

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 624

## RADIO RHYTHM CLUB COMING BACK WEEKLY

AS long ago as March, when Radio Rhythm Club came back on the air as a fortnightly programme, the Melody Maker expressed the hope that it would be long before this feature for jazz fans returned to its normal once-a-week.

NOW WE ARE ABLE TO ANNOUNCE THAT WHEN THE BIG CHANGE-OVER TAKES PLACE AT THE B.B.C. ON JULY 29 THIS PERENNIAL WILL ONCE AGAIN BE HEARD EVERY WEEK, AND ALL THE FANS SHOULD MAKE A NOTE OF THE NEW TIME—8.30 TO 7 P.M. ON FRIDAYS (COMMENCING AUG. 3) ON THE "B" WAVELENGTH.

Denis Preston, in Charles Chilton's absence overseas, will continue to direct operations, working in close association with ace B.B.C. producer Sheila Fryer, who has made such a fine job of the complicated shows Denis has often presented her with.

For instance, in his second "Foundations of Jazz" programme, "Blues," which brought that "King of Evergreens," Spencer Williams, back to the mike, Sheila had to cope with two live narrators, recorded narration, special and commercial recordings, and illustrations from a live pianist, Dick Katz—quite a handful for a gramophone show!

### FUTURE PROGRAMMES

Denis has big plans for R.R.C. By making it an international forum of jazz opinion he hopes to give fans the radio programme they've always wanted. Scripts are being invited from the leading American, Continental, and, of course, English critics and collectors.

There are still two series to be rounded off—"Foundations of Jazz" and "Masters of Jazz," which deals with great composers in the jazz idiom.

The last two programmes before the change-over, on July 13 and 27, will be given over to the latter series.

The exciting story behind the Scott Joplin airing on July 13 (which stars ragtime pianist Billy Jones) is told in "Brand's Essence" on page 3. "Masters of Jazz—3," on July 27, will be devoted to W. C. Handy, Daddy of the Blues.

Now here is your R.R.C. listening for the following weeks: August 3, "Foundations of Jazz—5, Boogie-Woogie," which introduces a sensational Rhythm Club discovery, pianist Percy (Ed) Mullans; August 10, "Record Shop," first of a new series of programmes, with a new slant on collecting "hot"; August 17, "Masters of Jazz—4, Jelly-Roll Morton," written by Max Jones and presented by Jelly-Roll's old buddy, Spencer Williams.

On August 24 you'll hear a controversial feature, "So You Don't Like Jazz?" whilst your R.R.C. diary ends for the moment the following Friday, when "Foundations of Jazz" comes to an end with "The New Orleans School," which will give fans everywhere a chance of hearing the one English band that's got all discerning jazz lovers who've heard it by the ears—George Webb's Dixielanders.

Congratulations are due to Denis Preston and his producer for their enterprise in presenting such an uncompromising jazz combo on the air. Incidentally, fans will be assured of a double "jam" ration when the B.B.C. change-over takes place; Spike Hughes' popular "Swing Club" will also be going on every week, at 8.30 p.m. on Tuesday, in the "B" wavelength.

# Announcing the "M.M." 1945 Dance Band Poll, We Ask You To VOTE TO-DAY FOR YOUR POPULAR CANDIDATES

THE DAY ON WHICH THIS ISSUE APPEARS (THURSDAY, JULY 5) IS POLLING-DAY FOR THE GENERAL ELECTION, AND, BEING NOTHING IF NOT TOPICAL, WE SIGNALISE THE OCCASION BY ANNOUNCING AN ELECTION OF OUR OWN—THE 1945 "MELODY MAKER" DANCE BAND POLL.

It is over a year ago since we held a poll of this kind, and its enormous popularity (it produced many thousands of votes from readers all over the world) has encouraged us to make it an annual event.

This Poll differs from that which has been filling our daily newspapers lately in that we do not propose to guide your choice in the slightest.

We give our readers credit for knowing the worth of the musicians and bands they listen to on the radio records, or the stage. We know that they will vote for the candidates whose musical principles are progressive and genuine.

This Poll is for British musicians and bands only, and what we want you to do is to send us a list telling us your choice for the best musicians on the following instruments:

ALTO SAX; TENOR SAX; CLARINET; TRUMPET; TROMBONE; PIANO; GUITAR; BASS; and DRUMS. In addition we want to know your first three FAVOURITE BRITISH DANCE BANDS, in order of popularity.

### HOW TO VOTE

Then there's a section for your favourite SMALL COMBINATION, which embraces anything from a trio to eight men; and we also want you to vote for whom you consider to be the best FEMALE VOCALIST and MALE VOCALIST.

There is also a MISCELLANEOUS SECTION, in which you can vote for your favourite on any dance band instrument not otherwise included in the Poll—for instance, violin, vibraphone, Hammond organ, soprano sax, etc.

Then there is a section for your FAVOURITE SOLOIST. In this, we want one name only of the man whom you consider to be our greatest solo-player, irrespective of instrument. Whose solos do you like to hear most? Whose solos give you the greatest pleasure? Who is our greatest solo artist? The answer to those questions is the name of the

(Please turn to page 2)

## HERE ARE THE "PARTIES" TO VOTE FOR

- YOUR FAVOURITE DANCE BAND.
- SMALL COMBINATION.
- YOUR FAVOURITE BAND-LEADER.
- YOUR FAVOURITE SOLOIST.
- ALTO SAXOPHONIST.
- TENOR SAXOPHONIST.
- CLARINET.
- TRUMPET.
- TROMBONE.
- PIANO.
- GUITAR.
- BASS.
- DRUMS.
- MISCELLANEOUS INSTRUMENTS.
- FEMALE VOCALIST.
- MALE VOCALIST.

## GONELLA FOR SOUTHAMPTON

HAVING taken a good rest following his discharge from the Army, Nat Gonella is now cracking back into the profession with a number of activities, most interesting of which will be the opening, on July 23, at the Court Royal Hotel, Southampton, with his own ten-piece band.

Full details of Nat's new band, lineup, etc., will be given nearer the date.

In the meanwhile, however, Nat has several other activities, including two interesting broadcasts. First is today (5th), when Nat will be heard in an "A.E.F. Special"; the second is on July 20, when he will broadcast with his band, a late night dance-music session (11-11.30 p.m. Home).

This date will be with Nat's ten-piece band. On the A.E.F. airing he will feature a nine-piece combo (four rhythm, two tenors, clarinet, trombone, and himself on trumpet).

Nat is appearing as guest artist at the Seymour Hall, London (near Baker Street), this coming Saturday (July 7).

## "JAZZMEN" SPLIT: PARNELL LEAVES

A MAJOR sensation in the London dance-band world is the news that the partnership between Jack Parnell and Vic Lewis has been dissolved. Fronting their own stylish combination, the "Jazzmen," Parnell and Lewis recently made a promising variety debut in Town, and seemed all set for a long tour.

Reason for the dissolution of partnership is that ace-high drum stylist Parnell feels that small-band jazz is uncommercial and is making elaborate plans to form his own full-sized band for recording, broadcasting, and possible big stage dates later on.

In the meanwhile, guitarist-vocalist Vic Lewis tells us he is carrying on the "Jazzmen" himself, assuming the sole leadership, and taking stage dates, one-night stands, etc., as they come along. The boys of the band are willing to remain under his leadership, and are anxious to carry on with the "Jazzmen's" plans.

Vic says the parting between him and Jack Parnell has been an amicable one; both he and Jack feel that the unconventional idea of a dual leadership is not, in practice, a very workmanlike proposition.

For the moment Jack Parnell has joined up with Ted Heath, who has some very sensational ventures going forward in the near future. Quite shortly, however, Jack will start on the formation of his own dance band, which is likely to be in the recording studios and on the air before many weeks are past.

In the meanwhile Vic Lewis' decision to keep the "Jazzmen" going will please all swing fans, for this outfit has already become a tradition, and, with its broadcasts, recordings, stage and club appearances, has won deserving and widespread popularity.

Finding a percussionist to carry on the Parnell tradition will be Vic Lewis' biggest headache, and fans will be anxiously waiting for the name of the new "Jazzmen" drummer to be announced.

AS a result of many requests from the Forces, boy drummer genius Victor Feldman is to broadcast again. His next airing is on July 11 (8.30-9 p.m.), when he is appearing as a special guest star with George Melachrino and the British Band of the A.E.F.

This is Victor's third appearance with this band, the boys in which say they get a real kick out of working with this boy wonder of percussion.

XXE join with drummers and musicians all over the country in offering hearty congratulations to famous percussionist George Flerstone and Mrs. Pierstone on the birth, last Friday (June 23), of a son and heir. Each mother and child are doing well.

## SUN HIT PARADE

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## EDINBURGH BANDS-BALL-ROOMS BATTLE: LATEST

THERE is no strike! That is the text of an announcement issued by the Edinburgh Ballroom Proprietors' and Managers' Association in connection with the dispute still raging between Edinburgh's musicians and those responsible for providing the public with dancing amenities.

The trouble has been brewing since April 6, when members of the Musicians' Union walked out in Auld Reekie as a result of the refusal of local proprietors to meet representatives of the M.U.

Things boiled up in recent weeks when dissatisfied M.U. members staged protest demonstrations, complete with sandwichmen, pickets and all the trimmings, outside Edinburgh ballrooms. "Don't dance to a non-union band." "Support the halls that support us"—so read the slogans, and although some of the city's dancers were influenced, it has to be told that G.I. Joe and his girl friend were not much interested.

Pickets were temporarily withdrawn when it was stated there were to be approaching discussions between the Union and the proprietors, and all seemed to be well in the camp for a while. But, when the meeting did not take place, a recrudescence of the pickets followed, and an announcement in "The Scotsman" said:

"The Members of the Proprietors' Association desire to inform the public that, while recognising the right of the Musicians' Union to function as such, they repudiate their rights to impose an agreement on them."

### T.U.C. BACKING

It may be difficult for the ordinary person to appreciate how a body of employers can recognise a union and, at the same time, repudiate its right to negotiate an agreement, but that is only one of the peculiar factors of this strange and intangible dispute.

The M.U. also points out that it does not seek to impose any agreement, but to arrange one with the co-operation of the proprietors.

Musicians have also made an announcement, which states that "... pickets were withdrawn temporarily because the secretary of the Proprietors' Association suggested a meeting might be arranged, but ... the Association has refused again to enter into any agreement with the Union to provide for conciliation or arbitration in any disputes which may arise. ..."

And now the pickets are back—and the argument still proceeds.

Mr. Hardie Ratcliffe, Assistant General Secretary of the M.U. who visited Edinburgh to survey the position in the battle of the bands and ballrooms, told the MELODY MAKER:

"This is a fight for principle. There is no dispute about rates of pay, and the musicians are not even asking for higher salaries."

"The musicians are asking for recognition of the M.U. as a responsible organisation recognised by the B.B.C., E.N.S.A., municipal corporations, recording companies, concert promoters and all entertainment proprietors' associations."

"Ballroom proprietors of Glasgow made an agreement with the Union; but those in Edinburgh

would not even meet Union officials—an amazing position nowadays, when trade unions have practically universal recognition.

All the Edinburgh ballroom proprietors need do is to accept the M.U. as a body authorised to represent dance musicians and agree to meet for negotiations when asked—and the bands can go back.

The musicians are completely supported by the Scottish T.U.C., the Edinburgh Trades Council and all trades unions."

The "Melody Maker" views with concern the present unusual position, which seems to result from a comparatively small disagreement. We express the hope that some means will be found to bridge the gap and so avoid a prolongation of an unfortunate dispute which is certainly doing nothing to promote the good relations between bands and proprietors which are essential for the future welfare of the whole business.

## CALL SHEET

(Week commencing July 9)

Nat ALLEN and Band.  
Shakespeare Theatre, Liverpool.  
Carl BARRITEAU and Band.  
Central Pier, Morecambe.  
Ivy BENSON and her Girls' Band.  
Empire, Liverpool.  
Johnnie GLAES and Claes pigeons.  
The Dome, Brighton.  
Billy COTTON and Band.  
Grand Derby.  
George ELRICK and Band.  
Jephson Pavilion, Leamington Spa.  
Adelaide HALL.  
Empire, Swansea.  
Henry HALL and Band.  
Palace, Dundee.  
Leslie ("Jiver") HUTCHINSON and his All-Star Band.  
E.N.S.A.  
Jack JACKSON and Band.  
Hippodrome, Ipswich.  
Joe LOSS and Band.  
Green's Playhouse, Glasgow.  
Vera LYNN.  
Empire, Wood Green.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
Palace, Reading.  
Ronnie MUNRO and Orchestra.  
Hippodrome, Bristol.  
Harry PARRY and Orchestra.  
Plaza, Derby.  
Oscar RABIN and Band.  
Band of the Week, B.B.C. Monte REY.  
Empire, Leeds.  
Harry ROY and Band.  
Empire, Nottingham.  
Anne SHELTON.  
E.N.S.A.  
Billy TERNENT and Orchestra.  
Villa Marina, Douglas, I.O.M.  
TROISE and his Mandollers.  
Palace, Chelsea.  
Maurice WINNICK'S Band.  
Embassy Theatre, Peterborough.  
Eric WINSTONE and Orchestra.  
Empire, Shepherd's Bush.



The marriage took place recently of two popular stars of the profession when drummer Danny Craige kept his biggest date with vocal heart-throb Dorothy Clinton, and picture above shows them after the ceremony at Welling (Kent) Parish Church. Formerly on tour with Felix Mendelssohn, both are now with maestro Jack Jackson's new Stage Band.

## DANCE BAND POLL

(Continued from page 1)

musician you should put down as your choice for this section.

We are introducing an extra section this year for your FAVOURITE BANDLEADER. Assuming that the winning instrumentalists in our Poll were formed into a band—as was done at the Jazz Jamboree last year, and might well be done again—who is the bandleader you would choose to lead them?

Who, in other words, do you regard as the best bandleader in this country? And he needn't necessarily be the leader of your favourite band, of course.

Well, when you have made up your minds, write the names in the order shown in the panel on page one. If you can get them on a post card, so much the better—it makes it easier for us to handle the entries. If you can't, write them on a sheet of paper and address your envelope to Dance Band Poll, "The Melody Maker," 93, Long Acie, London, W.C.2.

Please do not write any queries on your voting lists, or any extraneous matter. Just the names, please.

Closing date for entries is Monday, August 13, but overseas entries posted before that date but received later will be accepted if they reach us before the final results are published. Think the Poll over carefully; use your votes intelligently; and get cracking!

## RABIN AIRING

NEXT week (commencing July 9), Oscar Rabin and his Band are the B.B.C. "Band of the Week." Their first actual airings are on Tuesday (10.30), at 12.15-1 p.m. (noon); and 10.40-11.30 (p.m.).

Oscar Rabin and Harry Davis have lined up a number of excellent musical offerings; and fans should, in any case, take the opportunity of listening to the new up-and-coming seventeen-year-old vocalist Bob Edwards.

WELL-KNOWN Hawaiian guitarist-singer-dancer Kealoa-Lilo, for a long time with Felix Mendelssohn's Hawaiian Serenaders, is spending this summer with Herman Darewski's Band at the Pavilion, Dunoon, Argyllshire.

He is featuring electric Hawaiian guitar, and confirms that there is a big following for this type of music in the North.

## SUNDAY SWING CLOSES DOWN FOR SUMMER

SWING fans at the third Celebrity concert at the Winter Garden Theatre, London, on Sunday were treated to two distinctive styles in playing by two American bands.

The U.S.A.A.F. "Fighter Comets" were the first on, but misfortune made them a little late in the bill, because of a slight plane mishap which resulted in three of their players being unavoidably delayed.

Here was a band which for sheer showmanship—as separate and distinct from musicianship—was the tops. The popular appeal of the slapping bass and solid thump of the drums in the jump numbers, combined with the tearaway choruses of tenorman Second Lieut. Harrison Price and trumpet-stylist First Lieut. Lawrence Roman, really pinned the heats in their seats. Fronting this band was Master Sergt. Edward Logan. First Lieut. Frank Gelsone warmed the hearts of the femme section with his vocalising.

As a contrast to this band, the Headquarters Command (U.K. Base) Dance Band of the U.S. Army, directed by trumpeter S/Sgt. Peter Lafl, was tasteful in its swell arrangements and in its delightful style. Capable of playing swing numbers in terrific fashion, this band had a tone quality almost unsurpassed in Britain. The sazes, with terrific phrasing, provided much of the charm.

P.F.C. Ray Ellis, who does all the arrangements for the band, was, to my mind, the hit of the show with his very stylish alto sax. In particular, he was smashing in his own version of "Light Brown."

For the British side of this bill were the always popular Victor Feldman trio, with little Vic as sensational as ever. Buddy Featherstonhaugh and his Radio Sextet put on their usual excellent show and proved their great popularity with the fans, the piano of Malcolm Lockyer, the guitar of Alan Metcalfe, and, particularly, the trombone of Don Macaffer being outstanding.

Opening the whole programme were Bill Cole and his Clubmen, from Portsmouth. This was the first time this semi-pro. band has appeared at a show like this, and in spite of initial nervousness, they did very well indeed. Bill Cole's tasteful piano was a grand background to the band's nice playing.

Lauderie Caton and his Caribbean Club Trio were the usual stylish exponents of Ellington music, and even established further their great reputation—with special emphasis on the superb bass-playing of Coleridge Goode.

This was the last concert in the present series—surely because the promoters feel that the holiday season is now at hand, and many swing fans will be among the thousands seeking their first real vacation in six years. The concerts will be resumed in a very big way, and with a series of new and quite revolutionary ideas, in the autumn. Watch the "M.M." for further announcements.—K. F.

## WHITTLE JOINS BARRITEAU

RISE young tenor sax star Tommy Whittle has joined Carl Barriteau, and his super stylish playing should make him an ideal recruit to this combo.

Originally from Claude Giddings' Band, at Gillingham, Tommy Whittle has been making a big name in the West End, distinguishing himself in niterite work and at the swing clubs.

Finishing up their successful engagement at Hammersmith Palais at the end of this current week, Carl Barriteau and his Band have a big programme mapped out. This includes a week at the Central Pier Morecambe (commencing July 8), followed by a series of one-night stands in Scotland; after which the band has a week (commencing July 23) at the Plaza, Derby.

After this the band will be featured in Manchester; then has a week of one-night dates in Wales; and is then back in the London limelight as the B.B.C. "Band of the Week" for the week commencing August 13.

Barriteau saxman Jimmy Paul, who was injured at Ostend during the band's recent Continental tour, is now back at home, recovering.

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Merry-Go-Round (Paul Jones)  
Kunz Medley of Popular Waltzes  
Harry Lauder Song Selection  
Stars and Stripes Selection  
Waltz Time

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Two O'Clock Jump

Chiao (Song of the Swamp)  
Deep Purple  
Maxine (Original)  
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My Melancholy Baby  
Remember  
You Made Me Love You  
Steppin' on the Savy  
Some of These Days  
Somebody Stole My Gal

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**1045 CENTRAL LONDON CHAMPIONSHIP**  
 Wednesday, June 27, 1945, at  
 Porchester Hall, Bayswater, W.

**1045 WEST YORKS CHAMPIONSHIP**  
 Friday, June 29, 1945, at  
 Co-operative Hall, Bradford.

**L**UCK doesn't have much of a say in contests... it's entirely a matter of ability... except that on some occasions bands may be more fortunate than on others as regards the strength of the opposition.

This factor entered into the question very noticeably at both the Central London Championship, presented on Wednesday of last week (June 27) at the Porchester Hall, Bayswater, by Sid Thompson (for Reg Bates, who is now in the Navy), and the West Yorks Championship, organised by Lewis Buckley and held last Friday (June 29) at the Co-operative Hall, Bradford.

At neither event was the standard of the competing bands up to average, and at Bayswater many people rightly remarked that a band like Fred Hedley's, which has twice been beaten this year because it was unlucky enough to come up against such outstandingly good outfits as Ron Goodwin's (at Wimbledon last March) and Johnnie Stiles's (at Tooting the following month), could have walked away with the cup without even troubling to exert itself.

But, unfortunately for the band, it had not entered on this occasion. Nor, probably because of the then pending elections, which have had their inevitable reactions on most forms of entertainment, were the attendances up to expectations.

But perhaps because of the large audiences which contests have regularly attracted this season, we have come to expect too much.

The gatherings were at least large enough to make the evenings anything but dull, and with the special attraction of Harry Hayes and his Band, with Norman Stenfalt, Johnny Gray, "Izzy" Duman, Jimmy Watson, Tommy Bromley, et al., the Bayswater event achieved an atmosphere of interest and enthusiasm that has not always been so prominent at even much better-attended contests.

**CENTRAL LONDON JUDGES' REPORT**  
 Adjudicators: Ted Heath, Johnnie Marks, Edgar Jackson (President).  
**Winners: JIMMY YARDE AND HIS DANCE ORCHESTRA** (four saxes, three trumpets, trombone, piano, guitar, bass, drums). 40, Parkfield Avenue, Harrow, Middx. (Phone: Hatch End 1838.)  
 Individualist's award for Trombone (Jack Retallick).  
**NOTABLE** feature of this band was its unusually good special arrangements of its foxtrot ("My

# TWO LUCKY WINS

## "M.M." Contest Reports

Buddy") and quickstep ("Stompin' at the Savoy"), scored for it by its leader.

This remark makes it important to digress for a moment to add that similar praise of special orchestrations used by bands in other contests has brought about the not entirely correct impression that original arrangements can go a long way towards helping a band to win.

Whether they achieve this end depends not on the fact that they are special orchestrations, or even on whether they are good ones, but on whether they are suitable for the instrumentation and style of the band, and whether it can play them well.

Contrary to general belief, it is small bands that are more in need of special arrangements than larger ones.

Provided a band is sufficiently large in both its brass and reed sections to do justice to them, most stock arrangements are not only competent but have the added advantage of seldom being unduly difficult. Anything more ambitious may easily take a band out of its depth. Simplicity is one of the secrets of success.

Contest judges can never know what a band cannot do unless it is foolish enough to show them by trying to bite off more than it can chew. But although many publishers will tell you that their printed arrangements are designed and cued to sound good on quite small bands, this is not always true.

### STOCK ARRANGEMENTS

When a band has only a couple of saxes, or only two brass instruments, essential harmonies are often missing; consequently the general effect is inevitably bad. Then there are the many cases where bands with the often found only one trumpet try to tackle orchestrations which have figures and breaks written for a whole brass team. When played by just one trumpet, or even two brass instruments, such things seldom sound anything but empty and even ridiculous.

It is only fair to the publishers to add that the ineffectiveness of some of their stock arrangements, when played by small bands, is often more the fault of the bands than the orchestrations, if only because it is virtually impossible to score in a way that will sound equally satisfactory on bands of all types and sizes, and because it requires only a little musical knowledge and enterprise to "fix up" the parts to make them suitable for whatever instrumentation one may have available.

But it seems that even this small knowledge and imagination are not always forthcoming, and in such cases the only satisfactory solution is special arrangements scored by a competent arranger for the particular instrumentation by which they are to be played.

Returning to Jimmy Yarde and his Band, whether it would have sounded better playing stock arrangements is doubtful because, as we have said, Mr Yarde's arrangements were good. Nevertheless, the band often came unstuck in them. It often sounded ragged and uncertain... insufficiently rehearsed.

The attempt at light and shade, and colours obtained with muted brass, although laudable in themselves, often resulted in "effects" being lost, due to faulty balance between the sections. The muted brass was often lacking in inclusiveness, and overpowered by the saxes.

Other faults were the excessive vibrato of the lead trumpet, especially in solos, also of the lead alto, who in // passages often overblew himself out of tune.

Second: **PAUL HEIMANN'S MUSIC** (clarinet, tenor, accordion, piano, bass, drums). 45, Tudor Gardens, London, W.3. (Phone: Acorn 2148.)

Individualist's award for Clarinet (Frank Abbott), Special prize for best "small" band.

**WORKING** on the only lines that can be really effective in small bands—that is to say, as a swing band—this combination showed that it has the right idea and is not without taste and understanding in the way it treats and routines its numbers.

Its faults were mainly technical—makers of tone and intonation. The clarinet often tended to play sharp, the tenor flat. The tone of the bass was inconsistent. Some notes were rather woolly, due possibly to a poor instrument.

Also there were faults in the tempo. The bass and drums both dragged in the foxtrot. In the quickstep the drummer was late on all his accented breaks in the first chorus. Then he became over-anxious and started to anticipate, and the tempo of the whole band quickened in consequence in the tenor solo.

Possibly most of the troubles were due to contest nerves, and the band might have been much better had it relaxed, forgotten about the judges, and settled down to enjoy itself.

Stan Baker and his Band, of Hayes, Middlesex, were placed third, and won the Individualist's awards for Alto and Tenor (Jack Tyrant) and Trumpet (Freddie Look).

The Bill Le Sage Swinglet, of S.E. London, secured fourth place and the Individualist's awards for Piano (Bill Le Sage), Bass (Dids Cumins), and Drums (Johnny Flanagan).

Charles Berry, of the Charles Berry Quintet, from Waltham (Berks), won the Individualist's award for Guitar. Seven bands competed.

**BRADFORD JUDGES' REPORT**  
**Winners: PREMIER PLAYERS** (three saxes, two trumpets, trombone, piano, bass, drums). All coms.: C. D. Barrett, 30, Outlands Drive, Otley, Yorks. Individualist's awards for Trumpet (Peter Butler), Drums (Edward Slingsby). Hon. mention for Bass (Thomas Rawlinson).

TFP was the most brilliant or imaginative native that has ever played in a contest, this band at least deserved its win for having something of the finish which comes partly from adequate rehearsing.

Best team was the brass. Both the trumpets were good all round, and while the trombone was neither as stylish nor as musically capable, he nevertheless managed to keep out of trouble.

Nor was the pianist particularly notable for style or imagination. But musically competent, he assisted the all-round good drummer and nice-toned, clean bassist to complete a neat and musically rhythm section. Weakest team were the saxes. Their phrasing was straight to a point at times of stodginess, and the lead alto, whose style was rather slurry, has not the best of tones.

But even with this not very inspiring sax team the band as a whole sounded confident and well knit.

Second: **RONNIE McNAUGHTON AND HIS ORCHESTRA** (three saxes, trumpet, piano, guitar, drums). All coms.: D. Cochrane, 381, Linthorpe Road, Middlesbrough, Yorks. (Phone: Middlesbrough 8503.)

Hon. mention for Tenor (Kenneth Sieswald).

**ARRANGEMENTS** which sometimes tended to get too clever (e.g. the introduction to the foxtrot, which was a rather far-fetched to-do about very little, and had nothing whatever to do with the original tune), did not help this band, which seldom sounded very polished.

Nevertheless, it had its good points. The well-balanced and good-toned reeds phrased well, and the nice use of clarinet with alto and tenor in three-piece team work was noticeable, even though the clarinet was often a shade flat.

The tenor showed himself to be a quite good swing soloist.

Swing solos also came from the trumpet, who, although he has a nice tone, often spoilt himself by getting too wild. The modern wild swing style is only really effective when backed with the technique of a Harry James, and less accomplished players would sound more pleasing if they concentrated on something more simple and tuneful.

Knowing the difficulty of obtaining always the instrumentation one desires, we do not penalise bands for inadequacies of instrumentation, but we add for its consideration that it would almost certainly help this band if it could add a string bass. It would give a foundation which might assist in holding it together.

David Lee and his Band of the Hot Club of England, from Whitley Bay, were placed third. They won the Individualist's awards for Clarinet (Sam Sklair), Tenor (Fenwick Shields), Trombone (Alpha Hutchinsson), Piano (David Lee), and Guitar (Jack Parker); also an hon. mention for Trumpet (Coin Brown).

Arthur Bland, of Jack Mitchell's Stardusters, of Bradford (fourth), won the Individualist's award for Bass.

Derek Dunning, of Derek Dunning's Swing Quartet, from York (fifth) won the Alto prize. Six bands competed.

## CONTEST FIXTURES

**SCOTLAND**  
**KIRKCALDY** (Fife). — To-night, Thursday, July 5, at the Ice Rink (8 p.m. to midnight). The 1945 "All-Scotland" Championship.  
 Organiser: The Manager, The Ice Rink, Rosslyn Street, Kirkcaldy, Fife, Scotland (Phone: Dysart 5251).

**LONDON AREA**  
 Wednesday next, July 11.—Palais de Danse, PENGE (7.30 p.m. to midnight). The 1945 "Palace" Championship.  
 Organiser: Mr. Frank J. Fivcash, 88, Allerford Road, Catford, London, S.E.6. (Phones: Hither Green 2534; RAVensbourne 6084.)

Monday, July 23.—Town Hall, **STOKE NEWINGTON** (7 to 11.30 p.m.). The 1945 North-East London Championship.  
 Organisers: Messrs. Lyn Morgan and Charles Cooper (in association with Syd Beames), 78, West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2767.)

Saturday, August 11.—Kodak Hall, **WEALDSTONE** (Middx) (2.30 to 6 p.m.). The 1945 London Counties Championship.  
 Organiser: Mr. Syd Thompson, Kodak Recreation Society, Kodak Hall, Headstone Drive, Wealdstone, Middx.

**PROVINCES**  
**LIVERPOOL**—To-morrow, Friday, July 6, at the Grafton Rooms (7 to 11 p.m.). The 1945 South-West Lancs Championship.  
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

**BUXTON**—Thursday, next week, July 12, at the Pavilion Gardens (7.30 p.m. to 1 a.m.). The 1945 Peak District Championship.  
 Organiser: Mr. Eric George, The Music Studio, 4, Hardwick Street, Spring Gardens, Buxton, Derby. (Phone: Buxton 1451.)  
**BOURNEMOUTH**. — Friday, next week, July 13, at the Town Hall (7.30 p.m. to midnight). The 1945 West Hampshire Championship.  
 (Please turn to page 6)

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

**T**HE strangest gig ever played is the only way to describe an experience which really befell ex-Teddy Joyce pianist Joe Henderson, of the R.A.F. who has recently returned from Germany.

Joe played at the horror camp of Belsen during May, and was accorded a terrific reception by the inmates. After hearing no music for five or six years, many of the unfortunate beings who had been herded like cattle and treated worse than slaves started in wonder and amazement to hear Joe play his grand numbers on the piano. Most of them seemed to be still trying to grasp the fact that they were free, and to pick up the threads again of what had once been a happy and peaceful existence, with the right to listen to non-Aryan music whenever it pleased them to do so.

But still all round the camp there were grim reminders of the life that not so long ago had been the inmates' fate, and Joe knew that there were still many who were destined never to recover from the ordeals imposed on them.

And now to a lighter side of Joe's activities. Whilst in Belgium he learned up with bassist Ken Lyon, to write three songs—'Honey-mooning in Brussels', 'You're Good for Me', and 'Brussels in September'. Not only have all three been accepted for publication, but the last named is being used at the magnificent Services Ball-rooms at Metropole, Brussels, by Robert De Kers and his band as their theme number.

On his return to Germany, Joe hopes to take up a staff-arranging post at the R.A.F. Headquarters, British Sector, so with his grand piano playing and arranging, Joe is certainly doing "something for the boys."

**A**LL the fans who heard Billy Jones's contribution to "Musie Of The Dixieland Band," broadcast by Radio Rhythm Club on April 6 will be eager to hear this grand old-timer on the air again.

Billy's ragtime piano will be spotlighted in next Friday's R.R.C. (July 13, G.P.P., 6 p.m.), when Denis Preston is presenting what is by way of being a memorial programme for Scott Denin, that great composer of piano rag music who created the ever-green "Maple Leaf Rag."

In his earlier broadcast, of course, Billy spent most of his air-time reminiscing about the good old days with the O.D.B.

Billy, as every jazz fan knows, was pianist with the Original Dixielanders when they visited this country way back in 1919. He replaced their regular man, Russell Robinson, and stayed with the New Orleans boys for eighteen sensational months, recording with them on all their seventeen sides for British Columbia.

Denis assures us that nearly twenty years out of the music, he doesn't seem to have dimmed Billy's words in any way, and when he cuts loose at some of those old Joplin masterpieces—things like "Fie Leaf Rag" or "The Cascades," it's easy to understand what the Dixielanders meant when they said he was "the only man in England who could knock it about just like they wanted it!"

Incidentally, Denis had a few headaches in staging this programme of forty-year-old ragtime.

Having tracked down the last remaining copy of Joplin's "World Classics on the Air" which had gathered about thirty years of dust lying on the shelf at Darwicks, he discovered to his dismay that no English rights existed on all but one of the pieces in the album!

A cable to the N.Y. publishers, Melrose, didn't get matters any further; they hadn't the copyright themselves and didn't know who had. After all, thirty years is a helluva long time.

When things were really beginning to look black, Denis had a brainstorm—sorry! brainwave. Taking the bull by the proverbial horns, he wired direct to St. Louis, to Scott Joplin's original publishers. It was a faint but hopeful, but it did the trick.

Not only did Denis get permission to copy and broadcast the rags he wanted, but Darwicks were insured to reprint the 45-year-old classic of all rags, "Maple Leaf."

So now, you budding ragtime pianists—here's your chance to play like Billy Jones, if you can!

**A**N interesting letter from the wilds of Freetown, West Africa, brings us news of Edwin Harper, now a sergeant in the R.A.F. over there. Edwin is the brother of Geres Harper, who used to be M.D. at the Spa Ballroom, Bridlington, before the war, and they had a small broadcasting act called "Brothers in Harmony," which used to operate from the Leeds and Manchester studios.

Joining the R.A.F. in 1939, Edwin got in the Central Band with his own five-piece combination, and for four years was stationed in the United Kingdom. He had two different bands during this period, and now has with him the following boys who embarked for West Africa in December, 1944:

Billy Read (alto, clar., flute); Maurice Pepper (alto, violin); Jack Finch (tenor, violin); Johnny Rosen (tp.); Leslie Smith (drums); Norman Chalmers (bass); and Edwin himself leading on piano.

To quote from his letter: "We travel to all units in and outside the colony, and have given 160 concerts and played for 30 dances for the Navy, Army and R.A.F. We have also played at four functions for His Excellency the Governor."

"Distance is no object to us, and we think nothing of flying 3,000 miles to give a show to some isolated unit somewhere in the bush!"

Needless to say, the African people go wild on our music as the local so-called bands are of a very primitive nature and consist of ukeleles, euphoniums, maybe an alto sax, about six drummers and a piano that is half a tone-sharp with everyone else. You can well imagine the results!

On VE-Day we headed a procession augmented by Sgt. Syd Kaye and his boys, who arrived from South Africa, and we were mobbed by literally thousands of Africans en route. It was great fun and helped the celebrations along.

In February we went on tour with Phyllis Robins, who did a grand job of work under severe conditions and was really appreciated by all branches of the Service.

Most of our concerts and dances are held in the open air, often in December and January, and even so one is saturated with perspiration before the evening ends, to say nothing of the flies and bugs, which are a real pest!

**A** NEW Hawaiian-type orchestra has been hitting the headlines recently. It is "Pat Forbes and his Hawaiian Islanders," and its leader, Captain Patrick Forbes (King's Own Scottish Borderers) has the kind of romantic background which should make him a success as leader of a band of this type.

Having been interested in the presentation of Hawaiian music for many years, Patrick Forbes travelled, just before the war, to Tahiti, where he lived like a native, studied the native music at first hand, and assembled a band of native musicians to bring back to this country for a big programme of stage and radio work.

Although the onset of the war effectively scotched this plan and brought him home to England, Patrick Forbes has since then succeeded, in occasional spare time from his Army duties, in organising several bands of this type over here, which he has presented at troop concerts, etc.

Now he has got together a regular working Hawaiian combination, which he successfully featured at the London Stage Door Canteen on June 11, and with which he hopes to be broadcasting very shortly. The band was also featured at the Nufield Centre this Tuesday (3rd).

With Pat on electric guitar, the rest of the boys are: Harold Hoffman and Geoff Sisley (plectrum guitars); Harold Douglas (bass); Alan Fujino (ukulele and vocal); and Eric Ghodol (drums).

Harold Hoffman is over here with the U.S. Army, and before the war played with one of the premier Yankee Hawaiian outfits—Joe Pollock and his Paradise Islanders. After his discharge, Harry has decided to settle in this country and continue working with the band. "Frenchie" Alan Fujino was with the Free French

**Billy Jones hits a blue note!** The veteran ragtimer pictured at the piano of his riverside pub, Bill Brandt, famed for his photographic contributions to "Lilliput," made this atmospheric study, which conjures up visions of ginmills, honky-tonks and all the other places where mean music's beaten out of an old upright! (See story in "Brand's Essence.")



forces during the occupation of his own country, and he is also staying here to carry on with the band.

Pat has some one player for the band, so whenever you hear the name of Pat Forbes and his Hawaiian Islanders, you should be able to sit back and listen to some of the most authentic Hawaiian music this side of the Equator.

**I** WONDER how many fans can recall having heard the R.A.F. Dance Orchestra (The "Squadrons") playing "King a Roy" and "The Cokey Cokey," as well as "The Blue Danube"? (writes Ken Fraser)

I dropped in at Wembley Town Hall on Thursday (28th), where they were playing for a Girls' Naval Training Corps dance, and heard just that. The tempo for these numbers was splendid, and the poor Ronnie Aldrich at the piano had to be kept up. Jimmy Miller, who was drumming whilst Jock Cummins was having a break, was also in a sorry plight as far as speed was concerned.

But apart from this episode the band sounded as good as always, with the "out of this world" trombone of George Chisholm being very prominent. Andy McDevitt also excelled on clarinet. Comper David Miller originated a Jive contest, which was judged by Jimmy and David Miller, publisher Stan Bradbury, who had been hiding back-

stairs all yours truly. The group that played for the session was a small unit consisting of Tommy McQuater (tp.), Andy McDevitt (clar.), and George Chisholm, not trombone, but playing piano with the "out of this world" trombone.

The terrific reaction given to the band proves that in the minds of British swing enthusiasts the "Squadrons" are still the tops. They haven't been hearing much of them these days, they have recently been on a strenuous Service tour of the Continent and Germany—but it is good to know that they will remain together as a band after their demob.

The full line-up shows the recent addition of Cliff Townsend and Monty Levy. It is: Jimmy Miller (leader and vocals); Andy McDevitt, Monty Levy and Cliff Townsend (tr.); Tommy McQuater, Archie Craig and Clinton Frenoh (tp.); Eric Breeze and George Chisholm (tr.); Ronnie Aldrich (piano); Arthur Maden (bass); Jock Cummins (drums); and Sid Collin (guitar and vocals).

**C**APPER James Kisby, xylophonist-saxist, who was at Malta (throughout all the blitzing of the G.C. island, and whose musical contributions were a major morale-raiser during all this dark time, has carried out several successful broadcasts since his return to England. His latest effort in this line was when he recently recorded a broadcast with the British Band of the A.E.F., to be sent out for broadcasting to the troops in the Middle East.

Since his return from his memorable years at Malta, Kisby has been on ordinary military duties in this country—he is stationed in the Chatham area—but he manages to find time for a good deal of musical activity, and, besides his broadcasting, is in great demand for military and charity concerts, etc. He has made several appearances at the Stage Door Canteen in London.

Accompanying him on most of his appearances is well-known pianist (and, incidentally, bassist) also Norman Wilberforce.

Most exciting thing that has happened to James Kisby in this country was hearing the "Buccaneers"—a

new vocal quartet something like the famous "Querry Mics." Because they are in the Services, not very much has yet been heard of the "Buccaneers"—they had to cancel their first broadcast owing to an unlucky "posting"—but Kisby, who is a good judge, says that these boys should be sure of a tremendous future. He also speaks very highly of trumpeter Ken Brown, who used to play in the original British Band of the A.E.F.

James Kisby has also spent a good deal of time with famous ex-Jack Payne vocalist Bruce Trent, who was undergoing a training course in the R.E.S. prior to entering an officers' training corps. Bruce, it will be remembered, played lead for a year in The Student Prince before being called up, and at the time of his drafting had just signed up to star in four films.

Bruce is still keeping well in touch with show business, and has made a number of appearances for the troops since joining the Forces himself.

## SUNDAY'S BIG DANCE

**A**LL swing fans in or near London are reminded of the grand dance being organised this coming Sunday (July 8) by the Musicians' Women's Guild, to take place at the Bulldog Restaurant, 72, New Bond Street, London, W. (7-11 p.m.). Music will be provided by two celebrated bands—the R.A.F. "Skyrockets," under Sergeant Paul Foulhoult; and Harry Hayes, with his recording and broadcasting band.

An affair is in aid of an extremely good cause—namely, to assist the Plastic Surgery Hospital in its grand work of restoring to health wounded and disfigured heroes of the war. Tickets, including refreshment, cost 10s. 6d. each, and may be obtained from Mrs. Sadie Dummer, 28a, Nevcrn Place, London, S.W.5 (Telephone: Froisher 2666).

## U.S. HIT PARADE

**H**ERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacc Co. and broadcast in their "Your Hit Parade" programme over the O.B.S. network—

1. SENTIMENTAL JOURNEY (0-0-0-0-0)
2. LAURA (1-5-7-2-4-8-0)
3. DREAM (2-1-8-3-7)
4. I SHOULD CARE (7-8-0-7)
5. CANDY (0-2-1-1-1-3-4-7)
6. ALL OF MY LIFE (4-0-4-5-6-4-0-7)
7. THERE, WE SAID IT AGAIN (0-0-0-0-0)
8. THERE MUST BE A WAY (0-0-0-0-0)
9. THE MORE I SEE YOU (0-0-0-0-7)

**L**ONDON tenor-saxist Phil Ellis writes to tell us that he was at the Pavilion, Exmouth, Devon, with Harry Owen and his Band. Report of Harry's band stated, in error, that the tenorman was Bill Ellis. Sorry, Phil!

# OUTSTANDING DUKE

## EDGAR JACKSON'S Record Reviews

**DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA**  
Johnny Como Lately (Billy Strayhorn) (A.M. Victor OA072439)

**JOHNNY HODGES AND HIS ORCHESTRA**  
Going Out The Back Way (Hodges) (A.M. Victor OA061349)

But at least this piece is a cut above most others based on the riff plan.

For one thing Billy Strayhorn's notions on riffs are rather more original than those of a good many others I could name who have a riff tune to dot out a lick purloined from some hot chorus or brass for backchat between saxes and other, and then sit back and collect the royalties.

Also Mr. Strayhorn, aided by the Ellington guide to modern harmony, has some more than usually attractive lines in orchestration, not the least advantageous point about which is that they go quite a long way towards making you think that perhaps the piece is something more than just another riff after all. You can do a helluva lot with orchestration, as the monkey said when he mistook a couple of files for two dotted crochets!

But, as usual when the Ellington band is on the job, it is less the least even the arrangement, and more what the band has done with them, that has made the Duke's standing side of the month for this column.

If I were asked to explain what it is that makes the Ellington band such an unique and entrancing combination I should say that it is partly because a part of the Duke's genius is his ability to retain in the ensemble the character of its individuals.

Most of the best American bands—and that goes for all the bands as colored—have their virtuosi, some of whom compare favourably enough with those of the Ellington aggregation but their individuality—the specialised way in which they speak these languages known as jazz and swing, which has made them the stars of the music—is, as a rule, noticeable chiefly only when one hears them in solos. In the ensemble their personality is made subservient to and so becomes lost in, what all too often generates into a rather prosaic mass idea—a parade-ground efficiency that has no more than its mechanised technique to put it over.

**"LION" HODGES**  
In the Ellington band it is exactly the other way about. Instead of the individual being reduced to the common denominator of the common denominator as brought up to the H.O.P. of the individuals, the ensemble is always characterised by the highly personal outlook of the virtuosi who complete it.

That at the same time the ensemble never sounds anything but a closely integrated and perfectly unanimous group is easily explained by the fact that most of the men in the Ellington band as you hear it on records as yet released over here (there have been quite a few changes since they were made) had been in the band for so long that each knew exactly how the other would interpret any given phrase and were thus able to play from the heart, completely relaxed, without much fear of any clashes due to divergencies of opinion.

In such circumstances it is hardly surprising that the band has once again produced a record that is not only good jazz, but jazz (or, if you

prefer it, swing) of a strength of character the like of which few, if any, other bands manage to achieve. It will be interesting to hear what the new records, made since the many changes took place, will sound like.

Just in case there is anybody who doesn't know it, I'll start by saying about the other side that Johnny Hodges and his Band are, of course, a contingent from the main Ellington unit.

Alto saxophonists, like most other jazz instrumentalists, come and go according to the momentary whims of the fans (and to a great or lesser extent, the critics) whose praise or otherwise is the main factor in the making or breaking of any jazz celebrity.

But Hodges, like time, goes on for ever as the to my mind, supreme exponent of his instrument.

"Going Out The Back Way" a few times you will come to the conclusion (as I have) that at the best this tune is no more than a very simple—in fact, almost nursery-like—little ditty. But if so you'll probably agree with me that that only makes it all the better a vehicle for Johnny to show his supreme artistry in speaking the jazz language.

But if the side are short solos by Harry Carney and the Duke, and they more than get by.

But it is Johnny who not only has the lion's share, but, aided by the excellent recording, is the lion of the proceedings.

**JERRY DAWSON'S NORTHERN NEWS NOTES**  
FROM Italy (a little late in the day, I'm afraid), from L/Cpl Jack R.E.M.E., comes some news of the official dance orchestra of the Eighth Army, which has been, and still is, doing sterling work in helping keep up the spirits of the boys in the C.M.F.

Led by Johnny Hoggans on trumpet, the rather impressive line-up of the band is: Roy Brown (trumpet); Jack Smith (trombone); Leon Cochrane and Johnny Trapp (altos); Jock Donald (tenor); Arnold Stoll (piano); Sandy Bennett (violin); Johnny Nichol (bass); "Seats" Johnson (drums); and Joyce Gattland (vocalist).

Roy Brown was formerly with Sydney Lipton, whilst both Leon Cochrane and Jack Smith were at one time members of Louis Freeman's orchestra in Glasgow. The band's repertoire was at one time with the late Teddy Joyce.

Jack Leo tells me that his unit is currently in the throes of forming a band, and hope to be able to tell you more about it some later date.

An amusing story has just come to light following upon Johnny Green's personal appearance for the purpose of autographing records at Lewis's Store in Manchester during the week when Johnny was playing in town with Gerald.

It was time for Johnny's appearance; there was the usual motley crowd in the gramophone department, and the assistant stood ready poised to play a "Green" record.

Suddenly the youthful star appeared—the crowd surged up to the counter—and the record began to play. Yes, you've got it! "Don't Fence Me In." In the words of my informant, "Was this an accident or the result of an interesting sense of humour?"

A young, ambitious drummer is anxious to obtain a summer season on other resident berth. If any leader is interested I will be glad to effect introductions.



Looking younger and more debonair than ever, trumpeter Jack Jackson opened this week at Boscombe Hippodrome with his new dance band, on the first date in a long series of stage appearances. In a photo, taken at De Gaultier's Rehearsal Rooms, Dean Street, London, show Jack having the final run through of his show before going on the road. Conducting, compering, Maurice Sheffield, Jimmy Chester, Benny Keene, and Derek Collins (reeds); Ralph Burns and Bill Smith (trumpets); Gwyn Evans and Johnny Robinson (trombones); Arthur Galkin (bass); and Danny Craissie (drums). Managing, and also taking part in the show, is well-known London musician and organiser Cecil Black.

polled the breaking-up of the outfit, but I think it is well worth recording that these boys did a lot of grand work whilst they were together.

With Brian on piano, the rest of the boys were: Ross Kraaling (a Canadian), and Percy Tyes (trumpets); Jimmy Hampson (tenor); Dovey (Kennedy (a Jamaican) (guitar); Will Calvert (bass); and Frank Nash on drums. Will Calvert (one time with Eddie McGarry) and Brian are both Lancastrian. Percy Tyes is "Geordie," whilst Jimmy Hampson hails from Leeds and Frank Nash from London.

Almost an international line-up! Eddie McGarry's name came up again in the news that his lead alto-vocalist, Eddie Cornwall, is now playing at the Winter Gardens, Blackpool, with the Empress Band directed by Charlie Farrell.

Yorkshire maestro Stanley North is still in need of tenor and alto players (one of each) for the summer season. Would anyone interested contact Steve at his office at 11, Manningham Lane, Bradford, Yorks?

From two people recently comes news of still another official R.A.F. band which is hard at work regaling the forces personnel in the Middle East—the No. 5 Command outfit.

Led by Bill Greenhalgh on saxes and clarinet are: Sid Dove (tenor); Tommy Osborne (trumpet); Tommy Maxwell (drums); and Jack Leo (piano).

Band small in size, but very "big" in the eyes of lots of the lads in the desert. In fact, one writer tells me (in capital letters, too) that this is the "BEST SMALL BAND HE HAS EVER HEARD OF"—a sweeping statement, perhaps, but more than possibly justified.

Although ladies' bands are no unusual thing in these days, it is not exactly commonplace to find more particularly in semi-pro circles—a male band led by one of the fair sex.

However, just such an aggregation is the Grosvenor Dance Orchestra, which operates around the Wigton district, directed from the piano chair by Miss Nellie Owen, who has been leading her own band since 1938.

With her are: Harry Gakes and Walter Murray (trumpets); Dick Lip Ed (trombone); Jimmy Blako and Jim Melville (altos); Billy Blake (tenor); Granville Adamson (bass); and Tom McDonald (drums).

# U.S. JIVE JOTTINGS

**C**OLEMAN Hawkins and his band have left the West Coast after spending three successful months there, and are now back in New York. While in Los Angeles they recorded sixteen sides for the up-and-coming Capitol record company, two of which have just been released.

The band is scheduled to play the Down Beat in place of Sid Catlett's group, and it is reported that they will be seen and heard in a mystery thriller called "The Crimson Canary."

Speaking of "The Crimson Canary," it seems that Josh White will also appear in the same drama. An American columnist cracks, "Josh will be remembered as a guitarist who for years lived off of one meat ball!"

Noted jazz lover, critic and recording man John Hammond, who is in uniform attached to the Office of War Information, has lately been stationed in New Orleans, where he's lent an ear to that local music. Besides his other activities John has been busy making a film for O.W.I. which will be shown literally all over the world.

The pic has dialogue in two dozen languages and features the bands of Louis Armstrong, Count Basie, and Benny Goodman. Also it features a jazz band comprising Max Kaminsky (still one of the very best on trumpet), Ed Hall on clarinet, Henderson Chambers (trombone), Israel Crosby (bass), Fred Moore (drums), and Art Hodes at the piano. To round things off, Cliff Jackson takes a solo spot in the film.

Count Basie and his Band have moved into the Casa Munana, Los Angeles, this month—the Count's first West Coast date since last summer. With him have gone his singers, Jimmy Rushing and Maxine Johnson, but (we're glad to note) not his newly formed string section!

Bill Kenny—in charge of the Ink Spots since the recent break-up—was having trouble again last month with his office when he insisted upon the Spots having the right to choose at least two out of the four songs to be recorded for Decca.

The existing system allows manager Moe Gale and Decca to pick tunes, but Kenny has expressed dissatisfaction and hinted that he'll make records elsewhere if he doesn't get what he wants.

On the other side, Gale argues that the quartet has made the big time since Decca helped in securing titles. And anyway the contract between Decca and the Spots has still more than a year to run.

The group is currently appearing as part of a three-piece unit, along with Ella Fitzgerald and Cootie Williams (the Growl Trumpet King) and his Orchestra.

**SHORTS FROM THE STATES**—Alberta Hunter, old-time blues singer, has just returned to the U.S.A. after a year's tour through the China-Burma theatre of war with a U.S.O. unit. All reports indicate that Roy "Little Jazz" Eldridge has not been happy with Art Shaw, that he will shortly return to Gene Krupa, whence he came. . . . Horace Henderson, for long Lena Horne's accompanist-road-manager-arranger, has had to return to the Pacific Coast to complete a contract with N.B.C. Radio. Commentators refer to the split as "the saddest news of the season, for where will Lena find another R. S.?"

Hazel Scott's last Decca session featured the septa beauty's voice instead of her pianistics. These are the first four sides she's made as just a singer. . . . And the marriage—long reported as imminent—between Hazel and Congressman Adam Clayton Powell has not yet taken place. Winchell announced it as likely to occur in June, but nothing has yet happened except that Powell, who is pastor of the Abyssinian Baptist Church, took his congregation to task for discussing his personal life. . . . Vido Musso, tenor-sax star of Goodman and Herman fame, has got his discharge from the Marine Corps after eighteen months' service, and has joined Tommy Dorsey. . . . Piano virtuoso Joe Sullivan, completing a long engagement at Los Angeles' Café American, has left the coast for New York, where the William Morris Agency has another solo spot lined up for him.



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