were yielded included the following:

Four copies of Johnny Dodds, with piano and guitar, playing "Oh, Lizzie," "The New St. Louis Blues" Cat. No. 3585 A B (no mat. number shown). Three copies of Dodds' "Come On and Stomp" After You've Gone—two on Brunswick, 3588 and the other on E.B. 3681. Then there was Armstrong's "Melancholy" and "Wild Man" on 3567; Lena Wilson (acc. Porter Grainger), "Chirpin' the Blues" (10976) / "Bleeding-Hearted Blues" (10973) and "Sobbin' Blues." 3727; Voynow's "Original Wolverines" "New Twister" "Shim-me-sha-Wabble" 3707; Elgar's "Creole Ork." "Brotherly Love" "Nightmare" 3404; and some of the early M.C.B.B. and 24 copies of Nichols' "Panama" "Margarie" and at least six each of several other Five Feet records.

Most of these passed into the boys' possession at a very reasonable figure. Perhaps when they are back home they'll lend a copy of the Dodds Trio to the B.H.R.S. for its consideration?

SWAP AND BUY

A. A. Oorden, 39, Hambrook Road, South Norwood, S.E.25, has a number of swing and jazz records for sale at 3s. 6d. each, on H.M.V. and Parlo. R. F. Cosker, 3, Quarryhouse Lane, Crossgate Moor, Durham City, has Pete Johnson's "Death Ray Boogie" for exchange for the Bob Cats "March Of The B.C." or he'll take the first 4s. 6d. offered.

Who reads with records to spare, cheap or free, get in touch with Pete John Grantham, c/o. 355, where John is in military hospital and in need of jazz and jazz news, books, etc.

L./Cpl. R. Ross, with the S.E.A.C., appeals for Berigan's "I Can't Get Started," at any price. Write him care of "M.M."

Lee Webb, 131, Stafford Road, Bloxwich, Staffs, has these discs to auction to readers by post:

Albert Wynne's Creole Jazz Band: "She's Cryin' For Me" / "Down By The Levee." Am. Bruns. New. Albert Wynne's Creole Jazz Band: "Parkway Stomp" / Jimmy Wade and his Dixielanders: "Gates Blues" Am. Bruns. New.

King Oliver's Creole Jazz Band: "Mabel's Dream" / "Riverside Blues." Signature. New. Teddy Bunn: "Blues Without Words" / "Guitar In High." Blue Note. Excellent.

Teddy Bunn: "King Porter Stomp" / "Bachelor Blues." Blue Note. Excellent. Jack Wood, 186, Bramall Lane, Highfields, Sheffield 2, has good wax for sale or exchange, including Brunis' "Ugly Child," Bunk's "Weary Blues," and some local stuff. His wants are Jelly's "Doctor Jazz" and "Buddy Bolden's Blues" (on General), and "Jazz Blues" on J.I. label.

Robert Reynolds, P.O. Box 52, Jackson Heights, New York, U.S.A., wants back issues of all jazzmags. He will trade rare and new American mags for them.

For a Dance, Little Bradford Braintree, Essex, wants Lang's "What Kind of Man" on Parlo. R840. He's also in the market for good, clean copies of Brun. O2816, "Shake Your Head" / "Running a Temperature," by Lunceford's Ork. Stan says the former is "evidently pure Aryan music, for I see Delaney lists it as having been issued in Germany."

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