

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XIX No. 542

LONDON CAFE DE PARIS RE-OPENING?

LONDON'S WEST END HAS BEEN BUZZING ALL THIS WEEK WITH RUMOURS CONCERNING THE RE-OPENING OF THE FAMOUS CAFE DE PARIS IN COVENTRY STREET, PICCADILLY, W.

READERS DO NOT NEED TO BE REMINDED THAT THIS NITERIE—IN NORMAL TIMES THE MECCA OF THE COUNTRY'S FINEST DANCE BANDS AND MOST EXCLUSIVE CLIENTELE—CLOSED IN 1941 AFTER THE TRAGIC BOMBING INCIDENT IN WHICH MANY PEOPLE, INCLUDING ACE BANDLEADER KEN JOHNSON AND HIS TENOR PLAYER, DAVID WILLIAMS, LOST THEIR LIVES.

The "Melody Maker" has made exhaustive inquiries into the rumour, and it seems that the strength of the story is as follows:

SERVICES CLUB

THERE IS NO LIKELIHOOD OF THE CAFE REOPENING AS A NITERIE ON ITS ORIGINAL LINES.

We understand, however, that the project in the wind is to reopen the premises (after the necessary and extensive renovations) as a Services resort where it is likely that dancing will take place for the men and women of the Forces.

At the moment the whole project is all very "hush-hush," and the "Melody Maker"—always on the trail—will give its readers further details as soon as these come to light.

NEW BAND AT CABARET

WEST END trumpet player Roy Williams, late of Harry Roy, Maurice Winnick, etc., has taken over direction and leadership of the band at the Cabaret Club, W., in place of Les Howe, who has had to take a rest owing to ill-health.

Playing 1st trumpet, Roy Williams has a seven-piece band, with Jimmy Durante (trumpet); Jimmy Gordon, Harry Vento and Jack Hazlett (saxes, etc.); Chas. Burton (pno); and Doug. Howson (drums).

LIVELY little trio playing in a "relief" capacity at Giro's Club, next to Maurice Winnick's combination, comprises ex-"Squadrons" ace Harry Lewis (now invalided from R.A.F.) clarinet; Jack Jacobsen (ditto) drums; and Ralph Sharon (pno). Famous trumpet star Dave Wilkins is now in main Winnick combo.

DIXIELAND COMBO FOR MURRAY'S CLUB

IS THE WEST END READY FOR A REVIVAL OF DIXIELAND MUSIC? FAMOUS BANDLEADER-ARRANGER PHIL GREEN THINKS THE ANSWER IS IN THE AFFIRMATIVE, AND TO SHOW THAT HE HAS THE COURAGE OF HIS CONVICTIONS, HE IS PUTTING A FIRST-CLASS ALL-STAR SEVEN-PIECE DIXIELAND OUTFIT INTO THE FAMOUS MURRAY'S CLUB, FROM DECEMBER 20.

The combination will consist of trumpet, trombone, clarinet, tenor sax, piano, bass and drums, and the best available boys for this type of music are being got together, on Phil Green's behalf, by noted drummer Johnny Marks. The band will play strictly in the traditions of the old outfits which won immortal fame in the early days of jazz, and Phil Green is now busily scoring arrangements of the old tunes in the authentic manner to build up a repertoire for the band.

EXPERIMENT

The experiment will start cautiously with the band playing a half-hour session of unadulterated Dixieland every evening, and for the rest of the time it will play in a more conventional manner, although one that is swingy enough to suit the instrumentation and the calibre of the men.

If the new idea clicks, however, the Dixieland sessions will be extended. Undoubtedly the fans will wait with great interest to see what is going to happen, as Phil Green's experiment may have more important repercussions not only on West End inter-war music, but on British dance music generally.

Loss's Tenth Air-Birthday

NEXT Monday (December 13) will be a big occasion for Maestro Joe Loss. This current week Joe completes ten years of consistent broadcasting.

On Monday he comes to the microphone (8.30-9 p.m. Forces) from Green's Playhouse, Glasgow, to celebrate the start of his eleventh year of constant success before the radio public. With his tasteful programmes and his battery of multi-styled vocalists, Joe will no doubt continue to tickle the palates of listeners for a very long time to come.

His many fans will listen with renewed interest next Monday when they realise that December 9, 1933, was the historic date when Joe and his band were first heard on the air in a programme called, appropriately enough, "First Time Here."

GUITAR ace Joe Deniz has given up touring with the Stephane Grappelly outfit, as he finds travelling too difficult these days. Joe is in town, and is available for sessions, broadcasts, and other good-class work.

BERTIE KING'S WEST INDIANS ON STAGE

SAXOPHONE ace Bertie King has been building up a fine reputation with his "West Indians" both at the Slavia Club, London, W.; on radio; and in films, including the excellent "Candlelight In Algeria," etc.

This current week the band is appearing in Variety, as one of the leading attractions at London's Shepherd's Bush Empire. Full outfit is: Bertie King himself on alto, tenor and clarinet; Laurier Coton (guitar); Coleridge Goode (bass); Clare Deniz (piano); Bob Foley (drums); Frank Williams (trumpet); and Victor Brown and George Brown (vocalists).

REAL SWING

As is the case with many first music-hall appearances, the "West Indians" did not achieve everything they obviously set out to do on Monday night, when the boys appeared to be a little nervous, an unfortunate factor, since theirs is essentially the type of show which wants to be put over with plenty of confidence.

As it was, the band tended to sound a little thin on the large Shepherd's Bush stage; some of the soloists were just a little uncertain; and definitely the "whispering" style of rendition was overdone, considering the boys were playing to a large theatre.

However, this, nevertheless, is just the right offering for all swing fans. Bertie King is a really fine alto player and stylist; Coleridge Goode is not only a fine bassist, but a grand showman as well; much the same can be said of guitarist Laurier Coton; Clare Deniz can rattle off a first-class "boogie" chorus; and Victor Brown, despite obvious nerves—sang "Whispering Grass" in a way to delight the commercial class of customer, and got a very big hand.

To sum up, a good offering for the fans, but one which, despite the demerits, "showiness" of some of the choruses, may not be "down to earth" enough for all of the con-loving public.

MRS. ELMA BROWN, well-known hostess at the old "Nuthouse," wishes to state that she has no connection whatever with the recent re-opening of the "Nuthouse" premises.

IVY BENSON CLICKS SEASON AT PALLADIUM

IVY BENSON IS GOING TO THE LONDON PALLADIUM! This big break in London's outstanding Variety "shop-window" takes place on December 27, when Ivy and her Girls' Band go in as part of a new all-star Variety Bill, including Max Miller, Webster Booth and Anne Zeigler, and other famous names.

The season is for four weeks with options, and it is confidently expected that Ivy and her Girls will remain in residence at the Palladium with this show until the Spring.

Incidentally, there is a big opportunity going for a first-class ballad singer who is available to join Ivy's band, as popular vocalist Georgina is shortly leaving to go out to the Middle East playing a leading part in "The Merry Widow," which Jack Hylton and E.N.S.A. are sending out to entertain the troops.

VOCALIST WANTED

To take her place—both at the Palladium and on broadcasts—Ivy is looking for a good, sweet singer, and full details (which will be treated in strictest confidence) should be sent to Ivy Benson, 2/3 the "Melody Maker," 93, Long Acre, W.C.2. Envelopes should be marked "Vocalist."

Among the many headaches which have beset Ivy Benson lately has been the sudden illness of her very able first alto, Gwen Oliver.

Her many friends will be extremely sorry to know that Gwen has been taken ill with internal trouble, and after being under observation a week, she was operated on last Monday (December 6) for appendicitis, and other complications.

She is making a good recovery, and is in the Lindo wing of the St. Mary's Hospital, Paddington, London, W. We hope she will speedily be about again.

In the meanwhile, Ivy Benson, on top of all her arduous directional work with the band, has been playing first alto. Now, in addition, she has to make plans for the new Variety venture as well.

THE SONG DISCOVERY OF THE ERA

I HAVE A VISION

By RONALD KENT

A NEW WRITER—A NEW IDEA

Introduced by HUTCH in HAPPIDROME, DEC. 5th.

WATCH IT, PLAY IT—IT WILL SWEEP!

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Telegrams: Sonorous, London.

Telephone: LANghdm 2741

That Old Black Magic Is A Bit Duller At Palladium

LOOK Who's Here" is the title of the new Variety and Production show at the London Palladium, built up round famous stage and screen figures Arthur Lucan (Old Mother Riley) and Kitty McShane.

Having looked, we are forced to the conclusion that, although plenty of well-known talent is there, the result is a very scrappy, disappointing show, with none of the sparkle and little of the rich entertainment value with which the name of George Black has been synonymous in the past.

Flashing out like beacons in a dull landscape are the brilliant individual offerings of famous musical clowns the Carroll Brothers; the impersonation of Binnie Hale (the Vera Lynn epic is a bit "naughty," thought); and the symphonic piano wizardry of Rawicz and Landauer.

CALL SHEET

(Week commencing Dec. 13)

Les ALLEN Hippodrome, Brighton.
 Carl BARRITEAU and Band. Empire, West Hartlepool.
 Irv HENSON and Band. Hippodrome, Golden Green.
 Billy COTTON and Band. Streatham Hill Theatre.
 Herman DAREWSKI and Band. Pavilion, Liverpool.
 George ELRICK and Band. Palace, Chelsea.
 Gloria GATE and Band. E.N.S.A.
 Stephane GRAPPELLE and Swingette. Broadcasting.
 Henry HALL and Band. E.N.S.A.
 Jerry HOEX and Band. Empire, Shepherd's Bush.
 Joe LOSS and Band. Green's Playhouse, Glasgow.
 Roy MARSH and Swingette (presented by Eric Winstone). Empire, Wood Green.
 Felix MENDELSSOHN'S Hawaiian Serenaders. Empire, Chiswick.
 Harry PARRY and Sextet. Empire, Croydon.
 Oscar RABIN and Band. E.N.S.A.
 Monte REY. Hippodrome, Manchester.
 George SCOTT-WOOD. Tivoli, Aberdeen.
 Lew STONE and Band. E.N.S.A.
 Maurice WINNICK'S Band (led by Harry Hines). E.N.S.A.

Bert Collier Out of Army

EVERYBODY who has been in the profession any time will know the sterling reputation of trumpet-ace Bert Collier, for years with Joe Loss, and, almost as long as anyone can remember, in the very top flight of brass players in town.

Bert has now been away from his regular haunts for several years. He served in Africa, and after a splendid Army record started a run of bad luck quite unique in the series of misfortunes which it has brought to him.

The troubles started with the onset of a disease contracted through service in the difficult climate of Sierra Leone. This meant nine months in hospital—but Bert's troubles were still not finished. A severe mastoid operation became necessary, and, naturally, this further interfered with his chances of making a good recovery.

Discharged from the Forces and back in London, Bert Collier has been working in several jobs, but, so far, has found that he can only undertake a certain amount of playing as the strain of a full-time job is too much for him.

In these circumstances, Bert proposes to devote his attention for the moment to teaching. His qualifications for this very useful work are too obvious to need any stressing here, and we shall be pleased to put young brass players who need coaching in touch with this expert teacher.

All his friends in the business will join us in hoping that Bert Collier will speedily be well enough to play in some of the top-line jobs which his abilities merit, and also to coach some of the very promising material which is to be found among our young players in these keenly competitive days.

LOSS FINDS NEW CHIRPETTE

RECENT acquisition to the Joe Loss team of vocalists, who will be seen at the Playhouse Ballroom, Glasgow, when the band returns for its fourth triumphant Christmas season there, is twenty-one-year-old Glasgow soprano, Sadie Glenn.

Sadie has had previous dance band experience. Her first engagement of note was with the late Teddy Joyce. Not satisfied with being "just another dance band vocalist," she left Teddy Joyce to take up singing seriously. In spite of offers from several dance bands, she refused to quit her studies until she could establish herself as a soprano.

Last summer she played at Gourcock, Scotland, in the Chalmers Wood Company "What's Cookin'" where she broadcast frequently.

Her introduction to the Joe Loss office was through a well-wisher who sent a letter explaining her history and capabilities and enclosing photographs. The story was unusual, the photographs most promising, the reports on her broadcasts excellent, so Joe decided to hear her right away.

Result—Sadie commenced with the Loss outfit at the Hippodrome, Dudley, Birmingham, on November 22, and was given a first-class reception.

Fans will find that Sadie is a charming, unsophisticated Scots lass, with a voice of most surprising range. An excellent recruit to carry on the vocal traditions for which the Loss aggregation is so noted. (See photo on page 4.)

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U.S. HIT PARADE

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

- SUNDAY, MONDAY OR ALWAYS (1-1-5-1-1-2-3-3-7-8). (2-2-2-3-2-5-4-6-4-3-4-8-10-0-0-0-10).
- PEOPLE WILL SAY WE'RE IN LOVE (1-1-5-1-1-2-3-3-7-8).
- PAPER DOLL (4-7-2-8-7).
- I HEARD YOU CRIED LAST NIGHT (2-3-7-4-3-8-9-3).
- PISTOL PACKIN' MAMA (5-9).
- PUT YOUR ARMS AROUND ME, HONEY (6-4-8-7-8-9-7-9-8-9-9-9).
- ALL OR NOTHING AT ALL (6-6-1-3-3-5-4-3-5-3-4-0-5-8).
- YOU'LL NEVER KNOW (7-5-4-6-2-1-1-1-1-1-1-1-2-2-3-2-5-X-2-3).
- THEY'RE EITHER TOO YOUNG OR TOO OLD. (Figures in parentheses indicate previous placings. X—Placing unascertained owing to reception difficulties.)

Grappelly Pleases Gillingham

VERY big night for Kentish fans took place last Wednesday (December 9), when Stephane Grappelly and his Swingette played a special engagement at the New Pavilion Ballroom, Gillingham.

Local fans spent their evening enjoying the fiddlesticks of Stephen Howard, the driving piano of George Shearing, and the first-class vocals of Gloria Brent, nowadays singing nearer to the jive tradition than ever before in her career.

Stephane's boys also got their share of entertainment, listening to the choruses of several of the Claude Giddins youthful discoveries, the really gutsy tenor of sixteen-year-old Tommy Whittle in particular getting everybody on their toes.

HYLTON'S PANTO

THE Jack Hylton pantomime in London this year will be "Cinderella," and it commences at His Majesty's Theatre, Haymarket, on December 27.

Apart from the inevitable introduction of popular songs, most of the music will be specially composed by Freddie Bretherton, whose ballet music "Greek Idyll," from the Victoria Palace Show "The Love Racket," is now being published by Messrs. Cecil Lennox.

Also in the cast of "Cinderella" is the famous xylophonist Sid Plummer, who is cast as one of the Ugly Sisters, but who will doubtless feature his musical act as well.

"Big-time" names in the cast include Carole Lynn as Principal Girl, Tessie O'Shea, Kenneth Blain, George Moon and Burton Brown, Gaston Palmer, Nancy Munks, and "Sirdani." Jack Hylton is also putting on "Peter Pan," with Diana Deane as Wendy.

Les Wharton III

WE are sorry to announce that well-known pianist Les Wharton, late of Hammersmith Palms, is in the St. Charles Hospital (Ward H.2), Ladbroke Grove, W.10, and after a lengthy sojourn there, will have to spend a period in a sanatorium.

Les feels that nothing would alleviate severe shock of his sudden illness so much as hearing from old friends in the profession, and he would like as many associates as possible to write him, address as above.

KRAHMER CLICKS

VERY good reports from fans have followed the introduction of Carlo Krahrmer and his jivesters at the new Revolve Club, where, besides the driving tenor choruses of Freddy Grant, and the very rhythmic bass of Howard, both novelty and real inspiration are derived from the good work of Ronnie Chamberlain on alto and soprano.

Latest addition to the band is well-known niterite and broadcasting vocal swingstress Irene King.

Do You Know A West End Hall?

THE members of the Musicians' Women's Guild are planning a super dance and cabaret evening on or about January 21, proceeds to go to that excellent cause, the Prisoners of War Fund.

Show will be held in the West End, will feature a band of famous stars, and will also include cabaret items by top-liners of radio, Variety and films.

Mrs. Max Goldberg (Secretary) and Mrs. Johnny Marie (Chairwoman) are busily looking for a suitable hall, restaurant or other venue. Suggestions and help in this matter will be very gratefully accepted.

CYMBALS STOLEN

DRUMMERS—watch your kit! Two new instances are reported this week where hi-hat cymbals have been stolen in the West End.

The unlucky drummers are George Fierstone and Tony Butlin, and the cymbals disappeared following broadcast.

George lost two 12-in. Zildjans (one Avedis, one K.); Tony lost one 13-in. and one 12-in. (both K.s.).

Anybody coming across cymbals answering to these descriptions is asked to communicate with Scotland Yard (Whitehall 1212) or their local police station immediately.

Repatriated Rivers

AMONG the number of British prisoners-of-war repatriated from Germany lately has been well-known pianist-accompanist, Ernie Rivers, who, it will be remembered, ran his own band at Stalag XXI A.

At the moment Ernie is awaiting the result of a recent Army medical exam. He feels, however, that there is a very good chance of being back in circulation again before very long.

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NEW RECORDS by EDGAR JACKSON

No. 1 BALLOON CENTRE DANCE ORCHESTRA

****October Mood (Ronnie Milne) (Parlophone CE11146).

***Saturday Night Jump (Gordon Rees) (Parlophone CE11147).

(Parlophone F2001—4s. 2d.)

Paul Fenouillet (imb.), directing "Izzy" Duman, Bill Apps (altos); Cliff Timms, George Harris (tenors); "Chick" Smith, Leslie Lambert, Ted Alhaby (tpics.); Wolfe Phillips, George Flynn (tmbs.); Pat Dodd (pno.); Ivor Mairants (g'tar); Jock Reid (bass); George Fierstone (dms.). Recorded November 3, 1943.

* Added to the regular band for the session.

R.A.F. bands are no longer permitted by the Air Ministry officially to use fancy names. They have to be identified by the name of their unit.

Nevertheless, although it may not now feature the name on any billing (hence its absence from the labels), this band is, of course, none other

than the famous R.A.F. "Skyrockets," directed by trombonist Cpl. Paul Fenouillet.

These sides mark its debut under a well-deserved long-term recording contract with E.M.I.

But there is more to the disc than that. There are the little-known entries in the 1943 Jazz Jamboree Award.

The award, which is for the best original "jazz" composition, is so called, you may remember, because it has been received by famous arranger Ben Franklin, saxophonist Joe Jeanette, it was introduced this year to be one of the regular features of the annual Jazz Jamboree.

After having been selected in advance from some 120 entries, the best three entries were played (actually, it so happened, by the "Skyrockets") at this year's Jamboree, when they were judged in front of the audience by an expert panel consisting of the brilliant violinist-arranger Stan Gowers, swing trombonist-arranger George Chisholm, pianist-arranger Stanley Black, and Wally Moody (representing E.M.I.).

But that may be due as much to the fact that the reverberation period of the studio is a trifle too long to give the clean-cut effect so essential to music of this sort as to any shortcoming on the part of the band, which certainly knows how to play pieces like this, too.

BRITISH STRAYHORN

His "October Mood" is somewhat in the same character as Billy Strayhorn's entrancing "Chelsea Bridge," and while he may or may not have obtained his inspiration from the lovely Ellington record of this piece (R.M.V. B9399), it is a masterpiece in fact that "October Mood" had come over here under the Ellington name few people would have found any cause to feel that the Duke was not maintaining his standard.

Than which one can give no higher praise.

As regards the record, there are only three things which I think could have been better.

The first is the recording. Although taken all round the balance is unusually good, the lower middle and bass registers are slightly from the rather heavy and woolly tone so often found in the E.M.I. reproduction of dance bands.

The second is in some of the short attacked notes by the brass. It seems to be the fashion of the moment for swing bands to tend to clip such notes, and I cannot say I like it. If it isn't actually corny, it certainly isn't very rhythmic.

The third is the tempo. The "Skyrockets" take the piece a good deal faster than they did at the Jamboree.

At first I thought this might be because otherwise the piece would have been a little too long for a 10-in. side.

But I have since been told that it was because the composer preferred the faster tempo. Well, I don't. In fact, I think it has taken some of the charm from the composition. But who am I to argue with the composer, who, anyway, should know best?

Gordon Rees' second-prize "Saturday Night Jump" is a rather different kind of tune—in fact, a typical modern swing opus built on a simple riff.

As music it is hardly to be compared with Milne's "October Mood," but it is good of its kind, and the "Skyrockets" do it full justice.

One may feel an absence of the terrific kick which the best American bands get into music of this sort.

ALTHOUGH "No Gin Blues" is accredited to Harry Parry, there is really nothing in the record which suggests a tune which any individual could have composed.

The whole thing is just the usual 12-bar blues harmonic sequence on which the various soloists extemporise in turn.

Best of the solos is Derek Neville's on alto. It has more spirit than the others.

Next best is probably Harry's on clarinet. If not the most inspired blues playing ever heard, it is at least tasteful and once again shows Harry to be a clean, musicianly performer.

"Hallelujah" is just another fast example of the English idea of swing, with quantity of notes often having to make up for quality of music.

This band's idea of collective improvisation is little more than crude, as anyone who cares to scribble out the parts and study the voicing of the resultant chords will pretty soon realise for himself.

Happily, however, some of the solos are rather better—namely Ken Oldham's "Yorke de Sousa's," and the second by Dave Wilkins.

RADIO by "DETECTOR"

LAST Thursday Lou Praeger gave the first broadcast with the new band he now has at the Hammer-smith Palms.

Feature of the combo is that it consists of the unusual instrumentation of three trumpets, four rhythm and seven saxes, three altos, three tenors and baritone.

I thought it a great success, but that remark is as much a tribute to the musicians and the way the outfit was used as it is to the novel instrumentation.

Ray Noble once said to me, when I asked him what he thought was the ideal dance combination, "It doesn't matter so long as the musicians are good and the arranger knows how to score for them."

Lou Praeger proved how true this seemingly controversial remark can be.

In addition to sounding well rehearsed, the band obviously seemed to consist of a thoroughly competent bunch of lads, added to which the

arrangements—written by George Evans, who once had an all-saxes band of his own, and has considerable experience of writing for big sax teams—were all good.

It wasn't only in the more melodic numbers, such as "Begin the Beguine" and "Louisiana Lullaby," that the saxes, with their warm richness, showed to advantage.

They did equally well in the swing pieces, such as "Boogie Bounce."

They didn't sound cumbersome or heavy, and the three trumpets, far from being overpowered by the platoon of saxes, provided the brass tang to such good effect that even if they didn't seem to matter.

I think you've got something this time, Lou.

MANY thanks to all you good people who so kindly wrote me in response to my request for any mistakes which may have been noted in the H.M.V. and Parlophone Personnel Booklets, which I am now revising and bringing up to date.

I'm going through all your letters very carefully. Also I hope in due course to answer the questions many of you asked, but please forgive me if I keep you waiting, because what with these booklets and all my other work, I'm just about swamped out at the moment.

And please don't—as so many of you already have—write to H.M.V., Parlophone or the "M.M." asking when the booklets are coming out and if you can place orders for them.

As soon as they are ready, which won't be for a few weeks yet, an announcement will be made in the "M.M." and you can then get them from your local gramophone shops.

Great Victoria Hits!

TWO NEW BING Crosby HITS FROM THE NEW PARAMOUNT PICTURE "DIXIE"

IF YOU PLEASE

SUNDAY, MONDAY OR ALWAYS

AND NOW! THE BIG HIT FROM THE UNITED ARTISTS PICTURE "Stage Door Canteen"

WE MUSTN'T SAY GOODBYE

Backed with

I DON'T WANT ANYBODY AT ALL

Paper shortage compels us to limit our very popular Club. We regret we are unable to accept more new members, but we shall be pleased to renew the subscriptions of present subscribers as they fall due.

The VICTORIA PUBLISHING Co. Ltd.
 52, MADDOX STREET, LONDON, W.1
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(Please turn to page 5)

MY good friend Roland Powell, of Leeds, has never exactly lacked a sense of humour, and last Friday (3rd) he showed us just to what lengths it can go when his Strict Tempo Orchestra and Astoria Swingers broadcast the late night dance music.

Almost every number was made a burlesque of old-time style, with the tenor player as the arch-concorster.

Even compeere Richard North entered into the spirit of the thing, announcing the numbers in the well-known B.B.C. say-nothing-so-long-as-you-something style, as though each was the acme of modern perfection.

R.S.—I suppose this WAS meant to be a cod show. If not...!???!?

BUDDY FEATHERSTONHAUGH and his Radio Rhythm Club Sextet are improving so much so that they really justified their inclusion in "Radio Rhythm Club" last Thursday (2nd).

Outstanding in the programme was the famous bass and drums opus "Big Noise from Winnetka." I'm not certain that it wasn't even better than the Haggart-Bauduc record. Anyway, with the vocal and ensemble parts at the end, it built up to a better finish.

That this should have been a high-spot was not surprising, for it featured the two best men in the

Francis & Day's Successes

PUT YOUR ARMS AROUND ME, HONEY

NO USE PRETENDING

COMIN' IN ON A WING AND A PRAYER

SO LONG, SARAH JANE

YOU HAPPEN ONCE IN A LIFETIME

With much regret we cannot accept new subscribers to our Orchestral Journal, owing to paper shortage.

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COLLECTORS' CORNER by BILL ELLIOTT & REX HARRIS

YOU'LL all remember reading in the "Corner" some weeks back about the MacParland Squirrels sides to be issued on Brunswick on January 1, 1944, and here is an exclusive account of the session by R. G. V. Venables that we ourselves found very interesting. We think you'll do likewise... Bill and Rex announced in the "Corner" for October 16 last, two sides by the almost fabulous MacParland's Squirrels are due for release next month on Brunswick...

SCOTTISH NOTES by Hugh Hinshelwood

GREEN all-star attraction at O'Connell's popular George Scott-Young on another visit to the hall. George being a "local," it is quite in keeping with the tartan flavour of this band that he should be recruited on this occasion from those with local or residential qualifications... Tommy Anderson leads the brass section, with Jack Bain, no stranger to the Playhouse, on first trombone, and Freddie Anderson, from F. & F. Ballroom, on second... A snappy outfit is set off by vocalists Sally Douglas, Anita Best, and Glasgow boy Bob Gamble... Full-time is the word to describe the boys of Bonnets Men... As quite a few of the boys double theatre and other jobs, they certainly don't get much time for sleep... Rosy McHargue will repay some closer investigation, his style is similar to Larry Shields, and I have considered him the best jazz band clarinetist in the business for 15 years... Gowan, for example, would rather play with him than anybody, and I'm sure that that applies to Bobby Hackett, Jimmy and many others who really know their jazz... So much then for the session itself. As for the two titles selected for issue next month, you will be able to hear for yourselves just how exciting the jazz could be in the dark days of 1936...

RHYTHM CLUB NEWS

- 11—Derby holds Rent Party Dec. 22, 6.30 p.m., Scaradea Arms, Colyear St., Empire Cinema. All Midlands fans invited.
12—Greenford thanks Bob Sawyer for ret. also Ron Seabrook, Johnny Birch and Co. for J.S. Nxt mtg. Fri. (10th), interested, see "Sandy," 17, Ellesmere Rd., Greenford.
17—Wimbledon thanks Roy Blomfield and Art Tucker for ret. also J. J. J.S. Nxt two mtgs on Dec. 10 and 17, rets by Roy Blomfield, also joint ret. by Owen Bryce and Dick Parley. See "Newspaper" usual J.S. etc. Write, C. Byott, 234, Central Rd., Morden, Surrey.
29—West London, Nxt two mtgs. usual, featuring Dec. 13, ret. entitled "Beginner Looks at Jazz," by a new member. Dec. 20, special Xmas mtg., ret. by Johnny Rowe. All-star J.S. at both mtgs.
27—Cambridge, Nxt mtg. Dec. 16, 8.15, Millers, 6, Sidney St. Ret. by A.C. H. Swift on trombone. J.S.
29—York, Nxt mtg. Dec. 13, 7.30 p.m., Recreable Bldg., Clifford St., York. Ret. on "Cootie Williams."
114—Bradford, Now meets at new premises, Laycock's Caf., Albion Court, Kirkstall, Bradford, every Sun., 7 p.m. More instrumentalists read for J.S.
126—Sheffield, Nxt mtg. Dec. 17, Wharfedale Hotel, West St. Ret. by J. Wood. Quiz and record auction.
130—Bexley Heath, Nxt mtg. Mon., Dec. 13, No. 4 in "Guide to Stars," featuring Dick Parley, record raffle, etc. J.S. Mon., Dec. 20, mtg. as usual.
135—Stratham, Nxt mtg. Sat. Dec. 11, 7.30, White Lion, Stratham. Ret. by Fryer, will give ret., "Ten Thrills and a Spell." J.S. Record raffle. Boogie-woogie pianist Frankie Dunn will also be present. Invited: J. H. D., York; 36, Keymer Rd., Stratham Hill, S.W.2.
140—Stockton, Nxt mtg. Sun., Dec. 12, 7 p.m., Assembly Rooms, Farrer St., ret. by Margaret Robinson. J.S. Suggestions invited for annual Xmas party. Many thanks to Pte. J. Barlow for "Muggsy" ret. at last mtg.
145—Southall, Mon. Dec. 13, Crazy Night, Hambleton Tavern, Hayes Bridge. Ret. by J. Brentnall and K. Seabrook, "I've Found a New Baby." J.S. Last mtg. this year. Come early. R.C. sessions commencing Dec. 19 at 6.30 p.m. Have been fortunate in securing services of Jack Mirabel and Srinivas, Basit Denton and Rosie, by kind permission of Miranda Club, Curzon St., W.1. Sax player of "Blue Mariners" Freddie Gardner, and many others promise to come to opening session.



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