

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 558

## LOU PREAGER'S BREAK FOR LOCAL SWING MERCHANTS

AS the result of a highly novel idea to be introduced by Lou Preager at all the forthcoming Sunday concerts at which Lou and his Band are due to appear during the next few months, a number of provincial amateur and semi-pro. swing musicians will be given the finest chances of their lives to obtain the recognition which can be the first step towards fame and fortune.

In each of the concerts, Lou is reserving a guest spot in which he will present four or five of the best local swingsters.

They will be introduced to the audience and then allowed to play a number with Lou's band.

The first five concerts at which the innovation is to be attempted take place on April 9, at the Pavilion, Bath (7 p.m.); April 16, at South Parade Pier, Southsea (3 p.m. and 6.30 p.m.); April 23, at the Capitol, Cardiff (7 p.m.); and April 30, at the Odeon, Newcastle.

Local musicians wishing to be presented at any of them should write to Lou Preager at the Palais de Danse, Brook Green Road, Hammersmith, London, W.6, giving full name, address, and instrument played.

Auditions and rehearsals will be held on the day and at the hall in which the concert is to take place, and all selected applicants will receive a letter advising them of the time they should attend for audition.

## ROY RICHARDS IN HOSPITAL

WE are sorry to learn of the illness of drummer-leader Roy Richards, M.D. at London's Tottenham Palms, who, on the afternoon of Tuesday this week, underwent a major operation at a London hospital. Fans will join us in wishing him a speedy recovery.

In the meanwhile, letters from friends will be very welcome, and these should be addressed to Roy at St. David's Wing, Room 100, The Northern Hospital, Holloway Road, London, N.

Roy, who has made many friends in the time he has been at Tottenham, is also widely known for his many broadcasts under the title of "Roy and his Girl Friends."

During Roy's absence, the band at Tottenham Palms will be under the care of Jock MacDowall.

## Busy Leader

THE month of April opens in busy style for London Astoria band-leader Harry Leader.

On April 5 he takes a day off from Town to appear in the evening at the De Montfort Hall, Leicester; then on April 8 he and his boys are playing the late night dance music from the Astoria.

Two days later, on April 10, Harry has two broadcasts, playing in the morning "Break for Music" programme, and a "Music While You Work" session the same evening.

On April 12 he carries out another recording session for Regal, his first titles for the company on his resumption of recording last February having turned out a real success.

# HARRY ROY BACK FROM 20,000-MILE M.E. TOUR

ONE OF LAST WEEK'S MAJOR EVENTS IN THE DANCE-BAND WORLD WAS THE RETURN TO LONDON OF HARRY ROY AND HIS BAND AFTER THEIR FOUR MONTHS' STRENUOUS TROOP ENTERTAINMENT TOUR FOR E.N.S.A., WHICH TOOK THEM OVER 20,000 MILES ALL THROUGH EGYPT, PALESTINE, SYRIA, TRIPOLI, ETC.

Harry had been expected back nearly a fortnight ago, and the B.B.C. had even scheduled a broadcast for the band, which had to be cancelled. Some anxiety was therefore felt by relatives and fans, but, although the reason for the delay in returning cannot be told till after the war, the main fact is that all the boys and girls are now safely home.

Since leaving these shores last December, Harry and his boys have entertained astronomical numbers of Service personnel. Their biggest audience was of 9,000 soldiers all at once in a mammoth workshop in the desert.

Looking very tired and suffering from a bad cold when interviewed by the "M.M.," Harry told us that the trip was a tremendous thrill, but that they were unfortunately dogged by a great deal of bad luck in the health line.

### ILLNESS

Soon after reaching Egypt, first-trumpet Tommy Balderson went down with pneumonia and was away in hospital for some weeks; then vocalists Mary Lee and Jean Carroll were both taken ill, and Marjorie Kingsley although she continued to work all through—was suffering severely from "gyppo - tummy." Pianist Hearn Lewis also continued his work under conditions of the greatest difficulty, and the whole band has had a pretty rough time.

However, all this was compensated for by the tremendous warmth of the receptions which greeted Harry everywhere. The hilarious showmanship of the two-hour band act which Harry put on for the boys was just the thing they wanted, and the tour was a real triumph.

Harry Roy's most vivid personal impression of the tour may be summed up in four words—"hair-raising travel conditions." He told us night-mare stories of car and truck rides with dare-devil Arab drivers who, he admits, frightened the life out of him!

"That," says Harry, "brings me to something I feel I must mention.

"I need hardly say, of course, that the troops in the Middle East, Italy and everywhere else are doing a simply marvellous job; but it is quite obvious to me, and to many more, that the crying need of all these boys is for entertainment; entertainment to lighten the monotony of their lives; to bring reminders of the home conditions to which they are all waiting to return, and to sustain their morale.

### AMERICAN EXAMPLE

"THIS BEING THE CASE—WHY ON EARTH DO NOT THE ENGLISH MILITARY AUTHORITIES TAKE A MORE REASONABLE ATTITUDE TO THIS QUESTION AND MAKE IT A BIT EASIER FOR ALL THESE WILLING ENTERTAINERS TO REACH THE BOYS?"

"Whilst over there I had a chance of studying some of the American methods of entertaining their troops, American artists invariably travel by plane; they are, in fact, exceptionally well looked after in every way, because their Government realises their sterling worth to the troops. It takes steps to see that they do not exhaust themselves to the extent where their performances suffer unduly and that arrangements are made so that, once they have travelled all the way out to these Eastern theatres of war, they are able to cover the maximum amount of ground and entertain the

(Please turn to page 2)

## FRANK COUSINS' AIR-RAID INJURY

WELL-KNOWN London trumpet player Frank Cousins had a severe shock during one of the recent air raids on the Metropolis. The block of flats where Frank lives received a direct hit, and he, with several other people, was buried under the debris.

Rescue squads, toiling through the night, got Frank out after about six hours. He was badly bruised, and also suffered leg injuries.

He was taken straight away to hospital, where he is progressing as well as can be expected.

His many friends in the profession will join us in sympathising wholeheartedly with Frank after his terrible experience, and wishing him the speediest possible recovery.

## DAVID MILLER FRONTING OWN BAND

FAMOUS ex-B.B.C. personality David Miller crashes back into the dance band news headlines again this week.

At the moment David is engaged upon the organisation of his own 12-piece stage and dance combination, with which he will play Variety, one-night-stand, dance, and Sunday concert engagements all over the country.

Fortunes of this new venture are in the capable hands of R.D.S. Productions, Ltd. Bookings will be personally looked after by Leslie MacDonnell, of M.P.M. Productions, who handle most of the biggest dance bands and many of the country's most famous Variety artists.

### COMPERE-CONDUCTOR

Compering the show himself, and conducting the band, David is being supported by 12 picked instrumentalists.

Choice of a vocalist will be pleasing to many radio fans, for the regular featured vocal artist with the band is popular Diane Rabin.

From early June, David Miller and his Dance Orchestra have 13 consecutive weeks of engagements booked, which will carry them right through until September, and in the course of which they will appear in Variety, or for dancing, at Plymouth, Boscombe, Exmouth, Minehead, Weston-super-mare, Dudley, Grimsby, Peterborough, and Kingston.

The booking of this impressive list of consecutive summer engagements does not mean, however, that David and his new outfit are wasting their time now.

In actual fact, not only are a number of one-night stand and concert dates being played, but recently, at the Winter Gardens, Weston-super-Mare, where many of the country's first-class bands have played, David and his outfit broke all attendance records for many years.

The thousands of fans who remember David Miller as one of the B.B.C.'s most famous dance band comperes will join us in wishing him a long run of success with his latest venture.

DON'T FORGET THE FRANCIS DAY AND HUNTER DANCE BAND FESTIVAL. SUNDAY, APRIL 23, IN AID OF THE R.A.F. BENEVOLENT FUND!

## VICTORIA HITS

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# SAY GOODBYE

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# HARRY ROY

(Continued from page 1)

maximum number of troops while they are out there.

"Travelling by plane can save weeks on a tour like my own, for example. Why did we—and so many other troupers, too—have to bump along impossible roads in trucks when, by the use of the planes which I am sure could by now be spared, we could have gone so much farther and would then have been able to play to the boys in Italy, one of my fondest hopes, which, however, was dashed to the ground because we travelled the primitive way?"

"Now, please don't think for a moment that I am complaining of the discomfort. There's a war on! If the boys out there can endure the discomforts they do, then so can we, and gladly. I am complaining simply and solely in the interests of efficiency; because I think that if you undertake a journey of several thousand miles, then arrangements might just as well be made for you to play over the very widest possible area when you get out there."

"I am afraid that the difference between English and American Army authorities is that the English ones seem to regard musicians and entertainers just as a necessary evil. The American Service chiefs, on the other hand, go out of their way to welcome the artists, of whom they know the boys in these far-away theatres of war are in such desperate need."

"In conclusion, let me say what a real, grand pleasure it was for us, travel difficulties or no, to be among the boys out there; to see their faces light up at the comedy stuff; to hear them singing and whistling to tunes they all know; and to realise we have helped to brighten things up for so many of them."

"Since my visit I have formed the conclusion that dance music is their No. 1 entertainment need; second comes Variety; and third swing; with heavy or symphonic music, etc., a rather bad fourth."

"YES, DANCE MUSIC IS THE ONE THING FOR WHICH ABOVE ALL ELSE, THE TROOPS ARE CRYING OUT; AND IF THE B.B.C. IMAGINES THAT ENTHUSIASM FOR DANCE MUSIC AMONG THE TROOPS IS WANING—THEN ALL I CAN SAY IS THAT THEY ARE OUT OF TOUCH WITH THE PROBLEM TO A RIDICULOUS EXTENT."

"Well, anyway, we have experienced a great treat and a very real honour in being able to play to all these boys, and the next time let's hope we go a great deal farther and meet still more of the gallant lads."

## AMBROSE MOVES

THE offices of Ambrose Orchestras, Ltd., have moved.

These are now situated at Albemarle House, 7, Albemarle Street, W.1. Telephone numbers remain the same, viz., Regent 3465 and 5178.

Comfortably installed at the new premises, manager Jack Davis and glamorous secretary Joan Smith will be pleased to welcome old and new friends.



You've all been whistling "When Shall I See a Banana Again?"... Harry Roy (left) just back from his sensational Middle East tour, supplies the answer by bursting in on his London office staff with a bunch of the much-needed fruit, while pianist Hearn Lewis (centre) looks as if he had enough of them on his trip. We hate to spoil the gag—but those bananas aren't real!

## 4,000 ENTRIES SO FAR IN "M.M." DANCE BAND POLL

AT THE HALFWAY STAGE IN THE 1944 "MELODY MAKER" DANCE BAND POLL, WE CAN TELL YOU DEFINITELY THAT THERE ARE GOING TO BE A FEW SURPRISES WHEN THE RESULTS OF THE VARIOUS CLASSES ARE PUBLISHED.

Entries received to date total over 4,000, and every post serves to increase our admiration for our readers, who certainly need no guidance in selecting the leading bands and instrumentalists of this country.

We don't propose to spoil the interest of the final results by giving you any clues this week as to how your own favourites are lying in the voting; compose your souls in patience until the great day when the complete results are published. But we will tell you how things are going, and, first of all, just a few general points.

Please don't include queries, letters to the Editor, requests, advertisements or anything else with your entries. Keep your voting lists entirely separate; these are all filed together, and we cannot mess up the whole system to attend to what you may have written on the back.

Also, thanks to the many entrants who have asked us to run a "King of Corn" section, and have even sent

## CALL SHEET

(Week Commencing April 3)

- Les ALLEN. Empire, Edinburgh.
- Carl BARRITEAU and Band. Green's Playhouse, Glasgow.
- Billy COTTON and Band. Empire, Chatham.
- George ELRICK and Band. Coliseum, Harrow.
- Gloria GAYE and Band. Knightstone Theatre, Weston-super-Mare.
- Stephane GRAPPELLO and Swingtette. Aston Hippodrome, Birmingham.
- Henry HALL and Band. Empire, Croydon.
- Jerry HOEY and Band. Palace, Preston.
- Joe LOSS and Band. E.N.S.A.
- Roy MARSH and Swingtette (presented by Eric Winstone). Hippodrome, Norwich.
- Felix MENDELSSOHN'S Hawaiian Serenaders. Bedford, Camden Town.
- Harry PARRY and Sextet. Empress, Brighton.
- Oscar RABIN and Band. Empire, Finsbury Park.
- Lew STONE and Band. Hippodrome, Aldershot.
- Billy THORNTON. Hippodrome, Brighton.
- Maurice WINNICK'S Band (led by Harry Hines). E.N.S.A.

## NEWCASTLE TRUMPETER DIES

WE regret to announce the death of popular Peter Fielding trumpeter-vocalist George "Curly" Richardson, which occurred at Newcastle Infirmary on March 20, following an operation for appendicitis.

He was twenty-five. As a boy "Curly" appeared with the Cornsby Colliery (County Durham) Prize Band at Crystal Palace. Before he joined Peter Fielding, two years ago, he played with The Good Companions, the well-known North-Eastern semi-pro band.

## Parry On The Air

SWING fans will be interested to learn that Harry Parry and his Sextet are providing the late dance music on the Home wavelength next Monday, April 3, from 11.20 to midnight.

Interesting point about this broadcast is that Harry is using four vocalists, for in addition to his usual team of Rita Marlowe and Johnny Day, he is taking this opportunity of introducing to the air waves his young 16-year-old Manchester discovery, Gail Paige, who has been stopping the show at music-halls around the country recently with her rendering of "Cow-Cow Boogie" which, needless to say, will be featured on the broadcast.

The last, but not least of the vocalists, is ex-Parryite Benny Lee, who is appearing as guest artist with his old friends on this occasion.

## U.S. HIT PARADE

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

1. SHOO SHOO, BABY (2-2-x-2-4-5-9-8-7-8)
2. MY HEART TELLS ME (1-1-x-1-1-1-1-3-4-7-7)
3. MAIRZY DOATS (?)
4. BESAME MUCHO (KISS ME) (4)
5. NO LOVE, NO NOTHING (3-4-x-0-9)
6. MY IDEAL (5-8-x-0-0-0-3)
7. STAR EYES (0-0-x-0)
8. BREAK LOW (0-0-x-7-0-0-0-8)
9. PAPER DOLL (6-6-x-3-2-4-2-3-1-2-1-2-1-4-3-3-4-7-2-9-2)

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

54.—Portsmouth. At mtg March 19, Derrick Stewart-Baxter and Horace Harris, of Brighton, presented "Jazz Then and Now" and John Van Praag, also of Brighton, presented "The Seeker." J.S. at both mtgs, featuring Jimmy Simpson (lpt.) with Fats Waller in 1938-39) and Nat Harbor (King Cole and Fletcher Henderson).

# PARNELL-LEWIS GROUP MAKE SWELL JAZZ

EDGAR JACKSON'S Record Reviews

## VIC LEWIS AND JACK PARNELL'S JAZZ MEN

\*\*\*Johnny's Idea (Johnny Mince) (Eng. Parlo. CE11197).

\*\*\*Mean Old Bed Bug Blues (Trad.) (V. by Vic Lewis) (Eng. Parlo. CE11198).

Lewis (g'tar) and Parnell (dms.), with Ronnie Chamberlain (soprano sax); Derek Hawkins (alto, clar.); Billy Riddick (lpt.); Dick Katz (pno.); Charlie Short (bass). Recorded February 12, 1944.

MANY of you are engaged, or have been engaged, in working out your contribution to the "M.M.'s" best bands and musicians poll.

I understand that the 3,000-odd entries so far received show that the majority of you have a very nice appreciation of who the best of our better-known players are.

But what about the just as good fish in the sea of obscurity as ever came out of it into the limelight of broadcast and recording that spells recognition and often fame—people like Billy Riddick, Ronnie Chamberlain, and even Dick Katz?

As far as I know, nobody has mentioned any one of them.

And it's not surprising, because, while Katz may be a little better known through his having played on the H.M.V. Jam Session recording in November, 1941 (H.M.V. B9249), and his constant visits to the Feldman Swing Club, I don't suppose more than a round dozen of the tens of thousands who weekly read the "M.M." and believe themselves, not without some justification, to be reasonably well informed on who's who among British swingsters, have ever heard of Riddick or Chamberlain.

Riddick has seldom ventured beyond the confines of the little band run by Derek Hawkins at a South London dance hall, and Chamberlain has confined his activities more or less to London niteries whose patrons care little for who does what, even when they know enough to appreciate that which is good.

## NOEL GAY'S LATEST SUCCESS I'M SENDING MY BLESSINGS DON'T WORRY, BABY

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Yet on this disc these two players prove themselves to be two of the most enlightened (and capable) exponents in the country not merely of swing, but of jazz.

As a disciple of the jazz language Riddick can hold his own with any trumpet we have.

To say that Chamberlain is a second Bechet would be an exaggeration. No one has yet managed to produce on a soprano sax the fervent drive that Bechet produces. But Chamberlain plays jazz, and good jazz at that, on the instrument, and there are many who will think him none the worse because he does not indulge in Bechet's exaggerated vibrato.

I hand it to those enlightened jazz enthusiasts and exponents, Vic Lewis and Jackie Parnell, for having "discovered" these two.

I hand it to Wally Moody for having given their combo a break, and none the less so because all he knew about it was that it was out to do its best to "play jazz" without any eye on the commercial angle.

## REAL LOCAL JAZZ

But above all I hand it to the whole band for having produced the nearest approach to real jazz that has ever been recorded by localities.

There's one fast side and one slow. The fast one is "Johnny's Idea" (written by clarinetist Johnny Mince, of Tommy Dorsey's band, who was over here recently with the band of the Irving Berlin American troop show, "This is the Army"), and it's by far the better of the two.

The slower "Mean Old Bed Bug" is a blues, and while the solos are all good, the accompaniments are not always quite as inspiring as they might be.

The fact that the rhythm section sounds a little laboured at times may be due to the otherwise better-than-usual E.M.I. recording.

But I think one can hardly blame the recording for the moments when one cannot get away from a feeling that there are subtleties of dialect and inflexion which are not yet perfectly appreciated by even our best blues players.

Also, the record would have been none the worse if the vocal had been dispensed with.

"Johnny's Idea," however, raises no such disquieting impression. The rhythm rides smoothly and spontaneously, and the solos are, if anything, even better than on the other side, Riddick, Hawkins, and especially Chamberlain putting up grand shows.

Nor does Dick Katz do too badly.

## DANCE BAND POLL

(Continued from page 2)

they will be a genuine indication of the unadulterated choices of MELODY MAKER readers as a whole, uninfluenced by any considerations other than the merit of the bands and individualists for whom they voted.

Now you should know how to vote by now, but, just in case you don't, here's what you have to do. Send in your votes for the following classes:— FAVOURITE DANCE BAND (three names, in order of popularity). FAVOURITE SMALL COMBINATION. FAVOURITE SOLOIST (any instrument).

ALTO, CLARINET, TENOR, TRUMPET, TROMBONE, PIANO, GUITAR, BASS, DRUMS.

MISCELLANEOUS INSTRUMENT (your choice on violin, vibraphone, harmonica, organ, or other unconventional dance-band instrument).

FAVOURITE FEMALE VOCALIST. FAVOURITE MALE VOCALIST.

Send your entries to "Dance Band Poll," MELODY MAKER, 93, Long Acree, London, W.C.2, and remember—the closing date is first post Friday, April 14, for home readers, and April 21 for overseas readers.



These youngsters, recruited by jazzmen Jack Parnell and Vic Lewis, really go to town in the two titles which Edgar Jackson reviews here. This picture, taken by Jack Marshall in the E.M.I. studios after the session, shows (left to right): Derek Hawkins (alto), Billy Riddick (lpt.), Ronnie Chamberlain (soprano sax), Vic Lewis (g'tar), Dick Katz (pno.), Jack Parnell (drums), Walter Moody (E.M.I. recording chief, thanks to whose enterprise the disc was made), and Charlie Short (bass).

He may not be the equal of, for instance, the brilliant Norman Stenfland (how many of you thought of him for the poll?), but he manages to get a real barrel-house move on.

But the most exciting moments—and exciting is not too enthusiastic a word for them—are the collective improvisations. At last a home-grown group has managed to capture both the spirit and the letter of this basic ingredient of true jazz.



## FATS WALLER AND HIS RHYTHM

\*\*\*Don't Give Me that Jive (Come On with the Come On) (Kirkeby, Waller) (V. by "Fats" Waller) (Am. Blue Bird OA068812).

\*\*\*You Must Be Losing Your Mind (Waller, Ed. Kirkeby) (V. by "Fats" Waller) (Am. Blue Bird OA073441).

(H.M.V. BD1077—4s. 2d.)

068812.—Waller (pno.), with Eugene Sedric (reeds); Herman Autry (lpt.); Al Casey (g'tar); Cedric Wallace (bass); Arthur Trappier (dms.). Recorded December 26, 1941.

073441.—Waller (pno.), with Sedric, George, Richard James, Lawrence Fields, Bob Carroll (reeds); John Hamilton, Joe Thomas, N. Courtney Williams (lpts.); George Wilson, Herbert Fleming (lms.); Casey (g'tar); Wallace (bass); Trappier (dms.). Recorded March 16, 1942.

"LOSING YOUR MIND" ought to have been one of Fats's

most interesting records, if only because it is one of few he made with a big band during the last years of his life, but in fact it is little more than disappointing.

Except for eight bars each, by trumpet and tenor between vocal choruses, nothing worth talking about happens that is not accounted for by the usual five who constitute the "His Rhythm" part of the outfit.

It is true that towards the end of the side the ensemble as such gets going, but it is still a fact that for all the use Fats makes of "His Orchestra" to produce anything outstanding, the side might just as well have been made by the smaller group by itself. The trouble appears to be that, whether or not it was to enable him to use the grandiose title of Fats Waller and his Rhythm and his Orchestra, Fats made the mistake of using the "Orchestra" merely as a background to his "Rhythm," instead of treating the two as one indivisible whole, with the result that the identity of the "Rhythm" is almost swamped out by the "Orchestra," and no worthwhile new ideal achieved to take its place.

Or, if I may so twist a proverb, a case of putting the two stools so far apart that it was hardly possible to avoid falling between them.

"Don't Give Me that Jive" is, of course, by the smaller "His Rhythm" group alone.

If it has neither the sparkle nor the spontaneity of most of the records by Fats Waller and his Rhythm, at least Fats plays nice piano and sings with some suggestion of his amusing facetiousness; also the always attractive guitar of Al Casey can continually be heard doing its usual delightful things in the background.

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We carefully scrutinise every entry, and are destroying all those which have the least aroma of hanky-panky. And, remember, the decision of the Editor is final in all matters regarding the Poll.  
So you may be assured that when the results of the Poll are published (Please turn to Page 3)

As we mentioned last week, Brunswick are issuing Red Nichols' "Panama", "Margarie" in the "Golden Era" series on April 1.

As this disc is of such great interest to all recordists, we feel that you would appreciate a really comprehensive review of it, and so we have asked R. G. Venables to "guest" with us this week and give you a record running commentary.

Ralph is well able to do this, as he has had the platter many years and actually lent one of his brand new copies to the Brunswick company for dubbing, thus making it available to you all.

So, over to Ralph! He says:—Red Nichols and his Five Pennies have come in for an astonishing amount of criticism during the past few years. I sometimes wonder why all these good people cannot content themselves merely by saying "Nichols stinks"—and letting it go at that.

But no, they must needs indulge in wordy fights of fancy, trying in vain to prove that because E. Loring Nichols has complete control of his horn, and never plays off key, he should, therefore, be dismissed as quite unworthy of our attention.

And so, as regards adverse criticism of Nichols' brand of music, shall we "take it as read" for the present, contenting ourselves with a vote of thanks to all those thousands of jazz enthusiasts who admire Red Nichols just as passionately as the other thousands abhor him, but who, praise be, do not waste reams of precious paper in telling us all about their own personal opinions?

Well, all right, then. I will now proceed to carry into a precious realm just far enough to give you a description of the Five Pennies coupling which you will be hearing in your local gramophone shops next month.

The titles are "Panama" and "Margarie"—two good old stand-by numbers which have formed the basis for many a hot improvisation in the past. Oddly enough, although these two sides represent the finest output of the Five Pennies, neither has been issued in this country before.

Actually, it isn't odd at all, for someone was careless enough to lose or destroy the only set of masters long ago, and this coming issue has been dubbed from my own copy (brand new, let me add).

"Panama" dates from the middle of May, 1928, and seems every bit as fresh to-day as it did sixteen years ago. Personnel consisted of Red Nichols and Phil Napoleon (trp.); Miff Mole (trb.); Dudley Fiedick (melophone); Fud Livingston (clar.); Jimmy Dorsey (alto); Vic Beron (dms.). It is the better of the two sides and starts off with a promising intro, wherein Fud weaves typical patterns against a brass background.

"Panama" has a 16-bar chorus, and the nine (so-called five) Fud takes it at a tempo which enables them to get nine choruses into the ten inches. First is an "all in" which tends to bring blushes to the faces of those gentlemen who decry this "savage" white jazz.

It also brings blushes to the other school, but these are blushes of enthusiastic appraisal, attended by sparkling eyes and gleeful smiles and the rest of the curious phenomena associated with the hearing of good jazz.

Miff follows this first chorus up with a very pungent sixteen bars, then a Schutt solo, full and logically constructed as ever, giving place to another ensemble chorus.

# COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

semble chorus. Livingston's clarinet paints this passage with a distinctive Chicago tone, and we are very much aware of his importance as a vital member of the early Five Pennies. Nothing anemic about Fud!

Next comes an alto solo from Jimmy Dorsey. Jim uses the full range of his instrument, maintaining perfect tone and pitch throughout, and once again demonstrates how immeasurably superior is his alto to his clarinet. And talking of clarinet, here comes the boy himself—the one and only Fud—shrill, piping, and hard as hell. One can picture Jimmy listening to this with hopeless resignation and despair!

Then another "all-in," with Vic Beron slipping in some cunning beats to help maintain the tension. And now Nichols takes the stand, retting his effect by reducing volume instead of increasing it—a favourite trick of Red's, and one which is very welcome to ears wearied by the modern routine of "each one louder than the last!" Then the final "all-in"—and no mucking about with the coda. The band rides right out, dead on the beat, leaving the listener overwhelmingly conscious of having just heard jazz which was very, very alive.

And the backing? Like "Panama," "Margarie" should be played good and loud, and you'll just have to do your best to forget about war-time surface noise. This was recorded on the last day of May (1928), and is a product of a seven-title session.

Personnel is the same as for "Panama" save that Jim Dorsey is absent, and the band goes straight into a spirited ensemble chorus with no hat, Beron emulates Davey Tough here, and the whole performance is full of vigorous enthusiasm. Fiedick takes the first solo, one of his very best, and we cannot help but wonder what has become of this unusually fine musician nowadays.

Then comes Fud in another terrific solo. Beron's crafty drumming playing an important part in the creation of a super-hot atmosphere. Miff takes his penultimate chorus, and a more rousing solo from the veteran slip-horn I could never wish to hear.

It really is thrilling stuff, and the tension is heightened by a blasting chord heralding the final chorus—a surge of sound calculated to stimulate the most jaded listener! And so, with a "bugle-call" coda, "Margarie" comes to an end. You'll like this, but you'll like "Panama" even more. A great coupling by any standard.

ANY OLD RAGS? Interesting letter from Reg Byard, of Swindon, who wants to know some details of the old "Rags" he hears mentioned in jazz circles from time to time. Quotes Reg, "Thanks to the Corner, the blues are no longer a mystery, but how did the Rags originate, and who first played them?"

Now we could answer Reg at great length, as we have in our possession at the moment Jelly Roll Morton's own little booklet dealing with this fascinating subject (incidentally, this booklet is not available over here, so please don't waste time writing after it), and we could quote enough to fill a dozen Corners.

However, that might be a little hard on some of our other readers, so we would prefer to recommend friend Byard to an excellent article by Stanley Dance that appeared in the last issue of "Jazz-Junction-Jive" (unlike Morton's book, this is available from 181, Old Oak Road, London, W.3—and well worth getting) and fully dealt with the old "Rags" in detail, besides providing a good précis of the Morton book.

"OH BABY" AGAIN Letter from Harry Giltrap, who is the secretary of the Wythenshawe Manchester Rhythm Club, regarding the Condon "Indiana"/"Oh Baby" sides.

We are printing the epistle in full, as it offers an interesting subject for discussion, and before we make any comment, ourselves we'd like to see what the other "Golden Age" boys think about the idea that Harry puts forward. Says Harry:—

It is interesting to note that in the matrix numbers of "Oh Baby" (40098) and "Indiana" (40105) and "Shimme Sha Wabble" (40085), the difference between the Miff discs number and the Condon is only 49, while the Condon sides are 135 matrices apart. Could this mean that the Mole side was made with the Condon's, assuming, of course, that "Indiana" was made at the same time as "Oh Baby"? The line-up, of course, was basically the same for the three sides, Nichols and Miff being added for "Shimme Sha Wabble".

If this fact is correct it might add a great deal to R.G.V.V.'s story. "This line-up of Miff, Nichols and the Chicagoans also seems to give the clue as to the personnel of the group which Nichols assembled (if it is of any interest). To me this seems to be the greatest group Nichols ever assembled, going on the "Shimme Sha Wabble" performance. I don't think I have ever heard each playing quite so well as he does on this disc. Also, I am under the impression that discs are cut in pairs. If this is true, what is the session mate of "Shimme Sha Wabble"?

RHYTHM SECTIONS A Mr. Grundy, of Blackburn, sends us the following: "The Jazz versus Swing argument, and the 'gimme the Golden Age routine' has been going on for some time now, so may I make a suggestion that critics pay more attention to the way they differ in the particular rhythm sections? On the old records we hear the 'boxy' drummers, the jingling banjos and the grunty tubas, as compared with the modern solid rhythm section. I think that if the Golden Age front-line instrumentalists were put with the modern rhythm section, say, on one of the 20th Main Session recordings 'I Found a New Baby', or even Harry Parry's 'Angry' for that matter, you've really got something. I know of a well-known jazz authority who writes in a number of magazines who says: 'Why worry about the R.S. as long as it keeps time?' I say that if the old-time rhythm section had worried less about keeping time and more about punch, there'd be a helluva lot more swing fans interested in so-called good jazz. What do you think?"

Mr. Grundy, we think you've gone off the rails a bit. Do you honestly believe that the old-time rhythm sections lacked "punch"? Have you listened to Luis Russell, Will Johnson, Pop Foster and Paul Barbarin in "Feelin' Drowsy"/"Swing Out" (H.M.V. B4970), or Ellington, Guy, Braud and Greer in any of the earlier Ellington discs? Do Signorelli, Quick-sell, Rollini and Moorhouse suffer from lack of punch in the Big Gang discs? We hadn't noticed any absence of heat in "Hot Mustard" by the 1927 Henderson band, when Henderson, Dixon, Cole and Kaiser Marshall dispensed the rhythm. We should hate to hear Higgy or Charlie Holmes or Bill Rank or Bix trying to make themselves heard above the interminable cymbal clash of the average modern swing band. Even the example of the

jam session you quote is unfortunate, because, owing to poor balance, the R.S. is dominated by bass and drums, practically drowning the finest R.S. pianist in the country—Art Thompson. Here and there you can hear him, but not displayed to full advantage. We don't know to which jazz authority you refer, but we must admit we are astounded by his statement.

May we finish by suggesting rhythm sections which kept both "time" and "punch"? Gil Bowers, Eddie Lang, Harry Goodman and Ray Bauduc in the Venuti-Long All-Star discs—Decca F5883 and F5884. Teddy Wilson, John Trueheart, John Kirby and Cosy Cole in the Teddy Wilson recordings—Bruno, O2063 and O2066. Dick Voynow, Dick MacPartland, Basil Dupre and Vic Moore in "The New Twister"/"Shim-Me-Sha Wabble" on Bruno, 3856 or C.M.S. 102. Sullivan, Condon, Lannigan and Krupa in the McKenzia-Condon Chicagoan session. That's enough to go on with.

SWAP AND BUY DEPT. Edwin Hinchcliffe, 704. Howard House, Dolphin Square, S.W.1, who is one of our keenest collectors, is disposing of a number of discs, and offers are invited to his address. Some first-class stuff is available, including American labels, and some rare cutouts. Please send stamped addressed envelope when you apply for list.

Charles Harvey, 41, Gloucester Close, Willenden, N.W.10, is trying to form an American Ballad Club for those interested in the "Social Significance of American Folk Lore"—(Pheew! what a mouthful!)—and if you're interested in S.S.O.A.F.L. drop Charles a line for further details. C.L./Cap. Jennings, I. D.D. 2578832, "B" W/T Section, 30 Corps Signals, Home Forces, offers Waller's "Wish I Were Twins"/"Minor Drag." Goodman's "Aintcha Glad," Allen's "Who's Honey Are You?" and album of Am. Decca "Gilded Nights," Wants Armstrong's "Gully Low Blues," "I'm Not Rough," Hampton's "Sunny Side," Ida Cox's "Coffin Blues," and Bessie's "Empty Bed."

F. Connelly, 23, East Parade, Dewsbury, Yorks, offers for 50s. 12 discs which would make good basis for anyone starting a collection: Parlo. R443, 2478, 2581, 1063, 2687, 2268, H.M.V. JF36, BE252, BD 103, B6642, Bruno. O1338, Decca F7607.

Dave Myne has some disposals, including many unobtainables: Bergin's "Can't Get Started," and Hampton's "Whoa Babe," open to highest bid. Wants include rarer Morton, Bechet, versions of "Jazz Me Blues." Offers to Dalhousie Castle, Bonnyrigg, Midlothian, N.B.

R. Gore, "Four Winds," Theisger Rd., Abingdon, Berks, offers Louis Armstrong's book "Swing That Music," in first-class condition. Highest bidder.

N. J. Browne, 152, Edward Rd., West Bridgford, Nottingham, would like to purchase any jazz publications and discs by Goodman, Basie, Shaw, Crosby, Herman and Webb. Good prices paid.

David Trett, 48, Coten End, Warwick, wants any of the best British jazz discs, particularly those used by the bearded half in his radio programme to the U.S. Forces (reported in M.M. 3/34).

A. E. Aldhouse, 50, Avebury Rd., Stretley, Birmingham, 30, wants to buy "Swing Is Here," H.M.V. B8432.

1545913, Cpl. McRobbie, W. A., 18, Fishaw Rd., Great Meads, Heywood, Cheshire, will give good prices for unreplayed discs: H.M.V. B8667, BD690, and Regal-Zono, MR2440.

Geo. Wood, 2, Stanley St., Consett, Co. Durham, makes requests for two copies in good condition of Ellington's "Take The A Train." Reasonable price. Also any O.D.J.B. recordings.

We don't usually print requests for jazz books or magazines, but exception in case of Max'ol Bassett. Please, if you have any of these, give him a chance, and remember that Serlyce pay won't allow fancy prices. To S. Bassett, STU 1, P/KX 15327, Mess 21, H.M.S. "Berwick," c/o G.P.O., London.

S. D. Groom, 23, John St., Luton, Beds, offers "Am. Jazz Music," 50 1939-41 "M.M.'s" for sale. (Don't forget Bassett.) Also H.M.V. B6487, Bruno, 1386; Parlo. R2281, and Dorsey Bros. Basin"/"St. Louis."

N. E. Fisher, 65, The Drive, North Harrow, Middlesex, will pay from 6s. to 9s. for good condition Voc. S210, and also wants Duke's "East St. Louis."

P. I. Marriott, 37, Danefield Rd., Northampton, offers Duke's "Lazy Rhapsody" and Goodman's "Tappin' The Barrel" in exchange for any Artie Shaw, or Tommy Dorsey's "Deep River." Geoff. Hodgson, "Holly Lea," Baldrine, Isle of Man, wants to get hold of the three Oliver discs on Brunswick (Creole Jazz Band).

# THE FORGOTTEN MEN OF MUSIC

BENNY GOODMAN, Tommy Dorsey, Harry James, Frank Sinatra, Connie Boswell. . . Those names are almost as familiar to the general public to-day as the names of Churchill, Roosevelt, Stalin, or any other famous figures.

But the names of Eddie Sauter, Fletcher Henderson, Sy Oliver, James Matthias, Axel Stordahl mean, to the great majority, not a single thing.

The progress of popular music in the past twenty years has been swift and meteoric. To-day, bandleaders and vocalists are as well known to the average person as the names of statesmen, industrialists and Royalty. Yes, even the long-neglected sideman is getting a share of fame.

But the most important figure of all in pop. music still remains hidden in the corner of obscurity. The man who makes or breaks a band—the arranger. Without a doubt the popular music arranger is THE forgotten man of music.

## SALUTE THE ARRANGER!

From the days of stylised music à la Lombardo, Whiteman, etc., the guy responsible for the way the band sounds remained a man of mystery. Jitterbugs can whistle Glenn Miller's record of "In The Mood" almost note for note. Some can even tell you who the soloists are. But how many know that Bill Finnegan was the arranger?

Few people realise that without the modern arranger all bands would sound alike, every tune would be played in exactly the same way by every band. The tonal colours and expert phrasing and section blending found in the top bands of to-day would be unknown.

The style bands like Miller, Kaye, Lombardo and Kyser would have no style. True, the arrangers of to-day get well paid for their efforts, but shouldn't such an important and indispensable personage be given some share of fame?

In 1937 a jump crew led by a bespectacled clarinetist named Benny Goodman blasted its way into the top ranks of dance bands. With the help of star sidemen like Harry James, Gene Krupa and Jess Stacy, B. G. was given the title of "King of Swing."

Yet the guiding hand behind the orchestra, the man who was responsible for the arrangements, and, in many cases, the composition of such outstanding numbers as "Sing, Sing, Sing," "Stompin' at the Savoy,"

## Cpl. MILTON BUCKLEY (U.S. Army Signal Corps)



CPL. MILTON BUCKLEY

"Down South Camp Meetin'" and "Swingtime in the Rockies"—Fletcher Henderson—was unknown to Joe Public.

Tommy Dorsey, with swing arrangements of "Marie," "Song of India," etc., and sweet arrangements of "I'll Never Smile Again," "This Love of Mine," etc., climbed right to the top of the heap a few years ago.

Yet arrangers Axel Stordahl, Deane Kincaide and Paul Wetstein who dreamed up these scores were left out in the cold as far as public recognition was concerned.

So it goes throughout the years. Artie Shaw rose to fame with Jerry Gray's scoring of "Begin the Beguine"; Charlie Barnet with Billy May's arrangement of "Cherokee." Harry James first came into the big money class with James Matthias's version of "Music Makers."

Even Frank Sinatra, the "Voice," was helped so much by the lush, mellow arrangements of Axel Stordahl in the T. Dorsey "I'll Never Smile Again" era that Sinatra stole him from T. D. when the Swooner went on his own, and to-day Axel does practically all of Frankie's swoon back-grounds.

Jimmy Dorsey, in a recent N.Y. theatre engagement, started a good trend by mentioning his arrangers in all advertising for the show. Why don't all the leaders use this fine idea?

When a band advertisement is displayed in a newspaper, the vocalists and featured sidemen are given billing. It wouldn't cost any more or use up much more space to have the arrangers given equal recognition.

However, the most helpful of all would be for the record companies to have a credit line on every disc, stating the arranger of the tune. American Columbia used this principle a few years ago on their Columbia and Okeh jazz and swing releases. All the companies should do that to-day, not only on the hot discs, but on the sweet and corn records as well. In this way, arrangers would get some kind of publicity for their efforts.

Of course, in the cases of Lombardo, Silverster, etc., the arranger(?) might be afraid to come out in the open. . .

But it still would be a wonderful boost for the other scorers. I realise that the true jazz fan deprecates arranged music and insists that for pop music to be sincere and worthwhile it should be spontaneous and improvised.

That's true in a sense, but there is still a lot of music that has to be arranged, and as long as there is, why not give credit where credit is due? Who knows, perhaps with the spotlight shining on them, arrangers might improve on present-day pop scores and develop some new ideas in the arranging of modern music?

"crooning," as it is called, becomes a pretty highly skilled art. The only people who still have the brazenness to make themselves ridiculous by likening it to caterwauling are usually those who, despite their elaborate protestations to the contrary, are so steeped in the way things were done yesterday that they can have no understanding of the innovations of to-day.

However, everyone is entitled to his or her opinion, so long as it is not aired to the detriment of the majority. To suggest that "crooning" is harmful to our troops is not only frankly absurd, it is detrimental to the majority.

Our lads abroad like to hear our girls singing in the intimate way that is called crooning.

SENTIMENTAL ASPECT But to suggest that even when the sentimental aspect is stressed it has any disturbing effect on them is just ridiculous.

The sentiment is accepted for what it is worth—that is to say, as a superficial means of escapism which, because of the setting in which it has always been heard, and so is always associated with, never succeeds in reaching even the surface of the deeper emotions.

Likewise with the songs. Not so long ago the radio critic of a prominent London daily launched what was for him a very strong attack against "Paper Doll."

He claimed that its suggestion of a man taking a paper doll in place of a

"real live girl" because the latter might be fickle was unmanly. How anyone could, be so lacking in imagination as to think that anybody would look upon the words literally and seriously surpasses all understanding.

The popularity of this hit song—originally banned by the B.B.C., but soon afterwards very sensibly taken off the "stop" list—was due in no little measure to the fact that everyone with any sense of humour enjoyed it, subconsciously if not always consciously, for its satire, which tickled their sense of irony.

And so it is with most other "popular" songs which have an outwardly sentimental trend. No one takes them seriously, and to suggest that they could be so taken is merely to draw attention to an aspect of them which doesn't exist, but could be harmful if people were erroneously led to believe it did.

Let us hope we shall have no more of these nonsensical attacks against a form of singing which is so popular with the public at large, including our boys overseas, throughout most of the civilised world.

Such silly ravings as Lord Winterton's do no good. But they can do a great deal of harm, if only because they inevitably make ordinary men and women think that a move is afoot needlessly to rob them of something they like and in which they know there can be no harm.

(Please turn to page 7)

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# Brand's Essence

THE photograph alongside on this page represents a swing fan's dream come true.

The fan is P. T. BRADFORD. He hails from Southport (Lancs), and is a radio officer in the Royal Navy. On one of his trips he was able to make a stop at New York, and decided to achieve his life's ambition and see his idol, TOMMY DORSEY, in the flesh.

Dorsey was then playing on Broadway, and our fan went to the niterie, had a meal and revelled in the band. Towards the end of the evening he sent a waiter over to the bandstand to ask if Tommy Dorsey would kindly give his autograph to a British admirer in the Navy.

The request produced more than the autograph. It produced Tommy Dorsey himself, for he left the bandstand immediately, came right over and talked jazz solidly to our thoroughly enraptured friend until the session was over.

Tommy then wanted to know where the British lad was staying. P.T.B. told him he was going to fix up at a hostel, but Tommy wouldn't hear of it.

He took Bradford in his car to his own palatial house in New Jersey, put him up there in luxury for a week, treated him as an honoured and welcome guest, took him around to broadcasts, clubs and shows, and when his leave was up sent him back to his ship with a present of a handsome portable gramophone and lots of records.

For your genuine kindness to a British fan, Tommy, the profession thanks you!

MANY members of the profession will remember JOHN MONTGOMERY, who was once JACK PAYNE'S publicity manager, and who also, at different times, looked after the publicity for JACK HYLTON, LOUIS LEVY, BILLY THORBURN, etc.

Time brings many changes, however, and now it is Captain John Montgomery who writes from Regimental headquarters out East.

John still gets a little news from home, because TOMMIE CONNOR, and FRED BENSON, of Dix, Ltd., send him the news, whilst he occasionally manages to see a copy of the "M.M.", even as he puts it, "among the snow-clad mountains of Persia."

Well-known English bandleader BERT FIRMAN visited their camp recently with the "Stars in Battle-dress" show, and John Montgomery says everyone should hand Bert a big bouquet for the work he has been doing, touring the Middle East, Persia and Iraq, and "roughing it" under very adverse conditions—not to keep his name before the public at home, or to ensure he is not forgotten after the war, or even for money—but just to entertain the troops.

It does not need much imagination to realise that conditions out where John Montgomery is situated are far from ideal for jazz enthusiasts. "Gramophone records," says John, "are 10s. each in Baghdad and about 15s. each in Teheran, and the titles are very old."

"Maybe," John writes, "you wonder what happens to old gramophone records—well, I'll tell you. I saw one in a little native shop in a small Persian town. It was 'Day by Day,' played by Jack Payne and the B.B.C. Dance Orchestra. I reckon it is about fourteen years old, and, judging by the surface, it had had dozens of owners. Believe it or not, the price was the equivalent in English money of about five shillings."

In the same shop was Jack Payne's ancient classical record on a "Five-barred Gate"—but this one they wouldn't sell at all because the



British swing-fan naval officer P. T. Bradford leans over Tommy Dorsey in a New York niterie. Full story of the great U.S. bandleader's hospitality to the British fan is told on this page.

Persians liked to listen to it while they were refreshing themselves in a teashop next door.

A nice compliment to J. P.!

HERE is a request from a very old friend of drummers DANNY STERN and "JOCK" MACGREGOR who is most anxiously inquiring for the present whereabouts of these two lads.

Danny Stern worked before the war at Maxim's, in Juan les Pins. "Jock" MacGregor used to tour the Continent with the famous "Gregor" and his Band.

Anybody who knows what has happened to these two notable skin-beaters—whether they escaped from France, whether they were captured, or what adventures befell them—will be doing a real favour if they will write in to "Brand's Essence" and give me the "low-down" so that I can put an old friend of the two musicians out of her long period of suspense as to what has been their fate.

RECENTLY we received a visit from pre-war sax and clarinet ace TEDDY BUTLER, some of whose adventures as a Merchant Navy wireless operator on Atlantic convoys have already been chronicled in these columns.

After a period out on the Gold Coast of Africa, Teddy has returned home far from well. Has been recuperating in the bracing air of "Doctor Brighton," and is now back in Town to finish off his well-earned holiday period.

Teddy is keen to get back on the high seas again as soon as he can—but all final decisions on this point are in the hands of his medico, and he may have to rest awhile yet.

AMONG the ceremonies—apart from Hitler's funeral—that I would like to attend just now would be any one of the dances or other social functions organised by South-East London promoter, M.C., bandleader and publicity expert, SYD LACEY.

During the past season SYD's spate of work in his own district has included organising weekly dances at the "Lady Florence Ballroom," Deptford, at which he has presented his "Ambassadors Club" Band, led by Les Stiles.

A great loss fan, Syd used to be one of the leading figures in the Joe Loss Band Club. Being nowadays on war work, his activities in all spheres of the profession are at the moment much reduced.

Nevertheless, Syd is branching out shortly in an interesting Rhythm Club venture. This commences very shortly (see R.C. notice). Venue is the "Anti-Gallican," Woolwich Road (corner of Church Lane), Charlton. There will be a nine-piece band, and lots of fun.

Can, curiosity at last got the better of me, and, there being just enough illumination to see, I ventured a glance—a furtive—over his shoulder peep at the astonishing volume.

Solemnly its title page proclaimed: "The Survival of The Otter" (Yes, I'm sending this one to Ripley for inclusion in his "Believe-it-or-Not.") Speaking of the Windmill, though, it's surprising the number of well-known dance band artists who appear there from time to time.

Noted ex-Henry Hall singer TONY CLARE—you will remember him regularly stopping the show on tour with "This Is Worth Fighting For"—has just played a season there; ex-Lew Stone singer MICHAEL LINDON was both singer and script-writer there not so long ago; and RON PERRIAM Cardiff and district bassist of a few years back, has, since his discharge from the Army, joined up at the "Mill" as a singer-dancer-actor of considerable possibilities.

The Windmill has a fatal fascination for bandleaders. Only the other day, for instance, I happened to drop in to have tea with one of my friends in the staff canteen there, when who should I see taking tea with Cliff Gordon (that budding young future genius of the London theatre) than maestro JACK JACKSON.

Finally, although you may not credit it—maestro HARRY LEADER once played sax in the pit there—more years ago than I should care to count.

You'll see some of the ex-musical Windmill stars back in the old fold, eating in Archer Street just like they used to do—but don't mention feminine pulchritude to them; they're sick and tired of the very words!

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# INFORMATION BUREAU

## From Charles Chilton's "Radio Rhythm Club" Feature

### The Question You Didn't Hear on the Air!

RADIO RHYTHM CLUB'S brightest innovation, "Information Bureau," was to have come back to the air early this month (April) with the original members: Charles Chilton, Edgar Jackson, Denis Preston, and Questionmaster Ray Sonin.

It will not! One day we may tell you the full reason.

Meanwhile, suffice it to say that it has its roots in the refusal of the Director of the B.B.C.'s Gramophone Department, Mr. Gerald Abraham (one of whose chief claims to distinction at the moment is that he has recently written a book on the history of Russian music) to allow the Bureau to answer on its last broadcast in January two questions in the way the members of the Bureau had intended to answer them.

In consequence, the Bureau refused to answer them at all, and other questions had to be substituted at the last moment.

The deleted questions—and they are questions which have been put to the MELODY MAKER with almost monotonous regularity for many years, so may be considered to be of very general interest—were:—

WHY CAN'T WOMEN PLAY JAZZ? and WHAT ARE YOUR VIEWS ABOUT JAZZING THE CLASSICS?

The answers the Bureau members desired to give, as they appear in the script prepared for their verbatim replies given during rehearsal, are, of course, in dialogue form, and therefore do not perhaps read so well from print as they would have sounded over the air.

Nevertheless, they disclose such interesting outlooks on these highly controversial subjects that we propose to print them as they stood before Mr. Abraham refused to pass them without alteration, on the grounds that the answer to the first question was sociological (and therefore, according to him, outside the scope of jazz!!!) and that the second question raised points which were "contrary to B.B.C. policy."

We are dealing with the first question, Why can't women play jazz? only this week. The second will be dealt with later.

### THE DISCUSSION

HAVING started off by citing the female musicians who have proved their ability to play jazz—such as Mary Lou Williams, Cleo Brown, Hazel Scott, Rosetta Tharpe, Lil Armstrong, Dorothy Donigan, Una Mae Carlisle, Billie Rogers, and the British tenor saxophonist Kathleen Stobart—and given gramophone illustrations of their work, the members of the Bureau proceeded:—

Sonin: Having (I hope) made our peace with the ladies, we can now start attacking them as if nothing had happened. Who's going to be the first to tell us why the girls whose records we have heard are merely the exceptions who prove the rule that women can't play jazz?

Chilton: Well, I've often discussed this very same question with jazz fans, and they always take the artistic angle—that women aren't cut out to play instruments, that they haven't the temperament for jazz, and so on. I would suggest, however, that the real reason is to be found in the social angle. Until quite recently women were kept in the background. What chance did they have to develop free expression—whether in music or anything else?

Jackson: That's true enough. But music has always been open to women.

Preston: Only as a medium for entertaining in the family circle.

Chilton: I think Denis is perfectly right. In their own drawing-rooms—and even in the almost equally sheltered confines of the Royal Academy of Music—women could develop their musical talents. But they were never allowed to go out and develop them in the world outside.

Jackson: That may be true of the Victorian women, but there's surely been ample opportunity for women since then to develop their musical talents—as you say—in the world outside.

Chilton: I don't agree. I think women are still only on the fringe of freedom.

Preston: I support that. It's true that to-day women are doing jobs which until recently only men were thought capable of doing—acting as railway porters, van drivers, and so on; and in Russia they're even fighting side by side with their menfolk. But I think we must look upon all that as a temporary expedient resulting from war emergency, and that it will be some time after the war before anything like full sex equality comes about.

Sonin: May I interpose to take up one point here? Charles says women are now only on the fringe of freedom. Are we to take it that by that he is inferring that when they are really free, on a par with men, they will be able to play jazz?

Chilton: Yes, I definitely think so.

Jackson: If jazz is not by then a lost

McCarthy (Am. rec.): 8.30 p.m. (F), Radio Rhythm Club, Jam Session at the Town Hall (Am. rec.).

WEDNESDAY (5th)—8.15 a.m. (F), Harry James Orch. (Am. rec.): 2.1 p.m. (F), Swingaroos; 3.15 p.m. (F), Fred Hartley; 6.30 p.m. (H), "Command Performance," with Robert Young, Kate Smith, George Price, Fred Waring's Pennsylvanians, Capt. Glenn Miller and A.A.F. Training Command Band (Am. rec.); 10 p.m. (F), Jay Wilbur Orch.

THURSDAY (6th)—10 a.m. (F), "Mail Call" (Am. rec.); 8.30 p.m. (H), "I.T.M.A."; 9.5 p.m. (F), "Hello, Swingtime," with Phil Green's Orch., Eleanor Farrell, et al.; 11.10 p.m. (H), Gerald.

FRIDAY (7th)—8.15 a.m. (F), Tommy Dorsey Orch. (Am. rec.); 11.15 a.m. (F), "Charlie McCarthy" (rec. repeat of last Tuesday's Am. rec.); 5.30 p.m. (F), Fred Hartley.

SATURDAY (8th)—8.15 a.m. (F), Lucky Millinder Orch. (Am. rec.); 11.30 a.m. (H), Gerald; Noon (H), André Kostelanetz Orch. (Am. rec.); 6.30 p.m. (F), Atlantic Spotlight (partly from U.S.); 11.5 p.m. (H), Maurice Winnick Orch.

### "DETECTOR"

(Continued from page 5)

If these M.P.s really want to do some good they should turn their attentions to the more seriously sentimental aspects of some of the programmes being broadcast in the B.B.C.'s new "General Forces" service.

As I pointed out not so long ago, these programmes can be harmful because they stress a form of sentiment that cannot be laughed off. It deals with matters too close to the heart—matters which are not only very real, but which, because of the association of ideas they bring about, can drive those separated from their homes and those they love very near to despair.

"What Makes Us Dance?" This question was the title of a programme at 1.15 p.m. last Thursday in the Home Service, and as the "Radio Times" stated that it was a "gramophone programme illustrating, from the dancer's point of view, the influence of rhythm, melody and harmony," one might reasonably have expected some worthwhile attempt to answer what is undoubtedly a most interesting question.

But not a bit of it. Just a sequence of records with a few platitudinous remarks about the music.

It seems that anyone can get on the air these days—provided they have nothing to say and can say it down to the mentality of our dear B.B.C.

### TIX THESE NEXT WEEK

(F)—General Forces: H—Home Service) SUNDAY (2nd)—4 p.m. (F), Palestine Half-Hour; with R.A.F. "Skyrockets" et al.; 4.30 p.m. (F), "I.T.M.A." (rec. repeat); 6 p.m. (F), "Variety Band-Box," with Geo. Erlick's Band et al.; 8 p.m. (F), "Calling Malta," with Anne Shelton.

MONDAY (3rd)—8.15 a.m. (F), André Kostelanetz Orch. (Am. rec.); 11 a.m. (F), Jack Benny (Am. rec.); 12.15 p.m. (F), "Hello, Swingtime," with Phil Green's Orch. et al.; 11.20 p.m. (H), Harry Parry Sextet.

TUESDAY (4th)—8.15 a.m. (F), Lionel Hampton Orch. (Am. rec.); 8.45 a.m. (F), Dina Shore (Am. rec.); 9.45 a.m. (F), Geo. Erlick Bands; 11.15 a.m. (F), "Command Performance" (repeat of last Wednesday's Am. rec.); 11.30 a.m. (H), Carl Barrileau Orch.; 12.15 p.m. (F), Gerald; 6.40 p.m. (F), "Twelve Men and a Girl," with Beryl Davis, Benny Lee, Club Royal Orch.; 7.50 p.m. (H), "Charlie

and with the reservation, I should think, of a woman's physical disadvantages—especially when it comes to playing such instruments as trombones and tubas.

Chilton: Of course, I take that into account. But on the instruments that they can play—well, I'm sure they'll make good.

Sonin: I've just been looking at the list I jotted down while you were all giving names of women jazz-players, and notice that—with the exception of Billie Rogers and Kathleen Stobart—all the women you mentioned are coloured. Does that prove anything?

Chilton: Of course, it supports my theory about the social angle. Nobody would think ill of a Negro woman playing in a night club, and it's in that sort of place where you learn to talk the jazz language. White women have always been more fettered. They haven't been able to get around to hear jazz, to absorb it, and, consequently, to play it.

Sonin: That's very interesting indeed. But I would like to add to (the original question) who women can't play jazz—would the information Bureau say that they can understand it?

Jackson: Yes; on the whole, almost as well as men. Look at the brilliant string of female jazz-vocalists. Surely that's the answer.

Preston: Bessie Smith was a woman. She understood jazz all right.

Chilton: I agree. And, even if they can't play an instrument or sing, you ought to argue with some of these girls from the rhythm clubs some time. You'd then find they also understand jazz.

Sonin: How right you are!



This picture celebrates a most interesting recording session at the H.M.V. studios last week. Much impressed by the trumpet ideas of R.A.F., see Arthur Mouncey, leader Joe Loss recorded, with his full band, a double-sided disc of Mouncey playing "Trumpet Impromptu," an instrumental composition written by Arthur and the pianist of his R.A.F. outfit—Bobby McGee. Joe Loss told the "M.M." This is what I call a "prestige" record, and I have willingly recorded the work with my band, because I genuinely believe in encouraging British instrumentalists who have the courage of their musical convictions. In the photo, Mouncey and McGee are next to Joe (centre), with arranger Stan Bowsher second from left.

### U.S. JIVE JOTTINGS

IT'S suggested in New York swing circles that if jazz men are going to invade the Metropolitan Opera House (the last stronghold of the longhairs) as they did in the recent "Esquire" jazz concert, the least that the jazzsters could do would be to adopt suitable names.

Here are a few suggested ones, all of which have real operatic counterparts: Carl Maria Von Hawkins; Giacomo Teagarden; Theodeseus Wilson; Bruno Bigard; Benjamin Goodman; Luigi Armstrong; and Sergio Galtlett.

American Victor have just issued "History of Swing," an album of discs, including some by Benny Goodman, who is now under contract to Columbia.

Numbers include B.C.'s "Don't be that Way," Tommy Dorsey's "Marie," Shaw's "Begin the Beguine," and Glenn Miller's "String of Pearls."

Ivie Anderson, former Duke Ellington thrush, has signed a contract for an eight weeks' stay in Mexico City's El Patio Club.

Ivie has recently packed them in at the exclusive Circle Club in Hollywood, along with Ida James and the Nifty Three Cheers Trio.

Regret to hear that ace tram Jack Jenny—who is one of the two "E" men picked in "Down Beat's" 1943 All-Star Band—is seriously ill in San Diego Hospital.

Jack is suffering from an acute attack of fever, but hopes to be out in time to cut the platters with the other All-Stars.

Sam Donahue, former tenor-playing bandleader, who has been in the navy for over a year, has taken over Artie Shaw's place as leader of the Navy Band, which recently returned from a South Pacific tour.

Artie is at the moment in a west coast naval hospital undergoing treatment, and will probably be given a medical discharge.

Fine Years Ago This Month—Earl Carroll beauties in scanty garb picketed the Musicians' Union Hall in Los Angeles to ask for equal rating with bandmen—Nay Noble opened the exclusive Carroll niterie—George Auld left Berigan to join Shaw—Paul Whiteman played a Carnegie Hall concert with Jack T. as guest artist—Edythe Wright left Tommy Dorsey—and an unknown tenor player named Sam Donahue joined Gene Krupa—Tommy Dorsey's Chamber Seven played to the monkeys in Philadelphia Zoo and the gorilla objected—Herschel Evans, tenor saxman with Count Basie, died in New York—Helen O'Connell joined up with Jimmy Dorsey—Harry James made his baton debut in Philly—while an unknown coloured gal named Hazel Scott fronted an all-male band in Manhattan leading on trumpet.

Nice break for Jimmy Dorsey vocalist Kitty Kallen, who was first discovered by Jack Teagarden.

Kitty is to be the new dueter with Bing Crosby on Bing's own music-hall show, replacing Trudy Erwin.

Late publicity release from Hollywood says that Lynn Bari, who played rôle of girl band vocalist in "Orchestra Wives," will sing for the first time in the "Bridge of San Luis Rey."

Guess the release is O.K., as Lynn's voice in the Glenn Miller pic, was dubbed by Pat Friday, one of the great unknowns of moviedom.

### DAVIS-TEMPLE-LEE IN NEW AIR SERIES

VERY popular songstress and glamour girl Beryl Davis stars in a new 20-minute weekly radio series called "12 Men and a Girl," which is scheduled for its first airing next Tuesday, April 4 (6.40-7 p.m.).

The "12 men" are none other than clarinet virtuoso Nat Temple and his band, featuring some of the best men in the business, and playing special Harry Gold and George Chisholm arrangements that should be very popular with the fans.

Co-starring with Beryl is that extremely stylish singer, Benny Lee. This is the programme which, under the title of "Appointment with Beryl" was such a confirmed favourite with the troops—and anyone else who heard it—on the old General Overseas Service.

Producer is Pat Dixon, who more than understands his jazz, so this programme is definitely something to look forward to.

Incidentally, Beryl Davis is the Guest of Honour next Monday (April 3) at Wembley Town Hall, when "Planet Productions" present a grand dance, at which the music will be provided by Harry Owen and his Swing Stars.

Dancing, 7.30-11.30 p.m. Tickets, 3s. 6d. (in advance) from the Town Hall; 4s. at door.

### DADDY SYD DEAN

HEARTY congratulations to bandleader Syd Dean, and Mrs. Dean, on the recent arrival of a son and heir, born at the St. Ann's Nursing Home, Nottingham, on March 19.

Well known from the London Astoria, Syd, as most of his fans well know, is nowadays leading his own R.A.F. outfit, which is going great guns.

Greenwich Rhythm Club opening: All inquiries, S. Lacey, 70, Roan St., Greenwich, S.E.10.

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# JERRY DAWSON'S NORTHERN NEWS

FROM Blackpool comes news of the current state of affairs at the Empress Ballroom, where Charlie Farrell is still proving a popular attraction with the Empress Band.

A recent visitor was George Brennan, who played with the Tower Band before joining the Services, and who, as recently mentioned in this column, was wounded in the Libyan campaign.

George's predecessor on lead-alto with the Tower Band, Charlie Barlow, is still in the R.A.F., of course, but is able to put in quite a lot of time with the Empress Band.

The full line-up of the band at the moment is Harry Schofield and Vic Smith (pianos); Charlie Barlow, Jack Bennison, George Law, Dick Little, and 15-year-old Brian Southill (saxes, etc.); Teddy Clarke (ex-Tower Band), Harry Rawstone, and Basil Margerison (trumpets); Billy Lee and Alf Doyle (trombones); Charlie Childs-Campbell (bass); and Horace Southill (drums).

Billie and bassist Charlie Childs-Campbell are the two pre-war members of the band still available, Charlie having been with the company for seventeen years.

From Flight-Sergeant Eddy Malloy, leader of the R.A.F. Commanders Band operating in the Middle East, comes news of a new unit which has joined their organisation, and is known as the R.A.F. Swinget.

Under the leadership of Jimmy Gibbs on trumpet, are Art Turner (alto); Joe Thornely (tenor); Bill Kayner (piano); Bert Hawley (bass); and Bob Mitchell (drums). These boys, along with the Commanders, have been doing a grand job of work recently, taking music and fun to the lads in the remotest parts of Egypt, Libya, Palestine, Syria, Iran and Iraq, etc.

They have been fortunate enough to play for some very distinguished people, including King Farouk of Egypt, the Prime Minister, Nghas-Pasha, and Prince and Princess Ali Khan.

Nice work, fellers!

Although serving in the R.A.F., where he has been doing a lot of playing with various station bands, trumpet-man Jack Percival still contrives to keep his own dance hall in existence (with his own band playing there) at the Queen's Hall, Putney, near Leeds.

Jack recently saw the American Eighth Air Force show "Skitis" and was tickled to death with the band that provided the accompaniment.

Styled the "Flying Yanks Dance Orchestra," the band was directed by T/Serjt. Charles L. Claves, and according to Jack was a first-rate American band by any standard.

Writing from Italy, Gunner Dorling writes to say "The best of luck to the MELODY MAKER, and mentions that he, too, recently saw the grand little outfit that the Imeson Brothers are touring around the Central Mediterranean.

He also recently heard Nat Gonella give an open-air show with a swing outfit, and said that Nat is still as brilliant as ever and a tremendous favourite with the boys out there.

If anyone can use a bassist with lots of experience in both straight and dance work (dance preferred), I am in touch with just the very man. Thirty-two years old and exempt from military service. I shall be pleased to pass on any inquiries. Write to me at 8, Sefton Rd., Archer Park, Middleton, Manchester.

More news again from the "M.M." unofficial Italian correspondent, L.A.C. Steve Atkinson, bassist in the Desert Air Force No. 1 Command Orchestra, which has been mentioned before both in this column and by my colleague Hugh Hinshelwood in his Glasgow Notes.

Steve tells me that the band is doing a terrific amount of work in Italy and Sicily, and that recently they have had with them a guest star, Judy Shirley, who, needless to say, is proving a great success with the boys.

Judy has been overseas for over a year now, and is popularly known amongst the boys as "The Number One Chin-up Girl."

Steve and the boys are all greatly impressed by the manner in which she works with them, and they all ask me to tell the folk over here of the grand job of work she has done and is doing.

He also mentions that the D.A.A.F. boys have recently been joined by the Imeson Brothers outfit, and all concerned send their regards to the boys at home, and in particular Bert Baker (trumpet)

wishes to be remembered to Alf Sharkey, of the R.A.F. Tomahawks.

One-time trumpet blower with Eddy Mendoza's E.N.S.A. show "Mighty Fine," George Taylor recently joined the Royal Marines and is at present stationed at a Royal Naval School of Music. He sends his regards to all his pals, and would particularly like to hear from Eddy himself. I shall be pleased to forward any letters.

A very busy outfit around Altrincham and district is a piece styled Teddy Frayle and his Band.

This non-de-plume conceals the identity of a very old pal of mine and grand pianist—to wit, Reg Farrell. The last time I saw Reg was more than four years ago, when he was at the Locarno in Glasgow with Chip Wilms and his Band.

Since this time Reg has taken on work of national importance and has organised his little band in order to keep in touch with the business until victory is ours.

He, too, wishes to be remembered to all his old pals, and also gives me the news that on Christmas Eve last Santa Stork paid him and his wife a visit and left them a healthy son.

Congratulations, Reg!

Recently had a chatty note from "Smiling" Billy Mason, who has by now well settled down with the Lawrence Wright Music Co., Ltd.

Billy was a regular caller at my Manchester office in peace time.

He is at present doing very well with his two current numbers, "Number Something, Far-Away Lane" and "Heighho, it's Love Again."

Locals with the band are John McCormack (piano) and Bobbie Thompson (tenor sax), the latter horn man being now one of the "arrivals" class, rating with better known and more publicised exponents. Bobbie first came to the fore with the swell outfit led by Billy Mason back in 1938, and has been on the upgrade ever since.

Vocalists with Carl are Mae Cooper, Rita Lynn and Dick Harrison, and a good season is assured.

At Glasgow Locarno, Eddie Shaw and his band have settled down nicely to please patrons with good tempo, snappy arrangements, and an ensemble that prompts the question as to why a band of this calibre is not heard on the air once in a while. Eddie has built up a real "musicians' band," and his line-up has certainly proved that to attract patrons it is not necessary to go in for alleged comedy or anything like that. Anne Rich, attractive vocalist who has been heard with Ronnie Munro, provides fare at the mike equal to anything heard elsewhere.

Thomas (guitar) assists here also. With Eddie on the stick, the rest of the line-up is Johnnie Lear and Johnnie Pirrie (trumpets); Syd Cramer (trombone); Frank Wood and Bob Hall (altos); Ronnie West and Billy Smith (tenors); Eddie Harrison (piano); Harry Lowe (drums); and Bert Crumlin (bass). Eddie has had a season at the Locarno before, and his present visit looks like being as successful as the previous one.

DUMFRIES.—Billy Buchanan, Glasgow sax player, now in the R.A.F. and stationed in Scotland, is one of a really busy unit who play quite a few big functions. This unit is headed by a trombone player, so any R.A.F. slide merchant who could possibly do this particular job is asked to get in touch with Billy Buchanan, c/o "M.M."

This horn player is also a budding song-writer, and has a nice number "My American Friend," being played by Lauri Blandford at Dennistoun Palais.

Lauri provided title and lyric.

GLASGOW.—Wedding bells will shortly peal for sax player Leslie Ferguson, the lad whose name appeared in these notes on more than one occasion while he was in a German prison camp. Leslie was one of the recent repatriates, and tells me that the boredom of confinement was relieved mostly by their camp band, in which he took a prominent part.

Some of the Glasgow "Squadronaires" had a few hours in town the other day while doing one-night stands round and about. The boys would certainly like to do a Glasgow dance-hall date, and there is a chance that something might be done in this direction before many months pass.

Individualists' awards for trombone, piano, Hon. mention for alto, trumpet.

# Dance Band Contest Reports

## NORTH LANCS Championship

QUEEN'S HALL, PRESTON  
Tuesday, March 21, 1944

WITH the 800 maximum attendance permitted under the local A.R.P. regulations having been reached quite early in the evening—after which our gate-checker discreetly changed over from scalp-counting to the more congenial occupation of hoof-hurling the 1944 North Lancs Championship, held on Tuesday, March 21 last, at the Queen's Hall, Preston, proved to be yet another triumph for those capable Northern organisers, the Buckleys.

All eight of the entered bands duly appeared, and although the result was a walk-away for the big bands at the expense of the smaller hot outfits, the standard all round was sufficiently high and the competition sufficiently close and fierce to make an exciting contest.

This, coupled with the music of the excellent Jive Swingette provided as house band by Eddie McGarry, whose main band won three pre-war "All-Britains" in succession, and Eddie's capable competing, resulted in an evening that was considered well worth the higher than usual for hall price of 6s. at the doors.

A happy surprise was the presence, as judge, with Edgar Jackson and well-known Northern band leader Joe Kirkham, of Arthur Fenouillet.

Brother of Paul Fenouillet, of "Sky Rockets" fame, and well on the way towards emulating the success of his elder relative as a trombonist and arranger, Arthur, now in the R.A.F., is stationed up North, and managed to get a late pass for the evening.

Nevertheless, organiser Reg Bates may congratulate himself on managing to sell just on 350 tickets, also on an evening made more the less cheery by the presence, as house band, of Fred Mirfield's Garbage Men, winners of the 1944 Middlesex Championship at Wembley last month.

Adjudicators: Arthur Fenouillet, Joe Kirkham and Edgar Jackson (chairman).

This contest was a night out for big bands, who secured the first four places, leaving the best of the three smaller hot bands no higher than fifth.

In order to explain in the limited space at our disposal how this came about we have curtailed to the irreducible minimum the usual reports of the first three bands.

Edgar Harrison and his Band (three saxes, two trumpets, trombone, piano, bass, drums, solo-trombone-conductor), 23, Queen Street, Crewe. (Phone: Crewe 2958.)

Individualists' awards for trombone, bass, drums. Hon. mention for alto, trumpet.

ONCE again the commendable musical finish (obtained obviously by good and diligent rehearsing) which for years has been a feature of this band was at last supported by really good dance style, enabling the band to fall just into the excellent snappy arrangements of the "Jealous" and the stock orchestration of the quickstep, "Slow Freight."

The only noticeable weakness was in the sax team (the second alto seemed less adequately rehearsed than the rest of the band), though a little more drive and abandon (which the band has the musicianship to indulge in safely) would have put the finishing thrill to a fine performance.

SECOND  
Ron Hall and his Band (three saxes, two trumpets, trombone, piano, bass, drums, conductor), 400, Bolton Road, Ashton-in-Makerfield. (Phone: Ashton-in-Makerfield 710.)

Individualists' awards for alto, tenor, horn, mention for bass, drums. Noticeable lack of polish and finesse was the weak point which forced better than average performances of good arrangements down to second place.

THIRD  
Jack Webb and his Band (three saxes, two trumpets, trombone, piano, guitar, bass, drums). All come from Barrow-in-Furness.

Individualists' awards for trumpet, piano, Hon. mention for trombone. Much the same failings were evident here, plus—  
(a) Lack of relaxation in the rhythm section, due mainly to (1) over-anxiousness (very noticeable in the quickstep) on the part of the bass, who also didn't help matters by playing three beats to

the bar in the waltz, and (2) lack of lift in the guitar, due to his failure to adhere to a straight four-in-a-bar rhythm.

(b) Excellent balance and other good features in the sax team being offset by the somewhat thin tone of the lead alto.

(c) The otherwise good clarinet and trombone solos being over-accentuated, causing a suggestion of jerkiness—a fault which was noticeable also in the otherwise good clarinet section work in "Creole Love Call."

Nevertheless, the band showed an enlightened sense of interpretation and (particularly noticeable in the front line) a nice sense of style, resulting in a rhythm, the only real weakness of which was a slight tendency at times to seem a little strained and lacking in flow.

And now to the small hot bands. They not only showed in most cases a fine understanding of swing, and often also blues, styles; they also managed to scrape up from somewhere an often quite astonishing ability to put their ideas into practice.

For instance, Dave Wilson's Dixieland Five, of Southport, who won the special award for the best "small band," gave in their quickstep an exhibition of Dixieland jazz that would have put many a good London pro. band to shame, and

wading through unrehearsed parts without feeling.

The conductor, whose direction was never very inspiring to either the audience or, it seemed, the band, did not manage even to start them off together.

However, before long things improved very greatly.

The pianist was hardly quite outstanding enough to support the in consequence good instrumental technique of Cow Boogie, but otherwise this number was unexpectedly well put over.

Bass and drums set a good rhythm at the start, and the brass and saxes, apparently a more familiar ground than they were in the waltz, showed themselves as well-balanced teams capable of good tone, expression and a quite good lift.

Even better in these respects was the quickstep "Back Bay Shuffle," in which although the articulation of the sax team might have been cleaner and more decisive, marks were scored by the trumpet and trombone for swing solos (latter showing good instrumental technique if times his melodic construction was a little rambling) and by drums for knowing how to adapt his playing sympathetically to that of the rest of the band and still provide good, swinging rhythm.

THIRD  
Jive Bombers (alto-clarinet, piano, guitar, bass, drums) All coms.: S. D. Walker, 54, Mayfield Road, Dagenham, Essex.

Individualists' awards for alto, clarinet, piano.

FAULTS which had not been noticeable when this band was placed second to Fred Mirfield's at Wembley last month stood out disturbingly on this occasion.

For all his good solo style (which enabled him to tie for his individualists' prize with Ron Goodwin's pianist), the pianist showed that he has yet to learn how to accompany anyone else's solos. By doing too much and at the wrong time he often cut across or got in the way of phrases in the alto and clarinet solos.

The guitarist made the most of his rather limited technique in both ensemble and solo, but his tone can be improved. Chief weakness, however, lay with the drummer, whose so-so, undamped bass drum boomed loudly throughout the band's performance, and whose too large and also undamped high-hat cymbals jangled like a pile of tea-trays when he used sticks on them. Also his style of rhythm in the slow fox-trot was not beyond reproach.

However, these faults were offset by many good points, not the least of which was the quite outstanding ability as a swing soloist of the alto saxophonist, who doubled an equally creditable clarinet, and in spite of its shortcomings, the band put up anything but the worst small-band hot performance we have heard in contests.

SECOND  
Reg Hodges and his Band (four saxes, two trumpets, trombone, piano, bass, drums, conductor). All coms.: Maurice Berg, 6, Howard House, Cleveland Street, London, W.1.

Individualists' awards for trombone, bass, drums.

Opening with its waltz, this band, probably due to nerves, made a very poor start. The music was thin and quavery, and the saxes appeared to be

none the less so because the trombone had an understanding, a style and a rhythmic drive that were often almost worthy of the one and only Geo. Brunies.

But even this band, like all the other hot combos in the contest, fell down badly, not only in the waltz, but also in the slow fox-trot.

Now, it may be said that bands of this type should not be asked to play waltzes, that they have no place in their make-up, and that even the best small American coloured bands can't play waltzes.

Well, that may be so. But waltzes are a test of genuine musicianship—that is to say, not only of instrumental ability, but also of real musical taste.

All the small hot bands in this contest showed themselves more or less deficient in both.

Their intonation and sense of ensemble just went to pot, and their treatment of them showed not only that they didn't know what to do with a waltz, and in some cases even a slow fox-trot, but also that their musical ability was confined almost solely to what they had laudably managed to teach themselves from listening to hot records.

One can pick up much from records, but they can't teach anyone the academic rudiments of what must be mastered before real musicianship can be acquired.

## CENTRAL LONDON CHAMPIONSHIP

PORCHESTER HALL, BAYSWATER—WEDNESDAY, MARCH 22

AN air raid on London usually means a rather thin time for entertainment promoters. For a couple of days many people prefer to stay at home at nights rather than risk the possibility of being caught in the streets with something heavier than rain coming down.

In consequence, the 1944 Central London Championship, presented on Wednesday of last week (March 22) at the Porchester Hall, Baywater, did not draw the crowd that some had anticipated.

Nevertheless, organiser Reg Bates may congratulate himself on managing to sell just on 350 tickets, also on an evening made more the less cheery by the presence, as house band, of Fred Mirfield's Garbage Men, winners of the 1944 Middlesex Championship at Wembley last month.

Adjudicators: Tom Bromley, Bill Elliott, George Elliott, Edgar Jackson (chairman).

WINNERS  
Ron Goodwin and his Band (four saxes, trumpet, piano, bass, drums), 88, Dartmouth Road, Ruslip Manor, Middx. (Phone: Ruslip 4643.)

Individualists' awards for tenor, trumpet, piano.

COMMENCING with its waltz, this band rapidly got into its stride to show such a marked improvement on its performance at Wembley last month that it was easily able to reverse its position with the Jive Bombers, of Dagenham, to whose second it was then third.

The intonation of the sax section was much better, and although the tendency of the lead alto sometimes to gliss excessively (very clearly revealed in his solo in the quick-step) cannot be said to have helped the team, there was no doubt as to its nice balance, commendable style, precision and regard for nuances.

The pianist may have achieved refinement at some cost to his lift (a point confirmed when he played off solo for his individualists' award), and the bass drum was sometimes a little heavy, but all round the rhythm section was as satisfactory as the sax team.

Most noticeable improvement was perhaps, however, in the trumpet, whose tastelessness and always pleasing melodic line were none the less obvious because his good sense of rhythm and convincing delivery were illustrated through an excellent sense of timing. Never once did he sound unrelaxed, let alone hurried, even when he fluffed a note or two in awkward passages.

SECOND  
Reg Hodges and his Band (four saxes, two trumpets, trombone, piano, bass, drums, conductor). All coms.: Maurice Berg, 6, Howard House, Cleveland Street, London, W.1.

Individualists' awards for trombone, bass, drums.

Opening with its waltz, this band, probably due to nerves, made a very poor start. The music was thin and quavery, and the saxes appeared to be

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Singing the Blues	St. Bernard's Waltz	I Have Faith (E.T.)
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Sentimental Over You	Love Isn't Born	Polka
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Tiger Rag	Love Isn't Born	Polka
Wednesday Night Hop	Love Isn't Born	Polka
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## NEWS FROM THE RHYTHM CLUBS

12.—Greenford thanks John Charleston for rcti, also J.S. group I good show. Nxt two dates March 31, rcti by Len Taylor; April 14, rcti by Peter Tanner.

17.—Wimbleton thanks Ken Hayden for excellent rcti March 17, also Sec. I rcti March 24. Mtg March 31, rcti by Bill Tucker; rcti on April 7.

22.—Nottingham. Rcti March 26 by Tony Field. J.S. and record auction. Rcti on April 2 by John Beach and Alan Hemmings. J.S. and record review.

30.—Blackpool meets every Thurs. 7.30 p.m., 31, Queen St. All Forces welcome. April 6. "Story of Jimmy Noone," by F. M. Collett. Write, E. B. Oldbury, 43, Kenilworth Gdns., S.S.

52.—Swindon now meets at Labour Rooms (Millon Rd.). Nxt mtg Sun., April 9, 7.30 p.m.

67.—Southampton. Mtg on March 31. Programme to be announced in local paper.

## CONTEST FIXTURES

**LONDON AREA**

To-morrow, Friday, March 31.—EPSON (Surrey), the Municipal Baths (7 p.m.-midnight). The 1944 Southern Counties Championship. The competing bands and George Kirchel and his Band (1943 "All-Britain" Champions). Refreshment buffets and licensed bars in hall.

Tickets: In advance, 3s., from Weston's Ticket Agency, High Street, Epson; the Hall Superintendent, Epson, Baths; Regent Palais de Danse, High Street, Tooting; and the Organiser. At doors on night, 4s. (Forces 3s.).

Monday, April 3.—Brixton R.C. (Phipps, Streatham 4965).

Monday, April 17.—STOKE NEWINGTON, the Town Hall (7.30-11.30 p.m.). The 1944 North-East London Championship. Continuous dancing to the competing bands and Sam Mayo's Band. Refreshment buffets and licensed bars. Tickets: In advance, 3s. (Forces, only if in uniform, 2s. 6d.), from the Organiser, as below, and the Stoke Newington Town Hall (Mondays only). At doors on night, 3s. 6d. (Forces 2s. 6d.). Buses 67 and 73 pass doors.

Organiser: Mr. George Williams, 164, Stoke Newington Road, N.16. (Phone: CLissold 2708).

Monday, April 24.—WIMBLEDON, the Town Hall (7.30 to 11.30 p.m.). The 1944 South London Championship. Organiser: Messrs. Forrest-Day Productions, 23, Denmark Street, London, W.C.2. (Phone: LIBerty 1528).

Wednesday, May 10.—ILFORD (Essex), the Town Hall (7-11.30 p.m.). The 1944 East London Championship. Organiser: Mr. Stanley G. Barnett, 19, Temple Avenue, Becontree Heath, Essex, Tuesday, May 23.—PECKHAM, Co-operative House, Rye Lane, S.E.15 (7.30-11 p.m.). The 1944 South-East London Championship. Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587).

## PROVINCES

**STOKE-ON-TRENT**—Thursday, April 20, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

**ROCHDALE**—Friday, April 21, at the Carlton Ballroom (8 p.m.-1 a.m.). The 1944 Central Lanes Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

**LEICESTER**—Friday, April 28, at the De Montfort Hall (7-11 p.m.). The 1944 Midland Counties Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

**LEEDS**—Friday, May 5, at the Astoria Ballroom, Roundhay Road (7.30 p.m.-midnight). The 1944 Central Yorks Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431).

**NORTHAMPTON**—Tuesday, May 9, at the Salon de Danse, Franklin's Gardens (7.30 p.m.-midnight). The 1944 Northants Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

**COVENTRY**—Thursday, May 16, at the Rialto Casino, The 1944 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

**ASHTON-UNDER-LYNE**—Friday, May 19, at the Palais de Danse, (7-11 p.m.). The 1944 South Lanes Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: (AIN (Oldham) 1431).

Note.—Rules and Entry Forms for all the above are now available from their respective Organisers.

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**ACCORDIONIST** requires gigs or perm. London area pref.—Hollington, 252, North St., Romford.

**PIANIST**, dblg. Acc., on leave March 28 to April 6, fully expd, all lines.—Brixton 7233.

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