

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. No. XIX 539

BIG NEW AIR-SERIES FOR AMBROSE

HERE IS GREAT NEWS FOR AMBROSE FANS! ALL THE MANY ADMIRERS OF THE MAESTRO AT HOME AND ABROAD WHO HAVE WRITTEN IN ASKING WHEN ARE THEY GOING TO HEAR HIS GREAT AGGREGATION ON THE AIR AGAIN, WILL BE GLAD TO LEARN THAT THE B.B.C. IS GIVING THEM A CHRISTMAS PRESENT BY LAUNCHING AMBROSE AND HIS ORCHESTRA IN A NEW SERIES OF WEEKLY SUNDAY NIGHT BROADCASTS, COMMENCING DECEMBER 26, FROM 9.30 TO 10 P.M.

While the band will, of course, be the big attraction, and will have plenty to do in its own inimitable way, the half-hour will not be an entirely dance music spot. There will be something of a production nature about the shows, and the title is yet to be fixed.

ANNE SHELTON

That smashing vocalist Anne Shelton is to be featured in the programme in a special spot of her own as a guest artist. Her great success on films and the stage has, of course, taken her out of the category of being just a band vocalist, and she will be presented to the very best advantage.

Bert is already planning the kind of band that will satisfy his super-exacting requirements, and a great musical show may be confidently expected.

WINNICK'S LINE-UP

YESTERDAY (Wednesday, Nov. 17), Maurice Winnick opened, as announced, at London's exclusive Giro's Club, making war time history by featuring the first fourteen-piece outfit to be seen in the West End since the "blitz" days of 1941.

Leading himself on violin, Maurice is featuring in his outfit a distinguished personnel which includes Jack Miranda, Fred Gilmour, George Harris and Paul Freedman (saxophones, etc.); Tim Casey and Harry Leitham (trumpets); Joek Bain and Frank Osborne (trombones); Harry Fields (piano); Pete Stuteley (bass); Cliff Benver (guitar); and Johnny Marks (drums).

Vocals are in the capable hands of singing-stylist Helen Ward; and rumba-vocals, of which Maurice makes a speciality—are handled by Deniz Walton.

First broadcast from Giro's with the new outfit will be, on November 27 (11.30-12 midnight, Home).

STOP PRESS

Art Gregory and Band among over 100 E.N.S.A. artists in ship divebombed and sunk in Mediterranean recently. All rescued and landed safely.

ROY FOR NEW NITERIE AFTER M.-EAST TOUR

EARLY in the New Year, Harry Roy, with his full orchestra and vocalists will carry out an E.N.S.A. tour of the Middle East and Mediterranean theatres of war. When they return to this country they will move into a very smart niterie which is due to open in the heart of Mayfair, and of which Harry himself is to be half-owner.

Harry applied to go overseas with his band some months ago, and now that he has received definite news of the trip, he has given up touring and is devoting the next few weeks to taking a rest and getting everything in perfect shape to ensure that he gives a smashing show to the troops.

The complete organisation that will go over is to number about twenty, and will include Harry's brother and manager, Syd Roy, and glamorous vocalist Marjorie Kingsley. Harry's other vocalist, Lita Rossa, who is only 17, is—much to her disappointment—too young to be allowed to make the trip, and therefore Harry is ready to consider applications from good-looking girl swing singers who would care to join the band for its overseas tour.

Applications should be addressed to him at his office, 1, Norris Street, Haymarket, S.W.1, and photograph and full details should be enclosed.

HARRY'S CLUB

Harry Roy has for a long time had the idea of launching his own niterie, and, in partnership with Mr. John Mills, he has got everything ready to start his own place in Stratton Street, Mayfair. This is to be an ultra-smart resort called "Silver Wings," and was due to have been opened on December 1, with Harry and his full band supplying the music.

The opening has now had to be delayed to await the return of the band from the Middle East; but, inasmuch as all Harry's boys are contracted with him to start at the niterie from December 1, Harry will pay them all their full salaries for the time that they are away—just as if they were, in fact, working at the Club.

It is expected that the tour will take about three months, and when the band returns the niterie will then be opened with Harry plus his 15 musicians and two girl vocalists; and also a relief rumba band, yet to be selected.

Among the features with which Harry will entertain the Middle East troops is his ever-popular "Come and Lead the Band" stunt. Incidentally, he is giving the whole of his E.N.S.A. fee from the tour to the Red Cross.

Dance Hall Raid Disaster: Band Victims' Names

THE whole profession was profoundly shocked last week to read in the MELODY MAKER the distressing news that Ron Beament and all members of his band were either killed or missing after the bombing of the dance hall at which they were playing in a London suburb.

This week, as many people will have feared, it is our sad duty to record the fact that none of these musicians was found alive.

In carrying on their job after the alert had sounded they observed the finest traditions of professional duty; we join with members of every branch of the profession, all over the country, in expressing our deepest regret, and tendering our very sincere condolences to all the relatives of these unfortunate men.

The complete outfit whose members we now mourn comprised Ron Beament (piano); Fred Nash (drums); Tommy Compton (electric guitar); A. W. Sullivan (trumpet); Alfred Loney (saxophone); R. Aylott; and H. Willis.

GERALDO'S TRIUMPH

TERRIFIC enthusiasm is greeting Geraldo and his boys and girls in their E.N.S.A. tour of the Middle East, and records which have been made of their performances to wildly-excited troop audiences are already over here.

Overseas listeners will hear one of these recordings on Saturday (Nov. 27), but Home and Forces fans will have to control their impatience until December 3, when a recorded broadcast of Geraldo will be heard from 5 to 5.30 p.m.

Francis & Day's Successes COMIN' IN ON A WING AND A PRAYER

PUT YOUR ARMS AROUND ME, HONEY YOU HAPPEN ONCE IN A LIFETIME NO USE PRETENDING

With much regret we cannot accept new subscribers to our Orchestral Journal, owing to paper shortage.

FRANCIS, DAY & HUNTER LIMITED

138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

Lou Preager: Instrumentation Sensation

NEXT Sunday (21st) will see the commencement of complete and quite revolutionary changes in the instrumentation of Lou Preager's Hammersmith Palais combination.

Change is nothing less than the swopping over of the instrumentation to that of seven saxophones, three trumpets, and four rhythm.

Discussing this unexpected and unorthodox move, Lou said to the "M.M.": "The way I am now, I feel I am not getting anywhere with the band. I think that one good combination with the usual five brass, four saxes and four rhythm is likely to sound just like another good combo with five brass, four saxes and four rhythm."

"With this new instrumentation, I feel that the band will be absolutely distinctive; that whenever I go on the air there will be no doubt, as it were, that it is me; and that the change is definitely a progressive one."

SEVEN SAXES

Discussing criticisms that the seven saxes idea tends, as has been proved in the past, to sound very monotonous, Lou said:

"The idea has never been tried out in the way I shall do it. With the three trumpets, and with the very special arrangements we shall use, it will be possible for the band both to sound interesting and to have exactly the same amount of 'drive' as it has always had."

Mammoth task of reorchestrating the large library to fit the new combination is in the capable hands of George Evans, who has been one of the prime movers in carrying out the change.

First broadcast with the new instrumentation will be an Overseas on November 29 (8.30-9.15 p.m., from Hammersmith Palais).

The following day (November 30) home listeners will have an opportunity to get an earful of the new seven saxes' tone when Lou broadcasts from the Studio (4.45-5.15 p.m.).

PARCELS FOR M.U. WAR PRISONERS

THIS is an urgent appeal to musicians and musicians' families for addresses of Musicians' Union members who are now prisoners of war in enemy hands.

In connection with the sending of regular parcels to Musicians' Union (London Branch) members who are prisoners of war, the Musicians' Social and Benevolent Council (M.S.B.C.) will be grateful to readers, particularly members of the profession, who can give any immediate information about any such prisoner.

ADDRESSES

The information required is as under, and should be addressed to M.S.B.C., 5, Egmont House, 116, Shaftesbury Avenue, W.1 (marking envelopes "Forces Parcels").

(1) Service number and rank, initials and surname; (2) prisoner of war number—if known; (3) camp address (it is important that the camp address should be complete); (4) country (on no account should the prisoner of war's regiment, corps or unit be stated); (5) professional name if different from service name; (6) member's preference for (1) cigarettes or (2) tobacco.

As regards the normal parcels sent to members serving at home and overseas by the M.U., if at the same time you can help with up-to-date information as to addresses, etc., the Council will welcome it and pass on such information to the Musicians' Union.

The information required in this case is as follows:—(1) rating number; full name; name and class of ship; mess number; c/o G.P.O., London; pro. name if different from Service name; preference for cigarettes or tobacco.

ARMY and R.A.F.—Army or Air Force number; rank; name; squadron, battery, company or other section of the unit; Army or Air Force unit (including in the latter case the letters R.A.F.); Army Post Office number—of course, pro. name, if different from Service name; preference for cigarettes or tobacco.

ALAN GREEN, at the Dome, Brighton, urgently requires a trumpet player. Conditions are congenial, money good, hours easy. Contact Alan as above.

JOIN THE WRIGHT CLUB—24 HITS FOR 18/- Including the NEW RELEASE HOLD BACK THE DAWN EVERGREEN backed with Both arranged by DAVE FOSTER F.O. 3/9; S.O. 3/-; Song Version 3/- LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2. MUSIC COMPANY LTD. Phone: TEMple Bar 2143

Melody Maker Incorporating RHYTHM

WEEK ENDING NOVEMBER 20, 1943

Editorial, Advertising & Business Offices: 93, LONG ACRE, W.C.2

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CALL SHEET (Week Commencing Nov. 22)

- Les ALLEN. Winter Gardens, Morecambe. Carl BARRITEAU and Band. Palace, Grimsby. Irvy BENSON and Band. Empire, Croydon. Big Bill CAMPBELL and Band. Empire, Sunderland. Billy COTTON and Band. Empire, Nottingham. George ELRIK and Band. Palace, Dundee. Gloria GAYE and Band. Queen's Park Hippodrome, Manchester. Stephane GRAPPELLE and Swingtette. One-Night Stands, Lancashire. Henry HALL and Band. Empire, Hackney. Jerry HOEY and Band. E.N.S.A. Carroll LEVIS Carries On. Empire, Glasgow. Joe LOSS and Band. Hippodrome, Dudley. Felix MENDELSSOHN'S Hawaiian Serenaders. One-Night Stands, Cardiff. Harry PARRY and Sextet. E.N.S.A. Oscar RABIN and Band. Empire, Edinburgh. Monte REY. Hippodrome, Wolverhampton. George SCOTT-WOOD. Green's Playhouse, Glasgow. Lew STONE and Band. One-Night Stands, Midlands. Billy THORBURN. Empire, Liverpool. Maurice WINNICK'S Band (directed by Harry Hines). E.N.S.A.

U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network: 1. ALL OR NOTHING AT ALL (3-3-5-4-3-3-4-8-5-8). 2. PAPER DOLL (9-7). 3. PEOPLE WILL SAY WE'RE IN LOVE (1-2-5-4-4-4-2-4-8-6-10-0-0-1-0-1). 4. YOU'LL NEVER KNOW (6-2-1-1-1-1-1-1-1-1-2-1-2-3-2-3-5-x-9-1). 5. SUNDAY, MONDAY OR ALWAYS (1-1-2-3-8-7-8). 6. IN THE BLUE OF EVENING (5-4-3-2-2-2-2-3-4-5-5-9-9-16). 7. I HEARD YOU CRIED LAST NIGHT (4-9-6-9-9). 8. PUT YOUR ARMS AROUND ME, HONEY (7-8-9-7-9-8-9-9-9). 9. HOW SWEET YOU ARE.

EVELYN DALL STARRING IN NEW COLE PORTER SHOW: VAN PHILLIPS, M.D.

ON DECEMBER 22, AT THE KING'S THEATRE, GLASGOW, A NEW MUSICAL SHOW, WITH SCORE BY COLE PORTER, MAKES ITS DEBUT IN THIS COUNTRY, PRIOR TO A WEST END OPENING, AND STARS NO LESS A PERSONALITY THAN FAMOUS AMBROSE STAGE, RADIO AND SCREEN STAR EVELYN DALL.

Put on by impresario Bernard Delfont, the show is entitled, "Something for the Boys," and Evelyn will be taking the part created by Ethel Merman in its record-breaking Broadway run.

Others in the cast include Daphne and Jack Barker; Lee Stafford; Marianne Davis, etc., and there will also be a swing band featured on the stage, later details of which may prove highly interesting for jive-minded "M.M." readers.

CERTAIN TIPS

Van told the "M.M.": "The attitude of the Delfont office is that they are all out to secure the finest musical comedy band in the West End, and I am getting every co-operation to attain this end."

The score has come over intact from America, so no reorchestrations will be needed, and Van is particularly enthusiastic about the Cole Porter music.

He told us: "In my opinion, this is the first musical comedy score in the West End for many years which actually contains songs which you can say in advance that four or five are certain hits. All the songs in the show are absolutely new to this country."

Incidentally, Van and his two Orchestras have been heard on the air again after a long absence, with three broadcasts in three weeks, and they make their bow to overseas listeners on December 12, when they are featured in "Palestine Half-Hour."

BIG SWING CONCERT—NOV. 28

LONDON swing fans are urged not to forget the mammoth "Forces Rhythm on Parade" Concert which will take place at the Scala Theatre, Kingsway, on Sunday, November 28.

Programme, in many ways a connoisseur's dream, will include the profession's No. 1 singing star, Anne Shelton (appearing by special permission of Bert Ambrose), the famous R.A.F. No. 1 Dance Orchestra led by Sergeant Jimmy Miller; the Royal Navy's great little swing outfit, the "Blue Mariners," under piano ace George Crow; the London Fire Force Dance Orchestra, directed by Eddie Franklin; Buddy Featherstonhaugh and the R.E.C. Sextet; and Northern piano "boogie-woogie" celebrity Harry Egerton. The show is being compered by Scottish comedy king Alec "The Size of It" Munro.

Tickets are 15s., 12s. 8d., 8s. 6d. and 5s. Remittances (with S.A.E.) to A. G. E. Smith, 53, Boundary Road, Rochdale, Lancs.

GLASGOW NOTES

GEORGE ELRIK and his Band finish up a successful three weeks' season at Green's this week-end, and go North to the Palace at Dundee.

There may be changes in the line-up, but nothing has been settled at the time of writing.

For the first week the red section had the services of Norman Fanom (tenor sax), who has just left from the Forces, while Johnnie Pirzie (trumpet) also did a few sessions with the band.

Johnnie was with Lew Stone for a while, but now has to take things very easily on health grounds.

SAXOPHONIST Ralph Wilson, currently playing with Billy Mayer's Grosvenor House Band, has some first-class instruments for disposal. They are one Conn gold lacquer tenor saxophone, latest model, as new, and one Selmer Boehm clarinet, also in perfect condition.

Offers (by letter only) to Ralph Wilson, 420, Mount Royal, Oxford Street, London, W.

VENTURA BOYS JOIN FREE FRENCH ARMY

SHORTLY after the beginning of the war a story came into circulation to the effect that ace pre-war French bandleader and Decca recording artist Ray Ventura had met his death fighting, with several members of his band, for the Axis on the Eastern Front.

The MELODY MAKER lost no time in denouncing this rumour as being completely false, and was able to inform the profession that Ray and his boys were, in fact, playing in South America.

Now, in further proof of the unquestionable patriotism of these boys, comes news from our Montevideo correspondent, Hector Joe Garino, to the effect that four of them are now established in North Africa, having left the band at Buenos Aires to join the Free French Forces in the battlefield.

They are trumpet player Adrien Terme; drummer Max Mirliot; Eugene d'Helleme, well known to British fans for his trombone work, waxed while he was with Bill Coleman's band in Paris; and pianist Al Romans.

Al formerly had his own band in Paris, but soon after the outbreak of war relinquished this to fight Fascism in the French Army, shortly afterwards to be wounded in the leg and returned to civilian duties. Now, however, he is once again on active service, and with him in North Africa is Mrs. Romans, who is a member of the Free French Red Cross.

The MELODY MAKER is anxious to lose no time in wishing these boys the very best of luck and to express the hope of all admirers of the Ventura outfit that it will not be long before they are once again under this fine leader's baton, playing the sort of music that rendered this band so unique.

RHYTHM SECTION FREE

DOES anybody in London want a complete rhythm section? Three boys, now serving in the R.A.F., who comprise the rhythm section of a Services dance combination, will be on leave, and therefore permitted to take any engagements, from November 29 to December 13.

All are well known in the business. They are Joe Henderson (late of the Bag o' Nails Club, Teddy Joyce, etc.), piano; Ken Lyon (late Roy Fox), bass; and Frank Hegerty (late Howard Baker), drums. Ken Lyon (bass) will actually be available from November 22.

Letters c/o "M.M." will be forwarded.

On behalf of Jimmy and his ex-prisoner of war colleagues, we would like to thank the following for loaning instruments and making the rehearsals and broadcast possible: Tom Elliott and Mr. Higgins (Boosey and Hawkes); Len Hunt (Hunt and Mathers); W. Wilson (Francis, Day and Hunter); Lew Davis (King Instruments); and Ellis Jackson (of Billy Cotton's Band).

IRWIN DASH MUSIC CO. LTD. 17, BERNERS STREET, W.1. Phone: Museum 7475

B.B.C. SAYS DANCE MUSIC IS LOSING SUPPORTERS HERE ARE THE FACTS

UNDER heading, "Trends In Taste," latest News Letter issued by the B.B.C.'s Listener Research Department sets forth a lot of figures purporting to show the rise and fall over the last three years in the popularity of various types of programmes (writes "Detector").

It then goes on to say: "Although the figures do not reveal any land-slides, there are some significant changes. "For example, four types (of programmes)—Brass Bands, Symphonic Concerts, Plays, and Religious Services—seem to be gaining supporters. "Dance music, on the other hand, seems to be losing them."

The figures given for dance music are:

Table with 3 columns: Year, Percentage, and another Percentage. Data: 1941: 53%, 22%; 1942: 47%, 24%; 1943: 41%, 24%.

Now read what the member of the B.B.C.'s Listener Research Panel who sent me the News Letter says. I cannot give you his name, because to do so would almost certainly result in his being struck off the panel for disclosing information which the B.B.C. thinks should be treated as confidential.

BLAME THE B.B.C.

But I give you his letter in full, because it is so obviously such a perfect appreciation and summing-up of the situation as many people are beginning to see it.

He writes:— "If the B.B.C. is correct in saying that the popularity of dance music has declined, most of the blame for that belongs to the B.B.C. itself."

The quality of its dance music programmes has been so low for such a long time that it would be surprising if a good many people did not get bored with them.

If it were not for the considerable number of records by American dance bands I buy, I myself would have lost interest in dance music by this time.

I appreciate that the call-up of musicians may have played a large part in the deterioration of B.B.C. music as broadcast by the B.B.C.; but, even so, there is no reason why the programmes need be so dead as they usually are.

There are still many worth-while bands in the country, but the B.B.C. so seldom broadcasts them.

Lew Stone, for example, is on the air very rarely indeed. Carl Barriteau, Harry Parry, Ambrose, George Elrick, are among others who generally provide satisfactory entertainment in their respective styles, but they are comparatively seldom heard.

Instead, the same tenth-rate bands are allowed to plug boredom at us all the time. No wonder the listeners get tired of dance music! It would be a miracle if they didn't. Personally, I think that this lowering of the quality of dance music programmes is being done deliberately, and I only wish I could publicly accuse the B.B.C. of it.

OFFICIALDOM

Seven or eight years ago dance music was enormously popular. Maybe the bands of those days were "corny" compared with the best modern standards, but they were a darned sight better for their period in every respect than so many of the bands too regularly broadcast nowadays. And their vocalists were usually first-class.

Since then, however, the B.B.C. seems to have done its best to cause radio dance music to deteriorate. One of the first steps against dance music was in 1937, when the B.B.C. cut down vocal numbers to one in ten.

That didn't last long; but when, finally, the B.B.C. had to remove the restriction, it counteracted the removal by introducing a large number of completely non-vocal and very boring broadcasts.

In the meantime, ever since 1937, the better bands were being kept off the air, while third-rate bands were broadcasting regularly.

This apparently served the B.B.C.'s purpose to a certain extent. A few months before the war the B.B.C. announced publicly in the "News Chronicle" and other newspapers that dance music had lost some of its popularity, and this was used as an excuse to cut half an hour off the time allotted to the late night dance programme. From then onwards until the outbreak of war, late night dance music commenced at 11 p.m. instead of 10.30 p.m.

Incidentally, I was not alone in noticing the deterioration of the standard of dance music. In reply to a reader's letter about the decrease in the popularity of dance music, the "Live Letters" feature in the "Daily Mirror" remarked that if dance music had really lost its popularity it was entirely owing to the policy of the B.B.C. in allowing third-rate bands to provide the greater part of it.

To return to the main point, however, since the war started this lowering of the standard has continued, only more so.

In addition to the poorer bands being given large numbers of broadcasts while the better bands were almost barred from the air, intermittent attacks have been made upon vocalists.

The first was the "anti-slush" campaign which, for a while, led the public to believe that all crooning was to be banned—and maybe it would have been but for the public outcry headed by the "M.M."

Then the "anti-slush" campaign appeared to subside, only to be followed by the banning of certain individual vocalists.

Many of us might have hailed this as a good thing had only the bad singers been banned, because it is a fact that some terribly bad vocalists were (and still are!) allowed to broadcast.

But the B.B.C. blunderingly banned many of the good ones as well—including Peter Gray, who is one of the best dance band singers in the country.

This vocalist business is, of course, by no means the most important part of the B.B.C.'s fight against dance music, and it would not have mattered so much were it not so significant of the B.B.C.'s obvious desire to make most of their dance band broadcasts as dull as possible.

It would take too long to enumerate all the pin-pricks the B.B.C. has directed against dance music—such as the pre-war statement that Ambrose (who had the best dance band in the country) was "too expensive"; but Harry Roy was right when early in 1939 he said "the B.B.C. is trying to lessen dance music's popularity." (I think those were his exact words.)

The Corporation has, to my mind, been trying to do this for years, and at the present rate of progress it will not so long before the B.B.C. reaches its goal of being able to delete dance music from its programmes altogether.

And even now that the B.B.C. has available, and is forced by the demand of American troops in this country to broadcast, some of the best bands in the world, it does its best to make sure that as few listeners as possible shall be able to hear them. I refer, of course, to those record-

ings which, as the "M.M." has already pointed out, are put on in the early morning when most people are either asleep or rushing off to their day's work.

While all this goes on in the mid-evening and for the late night dance music. Unless something can be done very soon, dance music will become less and less popular. Only the "M.M." can give a lead in exposing what appears to be the B.B.C.'s plan of action and in getting dance music broadcasts improved.

Yours very truly,

Whether the B.B.C. is so bitterly intent on killing dance music as our correspondent suggests is a matter about which I am not so certain. I am more inclined to think that it just doesn't care whether dance music survives or not.

But the fact that the general standard of broadcast dance music is so bad as to have forced people to the conclusion that it can only be because the B.B.C. is trying to kill it is the most damning to the B.B.C. one could have of the inefficiency of the Corporation in this particular sphere of radio entertainment—an indictment which would make any less self-satisfied institution than the B.B.C. not only blush to the roots of its hair with shame, but hasten to DO SOMETHING ABOUT IT.

NEXT WEEK'S DIARY

SUNDAY (21st).—9.0 a.m., Benny Carter and his Orch. (Am. recording); 1.15 p.m., "Paul Whiteman Presents..." with Dinah Shore, the Rhythm Boys (Bing Crosby, Harry Barris, Al Barker), Paul Whiteman's Orch.; 1.40 p.m., Fred Hartley's Music.

MONDAY (22nd).—9.30 a.m., Edmond Roe's Rhumba Rhythm; 7.30 p.m., "Command Performance" with Jimmy Dorsey's Orch.; Garry Moore (comedian), Jeanette MacDonald, Dinah Shore (M.C.); 8.30 p.m., King's Own Royal Regt. Dance Orch.

TUESDAY (23rd).—7.45 a.m., Dinah Shore (Am. recording); 7.0 p.m., "Broadway Calling" (Am. recording); WEDNESDAY (24th).—7.15 a.m., Harry James and his Orch. (Am. recording); 11.10 a.m., Eric Winstone's Orch.; 6.30 p.m., "The Record Goes Round."

THURSDAY (25th).—2.0 p.m., U.S. Army European Theatre of Operations Dance Band, directed by W.O. Franke; 8.30 p.m., "Radio Rhythm Club" presents "Dixieland Jazz"; 7.0 p.m., "Mail Call," with Helen Forrest, Jerry Colonna, Lynn and Abner Kay, Eric's C.B.S. Orchestra; 8.0 p.m., "Salute to Rhythm"; 9.30 p.m., Highlights from the U.S. Soldier Show. "This is the Army."

FRIDAY (26th).—7.35 a.m., Tommy Dorsey and his Orch. (Am. recording); noon, Billy Tennent's Orch.; 9.20 p.m., "Charlie McCarthy" (Am. recording); SATURDAY (27th).—7.15 a.m., Louis Armstrong and his Orch., with Jack Benny and Rochester (Am. recording); 1.15 p.m., Eric Winstone's Orch.; 2.30 p.m., 24th Century Serenaders; 8.30 p.m., "Shipmates Ashore" (part from America); 7.10 p.m., Maxine Sullivan (records); 8.0 p.m., Radio version of "M.G.-M. Film, "Gill Crazy."

SOUTHERN MUSIC CO. I'M THINKING TO-NIGHT OF MY BLUE EYES Recorded by Bing Crosby on Brunswick O3456; Harry Roy on Regal-Zono M.R. 3700; Joe Loss, H.M.V. B.D. 5809; Jay Wilbur, Rex 10187. NOW MORE THAN EVER A really beautiful fox-trot song SAY A PRAYER FOR THE BOYS OVER THERE From the Deanna Durbin Picture, "Hers to Hold" SOUTHERN MUSIC PUBLISHING CO. LTD. 8 DENMARK STREET, LONDON, W.C.2 Temple Bar 4524

BRAND'S ESSENCE

DANCE BAND GOSSIP

AT the invitation of CAPTAIN ARTHUR GADSBY, of the 61st Middlesex A.A. Cadet Regt., R.A., I attended a special U.S.O. Camp Show for the British Army Cadet Force, given last Sunday at the Victoria Palace (writes Jack Marshall).

Sitting with hundreds of enthusiastic young cadets, I found myself mightily entertained by a presentation revolving round the tireless and versatile personality of famous American comedian-dancer WILLIE SHORE. Show included such celebrities as notable Hollywood figure BILLY GILBERT (his epic "sneezing" lecture must be seen to be believed); dynamic star of the rumba, JOSEPHINE DEL MAR; dancer-illusionist DOROTHY RECKLESS, etc.; and a neat eight-piece dance and accompaniment ork. led by accordionist Cpl. GORDON BRZEZINSKI.

Latter, comprising accordion, two trumpets, two saxes, bass, piano and drums, featured Sgt. Phillip Caccavalle and Cpl. William Donovan (trumpets); Cpl. Harold D. Hanawalt (bass); Pte. William L. Dion (drums); Pte. Ernest G. Simarro (alto); Pte. Jacques S. Hanover (tenor); and Cpl. Thomas J. Power (vocalist). Cpl. Brzezinski, besides being accordionist, does all the outfit's arrangements; the pianist was the well-known artist Leo Silverman.

Thomas J. Power, whose rich voice should swoon all the chicks in London in record time, is, in normal times, a staff singer on N.B.C., and appears with Bob Chester and Louis Prima's outfits in the States.

Yes, a fine little show for a first-rate cause; and thanks again to Captain Gadsby—at least, as it is now Monday, he has become plain Arthur Gadsby again, genial manager and right-hand man to our one and only Bill Cotton.

After a busy week of managing, Arthur dons khaki at the week-end and busies himself in the thousand-and-one duties connected with all his side and other work with the Cadets; says that as they constantly refuse to have him back in the Regular Army—in which he served with distinction in the last war—this is the next best piece of war work that he can undertake.

BUMPED into a bandaged figure in Piccadilly the other day, and after a very hard scrutiny, recognised it as the well-known face of famous Glasgow band-booker CHALMERS WOOD.

Just at that moment, Chalmers was making two daily visits to hospital as a result, not of some blitz experience, but just of a little domestic accident at home giving him a severe eye injury, from which I trust he has now fully recovered.

Over a couple pints of the London stingo—which isn't a patch on what you get over the Border, apparently—settled down to talk bands till the cows, metaphorically speaking, came home.

The future of dance bands, says Chalmers, undoubtedly lies in the ballroom. The idea of dance bands on the stage has been done to death, he thinks; partly because it has been going on for so many years; partly more so because those which are still "holding the fort" are, according to C. W., so stereotyped in their music and unfunny in their comedy, that it would be a miracle if they were more than just moderately successful.

Either go back to Hilton days ideas, of super singers, special costumes, musicians-cum-comedy experts, special scenery for special numbers, and, in fact, everything like it was in the Golden Age—Variety for dance bands a few years back (with an up-to-date twist, of course), or else the days of stage band shows that are really top-line attractions, think Chalmers, may be strictly numbered.

In any case, the few super dance halls which we have here, plus one-night stands, can pay dance band money to make many stage dates look

There was a young London croonette. While singing, a saxist she met. And soon they were heading For love and a wedding— Good luck as they sing life's duet!



Taken at the recent wedding (on Sunday, November 7) of ace-croonette Doris Lewe to tenor sax-fiddle expert Tommy Douglas, both members of Stan Atkins' Band at the Embassy Ballroom, Welling, Kent. Left to right in photo are ex-members of band, pianist Mike Sparks (now Lt. Cpl. Sparks, R.E.); former lead alto Arthur Everett (now in R.A.F.); the Bridegroom and Bride; and Stanley and Mrs. Atkins.

silly. There is only one Green's, of course, but there are undoubtedly many dancing resorts which could adopt the name-band policy; several are already doing it most successfully. One-night stands business is fine just now with Chalmers Wood, and after the war he feels that, as in America, this will be one of the dance bands' biggest permanent undertakings.

Chalmers Wood's biggest headache nowadays is to arrange travelling and hotels for the boys doing this kind of work.

In Scotland, by having a special representative doing practically nothing else, he has brought this to a fine art. He is slowly ironing out the difficulties of doing the same thing down South.

Readers will want no reminder that Chalmers Wood is the booking-agent for Green's Playhouse Ballroom, Glasgow. He is also booking bands for the Plaza, Derby; Cripplewood Palais, London; The Tower, New Brighton (in conjunction with Newton Kane); Falkirk and Kirkcaldy Ice Rinks, etc.

HARRY ANDERSON, once in Jack Hylton's Variety Agency, is now Chalmers' London representative.

NEWS from the New World comes to us in the form of a very interesting letter from recently qualified navigator E. SPACEY, who has just completed his training in Canada (writes Pat Brand, on leave from the Royal Navy).

Of Canadian dance music there is little, in his opinion, that they can teach the old country, though he mentions MART KEARNEY and his Western Gentlemen (some title that!) and MORGAN THOMAS and his Orchestra as being well up to standard, the latter being somewhat of the style of Glenn Miller's old outfit.

And he has also had the pleasure of hearing our old friend, former Joe Loss vocalist and now Chief Petty Officer E.R.A. BUCK HENDERSON, broadcasting from Toronto.

But by far the greatest thrill, writes this veteran "M.M." reader, apart from getting his wings, came from two visits he paid to New York. The first was a hectic affair, of a 48-hour leave, during which he travelled some 1,200 miles, first to visit the Paramount Theatre, where LIONEL HAMPTON and his Orchestra were giving a full hour's entertainment between pice.

"Tenor man ARNOLD COBB," he writes, "was little short of sensational in the view of this ardent Rawkins fan, and the whole show something to remember long into the years of peace.

"From the Paramount to the Hurricane to hear the Duke playing some of that swing stuff, as only he can, though his band is only a shadow of its former self, as I remember it at the Palladium in '33. Still, JOHNNY HODGES made up for a lot.

ling, for at the Astor was HARRY JAMES. Yes, he is every bit as grand in the flesh as on wax. And just to round off the evening, La Belle Grable decided to visit the joint to see her (then) future husband at work. I was almost killed in the rush... Yes, it was some week-end, but more was to follow. At the end of our course we were given 12 days' leave, so off to New York again, and this really was the grandest time of my life.

"I saw BENNY GOODMAN and his Band—Benny as well as ever, and JESS STACY took a solo in 'Honky Tonk Train Blues,' though the band sounded ragged once or twice, I thought. Over to Kelly's Stables, where the one and only 'HAWK' plays for about fifteen minutes every night. But what fifteen minutes!

"Had quite a chat with the great man. He is fed up as hell because he gets so little time to play. The relief band is pretty good, though, with a swell trumpet player in RON TAYLOR giving out in great Berigan style.

"After a while the Hawk and I walked over to the Three Deuces opposite, where BEN WEBSTER is playing tenor that really was out of this world. He had just opened up there with a trio, and what a wonderful solo man he is—and what a pity he left the Duke. Hawkins was full of praise for his playing. Then back to the Stables (gosh, wouldn't keep any horse of mine there!), where Hawk was due for his 'baeh'.

"That evening I met STEVE GONDOS, of the Gondos Brothers, who asked after JOHNNY CLAES. "To sum up my impressions of American bands after this swift survey, I think their chief assets, as opposed to their British counterparts, are, first, swell arrangements, and, secondly, a public that really appreciates them."

Signing off, navigator Spacey sends his regards to all the lads with whom he had the pleasure of playing in his pre-R.A.F. days: Billy Bevan, Dick Emmett, Jimmy Espin of Southampton, and the Riddick brothers, Jimmy Staples and all the old gang who, whom he spent so many happy years in London.

LAST week's **JAZZ** pas involved the well-known musical family of ZAFER. Somehow or other, I inadvertently mixed up the names of the famous brothers Maurice and Alf. It is drummer MAURICE ZAFER who is in Charing Cross Hospital undergoing a nasal operation, which, I hear, has now been performed, and the patient is well on the way to recovery.

Solitary excuse I can offer for the mistake is that I have only known Maurice Zafir about fifteen years! One of the first bands in which I remember him was the Ambrose "Blue Lyrics" at the Café de Paris, that little outfit which was led by the late Arthur Lally.

HEARING-IT-ONCE CRITICISM

EXCEPT that it would be bound to deteriorate into a dull, lengthy and even more domestic argument, I would dearly love to take Edgar Jackson up in detail on the further question of criticism which he raised last week.

That being so, all I can do is to suggest that those of you who are interested in Wagner, as Edgar has suddenly become, should read one of Ernest Newman's books on the subject.

They will learn some enlightening facts about Wagner's contemporary critics, among them that nine out of ten times Wagner was attacked on personal grounds, and little else.

My own last word on the whole subject is this: If Ellington, after writing about 200 works in one vein, is suddenly capable of producing one so spectacularly different that it is "unfair" for a competent critic to criticise it on one hearing, then Duke is unique in the history of music.

NOT "COCKSURE"

Stravinsky, whose range is a little larger than Ellington's, has already changed his style at least four times. But I doubt if anybody will shout that it's "unfair" to criticise his new symphony on hearing it for the first time on November 17.

What critics can do in the vastly more complex sphere of "straight" music should surely not be beyond the capacity even of critics who have to deal with music in which the dominant ninth is still a little "modern."

It is not a question of being "cocksure"—it's a question of experience and the realisation that things just don't happen that way in music or jazz.

In any case, this whole argument was not so much whether John Hammond's opinion was right or wrong, but whether or not it was "unfair" for him not to like a composition which was fifty minutes long by a man who is by nature a minimalist.

Even if Duke suddenly began to use the 12-tone system it would still not be "unfair" to criticise, I can well imagine those whose knowledge of music is limited to jazz being a little at sea with Schönberg's Five Orchestral Pieces, but some of us have progressed a little farther than the Moody-and-Samkey ingenuousness of jazz, and should be able to take in even the most alarming changes of Ellington's style.

SMELLING A RAT

Who knows but when I happen to hear Duke's "monumental" new work that I may not like it? Will my rave notice be considered "unfair"? No. Press representatives will rush to quote me and behave exactly like Wagner, who hated only those critics who disagreed with him.

It is obviously no more "unfair" to dislike a new work than it is to like it. Anyway, what's all the fuss about? Isn't it just possible that Duke Ellington, in trying out something doubly different, has written a thoroughly bad piece of music?

Beethoven did it with his "Battle" symphony, which he wrote between his seventh and eighth symphonies, and nobody thinks the worse of him for having written one of the worst pieces of music in history. So why worry if Duke does the same in his own little way? It's all rather silly.

My real interest in this whole affair is due to my smelling a rat—the old familiar rat of the wrong ladder which impresses so many jazz enthusiasts. They would rather see their idols falling at the bottom of a first-class ladder than being at the top of a second-class one.

And while I have no doubt that the

***** by *****

"MIKE"

Our Critic-at-Large

musicians who play in Duke's band are emotionally very moved by the Master's new work, it is a new one on me when orchestral players of any kind are taken seriously as critics.

Orchestral players, are notoriously bad critics—and they're wrong more often than we are. And in my experience the old tag about "the spectator seeing most of the game" was never more true than when applied to music.

But I thought I'd finished with it a fortnight ago, I may be obsolete, but I have not yet learned why it should be

ARTIE SHAW AND HIS ORCHESTRA

What is There to Say? (Harburg, Vernon Duke) (Am. Victor OA055185) (Recorded December 5, 1940).

Say It with a Kiss (Film "Going Places") (Mercer, Warren) (V. by Helen Forrest) (Am. Bluebird OA030732). (H.M.V. B9351—5s. 4½d.)

030732—Shaw (clar.), with George Auld, Hank Freeman, Tony Pastor (reeds);—Bernie Privin, "Chuck" Peterson, John Best (tpnts.); Les Jenkins, George Arus, Harry Rodgers (tr.); Bob Kistis (pno.); Al Avola (gitar); Sid Weiss (bass); George Wettling (dms.). Recorded December 19, 1938.

HAVING had the impertinence—or shall I give them the benefit of the doubt and say it may have been merely ignorance?—to put a record like "Say it with a Kiss" in a so-called "Swing Music" series, H.M.V., I provide the only possible comment by naively coupling it with "What is There to Say?"

To which question I reply that while this one would have been a pleasant enough performance to present as an ordinary dance record, its inclusion in the "Swing Music" series is almost equally insulting to the intelligence of even the not-too-swing-minded British public.

THE DIXIELAND GROUP OF N.B.C.'S CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET

Beele Street Blues (Handy) (V. by Lena Horne) (Am. Victor OA066145) (Recorded June 25, 1941).

St. Louis Blues (Handy) (V. by Lena Horne) (Am. Victor OA066127) (Recorded June 23, 1941). (H.M.V. B53819—4s. 2d.)

Henry Levine (tp.), directing Alfred Evans (clar.); Rudolph Adler (saxes); Jack Epstein (tmb.); Mario Janaro (pno.); Anthony Colaciele (gitar); Harry Paten (bass); Harry Sittman (dms.).

THE Chips would have had to go some to live up to their grand "Chips Boogie-Woogie" and "Chips Blues" which Brunswick put out in April, 1941 (on O3118), and I don't think they have quite managed it.

"Trouble seems to lie mainly in the tunes. Apparently, James Noble couldn't make up his mind whether Elise was to be a Russian peasant or the demure ornament of an eighteenth-century drawing-room, so one minute she appears to be the former and the next the latter.

"unfair" to criticise fifty minutes of music by anybody on one hearing merely because it is fifty minutes long. That was the argument to which I took exception, and I have yet to be convinced that Mr. Feather said anything else.

And after all, much as I love him as a musician and a friend, what has Ellington got suddenly that should entitle him to be treated with respect and awe that is denied to Stravinsky or Sibelius?

In Perihely it's just that a pebble thrown into a puddle makes more of a disturbance than one thrown into the ocean. Personally, with the best will in the world, Duke is a pebble and jazz is a puddle. No more.

But don't forget, all of you, to read that book about Wagner. It might help that sense of proportion along. Also, if you have time, you might study Ernest Newman on the subject of "musical fingerprints," and you will learn why even Ellington is likely to show traces of his personal style in a new work, however different and long it may be.

RECORDS

by Edgar Jackson

Not that the lady's continual transformations matter much. The important point is that she is often of the wrong period and always on the wrong side of the Atlantic.

The Yardbird gets a bit nearer the stuff that good jazz is, or ought to be, made from, but nothing like near enough to the places the best usually come from.

I'll stake my next week's butter ration that the nearest Mr. Noble has ever been to New Orleans is a Hollywood radio station when they had on a Raymond Scott benefit night.

Beset with such material, the surprising thing is that the Herman Chips get as near to playing good jazz as they do.

The Carlson drums can easily hold their own among the most outstanding percussionists, and Walter Yoder always plays swell bass.

There are rather too many moments when the tunes get the better of Woody Herman and Tom Linehan; nevertheless, they often manage to get into the groove.



Cpl. Paul Fenouhett and his famous U.A.F. Balloon "Skyrockets" are here seen recording their first four titles for Parlophone. The band was augmented on this big occasion by trombonists George Flynn and Woolf Phillips (now leave from the R.A.M.C.); guitarist Ivor Mairants; tenorman George Harris; and George Fierstone (drums). The "Skyrockets," earlier this year, had a session for Rex, their records being issued in the March, 1943, list.

U.S. JIVE JOTTINGS

THE current Hollywood trend for digging up song hits of the past for use in current pics, will just about top the heights in the new Columbia opus "Is Everybody Happy?" which features TED LEWIS and Bond, with NAN WYNN in the leading female role.

A total of 19 old songs will be featured, including "Long, Long Trail," "Am I Blue?" "Put On Your Old Grey Bonnet," "All By Myself," "Sunny Side of the Street," "Moonlight Bay," "St. Louis Blues," "I'm Just Wild About Harry," "Pretty Babe," "Chinatown," "Alabama Bound," "Beautiful Doll," and others.

Ted Lewis will sing "This Old High Hat of Mine" (not through it, and there will be an operatic travesty of the famous Sexiet from Parry—sorry, "Lucia").

A swing version of Sousa's "National Emblem" march will be one of **TOMMY DORSEY'S** feature numbers in the new M-G-M musical, "Broadway Rhythm," in which **GINNY SIMMS** stars.

Working with the Dorsey combo, in this number will be comic **CHARLES WINNINGER**, who plays trombone alongside Thomas D., and the gag is based on Charles's efforts to keep up with the band after it forsakes the trad. march theme for a Dorsey swing version.

Actually, Winnering is no stranger to the "tram," as he worked with Whiteman many years ago, and also doubles on sax and fiddle.

San Francisco is enjoying a jazz revival, inspired by the residence in the Golden Gate City of **BUNK JOHNSON**. The S.F. Hot Record Society are sponsoring a series of Sunday afternoon jam sessions in which Bunk is starred alongside several members of the Lu Watters' Band.

That should be a righteous outfit worth going miles to hear, and talking of **LU WATTERS**, when are the B.B.C. going to treat us to a programme of their music? If the band cannot be relayed direct, what's up with gramophone records?

The Jivester will be pleased to give details of people over here with discs they will gladly lend for a broadcast. Was anybody in the Radio Rhythm Club? This band is the jazz sensation of the current age.

A breath of the old-time jazz was introduced into modern swing circles last month when **PHIL NAPOLEON** joined **JIMMY DORSEY**.

Phil's career in jazz started with the old Memphis Five, was the leading light in the Cotton Pickers, one of the first bands to find fame via the gramophone record. He played with the many famous recording outfits led by Red Nichols, Miff Mole, Frankie Trumbauer and Jimmy Dorsey, and is still good enough to take his place in one of America's finest orchestras.

Now, who'll make a crack about the old 'uns? The **INK SPOTS** are dogged by bad luck these days. **CHARLIE FUQUA**, who sings those sentimental parts, fractured his leg recently when a bowling ball hit him whilst engaged in his favourite alley sport, while **DEKE WATSON**, another nostalgic melody venter, had his big toe broken when a car door slammed on it.

Which at least gives a new slant on the familiar "foot in pub door" story.

Regret to hear of the death of **GORKY CORNELIUS**, Casa Loma trumpeter, who died recently in New York from an acute kidney complaint. Gorky first found fame as a Gene Krupa sideman, and leaves a wife, **IRENE DAYE**, the former Krupa chimp.

ONLY DIXIELAND BAND LEFT IN THE STATES

by YANK JONES

HOLLYWOOD, U.S.A.—A young guy from New Orleans—who blows a powerful tenor sax—is creating real excitement in the world's motion picture capital these autumn nights as he leads his band at the Hollywood Palladium and other niteries in the Southern California area.

He is Eddie Miller, the same E. M. who became famous with the old Bob Crosby band. Eddie took over the remnants of the Crosby band last January when Crosby decided to become a movie actor (at \$700 per week) here. And all the time since Mister Miller and his men have remained on the west coast, building a great jazz band around his own tenor and clarinet.

British followers of the hot may be able to hear the Miller aggregation before long. Inasmuch as Johnny Mercer's Capitol Records, Inc. recorded the group for the first time this month.

Featured with Eddie are **Mickie Roy**, peer Irish ballad singer, (and what a looker!); **Nappy LaMare**, guitarist and blues shouter; **Nick Fatool**, drummer; **Floyd O'Brien**, trombonist, noted for his old "Chicago-style" waxings; and **Stan Wrightman**, one of the unpublished but truly brilliant pianists of jazz.

Using the entire old Crosby library, Miller has another exciting factor in his favour in **Matty Mallock**, who does all the band's arrangements and also plays clarinet. The boys broadcast over K.N.X.-C.B.S. at 10.30 p.m. (Pacific war time) from the Palladium every Monday.

Miller's band—or part of it—appeared in Universal's "Mister Big."

(Please turn to page 6)

MORE and more each day our post-bag is showing signs of expansion, and it seems that nearly 100 per cent. of this increase is devoted to one topic—the A B C of Jazz.

Now, we are fully aware of the Corner's duty towards the older and more knowing of its readers, but at the same time we feel that, with the majority of our followers just starting to find the delights of jazz, we should cater for them to the best of our ability.

We should like to quote from a letter from R. Stevens, of Birmingham, one of the younger generation, which seems to us to sum up things perfectly.

"Myself and two friends have only taken an interest in jazz since March this year, and only read our first MELODY MAKER in May. We found jazz through Harry Parry and the Radio Rhythm Club, saw Glenn Miller's Band Orchestra Wives, heard some Ellington discs at my friend's house, and were instant fans. We're lucky enough to get an 'M.M.' each week—one between four of us—and study the Corner until we know it by heart. We think it's a swell feature, but there is a lot we don't understand, and some names mean nothing to us.

"We can't possibly get any back copies of the 'M.M.', neither can we obtain 'Hot Discography.' 'Rhythm on Record' or Wilder Hobson. Yet we want to learn more about our lads and lasses. The Corner comes down to earth more and think of the beginners?"

Mr. Stevens' letter only speaks for hundreds like it and we feel kind of ashamed, as if we had been neglecting the youngsters. Space, however, is so limited that we have to squeeze so much in our few columns every week. Still sum'pn has to be done, and so this week we start a feature for the jazz newcomers that we hope they will find useful. Nothing startling or ambitious, but we trust it will be a help to those who are somewhat puzzled by names when they read the Corner each week.

Briefly, it's a few lines devoted to the featured jazzmen through the ages, and some records on which they may be heard. We won't even claim that the records are still obtainable; it's difficult these days to say when a record is cut out of catalogue, but we do honestly think this will help some folks who don't know whether Joe Getoff is a trumpeter or the band's baggage boy.

So, kicking off on the "A" train, we have a couple for you in the panel inset.

PERSONNEL STREET

- In order to save space, we are not printing names of correspondents in this feature, but the undermentioned list are all line-up queries that are in great demand by more than one person. Harry James and his Orchestra in "Peet Draggin' Blues" was Harry James, Jack Palmer, Claude Bowen, Jake Schaeffer (trumpets); Truett Jones, Dalton Ricketts, Bruce Squires (trombones); Dave Matthews (alto); Drew Page (sax and clarinet); Claude Lahey (tenor); Jack Gardner (pno.); Red Kent (guitar); Thurman Teague (bass); Ralph Hawkins (drums). Horace Henderson's "Old Man River" was Russell Smith, Bobby Stark, Henry Allen (pts.); Claude Jones, Dicky Wells (trombones); Russell Procopio, Hilton Jefferson (altos); Coleman Hawkins (tenor); Horace Henderson (pno.); Bernard Addison (guitar); John Kirby (bass); Walter Johnson (drums). Louie Armstrong's "Stardust" was Louis Armstrong, Zilmer Randolph (trumpets); Preston Jackson (trombone); Lester Boone, George James, Ed Washington (saxes); Charles Alexander (pno.); Mike Kendrick (banjo); John Lindsay (bass); Fred (Tubby) Hall (drums). Hampton's "Twelfth St. Rag" H. and V., 39988, Rex Stewart (tpt.), Lawrence Brown (trb.), Harry Carney (bar, sax.), L. Hampton (pno.), Clyde Hart (pno.), Billy Taylor (bass), Sonney Greer (dcs.), 13/6/39. Gerry Moore and his Chicago Brethren—"Honeysuckle"/"Lady Be Good." Johnny Chase (tpt.), Jimmy Williams (clt.), Derek Neville (alto), Pat Smuts (tenor), Gerry Moore (pno.), Albert Harris (gtr.), Tiny Winters (bass), Sid Heiger (dcs.). Dicky Wells's "Between the Devil and the Deep Blue Sea" was Bill Dilard, Shad Collins, Bill Coleman (tpt.), Dicky Wells (trb.), Django

COLLECTORS' CORNER

by BILL ELLIOTT and REX HARRIS

- ADDISON, BERNARD.** Coloured Guitarrist. Played with Louis Armstrong, Fletcher Henderson, Mezz Mezzrow, Benny Carter, Henry Allen and Coleman Hawkins. "King Porter Stomp."—Fletcher Henderson and Band. Bruns. 01659 "Indian Oradle Song."—Armstrong and Orchestra. H.M.V. B8656 "Blues In Disguise."—Mezzrow and Orchestra. H.M.V. B8656 "Tiger Rag."—Benny Carter and Quintet. Vocalion 519 "When Lights Are Low."—Benny Carter and Quintet. Vocalion 516 "Ain't Cha Got Music."—Allen/Hawkins Orchestra. Bruns. 02003
- ALLEN, HENRY, JUN.** Coloured Trumpet. Played with Luis Russell, Louis Armstrong, King Oliver, Teddy Wilson, Coleman Hawkins, Don Redman, Fletcher Henderson, and own recording band. "Patrol Wagon Blues."—Henry Allen and Orch. H.M.V. B6377 "House In Harlem."—Henry Allen and Orch. H.M.V. B1768 "Heartbreak Blues."—Hawkins and Orchestra. Parlo. R1768 "Jersey Lightnin'."—Luis Russell Orchestra. Parlo. R1740 "Oh, Peter."—Billy Banks Orchestra. Bruns. 01581 "Rug Cutter Swing."—Fletcher Henderson Ork. Bruns. 01974

Al Washington (saxes); Charles Alexander (pno.); Mike Kendrick (banjo); John Lindsay (bass); Fred (Tubby) Hall (drums). Hampton's "Twelfth St. Rag" H. and V., 39988, Rex Stewart (tpt.), Lawrence Brown (trb.), Harry Carney (bar, sax.), L. Hampton (pno.), Clyde Hart (pno.), Billy Taylor (bass), Sonney Greer (dcs.), 13/6/39. Gerry Moore and his Chicago Brethren—"Honeysuckle"/"Lady Be Good." Johnny Chase (tpt.), Jimmy Williams (clt.), Derek Neville (alto), Pat Smuts (tenor), Gerry Moore (pno.), Albert Harris (gtr.), Tiny Winters (bass), Sid Heiger (dcs.). Dicky Wells's "Between the Devil and the Deep Blue Sea" was Bill Dilard, Shad Collins, Bill Coleman (tpt.), Dicky Wells (trb.), Django

EDDIE MILLER

(Continued from page 5)

starring young Donald O'Connor. And this week the boys and Miss Roy report to Universal again to make a two-reel musical short. Acclaimed by many critics as being a better band than the one Crosby fronted, Miller is enthusiastic over a combination of chances for artistic and commercial success. "We want to keep New Orleans music alive," says Eddie. Believe it or not, his is the only Dixieland band left in the States. The others, it seems, imitate Duke Lunceford, Basie or yes—Lombardo. But Eddie Miller carries on. And Hollywood and the entire Pacific coast is cheering him. You don't hear music like his any more.

JACKSON WITH LOSS

WE offer our deepest sympathy to Joe Loss drummer Jackie Greenwood on the recent sad death of his mother, necessitating Jackie temporarily relinquishing his important post on tour with the Loss aggregation, and hastening home to settle up family affairs. Difficulties of filling his place for the fortnight or so in which he will be away at first seemed very great, but well-known skin-beater, now invalided out of the Army, Bert Jackson sportingly stepped into the breach, to make a successful flying return to the profession, and is appearing this week with the Loss Band at Bradford. Since he returned to Town, Bert Jackson has played for Harry Roy, and in other jobs, but most of his time has been spent in the drum and musical instrument business which he has been slowly building up in Town.

THE MELODY MAKER would like to take the opportunity of presenting a metaphorical bouquet to the Post Office, and also taking a bow ourselves. Letter from an fan arrives, addressed simply to MELODY MAKER—"somewhere in London." Letter reaches Long Acre with as little delay as if it had been fully addressed. Thanks, G.P.O.

Reinhardt (gtr.), Dick Fullbright (bass), Bill Beason (dcs.).

OUT OF CATALOGUE

We are indebted to John Stanley, of Bletchley, for informing us that the following three records will be deleted from the Parlophone Catalogue on January 31, 1944:—"Nagasaki"/"Black Eyes," Washboard Serenaders, Parlophone P358; "Stompin'"/"Playing With the Strings," Lonnie Johnson, Parlo. R2259; "Snake Hip Dance"/"Cushion Foot Stomp," Harlem Footwarmers and Orig. Washboard Beaters, on Parlophone R2305.

SWAP AND BUY

First on our list this week are some fine disposals from Mr. Fred C. Elstone at 9, Old Park Ave., Enfield, Middlesex. He offers for exchange only: "Carnegie Drag"/"Jump," C.M.S.; Oliver, "High Society Rag"/"Tears," H.R.S.; Teagarden, "St. James Infirmary"/"Shine," H.R.S.; Bessie Smith, "Empty Bed Blues," Am. Col.; Marsalis, Coleman, "Reunion in Harlem"/"3 o'clock Jump," General; McPartland, "Eccentric"/"Dixieland one-step," H.R.S.; Duke Ellington, Sharkey Bonano, Wingy Manhone, Artie Shaw, Fats Waller records on cut-out English and also American labels. He wants unavailing records featuring Jelly Roll Morton.

T. G. Edwards, 4, Mortimer Court, St. John's Wood, N.W.8, is anxious to purchase "The Devil is Afriend of Music," by the Casa Loma Ork., on Bruns. RL310, and "Riverbed Blues," by Woody Herman, on deleted Vocalion. Cash will be paid for good condition.

Kendrick Ackroyd, 7, Queen's Rd., Munningham, Bradford, Yorks, will pay 7s. 6d. for Goodman's "Never Should Have Told You"/"You Can Tell She Comes from Dixie," H.M.V. 8593. Other wants include any B.G. discs of the 1936, 7 and 8 period, and a copy of "Hot Discs." F. Connolly, 5, Crackenedge Terr., Dewsbury, Yorks, has a raft of discs for sale at 3s. each, including Ellington, Shaw, Kirby, Krupa, Louisiana R.K., Powell, Banks, Vernon and Barry. He adds that he'll swap any seven for Armstrong's "Drop that Sack."

On a basis of two for one, John Braid, Friarside House, Burnopfield, Newcastle-on-Tyne, offers his Chasers "Sing, You Sinners and Whippersnappers." "I Like to do Things for You" (Bix and Tram) for Wilson's "Early Session Hop" on Parlo. R2732. Also for Lunceford's "Belgium Stomp," on Parlo. R2735, he'll give Noone's "Dixie Lee" and Armstrong's "Yes Yes, My My."

Selmer
Offer for sale large range of Saxophones, Clarinets, Trumpets, Trombones, Accordions, Drums.

Selmer
for economy reasons do not prepare lists. Call, phone or write stating amount you can spend, and recommended instruments nearest to your figure will be offered, without obligation on your part.

Selmer
will pay your reasonable price for unwanted instruments. Send details for best offer.

Selmer
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