

Melody Maker

3! INCORPORATING "RHYTHM"

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VETERAN CLARINET JIMMY NOONE DIES

THE "MELODY MAKER" REGRETS TO REPORT THAT JIMMY NOONE, THE FAMOUS VETERAN CLARINET PLAYER, DIED IN LOS ANGELES ON APRIL 19 LAST, AFTER BEING ILL ONLY THREE DAYS. HE LEAVES A WIDOW AND TWO CHILDREN.

So Jimmy Noone has passed over, and another link with old-time New Orleans is broken (writes Bill Elliott). Jimmy was a real New Orleans clarinet player, and he played typical N.O. style (flowing passages of evenly spaced notes that, together with more sustained notes, made up beautiful choruses, with sudden excursions into the upper register).

He was born on a farm near New Orleans on April 23, 1895, and we find him in 1915 playing in the cafes and music dives of Storyville, where he became one of that famous line of famous N.O. clarinetists that included Louis Nelson, Sydney Bechet, Johnny Dodds, and Pico.

He left New Orleans in 1917 to go to New York and play with Keppard's original Creole band. Unfortunately, that broke up a few months later, and we next find Jimmy in Chicago in 1920, playing with King Oliver and a group at the Dreamland Cafe.

RECORDINGS

He stopped there till late 1922, but before joining Cook's Dreamland Orchestra in April, 1923, made his first recording, with Ollie Powers' Harmony Syncopaters, when four sides were cut. Incidentally, one of these sides was reissued in the States a little while ago, on U.H.C.A., titled "Play That Thing."

It shows Jimmy's style of clarinet playing to perfection.

From 1923 to 1926 Noone was with Cook's Dreamland Orchestra, when nothing actually of interest took place, except a few more recording sessions, but towards the end of 1926 came Jimmy's greatest break, when he took a small band into the Nest Club in Chicago, which later on was renamed the Apex Club.

Earl Hines was in the outfit, a recording contract with Vocalion was secured, and under the name of Jimmy Noone and the Apex Club Orchestra a number of really good blatters were cut.

His best playing around this period from the record point of view was in tunes like "I Know that You Know," "Four or Five Times," and in accompanying Lily Delk Christian in several numbers. The most notable were "Real Sweetheart," included some of the best accompanying clarinet work ever put on wax.

Jimmy left the Apex Club in 1931, and the next five years seem to remain a mystery until we heard of him again in 1937, when he made four sides for release on English Parlophone. These were perfect examples of his clarinet, especially the "Blues Jumped a Rabbit," which should be a "must" in everybody's collection.

Little was heard of him again for yet another year, until another half a dozen sides were recorded in New York, with "Bumpin'" and "Four or Five Times" outstanding. In 1940 he waxed two sides for American Decca, which proved to be a real throw-back to the good old New Orleans days.

After a spell in his home town, in 1941 he joined the great trek of musicians to the film city of Los Angeles, and for the past year Jimmy had been working with a four-piece com-

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BANDLEADERS' CALL FOR UNITY AS DANCE MUSIC FACES CRISIS

WITH DANCE BANDS FACING THE BIGGEST CRISIS IN THEIR HISTORY, THE MOST IMPORTANT BANDLEADERS IN THIS COUNTRY MET IN LONDON LAST WEEK TO DEVISE CONCERTED ACTION, AND TO LAY PLANS FOR UNITING ALL THE LEADERS OF THIS COUNTRY INTO A SOLID BODY THAT CAN FIGHT THE PROFESSION'S BATTLES.

Reason for the meeting is the recent chain of developments arising from Harry Roy's refusal to broadcast.

Unknownable questions asked in the House of Commons, including unspecified allegations about the "dance band racket," have seriously impaired the status of the profession in the eyes of the public.

The resultant sending of Ministry of Labour papers to Harry Roy and members of his band, with its wide lay Press publicity, has given the public the completely erroneous idea that dance band leaders and musicians have been dodging the call-up, whereas the facts are, of course, that the vast majority of dance players are either in low medical grades or have already been invalided out of the Services.

Contributory factor to the crisis is, of course, the B.B.C. Its stultifying policy has crushed the individuality of dance bands and seriously weakened public interest.

WAR SERVICE

Furthermore, its increasing use of records is regarded as a potential means of ultimately creating unemployment for musicians, and the seriousness of this must be judged in relation to the end of the war and the return home of the thousands of dance men in the Forces.

One of the leading West End bandleaders told the Melody Maker after last week's meetings:

"Dance band leaders and musicians have nothing to be ashamed of in this war. We have all given our services willingly to the troops and to charities; we are unfit men, but we have carried on, despite blitzes and war time difficulties, doing our job of keeping up morale."

"We have a good case to put before the public if we can make it with one voice."

"What we need now is a united front. All bandleaders must get together 100 per cent. and fight the various forces that are seriously harming our business."

"The troops and the public like our music, but we are being misjudged, and, for the sake of the

fellows who are coming back into the business after the war, it is our duty to keep the flag of the profession flying high."

The "M.M." cannot too strongly endorse these words. We have always fought for the profession, challenged accusations levelled against it, and vindicated its good name with all our power.

EARLY MEETING

But it is up to the bandleaders to support us by their complete unity, and if the result of the Parliamentary "dance band racket" allegations is to weld the bandleaders into a solid phalanx that can fight the profession's battles with unity of purpose—we'll, then, we may yet have occasion to thank the M.P. who delivered the phrase.

ALL BANDLEADERS IN LONDON AND THE PROVINCES ARE ASKED TO LOOK OUT FOR DETAILS OF A BIG MEETING WHICH IS TO BE HELD VERY SHORTLY IN LONDON, AND TO WHICH THEY WILL ALL BE INVITED. FULL DETAILS WILL BE GIVEN IN NEXT WEEK'S "M.M."

Bandleaders—stand by for action!

CYRIL SHANE BAN LIFTED

CYRIL SHANE, 22-YEAR-OLD VOCALIST, RECENTLY BANNED BY THE B.B.C., HAS BEEN RE-INSTATED AND IS ALLOWED TO BROADCAST AGAIN.

Cyril, who was invalided out of the Army following injuries received in a German aerial attack, was taken off the air when a record made while he was singing on a Carl Barréau broadcast was adversely considered by the Dance Band Committee.

Last week he made another record, and the committee heard it, reconsidered the matter and removed the ban.

This is good news, and reflects great credit upon Cyril, who had the ordeal of making the record that was to affect his whole career a few days after the death of his father. That he came through with flying colours says much for his courage, and we congratulate him cordially.

Sam Browne— Judy Shirley Variety Team-up

A NEW act that starts in Variety on June 5 at the Manchester Hippodrome will be of great interest to the fans, for it marks the team-up of famous vocalists Sam Browne and Judy Shirley.

Judy—just back from a long and exciting tour entertaining the troops in the North African and Mediterranean theatres—will carry personal messages to people in the towns she visits from their relatives in the Forces whom she met overseas.

Act will include solo and duet vocals, and, with Sam singing in his usual good voice—as witness his many, consistently fine broadcasts—the fans will undoubtedly flock to give the show a great send-off.

PALAIS ON THE AIR

THE B.B.C. inaugurated a new dance music series last Saturday evening (20th).

Under the title of "Saturday Night at the Palais," weekly programme includes direct relays from two palais de danse in various parts of the country.

Series kicked off with Peter Fielding's Band at the Oxford Galleries, Newcastle-on-Tyne, and Teddy Foster's very lively bunch at the Grand Casino, Birmingham.

This Saturday (27th) you will be able to hear Harry Loader and his Band, from the Astoria Dance Salon, London, and Stan Atkins and his Band, from the Embassy Ballroom, Welling, Kent.

June 3 takes listeners to the Midlands to hear Ivy Benson and her Girls' Band playing at the Plaza Ballroom, Derby, and then moves north to Rochdale, where Freddy Platt and his Band will be heard from the Carlton Ballroom.

Series is under the direction of Tawny Neilson.

GRAPPELLY'S PLANS

STEPHANE GRAPPELLY, who has been away from the footlights for some little while, plans a return to the stage on June 5, when he and his Swingette will appear at Ilford Hippodrome, with a date at Croydon Empire for the following week.

Line-up is not yet to hand, but definitely appearing will be piano-ace George Shearing; bassist Arthur Cross; and singing star Gloria Eden, who will be sharing the vocal honours with John Eden.

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GERALD-OH! Poor Band Show At Palladium

THE less said about Gerald's new stage show in the otherwise excellent variety bill which started last week at the London Palladium the better...

There has been no attempt whatsoever at presentation or production; the whole show lacks personality, and the predominant impression is one of dullness.

The band plays impeccably cannot be gainsaid, and if the performance had been a broadcast it would have been adequate, if not particularly exciting.

The show started with all the vocalists on the stage singing "Happy Days," and their ensemble appearance completely ruined any element of surprise or interest that their subsequent appearances might have aroused.

Stream of Vocalists: Doreen Villiers then gave us "Cow Cow Boogie," and looked very glamorous. Len Camber then tried to do a "Stomp" with "I Couldn't Sleep a Wink."

Gerald, whose personality on the stage is immaculately forbidding, then sat down at a white piano and rendered a waltz medley with brother Sid Bright.

CALL SHEET

(Week Commencing May 29)

Los ALLEN, Empire, Kingston. Carl BARRITEAU and Band, E.N.S.A. Billy COTTON and Band, Hippodrome, Coventry. Freddie DRUMM, Empire, Oldham. George ELRICK and Band, Hippodrome, Dudley. Gloria GAYE and Band, Eden Theatre, Bishop Auckland. Henry HALL and Band, Winter Garden, Morecambe. Leslie "Jiver" HUTCHINSON and his All-Coloured Band, One-Night Stands, Midlands. Joe LOSS and Band, Hippodrome, Go'ders Green. Felix MENDELSSOHN'S Hawaiian Serenaders, Hippodrome, Bristol. Harry PARRY and Sextet, One-Night Stands, Wales and Devon. Oscar RABIN and Band, Empire, Glasgow. George SCOTT-WOOD, Green's Playhouse, Glasgow. Jack SIMPSON and his Sextette, Palace, Dundee. Lew STONE and Band, King's Palace, Preston. Billy TERNENT and Orchestra, Belle Vue, Manchester. Billy THORBURN, Hippodrome, Birmingham. Maurice WIMMICK'S Band (led by Harry Hines), Empire, Oldham. Eric WINSTONE and Swingtette, Big Top, Leeds.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nationwide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the C.B.S. network:— 1. IT'S LOVE, LOVE, LOVE (1-0-0-9). 2. I LOVE YOU (5-0-0-7). 3. BESAME MUCHO (3-1-3-2-1-1-x-4-4). 4. POINCIANA (4-0-0-8). 5. WHEN THEY ASK ABOUT YOU (9-4-0-7). 6. MAIRZY DOATS (0-3-2-1-2-4-x-3-7). 7. I'LL GET BY. 8. I COULDN'T SLEEP A WINK LAST NIGHT (2-5-1-5-3-7-x-0-0-7). 9. LONG AGO AND FAR AWAY. Figures in parentheses indicate previous placings. x—Placing unascertained owing to reception difficulties.

Feldman Stays Put

GOOD news for members of the Feldman Club is that the contemplated change, in which the club was to move to new premises after May 28, will not now take place. The club will remain at its regular home—100, Oxford Street—where, since its opening about eighteen months ago, a tradition of terrific live shows has been built up, and where most of the English and a number of American swing stars have played. On Sunday, June 4, the club is running a big gala session when, in addition to the usual all-star band, there will be a special appearance by the sensational new recording outfit, the Vic Lewis-Jack Farnell Jazz Men.

Name-Band Policy For Belle Vue, Manchester

FOR many years now, dancing has been offered at no extra charge to patrons of the Zoological Gardens, Amusement Park and Speedway at Belle Vue Gardens, Manchester. So great has been the response of late to the one-night engagements of name bands that for the summer season the management has decided upon a policy that will bring joy to the hearts of Manchester's dancers and fans—that of offering a name band each week from the Whitsun to August in the magnificent Coronation Ballroom, one of the biggest and best of its kind in the land.

Bookings for this series are in the hands of Chalmers Wood in conjunction with H. Newton Lane, and a most impressive list of bands has been lined up for this interesting venture.

This opens on Whit Monday with the appearance for the week of Billy Fernon and his band, followed on June 5 by Carl BarritEAU; June 12, Harry Parry; June 19, George Elrick; June 26, Lew Stone; July 3, The "Squadrons"; July 10, Ivy Benson; July 17, Oscar Rabin; July 24, Carl BarritEAU; July 31, Eric Winstone; concluding with Joe Loss for August Bank Holiday week (August 7). Each of these will, of course, be featured for the whole week, and will be supported by the resident outfit directed by Donell—a name which has been associated with Belle Vue and its music for many years now.

NOONE DIES

(continued from page 1)

mination at the Streets of Paris Night Club in Hollywood. Recently he was also a member of a New Orleans jazz group that performed on an Orca Welles radio programme heard on a West Coast network. His place on that show was taken by another old-timer, Wade Whaley. Noone's last recordings were made on November 16, 1943, for the Capitol label, and are to be released shortly in the States in a special jazz album. They featured Jimmy along with Billy May, Jack Teagarden, Dave Matthews, Joe Sullivan, Dave Barbours, Zutty Singleton, and Artie Shapiro. This group made "Solitude," "Casanova's Lament," "Clambake in B Flat," and "I'm Sorry I Made You Cry." Jimmy Noone was definitely one of the greatest jazz clarinetists who ever lived. Hugues Panassé once said that "he was the greatest jazz musician next to Louis Armstrong." This may be an exaggeration of a sweeping statement, nevertheless, Jimmy was a great musician, and his death, which will be mourned by all fans, leaves another irreplaceable break in the jazz chain from New Orleans to the present day.

JIVER IN MIDLANDS

WELL-KNOWN Midlands entertainments promoter Arthur Kimbrell informs us that he is presenting Les Hutchinson and his All-Coloured Band at the following dances next week:— Monday (May 29)—St. George's Hall, Hinckley (Leicestershire) (7.45 p.m. to midnight). Tuesday (May 30)—New Coliseum Ballroom, Beasdale (Birmingham) (7-11 p.m.). Wednesday (May 31)—de Montfort Hall, Leicester (7-11 p.m.). Thursday (June 1)—Rialto Casino, Coventry (7.30-11 p.m.). Saturday (June 3)—B.T.H. Canteen, Rugby (7-11 p.m.).

Kilburn R.C. (Penguins Sports Club)—Riverboat Shuttle to take place on Sun., June 11. Post starts from Richmond at 9.15 a.m. and proceeds to Chertsey. Tickets are 16s. and can be obtained from the secretary, E. Turner, 98, Brondebury Rd., Kilburn, N.W.6. Postal orders and cheques may be crossed and made payable to the Penguins Sports Club. Stamped addressed envelope must accompany each application. Local livesters will play on the boat throughout the trip.

DENIZ WALTON FOR LANSDOWNE

THERE has been a recent change in the rumba music at London's Lansdowne House Restaurant, for last Monday (22nd) Deniz Walton took his own five-piece outfit there. Walton, who for a long time has been leading his own rumba outfit at the Cocoon Grove niterie, where he has a seven-piece combination, will continue doubling at the "Grove" in the late evenings.

Led by Deniz Walton himself on trumpet, plus vocals, new Lansdowne rumba outfit includes Monty Tyre (maracas and clarinet); Roberto Fraser (drums, etc.); and Ken Powell (piano); plus a bass player. Jimmy Cummins and his rumba band have now finished up at the Lansdowne after a very successful run there. Coming in originally to fill in for a few weeks, he remained for over eighteen months. He is at present disengaged.

SIMPSON TOURS

FAMOUS drums-marimba-vibraphone ace Jack Simpson is in Scottish Variety next week with his Swingtette. He opens next Monday (May 29) at the Palace, Dundee, and the following week (June 5) is at the Tivoli, Aberdeen. On Sunday, June 11, he plays a concert at Newcastle. With Jack doing his own stuff on marimba and vibes, and Betty Kent as the featured vocalist, rest of the outfit will include Cecil Norman (piano); Reg Manus (accordion); Jack Simmons (guitar); Bob Robson (bass); and "Bunny" Allen (drums).

Lee At Ambassadeurs

AFTER well-known London violinist-leader Eddie Lee finished up at the Albany Club it didn't take him long to get going again. He has just opened at Les Ambassadeurs Restaurant, Mayfair Place, W., with his own outfit, and is doing well. With Eddie leading on fiddle outfit, a quartette, is completed by Ernie Angleton (drums), Cyril Juchau (piano), and Jimmy Gordon (sax).

WELL-KNOWN Tin Pan Alley figure Harold Patrick, who recently left the Sun Music firm, has joined the exploitation staff of the Southern Music Co.

RHYTHM CLUBS

17.—Wimbledon thanks John Foxcroft and Ken Hayden for excellent sets. At next two mtgs. usual rules, and J.S. by Mickey Bryant, R. cutters. Jazz fans, please come early. Every Fri., 7.30. Rctls. start 8.30 prompt.

72.—Glasgow. Next mtg. Thurs. (25th). Peter Hollis—ret. on "Joe Sullivan." Club eagerly look forward to visit on June 15 of Bill Elliott, who has promised to put on some Lu Walters—Sheffield. Next mtg. at Rotherham House, Exchange St., May 26—"White Trumpets," by J. Wood; June 2—"Chicago," by Norman Smith.

142.—West Hartlepool. Now meets Mon. one week and Thurs. following week. This arrangement commenced from Mon. (8th). Mtgs. 7.30 p.m. Club members were thrilled on May 4 by appearance at Carlton Rooms of section of Lew Stone's famous band. By special permission of Lew Stone, boys who played were "Kip" Heron (tpt.); Chris Curtis (tenor); Art Day (piano); Norman Burns (drums) and John Silver (vocals). Club thanks R. Smith for "American Hot Swing Bands" given on May 8. Ealing.—Otte, thanks Bert Wild-bore I swell ret. on 18th. Next mtg. Thurs. (25th), 7.30 p.m., Parkfields House (next Co-op.), South Ealing Rd., W.5. Rctls. by Phil Goddard, also all-star J.S.

Thames Rhythm Club thanks Mr. Taylor for excellent ret. at last mtg. Club close until August. New club recently opened, John's Memorial Hall, St. John's Rd., Epsom, Surrey, Tues., 7.30 p.m. Eyres Rd., Old Hall, St. John's Rd., D. Ainsworth, Trafford. Sec. 57, Stanley Rd., Whalley Range, Manc. Heston.—New club bng formed. Members and instrumentalists are invited to meet. Sec. G. T. Jones, Cox's Cottage, Venns Lane, Hereford.

MONK WINS AT GOVENTRY Dance Band Contest Reports

1044 WARWICKSHIRE CHAMPIONSHIP Thursday, May 18, 1944 Rialto Casino, Coventry

ALL attendance records for the Rialto Casino, Coventry, including those set up at New Year's Eve dances, were broken last Thursday when Arthur Kimbrell presented at the hall the 1944 Warwickshire Dance Band Championship.

Although admission was 5s., as against the hall's more usual charge of 2s., most of the 600 tickets available under the A.R.P. regulations had been sold in advance. Nevertheless, a goodly number of patrons managed to gain admittance by paying at the doors, but within an hour of starting time the management was forced to close the box-office and many had to go home disappointed.

The event, in which seven bands took part, was won by Billy Monk's Band, 1943 All-Britain Champions and third at last year's "All-Britain." Playing on home ground, they put up what was without doubt one of the best performances of their career, and they must be looked upon as one of the most formidable adversaries for this year's "All-Britain" Final. Judging with Edgar Jackson and "Pogie" was ex-Joe Loss saxophonist Eddie Pratt. Eddie is now on war work in Coventry, but manages to find time to direct a band which has appeared with great success at many functions in the district. His many friends will be pleased to know that he is fit and going strong.

JUDGES' REPORT Adjudicators: Messrs. Eddie Pratt, Edward Pogson and Edgar Jackson (chairman).

WINNERS BILLY MONK'S BAND (four saxes, two trumpets, trombone, piano, bass, drums). All cons.: John E. Wright, 57, Earlston Avenue, Coventry.

Individualist awards for Bo (Reg. Light), tenor (Ian Walker), clarinet (Reg. Light), trumpet (Lew Brabury), trombone (Dave Mallabone), piano (Sid Howe), bass (John E. Wright), drums (Gordon Grattan), and "Bobby" (Gordon Grattan). Many people will have heard this band in contests or at dances, others will have heard it over the air, but they will have little idea of how it is playing now. Good as it has proved greatly, and to-day is at least the equal of most, and better than many, of even the better-known West End professional broadcasting combinations.

About the only criticisable point in otherwise well-nigh immaculate performances was the phrasing in one or two bars of the quickstep. In one of the best arrangements ever heard anywhere of "A Bench in the Park" (suspectingly the work of George Evans), the brass attempted to off-set the shortness with which they played certain sequences of quavers by too forcefully "tonguing" them. Such failings can, however, be described as little more than technicalities, and were at the most minor blemishes on music which was in all other respects an absolute joy to hear.

SECOND JACK HARDY AND HIS NEW RHYTHM BAND (alto, trumpet, piano, guitar, bass, drums). All cons.: Jack Berry, 193, Edward Street, Nuneaton, Warwickshire. Individualists' award for guitar (Jack Beeby), Hon. mention for trumpet (Jack Hardy), piano (Frederick Farndon), drums (Bernard Roberts); Special award for best "small" band.

THAT this band came only second and that only the guitarist won his individualist's award was mainly because the combination was unfortunately enough to find itself up against such an outstanding proposition as Billy Monk's Band. A small swing outfit, it showed at once by the sensible set-up it adopted, with bass, drums and piano in the back row and trumpet, guitar and alto in that order in the front line, that it knew more than a thing or two.

The excellent rhythm section, with its good swing pianist, provided grand support for a front line which, although the trumpet was sometimes rather too closely muted to be adequately audible, and the alto swing solos were not always conspicuous for a well-constructed band.

CONTEST FIXTURES LONDON AREA

Friday, June 23.—WELLING (Kent), the Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship. Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrrell Avenue, Bexleyheath, Kent. (Phone: Bexleyheath 258).

Monday, July 3.—TOTTENHAM the Royal Dances Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championship. Organisers: Messrs. Les Ayling and Bunny Goodall, Royal Dance Hall, High Road, Tottenham, N.17. (Phone: Tottenham 4179).

SWING BAND CONTEST Saturday, June 10.—WEALDSTONE (Harrow, Middlesex). "Kodak" Hall (2.30-6 p.m.). The Kodak Swing Band Championship. Open to bands irrespective of whether they have won a contest this season. Organisers: Kodak Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Wealdstone, Middlesex.

PROVINCES

WOLVERHAMPTON.—Friday next week, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship. Continuous dancing to the competing bands, Dennis Hinton and his Band (1944 Birmingham Champions) and Jack Andrews and his Band. Entrance free in hall. Tickets: In advance from the Civic Hall or from the organisers (as below), or at doors on night, 3s. 6d. Organisers: Messrs. W. M. E. Ltd., 3, Jones Avenue, Wolverhampton. (Phone: Wolverhampton 23523.)

WARRINGTON.—Friday, June 9, at the Parr Hall (7.30 p.m.-midnight). The 1944 Cheshire Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. LUTON (Beds).—Monday, June 12, at the George Hotel (8 p.m.-1 a.m.). The 1944 Bedfordshire Championship. Organisers: Messrs. Diken-Ward Productions, 10 Union Street, Luton, Beds. (Phone: Harpenden 870.)

DERBY.—Wednesday, June 21, at the Plaza Ballroom (7.30 p.m.-midnight). The 1944 Derbyshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. KEIGHLEY.—Tuesday, June 27, at the Municipal Hall (7.30 p.m.-midnight). The 1944 North-West Yorkshire Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: Oldham (Main) 1431.)

READING.—Friday, June 30, at the Town Hall (8 p.m.-1 a.m.). The 1944 "Giant Battles" Championship. Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9148.)

melodie line, helped to make a first-class swing ensemble. Weakest number was the waltz, and not only because the guitar's violin double was not too strong, exhibiting at times a rather wobbly vibrato.

THIRD JACK SOUTHARN AND HIS BAND (three saxes, two trumpets, piano, bass, drums). 8, Crompton Street, Warwick. Hon. mention for piano (Jack Southarn).

RATHER a big drop between this band and the second band. In the saxes, the lead alto spoilt otherwise quite presentable playing by an excessive vibrato obtained by shaking his head, and the tenor tone was not too good. He seemed to have a very poor reed. Vibrato (especially in the waltz) was also a weakness of the lead trumpet.

The bass bowed well in the waltz, but in the rhythmic numbers his pizzicato was rather loud and his tone and intonation not too good. This tended to mar an otherwise quite good rhythm section in which the pianist stood out as a real musicianly player with a pleasing lift.

The band gave its best performance in its quickest, in which the above-mentioned shortcomings were less noticeable and in which the sense of ensemble and rhythm were much more conspicuous than in the slow foxtrot and waltz.

The Hatton Brothers Band, from Northfield, Birmingham, received an hon. mention for drums (Norman Hatton). 1944 SOUTH LANCs CHAMPIONSHIP Friday, May 19, 1944 Palais de Danse, Ashton-under-Lyne POSSIBLY because the authorities refused to grant an extension for dancing after 11 p.m., the attendance at the 1944 South Lancs Championship, presented at the Palais de Danse, Ashton-under-Lyne, last Friday (19th), by Mr. and Mrs. Lewis Buckley, was a little below last year's.

Nevertheless, what with the six competing bands and the excellent music of George Chambers and the Palais Band, winners of this year's Central Lancs Championship at Rochdale last month, the seven hundred odd guests seemed thoroughly to enjoy themselves, and followed the performances of the competitors with all the enthusiasm usually shown by Lancastrians at dance band contests.

JUDGES' REPORT Adjudicators: Messrs. Buddy Featherstonhaugh and Edgar Jackson. WINNERS THE RONNIE PRICE SEXTETTE (alto, tenor, piano, guitar, bass, drums). 29, Horton Rd., Rusholme, Manchester 14. (Phone: Rusholme 3895.)

Individualist's awards for alto (Frank (Erskine) Proctor), tenor (Frank Etchells), piano (Ronnie Price), Special award for best "small" band. With such better-known bands as Frank Boardman's and Aubrey Eirst's not up to their usual form,

this contest was rather sub-standard as regards the playing, and very close, there being comparatively few marks between the first five bands. This small swing band seems to have the fault of trying to reproduce on its limited instrumentation the style of treatment and performance heard on records by much larger American bands.

Nevertheless, it put up a good show. The lead alto played especially well in the slow foxtrot "That's the Blues, Old Man," where his partiality to a moaning style was more appropriate to the number.

A commendable idea of hot solo style was also shown by the tenor, guitar and the piano. Last-mentioned was also satisfactory in the rhythm section which was not helped by the rather loud playing of the otherwise very promising drummer.

The band would also sound better if the players paid more attention to each other and gave more heed to light and shade and balance. SECOND JACK WEBB AND HIS BAND (three saxes, two trumpets, trombone, piano, guitar, bass, drums). All cons.: J. D. Gordon, 33, Cardiff St., Barrow-in-Furness. Individualist's awards for trombone, bass. Hon. mention for guitar.

FAULTY intonation (especially by the lead trumpet, who was more or less consistently sharp) was noticeable here. The trombonist showed up as a good soloist, otherwise there seemed to be no outstanding player in the front line.

The teamwork was fair in its rather strident "Palais-ish" way, and in its quickstep the band loosened up. But even in this number the style was rather stereotyped, and in spite of the more commendable sense of relaxation the slow foxtrot was better played. The ensemble was neater and the style better.

THIRD FRANK BOARDMAN AND HIS ORCHESTRA (four saxes, two trumpets, trombone, piano, bass drums). 25, Well-I-th' Lane, Rochdale. Individualist's award for clarinet.

WITH its tenor and second trumpet unable to get away from their war work, and the band having to co-opt at the last minute (as permissible under Rule 2b) two deputies the combination sounded even more hopelessly under-rehearsed than it obviously would have even without the deps.

Which is all that can, or need, be said, excepting that while the said war-time emergency Rule 2b allows bands to put in deputies to replace players whose absence is due solely to war duties, it can seldom be to their advantage to avail themselves of it. Only the best professional musicians can, as a rule, sit in with a band and play special arrangements unrehearsed in a way that will do justice to the band or themselves.

Dave Wilson and his Dixieland Five, from Southampton, whose placing of fourth proves that they were not up to their usual form, secured the trumpet prize (Frank Wilson) and an hon. mention for trombone (Ernest Wilson). Aubrey Eirst's Westbourne Players, of Euddersfield, won the drummer's prize (Ronald Booth).

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BRAND'S ESSENCE DANCE BAND GOSSIP

BACK in town this week, his hands temporarily washed of all touring responsibilities, is Maestro JERRY HOBY.

Judging by dates, and other "evidence," however, it seems almost certain that it was the lively, jivey R.A.F. "Blue Eagles."

NEWS comes to hand this week of Harry Parry Sextette, TOMMY POL-LARD, who has been in the Forces for some time now.

Tommy is pianist in one of Ralph Reader's "Gang Shows," and went overseas last December. He is now in India. Arriving at Algiers, he toured North Africa, went from there to Italy, and has now been in India several weeks.

CLARINET-ACE OFF-DUTY.—On leave from the R.A.F. Andy McDevitt poses for the "M.M."

little open-air bandstand wasn't big enough to hold this impressive assemblage of string and brass when the Americans played there. They had to improvise an annex.

HEARTY congratulations to the big success of their Dance-Cabaret at the Bellows Restaurant, Bond Street, London, W., last Sunday (21st), when they succeeded in organising the sort of function that the fans dream about.

This included Jack Penn (pno.), Freddy Gardner and Harry Gold (saxes); Harry Roach (trombone); Joe Nussbaum (bass); and George Flernstone (drums).

YOU may remember that last week I told you how service engineer from one of our leading radio-renting concerns had informed me that since the introduction of the General Forces programme radio listening had decreased by 50 per cent.

LISTENING SLUMPS

Under heading "Half of the B.B.O.'s Public Stay Off the Air," the "Daily Mail" for last Saturday stated:— "The number of people listening to the radio in the evenings has dropped by half since the B.B.O. scrapped the old Forces programme at the end of last February."

THE NEW JAZZ RECORDS

EDDIE CONDON AND HIS ORCHESTRA ****Tennessee Twilight (Alex Hill) (Am. Brunswick B14194).

Reviewed by EDGAR JACKSON

These two records come from the same session as Eddie Condon's much-heralded "Home Cooking" and "The Eel" (recently reissued on Parlophone R2807) and are, in my opinion, equal, if not superior, to them.

passage, and Max Kaminsky also plays a good solo. The rest is most ensemble work, with Condon's and Catlett's sterling work in the rhythm sections showing to fine advantage.

****Slow and Easy Blues (Yancey) (Am. Victor OA044010) (Recorded October 25, 1939).

Although such renowned boogie-woogie players as Pinetop Smith, Albert Ammons and Meade "Lux" Lewis all acknowledge Jimmy as the doyen of boogie-woogie pianists, his performances follow closely those of the purely "natural" folk artists.

****The Mellow Blues (Yancey) (Am. Victor OA044011) (Recorded October 25, 1939).

HAPPENING usually to come upon day, I was astonished to hear an enthusiast fly off the handle because his friend, whom he presumably thought was less well informed than himself, had dared to suggest that boogie-woogie was monotonous music.

UNDER-RATED O'BRIEN

Thirdly, the records give no very notable indication that white musicians had even then acquired the same ability as the coloured men when it came to the collective improvisation which is such a feature of New Orleans jazz. Their quality lies more in the playing of the individuals as such.

SPANISH "BLUES"

It has a Spanish-sounding rhythm, akin to the tango, but played less markedly, which is sometimes described as the tied-tango bass.



Here is a picture of Billy Terment and his new Band, which is having a big run of success on its tour of the Provinces. This week it is pulling 'em in at Carlisle, and next week (from left Monday onwards) inaugurates a new weekly mambo Band policy at Belle Vue, Manchester.

U.S. JIVE JOTTINGS

STRANGEST law case we've ever heard of is to be brought in New York by famed 88-er Art Hodes against Leonard Feather and the magazine "Metronome."

The result of that was the above-mentioned legal action against the paper for "defamation of character."

We have had a very interesting letter from a Mr. Chester, of Yeovil, Somerset, who is the secretary of the Yeovil Central Youth Club.

THE GENERAL FORCES "FLOP"

home listeners "gradual alterations" were being made.

by "DETECTOR"

As an indication of these "alterations," the B.B.O. is boasting that already "Old Town Hall" has been brought back to the air, and that "Music Hall" is due to come back on Saturday (27th).

What the Troops Want

But, in fact, both these features (for what they are worth) were scheduled for resurrection well before the G.F.P. had been in existence long enough for anyone to be able to forecast how it would be received, so their revival can hardly be said to be the result of any recent desire to improve the G.F.P.

I will go further and say that I cannot produce such proof, because I have an abundance of irrefutable evidence that the music the majority of our last overseas prefer is modern light "popular" music—dance bands, popular vocalists and like music.

The simple expedient, which I suggested last week, that only programmes suitable for the boys abroad and us at home should be simultaneously broadcast to both to maintain the spiritual link, and that on other occasions there should be different programmes for each of these two sets of listeners, does not yet seem to have struck the dear old fogies of Broadcasting House who for some inexplicable reason have been put in control of our radio.

Well, as I have told you time and time again, it is all in your own hands. Write in about it. Write to the B.B.O. Write to your M.P.s. Tell them you're fed up with the B.B.O. and its ranky old-fashioned ways of foisting on you things that you don't want. Write to the Press, if you don't mind. Write to the Press, if you don't mind. Write to the Press, if you don't mind.

It's no use thinking that I can do it all for you, and letting it go at that. I do my best in this column, but I am only one of millions, even though I do try to express the views of the majority of you; and I don't think mind telling you that I don't think much of you for the way you all keep on complaining to yourselves, but are apparently too lazy to make your complaints in writing to those who are in a better position to do something about them.

The ever-growing popularity of Latin-American music has resulted in a spate of synthetic rumbas, congas and the rest, played by dance bands over the air, and it was therefore a treat to hear an authentic interpretation of the intriguing rhythms by Edmundo Ros and his Big Band on Friday last (19th) in "Spotlight."

This was one of the liveliest 15-minute programmes I have heard for a long time. The balance was excellent, and for a change, the male B.B.O. announcer really sounded as if he were enjoying the music and had his part of the proceedings over very well.

There's no way to measure accurately the number of customers who look in on Billy Rose's "Carmen Jones," current N.Y. success, just to see Cozy Cole's drum speciality, but indications are that a percentage of the cats are tipped in favour of the show by a curiosity to see Cozy's appearance is brief but frenzied. (He has one number, spotted in the first act.) The rest of the time he's probably the highest-paid cymbal crasher in the world, standing behind the pit drummer to clang the pans.

The war between the American composers and the arrangers goes on, with little likelihood of a "Peace Now." Latest to beef about the way a jump band murders a melody is Willard ("A Cottage for Sale") Robison.

It seems so futile to try to write a good, pretty melody when you know that the average arranger will tear it to shreds," says Composer Robison. "You'd think there was a law against playing anything the way it's written, of course, offer the defence that they're giving a band an individual style, and besides, many melodies as written are "too banal."

MELODY MAKER Incorporating RHYTHM WEEK ENDING MAY 27, 1944. 93, LONG ACRE, W.C.2

"JA-DA" TO END ALL "JA-DA'S" LONG letter to hand from Ralph Venables, giving details of a private recording session...

Nearly everyone pronounces this as "Ja-Da" which certainly sounds very Denver Preston, but is incorrect for all that...

"Private" recording outfits were already quite popular in the nineteen-twenties, and everyone knows that Bix used to sit in on many informal back-stage jam sessions...

Then there's the Arkansas Travelers on "Harmony," a record which invariably knocks the Jimmy Dorsey despisers for six...

A little later came the two Hackett waxings, one under his own name on Vocalion, and the other under Condor's name on Commodore...

And what's all this leading up to? I'll tell you. Not long ago, through the courtesy of William Miller, I received a private pressing of "Ja-Da" and "Oh, That Sinn" made while Max Kaminsky was in Australia with the famous Artie Shaw Navy Band last year.

One night after the band had done their stuff, some of the local lads persuaded Maxie to go home with them and put a little righteous jazz on home-brewed wax...

Clarinetist Don Roberts is fine, and the valve trombone of Adrian Monsborough shows taste and melodic invention far in excess of what one would have expected...

Maxie has a rooted objection to taking solos, a fact which is rather evident on some of the Commodores, such as the "Tortilla" session...

It was the same story when Bobby Hackett was on a road tour through Cleveland in 1940 and the boys persuaded him to sit in on a private session...

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

what a musician can put on wax when he is really relaxed, really 'mellow' and at ease.

This occurred at the famous Art Hodges Quintet date at Child's Restaurant, when two numbers were recorded without the band knowing it.

Anyway, Hackett's Blues seemed just about the last word to me, but now that I've heard Kaminsky's "Ja-Da" I know how wrong I was.

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played an engagement at the Graystone Ballroom in Detroit, with Fletcher Henderson on the opposite stand.

The Kassel band soon broke up, and Jimmy and Jim Lannigan joined Bill Paley's band at the Friar's Inn, they rejoined Art Kassel and worked with him again for a short time.

Ben Pollack had formed his band shortly before this at the Southmore Hotel. He had tried to get Jimmy to join the band, but they had not been able to get together.

Pollack opened at the Blackhawk, Jimmy finally decided to join him, and he played with Pollack at the Blackhawk.

The band went to New York and opened at the Little Club. Pollack's band included Bud Freeman at the piano, Benny and Harry Goodman, Ray Bauduc, and other fine musicians...

The marquee will be fully equipped with a dance floor, heating, lighting, and a first-rate amplification system...

After a busy and successful season at the Queen's Hall, Preston, Les Marsden's Band is now looking forward to a few cushy gigs during the summer months...

From the North-East comes news that maestro Peter Fielding is back in harness again after a month's indisposition with a damaged hand.

Peter is one of those unlucky guys who have been particularly hard hit by the "flu" and has from time to time been at his wits' end to produce a band at all.

That he has been able to do so and to overcome these obstacles in the manner shown to his airing last Saturday from the Oxford Galleries, Newcastle, reflects great credit upon him.

Amongst the boys in his present outfit Peter is particularly pleased with his pianist and novachord player, Bill Hutchinson, who is rapidly establishing himself in the affections of the "Geordies."

To-morrow (Friday, 26th), a recording will be heard made in Llandudno when the B.B.C. visited a number of the town's entertainment spots.

Featured in the programme will be Billy Collins and his Band, at present at Payne's Majestic Ballroom, where the recording was made at a tea-dance session.

SWAP AND BUY Cpl. Keith Lees, 1540930; 51 E.U. R.A.F. India, wants "Magnolia Blues" and Russell Douglas's "Grown So Lonesome"...

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TRUMPET, terminating tour, June 4 or 11, exempt, offers invited; tour or resident—Wilton, 33, Christchurch Ave., London, N.W.6.

DRUMMER, first-class man, reg. engagement, any district, will accept tours.—Billando, 12, Phillips Lane, Forby, Liverpool.

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VOCALISTS WELL EXP. attractive young lady vocalist at liberty. — Box 4055, MELODY MAKER.

SELMER

News Letter No. 6

Here's a tip to all musicians who write asking how they can play "hot" and extemporise. Remember that while "hot" playing is extemporising, extemporising is not necessarily "hot" playing.

Learn more about this in "The Saxophone," written by myself, on sale at all music dealers, 10s. 6d.

Through staff reductions I now attend customers personally. This has brought me the advantage of renewing many old acquaintances and making new ones.

Carl Barrileau gave us a treat last week, when selecting a new Selmer plastic "Goldenone" reed...

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THEATRICAL EMPLOYERS' REGISTRATION ACTS, 1925-1928. NOTICE is hereby given that I, Frankie Thomas Schulman, residing at 82, Hamstead Rd., London, N.W.1, and carrying on business under the name of Frankie Thomas Enterprises, Reg., intends to apply to the London County Council for registration, under the above-named Acts. Dated May 20, 1944.

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Traders buying and selling here-
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Resale Order S.R. & O. 1942, No. 958.

INSTRUMENTS FOR SALE
SUPERSTYLE Drum angle practice
pads, 12/6; flat models, 7/6.—Eton,
35, Pleasance Rd., Putney, S.W.15.

SELMER tenor sax, S.P., perf., as
new, £65; also Selmer B star metal
M.P.s. £5.—Call or phone, Lamb, 89,
Cheshire St., Bethnal Green, E.2.
Bishopsgate 6897.

TWO DOUBLE Basses.—Phone or
write, Victor Henry, 20, Roxborough
Ave., Isleworth, Middx. Houn. 3046.

M. MADCAFERRI Guitar, by Henri
Selmer Paris, with velvet-lined
leather case, etc., good condition, £30,
or nr. offer.—Shapley, Windswept,
Waterside Rd., Paignton, Devon.

GIUITAR, Aristone, curved finger-
board, round hole, £16.—George Hill,
11, Ashford Ave., Friary Rd., N.8.
Phone after 7 p.m., Mou. 3194.

SEPTIMIO-SOPRANI Acc., 120 bass,
1 coupler, good cond., case, music,
£35.—Bagnall, 7, Trevelyan Rd.,
Tooting, S.W.17. Streatham 7184.

ALTO, S.S., S.P., case, sling, etc.,
£18; trumpet, perfect, mutes, case,
etc., £25.—S. Taylor, 137, Park Rd.,
N.W.8.

TENOR GUITAR, National, all-sil-
vered, in case, marvellous tone, as
new, cost 22 gns. pre-war; nrst. offer
to cost price secures.—White, 36,
Kendrye Gdns., Twickenham.

CONN TENOR gold-lacq. sax,
bought new 1942, little used, cond. as
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Gdns., N.W.3. Hampstead 6576.

SELMER B flat clar., in case, re-
cently overhauled, perf. cond., £25, or
offer.—F. Morgan, 38, Morden Mans.,
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Museum 6950.

20 DRUM SETS in stock, full size,
from £35, £45, £48; super Carlton
crystal fl. kit, £65; beginner's kit, £15;
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d.t., white tunables, Chinese tom-tom,
30/; hi-hat from £5.—Len Wood, 59,
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black finish, studded brilliants, plush
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12 IN. ZILDJIAN thin cym., also
14 in. x 8 in. Carlton snare drum; will
sell separately.—Hal Farsons, 61,
Charbury Rd., Nottingham.

"C" MELODY Sax, Buescher, case,
perf., £21.—Daniell, Buckland Rd.,
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ELECTRIC GUITAR, Selmer, with
amplifying unit; also 1 ditto, sep.;
voltage 200 to 250 A.C.; offers.—
Eastin, 35, Mount Rd., Hayes, Middx.
Phone Hayes 31 after 6 p.m.

GENUINE Acme trumpet, B flat,
L.P., S.P., stream-line model, as new,
rotary change to A, in case, 3 mutes,
and brand-new Rudy Muck 130 M.P.;
best offer over 22 gns.—Lyndon, 85,
Canfield Gdns., N.W.6.

"G" MELODY Sax, Buescher, case,
perf., £21.—Daniell, Buckland Rd.,
Lr. Kingswood, Surrey.

ELECTRIC GUITAR, Selmer, with
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CLEVELAND alto sax, low, S.P.G.B.,
£32 10s.; Boosey trumpet, £18 10s.;
cases: trumpet £2, clar. £2; tenor
sax and clar. £6 10s.; also sax/clar./
flute, pno. acc. and guitar tutors,
reeds; pads; cleaners; mutes; oil;
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perf., £30.—Bottomley, Mill House,
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dition, complete with case and Lew
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Wealdstone, Harrow.

BOEHM CLAR., Martin Fres., B
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S.P.G.B., as new with case, £20, or
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