

* THESE FACES MAKE NEWS! *

Dance Band Personalities Fill Our Front Page This Week

Melody Maker

3^d INCORPORATING "RHYTHM"



Harry Roy Nat Gonella Lew Stone Eric Winstone Johnny Green Harry Parry

GONELLA OUT OF ARMY

WINSTONE TAKES BAND SHOW INTO VARIETY

AFTER the great success of his band show on the Continent, Eric Winstone is to put the act straight on to the music-halls for a short season in Variety, commencing next Monday (June 11).

Unfortunately, his many broadcasting commitments make it impossible to leave town for a long period, but he has arranged that the two opening weeks will be at Middlesbrough Empire and Newcastle Empire before commencing his London dates at the Shepherd's Bush Empire.

From all reports, after five weeks abroad the show has developed into a smooth, fast-moving production involving many new features in band presentation, and brings together once again the four original members of the old Winstone quartette with which Eric made his first appearance in Variety several years ago.

STAR LINE-UP

Two of the members, Roy Marsh and Frank Deniz, have, of course, been staunch Winstone cornermen for well over six years, but now, after a short absence, bass player Joe Nussbaum returns to take over his old place in the rhythm section.

On saxophones, Harry Conn, who has played second alto for Eric for the last two years in the broadcasting orchestra, now takes over the lead with Mossie Kay and Sam Leo on tenors, and Syd Cotton on second alto.

The brass section led by Sammie Sharp, has Flash Shields and Eric Siddons (trumpets) and Joe Cordell and Dick Boothroyd (trombones).

With a line-up like this, featuring the ultra-modern arrangements that have made the band a front-rank attraction on the air, the show should certainly be worth a visit, but, to make doubly certain, Eric has also included the new clove harmony quintette known as The Modernaires, who sing regularly in the "Jack Buchanan Programme."

The feminine appeal department is handled in no ordinary manner by charming red-headed Hazel Bray, starlet from the films, "Hundred Pound Window" and "Two Thousand Women."

Combined with Eric's own easy stage personality and dry sense of humour, the show should certainly prove something out of the ordinary for dance fans.

SOLO ENSEMBLE

ELECTRIC guitar notability and vocalist Judd Solo has a big break coming to him next week when he opens up with his own band at the London Albany Club in Saville Row.

Judd is taking in a five-piece, which will consist of himself playing guitars and looking after the vocal spots, with Phil Moody (piano); Fred Blarman (drums); Bill George (tenor); and Stanley Flaumo (alto sax, clarinet and violin).

Judd Solo will be remembered from Oddenino's Restaurant, and previously was with Felix Mendelssohn and Alf Van Straten. He served in the Army from September, 1939, was at Dunkirk, and was discharged on medical grounds after 2½ years' service.

JOHNNY GREEN LEAVING GERALDO

FILM-STAR HARRY PARRY

ONE of the biggest breaks of his career has just come to band-leader-clarinet maestro Harry Parry, who, together with his orchestra, is to be featured in a big British film production shortly.

The film company concerned is Grand National Pictures, of Wardour Street, W., and the film has been tentatively titled "What Do We Do Now?" According to advance reports, this will be one of the most ambitious film-musicals yet produced by a British film company.

In addition to being featured with his band (which will be specially augmented to twenty musicians) in four or five musical numbers, Harry Parry will also play a leading rôle in the film. Playing opposite Harry, as chief feminine lead, will be the well-known singer and radio artist Gloria Brent.

Both Gloria and Harry have recently carried out some successful tests, and the directors of the company feel that they have found a promising new team.

Also featured in the film, and playing two numbers in his own inimitable manner, will be that ace of Latin American bandleaders Edmundo Ros, who will be singing and conducting his own outfit.

Other music in the film will be supplied by Perival Mackoy and a large film orchestra, whilst the music itself has been specially written by that noted British song-writing team Tommy Connor and Alan Grey.

Harry Parry himself is also contributing two new original numbers. Shooting for the film will start the week of June 25, and will continue for three or four weeks during July and August, whilst the Parry Band are playing London and near London dates at Hackney, Oriswick and Chatham.

All business arrangements and plans for the film have been carried out by Bill Elliott, of Elliott Direction, Incorporated, who also negotiated the contracts of Edmundo Ros, Gloria Brent, Tommy Connor and Alan Grey.

LEW STONE FOR DERBY

AFTER an extremely successful four months' season at the Court Royal Hotel, Southampton, Lew Stone is back in London, making slight alterations in his band prior to taking up a four weeks' resolute engagement at the Plaza, Derby.

At the time of writing, Lew has to book up a new pianist and bass player for the Derby date.

Lew has a very modern band nowadays, and whilst at Southampton carried out several successful broadcasts under the billing of Lew Stone and his "Novotones."

It is certain that in Lew and his boys, Derby Plaza proprietor Sam Ramsden has an attraction that will be well to the liking of the fans.

HIS many fans all over the country will be surprised to learn that 20-year-old vocal star Johnny Green is leaving Geraldo.

After a successful 2½ years' run with 'he Maestro, during which he has become so well known as to be an integral part of all the Band's performances, Johnny is resigning his position and will be finishing on June 17, immediately following the Band's forthcoming date next week at the Palace, Manchester.

Since he joined the Geraldo Band in January, 1943, Johnny Green has built up a fine reputation with the fans, singing consistently well, and reaching a new standard of excellence in the Band's recent record of "Accentuate the Positive."

Although his personality has been submerged somewhat in the Band, Johnny has many personal achievements to his credit. His solo records for Decca, which he commenced just a year ago, have proved a big success.

1037 BROADCASTS

In the broadcasting world Johnny's name has become a household word, and for one so young his record of 1,037 broadcasts is an all-time record. It proves the correctness of our prophecy when Johnny broadcast at the tender age of 11, with Harry Roy's Band on March 15, 1930, and we expressed the opinion that this was a young man who would go a long way.

Johnny has some big solo plans for the future, both in regard to Variety and also in the broadcasting sphere. There should certainly be a large number of opportunities in the profession for a young man of such proven ability.

For the moment, however, Johnny is planning to have the holiday which he has so well earned.

FAMOUS TRUMPET STAR NAT GONELLA HAS BEEN DISCHARGED FROM THE ARMY ON MEDICAL GROUNDS. NAT HAS BEEN EXTREMELY ILL, AND IS SUFFERING FROM A DUODENAL ULCER. OPERATIVE TREATMENT IS NOT NECESSARY, BUT A LONG REST AND SPECIAL DIET WILL BE IMPERATIVE BEFORE RESUMING ACTIVE PLAYING.

Nat is naturally most anxious to get back to his usual peace-time round of activities, and we know very well that the fans are eagerly waiting to hear him—but, for some little time to come, Nat will only be playing occasional dates, building up his strength for the future.

Nat has served for four years in the Army—some of this period being spent in the Middle East, Sicily, Italy, etc. He returned from abroad last December.

HARRY ROY ON PARLOPHONE

BIG news from the Harry Roy camp this week is that the little Hotcha merchant and his Band are being transferred to the Parlophone label, and will be recording several titles almost immediately.

Starting in 1930, Harry Roy recorded for Parlophone for about ten years. He then transferred to Decca for a while, and of recent times has been recording for the Regal-Zonophone label.

His return to Parlophone is an honour which Harry, with the fine band and ambitious ideas which he has these days, has well merited.

As most of his fans will already know, Harry Roy and his Band are the B.B.C. "Band of the Week" this current week, following which Harry will carry on with his record-breaking Variety tour, and next week (commencing June 11) will be at the London Hackney Empire.

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"SWING CELEBRITY CONCERTS" GET OFF TO GRAND START

THE SUNDAY SERIES OF "SWING CELEBRITY" CONCERTS HAS COME TO STAY! THAT IS INEVITABLE AFTER THE ALL-ROUND SUCCESS OF LAST SUNDAY'S OPENING VENTURE AT LONDON'S WINTER GARDEN THEATRE, WHEN CLIFFORD WEBB AND THE COUNTESS MALA DE LA MARR PRESENTED THE FIRST OF A SERIES OF SUPER SWING SHOWS

All-round success because the concert was not only musically satisfying, but extremely well presented and introduced. The whole thing testified to thoroughness in preliminary organisation and experienced stage managing, not always a feature of British jazz-fests. That proceedings went off so smoothly was also due, in no small measure, to the ultra-efficient compering of radio-ace David Miller.

From start to finish there was an alert touch so often missing from this kind of presentation: bands set themselves up with exemplary speed so that the curtains were closed for the minimum of time; and when David said "Hit it, boys!" the bands invariably did so with great gusto.

WEBB'S GROUP SCORES

As for the performances of the various bands, and their reception by the large but not quite capacity audience, here was a surprise for all but a few of the fans.

For, notwithstanding its limited experience and total lack of what may be termed "stagecraft," the semi-professional outfit—George Webb's Dixielanders—very nearly ran away with all the honours.

In truth, the Webb boys received the greatest ovation from a wildly enthusiastic audience which simply refused to let them go, but in the way of constructive criticism it must be stated that the band's balance was faulty, due no doubt to a "thin" rhythm section which needed a bass to round it off, and which sounded too far from the mikes.

Nevertheless, after a rather uncertain start (probably caused by stage fright), Webb's boys proceeded to work themselves into a "groove" which was very much to the liking of the crowd.

However, to start at the beginning, Buddy Featherstonhaugh and his Sextet had the job of warming up a "cold" house—an unenviable task which the urbane tenor star, ably supported by Don Macaffer and the rhythm team, discharged most satisfactorily. Their versatility was well displayed in a well-chosen programme, and particular praise must go to young Alas Metcalfe, a guitar- and if ever we saw one.

ARTISTIC CATON

Next on the bill came Lauderio Caton's Caribbean Club Trio, who put over an ambitious programme of relatively unknown compositions, probably all by Duke Ellington.

Arrangements were perfectly conceived for such a group as this, and (in this reviewer's opinion) the Caton Trio provided the musical highspot of the afternoon.

Most of the items could best be described as "thoughtful" music, the lovely "Mood to be Wood," from a Johnny Hodges recording, setting a

standard which was obviously going to be hard to beat.

Lauderio soloed brilliantly in "Mood," as in most of the numbers, while Dick Katz played consistently tasteful piano. "Hayfoot Strawfoot," the trio's opening piece, was memorable for bassist Coleridge Goode's wonderful arco playing.

To conclude this act, Goode indulged in a little virtuosity in front of the curtain, demonstrating there and then that he possesses phenomenal technique on the string-bass.

Although this particular brand of trio music must be considered too intimate for the requirements of the concert hall, there can be no doubt the Caribbean boys managed to pull it over at the Winter Garden. Coupled with their very successful Radio Rhythm Club airing last week, this showing should go a long way towards earning them the recognition they so richly deserve.

Third on the bill were the Vic Lewis-Jack Parnell Jazzmen, who delighted the audience with several Jazzmen favourites, such as "At the Jazz Band Ball." Jack's spirited drumming brought forth spontaneous rounds of applause, while Vic Lewis amused with his singing of "Caledonia."

"JIVER" HUTCHINSON

A high percentage of "good old good ones" were included by the Jazzmen. "Ballin' the Jack" and "Dipper-mouth Blues" being outstanding, whereas "Bluin' the Blues" seemed to be taken at much too brisk a tempo for that tune.

The first part of the programme was brought to a close by Leslie ("Jiver") Hutchinson's Orchestra, the only big band present, which made a pleasing contrast even although the numbers played were largely of a popular nature.

For "Embraceable You," Leslie featured his charming vocalist, Judy Johnson, who showed herself the possessor of a nice voice and natural style which, on this occasion, was unfortunately denied full expression on account of far from satisfactory amplification.

In "Ghost of a Chance," Jiver's own trumpet was spottily. He played well and with full volume, despite the fact that his injured lip, to which David Miller drew attention, was causing him obvious discomfort. With a band-original entitled "Gangway," the Hutchinson aggregation ended its first appearance.

Later, the same band was brought back on the stage to close the afternoon's entertainment in suitable manner.

The Webb Dixielanders opened the second half, and as their contribution has already been discussed, it remains but to single out clarinetist Wally Fawkes for special honours. His solos in "Panama," "Canal Street

(Please turn to page 3)

Mariners' Exciting VE-Trip

THE famous Naval Dance Orchestra, the "Blue Mariners," have just returned to England after a trip to the Continent, which has formed one of the most hectic and exciting chapters in the boys' lives.

The Mariners were in the first Naval party to enter the great submarine base of Kiel; they went also to Wilhelmshaven, Cuxhaven, Hamburg, and other parts of Germany, gave shows also in Holland and Belgium, at Nijmegen, Brussels, Antwerp, etc.

Hectic tour came to a premature end when drummer Fred Latham received a message that his wife was seriously ill, and was flown back to England, where he fortunately found Mrs. Latham making very good progress after an operation.

In Lubeck the boys of the "Mariners" were surprised to meet ex-R.A.O.C. "Blue Rockets" guitarist Sam Gelsley, who is now serving out there. Occasion was a reunion of old friends, and Sam Gelsley, borrowing a guitar—he is serving as an ordinary soldier and had no instrument with him—joined the "Blue Mariners" in one of their shows to the troops.

"Mariners' bassist Al Jennings, who has been preparing a broadcast for the West Indies of his experiences on this latest trip, gave the "M.M." a fascinating quarter of an hour describing the tour, telling of the fantastic destruction of Hamburg (as bad as any three English towns), the pin-point bombing of the R.A.F. of German battleships at Wilhelmshaven, etc., etc.

After a hurriedly rehearsed broadcast on Wednesday, the "Mariners" were expecting before long to make a return to the Continent and their first act of call on this next trip may be Amsterdam.

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 CBS network:—

1. CANDY (1-1-3-4-7)
2. I'M BEGINNING TO SEE THE LIGHT (2-2-2-1-7-7)
3. MY DREAMS ARE GETTING BETTER (3-3-1-1-3-1-4-3-5-0-5)
4. LAURA (8-0)
5. ALL OF MY LIFE (4-0-7)
6. JUST A PRAYER AWAY (5-5)
7. DREAM
8. HE'S HOME FOR A LITTLE WHILE
9. A LITTLE ON THE LONELY SIDE (6-7-4-3-2-1-8-3-6-9-6)

Sunday's "Swing Shop"

HERE is a final reminder for enthusiasts of the excitingly programmed Sid Gross "Swing Shop" Concert which is being held at Wembley Town Hall this coming Sunday (June 10), starting at 3.15 p.m.

The famous Parnell-Lewis "Jazzmen"; the Jack Parnell Trio; the tasteful and ultra-modern Lauderio Caton Trio from the London Caribbean Club, are all on the bill; this feast of good fare being completed by saxophone stars Aubrey Franks, Freddy Grant and Derek Neville; with Kenny Baker (trumpet) attending, if R.A.F. duties permit.

Tickets are 3s. 6d. to 7s. 6d., direct from Wembley Town Hall, or from Sid Gross at 132, Dollis Hill Lane, N.W.10.

INTERESTING broadcasts for the fans next week include Monday (11th) with Art Thompson and his Downtown Music—a special combination of three saxes, trumpet and three rhythm—(11-11.20 p.m. Home), Buddy Featherstonhaugh, with his stylish and popular Sextet same night (11.35-12 midnight).

Teddy Foster and his Band will be in "Band Show" on June 13 (8-8.30 p.m.), and on the same night, clarinet-ace Frank Weir is playing as special Guest Artist with George Melachrino's British Band of the A.E.P.

CALL SHEET

(Week commencing June 11)

Ivy BENSON and her Girls Band. Hippodrome, Birmingham.
Johnnie CLAES and Claeipicorns. One-Night Stands, N.E. England.
Billy COTTON and Band. Empress, Exton.
George ELRICK and Band. Palace, Blackpool.
Gloria GAYE and Band. Aston Hippodrome, Birmingham.
GERALDO and Orchestra. Palace, Manchester.
Phil GREEN and Band. Green's Playhouse, Glasgow.
Adelaide HALL. New, Cardiff.
Joe LOSS and Band. Ritz Ballroom, Manchester.
Vera LYNN. Empire, Shepherd's Bush.
Felix MENDELSSOHN and Hawaiian Serenaders. Empire, Southampton.
Ronnie MUNRO and Orchestra. Jephson Pavilion, Leamington Spa.
Harry PARRY and Orchestra. Tivoli, Aberdeen.
Al PODESTA and Band. Gaumont Peckham.
Oscar RABIN and Band. Palace, Plymouth.
Monte REV. Alhambra, Bradford.
Harry ROY and Band. Emoire, Hackney.
Anne SHELTON. Victoria Palace.
Billy TERNENT and Orchestra. Empire, Wood Green.
TROISE and his Mandolins. Grand Theatre, Dover.
Eric WINSTONE and Orchestra. Empire, Middlesbrough.

SCOTTISH NOTES

GREEN is at Green's these days, Phil making his first appearance at the hall. There were one or two last-minute recruitments, a vacant first alto chair being filled at the moment by Jack Britton, from Jack Chapman's Band, playing in the afternoons, and Charlie Lamb, well-known local singer, in the evenings.

In the brass section is trumpeter Barney Dillon, who was recently with Pete Lewis's Band at Lewis's. Then there is another well-known local in George Wilder, who played trombone with Alec Freer pre-war.

On drums is Jack Checkman, taking three weeks off his radio business to fill the chair usually occupied by Teddy Johnson, who is featured instead in the vocal line-up.

Pianist Peter Gray gets a big hand for his vocals, while Dorothe Morrow provides an extremely pleasant change from certain off-key shouters. During their stay the band, together with the resident outfit, were required to provide the music for the time-honoured function of the Cinema Ball, which was held in the Playhouse.

Brass men Ken Exton and Fred Dinning have left Harry Parry's line-up, and would like all friends down South to know that they are joining George Elrick at Blackpool. George, incidentally, being the next fixture for Green's.

A news item from the Albert reveals that Gordon Shields, pianist with Jack Chapman, will become a benedict on June 28.

Gordon is an accountant as well as an ivory man, and finds his skill useful in his extra job of treasurer to the Glasgow Musicians' Club. Syd Beecham, trumpet at the Albert, is also playing at the moment with Peto Low at Lewis's, filling Barney Dillon's post.

The recent Sunday Variety show at Crayburn Pavilion clashed with another function, but the sum of over £20 resulting was welcome to the club funds, which are at present in a sound financial position.

There are over 170 members, and any pool or billiards players among them are hereby notified that they can now indulge in their pastime at the recently installed table.

Glasgow's "Dancing in the Parks" season has started off all right, although recent weather has been more suitable for swimming. Archie McDonald's Central Musical Agency is providing the music at the moment. Archie himself is playing tenor with Harold Gale's Band at the Piccadilly Club.

74.—Cardiff. James Asman (editor of "Jazz Record") accepts presidency of club. Recent notabilities to visit club have included Jimmy Cross (late No. 1 Rhythm Club). All comms: Sec. Stewart Williams, 2, Caerau Park Cres., Ely, Cardiff.

F. & D.'s TERRIFIC HITS!

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AND

WE'LL BE WALKING TOGETHER

THE LITTLE THINGS THAT MEAN SO MUCH

AND

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I THINK OF YOU

AND

IT WAS SWELL WHILE IT LASTED

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THE HISTORIC APPEAL OF JELLY ROLL

EDGAR JACKSON'S Record Reviews

JELLY ROLL MORTON—Piano Solos
 ***King Porter Stomp (Morton) (Am. Vocalion 1020) (Recorded 1926).
 ***The Pearls (Morton) (Am. Vocalion 1020) (Recorded 1926).
 (Brunswick O3504—5s. 41d.)

THIS disc owes its release to the newly formed British Hot Record Society.

I ask those of you who have long been jazz enthusiasts and know all about such things to bear with me for a moment while I explain for the benefit of newcomers that of all the pianists who have become, as one might put it, part and parcel of the history of jazz, there is probably none who has excited the imagination of the true jazz fraternity more than the late Jelly Roll—or, to give him his proper name—Ferdinand Morton. A coloured man, born in New Orleans in 1885, Morton crops up consistently as one of the pioneers in the story of the early days of jazz in New Orleans, where he played in various of the dance halls and "fox-houses" of the notorious "red-light" district of the city before migrating round about 1912, to Chicago.

COMPOSER

In addition to his success as an instrumentalist, Morton, who died in 1941 in Los Angeles, whether he had gone to live privately after difficulties with the A.P.M. had more or less forced him into retirement, achieved no little fame as a composer of pieces which have since become part of the standard repertoire of jazz.

Among his best-known numbers are "The Blues" (subsequently re-titled and to-day much better known as "Milenburg Joys") and "King Porter Stomp," the tune, inspired by a mobile pianist named King Porter, which Morton gives us on this disc.

Although both sides were recorded little short of twenty years ago, they take us back to a style which was in vogue many years before even then, for Morton plays the pieces in the rattle-time idiom in which they were originally written.

Judged by modern standards, it sounds little more than naive and demodé.

But one should not judge music like this by modern standards.

Its appeal lies to a great extent in its historical appeal—in the insight it gives into jazz as it was in those days, and how the jazz celebrities of the period played it.

It has been said to me of these performances that there is nothing in them that any good modern swing pianist could not duplicate exactly provided he took the trouble to study the style for a short while.

As one wag put it: "All you have to do is to burlesque modern swing by playing it as cornily as you possibly can."

All of which may be quite true, and none the less so because Morton, not being an unusually great technician himself, does nothing that is technically beyond the ability of any reasonably accomplished pianist.

But it no more gets to the root of the matter than it explains the way in which music like this should be considered.

ROOT OF THE MATTER

It is one thing to copy something which someone else invented thirty and more years ago, and for the assimilation of which time and examples have provided many opportunities, especially when one has the benefit of being able to appreciate any inadequacies it may have had in the light of years of development. But it is quite another to have been one of its creators.

The former procedure is rather like making yourself a crystal set after you have learnt the advanced theory and practice of the modern superhet.

But in its day the crystal set, for all its now apparent limitations, was not so far short of being one of the miracles of the age, and to assess its worth one cannot compare it with the modern ten-valve radio receiver; one has to compare it with other crystal sets of its time, remembering that nothing more advanced than the crystal had come into being.

To-day it may produce negligible results. But it is still of interest as showing how things were done in those days, and if it is a good one may even have an added attraction of its example of the craftsmanship of the time.

A JAZZ "GREAT"

Looked at like this, one cannot help realising that Jelly Roll Morton was one of the "greats" of his era.

It would certainly be an exaggeration to suggest that he was producing valve sets in the days when others were still turning out only crystal sets; but it is not an exaggeration to say that he built his crystal sets with more understanding of what a good crystal set should be than the majority of his contemporaries.

He lived in that part of the world where crystal sets or—to return from metaphor to the actual subject under discussion—jazz originated, and to add to the advantage of having been born and bred in the right environment, he obviously had a natural talent for the music which helped to make him one of its outstanding exponents.

Many people will, of course, look upon these records as no more than museum pieces, and in a way they will be right.

But that in no way alters the fact that they will rightly be given an honoured place in the libraries of others besides collectors as fascinating examples of jazz as it was before commercialism turned it into swing and replaced sincerity, and even in a way charm, by technique devoted all too often to nothing more than gallery-fetehing exhibitionism.

30.—Blackpool. Retl on May 31 was by B. Witcocks on Bobcats. All Forces and civilians welcome on Thursds., 7.30. 31. Queen St. Sec. E. N. Boden, 51, St. Chad's Rd., Blackpool.
 31.—Nelson. Thanks to A. S. Bousfield for retl on "Modern Ellington," also Messrs. Bousfield and Alan Driver for grand recorded transcription of an Eddie Condon jazz concert; and "Tribute to Glenn Miller," retl by Ronnie Burrows; and to our resident E.C. quartet. Mfcs every other Fri. Regan's Assembly Rooms, Leeds Rd., Nelson.



George Webb (at piano) and his Dixielanders—a picture taken during their roof-raising performance at last Sunday's Winter Garden concert.

SWING CELEBRITY CONCERT

(Continued from page 2)

Blues" and "Wille the Weeper" elicited the audience's approval in traditional Carnegie Hall fashion.

It is probable that this band's highly stimulating choice of tunes added greatly to their appeal. They brought something fresh to the swing-concert platform, and the fans went for it in an uncompromising way.

Following the Webb band came two "discoveries" of Bill Elliott's—pianist Koré Moule and clarinetist Johnny Dankworth. The latter made hosts of admirers when he was with Fred Mirfield's Band, and he revealed a considerable mastery of the instrument. Both were well received.

The rest of the programme was devoted to jam sessions, in which the following musicians took part: Frank Williams, Dave Wilkins (trumpets); Harry Roach (trombone); Ronnie Chamberlain, Bertie King, Joe Appleton (saxes); Johnny Dankworth (clarinet); Dick Katz, Yorke de Sousa and Ken Thorn (pianos); L. Gatton and V. Lewis (guitars); Jack Farnell (drums); and Coleridge Goode (bass).

Those musicians extemporised choruses of "C Jam Blues," the inevitable "Doggin' Around," and "I May Be Wrong," exhorted by David Miller to keep it down to 98 choruses. If there is one criticism to be made of the show it is that the boys ignored David's advice and played all these tunes too long, so that interest began to waver after the first five minutes of each.

Jiver Hutchinson closed the show, and altogether the fans received a long, star-packed programme which was solid value for money.

There can be no doubt they will patronise these swing sessions regularly, especially as they are going to have a say in which artistes appear at them.

One noteworthy innovation at Sunday's concert was the provision for the audience of cards which they were requested to fill up so as to show the bands and artistes which they would like to hear at future Celebrity

Concerts. A large number of requests were received in this way, and, wherever possible, the fans' wishes will be studied and the artists and bands they ask for engaged.

Enthusiasts will be glad to hear that the next of these concerts is to take place in two Sundays' time (June 17). Now that the new series is established, fans will be flocking to Drury Lane, for the promoter, Clifford Webb, is a jazz lover as well as a theatrical impresario.

Not only has he proved that he knows just how to cater for the tastes of swing fans, but he brings to the presentation and production of his shows the professional touch that is so important to raise the prestige and appeal of our kind of music.

He has assembled a particularly strong programme for his second Sunday Swing Celebrity show on June 17 (2.30 p.m.).

King-pin in an extremely varied galaxy of talent is the full Dance Band of the Canadian Army (appearing by kind permission of the Canadian Army authorities and conducted by that brilliant end versatile musician Captain Bob Farnon).

Listeners to the A.E.P. Programme will not need to be reminded of the sterling ability of this Band.

Also appearing will be the small Swing Group from the Canada Show—a worthy little outfit, with style and musicianship of the highest class. Compering will be in the hands of Canadian ace Paul Carpenter, and the ever reliable David Miller.

Also on the Bill are the famous London radio and recording combination, Frank Weir and his Astor Club Seven, with Anna Lenner, who will need no introduction. Similarly, Fred Mirfield and his Garbage Men, another outfit booked for this date, are already a wow with all the fans.

The programme is to be completed by several other bands, "discoveries," and surprise items, and just to remind you, tickets are from 3s. 6d. to 12s. 6d., and may be obtained direct from the Winter Garden Theatre Box Office, or from all the usual Theatre Ticket Agencies.

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Peckham

IF this contest did not produce the uproar of last year's South-East London at the same hall, when partisans, headed by a burly Irish sergeant, almost held up the prize distribution, it was not without its excitement.

It resulted in a win for the Eltham Studio Band, of Orpington (Kent), who, in beating Fred Hedley's Band, not only reversed last year's verdict, but gave a surprise to the many who, judging on past form, had expected the Hedley man to walk away with the cup.

Although admission at the door was 3s. 6d., as against the more usual charge at the hall of 2s. 6d., not many short of 600 attended the contest, beating even last year's gate of over 500.

Afterbugs, who were present in no mean strength, helped to keep the assembly, as well as themselves, in high spirits.

But the highspot of the evening came when Harry Hayes and Johnnie Marks who had been judging with "Pogre" Pogson and Edgar Jackson, joined up with some of the winning soloists and men from the resident Variety Revels in a jam session.

This was Johnnie's first appearance in a contest jam session since recovering from having broken a tom-tom head at Stoke, and he got off with nothing worse than losing his gloves. (Will Under, please return them to the "M.M." offices, 93, Long Acre, London, W.C.2.)

JUDGES' REPORT

Adjudicators: Harry Hayes, Johnnie Marks, Edward Pogson, Edgar Jackson (president).

Winners: **ELTHAM STUDIO BAND** (three saxes, two trumpets, piano, bass, drums). All coms.: Billy Weeden, 2, Aynscomb Angle, Orpington, Kent.

Individualists' Awards for: Tenor (Billy Weeden); Trumpet (Bob Reason); Bass (Gordon Sassa); Hon. mention for: Piano (Ben Martin).

PART of this band's stock-in-trade is the "doubling" it can produce. In addition to playing trombone, the tenor plays violin, thereby completing with the bass, lead alto and lead trumpet a four-piece string section.

Such attributes add to the showmanship side of a band, and we do not suggest they should be discontinued for ordinary engagements.

But for contests, where it's less what a band does and more how it does it, that counts, they should be employed only when they mean something musically. This band's string section, featured in the waltz, meant so little musically that it could even have earned it.

However, this was about the only real blemish in an otherwise outstandingly good performance.

With a bass player who is at least the equal of many of the best West End pros., the rhythm section was excellent; so, too, were the two trumpets; and perhaps the worst that can be said of the saxes is that they are not quite up to the rest of the band. Their articulation is not too clean or their tones too good.

But taken all round, the band, with its two trumpets working well

LONDON, OXFORD & HALIFAX CONTEST REPORTS

together and the lead showing up as a fine swing soloist, played its foxtrots and quickstep with an expression, imagination, swing, and, in fact, all-round excellence that was as inspiring to the dancers as it was exciting for those who merely wished to listen.

Second: **FRED HEDLEY AND HIS BAND** (four saxes, three trumpets, two trombones, piano, bass, drums, conductor). 50, Lavenham Road, London, S.W.18. (Phone: Putney 7643.)

Individualists' Awards for: Trombone (Dick Lloyd); Drums (Warwick Pickford).

DOE to a commendable standard (academically speaking) of musicianship, and the clean interpretation which comes from careful rehearsing, this band seldom failed to be conspicuous for polish or tunefulness.

Moreover, it has developed a robustness that produced a more inspiring sense of drive than it had last year.

But its style leaves a good deal to be desired. The phrasing of the front line as a whole and of the soloists individually (including the trombone, although he won his individualist's award) was seldom better than rather demote.

Normally this might not have cost the band the contest, for it was to a great extent offset by the combination's many other good points. But on this occasion the band, unfortunately for it, found itself up against another which, while it may not have been consistently quite so "finished," was not only more enterprising and exhilarating, but also showed a much more advanced understanding of the modern idiom.

The Rhythm Makers, of Woolwich, were placed third. They won Individualists' Awards for: Alto and Clarinet (Tony Newton) and Piano (John Pearson); also an hon. mention for Piano (John Pearson) and the special prize for the best "small" band.

The Music Makers, of Kingston-on-Thames, came fourth and won the Individualist's Award for Guitar (Gilbert H. O. Gasson).

Brian Lang, of Stan Baker's Band, of Hayes (Middx.), was given an hon. mention for Piano.

Six bands competed.

1945 OXFORDSHIRE CHAMPIONSHIP
Thursday, May 31, at
Oxford.

THE Oxford Blue Star Players, who won many contests in pre-war days, are back in the fray.

They returned to it, after a wartime absence, at the 1945 Oxfordshire Championship, presented last Thursday (May 31) at the Town Hall, Oxford, by Mr. Stanley Moulson and his Good Companions, and, by just beating the Stylish Sextet, of Swindon, won the cup after having to play a second time.

Their repeat performance was due to the fact that they included, in tenor saxist John Halsall, a professional.

Normally, this would have resulted

in the band being disqualified on the spot, but it was allowed to replay without Halsall because he had applied to the "M.M." for semi-pro status and there had not been time to advise him that the application could not be granted because of his long professional experience, including an engagement with Nat Gonella as recently as 1940.

The band's reasons, as given by its leader, Stanley Rogers, for returning to contesting are interesting.

Said Mr. Rogers: "We have been losing so much work owing to other bands undercutting our fees that we were in serious danger of fading out of the picture, and we felt that the best way to get back into the limelight was through a 'M.M.' contest."

"Now that we have won again we hope the good people of Oxford will realise not only that we are still the best band in the town, but that as such we are worth our money. Against last year's attendance of under 450, this year over 900 enthusiasts packed almost solid both the dance floor and the spectators' gallery—and this in spite of the admission (4s. 6d. at the doors) being above that usually charged for a week-night dance."

In such circumstances the evening could hardly have failed to be exciting. But it was made doubly so by the keenness and closeness of the contest, the appearance as "house" combo for the evening of Eric Wakefield's grand little Blue Rhythm Band (who won at Oxford last year and qualified for their Area Final this year by winning at Watford last February), and to finish the evening a jam session by the Blue Rhythm Boys and Johnnie Marks, who had been judging with Edgar Jackson, which kept the fans crowded round the stand for nearly half an hour.

JUDGES' REPORT

Adjudicators: Johnnie Marks, Edgar Jackson.

Winners: **BLUE STAR PLAYERS** (three saxes, two trumpets, trombone, piano, bass, drums, conductor). All coms.: P. F. B. Garrett, 89, Aldates, Oxford.

Individualists' Awards for: Trumpet (Eddy Edwards); Trombone (Jimmy Staig).

FORCING did nothing to help the rhythm or general effect of the slow foxtrots with which this band opened its performance.

But becoming more relaxed and playing more quietly on reaching its waltz, it showed in both this number and the quickstep that it is a band well above average.

Its strong point is its fine brass team. About the only fault in the team was a tendency to clip in the quickstep, but it was so slight and so seldom that it was no more than a minor blemish on the good style and all-round ability the band showed in this number.

That the saxes did not sound as good as the brass may have been due partly to failure to realise the power of the amplifying set at this hall, which upset the balance of the reeds due to bad placing of the microphone, but it must also be said that neither the intonation, tone, clarity of articulation nor style of phrasing was quite the equal of the brass; nor did there appear to be any outstanding soloist in the section, the best things in solos coming firstly from the trumpet, with the trombone the next best. The tenor solos were not outstanding. That in the waltz was slightly off pitch, and the one in the quickstep hardly conspicuous for good style.

Second: **STYLISH SEXTET** (clarinet, tenor, trombone, piano, bass, drums). All coms.: Johnnie Stiles, 62, Morris Street, Swindon, Wilts. (Phone: Swindon 2516.)

Individualists' Awards for: Clarinet (Frank Clarke); Piano (Gordon Talbot); Bass (Arthur Marsh); Drums and Vocalist (Peter Coleman). Hon. mention for: Tenor (Roger Summerfield). Special prize for best "small" band.

BETTER described as a Dixieland outfit definitely has the right idea. It knows how to treat its numbers effectively, for its instrumentation (the quickstep conception was unusually imaginative and good) and its musicians have more than enough technique to give point to their enlightened understanding of the jazz style.

That is to say all except perhaps the trombone, whose fruity tone was rather rough and whose facility was

not always up to all that the player required of it.

The drummer could advantageously have played with more relaxation and more quietly, but this is the worst that can be said of him as an instrumentalist, and he scored for the band with his hot vocal chorus in the slow foxtrots. The very powerful microphone made him sound almost distressingly loud, and it cannot be said that he is a schooled singer. But he has the right style and sings with personality.

Vic Beaney's Grosvenor Dance Band, from High Wycombe, were placed third and won the Individualists' Awards for: Alto and Tenor (Albert A. Harris).

Six bands competed.

1945 SOUTH-WEST YORKSHIRE CHAMPIONSHIP
Friday, June 1, at
Halifax.

THE Victoria Hall, Halifax, in which the 1945 South-West Yorks Championship was presented last Friday (31st) by Mr. Lewis Buckley, is actually a cinema. But it has a fine dance floor under the stalls, and with the seating removed makes an excellent ballroom.

Moreover, with the balcony available for spectators and the good stage lighting one generally finds in modern halls designed as theatres, the venue turned out to be an ideal setting for a contest.

In such circumstances it is not surprising that the event attracted an attendance of nearly 800—a figure that has been beaten only on the rare occasions when star radio bands have visited the hall.

JUDGES' REPORT

Adjudicators: Den Berry, Edgar Jackson.

Winners: **JOHNNY OLDFIELD AND HIS JIVE FIVE** (clarinet, trumpet, trombone, piano, drums). 11, Rugby Mount, Nursery Lane, Ovenden, Halifax, Yorks.

Individualists' Awards for: Trumpet (Johnny Oldfield); Trombone (Gordon Longhorn); Drums (Dorian Meall). Special prize for best "small" band.

FEATURE of this small swing band is its trumpet player. In the quickstep he did what too many other young trumpet players are doing today—tried to copy the Harry James style without remembering that what Harry James can get away with because of his perfect technique often sounds wild and in rather bad taste when attempted by less brilliant technicians. But in the waltz and slow foxtrots, where he played more naturally, he showed a very nice tone, technique, and a style that was none the less enjoyable because it was completely relaxed.

The clarinet, trombone and piano seemed hampered by an insufficient knowledge of harmony which prevented their improvisations from being melodically as interesting as they might have been, but their phrasing showed a good appreciation of style, and with the all-satisfactory work of the drummer the band won the contest reasonably easily.

Second: **THE JAZZ HOUNDS** (clar./alto/soprano, piano, bass, drums). All coms.: Duncan Ballantine, "Grasmere", Moorgate, Rotherham, Yorks. (Phone: Rotherham 1576.)

Individualists' Awards for: Alto (Duncan Ballantine); Bass (Joe Quirlan). Hon. mention for: Clarinet (Duncan Ballantine); Piano (Don Waterhouse).

THE alto/clar./soprano has a nice sense of style, but his intonation is not always perfect and his control occasionally not quite convincing. He would also sound more pleasing in his glisses and sturs were less pronounced.

But generally speaking this is another of those small swing bands with the right idea and all it now needs is the final polish to its technique which should come with experience.

The Palatine Players, from Nelson (Lancs.), were placed third. They won the Individualists' Awards for: Guitar (Alan Shuttleworth), and piano (Horace Nutter; also an hon. mention for: Trumpet (Syd Simpson).

Frank Boardman and his Orchestra, from Rochdale, came fourth and secured an hon. mention for: Trumpet (Thomas Sharp).

The Collegiate Dance Orchestra, of Halifax (Middx.), won the Individualist's Award for Tenor (Harry Shaw) and an hon. mention for Trumpet (Donald Woodhead).

John Watmough, of Percy Blackburn's Band (Leeds), won the Clarinet prize.

Eight bands competed.

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HIGH STANDARD OF U.S. SERVICE BANDS AT LONDON CONTEST FINALS

SOME OF THE GREATEST PLAYING HEARD IN LONDON SINCE THE DEPARTURE OF MAJOR GLENN MILLER AND HIS BAND. GLADDENED THE HEARTS OF A PACKED AUDIENCE OF SERVICES FANS AT THE LONDON QUEENSBERRY ALL-SERVICES CLUB LAST SATURDAY NIGHT (2nd) AT THE FINALS OF THE DANCE BAND COMPETITION HELD BY THE CLUB AUTHORITIES TO FIND THE BEST AMERICAN SERVICE BAND AMONG THOSE AT PRESENT STATIONED IN THIS COUNTRY.

Each night of the preceding week had seen some exciting heats run off, before a panel of judges on which some celebrities of the English dance band world were always represented, both Jack Hylton and Bert Ambrose being among those who kindly assisted in this work. The standard of the bands playing in the earlier heats had varied considerably, and, taking the week's playing as a whole, there had been but little indication of the treat in store for the final night, when the 827th and 828th Convalescent Center Bands—playing in the 12-piece class—and the U.S. Naval "Seabees"—playing in the six-piece class—electrified audience and judges alike by an exhibition of style and musicianship that was in the best traditions of American dance band efficiency.

SENSATIONAL "SEABEES"

Judging for the night were Warrant-Officer William M. Noyes, from the American Army Music Centre at West Point, U.S.A., with Bandleaders Eric Winston, Jack Leon, Mantovani, and Will Hay, the comedian. Ambrose was present also, but was forced to leave before the finish.

The small band class came first, opening in ordinary enough style, with the offerings of a four-piece U.S. Naval unit that set no very particular standard and was ragged and erratic in tempo.

Then came the first big surprise, with the band of the "30 Special Seabees," a six-piece U.S. Naval all-coloured outfit led by trumpet celebrity Tom Lindsay, who before being drafted was with Benny Carter and Coleman Hawkins in the States.

Tom played grand trumpet throughout, and was supported by a band that, whilst admittedly a trifle crude here and there, played with such a terrific drive that it soon had the fans yelling for more. Combination of this exciting outfit consisted of two trumpets, trombone, tenor sax, piano, and drums.

The "Seabees" won their part of the contest hands down on their sheer style and terrific drive. They

were run close in actual marks by the Band of the 137th General Hospital, which, whilst painfully "legitimate" in style, featured some really exceptional musicianship, especially in the magnificent, straightforward trumpet-playing of its leader, "Red" Flanders. This outfit, an easy second in the small band class, sported the unusual instrumentation of trumpet, cornet, euphonium, alto, sax, piano, and drums.

And now to the big band class, and to an hour of excitement and surprises which ended with such an exceptionally close finish that the judges had demanded a replay from each band before, by a majority of one on a board of five judges, they at last awarded first place to the 827th Hospital Centre Band, led from piano.

In spite of this decision, justly earned by the band's impeccable playing, there must have been many present who felt that the band which came second in this class, the 828th Convalescent Center Band, was still more interesting, not the least on account of the first-class arrangements played, these being the work of a young alto sax stylist, Ray Ellis, whose work, both on his instrument and in his downright genius at arranging, was in such an advanced class that the "M.M." tackled him in the full expectation that he must have come from one of the more famous of the star American bands.

ARRANGING "FIND"

However, Ray Ellis is, in the most exciting sense, a discovery. He modestly told us that he had only been arranging for a year, and had not as yet played with any of the big-time bands in the States. We can only say that his gift for arranging is sensational and that we expect his name to reach dizzy heights in the U.S. dance musical firmament directly his Army service is through.

And now, having given the best side of the contest, it is only fair to give the other side, and to admit quite frankly that, whilst the affair gave opportunities for some playing of the finest type, it also produced examples of musicianship that were just the opposite, and proved once and for all the error of those young enthusiasts who imagine that everyone who wears American uniform must, of necessity, be a supernaturally good instrumentalist or vocalist.

A final word about the contest, and a special bouquet to Pfc. Sloan Finley, A.F.N. Sportscastrer, and formerly a famous announcer in the States, for his superlative commenting; and another big hand, too, for Mr. John Harding, of the Queensberry Club, for staging such a fascinating musical treat, and one so indubitably calculated to cement Anglo-American comradeship.

72.—Glasgow. Business meeting on Thurs., May 24, showed club in very satisfactory condition. Plans for next season discussed and committee enlarged to carry out schemes for expansion. Also fine recd by Marcel Freeman on "Tommy Ladnier." Last mtg this season was Thurs., May 31. Main item, review of discs issued in this country during war, presented by George Miller.

130.—Bexley Heath. Mon. June 11, Len Cooke presents "Collectors' Discs." June 18, recd by Max Jones "New Orleans Jazz." G. Webb's "Dixieland" Band, resident club group.

160.—Chesterfield meets June 7 to hear R. B. Thomas's "Record Review," also programme on "Quintette Hot Club of France." June 14, N. Smith presents "Pee Wee Russell" and "Swing Showcase" (White Trumpets). New mbrs invited. All comms: F. G. Claxton, 6, Allport Terr., Barrow Hill, Chesterfield.



Maestro Harry Leader congratulates the bride and bridegroom at the Croydon wedding of his popular trombonist, Paul Crowshaw, to Miss Elaine Rose, well-known singer and dancer associated with Miff Ferris's "Ferryman." Also in the picture are brother trombonists Ronnie and Russ Snyder. Hearty congratulations to Paul and his bride, and thanks for a swell picture to Mr. James Quemby, of Croydon.

BUSY LEON AT BOGNOR

DANDLEADER - BROADCASTING Notability Jack Leon is associated with a big dancing and name-band venture on the South Coast which opens up to-morrow (Friday, June 8).

At the Pavilion, Bognor Regis, Jack is presenting a series of famous bands throughout the summer season, and at the height of the holiday period—i.e. the first week in August—will be making a personal appearance in front of his full-sized broadcasting orchestra which will feature as vocalist the popular radio and stage favourite Gloria Kane.

To-morrow (8th), Jack is presenting the modern-style Johnny Claes and his Clapignons at Bognor; the following Friday (15th) he is featuring Leslie Douglas and his "Swing Flight" Band, with singer Pearl Carr. On the Fridays immediately following the attractions listed hereafter are being presented, in rotation: Danny Dennis, with Howard Lueratt and his Radio Music; Beryl Davis, with Paul Helman and his Fascinating Rhythm; Harry Davidson and his Olde Tyme Dance Orchestra; the R.A.F. "Sky-rockets"; the R.A.F. "Squadronals"; and Harry Leader and his Band, with vocalist Diane.

NAME-BANDS BOOKED

On Saturday, August 4, and all the following week (commencing August 6) Jack Leon and his full band will be featured, the week finishing with a broadcast in the "Saturday Night at the Palms" series.

The season will be rounded off by appearances from Johnny Denis and his Novelty Band; Fred Mirfield and his Dixieland Band; Jack Simpson and his Sextette, with Betty Kent;

Leslie ("Jiver") Hutchinson and his All-Star Band; and Phil Green and his Orchestra, who will bring the season to a finish on September 14.

The whole thing was first mooted when Jack Leon and his Band successfully played a week at Bognor during the Christmas season, when the farsighted Corporation immediately decided on a name-band policy for the summer. They now have the satisfaction of being among the first South Coast resorts to get back to a policy of peace-time dance music.

Apart from this undertaking, Jack Leon has been busy with his usual broadcasts, including "Break for Music," "Light Music," "Music While You Work," and overseas broadcasts. He has also been active with Sunday concerts, one-night stands, etc., to say nothing of a number of Services and charity performances.

Last Friday (1st) Jack was invited to play at the Mansion House for the Lord Mayor of London's luncheon in aid of the Madame Curie Hospital. Jack also opened the N.A.A.P.I. Leisure Club at Colchester, and this week is playing one-night stands at the N.A.A.P.I. clubs in Nottingham, Manchester, Leeds, Darlington, Doncaster and Newcastle, finishing up the week with a concert at Newcastle for impressario Eddie Jones.

Jack comes back to Town with three broadcasts booked for next week, and the following week is appearing, with his full orchestra, plus Gloria Kane, for a week of dances at Great Yarmouth.

The MELODY MAKER joins with his many friends in the profession in offering sincere condolences to Jack Leon on the recent death of his father, Mr. George Leon, which took place suddenly in Glasgow.

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BRAND'S ESSENCE

DANCE BAND GOSSIP



Drum and vibraphone ace Gilbert Webster with his young, but already accomplished daughter Janet (see story on this page)

...penter (piano); Harry Freedman (drums); and Vic Beadlo (bass). At the time Charles sat in on guitar there was another guest artist in the person of Eric Thomas (bassist), late of Jack Wilson's Band.

Although the group is composed of ex-A.C.H. musicians, all the playing they do is voluntary. The boys perform the duties like the rest, running the band in what spare time they get.

Charles concludes an interesting letter by telling us: "Tito Burns is here, too. We came over together and played on the boat."

We send our best wishes to both Charles and Tito, and hope they'll soon be back doing their old jobs once more.

HERE is a most interesting letter I have received from the recently liberated Channel Islands. It comes from Mr. B. H. Journeaux, of St. Helier, Jersey, who writes:

"As a liberated Channel Islander I would like to take this opportunity of congratulating you and your staff for keeping the M.M. on the market during the trying years of the war. When our Tommies arrived here and we got talking to them I was most surprised when they told me the old M.M. was carrying on 'business as usual'."

"We over here realise the trying years you 'over there' have experienced. In writing this note I would like to trespass on your hospitality if I may."

"As you have learned, during his unwanted stay in our islands the Hun confiscated all our wireless sets, and it was imprisonment to listen in, but we still made our home-made sets and chanced it."

"Well, Sir, during those years of illegal 'listening-in' I have made a list of perhaps twenty records which I would like when conditions permit to purchase."

"Could you help me by telling me just how or who I should have to get in contact with? They are mostly records of such such as Woody Herman's 'Sheik of Araby' and some T. Dorsey's. I would be very grateful if it could be arranged."

"We are helping Mr. Journeaux get his records and are very, very glad to hear once again from the only piece of British territory that has been in German hands."

EX-P.O.W. D. H. ("Spike") Davies, of 17, Bedford Road, Guildford, Surrey, writes asking if we can give him any news of Freddy Williams, ex-Henry Hall B.B.C. clarinetist and arranger, as he would like to contact him. They were together in a German prison camp.

LACK of space has so far prevented us from including a report on Felix Mendelssohn's new Band Show in Variety, which has been running since last week, and which we saw recently at the London Pilsbury Park Empire.

The offering consists of a large and very unwieldy orchestra, with the most unexpected instrumentation; plus various assorted singers and dancers; plus Mendelssohn himself—in a white jacket—fronting the band, and producing throughout.

Show could certainly do with a bit of "producing" and pruning. Of its type, it is checkoff of good things; yet some of it falls to register to anything like the extent it could, simply because the whole affair rambles a little and is loosely strung together.

Undoubtedly this show, with its costumes, scenery, music, lighting, spate of pretty girls and all-round sensuous appeal, is packed with the kind of colour and spectacle that should make it a good Variety proposition at all times.

So much is this the case that, whilst admittedly it could never mean much to swing fans, from the point of view of Joe Public it could almost certainly, and with just the material that is there already, be built into the kind of highly coloured and very specialised presentation that could make it a financially minded people dash from the theatre with a lump in their throats and the determination to end their days in the peace of some Pacific isle (if there be any).

As it is, however, the production is good only in patches. It certainly seems as if the "authentic" atmo-

sphere would be increased if the band were made smaller and the whole show put on a more intimate footing.

Left behind to play their big parts in the snow, of course, would be the artistically aduced and undoubtedly authentic Pulu Moe Trio; the ever-reliable Harry Brooker, who holds the whole production together with his masterly steel guitar playing; a fine and unexpectedly good steel drummer in Danny Craigie; and dancers Esme Lee and Cynthia Read; romantic singer Maurice Ash; with a few guitars and ukuleles thrown in just to make up the weight.

It is difficult to see what saxes and trumpet are doing in a Hawaiian band, or why it is necessary to attempt the over-hackneyed "Woodchoppers' Ball."

A welcome novelty near the finish is "Come and Dance the Hula-Hula," when members of the Forces are invited on to the stage to dance with Felix's attractively unattired girls, those who study the stars of the night in the shape of cigarettes or bottles of beer. (What ho!)

The presentation is a wow with Joe Public, and if he would only give a little more time and attention to the production side, Felix has the kind of show which should be set to tour in Variety till the cows come home.

THE impending General Election should have been of particular interest to the dance band profession as Jack Hylton had announced his intention of standing as a Labour candidate.

Unfortunately, Jack is now so swamped with his theatrical work that he can't take the time off his very heavy and exacting duties as an impresario to contest a seat.

It is a pity that the entertainment business sorely needs a man like Jack to state its case in the Commons and to defend it from the many cracks it always has to take from uninformed M.P.s.

TALKING with Hylton brings us very neatly to his ex-drummer and vibraphone star, Gilbert Webster, whose photograph you see at the top of this page.

Gilbert, who has been in the East Surrey since the war, has now got his ticket on medical grounds, and is raising to go in the great big civilian world from which he has been parted far too long.

Apart from his four years' sojourn with Hylton, Gilbert was a member of the renowned BBC Television Orchestra before the war, and latterly with George Melachrino's British Band on the E.P.E. In addition, he has broadcast frequently on vibraphone with his own quartet, and at one time or another in his long career, has played with every big leader of note.

In Jack Marshall's photo above he is shown with his 14-year-old daughter Janet, who is studying to be an operatic singer, and is already creating a sensation with her lovely coloratura voice. Music obviously runs in the family!

The many bandleaders with whom Gilbert worked before he donned khaki will be glad to know he is out and about again, and they can contact him at his home at 88, Kingston Hill, Kingston, Surrey. (Telephone: Kingston 6439.)

HERE is yet another warning to musicians everywhere to keep a very watchful eye on their instruments, wherever they may be. It is sent to the "M.M." by a Lincoln musician, Tommy Brinkworth, who is playing tenor sax and clarinet at the Astoria Ballroom in that town.

A week ago so aro the band had just finished the evening session, Tommy Brinkworth left the stand for a few moments only—but on returning he at once missed his clarinet.

"Naturally," says Tommy, "I shouted for it in no uncertain terms, and then one of the boys spotted an airman going through the exit with my clarinet sticking out from his tunic. The drummer and I caught him outside and he was handed over to the military police."

Unfortunately, the man had literally wrenched the upper and lower joints of the clarinet apart, smothering the joining key and twisted all the bottom key work. This was naturally a great blow to Tommy Brinkworth, who had bought the



Smiling bass-ace Coleridge Goodo snapped in action at last Sunday's Winter Garden Theatre Swing Concert

clarinet new only last November, when he was discharged from the R.A.F.

Finally, Tommy reports that the chap seemed not in the least perturbed because he had badly damaged the instrument with which Tommy Brinkworth has to earn his living—but anyway Tommy is determined never to let his instruments out of his sight in future for even the shortest time, and he advises all other musicians to do the same.

WELL known in the sig and broadcasting world before the war, Eddy Atkinson (vocalist and guitar) is being discharged from the Army on June 15.

During his service in the Middle East he has been featured in various ENSA shows and has been heard on the air from Cairo with Bob Bentley's REME band. He is anxious to return actively to the profession, and can be contacted at 9, Castelnau, Barnes, S.W.13. Telephone: Riverside 3610.

Harry Parry urgently requires 1st and 2nd trumpet and bass players. Communicate immediately with Harry Parry's manager, Bill Elliott—telephone Regent 4678.

REX PARDOE continues his Dance Band HISTORY OF THE WAR 1943

A RUMOUR went around in January that famed American guitarist Eddio Condon was bringing a group of Chicago jazzmen over here to give a series of shows at C.I. camps all over the country—but nothing happened.

After a tour of the provinces (which was a terrific success), Harry Parry and his Sextet returned to the West End to take up the resident job at the Potomac Restaurant, Jermyn Street, on February 8. Harry also presented a small outfit at the Princes Restaurant, Piccadilly.

Porcival Mackay succeeded Jack Hylton as president of the Dance Band Directors' Section of the Musicians' Union. Charles Bohm was elected secretary and treasurer.

Phil Green took over the job of supervising all arrangements played by the Ivys and her Band on the air.

A conclusion was brought to the war waged on Army musicians by the making of a film entitled "Swinging into the Attack" which featured the R.A.O.C. "Blue Rockets," and which smashed wide open accusations made against the so-called "Toy Soldiers."

Duke Ellington and his Band had the honor of being the first coloured band ever to top the "Down Beat" swing-band poll. Second was Benny Goodman, with Harry James third. The latter also topped the Favourite Solist Section (a position previously held by Benny Goodman for five years).

Radio Rhythm Club was given one of its periodic rests during April and May.

David Miller, ace of dance-band composers, left the B.B.C. on April 30 and took out the Ambrosio Players on a series of Sunday concerts and dances all over the country.

The B.B.C. continued with their anti-slush campaign by banning many more vocalists, including popular Mae Cooner, of Ivy Benson's Band (who was later allowed to broadcast with Carl Barrilleau's Band).

The Francis, Day and Hunter concert held at the Coliseum on April 18 was a terrific success. The "Squads" and "Skvroccets" were in attendance, plus many other well-known bands.

Jay Wilbur concluded his stage tour in May after a year of engagements following on his long association with the radio "Hi, Gang!" series.

Joe Loss and Debroy Somers were presented to the King and Queen when their Majesties visited the Merchant Navy Club, whilst the two bandleaders were playing there for dancing one afternoon in May.

Johnny Roson died in Birkenhead Hospital on May 20 after a serious illness. A popular member of the profession, Johnny played with Jack Hylton in the early days, and was leading his own band prior to his death.

The Radio Rhythm Club returned on June 3 after its short rest. Buddy Featherstonhaugh and his R.A.F. Sextet were appointed as resident outfit.

News from Hollywood told us that the lives of jazzmen were to be amongst the next cycle of biographical pictures. Included were Ted Lewis, Paul Whiteman, George Gershwin, Norah Bayes, etc. Two of these pics already seen have been "Is Everybody Happy?" (Ted Lewis) and "Shine On, Harvest Moon" (Norah Bayes).

A 4,000 bomb dropped on Germany by well-known pre-war drummer, Les Leiston bore the inscription: "With the compliments of Archer Street."

Geraldo's Band was the first to go to the Middle East to entertain the troops, minus two of the cornermen—Harry Gold and Ivor Mairants, whose exit from this country was the eye of departure.

The U.S. recording dispute had some effect on English recordings when the Musicians' Union decided to support the ban on American records to get better terms for the musicians.

However, in December, American Decca and E.M.I. came to a settlement with the A.F.M., and recording resumed.

George Kirchel and his Band, from Crofton won the All-Britain 1943, with the New Style Swingette from Mexborough second and Billy Monk's Band third.

Famed ballroom dancing teacher Josephine Bradley worked out a routine for jitterbugs, and after exhibitions at Hammersmith Palais during Colonial Inauguration "jive-dancing" very successfully.

Once again the "Jazz Jamboree," held at the Stoll Theatre, Kingsway, on Sunday, October 24, was a smash hit. Included in the programme were the "Squads," the "Skvroccets," Ivy Benson's Band, Buddy Featherstonhaugh's R.R.C. Sextet, etc., etc. The star of the afternoon however, was Arthur Mouncey, trumpet player with Billy Amstoll's R.A.F. Dixieland outfit.

The nearest thing to jazz ever heard in this country was the only way to describe his playing.

Fourteen out of sixteen of the members of the P.O.W. Dance Band from Stalag 13B were repatriated in October. Led by Lt. Col. Jimmy Howe, of the Royal Scots, the boys did a broadcast on Saturday, November 20.

A great tragedy to the profession occurred when a bomb fell on the busy Cinderella Dance Hall in Putney one Sunday evening in November. The band, Ron Beament's Rhythms, were completely wiped out while playing, and the profession deeply mourned their sudden and tragic passing.

Maurice Winnick's touring band, led by saxist Harry Hines, were involved in a motor accident on Monday, November 22, when the motor-coach in which they were returning from an E.N.S.A. show collided with an American bulldozer. Members of the band were bruised and shaken, but sustained no serious injuries.

The amazing story of how a blinded P.O.W. taught his sightless colleagues to play instruments reached the U.S.M. offices via the P.O.W. himself, Teddy Larkham, ex-boxer of Brentford, who was repatriated in November.

Waller Green put an all-star Dixieland Band in at Murray's Club on December 20, but the engagement was short-lived.

W.C. Handy, "Daddy of the Blues," composer of such evergreens as "St. Louis Blues," "Beale Street Blues," "Memphis Blues," etc., etc., had a narrow escape when he fell from a subway platform on to the line in New York whilst returning home from work. He spent a long spell in Harlem Hospital.

Yet another blow to the profession occurred on December 15, when Fats Waller, known throughout the world as the great organist-pianist-composer-arranger-vocalist-bandleader-comedian, passed away on a train bound for New York. His doctor had prescribed a rest for Fats but the grand 88er insisted on carrying on with his work—consequently the death of one of jazz's great musicians occurred. He was only 39, and the cause of his death was heart failure.

Durkin 1943 we are singing: "Knalmazo," "Love Is a Song," "Serenade in Blue," "Dearly Beloved," "Happy Go Lucky," "Run Little Run Little," "Don't Get Around Much Anymore," "Everglades in 'Em," "Moonlight," "Johnny Zero," "I'm Thinking To-night of My Blue Eyes," "Whispering Grass."

(To be continued)



You read in Jerry Dawson's notes a few months ago about the Band of the 17th British General Hospital, R.A.M.C., now doing sterling work—in both a medical and a musical sense—in India.

Here is the latest picture of the outfit, with (back row) Les and Bernard College (trumpets); Arthur Allan (drums); and Ben Bidwell (bass); front row: Jack Garrett, Leslie Crocker, Les Crippwell (leader) (saxophones); Mike Rainone (vocalist); Jim Reynolds (guitar); and Dennis Alexander (piano).

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U.S. Jive Jottings

AROUND the close of May, Charles "Cootie" Williams took his record-breaking orchestra into the studios of the Capitol Recording Company to make his first raft of sides for that label. Cootie was signed up by company executive and famed "Music Shop" man Johnny Mercer.

In addition to Cootie on trumpet, the band boasts Eddie Vinson on alto sax and vocals. Vinson is to-day one of the top-flight blues singers in the business. Others in the line-up are Perry Treadwell, Merrill and Johnson (trumpets); Cole, Pope, Taylor and Deyvray (reeds); Horton, Burke, Logan (trombones); Al Jarvis (piano); Carl Pruitt (bass); and Vess Payne on drums.

The first sides from this session should appear on Cap records some time in August.

This column recently reported the formation of Dave Matthews' Orchestra, featuring Kay Starr in the vocal department. Since then this new eighteen-piece has concluded its six-week rehearsal schedule, and is now fulfilling one-night engagements in the San Francisco area.

Helping out with the songs is famed vocalist Ray Eberle, while a Hollywood report couples the name of boogie pianist Meade Lux Lewis with the band, presumably as solo artiste in the act.

Duke Ellington completed his date at New York's "400 Club" early last month and took to the road. Meanwhile, the Duke's band is heard regularly on his own Blue Network show, "A Date With Duke," which goes over every Saturday.

When Tommy Dorsey took over M.C. duties on the B.B.C. programme "America Loves East," his first guest was Ellington, who played the third movement of his "Blueopia" suite as a solo, and then joined with T. D. and altoman Johnny Hodges to render "You're Driving Me Crazy" and the Duke's latest hit tunes, entitled "I'm Beginning To See The Light" and "I Didn't Know About You."

The fuss currently being made over the song "Rum and Coca-Cola" brings to mind a similar rum which blew around the legitimate ownership of the sea-food opus, "Hold Tight." Then, musicians such as Sidney Bechet claimed the tune, while someone else seemed to possess a legal grip. Now a Trinidadian Calypso singer swears that the rum piece is his own, despite maestro Paul Baron's legal hold on it.

Baron isn't worrying, either, according to his Press announcements, although lawsuits and threats of suits press on him from all sides.

Quoth he: "The music used in the verse part is a typical Calypso rhythm. Most Calypsos sound like that, and heaven only knows how old it is or who started it. The chorus is my own, and that's that!"

Several new books slanted jazzwards should be hitting American markets before long. One of them is that book which Merz Mezzrow has been working on these last two years or so. As yet untitled it has been finished and is in the publishers' hands, due for appearance on the stands late this summer.

Then there is Rudl Bleish's book, which grows longer and longer. That should be the goods for jazz students.

Finally, a book on drummer-man Krupa has been written by one Arnold Shaw, publicity manager with the Leeds music firm, which is expected out any day now.

This work covers the usual biographical field, but also concerns itself with Gene's recording activities. It is said to include the first complete Krupa discography.

U.S. music mag., "Down Beat," lately carried a telling tale about leader Wayne King. It seems that a staff man at the Blue Network station asked King his opinion of a sax solo which was being played on a record in an adjoining room. "Not very good," King promptly replied, "and he hasn't any tone!"

Point of the story is that the solo in question was alto'd by ace Johnny Hodges, five times King of the "Beat's" alto poll.

CONTEST FIXTURES

week, June 16, at the Civic Hall (7.30 p.m. to midnight). The 1945 Staffordshire Championship.

Organiser: Mr. Jack Andrews, Messrs. W.M.E., Ltd., 3, Jones Avenue, Wolverhampton, Staffs. (Phone: Wolverhampton 2072.)

BRADFORD.—Friday, June 20, at the Co-operative Hall, Southgate (7 to 11 p.m.). The 1945 West Yorks Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

LIVERPOOL.—Friday, July 0, at the Graton Rooms (7 to 11 p.m.). The 1945 South-West Lancs Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

BUXTON.—Thursday, July 12, at the Pavilion Gardens. The 1045 Peak District Championship.

Organiser: Mr. Eric George, The Music Studio, 4, Hardwick Street, Spring Gardens, Buxton, Derby. (Phone: Buxton 1451.)

BOURNEMOUTH.—Friday, July 13, at the Town Hall (7.30 p.m. to midnight). The 1045 West Hampshire Championship.

Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 0140.)

BRISTOL.—Monday, July 16, at the Victoria Rooms (7 to 11 p.m.). The 1945 Gloucestershire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

CREWE.—Tuesday, July 17, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Shropshire Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: Crewe 2058.)

109.—Durham City Club reopened. Muz. 4, Olaypath, Durham, Tuesdays, 7.30 p.m. Retls. J.S. All comms: Frank J. King, 0, Cross St., Durham City.

Plymouth. Thanks for clubs by G. Burch, W. Macavoy, and the rest (E. W. Gude) reminds members that club will be closed for summer months.

159.—Medway. Large crowd attended last Sunday's meeting. Own Jam Group were featured, including four rhythm, alto and trumpet. Records played during evening featured Benny Carter, Duke Ellington, Tommy Dorsey. Final all-in Jam Club completed the evening. Guest for next Sun., trombone ace George Flynn.

SWING BAND CHAMPIONSHIP (Open to all bands which have not won a "M.M." Swing Band Contest this year).

Saturday, July 21.—Porchester Hall, Bayswater, London, W.2 (2.30 to 6 p.m.). The 1945 Metropolitan Swing Band Championship.

Organiser: Mr. Syd Thompson, 18, Ramnor Gardens, Marlborough Hill, Harrow, Middlesex.

Rules and Entry Forms for all the above now available from their respective organisers.

Note.—One and a half clothing coupons are required for winners. Bandanettes and must be surrendered before any Bannerette can be presented.

WARRINGTON.—Tomorrow, Friday, June 8, at the Parr Hall (7.30 p.m. to midnight). The 1045 North Cheshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

NORTHAMPTON.—Thursday, next week, June 16, at Franklin's Gardens Ballroom (7.30 p.m. to midnight). The 1045 Northamptonshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. (Phone: Hinckley 508.)

WOLVERHAMPTON.—Friday, next

Nevertheless, be it said to their eternal credit, there are many bands in this country which, having the ability and the dealism to do so, do make music their chief aim, and it is a pity that the lay Press does not do more to encourage them, instead of continually picking on the musically less accomplished combination.

If it did, such leaders as, for example, George Evans, Ted Heath and Frankie Weir might by now have become the national figures they deserve to be instead of merely the idols of the few musicians and fans who can realise their worth, and the lay Press would be critics would have less to complain about.

WE heard from Charles Chilton, Radio Rhythm Club chief, the other day. Charles's R.A.F. duties called him overseas a month or two back, and he writes from S.E.A.C. to tell us about a "grand little outfit" in which he played guitar when passing through Bombay.

The band in question is the official outfit of the R.A.F. in the Bombay area. Known as the R.A.F. Representative Band of Bombay, it plays at all R.A.F. functions requiring a jazz band, and (says Charles) "I mean jazz." Besides this, the outfit fulfils a few engagements in town, and also broadcasts over the All-India Radio Service.

The band is extremely popular with troops on leave from forward areas, many of whom express the view that this R.A.F. group is the best in the country. Charles says while he can't confirm that, not having heard the others, he can state that any band anywhere would have to do well to beat it.

You can guess my surprise, writes Charles, "when I saw Harry Freedman on drums. It's a long way from Archer Street to Bombay, and seeing Harry again was like breathing a lungful of Archer Street air."

The band's line-up is: Ron Horler (tp), and leader; Charlie Thompson (2nd tp.); Des Hart (tenor); Jimmy Skelton (alto and vocals); Donny Gar-

son's Band, Buddy Featherstonhaugh's R.R.C. Sextet, etc., etc. The star of the afternoon however, was Arthur Mouncey, trumpet player with Billy Amstoll's R.A.F. Dixieland outfit.

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TIME TO SAY GOODNIGHT
INTIMATE (Dolores)

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NORTHERN NEWS NOTES

by JERRY DAWSON

HEARDED again recently from ex-Geraldo saxist Teddy Holmes—now a Lance-bombardier in the Royal Artillery. Teddy has been in Europe since D-Day, and has managed to do quite a bit of playing in this time. He is currently with an outfit consisting of himself—chiefly on clarinet—Jack Walker, an excellent stylist, on accordion; Charlie Hart (drums); and Allen Reddish (piano), who also plays a swell trumpet.

Given every assistance by their Brigadier—who at one time was connected with a club in the West End; hence the interest—the boys have recently landed a grand little resident job at a rest camp which the brigade has opened in a small Dutch village.

To use Ted's own words: "This very beautiful village consists of about twelve first-class hotels, two dance halls, one picture house, and a lakeside Casino. We were fortunate enough to arrive on VE-Day. What a day! Wine, women and song. The village was packed. (What beautiful girls!)"

There was lots more in the letter, of course, that the Editor won't let me print (spoil-sport!) but it gives you some idea of how Ted and the lads are enjoying themselves.

Brief note to hand from ex-Chappell exploitation expert Dick Royle, who left the firm some time ago owing to ill-health—a relic from the last war, which consistent V-bomb attacks did not improve.

Dick has been recuperating out Brighway, and says he is now well on the way to being 100 per cent. fit again.

He asks me, through the medium of this column, to express his gratitude to all those members of the profession who wrote to him when he left Tin Pan Alley.

He assures me that he will be back in action again in the very near future.

Another letter from Holland—this time from Al Dallaway, pianist with the Royal Tank Regiment Staff Band with which he is touring, playing troop concerts and dances.

This is the outfit which starred Nat Gonella when it was touring the Middle East and C.M.P.; but since his return to England Nat has not enjoyed particularly good health, and was not permitted to make the trip to Europe.

A couple of weeks ago I mentioned that trumpet star Kip Heron was anxious to get back into the business.

After a short season at Norwich with Jerry Hooy, Kip has accepted an offer to tour with Billy Terent.

By this time, troops in Italy will be enjoying a show presented by the lads of the B.A.F. Command, R.A.F., which has been rehearsing hard for its tour of the country.

Featured in the show is a quintette composed entirely of Northerners, including Steve Atkinson (bass); Norman Rowland (drums); Johnny Twigg (guitar); Cec Davies (saxophone); Fred Parrington (fiddle); and Larry McKeown (sax and clar.).

My informer—Cec Davies—tells me that his unit recently had a visit from Roy Richards and his Band—a show which was very much to the liking of Forces personnel.

Incidentally, in passing, Cec notes the difference in the quality of the E.N.S.A. shows featuring Italian artistes and those from the homeland.

The local products are so infinitely better that it is high time something was done about it. This kind of thing is not a very good advertisement for the British entertainment profession.

The fact that the European War has ended does not mean that there should be any slackening-off in either the quantity or quality of entertainment for the troops overseas. Very much the reverse, in fact—the boys now will have more time on their hands which only **FIRST-CLASS** entertainment can fill, and the fact that the fighting has finished removes the last barrier against taking over there complete top-line shows.

Come on, Mr. Dean! Now is a heaven-sent opportunity for you really to give the boys what they've fought to preserve. Don't let our fighting-men become Forgotten Men.

Note from trumpet-man Danny Hurst to the effect that he will be on leave from June 15 for 12 days and would like to fill in with a few gigs or would deputise—town or seaside—for anyone who would like a few days' holiday.

Danny can be reached at his home address, 14, Balmoral Grange, Shepp-foot Lane, Prestwich, Manchester.

Some months ago I was adjudicating at a Forces Dance Band Contest staged in Bradford in aid of Forces' Charities, and awarded second place—they were very narrowly beaten by a Pioneer Corps Band—to the R.A.F. Five Wings Quintette.

This outfit has now been absorbed into a large-sized orchestra fronted by the former pianist and leader of the Wings—Corporal George Boyd, who is promoted Flight-Sgt. They are at present out in S.E.A.C. doing a grand job in entertaining the troops out there.

Whilst on the boat they played no less than 36 concerts, and have to date travelled 9,000 miles to play a matter of 50 concerts, seven dances and two broadcasts.

Did I hear someone complain about the hardships of touring...?

More news from the Yorkshire wool centre is to the effect that dancing is still booming in Bradford, the recent improvement in late travelling facilities helping considerably.

Stanley North's activities at the Queen's have already been related here whilst at the Textile Ballroom, Les Garratt and his Band have just completed a busy and successful Whitsun.

Arthur Jackson and his Vauxhall Band are to be heard regularly at the Connaught Rooms; whilst at the New Victoria Ballroom the resident berth is still held by Billy Hey and his Colleagues.

Recent visitors to Bradford were the "Skyliners"—a 14-piece Royal Canadian Air Force outfit.

Booked to play at a dance sponsored by Cpl. Tom Hardwick, in aid of the R.A.F. Benevolent Fund, the "Skyliners" had to travel from North Yorkshire, and looked like "breaking the date" when their truck developed temperaments when they were halfway on the journey—any miles from anywhere.

Fortunately, the trouble was located—and rectified—by one of the boys, and a hectic dash brought them to the dance just on time.

There were literally hundreds of dancers waiting for them, and Sgt. Jack Lowry and his boys received a tremendous ovation. Bradford dancers are looking forward to a return visit.

Opening of the new N.A.A.P.I. Club in Chester offers more work for local bands.

The club—a small but beautifully-appointed establishment—opened on Monday of last week, and dancing is to be held there on most week-nights.

Music for the opening was by a "Stars in Battledress" unit, the "Electrons," a neat little outfit consisting of Hammond organ, piano, guitar, drums and sax and clarinet.

On succeeding nights various local bands look the stand, and it is possible that one of them may earn the resident berth.

From drummer-vocalist Bob Mack (P. R. McGuinness), whose war job has taken him up into Scotland, comes news of a couple of outfits that he has dropped across in his travels.

The first is an R.A.F. group headed by noted pre-war Manchester altoist Horace Baggaley, with Rog Moore (tenor and fiddle); Eddie Bailey (bass); Ted Harner (piano); and Ernie Tew (drums). These boys are naturally kept very busy on Services' dates, and have done some grand work in recent months.

The other outfit is that resident at the Plaza Ballroom, Dumfries, which is led by septet/clarinet Jimmy Hart, who also, according to my correspondent, features some grand boogie piano, too.

With Jimmie are Jack Orr (piano); Bill Muir (trumpet); Ken Cranmore (bass); and Roy Meehan (drums).

These boys, encouraged by their many Forces patrons, turn out a whole lot of live.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

OH, THOSE THORNS!

RECENT discussion in these columns on the prospective merits of thorn and steel needles, and different kinds of pointers, seems to have aroused readers as nothing else could. Oddly, no one has written advancing a case for the steel point, perhaps because its virtues are so plain to see. And most letters agree with our reckoning of the value of such things as graded sizes.

For instance, Stan Lance writes: "The medium size are fine. The thick are a trouble to sharpen, but give excellent results, with the volume well up on some of those deplorable band dubbings we've been getting. They have revealed for me some interesting solo bits on some otherwise despised Lunceford's."

And from I. Hoag comes the following: "The piece about needles made very interesting reading; however, I think much of the trouble lies in the construction of the discs—in fact, to coin a phrase, in the fluctuations of the grooves."

On some discs these fluctuate a little too much, and, after a few steelings, tend to fuse together, presenting a bad patch which gets worse with playing. When this happens it is often impossible to play the disc with fibres, as it breaks their point. The only solution seems to be through the use of thorns 100 per cent, which is expensive. . . .

* * *

And the question of expense is answered in an original fashion by A. W. Coats, who says:

"I was interested in the discussion on thorns because I had a lot of trouble with them some time ago, and, finding the ones on sale nowadays pretty rotten, I tried ordinary rose thorns (picked from my garden) with a steel needle stuck in the flat base of the thorn. This enables the thorn to be fitted into the holder, etc. These play from five to ten sides each, giving excellent reproduction and no appreciable record wear."

"I thought your readers would be interested to know this, as the rose thorns give far better results than any commercial thorn I know."

M. Steel of Lincoln confirms our findings, says the medium size we recommend are extremely good, and asks two questions which arise from the discussion: (a) Is it necessary to use the thinnest fibres suitable to your requirements in order to obtain the best-quality reproduction? (b) Do thin fibres wear the records less than thick ones?

Can any reader give definite answers to these queries?

To conclude the letters on this subject we quote Charles Perritt, who makes a rather significant point: "You may be interested to learn that some time back I inserted an advert. in both the 'M.M.' and 'Gramophone' offering rare jazz discs. While the former brought splendid results, the other brought only a few replies. On the other hand, when I advertised thorn needles in both papers, results were more or less reversed."

To me, this shows that jazz enthusiasts are not using thorns as much as 'straight' enthusiasts. I cannot understand why this should be—surely they treasure their records as much? And the question of tonal quality is just as vital to them.

To which there appears to be no satisfactory reply. Our own observations bear out what Charles Perritt's experience has suggested—namely, that by far the greater part of the jazz-collecting public eschews the use of thorns, which it condemns as 'fussy'. Our final note on needles will appear later.

Rex has been saving one of those fabulous sapphire points all these long years, and has now broken down and fitted it carefully into his pick-up, where it should remain undisturbed for many months, while the number of records passing beneath it mounts steadily towards the 2,000 mark.

Rex will make notes on the thing's performance and advise readers some time in 1946!

* * *

CONTINENTAL SWING

From time to time we have printed notes about various Continental records in the swing idiom which readers have bought while in France and Belgium. Now, A.O.I. E. Rees writes to say he lately acquired five of the Dutch Ramblers' recordings, which he claims are of pretty good

quality as far as "jump" music is concerned. We list them for the benefit of those who like to keep files of Continental releases.

All on Belgian Decca Swing Series, they are: 8004, "Au Bal Des Ramblers"; "De Plein Fouet"; 9072, "Orient Express"; "In Den Schoonmelstoel"; 9120, "Studio 10"; "Jubilum"; 9121, "Farewell Blues"; "Steepchase"; 9122, "Hilversum Express"; "In Spinning".

Two sides by Jackie Bulterman and his Ensemble on the Rhythmic label have also come the way of E. Rees. They are "Topsy" and "Trociadero" on 55065. Rees concludes by telling us that Ramblers records are very hard to find.

* * *

APEAL

From the secretary of the G.E.C. (Coventry) Recorded Music Society comes a note about the difficulties which his society is encountering in getting hold of suitable records for its lectures and concerts on the subject of jazz and swing music.

What he really needs is the loan of some discs from time to time and he asks if any readers of this paper can help. If so, will they get in touch with Mr. W. A. Orange, Recorded Music Society, The G.E.C. Social Club, G.E.C., Coventry?

* * *

INDIAN DUCAL NUMBERS

L.A.C. Whyatt, with the R.A.F. in India, sends some catalogue numbers in the interests of the Ellington discography which local collectors are currently working on. They are:—

072438, "Main Stem" (Vic. 20-1556, H.M.V. B9386), Ind. H.M.V. N14003.
072439, "Johnny Come Lately" (Vic. 20-1556), Ind. H.M.V. N14002.
074782, "Sentimental Lady" (Vic. 20-1528), Ind. H.M.V. NE755.
074783, "Slip of the Lip" (Vic. 20-1528), Ind. H.M.V. NE755.
Johnny Hodges Ork. 061374, "Passion Flower" (Vic. 20-1545), Ind. H.M.V. NE770 (backing is not Hodges).

And, apropos of past Bechet listings, Whyatt adds that "Muskrat Rumble" (with the Lower Basin Street Chamber Music group) is issued on Ind. H.M.V. N4481.

* * *

TONKS ON McKINNEY

Eric Tonks, the Birmingham collector, advises us as follows: "I note that in a recent Corner, Stan Dance refers to a previously unissued McKinney's Cotton Pickers' 'Blues Sure Have Got Me.' This was mat. No. 64005, from the 'Just a Shade Corn' session. "Another unissued McKinney's, for the benefit of those interested, is 'Honeysuckle Rose' (58546); mat. No. 64057, by the way, is not a McKinney's item."

We are glad to have the information, also the list below, of worthwhile records which appeared in the German Odeon catalogue, sent in by Eddle Collins, of Kilburn, who assures us the last item is no gag:—

GERMAN ODEON JAZZ
"Waffle Man's Call" / "I Wonder Where My Easy Rider's Riding Now" Johnny Bayersdorffer and his Jazzola Novelty Orchestra, Odeon 312874.
"Box of Blues" / "Dark Alley Blues." George McClellon's Jazz Devils, Odeon 312857.
"Aunt Hagar's Blues" / "Handy's Orchestra, Odeon 312936.
"Mama's Got the Blues" / "My Pillow and Me." Handy's Orchestra, Odeon 312854.
"Farewell Blues" / "Gulf Coast Blues." Handy's Orchestra, Odeon 312970.
"West Indies Blues" / "You Don't Know My Mind Blues." Jamaica Jazzers, Odeon 312853.
"Working Man Blues" / "Riverside Blues." King Oliver's Jazz Band, Odeon 312808.
"Room Rent Blues" / "I Ain't Gonna Tell Nobody." King Oliver's Jazz Band, Odeon 312872.
"Christine" / "Sensation Rag." Original Crescent City Jazzers, Odeon 312861.
"Bouncing Around" / "Kiss Me Sweet." Pions New Orleans Orchestra, Odeon 312814.
"Four O'Clock Blues" / "Loose Feet." Tampa Blue Jazz Band, Odeon 312948.
"Oenehagen" / "Those Panama Mamas." Arkansas Travellers, Odeon 60124, 63011.
"Maxie Jones." Tampa Blue Jazz Band, Odeon 312088.

LATE NEWS

From Ralph Venables come these last-minute news items, which we quote verbatim:—

Mix, after a serious illness, is now fit again and back at Nick's leading his own band there as usual. Well featured on the new Nick's Album sides. Gene Williams has persuaded Deccas to issue a Jelly Roll Album of Gennett piano solos ('Pearls', 'King Porter', 'Wolverine', 'Tia Juana', 'Grandpa's Spell', 'J.C. Stomps', and 'Mamamita', in all probability).

"Erskine Tate's 'Static Strut' / 'Stomp Off' (which should have been your second B.H.R.S. issue here) is being issued on Decca, probably in the Armstrong Album. Gene is also toying with the idea of a Johnny Dodds album, to include such things as his own 'Weary Blues' and a few of the Bertrands."

Dave Stuart is shortly issuing a further Lu Watters album on Jazz Man, with 'Millenberg Joys' included, best of the whole bunch. Here is as good a spot as any to mention that a few copies of a second (much longer) master of the Watters' 'Muskrat Rumble' managed to sneak out somehow, even better than the normal master (the very short one).

Success of the Kid Ory 'Crescents' has prompted Gene to get Ory on wax for Decca (four fine sides, including 'High Society' and 'Muskrat').

Red Napoleon, one-time Dixieland drummer with brother Phil, is now featured with Gene Krupa's Ork on piano. I take a rather good view of his drumming, but don't go much for his piano.

Capitol are recording Joe Sullivan and Charlie Le Vere piano solos. I have suggested some Stan Wrightsman solos to make up the set, maybe in an album."

* * *

SWAP AND BUY

C. Jenkins, now in South Africa, writes he is unable to get jazz discs out there, so if anyone has some old unwanted records he will pay fair prices. "C. J." is in the Forces, so weigh in with a hand. Care of the "M.M."

D. Brunton, c/o "M.M." is most anxious to obtain a copy of "Rhythm on Record," for which he will pay any price within reason and add to that back copies of the "M.M." "Metronome" or "Down Beat."

Hey! What's this? Pete Fowler, c/o 177, Huntingdon Road, York, has for sale many fine discs, including Keynotes, Commodores, Generals, Canadian Victors and Bluebirds. Send off that s.a.e. for full lists.

K. W. Smith, 44, Prairle Rd., Addlestone, Sg., will pay any reasonable price for "Jamaica" Muskrat, Russ Morgan's "Prisoner del Monte," and Sonny Dunham's "Relaxin' at the Meadowbrook."

B. Lockwood, 117, Park Road, Chillingwell, Notts, will buy Miller's "Brown Jug," Herman's "Golden Wedding," Barnett's "Cherokee," E. Hawkins' "Don't Cry, Baby" and any of the Spanier Ragtime Bands.

S. Harns, 54, Canadian Avenue, Gillingham, Kent, wants Oliver and Bix discs, and offers for sale or swap: Louis' "Coast Card," Crosby's "Five Point," Lunceford's "Blue in Night."

B. Tenby (c/o "M.M.") comes across with something for the boys. For trade or auction American Bruns, album B1007, Chicago Jazz Classics featuring By. Goodman and Bix, four records (no album). Three discs from Album B1008 featuring J. P. Johnson, Mary Lou Williams, etc. All new. Bix or Mole items wanted.

Ken Downer, of 64, Temple Avenue, Shirley, Surrey, staggers the world by offering 15 genuine cut-out jazz discs for a good-condition copy of "Prince of Walls" / "Jintown Blues" by the Cotton Pickers (Am. Bruns. 2766).

A. McCann, 369, Cheetham Hill Rd., Manchester 8, will exchange flawless copy of Waller's "Alligator Crawl" / "Viper's Drag" for any of the following: H.M.V. B8587, Decca F6828, 6935, 6721, 7009, 5824, 6531, or Bruns 02243. Must be perfect.

Bernard Garland, 31, Ashburton Rd., Wallasey, Cheshire, Teagarden's or Venuti-Lang's "Beale St.", "Louls' "West End," Spanier's "Sister Kate" and "Bluin' the Blues." Must be perfect. The best fibre needle we can recommend, Bernard, is the "Continuity," obtainable from Applied Electrical Products, Ltd., 123/125, Shepperton Rd., New North Rd., London, N.1. Write 'em.

S.a.e. to Colin Tyler, 49, Ashgrove Road, Goodmayes, Essex, for list of Hamptons, Spaniers, Ellingtons, K.O.s, and 100 other discs for sale only. Also has "Young Man with a Horn."

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13 in. K. ZILDJIAN med. thick. £10;
10 in. K. ZILDJIAN med. thick. £8;
2 folding cym. stands, chrome (Krupa models). £6.—Write, Walter, 8b, Market Square, Leighton Buzzard, Bedfordshire.

ELKHART TENOR Sax. L.P. S.P.G.B. repadded, overhauled, perf. stand. £55.—Oakley, 20, Gliberstone Ave., Yardley, Birmingham.
SETTIMIO SOPRANO 120 41 4. £35; Hohner, ditto. £30; Conn alto, L.P.S.P. as new. £50, lot £100, offers sep.—Kinghorn, 58, Deerlands Ave., Sheffield.

BAND DISBANDING, saxes, trumpets stands for disposal.—S.A.E., Davies, 13, Cotham Vale, Bristol, 6.

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B FLAT clar., Boehm system, hand made, Foote of Paris, small split, filled, £25, no offers, no dealers.—Write, D. W. Fennell, Primrose Farm, Barley Lane, Ilford, Essex.

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