

CROSBY BOBCATS AND MANONE COMING HERE!

NEWS CONSTANTLY REACHES THESE OFFICES THAT MANY OF AMERICA'S LEADING SWING OUTFITS ARE ABOUT TO EMBARK FOR EUROPE. THE LATEST NEWS FLASH REVEALS THAT NONE OTHER THAN BOB CROSBY'S BOB CATS ARE ABOUT TO MAKE A 3,000 MILE TRIP TO BRING THEIR OWN BRAND OF COMMERCIALISED DIXIELAND BAND MUSIC TO EUROPEAN JAZZ ENTHUSIASTS.

Fronting the band on trumpet will be the one-armed New Orleansian Wingy Manone, whose highly original brand of humour and hot-style trumpet playing should stand well out against the Bob Cats' bouncy backing.

Wingy wrote a riotous number a few years back entitled "Stop the War, Them Cats Is Killing Themselves!" Now that his wish is fulfilled, it seems that he is anxious to give personal demonstration of his goodwill. He can well be assured that fans in this country and abroad will give him a terrific welcome both as a song-parodist and musician.

The Bob Cats have been prolific recorders, and their waxings have sold in millions. Conforming to the current American musical trend, Bob Crosby has soft-pedalled on the New Orleans type of orchestration, but his latest band features plenty of those numbers that made the outfit famous.

The above sensational news follows the information already given in the "M.M." that Red Nichols, Ray Noble and Bill Harty were coming to this country, and that Charlie Barnet's orchestra is soon to appear in Europe.

It is to be hoped that the swinge-minded section of the British public will soon be able to hear those leading name-band personalities whom they have hitherto only met on records, and that these musicians will not be whisked away to provide exclusive entertainment for the American Forces still on the Continent.

We hope that the B.B.C. is also taking good note of these musical visitations.

FIRST PEACE-TIME BABY FOR HARRY SMITH

CONGRATULATIONS to Ted Heath sax star Harry Smith, who became a father early on Wednesday morning, August 15.

Notice anything interesting about the date? Exactly!

The boy was born less than half an hour after Prime Minister Attlee's broadcast announcement of the end of the war.

Needless to say, the newcomer has been christened Victor, and will, no doubt, be featured in "M.M." band personnels in a few years' time.

Mrs. Smith and the boy (their second) are doing well. Good wishes all round!

Harry Roy Back in Town

HARRY ROY'S big Variety tour, which started in April and took him all over the country, ended in a blaze of triumph this current week at New Cross Empire, London.

Because of Harry's heavy commitments at the Millroy Club, the little Hotcha merchant has now returned to Mayfair niterie life for a spell.

Last week Harry took the stand at the Millroy, where clarinettist Raymond Ellis has filled in so admirably while Harry has been away.

He now has a full band there, with the exception of vocalists Renee Lester and Jill Page, and Hamish Christie (tmb.), who have now left.

An alarming experience befell Harry Roy at Croydon Empire last week, when the safety curtain at the theatre fell with a crash, seriously injuring a stagehand, and resulting in two days' closing of the theatre. Hard luck on Harry, since all seats had been booked.

STUTELEY'S ACCIDENT

THE "M.M." offers its most sincere sympathy to London bass celebrity Pete Stuteley, nowadays an honoured member of Chappie D'Amato's outfit at Hatchett's Piccadilly Restaurant, where he succeeded Joe Nushbaum.

Whilst people everywhere were enjoying themselves on "VJ" Day, Pete Stuteley had the misfortune to be involved in a nasty accident. Cycling slowly along the road near his home, his front mudguard suddenly became detached, got itself jammed in the wheel, and caused Pete to be thrown very heavily over the handlebars.

He got up, apparently merely cut, bruised and shaken; said a few words uncomplimentary to the pastime of cycling; and later that day went off to work as usual at Hatchett's.

During the evening, however, Pete became too ill to play and had to return home.

A visit to the hospital next day revealed a broken bone in the arm, with complications, so that an operation for the removal of a piece of splintered bone will now be necessary, and Pete may be away from his bass-playing for as long as two months.

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 631

MANTOVANI IS BATONEER FOR NEW SUPER NOEL COWARD PRODUCTION

ONE OF THE FINEST BREAKS OF HIS PROFESSIONAL CAREER CAME TO FAMOUS CONDUCTOR-VIOLINIST MANTOVANI WHEN GREAT THEATRICAL PERSONALITY NOEL COWARD CHOSE HIM TO WIELD THE BATON IN THE SENSATIONAL COWARD PRODUCTION, "SIGH NO MORE," WHICH OPENED LAST NIGHT (WEDNESDAY, AUGUST 22) AT THE PICCADILLY THEATRE IN LONDON, STARRING CYRIL RITCHARD AND MADGE ELLIOTT; GRAHAM PAYN; JOYCE GRENFELL—AND MANTOVANI AND HIS ORCHESTRA.

In "Sigh No More" it is almost an understatement to say that the music is the thing.

Numbers in the very best Coward tradition have been written for this show. In addition, there are several other famous musical collaborators, and altogether the show, with its pleasing and intricate score, presents at one and the same time a musical treat for patrons and an extremely exacting task for the orchestra, which is actually used in all but two of the production's multitudinous items.



Mantovani

A further indication of the importance of the musicians to this production can be gauged from the fact that the names of Mantovani and his Orchestra appear on the bills in the same lettering as the principals.

23-PIECE ORCH.

The provincial Press (the show had six weeks out of Town, in Manchester and Liverpool, prior to its London opening), in the course of enthusiastic reviews, heavily stressed the good work of the band, all of which brings the spotlight back to Mantovani, playing his biggest rôle to date in Theatreland.

The twenty-three piece double-handed orchestra which Mantovani is fronting contains many star names known to all who are familiar with the West End dance band world.

Here is the complete personnel: Mantovani (conductor); Max Jaffa (first violin and leader); Wally Ashworth (bass, also band manager and steward); Laurie Bookin, George Glover, Dave Green and John Arslanian (reeds); Jimmy Lonie, Tommy Balderson and Pat O'Day (trumpets); Eric Tann and Joe Cordall (trombones); Alec Blackford (piano); Chas. Botterill (drums); Pat Eydmann (flute); Henry Wade, W. Mostofi, Sam Saurin and J. Rossa (violins); L. Rosen and E. Gallons (violins); and Joe Pacey (cello).

HEARTY congratulations are in order this week for ex-"Blue Rockets" star Ronnie Rand, now with his R.A.O.C. unit in Germany. Ronnie's wife—Millicent Phillips, late vocalist of Lew Stone's Band, and later a concert singer with Richard Tauber—has just given birth to a daughter, Jane Lesley. Mother and daughter are doing well.

MELACHRINO! FOR JAMBOREE

LAST week the "M.M." published the first news and gave the exciting programme of bands and attractions for the 1945 "Jazz Jamboree," so far as was confirmed at the time of closing for Press. Hardly was the ink dry on our last week's report, however, before news of fresh "Jamboree" surprises began to come in.

At the 1944 Jamboree, it will be remembered that the Organisers pulled off their biggest scoop of the whole six years' series by the last-minute introduction into the programme of Major Glenn Miller and his American Band of the A.E.F. (This, incidentally, was Major Miller's last appearance at a civilian performance, prior to being tragically lost a few months later on a cross-Channel flight, so that last year's Jamboree will be for ever memorable on this account.)

No transatlantic surprise is, of course, possible this year, but the Jamboree Organisers are doing the next best thing by introducing into the programme a big spot for George Melachrino and his British Band of the A.E.F., or, as it is now known—since the A.E.F. Programme is no more—"The Army Radio Orchestra."

Not only are George Melachrino and his accomplished and modernistic Band to have a big spot in the show, but part of their programme— together, it is anticipated, with some of the performances of other bands in the show—are being recorded on the spot for future transmission to the troops overseas, so that fans will be able to hear at least a portion of the great annual jazz show.

Yet another important item concerning this year's Jamboree is the fact that the winning numbers in the "Jazz Jamboree" Award are to be played on the spot by the popular R.A.F. "Skyrockets," directed and led by Sergt. Paul Fenoulhet.

And finally, just to remind you again, the 1945 Jazz Jamboree is to be held at the Stoll Theatre, Kingsway, London, on Sunday, September 23, commencing at 2.15 p.m.

A NEW RECRUIT to the Roland Peachey Orch at the Mayfair Hotel is Syd Manikin, who joins the band next Monday (27th) on tenor, violin and clarinet.

Syd has been with Wally Chapman at the Dorchester for a long time now.

"K.P." 34TH STAR PARCEL

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NAT GONELLA IN GREAT FORM ON STAGE

"BRITAIN'S Greatest Trumpet Player" supplied his own triumphant fanfare on his return to the Variety stage. Appearing this week at the Shepherd's Bush Empire, Nat Gonella certainly proved that the old punch and personality has lost none of its sparkle during three years' regimentation in the ranks of the Army.

Fronting a ten-piece line-up, Nat put across a terrific show consisting almost entirely of swing-style numbers and, although he has not as yet had a full chance to test public reaction, there was no evidence in the performance seen on Monday of any insidious concessions being made to the schmalz-minded section of the masses. Nat frankly admits, however, that if there's big money in commercialism, then he's prepared to switch his music from swing to near-sweet. Just in case the calamity occurs, "M.M." readers are advised to see this week's show while the music is still mellow.

After a few bars from the well-known signature tune, "Georgia," the outfit rocked into the current hit, "Robin Hood," and Nat dealt with the lyrics of this original number. Nat takes the centre spotlight and interjects solo trumpet choruses at appropriate moments. He never was a luke-warm player, but he's certainly developing a hot style these days. He gives all the boys a chance to show off their individual capabilities, and both Dennis Cracknell and Chris Curtis were featured in interesting tenor-solo choruses.

"ARMY DISCIPLINE"

He seems to have infused a spot of Army discipline into his rehearsal routines; the boys played together as a well-drilled unit. The sax section in particular deserves special mention, and delivered some jumpy obbligatos to the leader's soloing, both vocal and instrumental.

The familiar husky voice took off on the old-timer, "I'm Confessin'," and, although we won't quibble that the Armstrong version stays tops, Nat's individuality makes its own particular appeal. The two tenormen subtly cut each other in this number; apparently they play hot as well as they read.

Nat always was a top-line showman; he treated both a fractious mike (why doesn't someone attend to these things?) and frantic audience, with airy nonchalance. He had the latter with him all the way; they roared appreciatively when he made cracks at the mike's expense.

Dave Fullerton, who's beginning to make Dick Haymes sound as though he sings without tonsils, stepped down from the drum dais to take a vocal bite at "Candy." His effort can only be described as superb. Some vocalists just sit in a band and play stooge to a guitar, but Dave really plays those drums, and rocks the band on a steady beat throughout the whole show.

The trombonist did not get a solo break in any of the numbers, but his muted obligato to Dave's vocalising was fully appreciated by at least one member of the audience.

Nat next jived the Irish jig, "Let Him Go, Let Him Tarry," around with a full-blooded arrangement. He cer-

tainly shagged the shamrock in this number.

As a finale, and in response to special requests, the band played their signature tune, "Georgia," complete with trumpet soloing, and the husky whispered vocal the leader made famous over ten years ago.

The outfit's present personnel comprises the same boys that Nat took to Southampton just recently, where he made three broadcasts. His immediate plans consist of a series of one-night stands at Buxton (Tues., 28th), New Brighton (Wed., 29th), Stoke-on-Trent (Thurs., 30th), Leicester (Fri., 31st), and Coventry (Sat., Sept. 1), after which he will be appearing for three nights in both the Cardiff and London areas.

FUTURE DATES

Following his appearance in Town, he is taking the band to the Royal Ulster Hall, Belfast, which is featuring a new project in the shape of leading swing bands. Nat will be there from September 10 for six nights, when one of the performances will be broadcast, and then travels to Dublin for a brief appearance at a Sunday concert. Afterwards he returns to a week on the variety stage of the Kingsmen Empire.

He and his Georgians have already cut four sides for Decca, and the first coupling ("Mama" and "Let Him Go, Let Him Tarry") is due to be issued on September 1.

Readers wishing to catch a broadcast by Nat himself may do so by tuning in to the Light programme at 6.30 p.m. this Saturday, when he is appearing as solo guest artist in Robin Richmond's feature, "Organ Grinder's Swing."

Nat Gonella and his Georgians have already received offers to appear in Holland, and his prospective bookers are negotiating with the Dutch labour authorities with a view to securing the necessary permission.



FLY. LIEUT. AL BOLLINGTON, famous pre-war, modern-style organist, whose brilliant war record includes 3,000 hours of operational flying as a pilot. (See story in "Essence" on centre page.)

CALL SHEET

(Week commencing August 27)

- Nat ALLEN and Orchestra.
Piazza, Derby.
- Carl BARRITEAU and Band.
Green's Playhouse Ballroom, Glasgow.
- Billy COTTON and Band.
New Theatre, Oxford.
- Nat GONELLA and Georgians.
One-night Stands, Midlands.
- Art GREGORY and Band.
Palace, Reading.
- Henry HALL and Band.
Palace, Plymouth.
- Leslie "Jiver" HUTCHINSON and Band.
Court Royal Hotel, Southampton.
- Jack JACKSON and Band.
Embassy Theatre, Peterborough.
- Joe LOSS and Band.
Garrick Theatre, Southport.
- Felix MENDELSSOHN and Hawaiian Serenaders.
Empire, Sunderland.
- Freddy MIRFIELD and Band.
Palace, Camberwell.
- Ronnie MUNRO and Orchestra.
Hippodrome, Manchester.
- Harry PARRY and Orchestra.
Dome, Brighton.
- Monte REY.
Empire, Edinburgh.
- Billy TERNET and Orchestra.
Villa Marine, Douglas, I.O.M.
- TROISE and his Mandollers.
Empire, Chiswick.
- Maurice WINNICK and Orchestra.
Empire, Leeds.
- Eric WINSTONE and Orchestra.
Metropolitan, Edgware Road.

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 America Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network—

1. DREAM (2-1-3-3-2-3-2-1-8-7-3).
2. I WISH I KNEW (4-0-0-0-0-0).
3. IF I LOVED YOU (7).
4. THERE, I'VE SAID IT AGAIN (5-0-7-5-4-7-7).
5. SENTIMENTAL JOURNEY (3-2-1-1-1-1-3-4-3-9).
6. I DON'T CARE WHO KNOWS IT.
7. THE MORE I SEE YOU (1-3-5-7-8-9-0-0-0-0-7).
8. BELL BOTTOM TROUSERS (8-4-0-8-5-8).
9. REMEMBER WHEN.

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Blue Skies
South Rampart St. Parade
Moonlight Serenade
Chinatown, My Chinatown
Two O'Clock Jump

Dark Town Strutters Ball
My Blue Heaven
My Melancholy Baby
Remember
You Made Me Love You
Stampin' at the Savoy
Some of Those Days
Somebody Stole My Gal

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ALL ABOUT THE GREAT "M.M." AREA FINALS

THIS week we are able to reveal more of the arrangements which we and our contest organisers are making to ensure that this year's Area Finals and the grand 1945 Victory "All-Britain" shall be fitting culminations to the greatest contesting season that has ever taken place in the whole nineteen years' history of the MELODY MAKER.

Firstly, there is an innovation which should make the Area Finals and the "All-Britain" more exciting than ever they have been before.

For the first time it has been possible to arrange the Area Finals that each will be exclusively representative of that part of the country from which it takes its title.

For instance the North Britain (Western Section) Area Final at Blackpool on Sunday, September 9 next, will consist entirely of bands from such North-Westerly districts as North Wales and the counties of Lancashire and Cheshire, while the North Britain (Eastern Section) Final at Sheffield on Sunday, September 30, will be confined to bands from such more easterly of the Northern counties as Yorks, Derby and Lincoln.

NATIONAL CHARACTER

This procedure, which will be adhered to also for the Mid-Britain Area Final (at the de Montfort Hall, Leicester), and the Greater London and both sections (Eastern and Western) of the South Britain Finals, will give a truly nationally competitive character, not only to the Area Finals, but also to the "All-Britain" Final, since, unless any of the Area Finals winners fail to show up at the "All-Britain" every part of Great Britain, including Scotland, is bound to be represented at it.

Then there are the star professional bands which will appear at most of the Area Finals to add their prowess to that of the competing bands.

At both the Western and Eastern Sections of the North Britain Finals (both of which will be in the form of afternoon stage presentations before seated audiences) there will be the celebrated R.A.F. "Skyrockets" (directed by Sgt. Paul Fenouillet) at their full broadcasting strength and complete with all their regular vocalists.

At the Greater London and both sections of the South Britain Area Finals, all three of which take place at the Hammersmith Palais in the form of evening dances, both the Palais resident bands—Lou Praeger's and Jack Amiot's—will be there to play alternately with the competing bands.

That all of these Area Finals are certain to be "house full" shows is already adequately forecast by the number of applications already being received for tickets.

For such of the events as tickets are as yet available full details as to prices, etc., will be found in the Contest Fixtures List on page 9, and we take this opportunity of reminding all concerned that tickets are obtainable only from the parties stated.

They are NOT obtainable from the MELODY MAKER or the organisers, so please save yourselves trouble and do not apply to us for them. It can only result in delay, which may prevent you in the case of seated audience events) from securing such good seats as you would otherwise get, for seat allotments will be on a strictly "first come, first served" basis.

EAST London "M.M." Contest winner, Will de Barr, has just completed a week's work at Sandown Town Hall, Isle of Wight.

The band personnel included five of the boys who won individual awards; and others who helped to make the project a success are organisers Sid Harding and Jimmy Dea, who handle most of the band's work in the London area.

HARRY PARRY urgently needs a Road Manager to start immediately, and to tour with the band. He doesn't mind a young enthusiastic lad whom he can train to the intricacies of the job. Anyone interested should telephone Harry's manager, Bill Elliott, at PADDINGTON 6371.

Duke Sponsors Scholarship

DUKE ELLINGTON, to-day the most widely renowned of all jazz musicians, has set up a scholarship fund to enable promising high-school students to continue their musical education at New York's famous Juilliard School of Music.

The Duke, who started his career at the age of 16, learned the hard way, and he feels that modern youth should be given every opportunity and encouragement. His scholarship is available to students in both the classical and modern idiom.

Ellington is the sole sponsor of this fund, and he intends to present the students, after completion of their course, as solo artists at his annual Carnegie Hall concerts.

Dean Wedge, of the Juilliard School, spoke in warm praise of the grant, saying: "This is the first time any living artist has made such an endowment, and we in the music world feel grateful to Mr. Ellington. The musically minded youth of to-day has a fine opportunity, thanks to him."

Continuing Our DANCE BAND HISTORY OF THE WAR

by REX PARDOE

For the benefit of those who have been out of touch, serving abroad, or in enemy-occupied countries, we have been publishing this feature, in serial form to bring them bang up to date with all the dance band "gen." This is the fourth instalment.—EDITOR.

1944

GERALDO and some of his musicians were involved in what might have been a serious airplane crash whilst on their way to Italy, on the E.N.S.A. tour which the whole band carried out. Luckily, nobody was hurt, and the band arrived back in this country just in time for Christmas.

Vic Sullivan, M.D. at the Walthamstow Palace, was elected to presidency of the Musicians' Union for the second time in three years.

Ivy Benson and her All-Girls Band left the B.B.C. on February 5 to undertake a tour of the country. The B.B.C. inaugurated a new programme on February 27. It was called the "General Forces," and took the place of the old Forces programme.

ROY PUTS HIS FOOT DOWN

Pre-war bandleader and piano expert Claude Bampton took up an important post at St. Dunstan's Institute for the Blind during February when he was given the job of teaching the inmates of the institute musical knowledge, as part of the rehabilitation scheme for disabled soldiers.

Two members of Buddy Featherstonhaugh's R.A.F. Sextet, guitarist Vic Lewis and drummer Jack Parnell, left the band to form their own recording outfit. The band was named the Lewis/Parnell Saxmen, and has now risen to become one of the favourite small swing outfits in the country.

Bob Zurke, pianist with Bob Crosby for a number of years, died in Los Angeles at the age of 32.

Trumpet ace Leslie ("Jiver") Hutchinson left Geraldo during February to lead the All-Star Coloured Orchestra which Ambrose launched.

On April 17, Billy Ternent left the B.B.C. owing to ill-health. His successor as leader of the dance orchestra was that splendid pianist and arranger, Stanley Black, who got his first break through winning an "M.M." Arranging Competition.

SOUTHERN

ORCHESTRATIONS

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From the M-G-M Technicolor film, "THRILL OF A ROMANCE"

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From the Walt Disney sensation, "THREE CABALLEROS"

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Harry Roy and his Band returned to this country during March, after a strenuous tour of the Middle East. The tour was far from uneventful, in that Tommy Balderson went down with pneumonia and Marjorie Kinsley, Mary Lee and Jean Carrol were all taken ill.

Shortly after his return the little Hotcha-ma-chotcha declared that he was through with broadcasting. His chief reason was that the B.B.C. was trying to kill dance music, and he was leaving before they had a chance to kill his band.

A blow to the profession was when the death occurred, in an Army lorry crash, of well-known bandleader Michael Flome on April 22.

After thousands of entries had been received, the MELODY MAKER 1944 Dance Band Poll resulted in a success for the R.A.F. No. 1 Dance Orchestra ("Squadnaires"), with Geraldo, Carl Barriteau and the R.A.F. "Sky-rockets" following home in that order. George Chisholm was the favourite soloist.

After his refusal to broadcast, Harry Roy and members of his band received Ministry of Labour papers.

As soon as the Second Front was opened (June 6, 1944) a new programme (the second in a year) was inaugurated by the B.B.C. Known as the Allied Expeditionary Forces programme, the majority of the airshows came from America, and it soon proved to be the most popular of the programmes put out by the B.B.C.

FLYING-BOMB TIME!

Artie Shaw's Naval Band, led by tenor-sax ace Sam Donahue, came to this country to entertain the G.I.s over here. The band was closely followed by another swell outfit, the American Band of the A.E.F., led by Major (then Captain) Glenn Miller.

whose untimely loss at the end of the year was a great blow to all members of the band, musicians all over the world, and to an enormous fan-following who would have walked miles to see the Major wield his slide and to listen to the band, who were perfect to the nth degree.

The death of vocalist Chick Henderson on June 29 was a great loss to the profession. A sub-lieutenant in the Royal Navy, he was killed while out on active service carrying out his duties.

During June, Harry Roy opened his own night club in Stratton Street, Mayfair. Calling it the "Milroy," Harry put in, besides his own band, a rumba outfit led by pianist Roberto Inglez, and the club proved to be an immediate success.

The summer was spent in London and the South dodging flying-bombs; but, despite everything—including the destruction of the "M.M." offices in June—musical activities went on and helped to sustain morale.

(To be continued)

THE various Army Commands have at last become conscious that dance band units, formed from the regular Army Regimental bands, can prove a valuable asset in boosting the troops' morale.

News from Signm. G. H. Moore states that bands from regiments of the Sixth Army Group, Royal Artillery, have recently been amalgamated to form an 11-piece stage and dance outfit to tour with the "Virganaires" in an intimate musical revue entitled "Evening Sunrise," now playing at the Fenice Theatre, Trieste.

The personnel is: Arthur Musselwhite (pno. and accordion); Pat Moore (accordion and pno.); Peter Cane (sax., clar., vln.); Harry Thirlie (sax., gtr.); Harold "Happy" Hamson (tpi.); Fred Roberts (tpi., vln.); Cliff Hargreaves (bass); Will Ashton (drms.); Norman "Nobby" Jones (gtr.); Ken Dickinson (electric gtr.); Eddie Price (vcl.). The orchestral director is Matt Innes (vln.), and arrangements are by Peter Cane.

SCOTTISH NEWS

by Hugh Hinshelwood

STILL another broadcast from Glasgow, this time from Dennistoun Palais. Lauri Blandford and his Band will supply music for the "Saturday at the Palais" session on the night of Saturday, August 25.

Quite a few of the recent airings have been arranged only at the last minute, so it has not been possible to give more than two or three days' notice in the "M.M." Add to that the fact that for some strange reason I am only able to obtain news of them at "second hand."

One thing is certain in this game of ours, that in 17-year-old Roy Edwards, Oscar Rabin has made a vocal discovery who may yet scale the heights which throne other home and transatlantic personalities. At an age when by all rules he ought to be immature, the boy sings with an assurance and relaxation which have got him a hand from many musicians who are otherwise allergic to vocalists.

OLD-TIMER

Ran into an old-timer last week in the shape of Charlie Taylor, who used to be prominent locally on his guitar and banjo. Charlie has made his home down South for some years, and is secretary of the Leeds branch of the M.U. Was seeking full information re the Glasgow club with a view to proposing something similar in his own district. (Note.—The phrase "old-timer" must not be used in its usual "Klondyke Trail of '98" sense if it were I should resent it as much as anyone.)

Another well-known Glasgow resident stance opened up last week with the release from war work of the Ashfield Football Club's pavilion. This is the venue of a four-nights-a-week job which is popular among the locals. Sax man Dave Brown in charge of things here.

Jack Chapman is back again leading his band at the Albert, after having had quite a nasty time just before the holidays. Jack is taking things easily, though, has co-opted an extra sax and leads mostly or plays his violin.

Jack Paterson, who was in charge of the band at the Astoria for a couple of years, finished up the other day, but may be heard from soon, as he intends opening an agency in town for gigs and other musical services.

A North of Scotland favourite to return to the fold is piano man Bill Thomson, who was prominent in Aberdeen station broadcasts pre-war. Bill was almost five years in a prison camp, and like most other musicians made sure that he kept his hand in.

He led a dance band, which won an inter-camp championship cup, and collaborated with a lyric writer, Derek Lynn, in composing numbers for the band, for revue and for pantomime. Bill will be on the air in the Scottish Home Service on Saturday, September 1, at 6.25 p.m., and will play a selection of the compositions he wrote during his time in the camp.

The latest victim of post-war activities is drummer Charlie Stewart, playing at the moment at Chalmers Wood's Troon dancing promotion. Charlie had his side-drum, Zildjan cymbal and a pair of maracas stolen from the stand, and would be obliged if one and all would take note of the side-drum. This was "Ajax," double-snare, glitter-gold with green diamond inlays.

Melody Maker

Incorporating RHYTHM

WEEK ENDING AUGUST 25, 1945
93, LONG ACRE, W.C.2

Editor: RAY SONIN
Telephone: TEMple Bar 1525
Advertisement Manager: F. S. PALMER
(TEMple Bar 2468)

Peace!

TO-DAY you are reading the first edition of the "Melody Maker" published in a world wholly at peace again after so many awful years of war.

To-day our glad task is to welcome back into the profession the innumerable musicians who will now be returning from service in the various Forces; to thank those who, unfitted by physical handicaps from participation in the fight, worked so hard to sustain civilian morale at home, touring and playing under almost impossible conditions; and, finally, to mourn the large number of musicians who laid down their lives in the great crusade for better ways of existence which the Allies have just victoriously ended.

Although we ourselves have had our troubles—apart from the great drawbacks of paper and staff shortage, and the not inconsiderable strain of that period when bombs fell almost all round the Odhams buildings—it is our proud boast that we have never missed a single issue of the paper, even although, because of the stern restrictions, it is only a tiny journal, compared with our peacetime one that we have been able to bring out.

Now, anyway, it should not be long before we can say goodbye to all that; and we look forward to welcoming again those of our staff and contributors who have served in various branches of the Services and done so well.

Throughout nearly 20 years of painstaking work for the musical fraternity, during which we have fought and won innumerable battles for the betterment of our own professional world, our motto has always been one of service to musicians everywhere. In the exciting, but essentially difficult, days to come, when people are reaching out to a new and better way of life, the "M.M." will be striving as hard as ever before to maintain British Dance Music on that high level of efficiency and dignity which it so well deserves.

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

SINCE he joined the Marines a few years back, little has been heard of Cedric White. Now, Albert McCarthy tells us he recently heard from Cedric, who is in Australia, where he has been for some time, married to a New South Wales girl and still with the Royal Marines.

Cedric had little to report, just that there are two reformed rhythm clubs there—the 2KY Radio R.C. and the Reg Lewis Music Club from the Radio Theatre. All his friends will want to wish Cedric the best of luck. If anyone writes him care of the Corner, we'll send letters are forwarded.

Ernest Baily, 41, Hastings Rd., Maidstone, Kent, writes to say that any jazz lover in the Forces, happening to find himself in Ernest's neighborhood, will be very welcome at No. 41 if he drops in for a jazz record session. Ernest is at home most days after 4.30 p.m.

HULSIZER IN ENGLAND

The pleasant thing that happened to me last Wednesday (writes M. J.) was that noted U.S. collector, Ken Hulsizer, phoned me and came over that evening and the next.

Ken has written stuff for one or two American mags and is pretty well known here for a piece he wrote on Jelly Roll Morton in Washington, but he is primarily a collector with a vast amount of records and a store of knowledge to match.

I had no idea Ken was coming here and neither had he until he arrived. He stayed just long enough to allow me to inspect the files of his collection and look at some of his notes about personnel and possible session tie-ups and the like. It made fascinating reading. If I'd had time to take notes they would have made copy enough to fill these columns for several months.

His record lists alone provide material for the bases of a number of discographies, with twenty or more discs (not sides) by Tiny Parham's orchestras of Clarence Williams, rare stuff by the Cobbs, nearly every Morton, and yards of New Orleans music by bands which were practically unknown to me.

I think Ken has the second Ellington collection anywhere—allowing that Charlie Mitchell has the number one lot—and his hundreds of Ducaal sides include hard-to-get Divas, Pathés and Gennets.

Under Cobb, he lists records by Junie C. Olliver, and E. C. Cobb. "Barrel House Stomp" and "Trans-Atlantic Stomp" (Victor 38023) was by E. C. Cobb and his Corn Enters according to the label. It appears to have been substantiated that this was really a Junie C. Cobb band.

Then there are "Once or Twice" on Vocalion 1449, and Junie C. and the Grains of Corn on Voc. 1204 and 1263. "Smoke Shop Drag" and "Boot That Thing" on Voc. 1269 is also labelled Junie C.

Under Olliver Cobb I noticed "Hot Stuff", "The Duck Yas Yas" (BR.7107) and "Carnet Pleading Blues", parts 1 and 2, on Para. 13021. Now I was lucky enough to hear the former, along with some of the Junie Cobb's, at Elliott Goldman's house a little while back, and was particularly impressed by Olliver Cobb's strong trumpet work. The other I've never heard. Ken tells me it's a trumpet-piano duet with Olliver playing and singing a lot like Louis.

Nobody seems to know a thing about Olliver Cobb. Hulsizer thinks he may be a St. Louis man. The drummer, Clay Jefferson, told him that Junie

Cobb played banjo and piano as well as sax and clarinet. While he said Jimmy Cobb was Junie's brother, a trumpeter, now a Chicago lawyer. He may play horn on the Junie C. Cobb discs.

Bert Cobb is, of course, the bass player sometimes known as Bass Cobb. Whether he is related or not is a matter for guessing. Jefferson knew all these but had never heard of Olliver Cobb.

CORNER QUERIES

I asked Ken about one or two of the questions which have recently cropped up in these columns. Of "Greasy Plate Stomp" and "Blat Blues," which Sinclair Trullie asked about last week, he said that Trombone Red and his Blue Six were a contingent from Charlie Johnson's orchestra, and that it was Jabbo Smith on trumpet.

He quoted James P. Johnson as authority for that, claiming that the band sounded rather like the Jimmy Johnson Columbias—such as 13334, 14247 and 14417.

I heard "Greasy Plate" too, at Goldman's, but couldn't place the trumpet. When he asked me about the trombone I said it sounded like Teagarden. I only heard it once. I didn't think the trumpet sounded like any white musician I knew. Ken is probably right about that, for he is a keen Jabbo man with a fine lot of his records.

As readers of "The Needle" will recall, it was Ken who started a huge controversy lately by proclaiming that there are two Jabbo Smiths—both trumpeters. I believe John Hammond told him and Ken said: "If that isn't the damndest thing!"

One is a Chicago Jabbo and the other a Boston Jabbo. Ken surmises it to be the Boston man on the Ellingtons, Charlie Johnsons, Louisiana Sugar Babes, Claude Hopkins ("Harlem Rhythm Dance") and the Jimmy Johnsons and Trombone Red as mentioned.

The Chicago Jabbo would be on those grand Brunswick's such as "Jazz Battle" and on the later ones like "More Rain More Rest," and on the Jesse Stones and others.

Where he sings you can plainly hear that it's the same man. Of course, the muted work sounds very unlike the open Jabbo, but that is insufficient evidence, as a mute distorts anyone's style.

It must be possible to check this information, for Jabbo is still around in Chicago, or somewhere, and we hope some of the U.S. boys are doing it.

Ken says he never managed to reconcile the two styles both attributed to Jabbo Smith, and the news, if true, will help him sort things out. "But isn't it an amazing thing?" he asks. "I've made a few odd notes from Ken's files and will give them later, along with some of his impressions of New Orleans, where he has spent several months lately."

FULL CROSBY DISCO

In response to innumerable requests, we are going to print a complete Bob Crosby Discography, which will be

spread over several weeks. Section one is devoted to Bob Cais recordings and the first part of that appears below.

We are indebted to Albert McCarthy for his very valuable assistance throughout.

COMPLETE BOB CROSBY DISCOGRAPHY SECTION I: THE BOB CATS

The following is based upon a discography prepared by Clyde Clark and Arthur Schawlow in the May, 1945, issue of the "Record Changer," but certain omissions of dates and unreleased sides have been rectified and English record numbers added.

Yank Lawson (pt.); Warren Smith (bnc.); Matty Mallock (clar.); Eddie Miller (tenor sax.); Bob Zurke (pno.); Ray Bauduc (dms.); Bob Haggart (bass); Hilton Lamare (str.) and vocs.; September 10, 1940.

"Don't Call Me Boy" (Dia. 2136), De. 3431
 "Take Me Back Again" (Dia. 2140), De. 3576
 "I'll Come Back to You" (Dia. 2141), De. 3576
 "You're Bound to Look Like a Monkey" (Dia. 2142), De. 3431
 "Vocals by Bob Crosby.
 Accs to Bing Crosby and Connie Boswell (vocs.). Max Herman (pt.) added December 13, 1940.
 "Tea for Two" (Dia. 2271), De. 3689.

(To be concluded)

* * * *

SWAP AND BUY

J. Thornton (Gunner), No 12, Oxford Road, Salford, 6, offers 30s. for 1940 "Discography."

Denis Templeton, 11, Watson St., Shield Row, Stanley, Co. Durham, wants H. James' "Trumpet Rhaps." "Flight of the Eagle," "Carnival of V.Louis' "Struttin' W.S.B." also Wallers, Yanceys, Spanlers, and Ollivers.

If you have any Ambros disc (1928-1933), contact Mr. S. T. Pugh, 182, Vicarage Rd., Langley, near Birmingham. He will buy.

D. Griffiths, "Sunnydown," Tivoli Crescent, N., Brighton 5, wants No. 600 of the M.M., also copy containing pictures of the 1944 Jazz Jamboree. E. Nutton, A.B. Box 57, Fleet Mail Office, Swansea, will swap or sell 72 "M.M.s." 1937-39, and 13 copies "Rhythm."

Reasonable prices paid for any O.D.J.B. N.O.R.K. Friars Soc. Ork. and Wolverines discs. Apply C. A. Galbraith, 4, Marlboro' Avenue, Dailson, 2, E.A.

Wanted: Cook's Dreamland "High Fever" on Col. 4338. Good price paid by D. J. Keeler, 25, Newbridge Rd., Small Heath, Birmingham, 9. Stewart Williams, 2, Caerac Park Cres., Ely, Cardiff, wants M.C.B. "Firehouse" and "Indiana" very urgently. State own price.

* * * *

G. Partlett, 43, Cardiff Rd., Luton, Beds, offers F7005, R2845, R2841, R2868, R2741. Wants: F7003, R2835, R2823, R2787, and Powell's "Ode to Spring." One for one.

Urgent. 1024587, L.A.C. Perkins, A. R., Hat W27, Wing, R.A.F., Compton Bassett, Wilts, wants Decca Accompaniment Records Nos. K823, 834, 845, and 846. Will pay 7s. 6d. each if in good condition.

John Holmes, 847, Sidcup Rd., Eatham, S.E.2, offers at 3s. 6d. each Kirby's "Close Shave," Basie's "Miss Thing," Goodman's "Flat Foot," and "Bach Goes to T." Hampton's "I Rejoice," Hawkins' "Honeysuckle," Shaw's "What Is This Thing?" and "Who's Excited," and Herman's "4 or 5 Times." Also wants Metronomes and Downbeats.

Manfred Dessau, 28, Ramsdale Crescent, Sherwood, Nottingham will pay 12s. 6d. for Miller's "Solo Hop," and 7s. 6d. for "Over the Rainbow." Hee for swap or sale Venuti's "FV Young Feller," and "Jig-Saw," H. Henderson's "King Porter."

N. Strudwick, 37, Thornhill Avenue, Patcham, Brighton, wants Waller's "African Ripples." Offers Johnson/Ammons' "Cutting the Boogie" as swap.

Harry Holland, 1, Burnfield Rd., Redden, Stockport, offers a dozen discs for sale. Send s.a.c. Gunner F. Beaumont-Thomas, Ham Gun Club, c/o G.P.O., Bristol, has Pannassa's "Real Jazz" for sale for best offer over 23. or dozen discs to his specification. Write him.

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As a Wind-up to the "M.M." Dance Band Poll, STARS CHOOSE THE STARS

THE "M.M.'s" Annual Favourite Musicians' Poll is now closed. Our staff is busily engaged in sorting out the literally thousands of entries, and you may expect the results any week now.

Coming, of course, from "M.M." readers, the votes have been mainly those of lay jazz and swing enthusiasts and semi-pro musicians, all of whom will have to have based their opinions solely on what they have been able to gather from the radio and gramophone records and the comparatively few occasions on which they may have been able to see and hear their favourite players in the flesh.

How will these opinions compare with those of musicians and others who are not only experts, but who, by constantly playing with them or hearing them in the flesh, will have had much better opportunities of judging the comparative prowess of the leading British swing stars?

In an endeavour to answer this question, and to enable you to compare your own and expert opinion with that of the fans, we took a small cross-section of the profession and asked this question:

Whom do you consider the four greatest swing and jazz players on their respective instruments, taking into equal consideration their honesty-of-goodness musicianship and brilliance as swing stylists and soloists?

THE EXPERTS . . .

The cross-section consisted of: Ted Heath—as representing the modern school of really knowledgeable bandleaders who, by long experience of picking the best men for record sessions and broadcasts from the available free-lancers, consequently has a thorough knowledge of what each can do.

Harry Hayes, Reg. Leopold and "Peggie" Pogson—who, in addition to being among our greatest and most experienced instrumentalists, play on so many broadcasts and record sessions that they can hardly fail to have a first-hand knowledge of most of our leading musicians.

Jack Simmons and Johnny Marks—as representing the band bookers, who have to know about every musician in the business. (Jack Simmons is the booker for the Decca Record Co. and the new American Wesley Ruggles film concern, as well as for Two Cities Films, the Queen's Hall Light Orchestra, etc. etc. Johnny Marks did most of Phil Green's booking when Phil had his "Music Society of

Lower Basin Street" and other big B.B.C. series.)

Edgar Jackson—who has not only attended hundreds of record sessions and broadcasts during the last twenty-five years, but has supervised nearly one hundred "Music While You Work" sessions (on which only the best musicians are engaged) for Decca during the last three years.

Each time a musician was voted a first choice by any one of these experts he was given four points. Second choices were given three points, third choices two points and fourth choices one point.

. . . AND THEIR CHOICE

Here is the result of this expert poll in this marking.

(The total possible number of points obtainable by any one musician is 28.)

ALTO SAXOPHONE:

Harry Hayes (26), Leslie Gilbert (13), Bertie King (11), Carl Barrieteau (7), Ronnie Chamberlain (4), Cliff Townshend and Joe Crossman (2 each), Freddy Gardner (1).

TENOR SAX:

Aubrey Franks (26), Johnnie Gray (12), Reg. Dare (7), Billy Amstell (6), Norman Imprey (5), Keith Byrd, Freddy Gardner (4 each), Tommy Whittle (2), Arthur Birkby (1).

CLARINET:

Carl Barrieteau (26), Nat Temple (18), Cliff Townshend, Frank Weir (10 each), Derek Hawkins (2), Joe Crossman, Andy McDevitt (1 each).

TRUMPET:

Kenny Baker (28), Jimmy Watson (10), Dave Wilkins (9), Leslie Hutchinson, Tommy McQuater (8 each), Max Goldberg, Arthur Mouncey, Stan Roderick (2 each).

TROMBONE:

George Chisholm (26), Lad Busby (17), Jock Bain (11), Woolfe Phillips (10), Don Macaffer (3), Harry Roach (1).

PIANO:

Norman Stenfalt (22), George Shearing (11), Stanley George (10), Pat Dodd (9), Billy Munn, Ronnie Selby (6 each), Eddie Macauley (4), Ken Thorne (3).

GUITAR:

Frank Deniz, Ivor Mairants (15 each), George Elliott (12), Lauderick Gatton (8), Jack Llewellyn, Fred Phillips (5 each), Joe Deniz, Allen Metcalf (3 each), Archie Slavin (2).

BASS:

Charlie Short (20), Coleridge Goode (12), Jack Collier (11), Tommy Bromley (10), Peter Akister (7), Bob Roberts (4), Joe Nussbaum (3), Sid Burke (1).

DRUMS:

Jack Parnell (27), George Fierstone (16), Jock Cummings (9), Maurice Burman (7), Jimmy Benson, Bobby Richards (3 each), Billy Lonsdale (2), Norman Burns (1).

VIOLIN:

Stephane Grappelly (21), Reg. Leopold (16), George Hurley (14), Hugo Rignold (8), Dennis Moonan (3), Stanley Andrews (2).

ANALYSIS

The only musician who was voted first choice by all seven of the experts, thereby getting the maximum possible 28 points, was Kenny Baker.

Next came drummer Jack Parnell, whose 27 points means that all but one of the experts made him their first choice, the remaining expert placing him second—a wonderful achievement for a lad who is practically a newcomer to the profession. Carl Barrieteau's 26 points means that two of the experts placed him second (to Nat Temple).

Chisholm, too, came only second (to Lad Busby) in the opinions of two of the experts.

Norman Stenfalt's high marking of 22 points in top place among pianists is none the less a triumph for him because he has for a long time hidden his light under a bushel, serving in the R.A.F., and is only now beginning to make a name with the public.

It must, of course, be appreciated that not all of the seven experts had heard, let alone played with, all the mentioned musicians, so could not



vote for them, and some of these lesser-knowns, such as tenor saxist Keith Byrd, may have achieved greater fame by next year.

Also some of the experts refused to exercise their fourth place vote because they could not decide who they thought most deserving of it. After the first three, there were so many players who, they said, were of more or less equal merit. This explains why the points for some instruments add up to less than the total possible of 70.

We hope to be able to announce the full results of the "M.M." Poll in about a fortnight's time, as soon as our small, but enthusiastic, staff have finished counting the very heavy number of votes.

Readers will be interested to know that well over 200 obviously "rigged" votes had to be thrown out! Amazing, the lengths some people go to!

At an R.A.F. camp in the far-off Shetland Isles the boys of the Station Band drink a birthday toast to novachord-piano ace Eddie Palmer.

Sender of the picture was well-known drummer Ken Stearn, and he along with the other members of the Station Band, in addition to celebrating Eddie's birthday, took the opportunity of drinking the health of their many friends in the profession, and to all who have made victory possible.

The boys in the picture are: Back Row—Bill Whinnie, Bert Ghids and Ken Stearn. Seated—Sammy Simons, and Eddie Palmer receiving the sacred liquid. Eddie says he still prefers the novachord to a N.A.A.F.I. piano!

Sid Jacobsen Is Out Again

BACK to the profession in which he bears an exceptionally honoured name has come, in the past few months, famous guitarist of pre-conflict days, Sidney Jacobsen, brother of famous percussionist Jock Jacobsen.

Before the war Sidney, playing with Lew Stone's outfit at Dorchester House, was building up a wonderful reputation for himself, now, after three years in the R.A.F., he has made a big come-back, and is carrying on just where he finished when he struck

his last full-noted chord before donning the Air Force blue.

Sidney has been on two "Band of the Week" series quite recently with Lew Stone, and with Joe Loss from Glasgow; he has also carried out many other interesting sessions since his discharge, on medical grounds.

Sid still has a few vacant dates, and leaders who would like to avail themselves of his very modern playing, should contact him c/o J. P. Productions at Grosvenor 4478.

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JAZZ BY ANY OTHER NAME . . .

PETER TANNER replies to LEONARD FEATHER

ONCE more Mr. Leonard Feather has been at work with his propaganda for the ersatz jazz with which he is so enthralled. This time he informs us, by means of a quote from Louis Armstrong, that jazz and swing are synonymous. . . .

Louis Armstrong is such a potent force in jazz, a position which he has held for over twenty years, that it is certain that what, in effect, he meant was that all syncopated music should be judged on its jazz content and not categorized as is the custom today.

HAWAIIANS ON THE AIR

A. P. SHARPE, world's largest collector of fretted instrument records, editor of "B.M.G." and author of "Spotlight on Hawaii," has reformed his all-singing Hawaiian band, the Honolulu Hawaiians, and bids to make the genuine South Sea Island music a commercial success.

INVENTIVE . . .

I can remember Louis saying much the same sort of thing when he was over here in the 'thirties, and, though I haven't the book by me, I think he repeated it in his book "Swing That Music." . . .

OR STAGNANT

If, however, the music is composed of a number of off-repeated and often hackneyed riffs; if the soloists simply play to show off their technique; if the beat is supplied by high-hat cymbals that sound like tea trays; if the music is stagnant and quite void of any new ideas. . . .

Doing a really grand job of work out in Germany, entertaining many hundreds of Allied Forces personnel. . . .

WE get a variety of visitors at these offices, and some of them come in just as we're going to Press, and hold up the work with a sangfroid of better things, but we certainly had no wish to creep under the desk when Ft.-Lieut. Al Bollington breezed in on Monday afternoon.

BACK in this country after a long sojourn abroad with an R.A.F. Ralph Reader Gang Show, famous London swing pianist Tommy Pollard, whom all fans will remember as an early sensation with Johnny Claes' outfit, and an even bigger sensation with Harry Parry. . . .

ALSO spending the evening at the months-famous Trommer Auburn Franks, all of whose time has been occupied lately in convalescing from a nasty bout of illness, which has kept him entirely away from all his ordinary R.A.F. duties and his tenor playing, for many weeks. . . .

THE VIEVES BUSY

THE thief of musical instrument theft still carries on, the latest victims being the London Casino Ballroom Orchestra, who play regularly at the Bow Palais de Danse, Bow Road, E. . . .

Atlee: Mr. Ernest Bevin, Mr. Herbert Morrison, Sir Stafford Cripps, Mr. Arthur Greenwood, Miss Ellen Wilkinson, and a great many more. . . .

Frank played, pre-war, with Eddie Merrall, Billy Bissett and George Elrick. . . .

WELCOME visitor to the "M.M." offices this week was Lieut. Paul Lombard, Royal Artillery, well-remembered London saxist and band leader. . . .

HARRY FRANCIS, recently appointed special organiser of the Musicians' Union, tells us that the long-established Bournemouth Branch of the M.U. is making a special drive to recruit both local and semi-pro dance musicians into its ranks. . . .

I THOUGHT noted tenor-saxist Eddie Cyril Harding had taken up photography in a big way when I met his black-clad figure carrying a new camera. . . .

TO "veteran" London bandleader Sydney Kyte went the honour of laying at the first reception given by the newly constituted Labour Cabinet, which took place in London recently. . . .

"If Hoagy, Cootie and Zutty got groovy, what would they be doing?" Sir Thomas fumbled for an answer. . . .

inally blurted out that "they'd prob- ably be playing music, and when taxed for specific instruments, sug- gested the banjo and ukulele! . . .

Maybe editors who have a pen- chant for accurate reporting should consider the appointment on their papers of a jazz technical adviser? . . .

THE older members among our fran- tically will no doubt remember drummer Trevor Mac (writes Rex Pardee), who, in the early 'thirties, played with such well-known bands as Harold Emsie, Chris Beard, and Harry Langham. . . .

When we'd affairs are finally cleared up, Trevor hopes to return to Burma, taking with him a band of English musicians for a comfortable resident job out there. . . .

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U.S. Jive Jottings

HAVING completed a sensational tour of one-nighters throughout the Province of Ontario, Canada, Charlie Spivak and his crew have swung back below the border to East Detroit, where they are currently engaged on a short stay at Eastwood Park Ballroom. . . .

SUNDAY'S GREAT F. D. & H. SHOW

DOADS leading to the London Col- liery should be well worn by the feet of innumerable fans this Sunday (28th), when the mammoth Francis, Day and Hunter, 1045 Dance Band Festival is taking place for the R.A.F. Benevolent Fund. . . .

At a recent meeting, at which Van Phillips and Roy Pizar, of Rudy Star- in's pre-war Marimba Band, made in- teresting speeches, it was decided to form a Voluntary Organising Com- mittee, which would co-operate with the Branch secretary in an advisory capacity on dance band matters. . . .

COVENTRY'S KING OF RHYTHM

COVENTRY'S King of Rhythm these days is personified by Maestro Jack Owens, domiciled for some time past at the progressive Neale's Ballroom, where he fronts his own 12-piece band, with which outfit he is well to the fore in the race for Coventry's popularity stakes. . . .

OWENS was very much interested to hear from Mrs. F. Passey, whose Old-Time Dance Band is well known in Barnet, Herts, with the news of the "Bags of Bull" (70th Armoured Div.) Band and Concert Party operating out of troops around Hamburg and district. . . .

The Bags of Bull Band is doing good work over there, and has been chosen to play for a half-hour each day on the new B.L.A. station, Radio Ham- burg. . . .

U.S. Jive Jottings

Final reports of the Major Glenn Miller Day, observed in New York and Los Angeles on June 5, indicate that it was a huge success from both the financial and entertain- ment viewpoint. . . .

The audience paid high prices in War Bond purchases to witness a four-hour show which featured Gene Krupa's drumming, Benny Goodman's singing (yes, he sang "Gotta Be This Or That"), the B.C. Sextet, Marion Hutton and Tex Beneke from the old Miller fold, and the ensemble vocalising of Fred Waring's glee club. . . .

From Los Angeles comes a story that bandleader Billy Eckstine and trumpeter Howard McGhee are in partner- ship on a new project. They have completed plans to open a music studio on the West Coast which will concentrate on the musical development of young instru- mentalists showing promise on either trumpet or sax and clarinet. . . .

Gene Gifford, noted guitarist with the Casa Loma orb for a number of years, is now working on a radio station in Louisiana. Although Station WWL takes up most of his time, he still finds enough moments off duty to do a spot of arranging for some local outfits which we are informed, are not so local-sounding. . . .

Good news to all piano fans is reported by Down Beat columnist Sharon Pease, who lately assured readers that Cleo Brown is set for a comeback! . . .

Cleo will be remembered here for many fine piano and vocal records issued during the late 'thirties, in- cluding "Boogie Woogie," which was probably the first locally released example of the style. It is interesting to learn that she was an early friend of Pina Top Smith, and that her record played a big part in popularising boogie even in the States. . . .

Since Artie Shaw uttered his last outburst against the evils of the swing music profession, there has been published in "Metronome"—U.S. dance band trade mag—a vigorous reply by fellow musician Raymond Scott. . . .

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NORTHERN NEWS NOTES

by JERRY DAWSON

THAT'S VJ—that was ... !!

And that's just how it appeared to me—and apparently to millions of other ordinary folk around the North. First the drama of the Prime Minister's midnight announcement, expected though it was, then the tremendous feeling of relief that this was IT.

THE WAR'S OVER—and, like "Congress," let's DANCE ... and we did; millions of us, in the streets, in the squares, in the parks, pubs, clubs, homes—yes, even in backyards and on front-garden lawns.

And in the ballrooms, too—but, strangely enough, not perhaps in the vast numbers that most of us in the business were inclined to expect. Crowds were big, they were happy, gay and all out to enjoy themselves, but I haven't dropped across one yet which set up any new attendance record—although there may be one such.

In the limited time at my disposal I managed to contact several of the Lancashire dance spots, to find the same story of crowds, yes—but not halls—full to overflowing.

Both the Mecca halls in Manchester were well able to cope with their crowds, as were the managements of the Carlton Ballroom at Rochdale and lots of other suburban spots, whilst from everywhere come reports of the lack of a lot of the hooliganism that took place out of doors.

Some folk seem to need little or no excuse to commence a riot of breaking windows and ripping out private property to fuel bonfires, and lots of the room operators, well on their guard against this menace—which, luckily, was conspicuous by its absence.

From reports available it would seem that the people en masse made their various ways to civic centres, and in most of these places music—both canned and live—was provided, and the people sang—and danced.

In Chester on VJ night something like 10,000 people caroused to music provided by the dance band of the Cheshire Regiment, which outfit also appeared the following night when they were helped out by an R.A.F. dance unit from a near-by station.

An acute shortage of bands in the Hull area led the Hull Corporation VJ Celebrations Committee in a quandary. For several days they tried to get a band to play in the Queen's Gardens, the focal point of the city's celebrations, and then, in despair, they decided there would have to be records only, replayed through loud-speakers.

Throughout Wednesday and for most of Thursday there were these musical broadcasts which attracted big audiences in the fair weather on Wednesday but only very poor attendances the following day when a very rainy period set in.

A splendid gesture by the Hull City Police enlightened the proceedings on Thursday night, however. Members of the Police Band were on an annual leave, but agreed to return for a two-hour concert, the improvised bandstand for which was the flat roof of a communal air raid shelter.

Their bandmaster, Police Sergeant H. Elston, told the MELODY MAKER: "Nineteen of us returned from leave, and our band of 25 for this special occasion was made up with outsiders who kindly offered to help us."

The band played all the latest popular hits and musical comedy numbers, winding up with the march past of the Royal Navy, the "British Grenadiers," the Air Force march past, and Sir Henry Wood's arrangement of "Rule, Britannia."

Because of extensive air raid damage, Hull is practically denuded of all its big dance halls, but the Fulford, Beverley Road, did very big business on both nights, many would-be dancers falling to obtain admission. A crowd of about 500 danced to the strains of Haydn Powell's Band and had a rollicking time.

A distinguished visitor to Hull on VJ-Day was Leon Mores—who was for eight years M.D. at the Strand Cinema. Leon left Hull some fifteen years ago, and is currently wielding the baton in the pit with the touring version of George Black's "Lisbon Story."

The company was playing the week at the Grand, Leeds, and he

could not resist a visit to the old home town.

With war finally banished—officially—from this troubled world of ours, we can now expect a spate of demobilisation from industry and Civil Defence as well as from the Forces, and amongst recent musicians who have obtained release from the N.F.S. is ex-McGarry bassist George Horrocks, who is free-lancing at the moment but has filled in a number of gigs with Bury's "New Florida" Band.

George is really happy to be back in harness again after many weary months of coiling hosepipes and polishing brass tenders!

At the moment awaiting a medical board and expecting an early release from Service is percussionist George Thompson, of Norton-on-Tees.

Before joining the R.A.F. George was at the Maison-de-Danse, Stockton, with Jack Marwood's Band, and also looked after the interests of brother musicians in the shop of John Burdon and Sons.

For some months he was with old-timer Claude Cavalotti in the 11 Group Sector Band, stationed on the South Coast. He eventually went "over" with the B.L.A., and had the misfortune to suffer a collapse whilst in Brussels.

George is hoping to take up the threads again when he "gets his ticket."

Heard recently from LAC Don Clarke—drumming with an R.A.F. outfit at a station near Trowbridge—to the effect that their four-piece has "grown with the times" and is now a septette.

The current line-up of the outfit is: Tommy Wanless (trumpet); Jack Were, Les Ashford and Eddie Edwards (saxes); Nick Nicholls (piano); Tommy Thomas (bass); and himself presiding at the drums.

Readers will possibly remember that some weeks ago I mentioned the fact that one-time manager of the Plaza Ballroom in Manchester, now Flying-Officer Hal Jones, R.A.F., had taken over management of the R.A.F. Command Band in the Middle East directed by Ronnie Austin, and that these boys had plans to remain together for commercial purposes after the war.

Now from Hal comes the news that someone has "thrown a spanner" into the works, inasmuch as not all the boys have the same amount of overseas service to their credit, and consequently "Records" have decided that they shall return piecemeal to the Homeland and not en bloc as they would have wished—and as surely a little thought and consideration could have arranged.

Sergeant Franks Cordell's Band is in pretty much the same boat, and, after putting in a lot of hard work together and being much more useful as bands than as individual airmen, the lads are naturally somewhat disgruntled.

Despite this, Ronnie Austin's boys are determined to work with him in Civvy Street, the only trouble now being that his plans will have to be delayed for some time until all the boys have accomplished demobilisation.

Hal Jones has ambitious plans for himself, and intends to open an office in London for the express purpose of developing and boosting "ex-Servicemen entertainers."

He will be assisted in this by another figure well known to all who have served in the M.E., in Norman Huds, who for long has contributed entertainment and dance band features to "Air Force News"—the popular R.A.F. newsheet.

By the way—if any management is interested, I am in touch with a musician who is anxious to fix up a berth for the winter season.

A first-rate pianist, with a lot of experience in dance, straight theatre and film work, he is willing to take over an existing band or form his own outfit.

A thoroughly competent musical director who can handle any side of the business.

Will be happy to effect introductions.

1945 LINCOLNSHIRE CHAMPIONSHIP.
Friday, August 17, at
The Drill Hall, Lincoln.

Adjudicators: Edward Pogson, Edgar Jackson.
Winners: D. and J. HOWCROFT'S ASTORIANS (alto, tenor, trumpet, piano, bass, drums). All cons.: E. Davey, 35, Chestnut Avenue, Wheatley Hills, Doncaster. (Phone: Doncaster 3834).

Individualists' awards* for Alto (Douglas Howcroft), Tenor (Walter Wortley), Trumpet (Leslie Winter), Hon. mention for Piano (John Howcroft). Special cup for best "small" band.

Second: FRED MANDERS'S SWINGTETTE (alto/clarinet, piano, guitar, bass, drums). 120, Woodseats Road, Sheffield.

Individualists' awards for Clarinet (Stan Vickers), Piano (Fred Manders's), Guitar (Ted Needham), Bass (Joe Quinlan), Drums (Maydn Cook). Hon. mention for Alto (Stan Vickers).

The "Little Chips" from the Woodchoppers Band, of Stapleford, Notts. were placed third.

Percy H. Clark, of the Aveling-Barford Invicta Dance Orchestra, from Grantham, won the Individualist's award for Trombone.

* * *

SINCE the war Lincoln has been anything but a prolific centre for dance bands, but the good folk of the Cathedral city have always taken their annual dance band championships as an event to be keenly followed, and this year's Lincolnshire, presented last Friday (17th) at the Drill Hall by the indefatigable Len Marshall, was no exception to the general rule.

Although the contest had to compete with a re-opening dance at the local Assembly Rooms, it was attended by a gathering of over 800—a capacity figure for the hall.

Among the guests were many of Lincoln's most noted citizens.

Supported by Mr. George Deer, O.B.E., J.P., and newly elected M.P. for the district, and Mrs. Deer, were the Right Worshipful the Mayor of Lincoln, Councillor Harold Bennett, who presented the prizes, and Mrs. Bennett; also Mr. John Cochran, of Woolworth's, who came along again to see who would win the magnificent challenge cup put up for the championship last year by his firm.

CONTEST FIXTURES

AREA FINALS

North Britain (Western Section).— Sunday, September 8, at 2 p.m., at the Empress Ballroom, Winter Gardens, Blackpool. Before a seated audience. Organiser: Mr. Lewis Buckley.

Special stage presentation by the R.A.F. "Skyrockets" Dance Orchestra, directed by Sgt. Paul Fenouillet.

Seats: Numbered and reserved, 7s. 6d., 5s. 3d.; unreserved 3s. 6d., all including Tax and now obtainable from the Winter Gardens, Blackpool. Postal applications to be marked "Dance Band Championship," must include full remittance and s.a.e.

South Britain (Eastern Section).— Tuesday, September 11 (7 to 11 p.m.) at the Hammersmith Palais de Danse, Hammersmith, London, W.0. Organised by the MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amiot and his Band and the Competing Bands.

Tickets: 2s. 6d. at door or in advance from the Hammersmith Palais. Postal applications must include full remittance and s.a.e.

Mid-Britain.—Friday, September 14 (7.30 p.m. to Midnt.) at the De Montfort Hall, Leicester. Organiser: Mr. Arthur Kimbrell.

Non-stop dancing to the Competing Bands and "house" band to be announced.

South Britain (Western Section).— Tuesday, September 18 (7 to 11 p.m.) at the Hammersmith Palais de Danse, London, W.0. Organisers: The MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amiot and his Band and the Competing Bands.

Greater London.—Tuesday, September 25 (7 to 11 p.m.) at the Hammersmith Palais de Danse, London, W.0. Organisers: The MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amiot and his Band and the Competing Bands.

CONTEST RESULTS

Speeches made by these gentlemen paying high tribute to the value and success of "M.M." dance band contests were loudly cheered, as were their good ladies when Miss Pat Marshall presented them with handsome bouquets.

But the presence of these celebrities was by no means the only proof of the great interest taken in the contest.

Although there was of course as usual dancing to the competing bands and the house band, a large section of the crowd preferred to remain packed round the stand to watch the competing bands and cheer them on.

Even those who could not attend appeared to be equally interested in the event, for on their short walk from the hall to their hotel the judges were continually stopped by people wanting to know the result.

Although the original entry list of eight bands was reduced on the night through the inevitable last-minute emergencies to five, this was a good contest.

Not only were the winning and second band well up to standard, but they included some unexpectedly good individualists.

We say "unexpectedly" because although they showed up well in the contest, they turned out to be even better than they had appeared to be during adjudication when they joined up with "Poggie" Pogson, who had been judging with Edgar Jackson, in an impromptu jam session that sent the customers into even more frenzied than usual signs of appreciation.

Earlier in the week there had been the—

1945 SOMERSETSHIRE CHAMPIONSHIP.
Tuesday, August 14, at
The Pavillion, Weston-super-Mare.

Adjudicators: Den Berry, Edgar Jackson.

Winners: THE WOODCHOPPERS (clarinet/tenor, trumpet, piano, guitar, bass, drums). All cons.: D. Wash, 28, Wilton Crescent, Sibirley, Southampton.

Individualists' awards for Clarinet and Tenor (Michael Rogers), Trumpet (Dave Myrom), Piano (Denny Nash), Guitar (Roy Southgate). Hon. mention for Bass (Ian Howard). Special cup best "small" band.

Second: LEN ROY AND HIS BAND (clarinet, alto, trumpet, piano, bass, drums). All cons.: R. A. Chapman.

"All bands so far qualified for any of the above five Area Finals should by now have received full instructions and entry forms. Any band which has not should communicate immediately with the Contests Director, MELODY MAKER, 93, Long Acre, London, W.C.2."

North Britain (Eastern Section).— Sunday, September 30, at 2 p.m., at the City Hall (Oval Hall), Sheffield. Before a seated audience. Organiser: Mr. Lewis Buckley.

Special stage presentation by the R.A.F. "Skyrockets" Dance Orchestra, directed by Sgt. Paul Fenouillet.

Seats: Numbered and reserved, 7s. 6d., 5s. 3d., 3s. 6d.; unreserved, 2s. 6d.; all including Tax and now obtainable from Messrs. Wilson Peck, Ltd., Fargate, Sheffield. Postal applications must include full remittance and s.a.e.

Bands and their supporters coming to London for Area Finals are warned that all hotels are inundated with bookings, and that any required accommodation should be applied for without delay.

LAST CHANCES TO QUALIFY FOR THE AREA FINALS

COVENTRY.—To-night, Thursday, August 23, at Neale's Ballroom (7.30 p.m. to midnight). The 1945 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

LLANELLY.—To-morrow, Friday, August 24, at the Ritz Ballroom (7 to 11 p.m.). The 1945 West Wales Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birrkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

HOLYWELL (Wales).—Monday next, August 27, at the Assembly Hall

117, Station Road, Kingswood, Bristol. (Phone: Bristol 54913).

Individualists' awards for Alto (Reg. Howard), Bass (Tom Osborne). Hon. mention for Clarinet (Roy Chapman), Trumpet (Len Rowe).

Bill Kelly and his Band, from Yeovil, were placed third. They won Individualist's awards for Trombone (James R. Maunder) and Drums (Gordon Chick), and an Hon. mention for Alto (William J. Kelly).

Eddie Jackson, of the Eddie Jackson Quartette from Bristol (fourth) was given an Hon. mention for Clarinet.

WITH * the American troops, who last summer were in Weston-super-Mare at no mean strength, now being conspicuous mainly by their regretted absence, the attendance of something over 400 at this year's Somersetshire Championship, presented last Tuesday week (14th) again by Philip Moss-Vernon at the Pavillion, was rather noticeably less than last year's figure.

But this did little to prevent the event from being another distinct success.

Of the five competing bands, the winners—the Woodchoppers of Southampton, who were only just beaten into second place at the East Hants Championship earlier this month by Bill Cole's Clubmen—and the runner-up—Len Roy and his Band of Bristol—set a standard that was well up to average.

But the excitement of the evening was in the main provided by Freddy Mirfield, and his Band who acted as "house" combo for the evening.

Once again this year's Dixieland group, a little of whose spirit would not come amiss in many of our leading pro. bands, got the dancers and listeners alike—especially when after the adjudication Judges Den Berry and Edgar Jackson joined in respectivelv on bass and drums for another of these impromptu swing outbursts which never fail to make a fitting ending to contests.

Incidentally, most people know Den Berry only as one of our leading arrangers. But in fact he plays many instruments and, as he showed on this occasion is a swing bassist of no mean ability.

As in the case of the previously reported Lincoln contest, this Somersetshire Championship was won by a six-piece band, so we point out once again for the benefit of any who may still erroneously think that small swing bands are favoured that in neither contest was there a band of more than seven strong.

Moreover, although the winners at Lincoln were a six-piece outfit, they were really more an ensemble than a swing combination, and won mainly on tasteful and musicianly performances of unusually good arrangements scored specially for their particular instrumentation.

(7.30 to 11.45 p.m.). The 1945 North Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birrkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

LONG EATON.—Thursday next week, August 30, at the Rialto Ballroom (8 p.m. to midnight). The 1945 Trent Valley Championship. Organiser: Mr. Basil A. Halliday, 82, Wiltshorpe Road, Long Eaton, Notts. (Phones: Long Eaton 243 and 597.)

MANCHESTER.—Friday next week, August 31, at the Levenshulme Palais de Danse (7.30 p.m. to midnight). The 1945 Northern Counties Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birrkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

DONCASTER.—Thursday, September 13, at the Corn Exchange (7.30 to 11 p.m.). The 1945 South-East Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birrkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

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

1945 VICTORY "ALL-BRITAIN"
Sunday, October 14, 2 p.m., at the King's Hall, Bella Vue, Manchester. Before a seated audience.

SWING BAND CHAMPIONSHIP
(Open to all bands which have not won a swing-band championship this season.)

Thursday, September 6.—Town Hall, Wembley, Middx. (7.30 to 11.30 p.m.) The 1945 Greater London Swing Band Championship.

Rules and Entry Forms now available from the organiser, Mr. R. W. Davies Taylor, Entertainments Officer, Town Hall, Wembley, Middx. (Phone: Arnold 1212)

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