

# GERALDO HOME AFTER 'PLANE CRASH DRAMA

**Melody Maker**  
**3d INCORPORATING "RHYTHM"**

EVERY THURSDAY Vol. XX No. 545

## Thanks to Red Cross, All German Prisoners of War Camps Now Have Own Bands

VIRTUALLY every prisoner-of-war camp in Germany is now in possession of its own orchestra. Some of the larger camps now have bands suitable for every kind of entertainment they may wish to stage—variety, light music, symphony and dance orchestras.

Furthermore, the outlying working parties, made up of privates and N.C.O.s of combatant regiments, are now at last equipped with their own means of musical entertainment.

These statements, made to the "Melody Maker" this week by an official of the British Red Cross Society, will bring comfort to all in this country who have relatives and friends imprisoned in Germany, assuring as they do that these boys will have the means to lighten their leisure moments, and to ameliorate their boredom and loneliness.

This state of affairs has come about by the recent despatch from Geneva of musical instruments, originally intended for Italian prison camps, to camps in Germany. And it has been further aided by the gift of some \$100,000 worth of instruments from the Junior Branch of the Canadian Red Cross Society.

### ENTERTAINMENT

This latter gift has provided bands for one seamen's and sailors' camp, five separate sets for Stalags 21 B, 18 A, 8 B, 8 C and 4 D; one each to Canadians in Stalags 8 B, 9 C, 4 B, and Oflag 7 B; and one orchestral set to internees in Switzerland, among whom, of course, are several men escaped from Italy.

These kits comprise drums, guitar, clarinet, flute, alto and tenor sax, two trumpets and two violins. Individual camps which had been requiring saxes, clarinets, brass, drums, music-stands, etc., in order to complete their bands, have also now been fully equipped.

British camps supplied are Stalags 4 A, 4 C, 4 F, 8 A, Oflag 5 A and Stalag 4 B which, being particularly large, has two orchestras; and these kits are made up of three violins, one viola, clarinet, cornet, drums, alto sax and either baritone sax or cello, with extra reeds, strings, etc.

It was the outlying working parties, made up of privates and N.C.O.s from combatant regiments, that had hitherto presented the biggest problem to those who wished to give them the means of self-entertainment. Many of them are situated as much as 50 miles from their main base, and possess none of the facilities, such as stage lighting, etc., of the main camp.

Now, however, one of the larger camps, from which some two hundred working parties are drawn, is able to run its own "band exchange," supplying musical instruments, spare reeds and strings, sheet-music, etc., so that the isolated units need never be handicapped by breakages, lack of new material and so forth.

Another large base is sending out touring dance bands and concert parties on the lines of E.N.S.A., with

transport provided by the German authorities, to the numerous working-party sites attached to it.

Sheet-music still remains a big problem, but now at last, thanks to the efforts of the Red Cross and such organisations as the Services' Musical Instruments Fund, the boys have the means to make the most of what music is available and the considerable amount of original composition that is being produced in these camps.

## NEW NITERIE OPENS

LAST Monday (December 27) saw the opening of a brand new and very smart niterie, the "Rialto," in Coventry Street, London, W., situated over the Rialto Cinema, with an entrance in Rupert Street.

A swing and a rhumba band have been installed, and both are under the direction of piano celebrity Clarry Wears.

Swing outfit on the opening night included Frank King (tenor, clarinet); Ronnie Chamberlain (saxes); Harry Nixon (piano); Carlo Krahmer (drums); and Bert Howard (bass). This combination, which should be an excellent one for jive, will probably continue, with one or two slight changes of personnel in the next few weeks.

Rhumba band includes Clarry Wears himself at the piano; Bill Duffy (drums); George Humphreys (maracas); Tim Cave (trumpet); and Laurie Deniz (guitar).

## NEW YEAR BANDS

DANCE music fans are getting a full and well-varied ration in the broadcasting arrangements made for New Year's Eve (tomorrow, Friday, December 31).

From 9.50 to 10.30, Forces listeners will hear George Erick and his Band, certain to be in their usual sparkling form, with vocal artistes Joy Conway and Connie O'Neill.

The final hour of the day's broadcasting has been divided up between no fewer than three of our leading dance orchestras.

From 11 till 11.20 listeners will hear Maurice Winnick and his Orchestra from Ciro's Club; at 11.30, Lou Preager's outfit from Hammersmith Palais will take over; and from 11.40-12 (midnight), Joe Loss and his Band will be on the air from Green's Playhouse Ballroom, Glasgow.

There will be more traditional revelry than swing in Joe Loss's broadcast, for Will Fyfe, bagpipes and Scottish airs will all help to usher the New Year in fittingly.

WELCOME HOME TO GERALDO AND THE BOYS AND GIRLS OF HIS ORGANISATION, WHO, AFTER ONE OF THE MOST TRIUMPHANT AND EXHAUSTING TOURS EVER UNDERTAKEN BY A DANCE BAND, ARRIVED BACK IN THIS COUNTRY JUST IN TIME FOR CHRISTMAS!

IT CAN NOW BE REVEALED THAT AT ONE TIME IT DIDN'T LOOK AS IF THE TOUR WAS GOING TO HAVE SUCH A HAPPY ENDING FOR, ON THEIR WAY TO ITALY, GERALDO AND SOME OF HIS PARTY WERE IN A SERIOUS 'PLANE CRASH.

After the band had toured all over the Middle East, North Africa, Syria and Palestine, giving countless shows to thousands and thousands of delighted Allied troops, Geraldo himself, with his brother—pianist Sidney Bright—and his vocalists (Dorothy Carless, Ruth Howard, Doreen Villiers, Len Camber and Johnny Green), plus comedian Johnny Lockwood, formed themselves in a small, easily transportable, party to entertain the boys in more remote districts.

They travelled to Iraq to entertain the P.A.I. Force, and then—their big thrill—went by air from Tunis to Italy to entertain the gallant men of the Fifth and Eighth Armies. That's when their big adventure took place.

### CRASH-LANDING

"We had been three and a half hours in the 'plane and were not very happy about it, as it was 'shocking weather,'" Geraldo told the MELODY MAKER. "I was lying in the rear of the 'plane among the baggage trying to get a little sleep when I suddenly saw the staff mechanic hurry up to where I was and start throwing the baggage into the sea. Looking down through the bottom of the 'plane I could see the sea just below us, and, believe me, I was not happy."

"I helped the mechanic to throw out a lot of the baggage (not our own for, even when you're scared, you still think of coupons and things like that!) and when I next looked down we were skimming the roof tops of a small village. Then suddenly all was confusion."

"There was a terrific crash, and we all thought our last moment had come. But thanks to a brilliant piece of belly landing by the American pilot

everything was all right, for we had, fortunately, come down in an extremely muddy field, which absorbed the shock.

"Had we landed on a harder surface the 'plane would undoubtedly have been wrecked and we might all have been killed. And even this isn't the end of the story, for, when we weakly staggered out of the 'plane we found that within two yards of each wing tip was a mountain. How on earth the pilot managed to land without hitting them is a miracle."

Making their way across the mud, the little party were finally picked up by an Army lorry and taken to Palermo.

"That night," continues Gerry, "instead of playing to a huge audience in Italy, we gave a two-hour show in a small drawing-room to our hosts—a dozen American soldiers who fixed us up with blankets and palliasses on the floor for the night."

(Please turn to page 2)

## POLICE XMAS DAY RAID ON ARCHER ST.

ON Christmas Day, London police officers, ironically choosing the height of the festive season, visited Archer Street, Piccadilly, W., and served closing notices on three of the niteries situated therein.

The places affected, all of which featured the class of music acceptable to jive fans, were the newly opened "Reveille," the Windmill Club, and the Gremilin Club.

At the former establishment Carlo Krahmer's swing band, with alto and soprano ace Ronnie Chamberlain, piano swingster Harry Nixon, tenor star Freddy Grant, etc., held sway.

At the Gremilin, which featured both swing and rhumba bands, under the direction of Cab Quaye, the swing outfit was led by alto sax stylist Jock Forbes.

The band at the Windmill Club, also a swing combination, was led and directed by old-time drum notability Frankie Morgan.

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# Frettest Baillie Clicks in the Sticks

WELL-KNOWN London guitarist Ray Baillie has been out of the West End lime-light lately, but he has been looking after a very interesting venture in the provinces for many months past, having built up his own very successful five-piece outfit, which he has been presenting at several of the noted ballrooms out of Town.

The band was originally formed for the Mirabelle Ballroom, Dudley, where it played for a season, being presented there by Carroll Gibbons. Currently, outfit is playing a short season at the Gliderdrome, Boston, Lincs, but next Monday (January 3) it opens at the Rex Ballroom, Cambridge, and will be following its stay here by a return visit to the Winter Gardens, Weston-super-Mare.

### LINE-UP

Band features quite a West End style, and its repertoire includes many things for the more enlightened. Outfit celebrated its first birthday on December 22. Apart from dance music, boys claim to play anything—"from the 'Brandenburg Concerto' downwards."

Under the title of "Ray Baillie and his Fascinating Rhythm," band, besides Ray himself on electric guitars, piano, etc., contains Ken Lumb (tenor and baritone saxes, clarinet, violin and vocals); Charles Wilkinson (drums, vibraphone, tamps, etc.); Russell Cramer (piano, accordion, violin and arranger); and Charles Williams-Woodrow (bass, violin and arranger).

Ray Baillie himself will be remembered from Mantovani, Lew Stone, Felix Mendelssohn, Carroll Gibbons, etc. Ken Lumb was with Bram Martin, Maurice Winnick, Percival Mackey, and with Brian Lawrance in Australia.

Charles Wilkinson, the well-known Wolverhampton drummer, has been to the fore as an outstanding percussionist in many "M.M." contests.

Russell Cramer was with Billy Gammon's outfit before serving in the Forces, and Charles Williams-Woodrow is well known in the Midlands as an M.D. and outstanding soloist, with lots of radio work to his credit.

# CHANCE WITH AMBROSE

IS there any young man keen on the dance band business who would like to work in the office of one of our most famous bandleaders?

The Ambrose office needs a boy to help with the secretarial work, and he must be under 18. A knowledge of typing is essential, and if he also has a knowledge of music so much the better.

Applications (by letter only), with full details, to Miss Joan Smith, Ambrose Orchestras, Ltd., Arcade House, 27, Old Bond St., London, W.1.

# GIRL SINGER LEADS BAND WHEN RABIN AND DAVIS FALL ILL

POPULAR vocaliste-broadcaster of Oscar Rabin's Band, Terry Devon, had a big distinction thrust on her recently. During the band's four-week E.N.S.A. tour, prevailing 'flu epidemic laid low several of its members.

One night the wave of sickness reached such proportions that neither Harry Davis nor Oscar Rabin was well enough to appear. A big troop show had to be played, and it was unthinkable that hundreds of Service men and women should be disappointed.

On the spur of the moment, Terry Devon took over the baton. Not only did she succeed in conducting the band with distinction, but she compered the whole show, and made her usual big success with her own vocal numbers.

We congratulate Terry on coming out of this new experience with such flying colours. Originally a MELODY MAKER discovery, Terry, who has been with the Rabin outfit about eighteen months, has already won wide popularity with her singing, and now has had a fine chance to show her unusual versatility as well.

### SIX BOYS ILL

One night during the Rabin Band's E.N.S.A. tour no fewer than six of its members were ill; but the remainder had, somehow, to carry on. Incidentally, it is the first time in the history of the band that both Oscar Rabin and Harry Davis have both been ill at the same time.

Most unfortunate victim of the 'flu scourge, apart from Oscar, Harry, Bernie Fenton, Alan Deane, etc., was drummer Bobby Richards, whose illness developed into mild pneumonia, so that he had to be left behind in Manchester, and is now back at home in London recuperating. We join his many admirers in hoping that he will soon be back with the band.

In the meantime, his absence has provided a fine opportunity for various regimental and military dance band drummers in the different camps visited to "have a go" with the Rabin boys.

Band's four weeks of E.N.S.A. terminates this current week, and next Sunday (January 2) outfit appears at a Capitol, Cardiff, Sunday concert, remaining to play for dancing at Cardiff Town Hall on Monday and Tuesday.

For the rest of the week the boys are on holiday. They fill in the following fortnight with one-night stands, and then return to Green's Playhouse, Glasgow, for three weeks.

WELL-KNOWN South London promoter and M.C. Bill Foreman wishes, in sending New Year's Greetings to all friends in the profession, to announce that his new 'phone number is Wimbledon 1427.

NOTED bassist Les Collins is on leave from the Forces from December 30 to January 8, and would like some engagements. Ring him at Streatham 1437.

*Melody Maker*  
Incorporating RHYTHM

**WEEK ENDING JANUARY 1, 1944**  
*Editorial, Advertising & Business Offices:*  
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# Evelyn Dall Makes Smash Hit In Glasgow

ALL Glasgow is talking about Evelyn Dall's performance in "Something for the Boys" at the King's, and the blonde star must certainly have taken a trick when, as on the opening night, she got a hand from the rest of the cast.

Van Phillips' Orchestra plays the snappy Cole Porter music immaculately, and Londoners are definitely sure to book this show out when it reaches Town. Christmas saw quite a reunion of old Glasgow chinas, the ex-locals from Van Phillips' lot being Mickey Deans, Tommy Anderson and Tommy Bonny, while tenor man Bobbie Thompson and pianist John McCormack are having a short holiday from work with Carl Barritau.

Then, of course, Jay Farley and Dave Wilson represent the home team at Green's with Joe Loss.

Another man with local associations was in Town during the week—drummer George Bunch, who was playing with Younkman and his Cardas Band at the Empire.

News of another Glasgow lad in "furrin parts" comes from trumpeter Eddie Donnelly, who, although stationed in far-away India, still gets his "M.M." regularly. To all of these boys who are scattered over the face of the globe we can only send the New Year wish that twelve months from now they will be on the way back to doing what they want most to do.

Apologies are due to Dick Campbell, bass player, re a recent mention of the band at the Queen Mary Club, Glasgow. Dick has been with the boys here for some time, but his name was unfortunately omitted from the line-up. He plays during the week with Lauri Blandford and his Band at Dennistoun Palais.

# Perritt's Swingsters

THE Café Dansant at Cleethorpes is becoming more and more popular with swing fans in that district. The four-piece band there is directed by Tommy Hopkin, an experienced dance pianist who has been at the Café Dansant for over three years.

The lessees are Perritt Bros., Ltd., who have recently been booking outstanding attractions for special nights. Roy Marsh and his new swingtette, Stephane Grappelly and his swingtette, and Harry Parry and his Band have all appeared there recently.

One of the Directors of the company, Charles Perritt (also managing director of a large Grimsby music business) will be remembered by many older musicians as an alto saxist in many London bands.

His last two years before leaving the profession were spent as a member of Ennis Hylton's Band.

AL FELD, bandleader at Sherry's, Brighton, is anxious to fix up one or two well-known girl singers to guest-star with his band, giving a two- to four-weeks' engagement to each.

Al points out that the engagement, which will carry good money, would be a nice little sojourn by the sea for anyone feeling they need a working holiday. Anyone interested, please contact Al Feld, c/o Sherry's, Brighton.

# CALL SHEET

(Week commencing Jan. 3)

- Billy COTTON and Band.  
Hippodrome, Wolverhampton.
- George ELRICK and Band.  
E.N.S.A.
- Gloria GAYE and Band.  
Gaiety, Ayr.
- Henry HALL and Band.  
Empire, Oldham.
- Jerry HOEY and Band.  
E.N.S.A.
- Joe LOSS and Band.  
Green's Playhouse, Glasgow.
- Roy MARSH and Swingtette (presented by Eric Winstone).  
Empire, West Hartlepool.
- Felix MENDELSSOHN'S Hawaiian Serenaders.  
Plaza Ballroom, Derby.
- Harry PARRY and Sextet.  
Hippodrome, Chatham.
- Oscar RABIN and Band.  
One-Night Stands, South Wales.
- Monte REX.  
E.N.S.A.
- George SCOTT-WOOD.  
Palace, Dundee.
- Lew STONE and Band.  
Bedford Theatre, Camden Town.

# Eric Winstone Double-Sided!

LARGEST gathering of star musicians yet assembled by bandleader Eric Winstone will meet at H.M.V. studios in January for the recording of an ambitious feature titled "The Tenement Symphony," introduced by Eric on the air last June.

So many inquiries have been made for a recording of the number, previously only heard from the sound track of the film "The Big Store," the picture in which it was originally featured by Tony Martin, that E.M.I. have decided to issue a special double-sided 10-inch recording on the H.M.V. label.

In this, Eric will conduct a specially augmented orchestra of six brass, four saxes, four rhythm, plus a large string section, with Alan Kane as the featured vocalist.

The special arrangement of the composition is by Stanley Black.

# JOHNNY BROWN ON ENSA

JOHNNY BROWN, winner with his band of the 1943 "South of the Thames" Dance Band Contest, has formed a new 11-piece combination, with which, on January 10, he starts a tour of indefinite duration for E.N.S.A.

In spite of his keenness to undertake this spell of work for the Forces, the formation of the new band, under present conditions, has been an uphill fight. Full outfit will be eleven musicians, one vocalist, and Johnny himself as conductor.

Johnny Brown will be moving from his South London home on January 3. All letters sent c/o the "M.M." will be forwarded to him until his new permanent address is available.

# GERALDO

(Continued from page 1)

Then they went on to Naples, where they did four shows for the Fifth Army, followed by five successive shows for the Eighth Army after travelling to within a few miles of the front lines.

They then came back from Italy to Algiers, did two shows there and two more in Gibraltar on their way home. The tour lasted altogether 10 weeks, three more than was originally intended.

Geraldo speaks in the highest possible terms of his band and his vocalists for the way they rallied round him to give the troops the maximum of entertainment. Despite minor illnesses, arduous conditions and the strain of show after show, the whole organisation displayed a spirit which Gerry says makes him proud of all of them.

We, for our part, congratulate the whole party on a splendidly successful tour, and one that reflects the greatest possible credit on the dance band profession.

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featured and broadcast by "HUTCH"

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AMONG last week's mail was a letter from a Mr. Edward B. Oldbury, of Blackpool.

Mr. Oldbury has two complaints. The first is that I have "sacrificed reams of paper for the purpose of extolling the virtues of Harry Parry and Buddy Featherstonhaugh."

The second is that the week before last I "sank to unimagined depths" by devoting my entire space to Josephine Bradley and Victor Silvester.

I think that most people if asked what they thought of my reviews of most of Harry Parry's and Buddy F.'s records would reply that, far from being paeans of praise, they were not even complimentary. So I think we can leave it that, as regards this point, Mr. Oldbury has either not read my reviews or has a bee in his bonnet.

But his second point perhaps calls for some more detailed consideration.

# EXPLAINING SILVESTER

## New Records Reviewed by

### EDGAR JACKSON

As I see it—and this outlook has always been approved by our Editor—my job in this column is not only to comment on all records which have pretensions to being jazz, but also to let you know the indications they give of what is happening in the world of jazz and swing.

From these aspects these Bradley and Silvester records were surely not unimportant?

The complaints of the enthusiasts have always been that jazz or swing records by British musicians have generally been but poor examples of these types of music.

ducing squeaky noises at intervals, and only occasionally did we get a flash of that lovely driving brass that Ambrose knows so well how to control. And the programme was on the dreary side, too—in the main, slowish numbers with only the last number, "The World is Waiting for the Sunrise," to give us an idea of what the band really could do. This featured a smashing staccato sax chorus, with some nice tenor and alto. We could have done with more arrangements like this.

The rhythm section sounded undistinguished. Possibly due to faulty studio balance, we never heard the bass once in the whole programme; the drums thumped without a lift, and persisted in finishing every single number with a cymbal-crash; and the piano tinkled but added no body.

After which slating, let's turn to the good things about the broadcast—first and foremost, that brilliant singer Anne Shelton. This kid (she's only just 20) is already almost a legend, and American experts over here say even the States has no one who is so versatile in her vocal talents. I agree.

To hear her sing "It Can't be Wrong" in her best commercial vein, and then to "act" that highly difficult "Tenement Symphony" just like Sophie Tucker... well, to coin a phrase, it makes you think, don't it? She's the tops, and every time I hear her she gets better.

Stephen Manton sang "Can I Forget You?" in a very robust manner, about which (to air my French), I can only say "C'est magnifique mais ce n'est pas l'Ambrose."

And that leaves the Debonaires, two boys and two girls, who, on this broadcast, sounded mostly like two girls. They seemed to share in the general lack of attack, but they've got something and I expect they'll get better.

That goes for the whole programme. The magic of Ambrose is always an irresistible magnet, and we'll all be listening next Sunday.

By the way, this programme finished three minutes early on Sunday; I hope we'll get our full whack next week.

BEST thing in the whole Christmas listening to me was Spike Jones and his City Slickers in the U.S. "Command Performance" on Christmas night.

This band—which proudly bears the title of "The Kings of Corn"—played "Chloe." Well, "played" is the wrong word. They burlesqued it... they ripped it to pieces... they gagged it... they corned it up... and the result was the most hilarious dance band entertainment I've heard in years.

It was sheer genius, and I hope it'll be possible for H.M.V. (who issued this bunch's performance of "Der Fuehrer's Face") to bring it out on a disc. I promise you a treat.

BEFORE midnight on Christmas Night, we had an hour's "Christmas Cabaret" from the Merchant Navy Club, with Carroll Gibbons and his Band officiating. The band was genteel, the guest artistes were genteel, and the whole thing was very far removed from the seasonable fun and games we hoped for.

(Please turn to page 5)

\*\*\*In The Barrell (Armstrong) (V. by Wingie Manone and Ensemble) (Am. Bluebird OA037731). (H.M.V. B9360—5s. 4½d.)

36538—Manone (tpt.) with Leon "Chu" Berry (ten.); William "Buster" Bailey (clt.); T. Lanoue (pno.); Zeb Julian (gtr.); Jules Cassard (bass); William "Cozy" Cole (ds.). Recorded April 26, 1939.

37731—As above, except Danny Barker (gtr.) replaces Julian. Recorded June 19, 1939.

THOSE of you who remember Wingie's debunks of "Isle of Capri" (on an early red-label Decca) and "South Of The Border" (H.M.V. B9155, in the first "Masters Of Swing Album," under title "South With The Boarder") will not need to be reminded that our friend, in addition to being a swell trumpet player, has a pretty sense of humour.

Though in less satirical vein, these two new sides are in much the same amusingly inconsequent strain; at any rate as regards the words of the songs and the way they are sung.

"Casey Jones" is, of course, the well known and now almost traditional early New Orleans epic of the engineer who crashed his train, thus putting paid to his earthly career.

"In the Barrell" is about a tailor's shop where they have no dressing-rooms, so anyone who wants his pants pressed is put in a barrel (spelt "barrell" on the label) while the job is done.

### SPELLING

It's Mr. Manone himself who quite early in the record discloses this interesting information in his reply to someone who asks why they call it the "Barrel House" Pressing Shop.

There's some more singing later, but in spite of the fact that it is ambiguously described on the label as "vocal refrain by Wingie Manone and chorus" it does no more than give the news that "he's in the barrel—yes, yes" and then that "he's out of the barrel—yes, yes."

Surrounding it is plenty of the mixture of New Orleans and Chicago-style improvised jazz which Wingie Manone seldom fails to produce, and his trumpet and his small get-off combos (note the personnels are slightly different for each side) do grand jobs on the whole, even if the sort of thing hasn't turned out to be the most inspiring media for the late lamented "Chu" Berry.

Incidentally, there's been some confusion lately about the way Wingie spells his surname.

On some records it has been spelled Mannone, on others Manone. Both spellings have even been used by Victor on their recording data for the same sessions.

Reading through an old copy of "Down Beat" the other day I came across the following, which seems to provide the solution to the puzzle:—

"That spelling (Manone) is Wingie's own. Even though it's wrong, Wingie still has faith in the numerologist who advised him to adopt it in place of the old (and correct) Mannone."

# RADIO

by "DETECTOR"

FIRST of all, a very happy New Year to all of you—those who write to me; those who can't be bothered; those who read me and agree with me; those who read me and don't; those who don't read me at all... and, in spite of all, to the B.B.C., but for whom this critic would have nothing to write about—good luck in 1944!

WELL, another Christmas has come and gone, and nobody can truthfully say that radio listening was particularly exciting from the fans' point of view.

Big event of the holidays was the welcome return to the air of maestro Ambrose in his new Sunday night series (9.30 to 10 p.m. Forces). Let us be honest and say right out that it was disappointing, but let's add the proviso that Bert knows better than any critic how good or how bad his broadcasts are, so we may expect a big improvement.

The band had all the musicianship and good taste that one associates with Ambrose, without any of the attack. It was pleasant listening, but you could read a book while it was going on—and that's not the Ambrose we know.

Fault seemed to me to be in the arrangements, which were mushy rather than clear-cut, and workman-like rather than inspired. A fiddle section was unintelligently used, pro-

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But most people are, or by now should be, aware that this is due less to the fact that our boys couldn't make better records if given the chance, and more to the fact that the sort of records they do make are the sort of things which sell best to our idiot public.

The reasons are, of course, first, that the public knows nothing about jazz, and, secondly, even if it did it has execrable taste.

Now comes a departure in ballroom dancing which, in calling for music that is nearer to being good jazz, may be the greatest means of educating the public to better jazz we have ever had, and Mr. Oldbury complains about my pointing it all out and discussing how far the first records to be the outcome of it have gone towards achieving the desired end.

If he had been a real jazz lover, Mr. Oldbury would, I feel, have been the first to commend my action. But I am afraid he is not.

I am afraid he is merely so wrapped up in his own little narrow outlook that he can take no interest in what is happening around him, even though it may in the end turn out to be to his own advantage.

I sincerely hope there are not many more like him. It will be a bad thing for jazz if there are.

### INTOLERANCE

In fact, I will go farther and say that it is the Mr. Oldburys with their intolerance, and failure to discuss sympathetically the inability of others to appreciate the music our Mr. Oldburys presumably prefer, who have done so much to retard the progress of jazz in this country.

You can't spread a gospel by merely turning your back on those who don't understand its doctrines.

The thing to do is to come out and try to explain to the Jesuits how much they are missing, and if you do find bad preachings of the gospel try to explain where they are wrong. It is no use letting these bad preachings go without comment.

That will only allow the evil to increase, with the inevitable obvious results.

And now, hoping I have put Mr. Oldbury in a better frame of mind, without having given the impression of trying to preach a sermon, let us proceed to this month's platters.

One of the best, and that which I have chosen for this week is

**WINGIE MANONE AND HIS ORCHESTRA**

\*\*\*Casey Jones (The Brave Engineer) (Seibert, Newton) (V. by Wingie Manone (Am. Bluebird OA036538).

**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.

**FRANCIS, DAY & HUNTER LIMITED**  
138/140, CHARING CROSS ROAD, LONDON, W.C.2 Phone: TEMple Bar 9351



Since she returned to radio work, we have had several requests for a new picture of vocal favourite Diane Rabin. Well, here is the little lady, looking lovelier than ever, and all her admirers will hope we shall be hearing plenty more of her in 1944.

**B**ORDERING Hyde Park, and not far from Lancaster Gate, is a mews through which most fans would willingly pay to make a conducted tour if they could find it.

It consists of small, artistic residences occupied by a number of people pretty well known in this business of ours.

First of all, in a block of flats looking on to one end of the mews lives no less a celebrity than **HARRY PARRY**, and if he cared to throw a stone from his window he could land it neatly in the sitting-room of the pretty little house occupied by that rumba ace, **EDMUNDO ROS**.

A few doors away from Edmundo another branch of the rhythm game is represented by leading swing-organist **ROBIN RICHMOND**, with wife, singer **JEAN BRADBURY**.

On the same side and only a few houses up is famous B.B.C. producer (now corporal) **GORDON CRIER**, who, you need hardly be told, produced the memorable "Band Wagon" series; and not far from him is another notable B.B.C. producer (now with E.N.S.A.) **ERIC SPEAR** who—again you will need to be told—produced "The Old Town Hall."

And further down the mews lives a third B.B.C. producer, **JOHN BURNABY** (now Flight-Lieutenant), particularly well known to all dance band leaders and musicians, so you will not be surprised to learn that the thoroughfare is now known in the district as "The Nine o'Clock Mews."

Of course, with all these important people about, you bet your life you'll find the **MELODY MAKER** snooping around close by, so, in a house conveniently situated right in the middle of everybody mentioned, lives the worthy Editor of this journal!

**T**HE honour of inaugurating the troops' broadcast from Radio Levant, reputedly the most powerful transmitter in the Middle East, fell to **TOMMY PEARSON'S** nine-piece orchestra—itself an integral part of the all-soldier concert party, "The Rascals."

These boys have been touring the East for the past three years, broadcasting on innumerable occasions and visiting Egypt, Palestine, Syria, Iraq, Persia, and Libya, in which country they had the experience of giving shows on the El Alemein front right up to the day before the great offensive, and playing to the Eighth Army up to, and beyond, Benghazi.

The band gives a 40-minute stage show, and, led by Tommy on trumpet, comprises Geo. Marley (1st alto from the Cavendish Hotel, Eastbourne); Will Owen (2nd alto from Sheffield); Joe Ferneough (tenor with Billy Merrin, and on the staff of Kitchen's of Leeds); Tommy Carroll (clarinet and baritone, and clarinet soloist with the Scots Greys' Band); Eric Atwood (of

## BRAND'S ESSENCE

### DANCE BAND GOSSIP

the Alan Holmes Sextet and featured artist in the "Flippant Fingers" series); Charlie Cudmore (bass and tpt., formerly with Phil Martell); guitarist Jim Dalrymple, well-known Glasgow gigster; and on drums, Gordon Desmond, for two and a half years with Jack McCormick's Band at the Rialto, Liverpool, and various Lewis Restaurants.

**Ray Sonin, Freddy Palmer, Jack Marshall, and the staff of the "Melody Maker" wish their readers and friends all over the world a happy New Year, and take this opportunity of thanking all those who sent them Christmas cards and messages.**

**We hope that 1944 will see the United Nations swinging along to victory and peace. The best of luck to all of you!**

**F**OR a composer-publisher to put his own numbers in the background and give all he has to boosting the work of an unknown writer means the unknown has something the others haven't got.

And this is the case so far as **BILLY MERRIN** is concerned. He was recently at an Army revue, the lyrics and music for which had been composed by a young sapper in the postal unit, **BOB WHITTAM**.

One number in particular hit Billy right in the eye, and he lost no time in snapping it up, nor in sending out one or two manuscript copies in advance of publication.

It was a typical **JACK PAYNE** gesture, and proof that Billy and Bob between them had got hold of something worth while, that Jack immediately "phoned through to Billy's Nottingham office to announce that he was broadcasting the number within the next week!"

"Watch The News" is the title. And now, before we leave our old friend Billy Merrin, here is some last-minute news about a helluva good break that has come his way.

Billy wrote a song, to publish himself, called "Tommy Lad (It's Up to You)." Besides echoing the praises of the British fighting man, the song was a tribute to the inspiring addresses always given to the Eighth Army by General Montgomery before battle.

Bill Merrin sent the original manuscript to "Monty." He has now been honoured by an acknowledgment from the General himself. Here is a copy of the letter:

"Thank you so much for the copy of your song 'TOMMY LAD.' I very much look forward to hearing it played.

"We hope to continue to give you good news.

"(Signed) **B. L. MONTGOMERY**,  
"General, **EIGHTH ARMY.**"

**L**AATEST addition to the ranks of the Service dance bands is that of the "No. 4 R.E.M.E. Workshops Battalion Dance Orchestra," under the leadership of **CAPT. GRANT**.

It is an ambitious affair of sixteen members, which, despite lack of initial co-operation, instruments and instrumentalists, etc., has finally triumphed and is ready to take its place beside the other outfits that have been formed solely for the purpose of brightening the leisure moments of their pals in khaki. All rehearsals have been carried out in their own time, and every member of the band fulfils regular regimental and workshop duties—which further helps to debunk the "toy soldier" cry of the lay Press.

Personnel is Capt. Grant (leader, piano); Cfn. Stamper, Mr. C. Broad and L/Cpl. Kellas (tpt.); S/Sgt. Aspinall and Cfn. Urquhart (vln.); Cfn. Bradley (bass); L/Cpl. Hendry

(drums); Cfn. Silcock (alto); Cfn. Braun (tenor); Cfn. Preston (tmb.); Cfn. Schmoll (cello); Cfn. Dawes and Watson (alto, clarf.); L/Cpl. Arden (gtr.); Cfn. Kane (piano); conducted by Cfn. Jim Curtis, who is also band secretary.

**T**HIS week we doff our editorial hats in tribute to five Royal Marines musicians who, a Sunday or two back, did a really gallant job of entertaining at Newcastle-on-Tyne.

The R.A.F. Dance Orchestra (the "Squadronaires") were scheduled to appear at the Odeon Theatre there, but, owing to circumstances entirely beyond their control, were unable to catch the appropriate train.

Just one of those things that can't be avoided with war-time travel difficulties—but it left 2,000 disappointed patrons waiting, like Micawber, for something to turn up.

Well, after a short wait, something did! By an extraordinary stroke of luck the Royal Marines musicians already mentioned were in the vicinity and very soon were persuaded to take the stage. Just five of them, they put over a two hours' show, and we are told by an enthusiast who was on the spot that they did a fine job of work, and the audience went home thoroughly happy.

Boys were **Band-Corpl. V. Hutchinson** (bass); **Musician Ernie Mills**, late of **Harry Roy's Band** (saxes); **Corpl. W. Rees** (piano); **Max Nichols** (drums); and **E. Durgess** (trumpet).

Hearty congratulations to all of them. And a vote of thanks, too, to the reader who sent me all these details—ex-Marine and swing enthusiast **J. W. Simpson**, of Gateshead-on-Tyne.

**M**ENTION of Iceland seems topical at the moment, though only to say that **Dvr. JACK SANDERS**, formerly with **Hughie Green**, etc., who led the North-East Sector Orchestra for some considerable time up there, is back in England, and now stationed near London and running a five-piece group.

It was a 20-piece group that created such an impression under his baton in Iceland, fighting against incredible odds to bring music to the isolated units, on one occasion (and quite enough, too!) travelling from north to south of the island by truck, through glacial mountains, volcanoes, lava deserts, and over the innumerable cascading streams that intersect the rocky land.

Even broadcasting from the Reykjavik station was no picnic. So small is their largest studio that usually the brass had to play with their backs to the mike, following Jack's baton in a mirror on the wall!

Jack is very keen to contact these boys, now that they are all back in England, and says that there is quite a possibility of the band re-forming. So write to him, care of us.

**T**HREE HUNDRED troop shows is the record of drummer **STAN LYNN**, now for over two years in the Middle East as a private in the R.A.S.C., and he is keen and willing to do another 300—this on top of his normal duties.

For 16 months, he was a member of a well-known khaki concert party, playing, in addition to drums, all sorts of parts from light comic to heavy man, but last month was stationed in "town" where he had formed his own jive group.

This recently had the honour of playing at a private function before **King Farouk** and **Queen Farida**, and they certainly seemed to lap up the jive all right!

His line-up comprises **Stan Loam** (tpt.); **Bill Hessing** (piano and drums); and **accordionist and vocalist Frank Chaffey**.

#### ON THE PASSING

Silent you lie, remote from  
Leaving us comfort in the  
Gone the wide grin, the  
The sweeping, broad, in  
The husky voice. Swift  
Yet at a needle's touch t  
With glittering sound.  
And sing and talk and l

**T**HE early death of **Fats Waller** leaves a strange gap in the ranks of jazz. He was a unique figure, and consequently, it is impossible to put him in any sort of convenient category.

He had the sense of fun of **Armstrong** (even more highly developed, in fact); he was a first-rate and original pianist; he was a composer of many enchanting songs and purely instrumental pieces; when he became bandleader, he was a good picker of talent.

A man with all those qualities was obviously meant to be somebody; and **Fats Waller** was certainly somebody. Speaking for myself, I find it extremely hard to decide which of his great qualities is the one we are most likely to remember him by.

If we consider **Fats Waller** the composer, for instance, we find that many of his best and most charming songs were sung by himself, to his own accompaniment and that of the band he was leading.

#### PERSONALITY

Which suggests that, taken all in all, his gifts were interdependent and indivisible. And, of course, that is exactly what they were.

I know nothing of **Fats Waller's** private life, for I never met him; I didn't even see him in a film. I have seen his photograph, and that is about all. But if ever a man's personality came over the wax in every little thing he did, it was **Thomas Waller's**.

I don't know how the modern generation of "swing" fans rates his work. Probably very low. But even if they rated it very highly, I still wouldn't believe that they knew what it was all about.

Intellectual subtlety is not the "swing" enthusiast's strong point at any time, and **Fats Waller's** art was never intended to be taken at its face value.

While I wouldn't go so far as to say that he was a jazz satirist, there is no doubt that **Fats** was one of the great debunkers of popular music and popular sentimentalism. He took nothing very seriously; least of all did he take himself seriously.

If he wrote a tune and called it "I'm Crazy 'Bout My Baby" he performed it with an astonishing exuberance. He was gay about it all right; he made it sound like a cheerful love song of a kind, but you came away feeling he was really less concerned with his baby than with his own irrepressible high spirits.

#### A WINK IN A BAR

Where **Fats Waller's** own tunes were concerned, others took them much more seriously than he did himself. One has only to compare his version of "Ain't Misbehavin'" with almost anybody else's to discover this.

**Louis Armstrong** really sounded as though he were lonely; **Fats** merely toyed with the whole idea. There was a wink in every bar—a charming, good-natured wink that made you feel he was keeping up only a façade of fidelity.

There were plenty more babies where that one came from, he seemed to say. And you trusted him just as much as you trusted a happy ending to a **Mae West** film. **Miss West** might finish up in a final fade marrying **Gary Grant** or whomever; but you knew that another couple of feet and she'd be off with the next good-looking **Salvationist** who cared to step on to the screen.

And yet there was a very strong

# FATS

by  
 "MIKE,"

Our Critic-at-Large

OF FATS WALLER  
 om all Life's risks,  
 ese treasured discs.  
 wisecracks, shining face;  
 comparable bass;  
 fingers, hands, now stilled.  
 The room is filled  
 There ever you remain,  
 augh and live again.—J. G.

streak of genuine sentiment in Fats Waller's make-up. He himself did his utmost to aid and abet the camouflaging of "Honeysuckle Rose" until it became the theme-to-be-improvised par excellence.

Nowadays we regard this tune merely as an inevitable subject for communal musical discussion at jam sessions. But in its original form it was a very lovely sentimental song.

I had almost forgotten this until a couple of days ago when I played over Dinah Shore's Regal recording of "Honeysuckle Rose." Here one has it sung as it was obviously first conceived: a simple and very charming 20th-century ballad. And I'm not certain that I don't prefer it that way.

At any rate, Miss Shore's version came as a most refreshing reminder that Fats Waller could be something more than a good-natured musical clown.

Indeed, as so often happens when we meet the debunkers of this world, you had only to scratch Fats' restless surface to find a wholeheartedly serious and sentimental creature underneath.

Apart from his delight in playing the organ, which is a serious enough pastime for anybody, he had a very highly developed strain of earnestness in him.

One felt that whatever form the job of earning his living might take, he was at heart extremely conscious of the traditions of the music of his race.

If you didn't actually find Fats Waller wanting to play Hamlet, at least you believed that he could if he tried. The man who sang and

chattered his way so boisterously through a hundred irresistible records took time off to produce music of which Ellington might have been proud.

I'm thinking particularly of an especially charming, subdued little composition called "Numb Fumblin'." There is no debunking, no high spirits about this.

It is the music of a serious musician thinking aloud. Whenever I play the record I have the feeling that Fats Waller didn't know it was being recorded.

I don't know whether the fans consider this sort of playing to be good or "modern." It may even be considered hopelessly old fashioned and out of date.

All I know is that Fats Waller played the piano in his own way, and the technique of jazz piano playing would have been a very different affair if he had never lived. And in any case, why on earth should anybody like Fats want to change his style?

For all his few years, he was an Old Master and to be valued as such. That sort of music-making doesn't have to keep up with popular fads and fancies. It's good enough for most of the people all of the time.

I may be wrong, but I have a strong feeling that jazz is the poorer for losing Fats Waller.



...over the good, all-around music of pianist-vocalist Jan Wildeman and his Band, strongly consolidating their position there with versatile programmes. Here he is—a piano, the mike and Jan—and all the boys, snapped here with their leader on the Crickwood bandstand, are looking pleased with life, too.

## "DETECTOR"

(Continued from page 3)

As I listened, I remembered those amazing Christmas Parties the B.B.C. staff and artistes used to put on every year, right up to the early days of the war. Now that was entertainment! We could have done with it this year.

**ON** Boxing Night (Monday, 9.40) the strains of "Auld Lang Syne," cunningly merging into "Hello Again" brought Gerald and his Band back to the air after their Middle East tour. It was good to hear the bunch again, playing as well as ever, and the programme consisted of the tunes that were most requested by the troops during the band's tour. For the purposes of posterity and the gratification of the publishers concerned, here are the tunes that Gerry played: "You Are My Sunshine" (Johnny Green and Three Boys and a Girl); "Begin the Beguine" (Dorothy Carless); "In the Mood," "Sunday, Monday or Always" (Johnny Green); "In My Arms" (The Gerald Ensemble); "Woodchoppers' Ball," "You'll Never Know" (Len Camber); "Stormy Weather" (Dorothy Carless); "Ragtime Cowboy Joe" (Dorothy Carless, Johnny Green); and "Yours" (Dorothy Carless, Len Camber).

**T**HIS Saturday (Jan. 1), in the "Polly Put the Kettle On" show (4.30 to 5. Home), Ray Somin and Bob Musel will tell how they wrote the current hit-song, "Homecoming Waltz."

### THESE SHOULD BE GOOD

**SUNDAY** (2nd).—8 a.m., Andre Kostelanetz Orch. (Am. recording); noon, Gerald; 1.15 p.m., Jack Benny Programme (Am. recording); 9.30 p.m., Ambrose.

**MONDAY** (3rd).—1.15 p.m., Phil Green's "Salute to Rhythm" (recorded repeat); 7.30 p.m., "Command Performance," with Carol Landis, Jimmy Cash, Shirley Ross, Joseph Szegedi, Bob Hope (Am. recording); 11.20 p.m., Duke Ellington Orch., "Fats" Waller (records).

**TUESDAY** (4th).—7.15 a.m., Kay Kyser Orch. (Am. recording); 7.45 a.m., Dinah Shore (Am. recording); 11.10 p.m., Lionel Hampton, Artie Shaw, Coleman Hawkins Orchs. (records).

**WEDNESDAY** (5th).—7.15 a.m., Harry James Orch. (Am. recording); 3.30 p.m., Gerald; 5 p.m., Reg Leopold's "Southern Serenade"; 6.30 p.m., "Record Goes Round and Around."

**THURSDAY** (6th).—6.30 p.m., Radio Rhythm Club's "Information Bureau"; 7.45 p.m., Phil Green's "Salute to Rhythm"; 9.20 p.m., "Mail Call," with Elsa Lanchester, Nan Wynn, Basil Rathbone, Nancy Walker, Ken Murray and Maureen Wilson, O.T.C. Band of Santa Anita, directed by Skinny Ennis (Am. recording); 11.20 p.m., Gerald.

**FRIDAY** (7th).—7.35 a.m., Tommy Dorsey Orch. (Am. recording); 2 p.m., Red Nichols's Five Pennies (records); 7.45 p.m., "Tuxedo Junction, No. 1" (records); 9.20 p.m., "Charlie McCarthy" (records); 11.20 p.m., "Louis Armstrong" (Am. recording); 7.45 a.m., Ethel Waters (records); 5.5 p.m., Frank Sinatra (records); 8.30 p.m., Gerald; 11.35 p.m., French Hot Club Quintette, Paul Whiteman Orch. (records).

## U.S. JIVE JOTTINGS

**S**ORRY to hear that Jack Teagarden is seriously ill with a bad attack of ptomaine poisoning, suffered whilst on a date in Texas recently. The band have disbanded for six weeks whilst Big T. undergoes some hospital treatment.

The U.S. Army is using a new plastic subject for the making of its bugles and other brass instruments. The name of the new substance is cellulose acetate butyrate, and we just can't wait to hear the new "Butyrate Rag."

We hear that Billie Rogers, first fem ever featured in the trumpet section of a name band, will leave the Herman Herd shortly.

Future plans include a marriage—lucky man is rumored to be Jack Archer, Woody's manager—and then a film engagement fronting her own outfit.

Just as a matter of interest, you might like to know that Frank Sinatra did a strip-tease recently and auctioned all his clothes for the benefit of American War Bonds.

Among the items, a shirt fetched \$500, shoelaces \$100, tie \$275, wristwatch \$10,000, keychain \$1,500, and the Sinatra shorts—pants to you—another thousand.

Three of the numbers from Duke Ellington's "Black, Brown and Beige" suite have had commercial lyrics fitted, and are at the moment well on the American pluggers' lists.

Published by the Duke's own Tempo Music Inc., the titles are "West Indian Dance," "Hop, Skip and Jump" and "Graceful Awkwardness," which should double well with the "H, S and J" opus.

To many of you who have asked for the personnel of the Casa Loma Band since their many changes, here it is:—

Leader, Glen Gray; saxes, Conn Humphrey (lead), Clarence Hutchenrider, Lon Doty, Bunny Bardsch, Ted McKay; trumpets, Johnny Owens (lead), Ray Grien, Fritz Austin; trombones, George Jean (lead), Rod Ogle, Jack Poegler; guitar, Herb Ellis; bass, Stan Dennis; piano, Eddie Baxter; drums, Tony Briglia; arrangers, Conn Humphrey, Leonard Whitney; vocalists, Eugenie Baird, Tommy Morgan.

Leopold Stokowski, who likes to startle the staid symphonists by dabbling in the jazz field, has been signed by M-G-M to appear in "Two Sisters and a Sailor," for which Harry James and Xavier Cugat are also scheduled.

According to present plans, Stoki will appear as conductor in a sequence in which the combined James and Cugat bands will accompany Gracie Allen in her musical *piece de resistance*, the "Concerto for Index Finger," which she presented at Hollywood Bowl with Paul Whiteman.

All of Harry James's fans will be delighted to hear that their idol's latest picture, "Best Foot Forward," opened in London last week.

In addition to everything else, including Lucille Ball, you have a very large dose of "The Flight of the Bumble Bee" in all its frightfulness.

Universal planning new musical to be heavily studded with stars from danceband.

Already booked are Freddy Slack, Charlie Spivak and Ted Lewis, with others to come, whilst cast also includes Dinah Shore, Orson Welles and Sophie Tucker. Pic's tentative name is "Three-Cheers for the Boys."

Several letters asking for news of the Andrews Sisters. True they haven't been much in the limelight lately, but after a well-deserved vacation they went Hollywood way and will shortly be seen in Universal's "Moonlight and Cactus," which also features Mitch Ayres' Band, one of the up and coming U.S. combos.

## BOOK REVIEWS

**B**ACK again at the top of the instrumental tree, Selmer's Ben Davis bids fair once again to be a king pin of the business, and he has now added a couple of excellent tutors to his list.

These are the Selmer Elementary Saxophone Instructor, and the Selmer Elementary Trumpet Instructor. Priced at 5s. 6d., these beautifully printed, American-written primers are splendid value.

Both books contain 30 well-graded lessons and clear, easy-to-understand photographs. I don't play either sax or trumpet, but I feel I could learn the fundamentals of both from these books without a teacher—and that's about as great a compliment as you can pay a printed tutor. I heartily recommend both.

**I**'VE always thought that Monia Lliter is an unique figure in English jazz. His Russian origin, Oriental experience, splendid training and admirable technique lift him into an esoteric niche as a pianist and—if this wasn't all—the fact that Monia Lliter came here principally owing to the enthusiastic propaganda of my friend, the late Al Bowly, would be enough for me to be interested in him.

Again, his broadcasts with his 20th Century Serenaders are to me the high-spot of the week's light music.

So I took up his newly published "Swing Prelude" and "Blue Fugue" with more than a cursory interest. I've heard them both on the air in the 20th Century Serenaders' programmes, and on scrutiny they bear out my view that they are both welcome additions to the library of swing piano music.

With its chains of ornamental 7ths "Swing Prelude" is well within most players' technical capabilities, and "Blue Fugue," if not impeccable as to its counter-subjects and expositions, is melodically most attractive. Both are published by Irwin Dash.

I suggest that Monia's transcriptions of "Dinah" and "Alexander's Ragtime Band," which I possess on an old record, might follow these two most interesting compositions.

**I**N contrast to Monia Lliter's scholarly pieces, Frank Walsh's "Tin Pan Alley Suite" is naive rather than brilliant.

Three short pieces comprise the suite—"Rhythm" (four beats in search of a tune); "Melody (A Blues)" and "Harmony (A Chord Sequence)"—and they are all in the commercial key of C major, which makes the Suite pleasant going for rhythmically minded pianists with a limited technique.

"Tin Pan Alley Suite" is published by F. and R. Walsh, Ltd., at 2s. 6d. S. R. N.

## FILM MUSICALS

**A**DVANCE film information gives indication that Hollywood is becoming increasingly swing-conscious, and well in the current fashion of featuring prominent swing names are 20th Century-Fox with no fewer than 14 musicals, all starring top-line bands, lined up for 1944 release.

One of the most interesting promises to be "Moment for Music," with the Benny Goodman Ork prominent in a behind-the-scenes story of the lives of jazz musicians.

But before you see that you'll probably be listening to Benny, in Technicolor, in "The Girls He Left Behind," which is set for general release on March 6.

Jimmy Dorsey's Orchestra will reach your screen via "Four Jills in a Jeep," also starring the States' biggest rival to Frank Sinatra, Dick Haymes.

"CAN you set out the basic personnel and changes for the Bob Howard sessions? How did Delaunay come to miss these?"

There is a great deal of uncertainty about the players which Bob Howard used, and don't ask us why Delaunay missed him out. Why did he also miss Elizalde, the Washboard groups, and many others?

We print below a list of Howard titles as set out in the Decca-Brunswick Encyclopedia of Swing, which should prove helpful, although care should be taken to check details by aural evidence:

- (1) As (1), but Rex Stewart and Ben Webster (ten.) added.  
 (3) Uncertain. Sam Allen (pno.), Cozy Cole (drs.), Billy Taylor (bass) are suggested as alternatives in some cases to (1) and (2).  
 (4) Syd Trucker (clt.), Marty Marsala (tpt.), Zinky Cohn (pno.), Dave Barbour (gtr.), George Yorke (bass), Stan King (drs.).  
 (5) Includes Bunny Berigan (tpt.), Artie Shaw (clt.), F. Signorelli (pno.).  
 (6) Eddy Farley (tpt.), Mike Reilly (trb.), Artie Ens (gtr.), Slats Long (clt.), George Yorke (bass), Vic Engel (drs.).  
 (7) Includes Zinky Cohn (pno.), Marty Marsala (tpt.), and others.  
 (8) Billy Kyle (pno.), Teddy Bunn (gtr.), Haig Stephens (bass), O'Neil Spencer (drs.).

#### Brunswick

- RL221 Throwing Stones At The Sun (1), Jan., 1935.  
 Whisper Sweet (1), Jan., 1935.  
 RL229 On The Night Of June 3rd (2), Mar., 1935.  
 Breaking The Ice (2), Mar., 1935.  
 RL244 The Ghost Of Dinah (2), Feb., 1935.  
 Stay Out Of Love (2), Mar., 1935.  
 Corrine Corrina (3), May, 1935.  
 A Porter's Love Song (3), May, 1935.  
 02097 It's Unbelievable (3), Jan., 1935.  
 If The Moon Turns Green (3), July, 1935.  
 02111 Sugar Plum (6), Oct., 1935.  
 You Fit Into The Picture (1), Jan., 1935.  
 02158 Whose Big Baby Are You? (5), Jan., 1936.  
 You Hit The Spot (5), Jan., 1936.  
 02191 Garbo Green (5), Jan., 1936.  
 02192 Much Too Much (5), Jan., 1936.  
 Give Me A Break, Baby (5), Oct., 1935.  
 Wake Up And Sing (6), Feb., 1936.  
 02296 Bojangles Of Harlem (7), Feb., 1936.  
 Mendel's Son's Swing Song (7), Feb., 1936.  
 02323 Sing, Baby, Sing (4), Feb., 1936.  
 Swinging On The Moon (4), Feb., 1936.

#### Vocalion

- S224 On Revival Day (8), July, 1938.  
 Sweet Emalina, My Gal (3), July, 1938.

#### OH, PLAY IT, BIX!

Bix's influence has been great certainly, but it is taking things a bit far when this sort of thing turns up: "As you probably know, on the recording of 'Dipper Mouth' by Spanier, there is, after the muted

# COLLECTORS' CORNER

by BILL ELLIOTT AND REX HARRIS

trumpet solo, a shout (Brunies?) sounding rather like 'Oh, play it, Bix!'

"I am informed that this occurs on other recordings of the same number—notably the Oliver-Armstrong one on Brunswick. If these words are, indeed, the correct ones I would be very glad if you would tell me the historic effect that Belderbeck had this number."

Well, Barry K. F., the answer to it is precisely nil, because the additional shout in the old "Dipper Mouth," or in its newer guise of "Sugar Foot Stomp," is simply this: "Oh, play that thing," and presumably arose quite spontaneously, and was gradually accepted as all very right and proper.

#### CONSTRUCTIVE CRITICISM

The old post-box gets crammed with ardent critics who write in to say (amongst other things), "Why don't you print more for the beginners?" "Why don't you do more advanced stuff?" "Why not fill the whole page each week?" "Why not have a double-page spread?" etc., etc., which makes it all the more enjoyable to have a letter of sound criticism.

Roy Leggett and Geoffrey Taylor, signing themselves as two lonely and jazz-starved airmen from Portsmouth (Hlya, Pompey, how goes that darn good rhythm club of yours?), make the following suggestions. (1) More regular features. (2) Less space for personals to be found in booklets of recording companies, (3) more space to obscure recordings and artists, (4) a guest collector once a month to do a feature on specialised subject, (5) (and how we agree with you!) less Swap and Buy—after all, what are the classified ads for?

All five are fair enough and will be borne in mind.

## ★ JERRY DAWSON'S NORTHERN NEWS ★

A RECENT letter from Peggy Poulton, now working hard in the professional department of Francis, Day and Hunter's, as announced in the "M.M.," takes me back a number of years to the days when Peggy was leading her band at the Ritz in Manchester.

In those days she was one of the few lady bandleaders working regularly. Since she left, the Ritz has had a spate of ladies' bands, brought on chiefly by war conditions, starting with Ivy Benson, who has since, of course, risen to the greatest heights.

Peggy can certainly pat herself on the back as being a pioneer in something that may yet have a resounding effect on the future of popular entertainment by the gentler sex.

Whilst on the subject of lady bandleaders, here are further details of the "Royal Georgians," who, as I mentioned

#### SAILORS TO THE RESCUE

With regard to the ever-capacious maw of the younger generation for A.B.C. stuff, here is a very generous offer from the Navy:

Gunner L. Bunn says: "I can easily appreciate your difficulty in appeasing the appetite of the younger generation for information and at the same time still satisfy the old hands with the limited space at your disposal. Apropos of this, I should be only too pleased to correspond with one of these youngsters who may be interested in my views on jazz."

My own favourites are Muggys, Ellington, Hawkins, Pee Wee, Jelly Roll, Louis, Woody, and Bunn. It would help to pass the time away on watch to write to someone really keen on the subject. There you are, boys or girls. Write him an interesting jazz letter and it will be a good turn for both of you. Gunner L. Bunn, 14294805, 338 Coast Battery, c/o G.P.O., Sandwich, Kent.

Christmas still in the air, here's another offer to help: G. D. Holland, 18, Sycamore Rd., Bournville, Birmingham, 30, struck by R. Stevens' inability to get "Rhythm on Record" or "Am. Jazz," comes forward to say that if he will get in touch by post they will be lent with pleasure, together with any help he can give in the way of personnel details, etc. It's up to you, Mr. Stevens, of Birmingham.

#### SWAP AND BUY

Urgent! Lord Donegal wants new or excellent condition copy of Ted Lewis' "Alexander's Ragtime Band" on Am. Col. Contact Ralph Venables, The Moors, Tilford, nr. Farnham, Surrey.

Good suggestion from B. J. Wood, of Sheffield, who raises the point that collectors in the country don't get their "M.M.s" until Friday evening, by which

some weeks ago, are still the feature at the Royal George Hotel, Knutsford, now directed by Lil Plimmer in the absence of her husband Jack, in the Forces.

Lil plays bass, and sings, and with her are Rex Harrod (tenor); Nellie McCadden (piano); and Cliff Wilson (drums).

Recent visitors to the George to sit in and have a blow have included Bill Griffiths, Ernie Cadman, Charlie Maycock, and an ex-member of the Plimmer Band in Leslie Choriton, who is now in the R.A.F., but often gets around to have a bash on the drums.

Jack Plimmer was home on leave at Christmas and had the rather unique experience of playing as a rank-and-file member of his wife's band. I hope you weren't too tough on him, Lil.

From Dennis Rimmer, one-time drummer with Harold Stevenson's Band, comes news of the bands at present in Southport.

Billy Bevan has forsaken the pier for the winter season and is playing for dancing at the Cambridge Hall, plus Sunday afternoon shows at the Scala Theatre. Featured vocalist with the band is youthful Joyce Clark, who is rapidly becoming very popular amongst Southport dancers.

Harold Stevenson is still at the Queen's Hotel Ballroom on the promenade with, unfortunately, a depleted personnel. Leading from piano his boys are: George Tomlinson (tenor); Syd Lewis (drums); and Joan Lowry (vocalist).

At the Miramar on Lord Street, pianist Bobby Knowles leads Harold Utley (trumpet) and Ernie Howard (drums). Dennis Rimmer has managed to get in quite a bit of drumming since joining the Forces, and at one time was stationed with the same Pioneer Corps Unit as Nat Gonella, prior to Nat being posted overseas.

May I take this opportunity of sincerely thanking all you chaps who were good enough to send me Christmas greetings. I am afraid it will be some time before I am able to answer all of them, but I will do my best during the next few weeks.

Once again, many thanks, fellows! It was nice to hear from you.

time they're usually too late for their bids in "Swap and Buy." He urges those who have discs for swap or sale to hold their wares a day or two longer in order to give provincial fans a square deal. Very sensible.

S.A.E. for list of disposals to C. G. Snell, 183, Broad Lane, Coventry. He wants coloured discs, especially Waller's "Gonna Write Myself A Letter," and Willie Lewis's "Star Dust." His list is good, and prices reasonable.

New Year treat for somebody! Cliff Ashworth, 10, Birch St., Bury, Lancs, offers copy of "American Jazz Music" for following discs: Basie's "One O'clock," "Doggin' Around," Polo's "Jazz Me," and Herman's "Blues On Parade," or any other Basie discs.

Doug Whitton, 184, Broomwood Rd., S.W.11, makes agonised request for any cutout Voc. or Col. discs featuring Benny Carter.

For sale, 40 in-catalogue jazz and swing discs for £6 10s. Also Parlo, H.M.V., Decca-Brunswick, swing catalogues. Write: J. Steele, 5, Beverley Rd., Rubery, nr. Birmingham.

M. Davies, The Larches, London Road, Shrewsbury, has a few discs for disposal, including the old "Patrol Wagon."

D. H. John, c/o the "M.M.," has 62 copies of "B.M.C." for sale, dates May, 1935-June, 1940—only one issue missing. D. Breeze, 34, Ambrose St., Fulford Rd., York, wants H. James' "Ciribiribin" and G. Miller's "Solo Hop."

L. Felton, 93, Queens' Rd., Sudbury, Suffolk, about to join the Royal Navy, offers 10 good swing discs complete in carrying case for £3, post paid. Includes Basie, Ellington, Goodman, James, Herman, Shaw, Crosby, etc.

Viner, 6, Valencia Rd., Stanmore, Middlesex, also offers 10 swing discs for sale. S.a.e. for list.

F. J. Stockholm, 22, Cabul Rd., S.W.11, wants Coleman Hawkins' "Avalon" "Stardust" and "Blue Moon" (What A Diff. A Day Makes), and offers Berigan's "Mahogany Hall Stomp" and Mezzrow's "Swingin' With Mezz."

C. Browne, 89, Pullman Court, Stratford Hill, S.W.2, is looking for Bob Edwards's "Man Looking For A Man Who Basie, Clarinet, Etc." (longest title on record), and offers cash or choice of Parlo 2031, Decca 5191, Parlo 2344, Parlo 298, 1718. Also will sell.

F. H. Shaw will pay 10s. for copy of B. Banks' "Spider Crawl" and/or "Oh, Peter." Write, Connaught Hall, Swaythling, Hants.

Salvor Hugh Bell, c/o "M.M." who says: "Discs I have are all Yankee and are slightly deleted, but still very playable" (now what do you mean by that, Hugh?), offers Goodman's "Take Me" ("Idaho," James' "Melancholy Baby," and Slack's "Cow Cow Boogie," and wants Duke's "Creole L. Call," Shaw's "Concerto For Clt.," or any Goodman.

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PERSONAL

JOHNNIE CLAES, in deference to the wishes of the Postmaster-General, avails himself of the medium of the MELODY MAKER to send all his friends and fans throughout the Profession the best wishes for the New Year. —MAX ABRAMS wishes all his pupils and friends in the Profession a very happy and victorious New Year.

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