# **NIGHTINGALE NITERIE** FIXES 17-PIECE



An exclusive "M.M." picture of Felix King (right) signing the contract for the "Nightingale," under the watchful eye of agent Frank Morgan.

NUMBER OF THE WEST END DANCE-BAND THE CLES FOR SIX MONTHS AND MORE AS TO WHEN THE SOUARE WOOLD BE OPENING, AND WHO WOULD BE THE LUCKY D. TO FROME THE BAND AT THIS SENSATIONAL AND LATERILY DECORALED NEW DANCING SPOT.

This week the Matter Maken is able exclusively to announce that We End plane are felly Wing is the fortunate batoneer, and that ne and, end an outfit he best than seventeen strong for the opening of the Night age. J. uary 15. The band, a hand-picked combina are a se acted London musicians, will be sufficiently versatile to supply all "Nightingale's" dance music and also to provide a small " , elle: ' band as well as a speciali ed rumba outfit, from

within its racks. Pelix Nightingale" Band will be famous pre-war figure of the profession. popular, Scottish-born ex-Commando, ghie Diamond

How fortunate Pelix King is to click for this coveted Mayfair prize will be even further realised with the news which we are able to give authoritatively that some of the most criebrated dance hands in town, in-Blue Rockets, and many others, were approached to feature there,

For the benefit of our younger readers, it will be interesting to recall that planist-composer Fells King. prior to his six war-time years in RAF blue, played with many of London's leading bands, and at several

King's of our top ine resorts before the war. Pelix wis particularly well known just befor the war in the South of France, w ere, in collaboration with Edward Sc nmerfield, he played exten-sively bot 1 at the Palais de la Mediterrar ee at Nice, and the famous Sporting Club in Monte Carlo, Coming back o civvy street a comparatively short time ago, he has taken out several bands to big one-night dates for West End agent Frank Morgan, and it was his success on these jobs that decided Prankle to get him to form a band specially for the "Nightingale."

#### "PLUM" JOB

Frank Morgan, it should be explained, is the old-time drummer who worked years ago at the Café de Parls and other top-line London resorts, and who was bandleader at the famous "43" Club for so many years. During the war he was for some time leader at the Knightbridge Studio Club.

Now a successful agent, Prank has fixed bands for many London hotels and clubs, and has a very cose association with the Florida Club, among many others. He landed his biggest "plum" to date when he secured the contract to fix the band at the "Nightings la". at the " Nightingale.

Discussing the style of his new band. Pelix King said to the Millory Maken: "I have favoured for a long

(Please turn to page 2)

the strictest privacy, Sir Valentine Holmes, K.C., on Monday last opened the inquiry into allegations of bribery

amongst BBC officials.

The Melopy Makes understands that prior to this a considerable amount of documentary evidence had already been collected, and although even the highest circles in the BBC do not know the exact lines which the inquiry will follow, it is learned that BBC producers, bandleaders, vocalists, music-publishers and other notabilities of the entertainment world

will be called upon to give evidence.

Already interviewed for over two
nours on Monday by Sir Valentine was Mrs. Tawny Neilson, head of the BBC Dance Music Department.

The inquiry is expected to last several weeks, and the findings will be made known to the governors of the BBC, who will decide what further action, if any, will be taken,

# D.B.D.A. GETS

THE new Bandleaders' Association has made grand progress in a few weeks, and it looks at last as if a really powerful body to look after the interests of dance band leaders—and through them their musicianshas come to stay.

The official title of the new body will be the Dance Band Directors' Association (Section of the Musicians' Union), and this week circulars have been sent out to all the principal bandleaders convening a big general

Mr. Hardie Ratcliffe, assistant general secretary of the M.U., and interim secretary of the D.D.A., told the MELODY MAKER this week:

" As it is possible that some bandleaders has have been overlooked in sending out these invitations, would these who do not receive the circular this week kindly contact me at 7. Sicilian Avenue, London, W.C.1 (Phone: Holborn 1238), from where the business of the DBDA is at present being conducted?

We have had many enquiries from provincial bandleaders anxious to join the Association, but, for the of these. We want to put the London branch on a thoroughly firm and organised basis first, and then we propose to extend our activities all over the country."

ON Tuesday of this week (7th), Ted Heath and his boys inaugurated a series of Tuesday night seasions at Cricklewood Palais, London, N.W.

# PARRY FIXES WEEKLY AIR "JAZZ CLUB" SERIES

Big news breaks this week for the legion of jazz fans who have been bitterly complaining of recent months that there is no regular programme of their kind of music on the air these days.

Ever since Radio Rhythm Club was taken off the Light Programme and switched to the Overseas wavelength, with the Spike Hughes' weekly record feature also taken off, fans have had no programme of their own for far too long.

Now the Melony Makes is excitsively able to report that a new to be expected that Joe Daniels weekly programme for the fens is would be quickly fixed for a visit to coming on the air for a Satarday the Mediterranean area by Combined night series, commencing on Marco L.

Club," it is to be a half-hour andience show, featuring famous British instrumentalists in the flesh, under the presiding renius of clarinet maestro Harry Parry, who, of course, will also be heard playing.

Harry will also compere the pro-gramme, and will be responsible for selecting the stars who will be heard. in conjunction with BBC producer

Pat Dixon. It will be remembered that Hirry Parry was the shiming hight of the early days of Radio Rhythm Clob. and has had plenty of experience in giving the fame what they want. Bearing in mind the success he made with the RRC and the great popullarity he (n)oy+ from his stage tours round the country and his brendensts from his resident berth at the Potomac Restaurant, Jermyn Street, W., he is an ideal personality for presenting the best in British swing to the public

This programme is definitely a step in the right direction, and, as it comes on at the excellent time of 630 p.m. on Saturdays, it will undoubted't by assured of a very bir Details it is be given later in the

broadcasis

As his tour of Germany proved such a great success, it was only Under the intriguing title "Jazz he leaves on January 27 for a nineweek stay in Italy and Austria, going to Milan. Rome. Venice. Vienna, Trieste, Sarrento, etc., taking his full stage-show to the troops out there,

With Joe will be Eric Langdon and (trumpets); Montgomery Monty George Ritchie (trombone) Komt (allo, clarimet); Ray Sheeron egutare: Ese Cliff (bass, vocalist) Ray Nicholson and Mary Nolan stancers, cocalists; Dave Kenney

(manager); and a planist. With the sales of his Parlophone recursis keeping right up. Joe has had his contract extended into the elevently year

CAILING from Liverpool Saturday last (4th), brilliant planist-arranger Bert Read set off for Singapore, to take up a three years' executive job with the Malayan Broadcasting Corpora-

Member of many famous bands in in lengths and eminent career, notanir with Henry Hall and Ambrose, there had been on the exploitation . M.M. of him readers can apply for stall of the Peter Maurice Music Co. tickets to be present at these exciting since his demonstration after six pears in the Army.

| THE      | CAMPBELL V                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |  |  |  |  |
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## IVY LEAVING **FOR AUSTRIA AND ITALY TOUR**

NEXT Sunday (12th) globe-trotting Ivy Benson and her Girls' Band hit the trail againthis time for a nine-weeks' tour of Italy and Austria, under the auspices of Combined Services' Entertainments.

What with their tours of Germany. the Continent, Sweden and Denmark. Ivy and her girls are certainly the most travelled ladies in our business, and they will depart for their new territory happy in the knowledge that they slayed the clients at the Empress Baliroom, Winter Gardens, Blackpool, over the two weeks' holiday season.

On the strength of their terrific success at Blackpool, they have been booked for the month of August again at the Empress Ballroom—a "plum" booking which last year fell to none other than Ted Heath.

Ivy returns from her tour at the beginning of April, and immediately returns to the variety stage, com-mencing with a week at Hackney Empire on April 7, under the Jack Hylton mgis.

Full personnel of the band nowadays is Ivy herself on clarinet, alto and plano, Sonia Barton, Gracie Coles, Norma Birch (trumpets); Betty Thomas, Elsie Rogers, Laura Lynne, Joan Nelson (trombones); Ennice Cox, Lena Kidd, Irene Cain, Irene Boynton, Betty Caddy (saxes); Doris Ball (plano); Margaret Chappell (buss); Paula Pyke (drums); Joan Waller (guitar); Anne Cole (solo violin); and Joyce Clarke and Doris Knight (vocalists).

# WOOLF PHILLIPS' BAND: DISAPPOINTING DEBUT

THE first concert appearance of the ambitious Woolf Phillips Orchestra at the Hackney Empire on Sunday last emphasised the necessity for a new band to be thoroughly rehearsed and prepared before it is launched (writes Chris Hayes).

Frankly, the whole show was rather disappointing, for although Woolf no doubt meant to be sincere about presenting a star-studded personnel and a new sound, he failed the fans by offering a very good but quite ordinary dance orchestra, which could have been better, and which lacked four of the stars promised—planist Dick Katz, bas-sist Coleridge Goode, trumpet Danny Deans, and drummer Joe Watson.

The saxes were nicely blended and the brass had a good, solid kick; but I didn't care for the rhythm section, the drummer, for instance, being more lusty than rhythmic. I went along expecting to hear something fresh and vivid, with special orchestrations to feature the unique instrumentation. But only once were the mentation. But only once were the woodwinds used, being condemned for the rest of the time to sit nursing their instruments and looking most uncomfortable.

Woolf's explanation for this is that he did not have time to include them as he had intended, as they were added at a late hour. Well, I contend that it isn't good enough. for if you promise a speciality you should have it ready in time Furthermore, somehow or other the production went awry and the con-cert appeared to be flung on hap-hazardly.

A CRUSHING after-Christmas blow befell popular ex-Joe Loss crooner Harry Kaye on the night of December 30, when a thief broke into his flat in Connaught Close, Connaught Street, W.1, and stole three suits, several shirts, an overcoat and a radio.

Promoter Harry Leader says he planned everything to run smoothly and Woolf argues that he simply insisted on his orchestra and artists doing the second haif of the programme. Whoever was to blame should realise that the public pay their money to see and hear a faultless show.

Woolf was smiling and suave but terribly timid, and although he is unquestionably a brilliant instrumentalist. I recommend that he puts down his trombone and concentrates on conducting, as somehow his subdued playing never sounded convincing out there in front.

Rest of the bill included Terry Devon, Barbara Lea, Ivor Mairants, Ronnie Selby, David Miller, Vic Lewis, Donald Purchese, Len Reed, Dick James, Michael Linden and the Harry Leader "Down Beaters."

Musically, the best thing in the show for me was a jam session by a section of the Woolf Phillips Orchestra, which really got the audience

tra, which really got the audience stamping their feet.

But on the whole, although well varied, the concert definitely left a lot to be desired, and I hope that ooth Harry Leader and Woolf Phillips will do better next time, as they are both highly respected artists, with plenty of experience and ability.

## **Currie Joins Dash**

PRE-WAR fans of the Harry Roy Band will need no memory-jogging to recall the name of Bill Currie, vocalist, funny man and stage timpanist with the band.



Bill Currio

material, and prising Irwin has made a good capture to add to his live-wire team of Sid Green and Rhoda Michaels.

(Continued from page 1)

time the music of Carmen Cavallaro. who uses two planos as the big feature in his band with the orchestra used largely as an accom-paniment to the planists, and I shall endeavour to build my new band for the 'Nightingale' very much on these lines, leading from plano myself with Freddy Hunt as my second planist. To put this plan into operation, the management of the new club has provided two magnificent planos at a cost of over £1.000." Pull band to be built round the two

planists will be six brass, five saxes, plus guitar, bass and drums. Personnel details will be given in our next issue.

WHEN Eddle Carroll opened up very successfully at Quaglino's Restaurant last Sunday (5th), the one member of his band whose name has not yet been announced in the "M.M." was his old pre-war drummer and crony, famous stylist of the skins Sid Heiger.

With Eddie before the war at the

Chez Henri Club and elsewhere, Sid Heiger added to a brilliant peace-time reputation by his work with the Arthur Mouncey RAP Quintette during the war, and since demobilisation has been a busy "sessioneer" and made many appearances, up to a few weeks are, with Harry Gold and his "Pieces of Eight."

# **VOCAL STARS** FOR CYRIL

Doing his best to live up to Pat Brand's prediction—
"one of the six best bands over here"—in last week's "Essence" -Cyril Stapleton comes into the news again this week with two more important additions to his orchestra, this time both in the

vocal department.

In order to fulfil the need for a resident vocalist with the band at Pischer's Restaurant Cyril has signed

Pischer's Restaurant Cyril has signed up Dinah Kaye, who commenced singing with the band last week and will be featured on all broadcasts.

Dinah, who needs no introduction to our readers, Ehished fifth in the vocalists' section of our poll last year, and since completing a nine months' broadcasting series with Harry Parry has been free-lancing in cabaret and television. television.

Cyril's second capture is none other than Dick James, the well-known vocalist from the Geraido Orchestra, and although Dick will not be at Pischer's regularly he will be heard on all of the Stapleton airings.

Completing a strong vocal team is Tom Henry, who has been a feature of the previous Stapleton broadcasts, and Tom, together with Dinah and Dick, were all heard on the air last Tuesday (7th) in the first of Cyril's fifty-minute programmes.

## Phillips Kicks Off At Coconut Grove

gathering of guests familiar in show business. Syd Phillips and his Band got away to a flying start in their new berth at the Coconut Grove niteries. W., on Monday, where

the war in Africa.
Italy and elsewhere, and attained the rank of captain.

Now in Civvy Street again, he has launched out into a new branch of the profession, and this Monday (6th) joined the Irwin Dash Music Co, on the exploitation side.

Since Bill's demob he has been writing film-scripts and special undoubtedly enterhas made a good

W., on Monday last (6th).

With a wealth of club experience behind them—Le Suivi. Astor Club, etc.—Syd's boys were completely at home from the word "Go!" and their quiet, lifty, two-beat rhythms seemed to be "just what the doctor ordered," with Jill Allen's sophisticated vocals scoring heavily.

Also leaving little to be desired in its efforts was the Novelty Trio, complicately and their quiet, lifty, two-beat rhythms seemed to be "just what the doctor ordered," with Jill Allen's sophisticated vocals scoring heavily.

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Also leaving little to be desired in its efforts was the Novelty Trio, computed by the prising Jules Ruben (piano) and the brothers Joe and Frank Deniz on guitars. This little group would, however, be so much better with the addition of a bass, which was notice-ably lacking.

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## HEATH SIGNS PREAGER TROMBONE

A country's most enthusiastic have lest Yorkshire ans indignant and young trombonists has come to baffled, since many of those refused ad-Jackie Armstrong, currently with out slips. Lou Preager's band at Hammermanent member of Ted Heath's Cohen expressed regret at an action for Concert at the London Palladium not responsible.

This will bring the Heath brass team up to full strength again, and will release the ever-reliable Joe Cordell (who has been filling in for Ted since Ladd upon attendances. Busby left; to carry on with his

Discussing his new capture. Ted a big night, but had not been told of any Heath said to the "M.M."; "I think likely curtailment of numbers. Jackie Armstrone is one of the most promising young trombonists in the whole of England, and I am delighted enough to release him to come over to

Incidentally, scenes outside. Leeds Town Hall last Friday (3rd), when police this dance had by no means been over-

BIG break for one of the ing to dance to Ted Heath and his Music. mission were holders of tickets or pass-

Lou Preager's band at Hammer-smith Palais, who becomes a per-both Ted Heath and promoter Gerald

next Sunday week (January 19). Gerald Cohen told the "Melody Maker ": " I have been running dances at Leeds Town Hall since 1928, and have never before known of any restriction

"On this occasion, I had warned the

At 8.30 p.m., however, with fewer people inside the hall than on many prewhole of England, and I am delighted vious occasions, orders were given by the that Lou Preager has been sporting Town Hall authorities that the doors be closed, and the police were sent for to control those still waiting outside.

"I would like to stress the point that

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Smifn (Leonard Feather) (Am. Victor PD6-VC-6021). (T2-in, H.M.V. C3546-68, 71d.) Size .- Feather directing guest stars min Aconstrong (sale tot, vec.) and Busie Ellington (pno.), with Jimmy Ramiton (cit.); Johnny Hodges sultage Son Syas (ten.); Charlie Shawers (cpt.); Billy Strayborn spins.) Remo Palmieri (gtr.); Chully " Jackson (bass); Sonny Come (dins.) Recorded January 10,

Man - Feather directing mest star Lauris Armstrong (solo tpt.), with Significan (cit.): Hodges (alto); Byas ittem.); Neul Hufti (tnt.); Strayborn Riman; Palmieri (gtr.); Jackson shasso: Greer (dms.). Recorded Jammey Di. 1946.

OWIRARY to what happensor mather, doesn't happenquer here, many of the biggest " pupular " magazines of America mor only cover swing, but also take steps to see that they get capable authorities to deal with the subject for them.

" Esquire." for instance, has, among athers, Leonard Feather, part of whose duty it is to take part in the compact of the publication's annual best builds and soloists poll.

All of which is to explain to any who may not already have tumbled an the fact that this combination emittled "Leonard Peather's Esquire" All-Americans," is a group of some of the winners of "Esquire's" 1945 poil. This is, of course, by no means the

first time recurris have been made by a band consisting of some of the Winners of some poll or another. There were for instance, "Bugle Call Har and "One O'Clock Jump" HAME W. H9496- "King Porter Porter Partophone R2746 . "Royal Shimu First " (Partonitone R2967) by the Metergrome Ail-Star Band: "Ail Star Strue " (Parlophone R2746), by the Merzemome All-Star Nine; and "I Got Fitztim " (Parloutione R2967), by the Metermome All-Star Leaders, all of which were groups made up of witness of various "Metronome" prilis.

Some of these records showed that, pinicumfing as the individual players as such may have been, their comhines efforts were not so brilliant.

The reason was, of course, that, no matter how good its musicians may

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# STAR GROUP

Edgar Jackson's Record Review

PICK OF THE WEEK (for Everybody) TED HEATH AND HIS MUSIC "Getting Nowhere " and " You Keep Coming Back Like a Song " Decca P8697 SPIKE JONES AND HIS CITY SLICKERS—"That Old Black Magic" and "Jones Polka" (H.M.V. BD1147)

be individually, the strength of a band lies to a great extent in its ensemble, and it can take weeks or even months to produce an anything like perfect ensemble. It is so much a matter of sympathy and under-standing between the players, and they may have to work together for quite a time before that can be achieved, at any rate in the case of large modern-style swing bands.

So it seems that Leonard Feather acted wisely when he decided not only to give this combination comparatively simple arrangements of simple tunes, but also to rely less on ensemble work and more on solos, "Snafu," a catchy, easy jump-

tempoed little melody, is in every way simple.

After a formal introduction by the rhythm section in which Remo Palmieri's guitar is the main feature we get a chorus by the ensemble. This gets home mainly because it calls for no more than a straightforward unassertive statement the theme.

Then follow choruses by (a) Louis's trumpet, 'b' Hodges' alto and (c) the plane of Billy Strayhorn (Duke Ellington's arranger), after which the sid: closes with sixteen bars ensemble on the same lines as the opening chorus.

Louis hasn't quite the exuberance he had in his younger days, but the who says how pleased he is to have



Visiting the Kursaal, Southend, the "Melody Maker" photographer took this snap from the balcony, showing Howard Baker with the tenpiece band which he features there-twice weekly just now, but every day in the summer season.

the old inventiveness are there, and ["this wonderful all-star band," and all round he puts up a fine show. Billy Strayhorn plays a great deal more piano than most others who are better known as arrangers and is well supported by "Chubby " Jackson and Sonny Greer, who also do their fair share towards making Hodges' ımpeccably tasteful alto bounce along

nicely. ... Long Journey " is a slowish-

It opens with a complimentary announcement by Duke Ellington. tone, style and even to some extent the opportunity of sitting-in with

by Claude Bampton

then, after the usual introduction, goes into a sequence of choruses. Louis takes the first on trumpet, Don Byas on tenor the second, Louis sings the third, fourth, sixth and seventh, between which is Duke Ellington's solo (fifth chorus), and the record ends with Louis singing the passage used for the introduction over the whole ensemble, the first time it is featured in the side apart from the introduction.

As in "Snafu," the accent is all the while on economy. The last thing one finds is any attempt to force home what wonderful technicians these "Esquire" noll winners are. Nobody is called upon or makes any endeavour to be "brilliant," but all

the same proves that he is. For this record, like "Snafu." has what brilliance is made of-taste, understanding and feeling. And not only in the solos. What goes on behind them is often as fascinating as the solos themselves. And that goes for "Chubby" Jackson's bass in the rhythm as well as for the instruments, including Palmieri's guitar, which take "front-line" parts.

Also, if "Long, Long Journey" a composition hasn't quite the "primitive" depth of feeling that one found in the early original Negro blues, at least it is blues with, in both its words and music, a good deal more of the true character of the music than one finds in many con-

temporary blues songs

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## TACTLESS TOPICS NO

fact, long, long before the Stone Age. we used at one time to play a num-ner carled "After the Storm."

This, of course, was literally before some of you were born, and it was like that they are suffering from a then prehistorically fashionable to use single-headed bass-drums, these ful conclusion that the gentleman being rather like a proper bass-drum who chooses to earn his daily broad sawn in half, with one half funcsome place else.

Now it so happened that for no reason at all my then band possessed two such halves, and in the ordinary way, one half would suffice for the small parisit-hall stuff, whilst a minor operation with some pieces of cord would join the two halves together for big-time dates at the drill hall.

This, as I say, was in the ordinary way, but the publication of "After the Storm " altered the situation, and a council of war found the big-time half detached from its moorings and tipped up horizontally, timpani-wise, in which position it would take a considerable amount of punishment in providing the thunder effects necessary to the number.

A friendly hand on the lightwitches would produce the lightning, siren whistles and crescendo cymbal rolls would add to the fury, a pleasant time would be had by all, and if you expected more than that from a band of four you could take your ignorance and your eighteen pence round to that terrible Percy Pimple's Purple Passion Panatropics at the Assembly Rooms.

Those were the days. But, alas, they are no more

The russet browns of autumn tinged the sone with its demob capers from the evergreen class, and the song it seems, is ended. But the thunder lingers on

And we don't even get any light-The beauty of the storm chorus was

really in that it was extremely nice when it stopped. These days, it would be even nicer if some of our young drum-

mera would refrain from even start-

Drum choruses can be terrific, sometimes, and Jack Parnell's solo of last year's Jamboree can join with Arthur Mouncey's trumpet playing of the Blues a couple of years before and the annual Chisholm-Breeze uni-

WHEN I was very young, and son charuses as being among the years before the Brass Age, in very few things that will always be a more than great pleasure never to forurt.

But if some of our brutal batterio-logists think they sound anything delusion which leads me to the painat the safe distance of the car-park has a considerable amount of musical discrimination.

After a pleasant gig with Carlo Krahmer the other evening, I said to him: "Carlo, where's your over-coat?" thinking to get it for him

whilst he was packing his kit. His reply was that he was just about to unearth it from the innards of his bass drum, its usual depository whenever he used the collapsible

Do you know, there's quite an idea there.

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A N item of importance to all Scot-tish MU members comes from headquarters in Glasgow. For some time back Neil Aithen has been acting as part-time Glasgow branch secretary, but recently it has been felt by members that a post with more scope should be created.

The EC having given their approval, Neil will act from now on as fulltime secretary and organiser, the latter part of his duties coming as a great help to Scottish organiser Jimmy McBean, who would otherwise find it humanly impossible to cope with the rust volume of work caused through Glasgow's own city dance business. Fur the benefit of a few people who might misunderstand the position. Neil wishes it to be known that this new appointment involves his retirement from the playing side of the business.

At the Albert Ballroom, where Neil Aitken played drums for Jack Chapman, the chair has now been filled by recently demobbed Laurence Juck's brass section. champed the other day, now consists of Jimmy Wilson, from Ayr, and Bill Musers, late Eddie Shaw's Band, on trumpets, Billy Hall remaining on trumbone as before.

The Legionaires Band, which played at Bothesay during the summer under Don Conningham's leadership, is meantime "demobbed," but will re-assemble in a few weeks for an air date which has been fixed by Don. the boys doing a 20-minute spot on the evening of January 31.

HUGH HINSHELWOOD. EDINBURCH

DURING war-time service in the Navy, Jack Wright, leader of the band at Macdonald's Ballroom, Edinburgh, didn't allow rust to gather on his alto sax and clarinet. He was able to blow as lustily as ever as a member of the "Blue Jackets" Band, which recorded a series of programmes for broadcasting to the Forces on Overseas network, and he was also a member of the orchestra featured in the "Merry-Go-Round" programmes. Back at Macdonald's, where he

leads a quintette, other members of which are Jack Bain (tenor sax, elarimet); Jack Davidson (tpt., vocals); Teddy Whiffen (pinno, accordion); and Jimmy Sciater (drums). NOTTINGHAM

CHRISTMASTIME was the first anniversary for Jimmie Honey-Ballroom, Nottingham,

There have recently been a couple of changes in the band, which, with Jammie fronting, now lines up as follows: George Spencer (plano); Eddie Lambert (basa); Harry Harrison 6drums); Keith Iron (guitar); Arthur Lowes, George Rawdin and Bill Bowell (brass): Frank Brindle, George Graham, Les Cripwell and Jack Dankes (10325); and Micky Simms fakime vocals.

# PROVINCIAL PAGE

Northern Leader Reinstated: Doncaster M.U. Election: Pleydell Airs

AT a meeting held at Warrington recently, a Ministry of Labour Reinstatement Committee instructed Messrs. British Bands and Cabarets, Ltd., owners of the Casino Ballroom, Warrington, to reinstate Nat Bookbinder as manager of the ballroom.

When the Casino first opened in 1938, Nat secured the job as band-leader and was later made manager. licensee and a director of the company. He was called up for military service in December, 1943, after three years' service in the NFS.

Demobbed from the Army last October. Nat applied for reinstate-ment, which was refused on the grounds that he was dismissed shortly

before being called up. At the meeting, witnesses for the company included the chairman, Miss Turner, with Jimmy Gailier (present licensee) and Jack Brown, who played alto and plano respectively in the band at the Casino when Nat was in charge. Nat refuted their verbal evidence

of dismissal, and produced a photo-stat copy of an article which ap-peared in the "Daily Dispatch" a few days after he received his calling-up papers, in which he announced his intention to apply for compassionate leave in order to con-tinue a battle which he was having with the local military authorities who had placed the Casino "out of bounds" to troops.

The committee took the view that a man under notice of dismissal would not be likely to continue to work in the firm's interests whilst in the Forces, and they instructed the employers to reinstate Nat as from November 8 as manager under terms and conditions not worse than he enjoyed before being called up.

Leave to appeal against this decision was granted.

NORTH WALES UNDER the direction of Mr. R. Pattison, the Ambassadors Dance Club has recently opened in Bangor. Supplying the music is the Ambas-

sadors Club Sextet, led by altoist Glyn Douglas. With Glyn are Roy Thomas (tenor); Hughie Granville (tpt.); Cliff Williams (plano); Teddy Brooks (drums); and Les Fisher (bass).

DONGASTER HELD early in December, the annual election of officers for Back at Macdonald's, where he the Doncaster branch of the Musi-opened in 1934 after engagements at clans' Union resulted in Harold the Star Cafe and the Dunedin, Jack Butterworth being appointed president and Arthur Clark secretary.

The committee now comprises John Howeroft, Jack Hope, Harold Diggens, Len Boots, Frederick Haydn Jackson, Maurice Tichiaz and Eric Stapleton.

AGAIN resident at the Plaza, Derby, is Ken Turner with his band, which he leads on trumpet.

With Ken are Terry Brown (trum-pet): Phil Morgan and Jack Cowley (altos); Ronnie West and Bob Buggs clients from all parts of the country. (tenors); Jim Cowsill (baritone); He also has a high-class gig connection covering most parts of Yorksh re. (bass); and Phil Seaman (drums); The present line-up, with Bert conplus vocaliste Beryl Parsons.

Ken and the boys are scheduled to remain at the Plaza until April, after which it is likely that they will return again to the Plaza, Aberdeen, where

they spent last summer.

BOURNEMOUTH. GOING on the air for the first time with his eight-piece band which opened at the Ballerina Restaurant only two months ago, sax-clarinet-leader Ronnie Pleydell will have the pleasure of broadcasting twice on January 20.

From a studio he will be heard on West of England Regional from 6.30 to 7 p.m., and from the Ballerina he provides late-night dance music in the Light programme from 11 to 11.30 p.m. Ronnie leads George Oldfield (tnr., clr., vln.); Billy Weils (alto, clr., vln.); Ernie Lockett (tnr., clr., vln.); Ronnie Horier (tpt.); Frank Harlow (pno., arr.); Frank Dounison (bass); and Jeff Whetstone (dr.)

THE Musicians' Union an-Edward Almond as North-West Area Organiser of the Union in succession to B. Newton Brooke, who will henceforward act as full-time secretary of the Manchester Branch after many years of faithful service as Organiser.

BIRMINGHAM.

BUSY around Brum is the Hedley Ward Band, which plays four nights per week at the Saltley Ballroom. Photo of Hedley is inset here.

With Hedley conducting, the boys are: Andy Smith and Harry Reynolds (altos); Freddie Armfield (tenor sax and violin); Gilbert Hazel (baritone and vocals); Frank

Watson (trumpet): Morris Western

Ball at the Grand Hotel, Birmingham, on New Year's

LEEDS NOW in his eighth season at the Capitol Ballroom, Bert Noble and his Band still retain great popularity with the dancing public there. In addition, Bert is very busy with his Chord Formation course and Orchestral Service, supplying students and clients from all parts of the country.

The present line-up, with Bert con-ducting, is Al Carritt, Barney Comersall, Norman Sissons and Percy Pope (saxes); Freddy Argyle and Lou Tait (tpts.); Phil Gelding and Fred Yeadon (tmbs.); Jack Mann (pno.); George Eddison (dms.); and Arthur Thackwray (bass), with Dinah Lee (voca-

GREAT occasion for Yorkshire trumpeter-vocalist Stan Smith comes on January 20, when he opens with his own band in his home town of Ilkley, playing for dinner and dancing at the handsomely renovated

likley Moor Hotel. Stan spent last summer at Butlin's, Skegness, with "The Modernaires," vocal team attached to Eric Winstone's Orchestra.

AD LIB. D'E out of the Army shortly, Eddle Mendoza would like to hear from his old boys. Contact Eddie at 52, Cambridge Avenue, London, N.W.f. . . . Drummer Bill Sutton, of "Ty-Owent," Dilton, Westbury Wilts, would like to hear from Liverpool bassist Ernie Morris, late RAMC . . . Ex-Lew Stone trombone Frank Fielding is available at 5, Sixth Avenue, Royton, Oldham. . . . . . Jazz writer Peter Hawkins recently

engaged to Miss Shiels Dunk, of Hastings... Due for demob. any time now is Freddy Radley, noted Yorkshire leader. Would like to hear from his friends at "Hillside View," Oasett... Congrats to Alan Holmes, Bradbury Wood plugger, upon addition to the family—a baby girl...

CONTEST FIXTURES

LETTON. — Toesday, February 12 (7.30 p.m. to 12 midnight), at the Leyton Super Baths, High Road, E.18.— The 1947 South-West Essex Champion-

Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, Leyton, E.10. ('Phone: LEYtonstone 3650, Extn. 210.)

BIRMINGHAM.—Tuesday, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimbiemili), Smethwick.—The 1947 Birmingham District Championship Organiser: Mr. Arthur Kimbrell, 38. Rugby Road, Hinckley, Leics. ('Phone: Hinckley \$63.)

IPSWICH. - Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.-The 1947 Suffelk County Cham-

pionship. Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. ('Phone: Ipswich 4351.)

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

ROBINS' REVELS

I with each airing, the Radio Revellers' vocal team include in their immediate schedule of bookings the first regular series to be seen on television. opens on Sunday (12th) and will go out every third Sunday under the title of "Paging You," starring vocalist Phyllis Robins.

The following Saturday (18th) they start their regular airings in the Len Camber Light programme series, "Show Time." at 6.15 p.m.

A number of return bookings also take them to the London Casino Theatre, January 19; the Liverpool Empire (26th), with Henry Hall; the London Palladium (February 2), with Ted Heath; and they will also feature Ted Heath; and they will also feature in another Henry Hall Guest Night on January 21.

dones CHEST trouble is the cause of trom-

Arthur Jones (second trumpes and vocals):
Horace Jones (trombone): Bob Carter (plano); Stan Upcott (guitar): Neville Davis (drums):
Morris Western

CHEST trouble is the cause of trombone's resignation from Teddy Foster's Band.
Recent addition to the Foster personnel is altoist Dave Ede, who moves over from Joe Daniels' "Hot-Shots."
Teddy Foster is very enthusiastic about this boy, and goes so far as to say that in his opinion he is one of the outstanding soloists in the land.
Northern fans will be able to form

Northern fans will be able to form The band was their own opinions next week, when Teddy and the boys play a week of one-night stands in the Manchester district.



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## M.U.: ANOTHER LINER VICTORY

T a meeting held on Monday A last (6th) between Musicians' Union officials and representatives of the Union-Castle Mail Steamship Company, a temporary agreement was reached on the question of rates of pay and conditions for members of the ship's orchestra on the steamship "Capetown Castle," which sails from Southampton today (Thursday).

Pending a definite agreement between the Union and the Shipping Pederation, which represents all the major shipowners, similar terms to those operating on the "Queen Elizabeth"—£32 per month—were agreed upon, although the conditions are not exactly identical.

It is significant that these negotiations were again conducted between the Union and the shipping company, and not with the contractor, who in this case was Olive Parsons. The contractor—as he rightly should be—is thus relieved of any responsibility except in applying the rates laid down laid down.

The band concerned in this particular case is a six-piecer led by noted violinist Matthew Newberry, who has for long been a well-known

figure in London musical circles.

With him will be Jack Saunders (alto and violin); J. Hoele ('cello and tenor); Syd Baskerville (bass); T. Judd (drums and vibes); and Rohan Clarke (piano and

In an effort to reach a permanent agreement for the employment of musicians aboard ship. Hardie Ratcliffe and Yed Anstey, of the Musicians' Union, recently had a long conference with officials of the Shipping Federation, and are now awaiting the Federation's decision on the proposals made.

#### MINDEL LEAVES 'KNOT

CUITARIST Alan Mindel, who has been very successfully leading his own five-piece at the Café Anglais (The "Knot" Res-taurant) in Town since last April. is leaving there on January 18.

Alan's contract is finished, and with the taking over of the resort by a new management, a new musical policy will be introduced. New band to start at "The Knot" will be led by Alan Carr. Meanwhile, Alan Mindel will be

ready to fix up a new date for his excellent little outfit which, with him-self on guitars, includes Eric Darby (Diano): Chris Curtis (tenor sax); Bill Leaning (bass); and Billy

## The B.A.O.R. Favourite

# **Hear My Song** Violetta

Full Dance 3/6

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Still on the subject of Balance and Control, this controversial article by OSCAR RABIN and HARRY DAVIS argues the case for

Balancing from the Score

Oscar Rabin

ON reading Jerry Dawson's BBC engineers are capable of doing orchestration and give the band anymaker article about a fine job; the point at issue is thing like ideal batance throughout.

Balance and Control of dancewhether broadcasting bands can rely while the routine checks, and placing upon well balanced broadcasts.

While the routine checks, and placing of mikes, during rehearsal give a fair Balance and Control of dance-band broadcasts we felt con-pelled to offer a few comments in the light of our own experi-ence. Here they are:— Pirst, Jerry's assurance that the Corporation is able to give bands a good balance doesn't seem of much consequence. No one questions that

## SQUADS AT Q.P.R. CUP-TIE

A NEW type of gig for the famed Squadrenaires Dance Orchestra takes them to Loftus Road football ground. Shepherd's Bush. London, on Saturday (lith).

They are playing before the game and during the interval of the Queen's Park Rangers versus Middlesbrough cup-tie, and the capacity crowd that is expected will have the double treat of good dance music and good football. There is no truth in the rumour that they are busily rehearsing "We'll be glad when you're dead, you rascal,

you" in the event of their not agreeing with the referee's decisions . . . ! The Squads are also in the news as they are stated to be receiving one of the highest fees ever paid to a dance band at the end of the month when

they go un to Scotland to play at two big affairs, along with quick-fire commentator. Gerry Wilmot.

On January 31, the Squads are at the Douglas Hotel. Aberdeen, home town of leader-vocalist Jimmy Miller and drummer-manager Jock Cum-mings, with a broadcast-Gerry in-cluded—on the morning of Pebruary 1. before travelling to Perth to appear at the Salutation Hotel in the evening.

Prior engagements include dances at Wakefield (January 16th), Darlington (17th), a N.S.L. concert at the London Casino (19th), and a show for the National Charities' Aid Fund at Grosvenor House (25th).

## FILLIS AIRING

ON January 14, Reg Leopold's "Southern Serenade" introduces again to the listening public, for the first time since his return to this country, famous

pioneer guitarist Len Fillis.

Len, who will appear as guest artist in this programme, makes a not her guest

appearance on the air on January 25, and also has a spot in "Variety Band-Box" on the

It was in 1917 12-vest-old that played the Len banjo on the Variety stage in South Africa. In the early 1920's he was playing at the Kit-Kat Club in London, when the Mound City Blue Blowersincluding Eddie

Lang on guitarwere featured at this venue. Len completely stole a march on his con-temporaries by taking band-room instruction from the master, and immediately jumping into the fore-front of British guitar players.

In 1937 he went to South Africa and then on to Australia, where in Mel-bourne he became manager of the pation-famed Hawaiian Ciph with its

nation-famed Hawaiian Club, with its 20,000 guitar-playing members.

By now a confirmed Hawaiian fan. Len Fillis returned to S. Africa in 1945 leading a five-piecer at the O.K. Club. and came back to the Homeland a few months ago. (Photo mset.)

Next is his statement that if a broadcast goes out badly balanced, it is not necessarily the programme engineer's fault. We would say most emphatically, whose fault is it, if not his? How can the band be blamed when the balancing is not in its hands?

As for his third point, that bands tend to devote too much time to retend to devote too much time to rehearsing material at the expense of
their balance-test time: there are
many factors that bear on this question. In his opinion, orchestras
should have their programme fully
rehearsed before entering the studio.
But does this viewpoint take into
account all the circumstances that
may attend a broadcast today?
Without examining in detail how
the average band has to "make up"
a week in which it has three airings
(at different times of the day), we will

(at different times of the day), we will simply instance the typical occasion of a band scheduled for a morning broadcast following a gruelling one-night stand. Faced with new material one number, perhaps, just off the arranger's desk, and intricate orchestrations such as the ambitious band will employ how can a bitious band will employ, how can a band enter the studio with its programme rehearsed to a T? Where would extra rehearsal time come from, and who would pay for it? These are questions which immediately spring to mind.

#### ENGINEER PROBLEMS

The two-and-a-half or three hours may suffice as both rehearsal and balance-test time for a combination that is to play conventional dance music, but it is scarcely satisfactory for the more ambitious outfit with a programme of twelve to fourteen ultra-modern arrangements!

Leaving Jerry's article, but remaining on the subject of balance and control, we have a few more observations to make. In our experience it has not been possible to rely on get-ting the same engineer for two consecutive shows, much less a whole run of broadcasts. And even if the same man were to be put in charge of balancing a band two or three times running, what chance would he have of really learning its repertory and style of playing?

Which brings us to the crux of the matter. Not much chance, unless he could read a full score! No engineer can be expected to acquaint himself fully with the dynamics of a set of modern orchestrations by hearing them played through a couple of times and making notes prior to the band taking the air.

Only by following the score could he cope with all the intricacies of musicians.

orchestration and give the band anything like ideal batance throughout.
While the routine checks, and placing
of mikes, during rehearsal give a fair
approximation of correct balance, they
make no allowance for the "human
element"—the tendency of musicians
to give to the full only when the red
light goes on—or for the subtler
nuances of scoring.

To us it seems necessary for the

To us it seems necessary for the band to be skilfully balanced from the score during the actual broadcast by an engineer who knows what the combination should sound like. Naturally, this practice would not take the place of the customary balance, but would supplement it. A tall order, you may think, but one which is practicable, and which has already been put into service on certain U.S. networks. And we'd go further, to the extent of saying that both pro-ducer and engineer should have a wide knowledge of the subject—should be 100 per cent. dance-band-minded. in fact— if they are to present con-sistently successful programmes of dance music.

#### "SPECIALIST" BALANCER

The Rabin Orchestra solves the problem by having its own copyist-Al Birota-sitting next to the engineer. plus Oscar Rabin alongside, both prepius Oscar Rabin alongside, both pre-pared to give auch advice as may be needed. But we still contend that the balancer should be able to follow a full score, and appreciate the finer points of dance music. And we claim that this "specialist" bal incer should be available to a band for the whole of a series of broadcasts so far as it is in the BBC's power to arrange it. After all a man must be fully con-

After all, a man must be fully con-versant with a band's style before he versant with a band's style before he can properly assess its requirements in terms of balance and control. The late great Glenn Miller, who encountered such difficulties as we have outlined when he broadcast in this country, carried his own balancer. Teddy White. Glenn realised that meal balance could only come from knowledge of the broadcastics medium. knowledge of the broadcasting medium combined with full understanding of his orchestra's capacities. He be-lieved what we believe—that the programme engineer can make or break even a first-class broadcasting band.

Reverting to Jerry Dawson: in his concluding paragraph, Jerry claimed there should be no such thing as bad balance providing the leader knew what he wanted and was prepared to what he wanted and was prepared to give the producer time, and so on. In our opinion there isn't a bandleader broadcasting regularly who doesn't know what he wants from his band. It is up to the BBC to bring out of the studio the noise that the band produces. And if the sound doesn't come over right where does the fault come over right, where does the fault lie? Not with the bandlesder or the

The Hit from "THE JOLSON STORY"

# APRIL

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Publishers

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January 11, 1947

## MELODY MAKER

Incorporating RHYTHM Member: Audit Bureau of Circulations 93, LONG ACRE, W.C.2. Telephone : Temple Bar 2468 Editor: RAY SONIN

## Mobilised Music

ONE of the most significant features of postwar policy as it affects dance bands and dance music is the belated, but welcome, mobilisation into organised units of sections of the profession.

The first faint stirrings of the embryo of organisation occurred among song-pluggers, who formed themselves into an association to protect their interests and their good name. Apart from protesting at what was considered to be a joke in bad taste against songpluggers in a BBC programme, we have heard little of this organisation, nor of a similar body formed by songwriters and music-publishing interests which has as its platform a 50 per cent. Quota of British songs on the air.

Let us hope that the silence surrounding these two bodies is merely the calm of preparation before the storm of activity.

THE third body is the Dance Band Directors' will be hearing Toraif Tolletsen, now that he has given two concerts ation which seems to be recently and a third to come next Sunday. Association which seems to be

Association which seems to be making forceful progress as it rises, like a syncopated phonix, from the ashes of disillusionment.

And, going from strength to strength, is the powerful Musicians Union which, over the past few years, has gained immeasurably in prestige; and, directed with initiative and courage, is performing ever-increasing service to the profession which it represents.

With all this organisation, what is there left to organise? The answer is the semi-professional musician who must be taught that anybody who plays an instrument and accepts money for so doing comes within the semi-professional accordionists. I have come to the conclusion that not

strument and accepts money for have come to the conclusion that not over there. So doing, comes within the orbit only was his choice of programme He took of MU legislation and help.

The semi-pros used to feel, in the old days, that they were looked at askance by the pro musician and his ruling body. This feeling has been conquered, and there is amity between both ranks. Valuable propaganda is being done by the Union to show being done by the Union to show and the MELODY MAKER warmly allies itself with the MU in bringing to the notice of its semi-professional readers the importance of organisation.

Never let us get back to the bad old days before the war when semi-pros and pros found themselves competing against one another with "under-cutting" allegations being bandled about in all directions.

A MORE healthy spirit of co-operation and understand. ing is already apparent throughout this co-operation can be further cemented for the good of the profession as a whole if all musicians

The close co-operation of professionals—as judges—and semi-professienals-as competitors-in MELODY Makes contests has undoubtedly done much to stimulate the healthy and more friendly feeling between them all. Now let us all go one step further and have them united under an organisation which has already proved its worth for the professionals. "And what is the top so and can also do so for the semi-pros. week, Miss Fotheringay?"



THERE is one fundamental and apparently ineradicable difference between ourselves and those we imisleadingly) call our cousins, the Yanks. It is a difference that applies not only to members of the dance music profession on both sides of the Atlantic, but to the two nations as a whole.

An American bandleader will think aothing of telling you how much noncy he grossed at his last concert; an American musician will as readily tell you how much a week his leader pays him; neither will think any the worse of you for asking what, in this country, would be regarded as a question in the worst possible taste.

Over here it is a asceret we (reluctantly) share with H.M. Collector of Taxes—if we share it at all!

And yet—week after week—stories and 'phone messages come to my desk from British dance band leaders, on British dance band leaders, with Leslies and 'phone messages come to my desk from British dance band leaders, it is easy-on-the-eye, London-born, 24-year-old Terry Deven, who sang year-old Terry Deven, who sang her way from a Carroll Levis show to Billy Thorburn nine years ago, and is new free-lancing with Leslies "liver" Hutchinson, the Stardusters and the Woolf Phillips Orchestra, after her success; with Complete and hall, how the weekly takings reached an "all-time high." Ask for actual in light satishand the weekly takings reached an "all-time high." Ask for actual how the weekly takings reached an "all-time high." Ask for actual how the weekly takings reached an "all-time high." Ask for actual inguit-how the weekly takings reached an "all-time high." Ask for actual inguit-aking takings: altering high white the yeolar observation with the supplies at the previous bashfulness supplants the eager desire to boast.

Over here it is a secret we (reluctantly) share with H.M. Collector of Taxes—if we share it at all!

And yet—week after week—stories and 'phone messages come to my desk from British dance band leaders, to the previous record.

One of our busiest vocalists is easy-on-the-eye, London-born, 24-year-ol

One of our busiest vocalists is easy-on-the-eye, London-born, 24-year-old Terry Devon, who sang her way from a Carroll Levis show to Billy Thorburn nine years age, and is now free-lancing with Lestle "Jiver" Hutchinson, the Stardusters and the Woolf Phillips Orchestra, after her success with George Scoti-Wood, Oscar Rabin, Len Camber and Nat Allen on stage, re-

and Tollefsen's playing, whilst still

"dated." as ever, is becoming

on Priday after spending a holiday

He tells me that he has discovered

Light Programme at 10.30 a.m. on

offered in the accordion line for

I understand Joe Rossi, the Belgian

no more. Sad to relate, he lost an arm in a bombing raid during the war. I feel sure all those who heard

Joe and have his records will wish

fortnight, and already membership

to Ron Nolan, c/o "M.M.'?

DESMOND A. HART.

has far surpassed Ron's expectations.

near future.

some time.

Allen on stage, re-cords, television and radio. This is her most recent portrait
—and the camera
did not lie!

greater incentive to go after these records.

Purthermore, apart from proving that Harry possesses a very fine bunch of boys—with especial mention for trumpet player Gyril Ellis, who has been steadily improving ever since his demobilisation from the Navy a few months ago—it proves conclusively that the people who so around telling you that "swing is dead" are not only doing a very great disservice to the profession (for from whom else other than the so-called "swing boys" do the new ideas that are essential to its survival spring?), but are also, to put it bluntly, talking through their hats.

Listeners to the Charlie Chester show, "Stand Easy," last week, hear Charlie refer to this bunch as "Harr Gold and his Pieces of Eight and

"dated."
It has been said that he could have well omitted Prosini's Variations on "Carnival of Venice" and his own "Promenading Rhythm," both of which are definitely "accordion" but not Wigmore Hall.
However, I shall be hearing "T. T." again on January 12, over at Ealing Town Hall. Until then... extra sixpence? France The Tanner, of course, who has be vocalising with the band for some time past, and furthermore, with sister Stella Tanner, playing party the ORBS series Ya-Ho-H featuring the Pieces of Eight, written by Harry's versatile drum and Last Saturday's Guest Artiste in the BBC "Accordion Club." Larry Macari, returned from Switzerland

Prances will be seen and hear when the Eight play the Star I Maldstone, tonight (9th), and He took his Excelsior with him, and on New Year's Day broadcast two more 9 to 9.38 a m. broadcast the Home Service on January Priday, and heard when they ..... Pebruary 1.

two extraordinarily fine players of the Chromatic accordion, one of whom is a sixteen-year-old girl whose playing is really something. He hopes to bring either one or both of these discoveries to England in the public's questions last nich public's questions last nich paris Cinema. You'll hear Frances was also the first band vocalist to be placed "witness box " of the Freddy Firsten radio series "It's My Ouin : public's questions last nich Paris Cinema. You'll hear tion over the air next Sun . . . . ncon.

Listen for the Dante Accordion Quartette when they broadcast in the Last Monday, incidental? January 13. I think you will enjoy their choice of numbers, and this airing should be something quite different from anything the BBC has first occasion when "St was accompanied by the F under the direction of t Benny Daniels, who has from Eric Robinson. M. wishes, Benny, on your at 1 .... the rostrum!

My very sincere (if rather belat congratulations, too, to former Bi youngster Jack Heyworth brought over in 1936, will play the accordion Rockets vocalist Norma Clarke, on the birth of your baby daughter, Chris tine. Norma wired the glad tidings to Charlie Chester three weeks aro-and he kept it a secret from me till now

to join me in sending our sympathies | HEARD AT THE ROSE ROOM: "Since they've promised him q

three months' series on the air, he I shall be down in Bristol when you read this article, having been invited to represent the British Association of Accordionists at the first meeting of the West Accordion Club organised by Ron downs, and the leader had nearly fortnight, and already meet every burst a blood vessel." burst a blood vessel. "I wonder if they'll change their

motto to Probe Bono Publico after " All the municians are talking about the 'Herd at the Rose Room '!"



A Cartica Arts Ball in miniature is how Ted Heath Hall London, W.1. last Thursday (2nd), where the festivities were high-lit by the appearance of swing-king Ted's own band.

A relief combo. led by boogle exponent Art Thompson, also tratured such musical stars as Dave Wilkins (1-1) Kathleen Stobart (inr.); Frank Deniz (elec. But the dargers present, but an official from the control of the Fan Club's many members, handed a "best books, together with bandleader Syd to the control of the best gifts, however, was not books, together with bandleader Syd to the control of the best gifts, however, was not books, together with bandleader Syd to the control of the best gifts, however, was not books, together the control of the best gifts, however, was not the dargers present, but an official from the control of the Fan Club's many members, handed a thecea portable radio (see photo above).

The Fan Club has already received grateful acknowned and another worthy donation of books, togs and the which it recently made to the Great immong Street Hospital for Sick Children. gre.) Enteritige Goode (bats); and Joe Watson (dms.).

## 1947 Emblems of Success

and Contests.

of wards at the te for the band in the best eading embody-





c1947

# MY KIND OF JAZZ, No. 3 COLEMAN HAWKINS

reactions.

Here is the last of a series of 1 three as witnessed and recorded by MARGERY LEWIS

# "M.M." New York CorrespondentLEONARDFEATHER I like it modern!

has been making a series of "blindfold" tests on well-known figures of jazz, so as to obtain unprejudiced understand it! To me, it's like a man thinking back to when he couldn't walk, he had to crawl.

"It's hard to look back and think that you ever sounded like that. I thought I was playing all right at that time, too, but it sounds awful to me now. I hate to listen to it—I'm ashamed of it!"

Hawk's comments on a Gillespie

Hawk's comments on a Gillespie record entitled "That's Earl Brother" was: "... That's Dizzy. It's modern; they're playing the right chords, they know the changes. It has a good beat, too; modern jazz has to

#### "OLD TIME STUFF"

HITS & PIECES



#### -CLASSICS from the CLUBS"

I'LL SEE YOU IN MY DREAMS F

I'M COMING, VIRGINIA .... P I'M IN THE MARKET FOR YOU ED

ing, famous planist away on holiday

in the United States, chose It

Dreams Come True as being a great favourite of his, the chords being

attractively out of the usual rut and

the melody sustaining interest for the full 32 bars.

Back in Town after their highly successful Christmas

another succession of broad-casts, with a week at Bentall's,

Kingston-on-Thames, later in

Pirst of these airings will take place tomorrow (Priday) from 10.30 till 11 a.m. on the Light Programme, fol-

lowed by their appearance in Tawny

with, next day, another airing from

Neilson's "Café on the Corner"

the month.

Carlo Krahmer

PERSONAL CHOICE .- George Shear-

I MAY BE WRONG

THE I's certainly have it and are rich in good tunes which you might like to remember. As only one list would have to omit too many good ones, here is a selection to be going on with, and next week there will be some more. there will be some more.
I AIN'T GOT NOBODY ... F
I CAN'T BELIEVE ... BI
I CAN'T GET STARTED ... C I CAN'T GIVE YOU AI I COVER THE WATERFRONT G I CRIED FOR YOU F IDA EB
IDAHO F
IF DREAMS COME TRUE AB
IF I DIDN'T CARE BB IF I HAD YOU FOUND A NEW BABY ..... Dog I GET A KICK OUT OF YOU KNOW THAT YOU KNOW LL GET BY

in making "Let It Be Soon," a marathon best-seller. . . Heard Hammer- terrific gal is Miss Doreen, definitely smith Palais song contest last week-end. another Kay Cavendish with right air and I've already taken a fancy to "A Love Song For Sale." . Neal Ardea hitting an easy stride on the Anne Shelten show. . . . Scores of great new tunes are currently hitting the air-lanes, yet our milk boy still persists in whist-ling "If I Had My Way." He'd break any publisher's heart. . . . "The Man Mountain in Evening

Dress "-that's a pen picture of Hughie Diamond rushing to the Nut House for a show on New Year's Eve. If you heard Hughie's "In Town Tonight" spot you'll agree that this boy should be heard singing on the air more often. . . . Jan Wildeman came thru' smartly for his first air-shot from Cricklewood. Keep that two-plane spot feature in for future transmissions, Jan, it's a great

programme break-up.
GUESS DEPT.! Who's the West End bandleader who was requested to play a big tune at his club the other evening and said he didn't have the orchestrahighly successful Christmas tion? Sustained requests did the trick. Season at the Northumberland Hotel, Cliftonville, Howard Lucraft and his Music face corny, and the leader was sophisticated? "Mamula Moon" was "Lili Marlene" of Far East armies, and now publisher of another Malayan song of love "Terang Boulan" claims this distinction, too. I'll leave it to the sheetbuyers-they'll sort the right one DREAM DEPT.! Won't it be nice

when the Fleet Street radio scribes do from 3 till 3.30 p.m. on January 22, a little more listening to detice bands, singers, and Variety in general? Cellie They have a spell at the Seaburn Hall. Sunderland, from February 10-15.

Newcomer to the Lucraft line-up is vocalist Anne Weaver, who is now regularly singing to his music.

Knex can't continually shoulder this responsibility. It ain't fair! . . . Clue to bad pop music bit during past months is forthcoming via main sheet buyers in North of England. They say they can't not have seemed to his music.

Knex can't continually shoulder this responsibility. It ain't fair! . . . Clue to bad pop music bit during past months is forthcoming via main sheet buyers in North of England. They say they can't not have seemed be with the fair of the fai Knex can't continually shoulder this re-

NEW YEAR opened with blue skies bigger in comparison... "Five Minutes brightening Tin Pan Alley. More" got biggest plug to date from hypo, sheet sales figures surprising everyone... "Dream Again" and "The Old Lamp-Lighter" made initial bow to fame... Beryl Davis's New York publicity man already on the job with full page photo ad. in "Variety." Simple caption reads: "She'll be here soon." Seems a pity our producers couldn't find a spot for Beryl on their big-time shows before the songstress left for the States. These producers are hunting our vocal aces out of the country.

aces out of the country.

PAT ON THE BACK DEPT.! To Caught lush thrush Dereen Eddie Day, Johnny Franz, Jimmy Barry ("Squads") Stephens doing non-stop and Jerry Raywood for a bang-up job five hours piano-vocal single at Spotlight Club, New Year's Eve. build-up. . . Our " Britain's Top Tunes" panel, now recognised by B.B.C. pro-ducers as official guide to the nation's best sellers. . . Reported Perry Come dethroned Bing and is now outstanding Number One singer of America. I know one British disc jockey who didn't agree but has now changed his mind. Imy Bonn giving radio premiere of new ballad by Denby and Walson, "May I Call You Sweetheart" in John Shar-man's "Music Hall" this Saturday

> (11th) TIN PAN ALLEY OSCARS TO HATTY Lester's Hayseeds for bono on "Zip-a-Dee-Doo-Dah" in "Ha . . . To Anne Shelton FOR a drome." really beautiful rendering of "I'll Always Be With You.". TO Edna Kaye POR a smartle performance on "Bring On Those Wonderful Men" in "Up And Doing." . . .

### **Britain's Top Tunes**

(In Alphabetical Order) All Thru' The Day-Chappells. Bless You-Gay. Bown In The Valley-Leeds. Dream Again-Box and Cox. Five Minutes More-Morris (Edwin) It's All Gver New-C. and C. Let It Be Soon-P. D. and H. Pretending-Bradbury Wood Somo Day You'll Want Me To Want

Yeo-Dash Sweetheart We'll Never Strauss Miller. The Green Corkates-Circphonic. The Old Lamplighter-Duch.

2.187.78kg

"A THOUSAND miles I've the travelled" may well be the theme song of blonde Manchester-born Leila Rowlands, who in 1939 sang with Johnny Rosen in her home town and with Reg. Williams at Bristol and Moresammy Ash at the Rex Ballroom. Cambridge, for two weeks and stayed three and a half years! Went to Canada in 1944 and obtained a visa to work in Detroit at the Penobscot Club. Did onenight stands that summer with Tommy Harrison at various Lake resorts. Back to the Warren Club in Detroit in 1945 and home to England in May this year. Is anxious to fix up in London.

lems of Success,"

for County and hampionship winners, winners and the All-'inal winners, in the

Emblems, which the inning them are entitled ay on their letter-headsusiness cards and all blicity matter featuring ne posters and proengagements at play, are identi-

e year has, of

ems it has won



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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

It takes a long time to get some of the current record releases these days, and some never come in at all. That makes it harder for us to run the Corner efficiently and impossible to give our choice of the month's records until the month in question has become ancient history.

But if we had been giving our selection for last October it would unquestionably have been Josh White's "House of the Risin' Sun' record that would have been chosen.

There are many, of course, who would complain that these sides are not jazz. And their objection would have to be sustained if it were agreed that jazz means band music and that alone. But there are several allied music forms which we accept along with basic jazz. Swing music, Harlem "jive," \*ragtime, plano blues and sundry types of Negro singing find ready acceptance by some among collectors. And often the Negro singing comes near in emotional content to the true jazz that is the collector's first consideration.

These Josh White pieces are a type of music not easily placed into a convenient category. Were they blues, simply, as so many of Josh's songs are, it would be necessary only to enlarge on the debt that instrumental jazz owes this song-type, pointing to their common features of scalar pattern, polyrhythm, cadenza-like breaks, Negro intonation and the rest of it. But "Risin' Sun" is not quite blues for all its possibilities (and it has been sung in the traditional blues fashion), while "Strange Fruit" is nothing like the blues.

So we are faced with two ballads, one of white origin and the other a very self-conscious creation with studied political overtones. With his instinct for giving every song he sings the treatment it seems to call for, Josh interprets them in a rather straight fashion, although this record alone is sufficiently stylish, in hard-to-define ways, to convince the most sceptical of his undoubted jazz ability. It is almost a bity, too, that Josh's "speaking" guitar is so silent here. For even on ballads and protest songs—what he terms his "fighting blues"—it is likely to provide an exciting rhythmic accompaniment to his vocals; a case of the instrument being jazzier than the voice.

#### GOOD MUSIC

We have secret faith, like most critics, that underneath those carefully constructed relative standards by which we judge this kind of jazz and that, there exists some kind of ultimate artistic criterion, one possibly bound up with skill, conviction and what is called personality. It prompts many of us to venture the opinion that orchestrated swing music is not only different from improvisatory jazz, but inferior to it as a music type. In much the same way we believe that these songs of Josh White's are good in the manner of folk-songs (and that applies especially to "Risin' Sun," the more satisfactory of the sides), and pretty good music all round, because the performance does credit to the material. "Risin' Sun" is a folk-song, the

"Risin' Sun" is a folk-song, the other is not; but both have something of the quality of Afro-American folk-song, although the singer imbues them with more specific meaning, perhaps, than they would possess in the hands of "the folk." And, as a blues singer, he also imparts to them a certain degree of jazz feeling that would no doubt have been absent from a purer performance.

#### JOSH ON A CRUSADE

Josh White is often accused of smart and commercial tendencies, and it has been said that his interpretations lack sincerity. If that is so, it must at once be said that no trace of this insincerity communicates itself to us through his music. "A tong is like a guitar string," says Josh. "It's got to ring true," (How like Bunk Johnson's: "Playing jazz is talkin" from the heart "!! Josh's songs do indeed ring true.

If his repertory is overfilled with propaganda songs it is because he is intensely preoccupied with politics, is in fact a troubadour on a crusade as one writer put it. No matter how we regard the artist with an axe to grind, the fact remains that this particular singer is both class conscious and race conscious and it inevitate finds expression in his work. To quot from "Folk Review":

"Josh White's political feelings at sechet's "Blackstic not confined to song, but manifes in the House B., themselves in his private and professional life; he is militant in the discs on Am. label.

IT takes a long time to get some of struggle against the colour bar which is raised even in New York's enterdays, and some never come in at all.

Josh won't touch a song, or appear in any play or movie, if he feels that it is detrimental to his race. On the positive side, he likes to sing about what he feels: "It's the best way to get a message across," says Josh. Which should explain why he picked upon Lewis Alian's lynching song, a broadside at racial intolerance.

As we've said, this is not as pleasing as the reverse. At first it struck a very false note, perhaps because of long familiarity with Billie Holiday's version, which is smoother and less mannered, but after repeated playings we got the feel of Josh's approach to the piece and found it a refreshing change from Billie's enervated style.

#### "RISIN' SUN"

His "Risin' Sun" is a restrained, but nonetheless dramatic performance. Good lyrics and White's compelling delivery of them combine to make an almost perfect record—we might have omitted the "almost" but for recollections of his superior performance of the same song in the American Music Festival put out over here a while back by the B.B.C.

here a while back by the B.B.C.

Josh's falling voice and controlled smears, his clear diction, muted expressiveness (in this, as in so many of his songs, bitterness is the keynote), and overall sureness, are demonstrated to the full. The typical Negro humour that relieves many of his songs before they're finished is absent here, and so are the jazz rhythms. But the strong beat that characterises his work is implicit in this very slow-paced number in some kind of 3/4 time.

characterises his work is implicit in this very slow-paced number in some kind of 3/4 time.

Of the song itself, the Lomaxes wrote: "We have heard it sung only by Southern whites. 'Risin' Sun.' as a name for a bawdy house, occurs in a number of unprintable songs of English origin." Like all folk-songs and neo-folk-songs, its lyrics are far from standardised, although their approximate shape and meaning have been determined by tradition. The words Josh sung over the radio were almost identical with four of the seven or eight verses collected by Professor Lomax and printed in "Our Singing Country." and on the record he uses the same lyrics with insignificant variations.

#### JIM CROW BLUES

Those who question Josh White's ability as a singer of folk-songs, and impugn his integrity, might reflect on his close contact. from earliest child-hood with a wide field of Southern folk-music, both white and Negro, and ponder his insistence upon singing live, meaningful blues and ballads and in general adopting a line of conduct inimical to his professional interests. With his vocal equipment and personal charm, it seems to us, Josh could aspire to the ranks of the nation's leading coloured crooners. Instead he prefers his Jim Crow blues, simple ballads, "bad man" and "bad woman" songs.

No one will class his silky executions with the rough hit-and-miss performances of the many excellent but untrained singers whose records can be found among a welter of good, bad and indifferent "Race Music." But they have directness, fine musicianship and the almost universal appeal

Even with more popular material. like the renowned Meat Ball song. Josh is able to work miracles of transformation. A triffing comedy piece becomes again the satirical and even bitter social comment that it once was. Indeed, his "One Meat Ball" is a more obvious protest song than the parent "Fish Ball" ballad.

And just as he scorns the trivialities of Tin Pan Alley, so Josh overcomes the environmental obstacles of
his present work, refusing to succumb
to the atmosphere of a cabaret and
sacrifice artistry to showmanship,
sincerity to sentimentality. When he
sings he expects the courtesy of a
hearing, and will idly strum and
stare until he gets it. Successful
out not content, Josh is to-day a
serious artist and, in the words of
Alan Lomax, "one of the great
living singers of American folk-song."

J. Kickinside, 41, Manville Road, S.W.17, wants Lewis's "I'm in the Mood," Armstrong's "Coal Cart," iechet's "Blackstick," Bessie Smith's 'In the House B.," McKinley's "N. Orleans Parade," and any boogie discs on Am. Label.

SINCE I last saw him, burly Scots singer and guitarist Bobby Bruce has been nursing some angry boils which turned septic, one almost causing the amputation of an arm. Unable to tour, Bobby had to leave Felix Mendelssohn, but, thanks to M. and B. and penicillin, he has now recovered his health and is kicking his heels at Bermondsey 3659.

Positively my last request for gramophone records I make on behalf of
William Thompson, a patient in R5
Annexe, Bangour Hospital, Broxburn,
Scotland, who is willing to pay for
any classics by Red Nichols and the
Pive Pennies or the Mound City Blue
Blowers, but if anyone can afford to
offer them as a gift to a bedridden
fan, so much the better!

When Ronnie Munro's melodic radio pot-pourri, "Sunday Serenade," was rested nine months ago, we were told it would not be absent for long. Lis-teners are becoming impatient, and as Ronnie cannot explain the delay, perhaps the B.B.C. should be reminded that he is only a mile or so from Broadcasting House, acting as M.D. for Jack Hylton in "Red Riding Hood," at the Adelphi Theatre.

Greetings to all his friends in the Midlands come from pianist George Young, who is doing mighty fine with BAOR, leading Caerphilly tenor-sax Gordon Perry, Carshalton bassist Tony Brewn, and Herne Bay drummer Don Davies, who aim to air on BFN following a "Piano-Playtime" solo recently by George Young, who was formerly with Reg Bartiam and his Band at the Civic Hall, Wolverhampton. hampton.

When his trim, red-headed wife, Mona, promised him a surprise for Christmas, journalist Andy Gray contemplated something momentous. Sure enough, on December 27, James Andrew Gordon Gray arrived.

Weighing 8i lb. Newshawk Andy.
once my editorial chum on Melooy
Maken and "Rhythm," served as a
captain in North Africa and Italy on
"Union Jack," and is now with
"Weekly Sporting Review," Congratulations, Andy. Fleet Street
awaits J. A. G. G.!

Arriving in England early in February, Indian bandleader Cedric H. West hopes to do as well as his two fellow-countrymen, lke Isaacs and Reub Solomon, who have joined Leslie Douglas. Cedric West, who plays electric guitar and trombone. Gymkhana Ciub at NAAFI EFI HQ. Rangoon, where his contract ended on New Year's Eve.

Welcome home to semi-pro. drummer Cpl. Roy Vaughan, who has been doing his bit on the Continent for four years with the RAF, unable to drum, but learning all about pro-

## Your Queries

well-known London coach. Claude Bampton, answers the following query:

E. Mallaby, Co. Durham: Unless the sax is actually marked H.P.—I.e., high pitch—there is not a lot to go on with what one might call the naked eye, but the difference can be clearly seen if you compare the size with that of a low-pitch instrument, the latter being quite obviously some-

what larger. Except for learning purposes there is no great use for high-pitch instruments, brass bands being the only ensembles using this pitch, but they do not use saxes, anyway . military bands use them, of course, but these are all low-pitch now, with the exception of a number of private works military bands, who use the older-type high-pitch instruments for

reasons of economy. Dance bands are universally flat pitch, and you would not be at all happy, or popular, using a sharp-pitch instrument, as it is not really possible for even a first-class firm to lower the pitch sufficiently to put

the instrument properly in tune. In other words, high-pitch instruments are virtually obsolete for dance band use, but there is nothing against them for a year or so's preliminary practice and study, so long as you bear in mind that you would definitely need a low-pitch instrument in the long run if you found yourself suited to sax playing and were going to take it seriously.

## by Chris Hayes

motion while serving on his unit entertainment committee. Seems a bright boy, with a pocketful of sound ideas. Anyone care to offer him an administrative post? I have his address at the office.

Gunner Art Collins, who was with bandleader Frankle Brown, under Harry Parry, until conscripted for the Army in 1944, should some day be a famous drummer. Right now Art is with the Resergers Dance Orchestra in Egypt, but when his term with the Royal Artillery terminates, he will continue his tuition under masterly coach Max Abrams, who taught Jack Parnell, Eric Delaney, Billy Lonsdale, and John Blanchard.

Enterprising Court Royal, at Horsham, has seized Peggy Position and her Band for dancing every Thursday and Saturday. . . Should like to hear from Banbury drummer-leader Brown Lay. . . . Sought by Stan Freeborn, of 43, Chapel Street. Diss, Norfolk, an orchestration of "Modre'nebe" ("Blue Sky Romance"), which apparently is out of mance"), which apparently is out of print.

## HE DIDN'T LOOK UNDER THE BED!

Cobden Hotel, Cherry Street, Corporation Street, Birmingham 2.

To the Editor.

MAKE an article describing the "theft" of two Brithart "theft" of two Brithart mouthoreces from one of Oscar Rabin's saxophone players-

They are here in my posses-

men were staying here. Mr. Powers reported the loss of his mouthpieces here at the hotel, and the GID were called in immediately.

Half an hour after the band had left, the mouthpieces were found by a maid in Mr. Powers' room, and brought down to the reception desk. I have guarded them here in the drawer ever and continue their investigations, or further inquiries from Mr. Powers.

I assure you there has been no suggestion of theft whatso-ever, and would be obliged if you would inform Mr. Powers of the whereabouts of his mouthpieces, which are await-ing collection. One question: Why did he not look under his bed?

DOROTHY M. PAYNE, Receptionist.

(Week commencing January 13) Carl BARRITEAU and Band. One-night Stands.

Billy COTTON and Band. Ritz, Birkenhead. George EVANS and Band. One-night Stands, Midlands, Teddy FOSTER and Band.

One-night Stands, North. Morton FRASEB and Harmonica Rascals. Palace, Dundee.

Henry HALL and Band. Empire, Oldham. Joe LOSS and Band. Green's Playhouse, Glasgow.

Felix MENDELSSOHN and Hawattan Serenaders. Pleasure Gardens, Folkestone

Syd MILLWARD and Nitwits One-night Stands. Oscar RABIN and Band. One-night Stands, South. Charles SHADWELL and Orchestra.

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