

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XIX No. 523

IVY BENSON'S BIG SPOT IN JACK WARNER AIR SHOW

BRAND-NEW Jack Warner radio production, entitled "Jack's Dive," and scheduled to have its first airing on August 12, gives a fine break to Ivy Benson and Her Girls' Band, who will regularly have a big spot in the show.

Production will be a weekly affair, airing each Thursday (8.30 to 9 p.m. Home Service), with a recorded repeat of the show on Sundays.

"Jack's Dive" will bring back to radio with a bang the popular Jack ("Blue Pencil") Warner in just the sort of part to suit his particular talents, viz., one where he plays a comic waiter in all kinds of impossibly ludicrous situations.

Several other radio celebrities will be in the show, the guest artist on the opening night being Joyce Grenfell.

Even the severest critics of Ivy Benson's Band will have to agree that the very marked all-round improvement in the band just lately makes this new radio break perfectly justified.

Not only is the outfit playing vastly better together, and jacking sometimes quite difficult and advanced arrangements in constantly improving style, but the trumpet solos of youthful star, 19-year-old MAY BIRCH are winning warm comments from fans everywhere.

STARS FOR SAVOY HOLIDAY SEASON

LAST week we were able to announce the holiday arrangements made for the Savoy and Berkeley hotels, at both of which famous London establishments "reliet" combinations, got together by well-known West End figure Sam Webber, will be functioning whilst the regular bands are on vacation.

It is a sign of the times that the Savoy outfit, led by notable violinist-vocalist Simons, will be no less than a ten-piece combination. Berkeley Band will be the usual four-piece.

Simons's outfit, besides his own fiddle, will contain Jimmy Redmond and Manny Dempsey (trumpets); Pete Tomkina (trombone); Lew Harris, Martin Hayes and Shirley Waldron (saxophones); Fran Conn (piano); Joe White (bass); and Bill Airey-Smith (drums). All these boys are too well known in Town to need any further introduction.

Berkeley Hotel Band is being led by London saxist Jock Scott. He is supported by Sid Wright (piano), Bill Wilder (bass), and Cecil Laitley-Walder (drums).

The last-named was announced as going to Whitehaven with Harry Gold. This, however, was a misunderstanding caused by an undelivered telegram.

Cecil goes to the Berkeley, whilst well-known London skin-beater Johnny Wise accompanies Harry Gold to Whitehaven.

EXCITING B.B.C. BAND SWITCHES FOR AUGUST

RADIO dance band enthusiasts are going to get several complete changes of listening next month, when two of the B.B.C.'s regular broadcasting outfits—Geraldo's, and Ivy Benson's combinations—will each take a fortnight's holiday.

Bands that are already widely known on stage and radio will deputise in each case. Next week (commencing August 2), the first of the two weeks in which Geraldo will be absent, Eric Winstone and his full dance orchestra will take the stage, and the following week Maurice Winnick and his combo are to be featured.

During the absence of Ivy Benson, for the fortnight commencing August 15, Lou Preager and his outfit will take over the first week, and Oscar Tabin and his Band will be the second week's feature.

Details of any special programmes which these visiting outfits intend to put on will be given as they become available.

Next week Eric Winstone, whose band is the first of the four outside combinations sharing the August honours, is going all out to put over a strong show in order to justify this official "recognition" of his big band, with which he has now been doing perigoidal broadcasting for six months, in addition to his airings with his well-known Swingtette and his Accordion Band.

ALL-STAR PERSONNEL

Outfit, of six brass, four saxes, four rhythm, plus vibraphone, and three strings, contains some very well-known men, including Bill Shakespeare (trumpet), Tony Thorp (trombone), George Harris and Micky Lewis (tenors); a famous first alto player; Roy Marsh (vibraphone); Matt Heft (piano); David Java (1st violin); etc., etc.

Arrangements played will include several by Stanley Black, Stan Bowsher, and other of our top-line arrangers.

Programmes will include a fine arrangement of the new, very modernistic American work "Tenement Symphony"; Winstone will also take the opportunity of introducing another of his own musical travelogues, "Pony Express."

Vocal side will be handled by Julie Dawn, Jean Williams, and Alan Kane, and so much importance does Eric attach to these forthcoming

(Please turn to p. 2, col. 4.)

WEST END CHANCE FOR BILLY LAWRENCE

BILLY LAWRENCE, whose war work has rather kept him out of the limelight during recent years, gets a break when he takes his nine-piece band into the Astoria, Charing Cross Road, London, for the week commencing August 9, to replace Jack Lennox's band, which will be going on holiday.

Billy Lawrence won the "All-Britain" Championship in 1939, and held the title until last year, when his war work prevented him from defending it.

His band will also act as house band at the forthcoming "Home Counties" Dance Band Championship at the Town Hall, Reading, on Thursday, August 19.

Evans in Hospital

THE host of fans and friends of famous arranger-tenor-saxist-vocalist George Evans will be extremely sorry to know that George is at present in a military hospital in London, in consequence of a nasty accident a week or so back which resulted in a septic foot.

Whilst on leave from the Welsh Guards, George was scalded in an accident at his home. Both feet were affected, one later turning septic, so that George was rushed to hospital.

He is mending rapidly now, and hopes to be home on convalescence in about a week's time. We join all his admirers in wishing him a speedy recovery.

TRUMPETER FOR R.A.F.

LONDON Dance Band circles will shortly be bidding a temporary farewell to Harry Leader-trumpet and piano expert Dick Barrall, who joins up with the R.A.F. on August 6.

Date is unfortunate for Harry Leader, since August 9 will be the occasion of Harry's next late night dance music broadcast (10.50-11.30 p.m. Home), and "deps." these days are mighty hard to find.

JAY WILBUR IN NOVELTY RADIO OFFERINGS

AFTER a few weeks' spent largely as an invigorating holiday, with a little broadcasting and recording work to make it interesting, famous radio and stage bandleader Jay Wilbur is making the headlines again with a completely new combination of an entirely unorthodox type, with which he will have several airings shortly.

Jay's new outfit obviously will not go in for swing; its instrumentation is to be nine violins, two violas, clarinet, baritone saxophone, and four rhythm; his programmes are to be entitled "Melody on Strings."

Jay said to the "M.M.": "Quite frankly, I have devised this outfit simply in an honest attempt to get away from the accepted dance band of to-day.

"I feel, rightly or wrongly, that the standard instrumentation of five brass, four saxes, and four rhythm—or some very near variation on this—has become so hackneyed—that to many people, it must often seem dull and uninteresting."

"My new outfit may sound 'corny' in conception, but we shall, I hope, still please many people with modern-style arrangements which will convince them that such an unorthodox outfit may have very sound possibilities as an interesting musical novelty."

Well-known dance men in combination will probably include perennial piano celebrity Cecil Norman. Band's first airing is on August 8 (9.45-10.15 p.m., Forces), and it will also be heard in evening programmes on August 14 and August 20.

STOP PRESS.—The "Heart of England" Championship, due to be held to-night (Thursday, July 29) at Leamington Spa, is unavoidably cancelled.

20 "SUN" HITS FOR 12'6

IN YOUR FIRST PARCEL IS

AMERICAN HIT No. 1

DON'T GET AROUND MUCH ANY MORE

BACKED WITH

NEVER A DAY GOES BY

ENGLISH HIT No. 1

WHEN YOU KNOW YOU'RE NOT FORGOTTEN

BACKED WITH

RUN—LITTLE RAINDROP—RUN

THE SUN MUSIC PUBLISHING CO. LTD.,
23, DENMARK STREET, LONDON, W.C.2. Tel. Bar 3651-2.

CALL SHEET

(Week commencing Aug. 2)

Les ALLEN.
Palace, Attercliffe.
Carl BARRITEAU and Band.
Dances, Derby.
CLAIRE at the Organ with BRENDA
Ritz, Litchin.
Billy COTTON and Band.
Empire, Kingston.
Freddie CRUMP.
Pavillon, Liverpool.
Herman DAREWSKI and Band.
Stay-at-Home Holidays, Leeds.
George ELRICK and Band.
New Theatre, Northampton.
Gloria GAYE and Band.
Royalty, Chester.
GREENE Sisters.
Coliseum, Portsmouth.
Stephane GRAPPELLE and Swing-
ette.
Empire, Chislewick.
Carroll GIBBONS.
Opera House, Leicester.
Henry HALL and Band.
Palace, Plymouth.
Carroll LEVIE Carries On.
Hippodrome, Boscombe.
Joe LOSS and Band.
Palace, Blackpool.
Jimmie McMURRAY and Band.
Davis Theatre, Croydon.
Felix MENDELSSOHN'S Hawaiian
Serenaders.
Tower, New Brighton.
Harry PARRY and Sextet.
Hippodrome, Bristol.
Oscar RABIN and Band.
Green's Playhouse, Glasgow.
Monte REY.
Embassy, Peterborough.
Harry ROY and Band.
Lido, Bolton.
Jack SIMPSON and Sextet.
Empire, Shepherd's Bush.
Lew STONE and Band.
Hippodrome, Chatham.
Billy THORBURN.
Empire, Chatham.
Maurice WINNICK and Band.
Empire, Edinburgh.
Eric WINSTONE and Swingtette.
Broadcasting.

Ballerini at Weston

WELL-KNOWN London tenor saxist-leader Fred Ballerini is taking an eight-piece band to the Winter Gardens, Weston-super-Mare, for a short season on August 1. Band will play two concerts on the Sunday, and the rest of the week will officiate for dancing. Combination will include Del Perry (piano); Bob Robson (bass); Bill Mason (trumpet); Frank Cave (accordion); Alan Harrison (guitar); and Micky Deans (tenor sax). Micky's engagement with Johnny Claes is finishing this current week.

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BENNY LEE'S RADIO BREAK

SOME of his many admirers will have been glad to hear modern style London vocalist Benny Lee in last night's "Basin Street" programme.

Benny has been off the air too long for most of his friends. His supporters will, however, be pleased that he has returned in one of the star programmes, and they will also be glad to know that Benny will be heard again in next Tuesday's "Basin Street," singing the very old favourite "Lovin' Sam."

Benny is nowadays regularly vocalising both at Lansdowne House and also in the late evenings with Art Thompson's Band at the Embassy Club.

BARRIGO ON LEAVE

WELL-KNOWN tenor saxist Don Barrigo, at present serving in the Army, expects to be home on leave for ten days from August 6 onwards. He would like to fix up some sessions or other work.

From August 6 onwards he may be contacted at Finchley 2108. Anyone anxious to make arrangements in advance may do so via the kind co-operation of Frank Weir, who will be at home at Finchley 5049 and will be pleased to make some advance arrangements on Don Barrigo's behalf.

SHEET MUSIC: THE WEEK'S BEST SELLERS

(Week ending July 24)

1. WHISPERING GRASS (Campbell Connelly) A
 2. ALL OUR TO-MORROWS (Campbell Connelly) E
 3. DARLING (Peter Maurice) E
 4. I'VE HEARD THAT SONG BEFORE (Chappell) A
 5. AS TIME GOES BY (Chappell) A
 6. REALLY AND TRULY (Peter Maurice) E
 7. WHEN YOU KNOW YOU'RE NOT FORGOTTEN (Sun) E
 8. WHY DON'T YOU FALL IN LOVE WITH ME? (Chappell) A
 9. AS YOU WORE A TULIP (Ascherberg) A
 10. THAT OLD BLACK MAGIC (Chappell) A
 11. YOU'D BE SO NICE TO COME HOME TO (Chappell) A
- THERE'S A HARBOUR OF DREAM BOATS (Francis Day and Huhter) A
A—American. E—English.

CHERRY PICKS A PLUM

DRUMMER - VOCALIST CHERRY SIMMONDS, well-known in the West End from his long association with the Bristol Grill, etc., is now established at the exclusive Albany Club, in Savile Row, with his own quartette.

Drumming and leading himself, Cherry is supported by Jimmy Cullen (alto sax, clarinet, violin); Bill Leaning (bass); and Ted Koolman (piano). Last-named player actually starts in the job next Monday (August 2). Bobby Davis, filling in on piano at the time of writing. Ted Koolman has recently been discharged from the Army after a serious accident.

GREENE SISTERS BACK TO VARIETY

FANS will be glad to know that the noted girls harmony trio, the Greene Sisters, are returning to Variety.

They play next week (August 2) at Coliseum, Portsmouth, this date to be followed by appearances at the Palace, Camberwell, London (August 9 week), and Hammersmith Palace, London (August 23 week).

A week later the girls play the Regal, Southend, and the following week are at the Alexandra Theatre, Widnes (Lancs).

Girls would have been out in variety before, but leader and pianist Gerlie Greene had incurred a serious ankle injury which has prevented her getting about for several weeks.

BACK TO THE SEA

FAMOUS guitarist Frank Deniz, after a long holiday granted on account of his health, returned to his strenuous Merchant Navy duties last Wednesday (July 28).

On his last spell of globe-trotting, Frank broadcast some very interesting guitar solos from Newfoundland (Feb. 10, 1943) Standard Broadcasting Corp., wavelength V.O.N.F. and V.O.N.H.

We've no idea where he's going this time, neither has he; but he may yet put over another programme from some strange corner of the world to delight the short-wave fans.

For South London Fans

NEW Dance Club opens at the Elephant and Castle, London (above Messrs. Burton's premises), next Saturday (July 31). S. London bandleader Johnny Brown gets a big break there with his outfit.

Opening five nights per week, the Club will cater strongly for swing fans, with a special "Rhythm night" on Wednesdays.

Promoter Bob Houston is associated with venture.

U.S. HIT PARADE

Here is—the latest available list of the ten most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company, and broadcast in their "Your Hit Parade" programme over the CBS network—

1. LET'S GET LOST (5-8-6-x-0-10)
2. COMIN' IN ON A WING AND A PRAYER (3-3-x-10)
3. YOU'LE NEVER KNOW (2-5-5-x-0-9)
4. DON'T GET AROUND MUCH ANY MORE (1-1-2-x-2-1-3-4-6-8-7)
5. AS TIME GOES BY (6-2-1-x-1-2-1-2-4-3-3-9)
6. IT CAN'T BE WRONG (4-4-4-x-5-3-6-7-0-0-0-9)
7. IT'S ALWAYS YOU
8. I NEVER MENTION YOUR NAME
9. YOU RHYME WITH EVERYTHING THAT'S BEAUTIFUL
10. TAKING A CHANCE ON LOVE (7-9-10-x-6-0-10-10-7-6-10-0-8-10)

Figures in parentheses indicate previous placings. x—Placing unascertained owing to unfavourable reception conditions.

CONTEST FIXTURES

LONDON AREA

FRIDAY (NEXT WEEK), AUGUST 6—WEMBLEY.—1943 North of the Thames Championship, at the Town Hall, Wembley (7.30-11.45 p.m.).

Non-stop dancing to competing bands and the R.A.F. "Aeronautics" Dance Band (as broadcast). Refreshment buffets in hall.

Tickets: In advance, 3s. 6d. (Forces 2s. 6d.); from Wembley Town Hall; Wembley Music Salon, 46, High Street, Wembley; and Reg. Bates (as below); at doors on night, 4s. 6d. (Forces 3s.).

Organiser: Mr. Reg. V. Bates, 64, Crofts Road, Kenton, Harrow, Middlesex.

FRIDAY, AUGUST 21—BATTERSEA.—1943 "South of the Thames" Championship, at the Town Hall, Battersea, London, S.W.11 (7-11.15 p.m.).

Organiser: Mr. Bill Waller, Palais de Danse, 174, High Street, Tooting, London, S.W. (phone: STReatham 4966).

MONDAY, SEPTEMBER 28—WIMBLEDON.—1943 South Britain Finals, at the Town Hall, Wembley, London, S.W. (7.30-11.45 p.m.).

Organisers: Messrs. Arthur Forrest and Horace S. Day, 83, Clarence Road, Wembley, London, S.W.11 (phone: LILberry 1528).

WEDNESDAY, AUGUST 18—NORTHAMPTON.—1943 Northants Championship at the Salon de Danse, Franklin's Gardens, Northampton (8 p.m.-midnight).

Organiser: Mr. Bill Waller, 38, Rugby Road, Hinkley, Leicestershire.

THURSDAY, AUGUST 19—READING.—1943 "Home Counties" Championship, at the Town Hall, Reading (8 p.m.-11 a.m.).

Organiser: Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2 (phone: TEMple Bar 9140).

FRIDAY, AUGUST 20—STOKE.—1943 "Potteries" Championship, at the King's Hall, Stoke-on-Trent (7.30 p.m.-midnight).

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicestershire.

FRIDAY, SEPTEMBER 3—MANCHESTER.—1943 Northern Counties Championship, at the Levenshulme Palais de Danse, Stockport Road, Manchester (7.30 p.m.-midnight).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royal Oldham, Lancs (phone: MAIN (Oldham) 1431).

SUNDAY, SEPTEMBER 12—BLACKPOOL.—1943 North Britain Finals, at the Empress Ballroom, Winter Gardens, Blackpool.

This event will be held before a seated audience, as part of a Grand Dance Band Festival, from 2.30 to 6 p.m.

Special attractions include the R.A.F. Dance Orchestra of No. 1 Balloon Centre ("Skyrockets"), directed by Cpl. Paul Fenouillet.

Organisers: Mr. and Mrs. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs (phone: MAIN (Oldham) 1431).

Note: Rules and Entry Forms for all the above contests are available from their respective organisers.

TROMBONIST'S BAD BREAK

HIS many friends in the profession will join us in expressing sympathy with well-known trombonist George Gaynor, who has been overtaken by a bad bout of ill-health.

Occasion is extremely unlucky for him because George was setting down very nicely with the brass section of Howard Baker's Hammersmith Palais Band.

George has now had to undergo a severe internal operation and will be away from his activities for some weeks. For those who would like to drop him a line, he is in Ward 15, The St. James' Hospital, Balham.

B.B.C BAND CHANGES

(Continued from page one.)

broadcasts that he has given Julio Dawn leave this current week from his stage show at the Granada, Sutton (Surrey), because of a slight touch of throat affliction.

Hurried last-minute dressing-room rehearsals by Betty Kent have made it possible for this very well-known and experienced stage and radio trouper to deputise.

A "MIXED BAG" AGAIN FROM PARRY

New Records Reviewed

HARRY PARRY AND HIS
RADIO SEXTET

*Dr. Heckle and Mr. Jibe
(McDonough) (Eng. Par-
lophone CE.11090).

*Polly Put The Kettle On
(Tierney, Archer) (Eng.
Parlophone CE.11089).

(Parlophone R.2878-58, 41d.)
Parry (clart.); Derak Neville
(alto, bar.); Ken Oldham (ten.);
Dave Wilkins (tpt.); Yorke De Sousa
(pno.); Sam Molineaux (bass); Syd
Raymond (drums). Recorded June 21,
1943

YOU who read this column
(both of you) may remember
that the week before last I
was digging at Buddy Feather-
stonhaugh for having misfired
in his attempts to work the
rising semitone stunt.

I'm afraid Harry Parry has misfired
even more conspicuously in his
attempt to introduce the same effect
into "Polly Put The Kettle On."

On paper this idea consists of no
more than just a riff (with perhaps
an eight-bar solo interpolated) played
for eight or 16 bars. The whole move-
ment (passage to you) is then
repeated a semitone higher, and then
again a semitone higher still—the
game being played, each time a semi-
tone higher (hope you can play in
C sharp major), for as long as you
like, until either you run off the
instrument or the gaffer calls
"Time" and turns out the lights.

But music in writing is one thing,
and in performance another. Or, as
someone once very truly said, notes
played with feeling can be divine
music; notes played without feeling
are just a noise.

The mere rise of key provides a
certain exhilaration in itself, but if
the greatest effect is to be obtained
from it it has to be properly worked
up to and introduced.

There must be a drop in volume
before the change of key is reached,
so that when it is reached it can be
introduced with a bang //.

MISSED POINT

Harry Parry has quite missed this
all-important point. He plays through
two changes of key without any varia-
tion of volume and with the result
that, if the changes don't sound
actually anemic, at least they lose
more than half their effectiveness.

You may think this is all rather a
small point to make such a song
about, and by itself perhaps it is.
But it is so typical of so much
British swing.

Bands copy the current American
licks, tricks, stunts, rhythms and
phrases as far as they can under-
stand them, and the boys and girls
gather round the stage gaping with
open mouths, and then burst into
frantic, fanatical applause, the dura-
tion and enthusiasm of which is in
exact ratio to the speed or exhibi-
tionism of the performers.

But half and often more than half
the time, neither the performers nor
their audience know what it is all
about.

Stuff gets by that isn't even an
apology for good swing, let alone good
jazz. Notes come tumbling out like
lumps of coal out of a sack, with no
more real rhythmic feeling than they
have any artist's as music.

Not, mind you, that all this applies
to all of Harry Parry's music.

Sometimes his sextet plays quite
tasteful and pleasant stuff, and if
this is usually when it is playing slow
numbers—and the faster it gets the
worse it usually gets—that doesn't
alter the fact that at slower tempos
it often plays not only with taste,
but with some understanding of jazz.

For instance, its records of "Din
Blues" and "Blues For Eight." These

by EDGAR JACKSON

(if I remember rightly) were not only
pleasing enough as music; they also
showed a more than average under-
standing of the jazz language and
how it should be spoken.

But, unfortunately, neither "Dr.
Heckle and Mr. Jibe" nor this swing
version of "Polly Put The Kettle On"
is slow.

FAST TEMPO

Both are at the fastish tempo
which so many people think must be
employed before anything can be
swung, and while some parts of them
are good, others are not so good.
At a quick glance they pass muster
as swing, but you don't have to con-
sider them very much more deeply to
realise all the things that are wrong
—awkward phrasing; clichés; rhythms
which, if they are not actually cor-
ry, are uninspiring and conventionally
dull; solos whose phrases are all too
seldom imaginatively completed or
followed up even when they start off
with the promise of a good idea.

And no excuse seems to be a good
enough one to work some effect just
because it happens to have been well
introduced in some American record
and has thus become one of the
moment's rages.

For instance, someone (it was prob-
ably Artie Shaw) started the idea of
clarinet and jungle tom-tom duets.
So into "Polly Put The Kettle On"
it goes—without any rhyme or reason.
It is no more in keeping with the rest
of the record than it is in any way
original. It is just a copy of Artie
Shaw's clarinet over a not too bril-
liant tom-tom rhythm.

However, this side has a good
enough if not exactly inspired piano
solo by the generally reliable York
de Sousa, and there's a quite good
tenor solo by Ken Oldham on the
other side.

For which relief much thanks!

"BUSMAN'S HOLIDAY" FOR JACK LENNOX

JACK LENNOX and his popular
Dance Band from the Astoria
Ballroom, Charing Cross Road,
London, are spending a working
holiday when they, as reported
on page 1, take their annual
vacation (week commencing
August 9).

Jack is taking the boys down to
the Winter Gardens Weston-super-
Mare, where they will play a concert
and five days of dance sessions, thus
getting valuable new experience and
enjoying a pleasant change of scene.

Band consists of three brass, three
saxes and three rhythm, with Jack
himself officiating at the piano. Guest
starring for the week is clever young
vocalist and dancer Doris Knight.

Owing to the usual call-up troubles
Jack is anxious to fix a trombone player
for the Weston week, and the second
trumpet chair in his band will also
shortly be vacant. Will any boys who
are available to fill either of these
posts please get in touch with Jack
at once, via the Astoria?

London Drummer Passes

THE MELODY MAKER announces
with deep regret the death, on
active service, of well-known East
London drummer and vocalist Freddie
Cane. Freddie was in the R.A.S. serv-
ing abroad, and was at Singapore.
His untimely death was a result of
bacterial dysentery.

We join with his many friends in
expressing our deepest sympathy
with Freddie's widow and daughter.

MIDLAND COUNTIES CHAMPIONSHIP

WITH seven bands competing,
and an attendance of over
900—just about double the
average for an ordinary Friday
night dance at the hall, even
though the admission prices had
been increased for the occasion—
the 1943 Midland Counties Dance
Band Championship, held last
Friday (23rd) at the de Montfort
Hall, Leicester, added yet another
to the sequence of successes,
which organiser Arthur Kimbrell
has to his credit.

Putting up a grand show, Stan
Fielding's boys redeemed their failure
at Wolverhampton last month (where,
although hot favourites, they were
placed only third), and walked away
with the contest.

Judging with our own Edgar Jack-
son was the well-known veteran
trombonist, now engaged on war work
in Leicester, Freddy Burgess.

He put a fine finishing touch to the
evening by leading, amid terrific
enthusiasm among the customers, the
winning individualists in an im-
promptu but riotous jam session, and
showing that he is still a swell
slider.

JUDGES' REPORT

Adjudicators: Edgar Jackson, Freddy
Burgess.

WINNERS

Stan Fielding and his Band (three
saxes, two trumpets, trombone, piano,
guitar, bass, drums, conductor). All
coms.: 337, Bushbury Lane, Elston
Hall, Wolverhampton.

Individualists' awards for: Tenor,
trumpet, trombone, piano.

PROBABLY nothing does a band
more good than to be expected
to win a contest and then lose it and
get a good slating for doing so—
especially if it can take it.

This band was expected to win the
All-Staffs Championship at Wolver-
hampton on June 4 last. It only
managed to come third, and the
reasons were, as usual, stated in no
whitewashing terms in the judges'
report.

But the Fielding boys could take it.
Instead of going into a corner to cry
or abuse the judges, they set to work
to overcome their shortcomings.

The result was that, with their
excellent arrangements (arrangements
have long been one of this band's
strong points) they put a well-
rehearsed and this time well-nigh
perfectly conducted show that for all-
round excellence could have won them
nine out of almost any ten contests.

It is true that the definition of the
saxes might have been a little better;
also that in the slow fox-trot the
rhythm was a little ponderous, due to
a too pronounced four-in-a-bar.

(There was no lift up to the after
beats.) Also the trombone solo in the
waltz was lacking in colour and
feeling. But these were minor faults.

SECOND

Billy Riley and his Band (three
saxes, two trumpets, trombone,
piano, bass, drums). All coms.: 65,
Richmond Road, Nuneaton, Warwick.

Hon. mention for: Alto.

THE acoustics of the de Montfort
Hall are anything but good, and
they were certainly partly responsible
for the bass thump which was rather
distractingly prominent throughout.
Contributory causes were the over-
loudness of the bass drum and the
string-bass player's heavy touch and
the tendency to over-sustain his notes.

Other faults were the evidence of
the "legit jirk" in the trumpet and
trombone solos in the quick-step.

However, with its unusually clean,
incisive, relaxed and nice styled sax
team, this band put up a show which,
if it were on the whole rather more
conspicuous for musicianship and
solidity than for subtlety of style, was
anything but a discredit to it.

THIRD

Billy Carless and his Rhythm Six
(alto, tenor, trumpet, piano, bass,
drums). All coms.: 77, Birches Barn
Road Wolverhampton.

Special award for: Best "small"
band. Individualists' awards for:
Alto, drums. Hon. mention for:
Trumpet, piano.

POSSESSING the best rhythm
section of the evening, and good
"commercial" swing soloists in all
three of its "front-line" players,
this band's chief fault was that the
"front line" did not show up quite
so well as a team. More sympathy
and mutual understanding would
have been better.

Also, good as the trumpet and alto
were individually in solos of their
own creation, they were not so suc-
cessful when playing written parts
together—as instanced in the clarinet
and trumpet duet in the first chorus
of the quick-step. This rather lacked
conviction, feeling and style.

Jack Harrison's Rialto Band (from
Workshop), who won the individualists'
award for bass, and the Dixieland
Rhythm Kings (from Shephed),
who won the clarinet award, tied for
fourth place.

The latter outfit played out-and-
out old-time Dixieland style with a
most commendable understanding of
it. As yet, its musicianship is not
quite up to its ambition or under-
standing, and the band was rather
ragged and raw in consequence. But
musicianship can always be acquired
by practice and experience, and
when these boys get it their band will
mean plenty.

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BRAND'S ESSENCE

EVEN on the lonely, windswept Orkney islands, troops find dance music essential to maintain their morale. Several units have formed their own combinations, which provide music for the local "hops."

Women are few in the Orkney islands, and there is always a rush for the Women's Services whenever a dance is organized. The girls stationed on these islands are proud to know that they are serving in the most northernmost station in the British Isles.

Perhaps the most popular combination is the one that an R.A.F. station have got together. Known as the "Skeabrae Dance Orchestra," it provides dance music and swing arrangements to a degree of excellence which has not been surpassed in Orkney. The band also provides some popular comic relief.

The principal comedian is L.A.C. LEN HARRISON, whose antics behind the double-bass, besides being funny, emphasise the brilliance of his technique.

Here is a brief description of the members of the combination which has helped to cheer up so many of the troops:—

Cpl. JACK GORDON is the leader. He plays the piano and doubles on the accordion. He is also an accomplished organist, and claims to have been the first Englishman to play the Hammond novachord. This he did in the U.S.A. in 1938.

His first professional engagement was with Dom Sesta's Gaucho Band, and he followed that with a period with Gerald's Gaucho Tango Orchestra. Since then he has played with Jack Payne, Joe Loss and Jack Hylton, whom he left prior to volunteering for the R.A.F.

L.A.C. LEN HARRISON is the brilliant double-bass player. His first professional engagement was in the "West End Niterie," after which he emigrated to the States for a period.

Whilst there he played for such well-known bands as the "Washboard Serenaders," Garland Wilson, Fats Waller, Coleman Hawkins, and Benny Carter. Prior to joining the R.A.F. he was two and a half years with Harry Roy.

L.A.C. SID HARRIS is the drummer, and also plays the vibraphone. He first played with Bram Martin. Afterwards he joined Arthur Rosebery's band at the Paradise Club, then Sidney Kyle's band at the Dolphin Club. For some time Sid had his own band. Prior to joining the R.A.F. he was with Eddie Carr.

L.A.C. BERT LEWIS plays the alto-sax, clarinet and violin. He started playing when he was six years old, and had his first professional engagement when he was 12, in a cinema, when he led the band with his violin.

He has spent the last 10 years with such well-known bands as Van Dam's State Broadcasting Orchestra and Jack Harris.

L.A.C. NAT COHL plays the trumpet and violin. He had his first professional engagement at the age of 14, in a cinema. At 16 he toured the world in a liner. He then appeared on the stage in an act known as the Tar Rhythm Boys. This act ran for four years.

Afterwards Nat played for Tommy Arnold and Jack Harris. Prior to joining the R.A.F. he was with Bram Martin.

Looking hurriedly through them, he found they included Fletcher Henderson's "Livery Stable Blues"; the Venuti-Lang "Tea For Two"; Artie Shaw's "Traffic Jam"; and "You Are My Lucky Star," by Ambrose.

EVERY week the pile of fan mail received by popular young singer JOHNNY GREEN gets bigger, so that, with his feet so firmly on the ladder of vocal success, it is strange to find Johnny full of enthusiasm for another side of band work—the drums.

Under the tuition of Maurice Burman, Johnny is getting a helluva nimble percussion merchant, and at one recent social affair he sat in with a jam session which included Ivor Mairants (git.); "River", Hutchinson Gold (tenor); and Sergeant Jack Nathan (pno.); not only sat in, but did very well in the bargain.

Highspot, however, was when Johnny, without a "mike," sang "Blue Skies," "Blues in the Night," and "Melancholy Baby" and fairly "brought down the house."

AS the night mail train from the North left Crewe for Swansea in the early hours of the morning, L/Bdr. CHRIS HAYES got chatting, idly as passengers often do, to Cpl. WILLIAM HOLMES of the Royal Air Force.

There seems to be no call for explanation why the conversation eventually turned to dance music.

When, however, the magic name of STAN ATKINS crept into his companion's memoirs, Chris shot up straight and wondered if he had dreamt it.

Stan Atkins! Came the memory of countless dance band contests enlivened by the affable countenance and powerful sense of humour of Wellington's present-day King of Swing.

Stan Atkins! Did the guy really know such an old pal of everyone who scribbled with a pen or bashed on a typewriter for the old *MeLODY MAKER*? This was news—even at 3.15 a.m.

Slowly the tale unfolded. Before he went into the Air Force the strapping William Holmes, who was, incidentally, being posted to a new station, enriched with promotion, was a driver for a London motor company.

Many were the amusing yarns he told about the charming and enthusiastic little drummer, Stan Atkins, who worked for the same firm, but whose heart laid not in mechanics, but in velleum, a pastime on which he not only spent all his money but also every second of his spare time.

It was a hobby, nothing more, at the time, but it bore the unmistakable promise of becoming something to which motor-driving and tinkering with metal cooling grease could never hold a candle.

William Holmes watched him go; exuberant and conscientious Stan, to step out and get a band with which to attain his ambition.

Sometimes he heard about Stan Atkins afterwards, but lately he has come to realise how dead right his workmate was, and he was glad to hear from Chris new details of how Stan, his drums abandoned for the baton long ago, was forging a development in his successful search for fame in the profession.



★ He once won the title of "Radio's King of Corn," but, nevertheless, there must be legends of the less sophisticated among dance music lovers who have derived real pleasure from the commercial but always precise playing of Guy Lombardo and his Royal Canadians. Here is a picture of Guy himself (bottom, with baton) and brother - vocalist Carmen Lombardo.

the contributions of D. L. Dummer, of Elstree, who sends Mugsy Spanler's cousin "Cocker" and Frank Clarke's cousins "Mud" and "Sky."

Yes, fellers, our cousins are getting wilder and wilder, as witness these extracts from a long list sent in by Ben Humphreys, somewhere in England. He is responsible for Sonny Greer's cousin "Disa"; Bob Eberly's cousin "Raining"; Spike Hughes' cousin "Ohwatasthe"; Keith Prowse's cousin "Eye"; Ivy Benson's cousin "Where'veyou"; and Coleman Hawkins' cousin "Blackst!"

But even these aren't as fantastic as R. W. Roscoe's epic from Southport. He sends Sidney Arodin's cousin "Thistanksthe"; and (wait for it!) Frank Teschemacher's cousin "My little girl's beenaughtysol'moking!"

A.C. L. Lord is a little saner with Reg. Imeson's cousin Nelsonhad-one"; Maurice Burman's cousin "Cubanrum"; and Miss Ferrie's cousin "Woolwich."

From Monty Balsom, touring with ENSA, we get Hymie Schertzer's cousin "Whatsize"; Gene Krupa's cousin "Doesthrainstapat"; Mickey Scrima's cousin "Gimmesomofodortill"; O'Neill Spencer's cousin "Thatlbeigix"; and Dave Toff's cousin "Gregory Ra."

From Loughborough, Jack Milson continues the avalanche with Charlie Barnett's cousin "Savaperdon't"; Henry Hall's cousins "Spidee Cr." and "Stickintonthw"; and Robert Treddinnick's cousin "Mindyoudon't."

He also mentions, in passing, that "People in Chaucey Moorhouse's shouldn't throw Joe Jones," and that "One Waller doesn't make a Somers!"

W. Littlemore also offers a cousin for Henry Hall—namely, "Mall O." and is on the beam with Joe Arbitter's cousin "Diddeharyouany"; and Spike Hughes' cousin "Thefirstofher."

JAZZ TYRO'S JOURNEY

I HOPE that by studying a record of "Mood Indigo" since my last article our Classical Bloke has been persuaded that good jazz is not only skilfully put together, but also imaginatively.

Our biggest task is to show our student that something which is good of its kind is well worth the initial effort.

Having shown our friend the points at which jazz makes contact with "ordinary" music, I feel we should not have too much difficulty in interesting him in those phases of jazz where it parts company with the rest of music.

But he must get it out of his head that jazz can be judged by the normal standards of music. Let him recall that improvisation is also found in gypsy music, that the harmonic structure of jazz is a simple one (for reasons which I have already indicated at length), and that it is hopeless to try to find classical virtues in music which has few intellectual pretensions.

The next question is: Where do we take our Classical Bloke from here? We have (we kid ourselves) persuaded him that there is something in "Mood Indigo" which he hadn't hitherto expected to find in jazz.

Our wisest course, I think, would be to keep him on a diet of Ellington for some time—which is what I suggested in an earlier article.

The reason for this is that Duke's music manages to combine all the main elements of jazz: melodic invention, instrumental colour, improvisation and composition.

Recently the band has lost some of its star men. Some have been called up. John Gray, the outstanding tenor soloist, has joined Lou Preager.

Monk himself is a captain in the Army. He finds time to do most of the arrangements, but seldom sees the band, which is run by its bass player, John E. Wright.

Monk managed to get leave to direct the band on this broadcast, but it was so short that he was able to get in only an hour's rehearsal with the boys.

Much of this time was spent in adapting the arrangements to suit the newcomers (a 3rd trumpet, 2nd alto, 2nd tenor and drummer) whom Monk had not previously seen and of whose capabilities he had no knowledge.

Nevertheless, the band, which, incidentally, has a regular four-night-a-week engagement to play in the ballroom at the G.E.C. factory where some of the boys are employed, put up a show which must have been the pride of all the members of the semi-pro movement which this band so brilliantly graces.

It is true that at times there were slight traces of raggedness in the ensemble, also that occasionally in some of the faster numbers the phrasing had suggestions of the too staccato "legitimate" idiom.

But, taken all round, the band gave a performance which made many of the pro dance bands which get air dates very much more frequently look pretty silly.

The full line-up is: Reg. Light, Gerry Hearne (altos); Len Weatherby, Walker (tenors); Len Bradbury, Cyril Lloyd, Fred Dickson (trumpets); David Mallabourne (trombone); Syd Howe (piano); John E. Wright (bass) and Derek Dukes (drums).

by "MIKE" Our Critic-at-Large

an artist and as a very proud member of his race if we insisted that he should not experiment and develop his natural music to see where it leads him for fear that he might be accused of "insincerity" or the like.

★ SEMI-PROS. HIT THE HIGH-SPOTS

A STARTLING indication of the standard semi-pro bands can achieve, and which will be set in the forthcoming 1943 "All-Britain" Dance Band Championship Final, due to be held in October at the Wimbledon Town Hall, was given last week when Billy Monk and his Band, of Coventry, were recorded the high-spot broadcasting time of 8 to 8.30 p.m. on Monday, July 19, last.

Billy Monk and his Band are, of course, the present "All-Britain" title holders. They won it at Wimbledon last year, and have already announced their intention of defending it this year.

Recently the band has lost some of its star men. Some have been called up. John Gray, the outstanding tenor soloist, has joined Lou Preager.

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★ "Fast Western—The Story of Boogie Woogie," which was presented in Radio Rhythm Club last

I am a purist in many things, out I consider that jazz would have been much poorer than it is had some critics seem to think he should.

I have always felt, in any case, that if there was ever to be any really general musical appreciation of jazz, it would be brought about by the uninitiated hearing the music of Ellington rather than by the ceaseless plugging of "sincere" gut-bucket playing, from New Orleans and Chicago.

And remember we are concerned now with the education of an uninitiated student.

Meanwhile, Classical Bloke, have a go at "Blue Tune." It will (as they say) repay Study.

by "DETECTOR"

Thursday (22nd) sound familiar to you?

It should have. In its original form it was broadcast in Radio Rhythm Club last Christmas Eve—and ruined! The production engineer mishandled the fade-ins and outs and cross-fades of the records, and on one occasion also put on the wrong record; and Harry Parry, who acted as narrator, proved to be anything but the right man for the job.

Last Thursday, however, things were very different.

All the previous shortcomings were happily conspicuous by their absence, and the story and production had been improved by Charles Chiltern and Max Jones, who had collaborated to re-write for two narrators the original Max Jones' script.

Even more to the point, however, were the records, many of which had been changed, proved to be made here; 1 denotes English issue now deleted from the catalogue;

1. "Piano Boogie"—Dorothy Donaghy (Bluebird 897); 2. "Jimmy's Stuff"—Jimmy's Family (Solo Art 12008); 3. "King Porter Stomp"—Jelly Roll Morton (Orlone 1007); 4. "Detroit Rocks"—Montana Taylor (H.R.S. 87); 5. "B and O Blues"—Pete Johnson (Solo Art 12006); 6. "Winin' Boy"—J. R. Morton (General 4004); 7. "Deep Bass Boogie"—Jim Blythe (piano) and Bumble-Bee Slim (Am. Decca 7162); 8. "Jump Steady Blues"—Pinetop Smith (U.E.C.A. 65); 9. "The Fives"—J. Vaney (Solo Art 12008); 10. "Yancey Special"—Meade Lux Lewis (Brunswick 02243); 11. "Boogie Woogie Stomp"—Albert Ammons (Blue Note 2); 12. "Farrish Street Jive"—Little Brother (Bluebird 10177).

The original broadcast only records Nos. 4, 7, 8, a snatch of 10, and Nos. 11 and 12 were used.

Perhaps the most obvious thing the records of this early "Fast Western" jazz showed was the terrific drive these early jazz pianists had—a forthright punch uncompromised by the purely pianistic intricacies which the love of exhibitionism has brought about in swing.

Jimmy Yancey, for instance, had an attack which for some reason or other seems to have become a lost art; and if I once started to try to write at all fully about this music, with its unique rhythmic and idioms and economic and historic backgrounds, I shouldn't be able to stop. So I'll have to content myself by saying that this was a great broadcast.



"Styx" Mitchell, well-known London semi-pro, and a member of the Adams Press Printing staff, practising at home during a well-earned leave from the R.A.F.

MELODY MAKER
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WEEK ENDING JULY 31, 1943
Editorial, Advertising and Business Offices:
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Advertisement Manager: F. S. PALMER

U.S. JIVE JOTTINGS

THE best American Service band yet is the universal opinion accorded to Capt. GLENN MILLER'S 30-piece ork, which made its radio debut over C.B.S. recently.

The big band is a leader's dream. Made up of some of the finest jazzmen and dance musicians in the business, it includes on trumpet Zeke Zarchy, well-known recording ace; Steve Steck, ex-Goodman and Claude Thornhill; Wally Holland, from Mugsy Spanler; and Jack Steele from Ray McKinley. The trombones are Glenn's old team mate Jim Priddy; Larry Hall, from Ben Pollock; Jim Harwood, another ex-McKinley stalwart; and Dick Halliburton. The sax quintet is led by Hank Freeman, a veteran alto who has played with almost every name band, and spots Peanuts Hucko, brilliant tenor man, whose musical background included almost every name band. Add ten strings, a brace of French horns and a rhythm section consisting of Louis Stein, ex-McKinley pianist; Trigger Alpert, Glenn's old bass player; and Ray McKinley on drums, and you will have some idea of the lovely noise these boys must give out.

Tony Martin and Bob Long vocalise, Glenn and Mel Powell contribute arrangements, and if you're lucky you can pick them up Saturday nites from 5.30 to 6 p.m.

Congrats. to BENNY GOODMAN and Mrs. B. G. on the recent stork visit.

A baby girl is the latest member of the Goodman combo and the name is Rachel. And Benny says "One thing is certain; she won't play clarinet."

PECK (I don't want to leave home) KELLEY, the famous Texas boogie-woogie 88 man, has been released from the U.S. Army under the recent order affecting Service men over 38.

It is here that the B.B.C. invariably falls down.

I wish I had been able to hear Harry Parry's broadcast last Tuesday week (20th) if only for one reason. Dave Williams was suffering from a cracked lip (the sea breeze at Blackpool, Dave?) and was unable to take part in the airing. So at the last minute Stanley Roderick, now with Gerald, but who first came to my notice for the excellent work he took of the few opportunities he got in the old Jack Harris band at Ciro's, took his place.

I would like to have heard how he got on.

FROM NEXT WEEK'S DIARY
SUNDAY (August 1): 12.35 p.m.—Fred Allen Show; 1.15 p.m.—"I.T.M.A."
MONDAY (August 2): 3.30 p.m.—Eddie Condon, Pee-Wee Russell and their Quartet (recording made in New York during the W.N.Y.C. American Music Festival); 5.0 p.m.—"Command Performance"; 8 p.m.—No. 1 Ballroom Centre Dance Orchestra ("Skyrockets" in "Interlude in Swing"); 9.35 p.m.—Gab Galloway and his Orchestra (records in "Record Cabaret").

TUESDAY (August 3): 7.05 p.m.—Blue Mariners Dance Band appear in "Naval Occasion"; 7.45 p.m.—Stephane Grappelly appears in "Old Town Hall"; 9.35 p.m.—Chamber Music Society of Lower Basin Street.

WEDNESDAY (August 4): 9.40 p.m.—Billy Tennant.
THURSDAY (August 5): 5.15 p.m.—Count Basie and his Orchestra in excerpts from the film "Hit Parade of 1943" will be included in "Navy Mixure"; 6.30 p.m.—"Radio Rhythm Club" will present Spike Hughes in "Ten Years Back" (a gramophone programme of Reminiscences of Earlom); 8.0 p.m.—Henry Hall's "Rhythm Entertainment"; 8.30 p.m.—"I.T.M.A."; 9.25 p.m.—"Mail Call."

FRIDAY (August 6): 6.30 p.m.—Records of famous "Blackbirds" shows; 7.30 p.m.—Edmond Ros; 8.0 p.m.—Fred Hartley; 9.20 p.m.—Jack Benny.
SATURDAY (August 7): Noon—"Skyrockets"; Dance Orchestra; 11.0 p.m.—Phil Green and his Music.

Our old colleague LEONARD FEATHER now running a jazz society diary in "Metronome." Titled "Feather on the Wing," it deals with Leonard's recent air trip to California and Hollywood to meet the jazz celebrities there.

It's a ducky piece of writing. We feel rather sorry for Leonard when the plane is delayed for an hour or so and he writes: "What a drag—this journey is really monotonous." He should try travelling round England on our railways these days.

COLLECTORS' CORNER

by BILL ELLIOTT and JEFF ALDAM

HENRY ALLEN: A FEW PROS.
 OUR mildly derogatory reference to Henry Allen was to be expected, for the "tinner half" is well known for strong opinions in this direction. We have no desire (says Jeff) to start this spot of bother all over again, for this was all thrashed out a year or so back, when even "Uncle Mike" had his say!

So over to Eric Tonks, an avid Allen enthusiast, for this one: "Allen belongs to the traditional class of New Orleans trumpeters. He plays with a full clear tone and plenty of attack; he has, in fact, that quality which I think is best described as 'guts'—an essential of this brand of jazz. (Buster Bailey is remarkably lacking in this quality, as you infer.)

The chief complaint which his detractors level at Henry Allen is the frequently florid and sometimes wild and ungoverned nature of his solo work. His penchant for extravagant phrasing is an individual touch, which in unsympathetic surroundings shows up to his immediate disadvantage; whereas there are dozens of less gifted artists who do much less between their good and bad performances.

A JAZZ AXIOM?

"This is a pretty general rule in jazz, as in other spheres: the 'really greats' sound a good deal worse on their off-days than the 'passing fair'..."

"That the quality of Allen's current output is considerably lower, on average, than that of his earlier work is unfortunate but not material, in that it applies to so many artists."

To sum up, says Eric: "The underlying cause for the lack of appreciation of Allen's work in certain quarters is to be found, I think, in a failure to realise that his extravagantly phrased work, occasionally unquestionably poor, has been taken to be generally so, in contrast to his more straightforward solos. This, however, is not necessarily the case. Complexity of design is not in itself a condemnation, provided it is the natural bent of the artist."

Which, we think, puts one point of view very ably. We enjoy reading reasoned criticisms, even when not entirely agreeing. And notice Eric's remarks about the extravagant phrasing.

ON AND OFF THE BEAT

Owen Bryce likewise goes for the early Allen. (Come to think of it, we have never specifically panned it

ourselves.) But Owen thinks Allen's 1934-36 output with Henderson and the Blue Rhythm Band pretty bad, and suggests that the trouble may have been that Allen recorded too prolifically.

Discussing various early records, Owen says: "His solo on 'Jersey Lightning' (Parlo, R.740) contrasts well with Higgys' trombone. Both of them are fiery, but one is dead on the beat and the other—well, you know Allen!"

We do. And we think a good feeling for the "beat" is an essential to any jazzman. With which comment, very much to the point, we will close the discussion for to-day.

COOTIE WILLIAMS' REGALS

Here, for the benefit of numerous readers who have written in, is the line-up for Cootie Williams' "West End Blues" ("G-Men" (Regal-Zono, MR.3609) and "Ain't Misbehavin'" ("Blues In My Condition" (MR.3596)). Cootie (tr.); Lon McCarley (trom.); Les Robinson (alto); Skippy Martin (baritone); Art Bernstein (bass); John Guarnieri (pia.); Joe Jones (drums).

Let's hope that this time you'll all take a note of this, for we are slightly tired of seeing these titles in our mail.

MORE ABOUT PAUL HOWARD

Thanks to several collectors who sent in the following personnel for Paul Howard's Quality Serenaders (see "Corner" for 22/5/43): George Orendorf, Earl Thompson (trts.); Lawrence Brown (trom.); Chas. Lawrence (alto clar.); Lloyd Reese (alto); Paul Howard (ten.); Harvey Brooks (pia.); Tom Valentine (bjo.); James Jackson (tuba); Lionel Hampton (drums, piano).

Eric Tonks tells us that "Charley's Idea" ("Overnight Blues" was issued on both Victor 22001 and V.38070. Eric adds the following to the Howard discography: "Mistreatin' Daddy" ("Frankie and Johnny" (Hollywood 1008); "If You'll Come Back" ("Nobody's Sweetheart" (Hol. 1021); "Down On The Farm" ("Who Will Get It?" (Hol. 1022).

These, made for a local Los Angeles concern, are labelled "Harvey Brooks' Quality Four." The quartet, we don't know why they are so insistent on the "Quality" angle—were:

L. Herriford, Paul Howard (saxes); Brooks (pia.); H. "Tincan" Allen (drums).

MIDWAY WITH RAP?

Postcard from Ralph Venables, reffering to "Corner" for May 15:

"I have both couplings by the Midway Dance Orch. The clarinet on 'Buddy's Habits' (81383)—Am. Col. 51D—is horribly corny, and presumably Roy Kramer was staged."

"But the other three sides—'Lots O' Mama' (81311)/'Black Sheep Blues' (81312)—Am. Col. 33D; 'Cotton Pickers' Ball' (81313)—Am. Col. 51D, Regal G.8148—are from a different session and feature some wonderful clar. which strikes me as being Leon Rappolo in all his glory."

"Monk Hazel, incidentally, has confirmed in an old issue of 'Tempo' that Rap was definitely on one Midway session."

While we are on this point, our apologies for having reversed the American catalogue numbers in our previous paragraph. Those given above are correct.

"PERFECT" DISCOGRAPHY

Owen Bryce, 20, Grenville Road, London, S.E.9, is working on a matrix catalogue of the "Perfect" group of labels. Owen would like collectors to send him all details of ALL records they possess on Perfect, Pathé, Actuelle, Grafton, Scala, Homochord, Salabert and allied makes.

JEFF'S VOCAL OF THE WEEK

Bing Crosby's live vocal on "I'm An Old Cowhand" (Bruno, 02925). (We're in a frivolous mood this week.) What's it got to do with jazz? you ask. Dig the phrasing and see. Anyhow, it does you good to relax now and then.

Ray McKinley is responsible for the steady drumming throughout. What a beat that man gets!

SWOP AND BUY DEPT.

W. Spooner, 7, St. Marks Rd., Mitcham, Surrey will pay a good price for Shaw's "Traffic Jam" and "Lady Be Good" by Dicky Wells. He will also pay 30s. for a Wilder Hobson if anyone has a copy to spare.

Miss Pauline Lee, 12, Devizes Rd., Wroughton, Swindon, Wilts, wants something a trifle unusual. It's "Give Me My Ranch," by the late Ken Johnson and his Band, and Pauline will pay 10s. or more for it. E. D. Ranch, 4, Goodstone Rd., Rotherham, Yorks. Dis interested in obtaining records of guitars and other discs of interest to fretted instrument lovers.

T. W. Stiles, 41, Slough La., Kingsbury, N.W.9, wants the following platters, at a good price: "Paid" ("Sobbin' Blues" by Shaw; "Rosetta Blues," by Rosetta Howard; "Trixie Blues," by Trixie Smith; "Old Man Ben," by Lips Page—all deleted Vocalion.

Jack Woodman, 66, Spencer Ter., Lippson Rd., Plymouth, Devon, wants a copy of "Hot Discovery," also the H.M.V. version of Garnet Clark's "Stardust."

Raymond Davis, 78, Western St., Swansea, wants U.S. recordings of Harry James and Berigan; also "Down Beat's" and "Metronomes." P. R. Gordon, 251, Ross Rd., Hertford, wants Berigan's "I Can't Get Started," "Blue Lou," by Benny Carter, and "That Thing" and "Wabash Stamp," by Roy Eldridge.

JERRY DAWSON'S NORTHERN NEWS NOTES

READING in last week's issue the line-up of HARRY GOLD'S "Pieces of Eight," due to appear at the Empress Ballroom at Whitehaven during August, brought back some very happy memories to me when I noticed that the lead alto and the trumpet were Dave Green and Bobby Hutchinson respectively.

It was about 17 or 18 years ago that both these boys were members of a five-piece known as the Blue Jays, which outfit, directed by Joe Emmanuel, was resident at the Blackley Palais de Danse, Manchester. As a youngster I was very thrilled with the band, so much so that I used to trot down to the Palais almost every night to listen to them.

I pride myself that even in those distant days my judgment wasn't a lot out...

Recent addition to the line-up of JOE KIRKHAM's band at the Tower Ballroom, Blackpool, is vocalist Joan Miller, who has of late been charming the Forces and factory workers whilst touring with ENSA.

Cpl. JIMMY JEVRS (4623748), L.A.D., R.E.M.E., Staffs Yeomanry, Middle East Forces, is anxious to contact a few of the boys with whom he used to play around the Leeds district.

If any of the following boys read this, perhaps they would direct Jimmy a line: Harry (Dusty) Rhodes and Syd Frost (saxes), John and Cyril Nash (saxes), and Ernie Mann (trp.). Jimmy sends his regards to his fellow Yorkshire swingers wherever they may be.

Recently dropped in to see KITTY MASTERS at the Royalty Theatre, Chester, on a bill which also included Peggy (piano) Desmond and that grand ventriloquist Raymond Smith.

Kitty is still a big attraction amongst Vandy lovers, and puts over a tasteful and stylish performance in a manner which can only be born of long experience.

A hard and painstaking worker, she pays every attention to the smallest detail, and her choice of pianist, who is apparent in her choice of pianist, who is the ex-Ambrose Octet swinger Jack Mason.

Jack has been out of the business for a couple of years or so looking after his dad's business, but that his hand has lost none of its cunning is apparent in the stylish accompaniment that he gives to Kitty.

ON July 6 last HARRY LOWE, well-known Manchester drummer playing with Eddie Shaw, was "spliced" to Miss Morreen Jones, a native of Guernsey, Miss Jones fled from the Germans during the time of the island's invasion. Good luck to both!

Eddie Shaw, by the way, is touring the Mecca dance halls with a stylish sixteen-piece combo.

DANCE BAND NEWS FROM SCOTLAND

AFTER their strenuous week in Glasgow, JOE LOSS and his boys set out on a tour of one-nighters, being in the middle of these when this issue went to press. Starting off with a Sunday concert at Gourrock, the other dates fixed were, successively, Troon, Dundee (Loearn), Dunfermline, Kirkealdy and Greenock.

Following this the boys appear at Blackpool in another Sunday concert, Charlie Bone insists when that dates previously fixed have been switched. The band will do Nottingham on August 16 and Birmingham on August 23, the previous arrangements being the other way round.

It has been stated by one well informed that future broadcasts from Scotland will be confined to studio offerings by "big-timers" and occasional outside broadcasts from local dance halls—also by "big-timers."

The joke, to my mind, is that with

the exception of the bands led by Joe Loss, Oscar Rabin and perhaps a couple of others, the so-called "big time" bands which appear now and then in these parts are usually recruited frantically at the last moment from all corners of the country, and there is a fair chance that there will be four or five Glasgow men in the line-up.

Even with the present scarcity, there are enough first-class men, in both Glasgow and Edinburgh, working in "day" jobs and doing a spot of gigging, to supply local bandleaders with line-ups which could put over excellent shows.

It might save the B.B.C. a spot of bother if they engaged a permanent dance band, with a different "big-time" bandleader every week, and, of course, a change of crooners. It ought to work all right in these days when one band must, of necessity, sound very much like the next one.

H. HINSHELWOOD.

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