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Melody Maker

INCORPORATING "RHYTHM"

M.U. BAN ON DANCE BAND FOOTBALL-GROUND RECORDINGS

An enterprising scheme for recording dance bands in quarter-hour programmes to be relayed over loudspeakers at football grounds, which was to have provided some 300 sessions for musicians during the season, has just been turned down by the Musicians' Union.

The scheme was devised by the Universal Programme Corporation—the recording division of the International Broadcasting Company, who ran Radio Normandy before the war—and consisted of making quarter-hour recorded programmes, featuring a dance band. These were sponsored by commercial firms, and would have been played to the crowds at football matches—replacing the usual old gramophone records which the majority of clubs are at present using.

First band to be contracted for the programmes was Paula Green and her ten-piece Orchestra—who have already distinguished themselves on television—and they were to have made their first recording yesterday (Wednesday, 15th), with seven more sessions to follow.

In the usual way, the M.U. was asked to approve the project, and has refused.

300 SESSIONS

Mr. Jack Martin, general manager of Universal Programme Corporation, told the *Melody Maker* on Tuesday:—

"I honestly fail to understand why the Union has turned down an idea that could only cause more employment for dance bands. It is not as if, by our recordings, we would be doing live musicians out of work, because, out of over forty football clubs that we have approached, only three employ brass bands regularly for their matches. The rest use gramophone records—so the M.U. action merely means that the clubs just go back to using records out of which the musicians don't get a penny.

"For the remaining sixteen weeks of the season we had planned forty-eight recording sessions—having fixed six bands to do eight sessions each. With the scheme catching on, we figured on 300 sessions every season for bands—all of them at full Union rates for the musicians.

"The football clubs were very keen on the idea. They know the value of bright, well-recorded dance music in cheering their crowds—particularly dance music in programme form. Instead of the higgledy-piggledy selection of any kind of record that they have to make do with these days—and many clubs have already signed agreements with us to take the programmes.

"In passing, the dropping of the scheme will be a bit of a blow to the clubs interested, because they are to be paid for letting us put the programmes over their loudspeakers.

"I hope it will be possible for the M.U. to change its surprising decision and enable the scheme to go through.

The Musicians' Union point of view was put to the *Melody Maker* by Mr. Hardie Ratcliffe, assistant general secretary. He said:—

"The Union policy is, and must be, one of encouraging live performance by musicians—not the further use of recordings, while live bands are available. We cannot, in principle, subscribe to any scheme that involves the use of recorded music as against a live band in public places.

"If there is a demand for music at football grounds, the Union is anxious that bands should be employed. This would be impossible of achievement if we were to agree to the use of specially recorded programmes, and we could not successfully pursue our policy of widening the field of employment for the profession.

"We know that ordinary commercial recordings are used on football

grounds, but professional musicians make the records, and those who make them can control them—or stop making them.

"This is a separate problem, about which the profession will certainly hear something before very long."

"Nightingale" Line-Up Fixed

A FEW small technical hitches have delayed the opening of the Nightingale night spot in Berkeley Square, W., for a few days.

Meanwhile, Felix King's new, 17-piece band is all lined-up, rehearsed and ready and, besides Felix and Freddy Hunt at the two pianos, will feature Sid Cottam and Ted Francis (saxophones); Ken Williams and Harry Bates (trumpets); Norman Maloney (double bass); Norman Maloney (baritone sax and flute); Dave Egan and S. Sykes (trumpets); Bill Godfrey (trumpet and flute); Freddy Burgess, Eddie Rapp and Ron Schneider (trombones); Les Lee (drums and vocalists); Doug Richards (guitar); and Jack Hayden (bass).

Feature-vocalist is towering, ex-Comzando Hughie Diamond.

ELIZALDE BAND "REVIVED" FOR OVERSEAS AIRING

ALMOST forgotten to-day, the name of Fred Elizalde will be revived this afternoon (Thursday) at the Aeolian Hall, when the "Jazz Society" devotes its weekly overseas half-hour to a tribute to the work, as arranger and composer, of one of the most significant figures in the early days of British jazz.

The advent of the Fred Elizalde Band at the Savoy Hotel in 1928 aroused the interest not only of the entire profession but of the lay public as well. It comprised such men as Fud Livingstone, Adrian Rollini, Chelsea Quealey, Ronnie Gubertini, Norman Payne, Rex Owen, Harry Hayes, Billy Mason and others who were kingpins in the realms of jazz.

In recreating the scene within the scope of the "Jazz Society," producer Mark White and MD Billy Munn have secured for this session four original members of the band in Harry Hayes (alto, cl.); Rex Owen, playing Adrian Rollini's original Savoy bass sax; Les Fells (gtr.); with violinist George Hurley as guest artist.

Original second pianist Billy Mason, at present in Scotland, will be deputed for by Pat Dodd, whilst Freddie Gardner will take the place (on tenor) of Jack Rusin.

George Fierstone will be standing in for drummer Ronnie Gubertini, who first went to the Savoy with Elizalde and has remained there ever since, and whose recording with Carroll Gibbons clashes with the "Society's" half-hour. And in place of Norman Payne, now devoting his time to his agency, will be Duncan Whyte.

Death has taken its toll of two other original members in the persons of bass player Tiny Stock and the inimitable vocalist Al Bonifly. Their places will be taken by Dungle Lees and guest artist Tom Henry.

The programme promises to be unique both in its subject and in its personnel, and is yet one more reason why jazz-starved Home listeners look enviously at their overseas confreres.

Heath Repeat for Leeds Fans

TO offset the disappointment of the many ticket-holding fans who were inadvertently denied admission from his Town Hall appearance on January 3, swing-ting Ted Heath is again taking his band to Leeds.

There, at the Empire, he will give two concerts on Sunday, February 2.

The band's visit to the Leas Cliff Hall, Flockstone, to-night (Thursday), marks their first appearance before Kentish fans. On January 23, they are at the Town Hall, Watford; at the Floral Hall, Southport, on Saturday, 25th, and give two concerts on Sunday (26th) at the Empire, Liverpool, when their first television series opened last Sunday with Bob Probst and Tony Fones on two pianos, with Richard Hearn guest-starring.

After these out-of-town dates, Ted will continue his regular weekly sessions at the Hammersmith Palais, on Mondays and Wednesdays, and at the Cricklewood Palais, on Tuesdays. The band is on the air to-morrow (Friday) from 6.20 to 6.45 p.m., in the Light Programme.

Next Sunday the band will play still another "Swing Session" at the London Palladium.

BERYL DAVIS: BIG BOB HOPE AIR SHOW OFFER

B RITISH SWING-SINGER BERYL DAVIS HAS BEEN OFFERED A FOUR-YEAR CONTRACT WITH THE BOB HOPE RADIO SHOW.

Beryl herself has just revealed this momentous news via transatlantic telephone to her famous bandleading father, Harry Davis, who immediately contacted the *Melody Maker*.

Beryl has not yet clinched the proposed contract, as she has to consider several other top-spot tenders, but should she accept Hope's offer, she will be the first British croonette to appear on this world-renowned programme.

Although Beryl embarked on the crack s.s. "America" on January 3, her fame had arrived first. Immediately she stepped ashore she was mobbed by hordes of cameramen, reporters, and agents, who all clamoured for publicity pictures, and stories.

Beryl has already signed up with the new M.G.M. recording company, whose issues spotlight the great American artist, Kate Smith. Meanwhile, Britain's Decca Record Co. is holding her year's contract in abeyance until she returns.

Vic Lewis Band Dates

THE new Vic Lewis Orchestra has booked a varied bunch of dates for January, these including a number of visits—with the requirements of the fans very much in mind—to various town halls in London and the Home Counties, plus some Sunday concerts, and also a special television date for the Jazzmen (the live outfit from the main band).

The visit to the Alexandra Palace will be on January 22, when the boys will televise some typical "Jazzmen" fare. Meanwhile, Vic Lewis and the Orchestra will be at Twickenham Town Hall on January 16; Orpington Town Hall, Kent (concert) on January 18; with a concert at the Pump Room, Bath (arranged by Eddi) the following day.

January 21 sees the outfit at Ealing Town Hall, whilst two days later (23rd) they visit Stoke Newington Town Hall. Last three town hall dates in the month are Finsbury Town Hall (24th); High Wycombe Town Hall (28th); and Epsom Town Hall (30th).

M.P.M. want a girl vocalist right away to go out to Austria on a recording contract lasting two or three months. Telephone: Mr. Munn-ward or Mr. Marlow at Regent 5851.

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CALL SHEET

(Week commencing January 20)

Carl BARRITEAU and Band
One-night Stands, Midlands.
Billy COTTON and Band.
Hippodrome, Chatham.
Leslie DOUGLAS and Band.
Hippodrome, Margate.
George EVANS Band.
One-night Stands, South.
Treddy FOSTER and Band.
One-night Stands, North.
Gloria GAYE and Girl Band.
Empire, Woolwich.
Henry HALL and Band.
Empire, West Hartlepool.
Joe LOSS and Band.
Empire, Glasgow.
Felix MENDELSSOHN and Hawaiian Serenaders.
One-night Stands, North.
Sid MILLWARD and Nitelets.
One-night Stands, North.
Fred MURFIELD and Band.
Grand, Clapham.
Oscar RABIN and Band.
Greensriars Ballroom, Nottingham.
Syd SEYMOUR and Band.
Hippodrome, Boscombe.
Billy THORBURN and Band.
Palace, Bath.
TROISE and Mandollers.
Palace, Blackpool.
Eric WINSTONE and Band.
Green's Playhouse, Glasgow.

HUTCHINSON AIRING

NEWS from the Leslie (Jiver) Hutchinson camp is that for his next broadcast, on Monday, January 20, at 9 a.m. (Home Service), he will be introducing on the air vocal star and impressionist, Charles Judah.

Already making quite a name in this country, Charlie has appeared with the Leslie Hutchinson Band on one-night stands. He comes from India. Also singing with the band for the broadcast is glamorous Terry Devon.

Leslie Hutchinson's Band is playing three dates in the North during the coming week, including the Beverly Road Baths, Hull, on the 23rd, and the Lough Town Hall on the following day.

A grand dance has been organised to-day (Thursday, January 16), at Kensington Town Hall, in aid of the British Soviet Society. An added attraction is a small band to be presented by Leslie, which will include himself on trumpet, Reuben Solomon (alto and clarinet), Ike Isaacs (guitar), Len Felix (piano), and Charles Judah (bass and vocals).

MOORE JOINS CROW

THE weekly BBC "Merry-Go-Round" continues its triumphant way with a new face now seen in George Crow's very successful "Blue Mariners" Orchestra.

Newcomer is trombonist Tony Moore who, with Henry Hall before the war, spent several years in the Royal Marines. A short spell with George Crow a few months back convinced George that Tony was the man he ought to have, so now the latter will be regularly with the "Mariners" brass section.

ELLINGTON'S CLEAN SWEEP IN "DOWN BEAT" POLL

DUKE ELLINGTON has grabbed off both Swing and Sweet Band spots in "Down Beat's" Annual Poll. In the Swing Division, Ellington topped Stan Kenton by almost 1,000 votes, with Woody Herman, Boyd Raeburn, Benny Goodman, Randy Brooks, Ray McKinley, Les Brown, Tex Beneke and Lionel Hampton following along in the order named.

In the Sweet Division, Duke beat out Claude Thornhill by the large margin of 1,600 votes. After Thornhill came Les Brown, Tommy Dorsey, Elliot Lawrence, Randy Brooks, Charlie Spivak, Tex Beneke, Harry James and Boyd Raeburn.

Woody Herman was last year's winner in the Swing Division, while honours for the Sweet Band went to Tommy Dorsey.

Baritone sax man Harry Carney pulled the highest score in votes with a total of 4,424. Following is a list of the winners in the various categories: Small Combo, King Cole; Favourite Soloist, Benny Goodman; Trumpet, Roy Eldridge; Trombone, Bill Harris; Alto Sax, Johnny Hodges; Tenor Sax, Vido Musso; Clarinet, Buddy DeFrenco; Piano, Mel Powell; Drums, Dave Tough; Bass, Eddie Safranski; Guitar, Oscar Moore; Arranger, Billy Strayhorn; Male Vocalist, Art Lund; Gai Vocalist, June Christy.

Add Ziggy Elms, and Charlie Shavers, trumpets; Lawrence Brown and Kai Winding, trombones; Willie Smith, alto sax; Flip Phillips, tenor sax; make Benny Goodman leader, and you have "Down Beat's" All-Star Band for 1946.

KING OF CORN

Oh, yes; in the King of Corn Division, Spike Jones won by several lengths or 2,500 votes over Guy Lombardo. Harry James galloped in to show.

Benny Goodman broke up his regular band, and is just resting on the West Coast and doing only one radio show per week. His radio band contains such men as Jess Stacy, piano; Ray Linn, Van Rasey, trumpets; Lou McGarity, Tommy Pederson, Red Ballard, trombones; Skeets Herfurt, Babe Rusin, Heinie Beau, Jack Chaney, Chuck Gentry, saxophones; Harry Babison, bass; Sammy Weiss, drums; Barney Kessel, guitar.

Benny expects to go into the Hollywood Palladium some time during the summer of 1947, but, outside of his radio show, intends to take it real easy. Johnny Thompson is doing some scoring for Benny's radio show.

Woody Herman is marking time here in Hollywood until his picture starts the latter part of January. Title of film will be "Concerto for Johnny," and features the Herman Herd and Igor Stravinsky. However, it won't be the "Herd" which made such a sensational rise to fame. Woody will reorganise his band here on the coast, leaving out the higher priced musicians such as Bill Harris, Sonny Herman, Flip Phillips, etc. Ralph Burns is still writing for Herman, and will do much of the film score.

Vido Musso is rejoining Stan Kenton after his own short but successful career as a bandleader.

DAVE HYLTON.

BERT READ: MALAYA SAILING PUT BACK A WEEK

SURPRISE was occasioned in London last week, when famous pianist and orchestrator Bert Read, who was thought to be four days on his way to Singapore, threw a farewell cocktail party at the May Fair Hotel!

The explanation is that Bert should have sailed from Liverpool on the s.s. "Empress of Australia" on January 4—as announced in last week's "M.M."—but at the last moment he was advised that the departure of the vessel had been postponed for a week.

Bert remained at his Southampton home, and the first intimation of his presence in England occurred when he telephoned around inviting some friends along to the May Fair.

Bert, who was with Ambrose from 1928 to 1934, with Henry Hall from 1934 to 1937, Jack Harris from 1937 to 1938, and Ambrose from 1938 until entering the Army, eventually left Liverpool on January 10 and expects to land at Singapore at the end of the month.

His position with the Malayan Broadcast Dept., which is for three years with an option and comes under the control of the Colonial Office, has the imposing official title of "Assistant Director of Script Traffic."

LONDON COMMITTEE IS FORMED FOR "M.M." CONTESTS

ONE of the innovations resulting from the "M.M.'s" continued search for new means of bringing ever nearer to perfection the dance band contests it sponsors is the formation of a special committee to handle events in the Greater London area.

So far, the committee, which will be known as the Maxey Maxey Greater London Contest Committee and has already commenced its work, consists of Messrs. Lyn Morgan, Bill Waller and Ed. Waller—all selected because of their wide knowledge of dance promotion and the outstandingly efficient manner in which they ran contests previously entrusted to them. But it is expected that at least one more member will be added shortly.

One of the main reasons for the inauguration of the committee—which will organise and present all contests in the Greater London area with the exception of a few which will continue to be dealt with by the Local Authorities or other disinterested groups who ran them last year—is to prevent as far as possible the clashing of dates and venues which past years proved to be almost unavoidable when a large number of organisers were working separately.

But this is by no means the end of the benefits which should accrue from the committee plan.

One of the first decisions made by the committee was that as far as possible London contests should not be held during the summer holiday period.

This means that, with the possible exception of one or two final opportunities early in September, for bands to qualify for their Area Final, all London events will be held between now and the middle of May, and bands are consequently warned that it will be most unwise to defer until later their attempts to obtain the coveted honour of getting through to the "All-Britain" Final.

Meanwhile, any semi-pro bandleader wishing to know all that a "M.M." contest can mean to him has only to send a stamped, addressed envelope to the Contests Director, MELODY MAKER, 93, Long Acre, W.C.2, for a copy of the new pamphlet, "This Might Have Been You—And It Still Can Be."

PENROSE JOINS DANIELS

COMPLETING his ten-piece Hot Shots, which he is taking to Italy and Austria for CSE on January 27, drummer-leader Joe Daniels has captured ex-Preager pianist-composer Billy Penrose.

With his swing quartet, Billy has been recording on Parlophone, playing his own boogie-woogie tunes. He was, of course, with Lou Preager at Hammermith Palais for a long period.

Frank King, who goes with Joe on saxes, has also been a bandleader for a long time, having had a successful run at the Bijou Restaurant, Piccadilly, and appeared in many British films.

Before going overseas he is making club scenes in the film, "London Nights," doing ten numbers, and using Eddie Calvert (tdt.); Jules Raeburn (pno.); Allen Hodgkins (str.); Bill Wilder (bass); Maurice Smart (acc.); and himself on clarinet.

G-B.'s New M.D.

ONE of London's biggest musical posts, vacant since the death of Harry Fryer last October, was filled on Tuesday of this week with the announcement that broadcasting organist Felton Rapley had been appointed as Musical Supervisor of the Gaumont-British Picture Corporation.

The appointment, which was made by Mr. E. L. Lundy, Director of Theatres, means that Felton Rapley will control all aspects of G-B musical policy, including the arrangements at the Astoria Dance Hall, Charing Cross Road, London, where Harry Leader and Jack White are installed with their bands.

ANOTHER visit to Bristol by the Skyrockets takes place on Sunday evening (January 19), when they play a concert at the Hippodrome Theatre, with Doreen Lundy and Cyril Shane.

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BENNY and WOODY in FORM

Edgar Jackson's Record Review

BENNY GOODMAN SEXTET
 ****Tiger Rag (Nick La Rocca) (Am. Columbia CO.35143) (Recorded August 29, 1945).
 ****Just One Of Those Things (Cole Porter) (Am. Columbia CO.34673) (Recorded December, 1945). (Parlophone R3022—3s. 111d.)
 Goodman (clari.) with "Red" Norvo (vibres.); Teddy Wilson (pno.); Mike Bryan (str.); "Slam" Stewart (bass); Mervy Feld (dms.).

THESE complete the issue over here of the eight Benny Goodman Sextet sides released last year by American Columbia in their Album C113.

To say that they maintain the standard set by the combination in such other records from the Album as "Ain't Misbehavin'", "Rachael's Dream," "I Got Rhythm," "China Boy" and even "Shine" is no exaggeration.

"Tiger Rag" goes at the fast pace which has become traditional for this La Rocca-Original Dixieland Five opus, but the superb musicianship of the Sextet, coupled with its imperturbability, knock out any possible suggestion of a tear-up.

Even better, however, is "Just One Of Those Things," a delightful little melody by Cole Porter at his best.

Benny Goodman is his usual tasteful, perfectly poised self; "Slam" Stewart does his bowed-bass-cum-vocal accompaniment party-piece which, if not the acme of highbrow art, more than gets by as a cute novelty; and the rhythm as such, although not always perfectly balanced (query studio set-up) rides as few others do.

But the stars of the side are "Red" Norvo and Teddy Wilson. Some of those professional (not to mention also armchair) critics who, I seem to remember, were cracking at Teddy not so many years ago for being, as they put it arch to the point of corniness must be finding it pretty hard to conceal their blushes in view of what Teddy has been doing on these Goodman Sextet recordings.

PICK OF THE WEEK
 (for Everybody)
DINAH SHORE—Two Silhouettes (Columbia DB2771)—in spite of rather rough surface.
EDMUNDO ROS—Stone Cold Dead In The Market and Her Bathing Suit Never Got Wet (Decca PF703).

SWING MUSIC

—1947 SERIES—

HARRY HAYES
 AND HIS BAND
 High as a Kite B 9516
 A Flat to C

BUNNY JOHNSON
 AND HIS NEW ORLEANS BAND
 I wish I could shimmy like my Sister Kate; One sweet letter from You B 9517

HIS MASTER'S VOICE
 The Gramophone Company Ltd., Hayes, Middx.

WOODY HERMAN AND HIS ORCHESTRA
 **You've Got Me Crying Again (Charles Newman, Isham Jones) (V by Woody Herman and Quartet) (Am. Columbia CO.35182) (Recorded February 7, 1946).
 ***Blowin' Up A Storm (Neal Hefti, Woody Herman) (Am. Columbia CO.35459) (Recorded November 26, 1945). (Parlophone R3023—3s. 111d.)

Herman (clari.) with John La Porta, Pete Mondello, Sam Marowitz, Joe "Flip" Phillips, Stanford Desair (reeds); Neal Paul Hefti, Saul Sherman, Ray S. Linn, Walter J. ("Pete") Gondoli, Irving Lewis (tpts.); Willard Palmer "Bill" Harris, Ralph D. Fisher, Edmund P. Kiefer (tmba.); Anthony Alessandrini (pno.); William Henry Bauer (str.); Greig Stewart ("Chubby") Jackson (bass); Dave Fouan (dms.).

ACCORDING to the label, the vocal chorus in "Crying" is by Frances Wayne and Woody Herman. This is incorrect. Frances and Woody sang on the original recording, but this is a remake with Woody and the band's vocal quartet, known as the Blue Flames, joining the vocalists.

The side opens with Woody singing passably well, but not helped by the Flames' corny doo-noon, etc., behind. Then come some brass comments by muted trumpet, who eventually takes over by himself, to be followed by a tenor solo. All very smart and polished, but more slick than righteous, and really nothing very worthwhile happens until Woody pops up at the end to sing with something more like style and character.

SWING AS IT IS

However, "Blowin' Up A Storm" takes us from this rather stagey artificial idea to swing at not so far from the band's best.

The piece is no more than just another riff concoction, but the arrangement and performance give it what it needs.

The side opens with Alessandrini's piano supported by the rhythm section, which, with Dave Tough's drums and "Chubby" Jackson's punching bass, drives solidly. Then, with this biting rhythm section still doing at least its full share towards putting them over, Woody's clarinet, Flip Phillips' tenor and Bill Harris' trombone in turn take first-rate solos.

Now the brass, which hitherto has done no more than comment in the tenor solo, comes in, and for the rest of the time the record is mainly a brass bizz. The trumpets get louder, more excited and wilder as each bar ensues, and by the time the side ends you don't know whether you are on your head or your heels.

But that's swing as it is to-day, and the band that can smack it out most furiously and yet remain controlled wins. This month Woody's band wins with about 500 decibels to spare.

"SNAFU"
 In last week's review of "Snafu" by Leonard Feather's "Esquire" All-Americans (12-in. H.M.V. C3546), I said that the sax chorus was by Johnny Hodges.

Subsequent hearings have convinced me, however, that I was wrong. Johnny certainly takes the first half of the chorus, but it is Don Byas, on tenor, who takes the second.

What fooled me—and I'll bet I am not the only one who will be similarly hoodwinked—was partly the astonishing smoothness of the change-over, but even more completely the effect of perfect continuity which Byas achieves.

SUNDAY SWING

CONTINUING their value-for-money Sunday concerts at the London Casino, Old Compton Street, W., the National Sunday League offers, on January 19, the Squadronaires, Kenneth Horne, the Radio Revellers, Roy Rich, etc. Future shows will star Teddy Foster and his Band, Dickie Murdoch and Harold Berens (January 26), Eric Barker, Harry Parry and his Sextette, Beverley Sisters, Avril Angers, Ruby Silver and Marion Day (February 2), the Skyrockets (February 16), Jack Train, Johnny Denis and his Sextette (February 23), the Blue Rockets (March 2), and the Blue Mariners (March 9). All acts are booked by Robert Luff.

HITS & PIECES by Sammy Quaver

THE Alley breathes again, and unexpected wave of sheet buying during blizzard spell caught more than one publisher minus copies of his current sellers. Way it's going right now, looks like pops will wind up hitting new high for January month. Bob Hope now partner in Gold Mine Inc., new Yank music arm. Tee-off song is "Do You Love Me as Much as Ever?" . . . During most exciting period of Chelsea Arsenal Cup-tie at Stamford Bridge, publisher Irwin Dash dropped off into beautiful slumber. Bet he was dreaming about the Old Lamp-lighter! Sally Brown, escorted by the Quads, took "Ricky Rickshaw Man" for healthy ride last Friday night. . . . Reported Johnny Denis is a big click in Germany, and charmer Billy Campbell definitely bofo with the Army of Occupation boys.

PAT ON THE BACK DEPT.—To Sid Coleman, Reeds Doyle and Bernard Harris for standout job on "Green Cockatoo," past year's biggest Sambo hit. . . . Here's a honey-funny designed for maestros only—Bob Miller, American publisher of 1,700,000 copy song. "There's a Star-spangled Banner Wave Somewhere," figures he spent nearly 10,000 dollars in phone calls asking band-leaders throughout the country not to play the number. . . . Vincent Tydesley's Mastersinger's plug on "To

Each His Own" in Sharman's "Music Hall" was really sensational. . . . Some leaders' treatment of beautiful ballads make them sound more like jump salads; they throw everything in! . . . **GUESS DEPT.**—Who's the publishing house who gave an office brush-off to two songsmiths who supplied the brace of top hits that helped said pubs on the way up? Ain't that gratitude? . . . Jean Pine, late Ivy Benson canary, signed by George and Alfred Black for "Strikes It Again" road show. . . . They? Never thought I'd make this column again. Took a West End tour in Paul Carpenter's jeep with Johnny Green, Terry Devon, and a full load of glamour. Paul's "had it" as far as I'm concerned. The Heath bounce is evidently contagious, even with jeeps. . . . I've a terrific yen for a ditty titled "A Gal in Calico." You'll yen for it, too. . . . That was a sweet "Kiss Me" warble by Deven Lundy in "Monday Night at Eight!"

DREAM DEPT.—Won't it be nice when publishers tell certain band-leaders the truth about their programmes? . . . Remember "Among My Souvenirs" universal British song smash? It's now being dusted off and readied for U.S.A. revival. . . . The "I Couldn't Find the Parts, but did" West End band-leader is now playing that request tune nightly. He has to! . . . Comin' up now is Billy Reid's "Three Beautiful Words." It's been a heartbreak starter, but just you watch it grow. . . . Dick James bowed in with some fine singing on first shot with Cyril Stapleton's crew, and then joined the girls at Eastbourne on Saturday night to dish out a swell "Sleepy Serenade" with Blanche Coleman's Band. Busy guy is Mr. Jamet. . . .

There's a certain femme thrush (hailing from the North) who still doesn't know the meaning of the word "promise." Won't some Tin Pan Alley feller tell her before it's too late? Yes, she forgo to remember. . . . Joe Loss now the proud possessor of the double title "King of the Villa Marina (Douglas) and Oreen's (Glasgow)." . . .

TIN PAN ALLEY OSCARS to Peter Morton for a grand job on Stella Meredith's "Memories." . . . To Taylor Frame for smart version on "Too Many Irons in the Fire" in "A Voice, a Sax, and a Piano" shot over North Reg. last Wednesday night. . . . To Gerry Fitzgerald and Ronnie Odell for twenty minutes' sock listening in "A Pleasant Memory." . . . To Frances Tanner, for taking it on the chin so gracefully when listeners lashed out at crooners in "It's My Opinion" last Monday.

BEST SELLERS: NO CHANGE.

YOUNG ARTISTES' ALBERT HALL CHANGE

BRINGING a breath of fresh air on to the concert platform, impresario Ian Johnson, on Sunday, January 26, presents a bill at the Royal Albert Hall, London, composed almost entirely of young and hitherto little-known artistes, whose ages range from eleven years to the early twenties.

The names of many of these will be already well known to MELODY MAKER readers, if not to the concert-going public: singers Enrie Nobell, with Sidney Lipton's Orchestra, and Val Merrall, with Ray Martin's Orchestra; coloratura soprano Janet Davis, who, under her real name of Beryl Davis, won the critics' immediate attention by her first broadcast from the Midlands; and the David Java Trio, who have their own spot on this bill.

Other artistes to appear are two Ted Kavanagh discoveries in 20-year-old BFN pianist Laurie Gray and singer Lynne Bretton. Eleven-year-old Julie Andrews, daughter of the music hall team, Ted and Barbara Andrews, is a coloratura soprano who has had the distinction not only of singing before Her Majesty the Queen at the Stage Door Canteen, but also, as a result of being asked to sing before the King himself at Buckingham Palace last month.

The concert will be commended by the famous comedienne, Ethel Revelt, with Reginald Burston and his Orchestra accompanying, and Sid Millward and his Nitwits as guest dance orchestra.

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AT the age of 18, Johnny Ashley was singing in Friday night stage shows for a London cinema circuit, won a competition at Hammersmith Palais, then did gigs and troop concerts in the early days of the war. Joined the RAF in 1941, and represented the RAF v. Western Command as a middle-weight boxer. Was demobbed some months ago and is now singing at the Empress Ballroom, Wigan, with Billy Forest and his band.



Jerry Dawson's "GOSSIP"

NOTED Northern pianist Bob Frazer is off to South Africa this week to pick up contacts made during his RAF service in the Union. His chair in Jack McCormick's Band at Lewis's, Manchester, is again occupied by Charles Hensley, whose health has benefited from his lay-off.

MANCHESTER tenor saxist Les Tucker is now partner in a piano business in Ashton-under-Lyne.

ONCE again the classy Adelphi Hotel, Liverpool, has resumed dancing in the foyer, with sessions every Saturday evening to music presented by Joe Orlando.

THE Modernaires are doing a good job at the Scala Ballroom, Tunstall (Potters), under leader Freddie Gartside (bass). Freddy Lines and his Orchestra have moved into the resident spot at Cobridge Hall, vacated by Jimmy Moss and his Regionaires, who are now busy with g.g.s.

ONE of Edinburgh's best-known theatre musicians, Jack Miller, now leading his own combo at the famed Peebles Hydro.

FRED MANDERS received a well-deserved break from the BBC, and will air on January 23 in the North Region's "Stay at Home" production.

ALL musicians in the district should make a point of seeing the Crosby-Astaire opus "Blue Skies," with music by Irving Berlin, when this opens on February 3 for a run at the Odeon, Manchester.

TEDDY FOSTER up North again this week. Manchester fans can see and hear him at Ashton Palais (Fr. day), or at Higher Broughton Assembly Rooms on Saturday.

THE Alan Young "Organtones" vacated the Beechwood Restaurant, Thornton, near Blackpool, to open at the Grand Hotel, New Brighton, on Monday of last week. With Alan at the Grand are saxist Barry Stuart and Cliff Kneaves on drums.

Drummer/vocalist Frank Sherry has moved into the Beechwood with Derek Newall (piano) and Jack Le Name (tenor).

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PROVINCIAL PAGE

M.U. Midlands Progress:

Illiffe Clicks at Notts: Bandleader-Sweep

THE recent appointments by the M.U. Executive Committee of two additional officials, John Young, of Edinburgh, as special organiser, and Edward Almond, as North-West district organiser, emphasises the pursuance of the union's policy to organise all musicians who accept paid musical engagements.

To further the recruiting campaign which is developing so effectively throughout Britain, the General Office has issued bright and colourful National Publicity Leaflets. Thanks to the excellent service of the union's team of district organisers, we are assured by Mr. Alex. C. Mitchell, the union's general organiser, that the national membership will shortly roll over the 20,000 mark, with branches in 80 of the principal towns.

Mr. Mitchell is at present assisting Mr. Walter Lorraine, the Midlands organiser, with an intensive recruiting campaign in Birmingham. Obviously England's second city has decided that it shall no longer lag behind in a state of disunity, as over 100 new members joined in the first phase of the campaign, and the popular Len Burgess (trumpet) was returned unopposed as the branch secretary. He succeeded Mr. F. Lees, who resigned after 40 years of faithful service to the cause of the profession. The next recruiting meeting will be on Sunday, January 26, 11.30 a.m., at the Court Restaurant, Corporation Street, and dance players should not miss this.

Assurances have already been received from certain band-supplying firms and from the manager of the City Baths Dept. that it is their intention to employ only MU members. Meanwhile, dance band leaders of Brum already in the union are watching moves being made by the DBDA, and have shown willingness to link up in this section of the union with their London colleagues.

LEEDS AT the Mecca Locarno, Leeds, musical activities are in the capable hands of well-known alto saxophonist Teddy Fawcett, now in his second year as leader with the company. With Teddy Fawcett leading on alto, clar. and violin is David Dwyer (alto); Bob Duffy (tenor); Ron Sims (tp.); Charlie Jones (piano); Charlie Noble (bass); and Jimmy Fawcett (drums).

Alternating with Teddy's outfit is a bright little rumba and tango orchestra in the Xavier Cugat style, led by Don Phyllis, the well-known West End violinist. Don and his Cavaliers took over in March, 1946, and are very popular with the patrons, and recently did a "Curtain Up" broadcast. Don leads on violin, and the other boys are Roy Peters (accordion); Eddie Marshall (piano); and Arthur Heyworth (drums and vocals).

COVENTRY NOTED Coventry dance musician Archie Layton has recently been concentrating on writing. On Sunday last (12th), in the Carroll Lewis show, James Etherington introduced a new ballad by Archie with the title "Take My Heart," in which he was accompanied at the piano by the composer.

LEICESTER

EXPECTED to return to his Leicester headquarters after his highly successful season at the Winter Gardens, Yarmouth, during the summer, Maurice Illiffe, pre-war musical director of the then well-known Ritz Players, of Leicester, clicked the resident job at the recently de-requisitioned Greyfriars Hall Nottingham. With him are Colin Hulme, Arch Perkins and Eric Upton (saxes); Bert Bammer, Phil Faulkes, Eric James (bass); Reg Giles (piano); Bernard Shipstone (bass); and Cyril Kirk (drums). Maurice is also working in association with Graham Heath, proprietor of the Ritz Players of pre-war days, and his contract at Nottingham allows him to fulfil many high-class gigs previously booked for this season.

CLEETHORPES

ALTHOUGH primarily a summer pavillion, the Café Dansant is continuing nightly dancing through the winter with Les Smith and his Band. With Les, who plays tenor, are: Jack Sawidge (piano); Bill Brown (drums); and Sam Wood and Cyril Bianchi (saxes).

GLAMORGAN

PRE-WAR bandleader Billy Reid left a flourishing band to join the RAP, served for 3½ years, and returned to Civity Street to find the position such that he was no longer able to assume command of the bunch.

Faced with the task of starting again from scratch, Billy landed a regular one-night-per-week job, reformed, and, after lots of comings and goings, is now pretty well established with an eight-piece, playing tenor himself.

With Billy are: Charlie Kalles and Ken Harding (altos); Bob Silcox and Allan Edwards (trumpets); Reg Kelly (trombone); Jack Rosser (piano); and Glyn Davies (drums).

Gigs, too, have been rolling in of late, and future prospects appear to be good.

MANCHESTER

STILL holding the fort at the Plaza Ballroom opposite to Ken Noar's Band is Mary Gamble with her Ladies' Band, which Marv leads on piano and accordion. With her are Joyce Denham (drums and vocals); Helen Park (bass); June Smallwood (alto-tenor-clar.); Joan Croft (tenor-accordion).

Now playing tenor with Ken Noar is local stylist Ronnie Maybury.

CONTEST FIXTURES

LONDON AREA

LEYTON.—Wednesday, February 12 (7.30 p.m. to 12 midnight), at the Leyton Super Baths, High Road, E.10.—The 1947 South-West Essex Championship. Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, Leyton, E.10. (Phone: LEYtonstone 3650, Extn. 210)

PROVINCES

BIRMINGHAM.—Tuesday, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick.—The 1947 Birmingham District Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

IPSWICH.—Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.—The 1947 Suffolk County Championship. Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. (Phone: Ipswich 4351.)

HULL.—Monday, March 3 (8 p.m. to 1 a.m.), at the Beverley Road Baths.—The 1947 East Yorkshire Championship. Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Alnsdale 7228.)

EPSOM.—Wednesday, March 5 (7.30-11.45 p.m.), at the Municipal Hall.—The 1947 Southern Counties Championship. Organisers: The "Melody Maker" Greater London Area Contest Organisers' Committee. All coms: The Area Secretary, 124, Brixton Road, London, S.W.9 (phone: Burgh Heath 4470).

SCOTLAND

GLASGOW QUEEN MARY CLUB concert was efficiently compered by Jack Paterson, ex-leader at Astoria and Barrowland, who is running his own musical agency these days. Feature of the show was the number of promising vocalists, dance-band singers Peggy Kane, Bill Allison and Johnny Guthbert getting a big hand.

Night-time dance music at the Taj Mahal is being supplied by a duo consisting of drummer Jimmy Hill and pianist Jimmy Birrel, the latter being not so long ago at the Astoria, across the road. Another "caterie" to have some seasonably welcome music was Cranston's Cinema Cafe, where well-known dance pianist Jimmy Greer looked after a trio with Jack Nugent (violin) and Jack Dalziel (cello).

Another two Glasgow notables to emigrate shortly will be sax man Bob McKenzie and guitar Bill Lindsay. Bob is at the Alhambra at the time of writing, and will be off to the States next week while Bill, at present at the Berkeley and with the Scottish Variety Orchestra, will follow not long after. Both are settling down on the American West Coast, and by a coincidence will be only a few miles from each other.

Glasgow Club members are asked to note that subs for 1947 are due as from January 1. This matter should be attended to immediately.

DUNDEE

DOWN in his own Glasgow for a visit recently was bandleader Andy Lothian, from the Palais, Dundee. Andy told us he had recently fixed up well-known trombone Freddie Anderson, who had a long spell at the P. and F. Ballroom, Glasgow, and has played in the Jute City before.

EDINBURGH

THE dance bandleader-chimney sweep. That's Frankie Smith, of Edinburgh's former leader at the New Locarno Ballroom and now featured with David Sharp's band at the Silver Slipper.

Frankie, who gave up being a slater and chimney-sweep to become a full-time bandleader, resumed his old occupation after his demobilisation from the RAF. He combines the two jobs very successfully and claims to be feeling fitter than he ever did when his activities were restricted to playing in dance-halls.

"I had £20 a week when I left to join the RAF, but when I came back I had to be content with £12," said Frankie. "I had an idea of joining forces with Nat Gonella, who had extended me a cordial invitation, but after thinking things over I decided to stay in Edinburgh, sweeping chimneys during the day and playing the trumpet at night."

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WOODY HERMAN, in an article exclusive to the "Melody Maker," writes on INSTRUMENTATION TODAY

Woodrow Herman, born Milwaukee on May 10, 1915, came into prominence with "The Band that Plays the Blues," but won top honours more recently with orchestrated be-bop music. This year he wound up third in "Down Beat's" swing poll, behind the Duke Ellington and Stan Kenton bands.

I WOULD like to make a short after-dinner speech for MELODY MAKER readers about the instrumentation of the modern dance band. And I would like to start out by saying I'm in favour of it.

Truthfully, I haven't any complaints about the way the average jazz orchestra to-day is constituted. My own set-up right now is five trumpets, three trombones, two alto saxes, two tenors, one baritone (all saxes double on clarinet), piano, electric guitar, drums, bass and vibraharp (that's just a trade term for vibraphone). Plus myself on clarinet and alto.

Ten years ago the average swing band had only three trumpets, two trombones, four saxes and the rhythm section. I think the changes have been all to the good. Not because the bigger a band gets the better it is; on the contrary, I think a band can reach a point where it becomes top-heavy and is no longer able to swing.

But I do believe that the arranger can find many more interesting ways to write the parts if he has more instruments to play with. The combinations of different voicings and tone colours he can get become almost limitless as the size and range of the instruments increases.

RANGE—there's an important word. One of the reasons an arranger can use four or five trumpets nowadays is that he can spread the notes they have to play, all the way from down below middle C to an octave or

even two octaves above high C. And the range of the sax section has been increased in some cases by the use of soprano sax and by adding the baritone sax to carry the weight at the bottom of the reed section and give it more depth and power.

The range and tone colours of the jazz orchestra could be increased by the use of more woodwinds. Unfortunately, there are very few musicians who have managed to develop an authentic jazz sound or style on such instruments as the piccolo, oboe, flute and bassoon, otherwise I'm sure they would have been incorporated into jazz long ago.

There is a similar explanation for the lack of string sections in real jazz. Only a few isolated individuals have managed to master real jazz phrasing and style on the violin, and to get a whole section that could play together



Drummer's-eye view of the Herman horns in action.

the way a jazz reed or brass section does would be very difficult, aside from the problems of amplifying them properly in the kind of dance-halls and other spots a swing band has to work.

When we performed the work Igor Stravinsky wrote for our orchestra, "Ebony Concerto," we added a harp and a French horn just for this composition, because Stravinsky wanted them included. Of course, this work was so different from the regular run of our music that it's hard to say how the harp and the horn would have fitted in on some of our other things.

ANYWAY, I've always been interested in seeing new developments in music, not only in the size of the band and the music played, but in the instruments themselves. In the 15 years or so that I've been working regularly with dance bands, I've noticed two major changes: one, the modernisation of the rhythm section; and two, the introduction of amplification and amplified instruments.

It was only natural that the guitar should replace the banjo, just as the lighter, more flexible sound of the string bass replaced

the old-time sousaphone or tuba. Both these changes took place in the late 1920's and early 1930's. About a decade later the electric guitar and the vibraphone came into general popular use, with Charlie Christian and Lionel Hampton both doing a lot to popularise them when they were in the old Benny Goodman Sextet.

In the days of non-amplified guitar, it was very difficult to incorporate guitar solo passages into an arrangement; the soloist would have to come forward to the mike, and even then chances were he wouldn't get a good pick-up. Today all he has to do is turn a little gadget on the guitar, and he can play as loud or as soft as he likes, sustain notes and get all kinds of effects in harmony with piano, vibes and other instruments.

Finally, a word of advice to young musicians who are wondering what instrument to take up for a career. If you learn one of the popular instruments that are always in demand, such as trumpet or saxophone, fine—but if, as well, you can master some instrument that's not often used in jazz, you may be opening up a whole new field for yourself and for the whole jazz profession. Think it over!

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CLASSICS from the CLUBS

HERE is the second instalment of the 1's, reminding us of some more of the fine numbers commencing with this well-used letter of the alphabet. Incidentally, whenever you see a title that is perhaps better known as a waltz, this will, of course, mean that it is played more often than not, nowadays, as a swing number.

I'M IN THE MOOD FOR LOVE D♭
 IN A LITTLE SPANISH TOWN... F
 INDIANA... F
 INDIAN LOVE CALL... F
 INDIAN SUMMER... G
 I NEVER KNEW... Ab
 IN THE STILL OF THE NIGHT F
 I SAW STARS... C
 ISLE OF CAPRI... F
 I SURRENDER, DEAR... C
 IT HAD TO BE YOU... Ab
 IT'S A SIN TO TELL A LIE... C
 IT'S ONLY A PAPER MOON... G
 IT'S THE TALK OF THE TOWN F
 I'VE GOT MY LOVE TO KEEP... F
 ME WARM... Eb
 I'VE GOT RHYTHM... Eb
 I'VE GOT YOU UNDER MY SKIN... C
 I'VE HAD MY MOMENTS... G
 I WISHED ON THE MOON... D♭
 I WISH I COULD SHIMMY... Eb

PERSONAL CHOICE. — I asked Stéphane Grappelly to choose a title with a close personal interest, and he immediately went for I Saw Stars, this being a number which he likes very much for itself, but also because it was the very first title he recorded together with Django Reinhardt and the Quintet of the Hot Club of France.

Carlo Krahmer

The Hit from "THE JOLSON STORY"

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Escape To Happiness?

WEEK by week, the news-columns of the MELODY MAKER report the trek of adventurous-minded musicians to seek fresh fields and pastures new.

Perhaps the initial cause of this exodus is the feeling of frustration engendered by a country where the general dance band mentality—as exemplified by our broadcasting moguls and our 'corny public'—is abysmally low.

But, if the cause of the trek is gloomy, the effect is happier. These travellers are ambassadors of Britain's music.

The standard of our musicianship is high, and our musicians can do a-power of good to international camaraderie, for music speaks all languages.

Ir fact, it is not so much that our boys are travelling to see the world. Rather is it that they are travelling to let the world see them.

CARTOON by Betts



" Pardon me saying so, Mr. Williams, but I am beginning to be sorry Leonard Feather ever thought up those blindfold tests."

ESSENCE - - by Pat Brand

WHAT is the peak listening time for dance music? Of three programmes, one at 8 a.m., one at 9 a.m. and one at 11 p.m., which would you say attracted the biggest audience?

Wrong, that is, according to BBC Listeners' Research figures. "Breakfast Club" coming on at 8 a.m. each Sunday, has a bigger following than any 9 a.m. dance music session; both on the late-night dance music sessions.

Strange, isn't it? But let us delve more deeply into the subject. In the first place, and leaving aside the merits of the Harry Saville and Jimmy Leach Bands, which have been alternating on this programme, "Breakfast Club" had no opposition from any other BBC wavelength.

I would like to know more about this body, whose reactions apparently dictate the type of programme that you and I are given. What is its average age; how many (if any) are below the age of 21; is the membership fixed, growing older and staid in its tastes in the service of the BBC, or is new blood continually being infused whilst others are "retired"?

I happen to know, for instance, that one of the original members of the "Northern Band" died recently, still in harness, after 20 years' continuous service!

But I have a further quarrel with the present set-up of this body in so far as I cannot imagine how they can possibly be expected to listen to, and judge, three separate programmes, each catering for different tastes and each officially instructed not to compete with one another!

It is time, surely, to reform this listening body into three distinct groups—and to make sure that they are truly representative. Then we might begin to get a truly representative selection of programmes from the BBC.

Even then, I am afraid, the stronger the proportion of dance music lovers on my proposed Light Programme panel, the lower would be the listening figures for late-night dance music. For the BBC seems to be pursuing a policy of selecting bands for their "difference"—and then dictating the type of music they should play at this hour so that they all end up by sounding as dull as each other.

A bandleader told me the other day that he has been forced to cut four numbers out of his proposed broadcast programme because "we don't like fast or jazzy numbers at this hour of night".

In fact, by the time the BBC has finished telling bandleaders what their music should sound like, I'll be very surprised if dance music can boast any listening figures at all, no matter who is on the Research Panel!

"BREAKFAST CLUB" comes off on February 9. Another club came off last Saturday. This was "Accordian Club," the Charles Chilton production featuring Tito Burns and his excellent little troupe with Frank King vocalising a spot for the Four Ramblers, and a guest-star accordianist.

I found this a very bright little programme, ideally planned to feature the accordian, which is an instrument hardly popular enough in this country as yet to warrant its music to itself. I shall miss my weekly "Tête à Tête."

direction of Miss Ferris. This is undoubtedly the British musical show most approximating to the speed and slickness of the best American radio productions.

A tremendous amount of work has gone into this. For eight weeks prior to its debut, Miss and Charles were working like Trojans, delving into old albums, catalogues and records to provide eight numbers for each broadcast. The effort has been more than worth it. I shall be really sorry when the present series ends on February 21.

SADDEST news of the week is that the overseas series, "Jazz Society," finishes on February 6. This Mark White production has been spotlighting the cream of Britain's jazzmen in a weekly half-hour under the musical directorship of Orchid Room pianist-leader Billy Munn.

Mark White is probably the most enlightened of the BBC producers where jazz is concerned. He was instrumental in establishing the success of the Jazz Octet of the European Service, but has had to relinquish this programme due to pressure of other work. The audience for Jazz Society has been attracting nearly all the big names in the profession each Thursday afternoon at 1.30.

He has asked Spike himself to play. "Sure," said Spike. "I'll give you four notes introduction to one number—no more! They'll sound pretty queer, I promise you. But what the hell? They always did."

LIKE a ghost from the past, drummer Al Craig stepped out from the doorway of Allen's Café, near Archer Street, last Monday. It is months since we have seen this once familiar figure of the night and theatre pit. Months since, as he explained it, "I did something quite mad," threw up all his connections over here, and went to Paris "on spec."

But was he so mad? He soon found himself in clever, playing every week end with Eddie Barlow and his Band at Barclay's Club, with the well-known Anglo-French guitarist Jean Sasson, and jamming almost every other night in the week at Jimmy's Bar in the distinguished company of tenorist Don Ryan, trumpet player "Peanuts" Holland, Bill Taylor, the phenomenal pianist, and Tyres Glenn on trombone and vibes.

For the Don Redman Band is also domiciled in the gay city, at the Au Beaulieu Restaurant.

Regarding working conditions in Paris, Al says that they have room for a few British musicians over there. "If you know your way around," and the French boys give you a very good reception, although the somewhat indifferent treatment accorded to Ray Ventura in this country still rankles.

Al reports that Jack Harris has an excellent band at the Bagatelle in Paris, and brought back another tittle of news in the fact that Bobbie Bromley, vocalist wife of Ambrose bassist Tommy Bromley, has clicked for a recording contract with the Blue Star Record Company, of which Eddie Barclay is a leading light. Tommy, as his friends will know, is unfortunately of the Ciro's stand through illness, and is recuperating slowly in the South of France.

Al's visit to London was a brief one, occasioned by the sudden death of his mother, who, as Madame Specht, was well known as a pianist in the silent film days.

My sincere sympathies, Al.

ADVERTISEMENT in the January 10 issue of the Exeter "Express and Echo": "Boy-Chan" wid., doubling guitar and accounts, good prospects." Single-figure stylists need not, of course, apply.



At the Squadronaires-Skyrockets get-together dinner last Sunday (12th), Harold ("Ignorance is Bliss") Barons tells a new one to (l. to r.): Eric Provost, Jimmy Miller, Paul Fenouillet, and Kenneth Horne



ABOVE LEFT: The Squadronaires play for the Queen's Park Rangers crowd before the Cup Tie with Middlesbrough last Saturday (11th)



ABOVE RIGHT: Brother trombonists discuss sliding topics—George Chisholm (right) of the Squads, and Don Macaffer, of the Skyrockets

One of the brightest signs of camaraderie and good-fellowship in the dance-band business is the annual dinner, dance and get-together of the Skyrockets and the Squadronaires. It took place last Sunday (12th) at La Boheme Restaurant, Bond Street, W., and the Jack Marshall "M.M." photographs here give a good idea of the happy evening that was spent by the two bands, their wives and their guests.

Also pictured here is the scene at Queen's Park Rangers' ground, Shepherd's Bush, London, last Saturday (11th), when the Squadronaires played to the huge crowd before the exciting cup-tie with Middlesbrough. A grand game ended 1-1—a not surprising result, considering that the Squads are a "good draw" anywhere!

Standing next to leader Jimmy Miller in the picture is vocalist Doreen Stephens who, strangely enough, hails from Middlesbrough.



A cheery group at the bar—(l. to r.): Jimmy Durante, Walter Moody (E.M.I. recording executive), Pat Dodd, Monty Levy, Chick Smith, Bill Apps and George Fierstone

ACCORDION

SOME time ago I was asked to include American accordian news from time to time. Here is the first—and biggest—news yet to come out of the States!

The Joe Biviano Sextette, together with two of the most outstanding of American accordianists, presented a concert at the Manhattan Centre, New York, last November which was an accordian concert to end all accordian concerts! The sextette comprises Joe Biviano (accordian); Angelo Dellaira (accordian); Johnny Serry (accordian); Anthony Mattela (guitar); Anthony Colucci (guitar); and Ward Lay (bass). The soloists were Vincent Caraci, erstwhile leader of the Mitchell Air Field Army Band and one of the most accomplished concert accordianists in the Midwest, and Lloyd La Vaux, whose father is already a well-known in American music circles.

Playing a mixed bag to a tight-packed house, the artists rap the whole gamut of music, including Beethoven's "Coriolanus Overture"; Kreisler's "Tambourin Chinois"; Delaney's "Jazz Me Blues"; Deiro's "Chanticleer"; Etorre's "Bass'n Boogie"; De Falla's "Ritual Fire Dance"; Rimsky-Korsakov's "Song of India"; and many other numbers

I really must congratulate Ron Nolan on his first meeting of The West of England Accordian Club. I spent a most enjoyable evening down there last Thursday in Bristol and was impressed by the playing of a couple of blind members, Ron Lewis and Charles Truman. Their swing version of "The Whistler and His Dog" was grand.

By the way, I wonder if you have ever heard of Monteleone's Accordian Serenaders? If not, I think you will before very long. This Huddersfield combination of five accordians, piano and drums is led by Ronald Massey. Ward, tells me that they started out in August, 1945, and although it has been an uphill fight all the way, they are now headed for big things and have been promised a BBC audition

TACTLESS TOPICS Ode to the Dog-House by Claude Bampton

SOME years before the war I worked for a season as coach and leader to the resident dance band of the Italian radio network, and a very interesting job it was, with some very fine musicians among the sixteen members of the band.

Now, as the popular song says, just a few steps away, through the double doors of our studio, across the passage, and into another door, we could find ourselves in a box looking down into an Italian opera house, and more often than not we would find that the symphony orchestra would be rehearsing, or, of course, transmitting—sometimes a symphony, sometimes an opera, or from time to time one of the big works by Stravinsky, Richard Strauss, or one of the other modern composers.

This might consist of a wrong note or so played by one of the bassoons or clarinets, perhaps by one of the twelve double basses, or by one of the thirty or forty fiddle players. A variation of this theme, one of many which the orchestra would keep up their sleeve, would be for one of the strings to play slightly out of tune, or perhaps the brass would make some alteration to the phrasing or valuation of a passage.

Now, it was quite possible that the conductor would detect the flaw, tap his baton, stop the orchestra, direct an eagle eye on the department concerned, put the matter right, and proceed with the rehearsal until such time as another of the flaws would pop up from some other direction.

Sometimes, of course, the flaws would be allowed to pass and the movement would be played through to its logical conclusion. . . then would be the critical moment and the young conductor's reputation would appear to hang in the balance, until, having passed some remark about the weather or something like that, he would point his baton with the speed of lightning at one of the offenders as if by an afterthought, and say: "At bar 50-and-so, section 30-and-so, your G sharp should have been a G natural," or whatever the case might be. There would be a general murmur of affectionate approval, and the young maestro would be accepted as being one of the boys!

When you consider that the symphony orchestra was always at least a hundred and twenty players, sometimes perhaps as many as a hundred and forty, you can well believe that those young conductors knew their job; and from all that I ever saw and heard, they certainly did.

Now, what all this has to do with us is this: If by chance one of them was taking a rehearsal of one of our good-to-average bands over here, I feel quite sure that after a few bars they would stop the band and ask the dog-house department to turn his music the right way up.

For, in my way of thinking, though perhaps it is only my imagination, most bass players seem determined always to tear up and down their instrument, severely and blithely regardless of whether the part suggests that the chord should be up instead of down, or vice-versa, or whether the part indicates that a particular note should, in fact, be repeated a few times.

extra brass, or perhaps, saxophones—our schedules would be so arranged that the sections concerned would be transferred for the day or so to the symphony orchestra, for which, incidentally, our men would have to audition before auditioning for the dance band as such.

Sometimes when they came back to us there would be a general hubbub of conversation, a great deal of amusement and laughter, and in due course I would be able to unravel what it was all about.

As a rule, this was because a new, and possibly young, maestro had been conducting the symphony orchestra, and whenever it was a "first time here" affair—that is, when the conductor was new to the orchestra before some other direction, it would be for one of the strings to play slightly out of tune, or perhaps the brass would make some alteration to the phrasing or valuation of a passage.

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"Stardusters" Doing Well

FULFILLING the promise commented upon in these columns in their very early days, the co-operative "Stardusters" are beginning to find that their policy of being different—hence the unusual combination—is beginning to pay dividends.

On January 25, the band plays a one-nighter at the Southend Pier, and on February 1 at the Dorchester Hotel, followed by a return visit to Ealing Town Hall on the 14th for the St. Valentine's Night Ball.

Week commencing February 24 the band plays the week at the Scaburn Hall, Sunderland.

The "Stardusters" still retain their original line-up, comprising George Birch (who plays tenor and acts as MD); Stan Page and Andy Wilson (altos); Bert Jones (baritone); Spike Hornet—composer of "Alto Mood at Midnight"—and Freddie Thomas (tenors); Sid Madden (piano); Ron Lambury (drums); and bassist Benny Varvato, plus, of course, vocalist Terry Devon.

Letters

WE have symphony orchestras, variety orchestras, dance bands, brass bands, military bands and cinema organs every day on the BBC. Would it be too much to ask for an hour of Latin-American music morning and evening?

We have in this country two masters of Latin-American music in Don Marino Barreto and Edmundo Ros. Couldn't we hear more of them? Records of Xavier Cugat and Desni Armas would also be greatly appreciated.

WITH regard to Herb Pease's report (4/1/47) of the current Hampton crew, I am sure that Hampton's men are not everyone's cup of tea. To be even more abrupt, I would say that apart from Hamp's superb showmanship and instrumental genius, the band would compare unfavourably with the Heath and Squad outfits.

After one and a half hours of screeching trumpet, drum, and saxophone, and constant off-beat hand-clapping, etc., I emerged from Broadway's Strand Theatre in frantic, deafened haste to make sure that 22nd Street was still the fortunate location of Hawkins' rhapsodies. Bigard's velvet clarinet and Tatum's slattery piano.

Certainly "Firing Home" lasts fifteen minutes, but I wonder why? It says all it has to say in about ninety seconds flat.

JOE SCHLACHTER (4/1/47) is, in the main, only too right when he criticises so severely British bands and their minority on request sessions. First, however, there are one or two British bands—namely, Ted Heath and the largely unappreciated Harry Roy (minus the weary siren)—whose quality is good as, say, Brown and Tummy Tucker.

Secondly, who wants to listen to the "unbelievable frenzy" of Hamp's "Air Mail Special"? I'm a pretty seasoned listener. I like big bands with plenty of volume and fast, subtle arrangements, and I get a real kick out of hearing a man squeaking a horn up around the octave above high C. But when the admittedly solid introduction to "Air Mail Special" gives way to a ridiculous unison trombone passage dithering through four whole choruses, when some awful tenor player gives out with the most vulgar, cheap, unimaginative, boring, weak, flashy, loud, feeble, dull, exhibitionistic, monotonous solo I've yet had the misfortune to hear, when the whole outfit ends this episode with several bars of the same chord played four to a bar—then I give up, wondering where music ends and baby noises begin.

Thirdly, quite apart from Freddy Martin's disgusting habit of watering down the classics to feed the Great Listening Public, I consider "Bumble Boogie" to be even more silly and monotonous than Hamp's "Air Mail." James corned it up, but he made it into something worth hearing.

Unfortunately, Joe's right when he claims that we have so far produced nothing original in music—and we probably never will! However, if that miracle does happen, let's hope it doesn't develop an affinity to certain contemporary American ideas which are really getting a little out of hand.

Desmond A. Hart

FRED GOOTEAR, Werdlar, Reading.

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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

LETTER FROM COPENHAGEN

HARALD GRUT, Danish jazz critic, sends us this letter:
 "For a long time I've intended writing to 'Collectors' Corner' to comment on the incredible amount of junk being dished out by your gramophone companies to the sad neglect of the 'real' jazz." [This was written before Harald Grut learned of the release of the first Bunk Johnson sides.—M. J.]

"When I saw the catalogues again after five years' German 'protection' I was bitterly disappointed. Heaps of Shaws, Hermans, Barnets, Goodmans and Millers, while the really good records were few and far between. I won't deny that these bands occasionally produce good stuff, but it seems a shame to be overfed with their offerings while reissues, new jazz issues and race records are horribly neglected."

"For myself, I would gladly trade any twenty new Basic records for, say, Louis 'Ory's Creole Trombone.' And when I think of all the good things from Okeh that ought to be available to one of your companies, notice how few decent jazz records are in fact released, I can only say 'What has happened?'"

"I lately received a Swiss H.M.V. list and noticed that a lot of fine records not available in England have been released there. Why the heck can't the English companies issue stuff like that? We hope by the activities of the Hot Club of Denmark to make our people listen to reason and let us have good jazz releases here. Perhaps the co-operation of similar British organisations would prove useful. If a strong Union of Hot Clubs in this part of the world put its claim before the companies surely it would be possible to induce them to issue the things we want instead of the usual dire output of Hermans, Shaws, etc.? And if the gramophone companies can issue Society Series of classical music, why can't they give us Jazz Society Series?"

DANISH HOT CLUB

"I mentioned the Hot Club of Denmark a few lines back. This club was quite recently founded to help spread the understanding of jazz in this country. We meet twice every month, talks are given by members on any subject related to jazz, and there are discussions, reviews of the new records and so on. When possible, we present live music, as we did with a section of Don Redman's Band."

"When funds permit, we shall handle the good jazz publications, too. Our little magazine, 'Jazzinformation,' struggled in vain for a few months, then folded. We are planning to send out some pamphlets of a more humble nature soon."

BLACK, BROWN AND BEIGE

"I got hold of the Duke's 'Black, Brown and Beige,' and found it very interesting and a marvellous piece of music. Nothing for the purists here, though. I'm well aware that Ellington has entered a dangerous path here which might easily lead him far away from jazz, and, of course, you cannot listen to this piece in the same way as you would to Louis, Dodds, Bunk, Bessie, George Lewis and the other real jazzmen. But without them 'B. B. and B.' would never have come into being. If you have the purist's narrow point of view you'll miss a lot of beautiful things which I, at least, can enjoy unconditionally."

DANDIES' "CHERRY"

In conclusion, Harald refers to the "Cherry" affair, as follows:
 "I've read Charles Wareing's piece about The Chocolate Dandies in the 'M.M.' with the greatest interest. Many of the theories which he puts forward seem highly probable. I've never pretended to have solved the problem—that is up to keener collectors and matric-number fiends—but I take credit for having discovered a problem where no problem existed previously."

"I doubt very much whether the problem will ever be settled. I discussed the thing with Redman again when I saw him, and he claimed with great persistence that Teschemacher was on the date and that 'Four Or Five Times' was made at the same time as 'Cherry.' I don't take his word for it, and still think that only 'Cherry' was made at the black-and-white session."

"My theory that an unissued master of 'Four Or Five Times' was made at the 'Cherry' session was pooh-poohed by Don altogether. But that's the only explanation I can see. That Leo McCon-

vill, and not Nat Natoli, was the trumpet player is most probable (flowers for Mr. Wareing); but at this point we must give Redman's statement about Natoli the benefit of the doubt. I don't deny the presence of Teschemacher, never having heard him on tenor sax, so this may be another of the cases in which Teschemacher, who is rapidly becoming a mystery man of jazz, quite unexpectedly pops up."

We thank Harald Grut for a lively letter, and would like to assure him that he does indeed deserve credit for bringing to light an error that every discographer (we can think of) has committed or tacitly approved.

HERE AND THERE

"I would like to draw the attention of 'M.M.' readers at present in SEAO to the first issue of 'SEAO Jazz News' (copy enclosed) which has been started in order to give the jazz fans here an opportunity of reading and writing about jazz. A small 'duplicated' job as yet; it will get bigger as more subscribers come in, and the rate is only 1s. 6d. for three copies."

"You may be interested to learn that I have seen English jazz publications, including *Borneman's 'A Critic Looks at Jazz'*, on sale in shops in Colombo."—*Sigma, Derek Collier* (14872376), Operating Section, No. 1 (Colombo) Coy., Ceylon Signals, c/o G.P.O., Colombo, Ceylon.

Rudy Jackson, one-time reedman with Ellington, Oliver and Sisale, until recently left Ceylon for the U.S.A. late in September.—News item from "SEAO Jazz News," No. 1.

SWAP AND BUY

Discs for sale to callers only from T. Vase, 5, Inigo Jones Road, Charlton, S.E.7.

FLASH—For sale, Manhattan Music Corp. Spanier Album; all discs in perfect condition. Write, S. Spice, Copthorne, Altwood Road, Maidenhead, Berks.

A. Helps, 19, Alma Street, Weston-super-Mare, Som., has for sale or swap Armstrong's "Basin Street," Pete Johnson's "Lovin' Mama B." and "Tiger Rag."

£5 offered for Billie Holiday's V-disc "I Love My Man." Write S. Davis, 33, Osmond Gardens, Wallington, Surrey.

Wanted, any deleted Millers, by G. Trusty, O.G. c/MX536598, H.M.S. "Local Ship," c/o P.M.O., Rosyth, Scotland.

E. Tombs, 41, Tradescant Road, S. Lambeth, S.W.8, wishes to buy Hampton's "Mess is Here," Kenton's "Eager Beaver."

R. Wells wants recordings made by U.S. musicians in Britain and on the Continent; will exchange for Am. items or buy. Write, Halford House, Horsforth, near Leeds, Yorks.

P/O J. Webb, Officers' Mess, R.A.P. Kinross, Moray, Scotland, wants Bonano's "High Society," Pecora's "Magnolia B., Allen's "Roll Along Prairie Moon," Crosby's "High Society," and Spanier's "Hesitation B."

R. Archer, 2, Kenway Road, Earl's Court, will pay any price for Carmichael's "Joujour Lamour," Rosetta Thorpe's "Rock Daniel."

APPEALS

E. Woolley, 150, The Broadway, Wimbledon, S.W.19, urgently requires a piano copy of the waltz from the film "The Seventh Veil" (the tune played in the café scene and associated with the band-leader) for his son who is ill in hospital. Readers who can supply the music or information about the tune are asked to get in touch with Mr. Woolley.

D. H. Allen, 90, Charlton Road, Kingswood, Bristol, wishes to correspond with collectors about the Vocalion label available here before the war.

A. B. Wiffin, R. C/JX 723653, Mess, H.M.S. "Peacock," c/o G.P.O., London, describes himself as "a jazz-hungry maelot with a taste for Muggsy, Louis, Dodds and Joe Sullivan, who is interested in corresponding with anyone interested in the real stuff." He'll answer all letters received.

E.A. Hayes, R., Hawke Division, R.N.A.T.E., Rosyth, Scotland, is interested in personnel details of any Shaw or Miller recordings, and he is particularly anxious to buy or borrow American catalogues of their recordings. The Corner has not space for giving discographies such as these, but we hope one or two readers can help R. Hayes, who is "marooned" in camp.

Albert McCarthy, Burgate Cross, Fordingbridge, Hants, wants details of Am. Decca 7029, 7330/1, 7342 and 7506.

CHATTER by Chris Hayes

THIEVES who entered her Victoria flat stole from a suburban-trained vocalist Barbara Lee belongings worth £200, including her radio, gramophone, suitcase, the slippers off her feet and all her clothes, as she did a bit of rapid needlework and made herself some stunning dresses out of off-cuts. The one I like best is a shoulderless, waistless eye-catcher in white linen with green braiding trimmed with sequins!

Refusing an offer for Switzerland, trumpeter-vocalist Stan Smith opened instead on January 16 at the Elkes Moor hotel at Tilley, for Col. Elmer Jones, late of the K.O. and Pinnacilly Hotel. With drummer Mike Adams, Stan has former-clarinetist Bob Williams and piano-accompanist Ben Ford, who both travelled 12,000 miles with him, broadcasting on the Continent.

On his way up, ex-soldier singer Stan Vincent is having an excellent break at the Court Royal Hotel, Southampton, with Max Gasella, whose twelve-piece is attracting terrific business. Other vocalist-out singing Nat's own husky crooning—in featherweight Scots has Helen Mack, who was 18 on January 5.

The Beacons, dance band of the 6th Field Regiment, R.A., after four nights a week in Egypt and whisper something about broadcasting soon. With drummer Art Collins are Les Hodgson and Pete South (sax), Tom Jackson (tenor), Bobby Hill (trumpet), Tommy Williams (drums), George Condy (bass), Joe Ryan (guitar), and Eric Hobson (piano). "Spud" Murphy is manager and maintenance man.

Stan Burton, of St. Florence Road, Pinbury Park, N.A. who is leading the Havana Club Quintet from the West Indies to open at a West End club shortly, can do with an electric guitarist and a good-looking and vocalist. Five ex-Servicemen, the Havana Club Quintet, led by London drummer-vocalist Maurice Brown, have spent 18 months in Trinidad and are going to South Africa for the summer.



Thirteen-year-old Pamela McCarthy cannot move from her wheel-chair owing to infantile paralysis, but her golden voice charms everyone in London when she sings for her uncle, bandleader Ken Mac. Pamela, daughter of trumpeter Horace McCarthy, had unusual talent as a dancer until her cruel illness crippled her. Although treatment for a year in America has proved ineffective, Pamela is wonderfully cheerful and is determined to get to the top as a vocalist. A brave little girl.

Drummer-dancer Freddy Gordon has gone mad, but don't send the police round with a straight jacket. For Freddy was sane enough until he joined musical maniacs Freddy Wierfield and his band, six weeks ago after four years in the Northants Regiment and 18 months in "Stars in Battledress." Now he wears straws in his hair as he drums and does a comedy eccentric dance with Britain's "Spike" Jones!

Your Queries Answered—

GERALDO lead trumpet-player. Alf Keesee, gives the following expert advice on points raised by readers:—

A. Sandy, Sutton, Surrey.—You are not doing too badly to get your top C's O.E. after only a year on the horn. Notes above that come later, and can be obtained only by practicing high notes. My exercise for high notes was published in the Melody Maker dated 16/11/46. I don't agree with that narrow rim mouthpiece. It can cause trouble later on. I advise a change to one with a medium bore, fairly deep cup and a comfortable rim. Your next stage in mastering the enterprising side of dance music is to get a fairly good knowledge of chords, and then develop your ear (while you are playing on the job) to chords from the rhythm section. Leslie Hutchinson and Nat Genella have both published books on this subject.

Michael Morris, Donkirk, Ebor.—Your sore lip does not come from having "moist lips"; it is an internal thing. I used to get plenty of cold sores, and the antiseptic ointment, Germolene, took them away. I now rub this well into my lips after every broadcast, and haven't had a cold sore for years. Try it; it may help you.

E. R. Morris, Bealington.—Richard's tutor for the correct method you, the correct non-pressure system. This seems to have done all right, though, through your own system, and with the modern dance orchestration it is practically impossible to play the stuff without extra pressure at times. Doubling French horns for concert programmes is a great idea—stick to it.

O. G. Evans, Yeath.—May I suggest you try to purchase one of the following makes of trumpet: Olds, King, Conn, Besson (new model), or Buescher? These are all good makes. There are three bores: small, medium and large. Get a medium bore; it does for all kinds of work, and has tone and attack. The same applies to your mouthpiece: medium bore, fairly deep cup, and comfortable

rim. Thanks for your New Year wishes; may I wish you the same?

T. F. Gleeson, Haverwood Way, N.W.11.—The best method of growing on the trumpet is to sing and play the note at the same time. Very difficult at first, so lots of practice is necessary, and it takes a long time to perfect. The easier method is to flutter-tongue the note, giving a rough noise; but go after the single-play note—it's worth it.

Benny Blake, Waterloo, Liverpool.—Your letter concerning the "dead lip" reads as though you have been blowing the trumpet the wrong way, so consult a good teacher and he'll tell you whether you have been doing things right. After all, you are only 15, and, being first trumpet, you may have overdone it one night, and that would "kill your lip," as I call it. It is not my practice to recommend any special make of mouthpiece, but best all-round results are obtained through a mouthpiece with a medium bore, fairly deep cup, and a comfortable rim.

THE enterprising Feldman Brothers, Bob and Monty, whose swing concert at the Guildhall, Southampton, last October, was a big success, have fixed an even bigger event at the same venue for Sunday, February 2 (3 p.m.).

Headed by the famous Caribbean Club Trio, with Frank Denis (guitar); Bob Katz (piano); and Goaridge Goode (bass); an imposing list of brilliant swing stars will include Freddy Clayton and Leo Wright (trumpets); Popa Bain and Laddi Busby (trombones); Jimmy Skidmore (tenor sax); Bertie King and Ronnie Chamberlain (altos); Johnny Dankworth and Bob Feldman (clarinets); George Fierstone and Carlo Kraemer (drums); Monty Feldman (piano) etc. Tickets—4s. 7s. 6d., 3s. 3d. and 3s. 6d. from the Whitworth Piano and Concert Agency, 72, Bedford Pl., Southampton.

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