

# SURPRISES IN M.U. LONDON ELECTIONS

THE RESULTS OF THE MUSICIANS' UNION (LONDON BRANCH) ELECTIONS FOR 1944 WERE ANNOUNCED THIS WEEK, AND MUCH SURPRISE WILL BE CAUSED BY SOME SENSATIONAL CHANGES IN THE LINE-UP OF OFFICERS AND COMMITTEE MEN.

The poll was a very big and representative one, and in many respects the results show a clean sweep.

Vic Sullivan was elected President, succeeding Van Phillips, for the second time. It will be remembered that Vic beat Van Phillips for Presidency in 1942. Van regained his position in 1943, and now Vic is once more in charge for 1944.

Last year's Vice-President, Ivor Mairants, has been beaten by W. B. Richardson, and the only member elected to the Executive Committee (which last year consisted of Charles Bohm and Van Phillips) is W. Batten.

The London Trades Council Delegates elected are Vic Sullivan, Jack Dearlove, W. B. Richardson, George Orrell, Phil Cardew, George Hurley and Harry Flaum.

Several well-known members of the dance band profession were also beaten in the elections for the Branch Committee.

These include Charles Bohm, Harry Gold, Ivor Mairants, Alf Morgan and—the only female musician in the whole list—Marie Wheatley.

## STRAIGHT MEN

The new Branch Committee was elected as follows: W. Batten, W. Parish, C. Milne, W. B. Richardson, F. Drake, W. J. O'Reilly, C. Abbey, A. Van Dam, W. E. Ross-Gower, Van Phillips, E. A. Reynolds, L. Monte, Bert Bullimore, W. J. Ashworth and A. J. Cousins.

The following officers were returned unopposed: Auditors: J. Brown, J. Evans. Westminster Trades Council Delegates: T. Anstey, H. Flaum. Referee: G. Orrell. Trustees: H. Dickason, C. Dorling and W. J. O'Reilly.

It will be noted that the dance band section of Musicians' Union members is not too adequately represented in the elected officers and committeemen, most of whom are straight men.

It is to be hoped, however, that they will give the same careful attention to the somewhat peculiar difficulties of the dance band business as the Musicians' Union has always done.

## DUBARRY NITERIE CLOSED

THE smart "Dubarry" niterie in Brook Street, Mayfair, was closed last Saturday night (Jan. 1) as the result of a visit by police officers.

It is understood there may be an appeal against this decision to close the club.

Closing of "Dubarry" leaves an extremely promising and modern combination suspended, as it were, in mid-air. Leader-drummer Max Abrams had got together an excellent bunch, and it is to be hoped that the band will speedily be fixed elsewhere.

In the meanwhile Max himself is busily engaged in the broadcasting studios, etc.

## Barriteau Records for Decca

TO-DAY (Thursday, Jan. 6) a recording session takes place at the Decca Studios which will cause the greatest possible interest to all swing fans.

The initiative of Harry Sarton has brought Carl Barriteau and his greatly improved orchestra into the recording field, and the band will make four sides, which are scheduled for early release.

Carl will make a double-sided version of Artie Shaw's "Clarinet Concerto," and anybody who has heard him play this opus on the stage or at the Jazz Jamboree will know that there is a real treat in store for the fans.

In lighter vein, Carl and the band record their amusing version of "Old Man Mose," and the fourth side will be devoted to a new swing composition by Carl Barriteau which bears the unusual title of "The Sultan Goes To Harlem."

**Melody Maker**  
3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 546

## "MIKE" RETIRES AFTER 13 YEARS

"MIKE," OUR FAMOUS CRITIC-AT-LARGE, AND PROBABLY ONE OF THE BEST-KNOWN JAZZ WRITERS IN THE WORLD, HAS RETIRED!

This week, after writing for the "Melody Maker" for just on thirteen years, he pens his last weekly article (see page 3), and shakes off the dust of jazz to concentrate on other, more important, matters which have for some months now been encroaching more and more heavily on his time.

It was in April, 1930, that "Mike" wrote his first controversial article for us, and, since that time—except for a few weeks when he took a holiday about seven years ago—every issue of the "M.M." has carried one of his always interesting dissertations on jazz.

Some idea of the work that this has entailed can be judged by the fact that the "M.M." has been weekly for ten years now.

Who is "Mike"? That is probably one of the most often-asked questions among our readers, but we don't intend to answer it.

We hope he will find time to write an occasional article for us, and, when he does, we still want him to be the anonymous, outspoken, knowledgeable, sometimes vague, but always readable, G.O.M. of the business.

The "Melody Maker" would publicly like to thank him for his loyal service, and we are sure all readers will join with us in wishing "Mike" the same outstanding success in his other work as he has achieved in his work for us.

Now, what of the future? Well, "Mike" has been an institution, and, while we can't replace him, we can at least fill the gap that will be left by the cessation of his articles for students of, and beginners in, jazz.

We have found a new writer who knows his jazz and can write about it. We are giving him the same roving commission as we gave "Mike," and we hope you'll like him.

Anyway, you can judge for yourselves when you read his first article in next week's "Melody Maker."

## BILLY AMSTELL OUT OF R.A.F.

AFTER over three years' service, famous ex-Ambrose clarinet stylist Billy Amstell has been invalided out of the R.A.F. In order that beneficial treatment may continue, however, he is, for the moment, remaining in one of the Service hospitals.

When he is better he will doubtless be making a return to the profession, in which his playing has won him so much distinction.

During his period in the Service Billy Amstell has built up one of the R.A.F.'s very best "five-piecers," and fans who heard the outfit at the Stoll on the occasion of the Jazz Jamboree will need no reminder of how excellent it was.

It is good news that the outfit will continue and will now be under the leadership of its incomparable trumpet star, Corporal Arthur Mouncey.

It is good news also that the difficult task of replacing Billy Amstell in it has been accomplished.

New member is well-known clarinet, tenor and trumpet man "Chick" Milne, who played in many of the West End niteries before joining the R.A.F., and who was with the original Ken Johnson outfit.

The remaining members of the quintette are, of course, Corporal Sid Heiger (drums); Corporal "Tiny" Winters (bass); and Corporal Bobby McGee (piano).

## Eddie Lee In At Albany Club

THERE has lately been a change in the musical arrangement at the Albany Club, in Savile Row, London, W.

The Jerry Allen Trio, presented by Tommy Trinder, have finished their three months' contract there, and fill in with concerts, etc., before another big break comes their way. To replace them, a new combination started last Monday (January 3) under the direction of well-known London violinist Eddie Lee.

Eddie Lee has played at many of London's leading restaurants and was with Jack Harris and other famous leaders in Town. Leading on violin, he is supported by Tommy Dummer (piano); Eddie Lefarge

(tenor and clarinet); and Ernie Ingleton (drums).

The new band is being presented by Gino Arbib, of Anglo-American Artists, Ltd.

## MEURICE CHANGE

LESLIE NORMAN and his Orchestra finish their engagement at the Meurice (Quaglino's) Restaurant this coming week-end.

According to last-minute reports, a new band, presented by well-known Lansdowne House figure Tim Clayton, and led by tenor saxist-violinist "Tich" Poster, will take over.

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## TRUMPET-PLAYER CAPTURES A BURGLAR!

THE "Melody Maker" would like to be among the first to congratulate well-known trumpet-player Alec Cave, late of the R.A.F., and now currently playing with the Phil Green "Dixieland" combo at Murray's Club, on the darling piece of work by which he recently captured a burglar, who was in consequence arrested and sent to a term of imprisonment.

It happened when Alec was visiting his parents' home in North London. Late in the evening his mother reported hearing strange footsteps about the house. Immediately Alec searched the whole place, but could find nobody.

### BOXERS BOTH!

Soon afterwards, however, faint sounds from the kitchen sent him dashing in there, to see a strange man crouching behind the door.

Needless to say, Alec made a determined attack upon the stranger.

The burglar, for his part, soon found that he had come to the wrong house, because not only is Alec quite handy with his fists, but his father, who now arrived on the scene, was amateur welter-weight champion of the world in 1908, and still retains plenty of knowledge of the fistic art.

Between them, Alec and Mr. Fred Cave (Senior) soon put paid to the burglar's account, when they phoned for the police and handed him over. As a sequel, the would-be thief was sentenced to three months' imprisonment.

Sneak thieves who prey on musicians' homes, often relying on the fact that the man in the household will be out at work in the evenings, if he isn't already in the Forces, are becoming a big menace in some London districts. Thanks to Alec Cave and his father, there will be one less of this cowardly fraternity to deal with in future.

## Kenny Baker With Buddy

ADMIRERS of Buddy Featherstonhaugh's Radio Rhythm Club Sextette will hear the combination with the addition of a trumpet when it comes on the air again next Thursday, January 13 (6.30-7 p.m.).

Additional man will be none other than the famous young London stylist Kenny Baker, whose out-of-the-world choruses are nowadays the talk of the swing clubs and miteries.

As well as Kenny, there will also be a surprise guest artist in the band.

## CALL SHEET

(Week commencing January 10)

Les ALLEN.  
Gaiety, Ayr.  
Billy COTTON and Band.  
Granada, Harrow.  
George ELRICK and Band.  
E.N.S.A.  
Gloria GAYE and Band.  
Hippodrome, Stockton-on-Tees.  
Stephane GRAPPELLE and Swingtette.  
Broadcasting.  
Henry HALL and Band.  
Grand, Doncaster.  
Jerry HOEY and Band.  
E.N.S.A.  
Joe LOSS and Band.  
Green's Playhouse, Glasgow.  
Roy MARSH and Swingtette (presented by Eric Winstone).  
Hippodrome, Boscombe.  
Felix MENDELSSOHN'S Hawaiian Serenaders.  
One-Night Stands, Manchester.  
Harry PARRY and Sextet.  
One-Night Stands, Midlands.  
Oscar RABIN and Band.  
One-Night Stands, North.  
Monte REX.  
E.N.S.A.  
George SCOTT-WOOD.  
Palace, Huddersfield.  
Lew STONE and Band.  
One-Night Stands, Midlands.

## Benny Lee Leaves Embassy

WELL-KNOWN vocalist of style Benny Lee has finished up his engagement with Art Thompson's Embassy Club Band, and is now concentrating on his regular work with Tim Tim Clayton's Lansdowne House Orchestra, plus his various broadcasting commitments.

Reason for the change was not any question of disagreement, but mainly because of difficulties Benny found in the adjustment of working hours.

For his forthcoming stage engagement (Alexandra Theatre, Stoke Newington, week commencing January 24), Art Thompson will have the services of well-known singer Julie Dawn, by special arrangement with Eric Winstone.

## Phil Green Out of Town

MIDLANDS swing enthusiasts are to have their first chance of seeing and hearing in the flesh Phil Green with his Basin Street Band, incorporating Phil's Rhythm on Reeds and Dixieland Band.

This famous three-in-one radio combination will appear, directed by Phil in person, at a special concert next Sunday afternoon (January 9) at the de Montfort Hall, Leicester.

The concert, presented by Arthur Kimbrell and due to commence at 3 p.m., will, in fact, be the very first occasion on which this aggregation, which was, of course, the feature of the B.B.C.'s "Music Society of Lower Basin Street" broadcasts, has yet appeared outside a broadcasting or recording studio.

## NEW LEADERS SHINE

MAKING a big success of leading the dance band at the Potomac and Princes Restaurants, Piccadilly, W., these days is tenor stylist Reggie Dare.

Supporting Reg are Barry Mill (piano); Eddie Calvert (trumpet); Billy West (guitar); Roy Low (drums) and "Snozzie" Leslie (bass).

Sharing the Potomac and Princes honours with distinction is pianist-bandleader Francisco Conde, whose rhumba outfit is continually going from strength to strength.

Both bands are presented by Edward Sommerfield. Curiously enough, it was on the same day, several months ago, that Ted Sommerfield first heard the Conde rhumba band that, later on the same evening, he heard Reggie Dare at the Jamboree Club.

Seeing the material that goes to make a successful bandleader in both of them, he engaged both, first as individual musicians, later negotiating a short engagement for them with their bands at the Potomac and Princes.

Just before Christmas, this confidence in both leaders was rewarded by the management extending to both a long-term contract. Sunday concerts and other engagements are also in the offing, and it will be interesting to watch these two bands rise.

Also under Ted Sommerfield's wing is trumpeter Teddy Foster, who, at the Casino, Birmingham, with his thirteen-piece band, is making a very big success.

## M.U. DANCE YOU MUST SUPPORT

THE cause of the Red Cross Prisoners of War Fund is very near to the hearts of all of us, and when that worthy cause is linked with the voluntary efforts of wives of famous musicians, who form the Women's Guild of the Musicians' Union, it becomes even more worthy of our complete support.

So it is to be hoped that the profession will rally round the super Dance and Cabaret which the enterprising Women's Guild is organising at the Bulldog Restaurant, 72, New Bond Street, W., on Friday evening, January 21 (7 to 11 p.m.).

Tickets cost 10s. 6d. each, including refreshments, and a grand list of stars lined up for the evening includes none other than famous Phil Green and his Broadcasting Orchestra, with vocal celebrities Dorothea Morrow and Sam Browne. That always-popular compère, Jerry Wilmott, will be in charge of the proceedings, and a relief band will be under the direction of trumpet-ace, Max Goldberg, now in the R.A.F.

It looks like being a grand show, and immediate application should be made for tickets to the Women's Guild, M.S.B.C. offices, 116, Shaftesbury Avenue, London, W.1.

## REG OAKLEY DIES

THE "Melody Maker" regrets to announce the death, after a long illness, of violinist Reg Oakley, for many years musical director-violinist with Gaumont-British.

Reg Oakley had a distinguished career in music. Before his Gaumont-British appointment he was with famous broadcasting figure Harry Fryer as lead-violinist and manager of his orchestra, which appointment he held until 1934. Reg's musical education was at the R.C.M., under A. Rivarde.

He leaves a widow and two young children, to whom we express our deepest sympathy.



IN THE NEWS.—(Right): Helen Mack, delightful vocalist with Lew Stone, who celebrates her fifteenth birthday this week. (Left): Pianist-stylist Tommy Rogan, who recently resigned from bandleading at Oddenino's owing to ill-health, is now out and about again, playing better piano than ever, and ready to take on a good berth with his Band.

## NEW MAYFAIR CLUB OPENS

LATEST jive resort to open in London is the "Swing Out" Club in Brook Street, Mayfair.

Leading the lively band there is trumpet-ace Johnny Claes, who is supported by Johnny McMeighan (fiddle); Marion Lothian (piano); "Curly" Clayton (guitar); etc. "Relief" trio at the "Swing Out" consists of tenor stylist Reggie Dare; Barry Mill (piano); and Roy Low (drums).

## Jimmy Macaffer Out of Army

FAMOUS trumpet stylist-arranger Jimmy Macaffer, younger brother of R.A.F. trombone star Don Macaffer, is shortly being released from the Forces and will doubtless soon appear in "civvy street" again, when we predict that it will not be long before his talents are attached to one of the well-known bands.

Jimmy has had over three years in the Army, during which time he has been in the Durham Light Infantry, the Sherwood Foresters, and that famous regiment, the Green Howards.

He has suffered much illness during his Army career, is a "Grade C" man, and has endured several spells in hospital.

## MUSICIANS WANTED

MIFF FERRIE is anxious to contact a pianist (modern, stylish, good reader) immediately to work for a spell on U.S.O. Camp Shows. The matter is urgent. The work represents a fine job for the war effort. Apply to Miff Ferrie at Gerrard 1897.

Bandleader Johnny Brown, rehearsing this week for an E.N.S.A. tour, has been unavoidably let down over his bass player and requires a substitute (modern, good reader, etc.) immediately. Apply to Johnny any day at Jacquello's Rehearsal Rooms, Gt. Newport Street, London, W. (Temple Bar 3802.)

AMONG the several instruments stolen in the London area recently was a Buescher alto sax, belonging to Mr. Snowden, of 11, Salmon Street, Kingsbury, N.W.9.

Instrument, of the silver-plated, gold-bell variety, was numbered 271256. Any dealer or musician to whom this sax is offered should communicate at once with the police.

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After over twelve years' continuous writing for the "M.M.," during which time he has traversed every literary avenue of jazz, our famous Critic-at-Large has retired. Here is

# "MIKE'S" SWAN SONG

I HAD intended to continue with my reproach of Mr. Binstock and his bigoted attitude towards jazz, but a New Year has started meanwhile.

And it is not entirely due to the prevailing season of good will that I propose to let our correspondent continue unmolested in his belief that Bix was dull, vapid and boring.

One so obviously prejudiced and unconscious of the foundations of jazz need not be taken too seriously as a student of the art. We will be content with marking his examination paper with a note to the effect that he shows enthusiasm, but has little inclination to respect the elementary principles of jazz.

No, it is not my natural charitable nature that has caused me to drop the subject. It is the realisation that this is 1944—the thirteenth New Year I have experienced as a contributor to these pages.

## FLOGGING A DEAD HORSE

And that while others may look forward with great optimism to the coming twelve months and the events we are led to suppose they will contain, I can view the prospect with no such gaiety and relish.

THE TIME HAS COME, IN SHORT, FOR ME TO ABANDON THIS COLUMN TO A YOUNGER AND MORE ENTHUSIASTIC CONTRIBUTOR. ONE HAS TO STOP SOME TIME, AND THIS SEEMS AS GOOD A TIME AS ANY.

I know that I shall not have completed my thirteen years with the "M.M." until next April. But I find the prospect of having to write on jazz for even the intervening thirteen weeks an almost impossible one to face.

This being so, I have decided to give up writing this column finally. Whether this week's or next week's proves to be my swan-song depends rather on where we finish up with this column.

There are many reasons for this decision. The first and most important is that jazz holds nothing more for me. One cannot go on, week after week, flogging a horse which is as dead as a doornail.

Some of you may think the horse

is a flourishing beast. I do not. The original horse, the creature which first attracted me to jazz, has long been dead. It is time it was buried, even if I am the only mourner at the graveside.

I can no longer muster enough enthusiasm for the animal's successor to justify spending hours every week racking my brains to find something to write about. Nor will I hide the fact that I am growing increasingly disillusioned.

Times have changed, it is apparent, and I get no pleasure in noting how standards have changed, too. Still less do I derive much pleasure from being told that I am "old fashioned" by musically semi-ignorant champions of the New Music, who apparently believe that I am so ill-educated, so inexperienced in music, its study and practice that I cannot appreciate the elementary changes in harmony and

technique which pass for "progress" in popular music.

But then perhaps this is not surprising, since we are dealing with fanatics whose undeveloped ears cannot cope even with the harmonies of the last century, let alone this. How can we expect them to know that the world is not entirely filled with people of their own low-grade musical intelligence? They know no other world; one cannot blame them—only smile sadly that they miss so much.

I have another reason for retiring; I am getting old. Indeed, I hope that by virtue of hard work and experience I am now definitely emerging from adolescence.

My interests are growing too wide and varied to enable me to find enough time to concentrate on one aspect of music, which, however charming and intriguing it may be, can hardly be considered anything but

a little limited in its appeal and scope.

Jazz is music for the young and those with the enthusiasm and blindness of the perpetual undergraduate. At my time of life, to get excited over jazz is like a schoolgirl having a "crush" on a male film star.

Now that I have reached my present age I realise that it is a hopeless task to attempt to educate the young away from their less reasoned enthusiasms.

The young can only find out for themselves, by experience, what is and is not worth having. They will never listen to their elders.

## AN ELDER

I have become an elder, and already I have started clearing out my collection of gramophone records.

I have been ruthless in discarding everything but what I consider the very best. I have never collected for collection's sake; everything I have kept during the past 20 years I have kept because it gave me pleasure.

Going through my records I find there are very few indeed that still give me pleasure—enough pleasure, that is, to warrant my withholding much-needed shellac from the salvage collector.

So records have gone on to the dustheap by the score; they serve a better purpose there than they would unplayed on my shelves. They belong to another age, another period of my life altogether, and they have been scrapped as my schoolboy collection of cricketers' autographs was scrapped.

What I have retained (and it is not much) I have retained because I can still find time to play them when the mood arises. In five years' time I may even dispose of my present remnants, for there is no knowing but that all liking for jazz will eventually pass with the years.

## NO REGRETS

In writing these final words, it must not be thought that I have regretted a single moment of the past thirteen years as a writer on jazz. It is just that I feel the time has come to disappear gracefully before a waning interest turns to indifference, boredom and finally to active dislike and anger.

Meanwhile, I hope the Editor will be kind enough to keep me on his mailing list, for I shall follow my successor with interest.

And I will not guarantee that I won't be tempted to chip in from time to time with indignant letters as passionately prejudiced as the ones that have been directed against your Critic-at-large for the past thirteen years.

Anyway, a Happy New Year to you all and lots of luck. And a special word of thanks to the editors, sub-editors, printers and office boys who have coped so good-temperedly with illegible and often late copy all these years. Thanks for reading.

## NEWS FOR OULD IRELAND

APPEARING in this year's pantomime at the Theatre Royal, Dublin, is ex-Lou Preager vocalist Molly O'Connor. Molly has been over here for three years now, and after doing a series of "Workers' Playtime" concerts from N. Ireland, hopes to return to England early in the New Year.

Now installed in Dublin's new Palm Grove Restaurant is a bunch led by Eddie Quinn (El Guitar) and styled the "Bachelors of Music." The rest of the outfit consists of piano (doubling accordion), drums and Spanish guitar. Besides the obvious dreamy Hawaiian style of music, these boys also cater for the swing-fan patrons.

## DUBLIN FLASH ROUND

Mrs. Wally Hall, sister-in-law of Maestro Henry, is the leading violinist in the very good pit band at the Capitol Theatre; in the percussion department is noted Irish skin-beater Joe Bonny. Phil Montagu's ten-piece band is still going strong at the Metropole Ballroom.

After six months Billy Dingle has made way for Jim Bacon's Band at the Orpheus Ballroom. Again wielding the baton at the Gresham Hotel this year is popular Jimmy Masson, whose pianist, Richie Burbridge, is destined to go a long way in the music world. Now back in Dublin after a long spell in Bangor (Co. Down) are Max Green and Charlie Parkes, the latter being with Jim Bacon.

## BELFAST

After a lapse of a few years, Alex Monaghan is back at the Grand Central Hotel. Frank Rea's very popular band are at the Floral Hall, giving satisfaction to patrons of this mecca.

Eddie Freeman and his boys are still packing 'em into the Embassy Club, Fountain Street; coloured bassist-vocalist Art Bennet is still as popular as ever at this niterie. Bob Robinson and David Curry (of Irish Rhythm fame) share the stand at the Ulster Hall.

As is the custom, Ernie Mann has returned to the Palladium Ballroom, Fortrush, for the winter season. Although Cupid has been on the mark with his darts, no personnel changes are reported.

P.S.—If Ken Smiley should read these notes, would he please send me his address—to Mountsandel Road, Coleraine? JOHN UPRICHARD.

## SCOTTISH NOTES

by Hugh Hinshelwood

A YOUNG lady who once received very favourable mention from "Detector" for a broadcast performance was in the news the other day in a different fashion.

Miss Hazel Barrie, who used to sing with Jack Chapman and his band at the Albert and is now at the Plaza with Bennie Loban, teamed up matrimonially with Flight-Lieut. Ian Smith, D.F.C. Their acquaintanceship dated from a broadcast by Hazel which brought her a fan letter from the man who was ultimately to be her life-partner. A meeting followed some correspondence between them, so now off the platform Hazel is Mrs. Smith.

During the first week of "Something for the Boys," the orchestra, under Van Phillips, signed up still another Glasgow man in Bobbie Hamilton (alto man), who was home on a welcome leave from service in foreign waters.

The activities of Ronnie Munro and his Scottish Variety Orchestra are not confined to the studio, as they frequently go through to Edinburgh for concerts.

One such will be broadcast from the Usher Hall, Edinburgh, when their usual "Sunday Serenade" programme will be included in a "Sunday Night at Seven" concert for Forces folk, the date January 9. The excerpt will be on the air from 6.30 till 7 p.m.

FOR several weeks past, Lou Preager has been advertising for musicians for several enterprises in which he is interested. He has received a large number of replies, and has now had the misfortune to have his secretary taken ill, so that he has to handle all office work himself. Lou will reply to all applicants in rotation, and asks them to excuse the unavoidable delay.

114.—Bradford. Mtg Jan. 9, "Benny Carter," by E. Brook; Jan. 16, "Souful Siphorn," story of Dickie Wells, told by N. Gaunt.

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# AUSTERITY REVIEW OF 1943

by **BILL ELLIOTT**

## Bill's 12 Best Discs of the Year

- "I Found A New Baby"/"Changes Made." Chicago Rhythm Kings. Brunswick O3413.  
 "Luella"/"Battery Bounce." Art Tatum and Band. Brunswick O3430.  
 "Georgia Cake Walk"/"Liberty Inn Drag." Art Hodes and Band. Brunswick O3433.  
 "Jump For Joy"/"C Blues." Duke Ellington Ork./Barney Bigard Band. H.M.V. B9314.  
 "Body And Soul"/"Meet Doctor Foo." Coleman, Hawkins Orchestra. H.M.V. B9328.  
 "Send Me"/"Strange Blues." Wingy Manone and Band. Parlophone R2875.  
 "Drop Me Off At Harlem"/"Clarinet Lament." Duke Ellington Ork. Parlophone R2876.  
 "Midnight"/"My Favourite Blues." Benny Carter and Orchestra. H.M.V. B9327.  
 "Double Crossin' Papa"/"Tired Of Fattenin' Frogs For Snakes." Rosetta Crawford. Brunswick O3461.  
 "Bugle Call Rag"/"St. James Infirmary." Phil Green and his Basin Street Band. Decca F8339.  
 "Lonesome Graveyard"/"Blues At High Noon." Art Tatum Band/Snub Moseley Band. Brunswick O3462.  
 "Bugle Call Rag"/"Spider Crawl." Billy Banks Chicago Rhythm Kings. Parlophone R2893.

**Y**ES, this is really a utility review this year. Paper and space shortage have dictated the smallness of it, whilst our wax-work moguls have set the utility standard.

I've just spent the last half-hour reading through my reviews of the last four years—the first issues of the "M.M." in 1940, 1941, 1942 and 1943 respectively. I notice that last year I wrote "1942 compares very badly with its two predecessors." If I say that 1943 tried harder than 1942, you'll get a good idea of what I'm getting at.

Still, leaving the wax for a while, let's have a look at the radio. In past years a part of this retrospect has been devoted to our airways, but for two reasons a few lines are going to suffice this time.

First, it's again the question of space, and I've no doubt that "Detector" will cover the subject in his column, and, secondly, due to the fact that I seem to have spent the greater part of 1943 in trains, my loudspeaker and I are comparative strangers.

### BROADCASTING

What broadcasting I've heard, however, leads me to believe that in their strange, tortuous fashion the B.B.C. have tried to do their best for the swing fan with one lamentable exception. "Mail Call" and "Command Performance" are two airings I've caught several times, and nearly always there has been a band or artist that has meant something to the jazz fraternity, and I believe that's the case in the majority of those two particular programmes.

Due also to the railway companies' habit of depositing me at station buffets at the crack of dawn, I've also heard a lot of the 7.15 a.m. spots, and Armstrong, Henry Allen, Benny Carter and others have at times made the said hopeless dawn seem much brighter, but, grateful as I remain, why this hour?

Surely these recordings could be rebroadcast at a more suitable time, or even in Radio Rhythm Club. And that brings me to the lamentable exception mentioned above.

Now, I haven't heard many R.R.C. broadcasts, and I prefer to draw a veil over those, especially as "Detector" had said his party piece in no uncertain fashion, but I've heard plenty from rhythm fans in every provincial town in England that would even make a hardened B.B.C. wriggle if they could catch some of the remarks.

Not to mince matters, Radio Rhythm Club is losing its grip and its interest. The fans are just fed up about it.

Passing to more cheerful things, we come to the year's record output.

**JANUARY** started fine with the re-

issue on Brunswick of the Chicago Rhythm Kings' "I Found a New Baby" and "Changes"; had Art Shaw's "St. James Infirmary" on H.M.V., a double-sided version that spotted some swell Hot Lips Page; whilst Parlophone issued a better-than-average Harry James in "King Porter Stomp"/"Night Special," and "Ain't Misbehavin'"/"Boogie" from the Parry Sextet.

**FEBRUARY** had an indifferent Count Basie "Taxi War Dance"/"Twelfth St. Rag" on Parlophone; a shocking John Kirby on H.M.V.; a well-below-standard Parry in "Mr. Five by Five" and "I Never Knew"; but the month atoned with the Duke's lovely "Chelsea Bridge" on H.M.V. (pity about the Herb Jeffries vocal on the back), and the Brunswick Art Tatum "Luella" and "Battery Bounce" in the Sepia Series.

*(Note to my many enemies. I realise I'm treading on dangerous ground in praising my own series, but I'm basing my remarks in these instances on Edgar Jackson's reviews, and no one can accuse me of bribing Edgar with my butter ration.)*

### GOOD MARCH

**MARCH** was quite a good month. We had Charlie Barnet's "Shady Lady"/"I Like to Riff"; the super Art Hodes' "Georgia Cake Walk"/"Liberty Inn Drag," both from Brunswick; H.M.V. gave us some Manone in "My Honey's Lovin' Arms" and "When My Sugar Walks Down the Street," and the Dog label was also responsible for Ellington's "Jump for Joy" with the fine Bigard "C Blues" as a backing. Parlophone let the side down with a bad Lunceford (they have dozens of better titles to issue than "You're Just a Dream" and "Time's a Wastin'") and an even worse Benny Goodman. The

Parry "Lady Be Good"/"Time on My Hands" was easily the best on this label, "L. B. G." spotting some fine Yorke de Sousa.

**APRIL** had two commercial Shaw's on H.M.V., very nice to listen to but nothing to do with jazz; again a not so hot Lunceford, this time on Brunswick; two more sides by Parry, one of 'em, "Travellin' Blues," featuring a fine vocal from young Johnny Green; but the highspots of the month were the two Teddy Wilson sides reissued on Parlophone, "Melancholy Baby" and "Mean to Me," and the Brunswick Sepia backings "Sweet Lorraine," by King Cole, and "Snub's Blues," by the comparatively unknown Snub Moseley group.

**MAY** kicked off with one of the year's worst discs in "Water Boy" and "Windy City," by Earl Hines Ork, and H.M.V. added insult to injury by also issuing two more commercial Shaw's and a Glenn Miller swing arrangement of the "Volga Boatmen," which must have hurt the Russians more than the lack of a second front. By way of a peace offering the Abbey Roadites gave us two passable Ellingtons in "Hayfoot" and "Sierman Shuffle," and from the Parlo label two more Wilson reissues in great demand, "Blues in C Sharp Minor"/"Warmin' Up." This was somewhat discounted, however, by a large dose of James treacle in "You Made Me Love You," and it was left to Brunswick to produce the month's only good disc in "Somebody Loves Me" and "Baby Brown," by Rollini's Ork and New Orleans Rhythm Kings respectively.

### POOR AUGUST

**JUNE'S** Brunswick Sepia, if not quite up to standard, was still O.K. with a couple of sides by Wingy Carpenter and Sam Price, and also this month Decca came into the limelight with "Vultee Special," by the Bob Crosby Band, a platter that featured some superlative Jess Stacy piano. H.M.V. did well this month with two fine sides by Hawkins and his Band, namely, "Body and Soul" and "Doctor Foo," and "Stompie Jones"/"Sleepy Time Down South," by Bechet's New Orleans Feetwarmers—though not a Bechet admirer, this is a good record—whilst Parlophone had two more reissues, this time "Send Me"/"Strange Blues," by Wingy Manone—two of the very best. Also on the blue label was the best Parry of the year, "Blue Train Blues" and "Lucky Star," and a good month was concluded by Basie's "Boogie Woogie" and "Jump for Joy."

**JULY** had four fine sides from Parlophone in "After a While"/"Jazz Band Ball," by Freeman's Chicagoans, and "Drop Me off at Harlem"/"Clarinet Lament," by Ellington, the latter another reissue but very welcome. H.M.V.'s only contribution of interest was Benny Carter's "Midnight"/"Favourite Blues," both good sides, whilst the Sepia Brunswick was another reissue in great demand, "Double Crossin' Papa" and "I'm

Tired of Fattening Frogs for Snakes," by Rosetta Crawford.

**AUGUST** was a poor month. Brunswick and H.M.V. both issued Hampton's "Flying Home," and though my preference was for the former version, "you pays your money..." Best of the month were again the reissues, "Bundle of Blues"/"Saddest Tale," by Ellington on Parlophone, and "Dissonance"/"Swingin' with Mezz," by Mezzrow's Ork on the same label.

**SEPTEMBER** had the first good Art Shaw of the year in "Alone Together" and "Who's Excited," the usual fair and flashy James in "Indiana" and "Record Session," H.M.V. and Parlo, respectively; the usual Ellington reissue of (this time) "Margie"/"Sump'n About Rhythm," not two of the Duke's best by a long way; another good Bechet H.M.V. pairing and the recording debut of Buddy Featherstonhaugh's Sextet on the same label, Don Macaffer's trombone and Jack Parnell's drumming both well up to U.S. standard. Surprise of the month though was Decca's release of two sides by Phil Green's Basin Street Band, "Bugle Call Rag" and "St. James Infirmary," and with an all-star line-up plus original Green arrangements, this disc certainly showed that British jazz could rank level with the best when it liked.

**OCTOBER** was Brunswick's month, who rang the bell with another Art Hodes, "Get Happy"/"Indiana," and a fine Sepia coupling, Art Tatum's "Lonesome Graveyard Blues" backed with "Blues at High Noon," by Snub Moseley. The other two of interest were "Delta Serenade" (a reissue) and "John Hardy's Wife," by the Duke on H.M.V., and two Henry Allen's on Parlo., "Rosetta"/"Dinah Lou."

### BRUNSWICK SCOOP

**NOVEMBER** had Bechet again on H.M.V. with "Lady Be Good" and "Rose Room," a better Art Shaw "It Had to Be You" backed by a worse Art Shaw "If I Love Again." How that got in the so-called swing series I don't know. Parlophone's Duca! reissue was "Lazy Rhapsody"/"Trumpet in Spades"; two sides each by Parry and Featherstonhaugh represented British jazz, but Brunswick scooped the pool with Rosetta Howard's "If You're a Viper" and "Rosetta's Blues," plus Woody Herman's Four Chips in "Elisse" and "Yard Bird Shuffle."

**DECEMBER** and the end (thank heavens) brought the second worst disc of the year in Shaw's "Say It With a Kiss"/"What is There to Say?" Nothing good, I assure you, about either side. H.M.V. must have celebrated Christmas too soon. Two swing versions of Chopin's loveliest melodies by Kirby on Parlophone still bear out that theory, and E.M.I. is only saved by two Manone's "Corrine Corrina"/"Jumpy Nerves." Even the Brunswick Sepia by Hot Lips Page is the worst of the year (Yes, Edgar was quite right) and Parlophone saves the month with one of the year's best reissues "Bugle Call Rag" and "Spider Crawl" by Billy Banks, and a fine effort from the Parry Sextet in "No Gin Blues"/"Hallelujah."

It's usual to sum up by giving the twelve best discs of the year. As usual, I'll stress the fact that it's only my personal opinion, but don't you agree the year's result could have been so much better?

I'm not grumbling at the quantity—I realise the various companies' quota difficulties—but when you consider that of the twelve chosen records as many as five are reissues, surely matters could be arranged so as to give the jazz fan a squarer deal. We all know they have the discs to issue; why not give us what we want?

Here's a sporting offer to the recording companies. "Collectors' Corner" is prepared to run a nation-wide poll in its columns—read by over twenty thousand fans weekly—to find out what records they would like issued the coming year. All we ask is your co-operation in studying the final result, and (if they are available) issuing the top-ranked records.

How about it, Messrs. Moody and Sarton?

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# BRITISH FIRE FORCE AND U.S. AIR FORCE ON THE AIR

Recent Radio Reported by "DETECTOR"

SEEMS I have to start off with a couple of apologies this week.

First is to any of you whom I lured from your nice warm, comfy beds the other Tuesday (to be exact, December 28) by including in the "Radio Diary" for that day the early-morning broadcast by Ray Hetherington and his band.

I confess the name meant nothing to me; but having been advised that the programme was another of those American recordings which, in spite of all protests, the B.B.C. continues to put on at a time when so many people are not in a position to listen to them, I took a chance on it.

And what a bloomer I made! Of all the bad bands I have heard (and I've heard some!), this was one of the worst—poor arrangements, bad intonation, and unbelievably corny.

Well, it's yet another reminder that even in America bad bands can get away with it; though just what reputation this outfit has over there that could have justified its special presentation for the U.S. Forces over here I have yet to discover.

Second apology is for not having included in the "These Should Be Good" list last week the premiere of the new Saturday afternoons series, "Transatlantic Spotlight."

But how was anyone to know that the Army Air Force Band, conducted by Capt. (vide "Radio Times") Glyn Miller, would be none other than the U.S. Army Air Force Training Command Band, formed and directed by the famous—and now Capt.—Glenn Miller?

Yet so it turned out to be, and the only complaint I have is that the swing opus "I Hear You Screaming" was the only number the band played.

For those of you who missed this opening programme and may like to listen in to future ones—5.30 p.m. every Saturday until further notice—I should explain that this production emanates partly from here and partly from America.

Our musical contribution last Saturday was provided by the London Fire Force Dance Ork, directed by Eddie Franklyn, and I compliment them on having put up, in "Holiday for Strings," a show that probably made

even the Americans sit up and realise that we have our good bands, too.

I wish I could say anything half so complimentary about Flanagan and Allen, who also contributed to the proceedings.

They tried the American gag of digging at brother artistes, but only showed that this is an art which requires much better script writers and ways of putting over lines than Bud and Chesney have. Bud was very off form and stumbled many times in his all too obvious reading from a script.

And I shudder to think what America must have thought when the "Oi" creators started singing!

We got back to better things, however, when Irving Berlin sang his new song, "My British Buddy." Not that Irving can sing any better than he admits he can't.

But the fact that he was singing in Bristol (where his show "This is the Army" was playing), while the L.F.F. Dance Ork, which accompanied him, was playing in London, entailed a technical tie-up which was quite a little feat of radio engineering in itself.

And it was made none the less interesting by the smart way in which Eddie Franklyn corrected the faulty synchronisation at the start.

\* \* \*

If last Thursday's (December 30) "Radio Rhythm Club" airing by what was described as George Shearing and his Sextet didn't provide anything startlingly original in the way of personnel, it at least gave us a group of the old and trusted favourites shooting off the sort of swing that is a good deal more worthy of the "Club" than much of the stuff we have had from it lately.

In addition to George himself, there were Aubrey Franks and Kenny Baker, Tommy Bromley and Carlo Krahmer, and the alto soloist, who, again hiding his identity under the pseudonym of Joe Van Doren, probably succeeded in hoodwinking only those he wanted to hoodwink. Which is as it should be.

George provided a novelty by exploiting the possibilities of the Challen "Multi-Tone" piano—an ordinary piano fitted with metal tabs which are brought, when desired, by means of a pedal, over the wires, thereby making the instrument sound much like a harpsichord. The twangy, incisive tone of the harpsichord has for long caused it to be recognised (vide Artie Shaw's Gramercy Five records) as a good instrument for jazz, and in the hands of our George it proved a distinct success.

Kenny and "Joe" also played good stuff, but the star of the broadcast was undoubtedly Aubrey Franks in his solos.

In fact, the solos were all round better than the ensemble, which was not only often a bit ragged, but showed signs of a rather lamentable tendency to clip.

Irene King, making her debut in "Radio Rhythm Club," was brought in as vocalist—a perhaps rather unnecessary addition to a band which could well have stood on its own, even if there had been available a singer who has more flexibility and a more reliable intonation than Irene sometimes has in her lower register.

\* \* \*

I see that I have made notes to remind the announcer on Geraldo's broadcast last Friday (December 31) that "Chelsea Bridge" was written by Billy Strayhorn, not Duke Ellington, and to remind Philip Brown that although "I'm Eidin' My Time" may be featured in a current film, it is an old number.

I remember hearing a record of it by Edgar Jackson's Gargoyles Club Band, directed by Freddie Bretherton, over a dozen years ago.



Here are a bunch of bandleaders we wish we could hear on a British radio programme sometimes. They were all guests on a recent Hollywood "Record Performance" show, one of a weekly Sunday series run by noted U.S. radio M.C. Al Jarvis (extreme right). The bandleaders are (left to right): Woody Herman, Count Basie, King Cole, Freddy Martin and Phil Harris.

But feally these are minor points in the general dullness of the B.B.C.'s dance-band comping.

Periodically this matter comes up for criticism, but never, I think, more essentially than now.

It has fallen to what many may think to be an impossibility—a new low of inanity.

Announcers possessed of no imagination, let alone any knowledge of their subject, try to make smart cracks, but only succeed in being tritely fatuous, often almost to the point of imbecility.

I wonder how long it will be before the B.B.C. realise that the necessity for good comping is second only to the necessity for a good band.

It means very much more than just a few words hastily scribbled or gagged by anyone who may be willing but incompetent to undertake the job.

It means carefully written scripts by people who not only thoroughly understand dance music and know all about the music dance bands play and the writers of that music, but who are skilled in the great art of radio script writing.

\* \* \*

### THESE SHOULD BE GOOD

SUNDAY (9th).—8 a.m., André Kostelanetz Orch. (Am. recording); noon, Geraldo; 12.30 p.m., "I.T.M.A."; 1.40 p.m., Fred Hartley's Music; 9.30 p.m., Ambrose with Anne Shelton et al.

MONDAY (10th).—1.15 p.m., Phil Green's "Salute to Rhythm" (recorded repeat); 7.30 p.m., "Command Performance" with Judy Garland, Ginny Simms, Dinah Shore, Shirley Ross (Am. recording); 8.20 p.m., Geraldo.

TUESDAY (11th).—7.15 a.m., Sonny Durham Orch. (Am. recording); 7.5 p.m., E.N.S.A. present Geraldo Concert Orchestra; 7.35 p.m., "South American Way" (records).

WEDNESDAY (12th).—7.15 a.m., Harry

James Orch. (Am. recording); 12.30 p.m., Reg Leopold's "Southern Serenade"; 4.30 p.m., 20th Century Serenaders.

THURSDAY (13th).—6.30 p.m., Radio Rhythm Club Sextet; 7.45 p.m., Phil Green's "Salute to Rhythm"; 8.30 p.m., "I.T.M.A."; 9.20 p.m., "Mail Call" with Bob Hope, Victor Moore, Tallulah Bankhead et al. (Am. recording); 10.40 p.m., Geraldo.

FRIDAY (14th).—7.35 a.m., Tommy Dorsey Orch. (Am. recording); 1.30 p.m., American Swing Records unused here; 5 p.m., Jazz Trios (records); 9.20 p.m., "Charlie McCarthy" (Am. recording).

SATURDAY (15th).—7.15 a.m., Noble Sissle Orch. (Am. recording); 11 a.m., Geraldo; 5.30 p.m., "Transatlantic Spotlight" with U.S. Army Air Force Training Command Band, directed by Capt. Glenn Miller, et al. (part from the U.S.).

## 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. PAPER DOLL (1-4-3-3-4-7-2-9-7).
2. PEOPLE WILL SAY WE'RE IN LOVE (2-1-2-2-2-2-3-2-5-4-6-4-5-4-8-6-10-0-0-0-10).
3. PISTOL PACKIN' MAMA (3-2-4-5-5-9).
4. PUT YOUR ARMS AROUND ME, HONEY (6-6-9-6-6-4-8-7-8-9-7-9-0-9-0-9).
5. SUNDAY, MONDAY OR ALWAYS (4-3-1-1-1-1-2-3-8-7-8).
6. THEY'RE EITHER TOO YOUNG OR TOO OLD (5-7-7-9).
7. MY HEART TELLS ME.
8. I HEARD YOU CRIED LAST NIGHT (7-8-5-4-4-3-7-4-9-6-9-9).
9. HOW SWEET YOU ARE.

Figures in parentheses indicate previous placings.



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- REALLY AND TRULY and BE HONEST WITH ME

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

**THE** famous Grand Order of Water Rats—that splendid variety artists organisation—recently held their Annual Cabaret and Ball at the Queensberry All-Services' Club (writes Ray Sontin).

It took the form of speeches, cabaret (accompanied by **HARRY FRYER** and his Orchestra) and dancing to the National Fire Forces Dance Orchestra, playing as impeccably as usual, and conducted with all his usual charm and cheerfulness by **EDDIE FRANKLYN**.

Eddie and his boys deserve a particularly big bouquet for a gesture which we are very pleased to publicise—even though they'll probably be furious to find that we have done so.

**Bud Flanagan** appealed for contributions to the four charities in aid of which the show was run—two Service and two variety artist charities—and the Fire Force boys generously donated the whole amount of their fees for the evening's engagement.

And remember that these boys are serving firemen, paid firemen's wages, so their action is an extremely sporting one.

One of the big successes of the cabaret was our old friend **MAX GELDRA**, of the Royal Netherlands Army, whose rhythmic harmonic-playing tore the joint down.

Very typical of the splendid way in which the Water Rats cling together and help each other was the fact that a special microphone relayed the whole evening's proceedings to a bed in University College Hospital, where **CHARLIE AUSTIN** (that inimitable variety artist of "Parker P.C." fame) is lying seriously ill.

A staunch and active Water Rat and a Past King Rat, his regret at not being able to be with his colleagues must have been tempered by appreciation of their thoughtfulness.

Incidentally, several members of the dance music profession are members of the coveted Order, including **Jack Hylton**, **Billy Cotton**, **Charlie Kunz**, **George Elrick**, **Bram Martin**, **Stanley Damerell**, **Len Berman**, **Herman Darewski**, **Billy Thorburn**, **Hal Swain**, **Syd Seymour**, **Robbie Vincent** (who used to be a drummer before he became more famous as "Enoch," of "Happidrome"), and **Dan McKinnon** (one of the original members of the Selma Four).

**WHAT** exactly did B.B.C. Variety Director **JOHN WATT** mean by his crack during the "Varieties of 1944" programme last Saturday when he said somebody was going to sing "not popular songs, real songs"?

Did he mean that popular songs aren't real, or that real songs aren't popular?

**JUST** before **HARRY ROY** and his Band and vocalists left to entertain our boys overseas on an E.N.S.A. tour, the hotcha maestro threw a farewell party in his Park Lane flat.

Members of his band, with friends and relatives, had a most happy evening, with some strenuous table tennis games between the more athletic guests as one of the high-spots. E.M.I. recording chief, **WALLY MOODY**, was one of the champions here.

Then Harry showed films of his famous South American tour, and provided a "cabaret" with the help of vocalist **MARJORIE KINGSLEY** and pianist **HEARN LEWIS**.

Hearn stole the honours in this part of the proceedings by doing the unique act which he does in Harry's stage show. This consists of playing an impeccable piano-accompaniment to the most out-of-tune singing you ever heard in your life. It's a real gift the way he does it, for his out-of-tuneness doesn't jar; it just makes you roar with laughter.

If he ever wanted to give up the dance band business, he'd be a riot in cabaret. And if I've put any ideas

into Hearn's head by saying this, Harry will slay me when he gets back....!

This scribe wandered home in the small hours in company with **PHIL GREEN** and **DOROTHE MORROW**. "Salute to Rhythm" fans who know the voices of these two famous people from the radio have missed one big thrill.

They ought to hear Phil and Dorothe shouting "Taxi!" What phrasing! What volume! What a hope!

**IT** must be all of three years since I'd seen drummer **JACK MOLINE**; in fact, three years since he left Town to open with Richard Crean in Blackpool.

Much has happened to him since then. Originally a member of the N.F.S., he was called up into the Army from Blackpool, passing A-1. But recently an old complaint re-asserted itself, and he had just received his discharge from the Services when I bumped into him.

With a varied and wide experience behind him, including pretty well every aspect of drumming from symphony and pit work to the type of swing that such leaders as **Tommy Kinsman**, **Toni's Red Aces**, **Darewski**, **Geraldo**, etc., etc., demand, he is now taking his time summing up the West End situation, and expects soon to step into the kind of berth that will give him an opportunity to make the fullest use of his abilities.

**WITH** reference to our Christmas-issue story of **JACK CARDALL'S** 26 years' non-stop bandleading record, I regret that a typographical error referred to it as the Blue King Dance Band.

This should have read the **BLUE PIG DANCE ORCHESTRA**, and the story behind this title is worth relating.

Shortly after the band's inception, Jack's parents moved into what was previously the Old Blue Pig Inn. The band had just been augmented, and one of its first engagements was also the first of several thousand war charity dances for which it has provided the music. Promoter of this affair was **Alf Tew**, former professional comedian, and, anxious to make a big splash of the occasion, he suggested the band provided itself with a name.

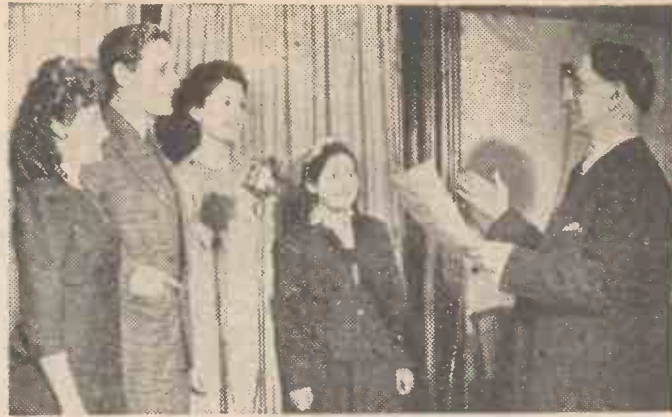
Many were suggested, but it was **Alf** who finally hit upon the idea of naming it after the former inn. So came about one of the strangest dance band names in the profession.

**ONE** of our famous dance bands was recently undertaking an important broadcast from a B.B.C. studio in London; when the boys fogathered at the appointed meeting place, however, to be taken to the studios by coach, it was found that one trumpet-man had not turned up.

Minutes slipped by. The musicians looked at one another blankly, the leader tore his hair, and the atmosphere, as the novelists say, was "pregnant with disaster." To broadcast with only one trumpet was unthinkable to a band of this size and reputation. To wait behind another moment was equally out of the question.

On a sign from the anxious leader everyone finally does a last-minute scramble into the coach, and off they go—but not by the usual route. The boys, who know the road to the studios backwards, are looking out of the windows at unfamiliar landmarks, and the leader is rapidly instructing the driver on the intricacies of the journey—to Archer Street!

With the poetic licence peculiar to journalists, we will now shift the scene to crowded, bustling Archer Street, where a certain well-known trumpet-player, instrument case in hand, is standing quietly by the kerb,



Notable teacher of modern singing, Maestro Mario, whose pupils have included Pat Kirkwood, Pat Taylor, Kay Harding and many other stars, is here seen in his Wigmore Street Studios instructing the younger generation. Group includes well-known straight actor **Barry Lipton**, adding singing to his other accomplishments; and stars of the future, **Eunice Metcalfe**, **Raye Castle** and **Irene Liverman**.

meditating, no doubt, on the follies of mankind, and the likelihood of a remunerative "gig" turning up that day.

All at once, folks scatter far and wide as a large motor-coach, with a well-known but distracted-looking figure standing on the step, comes tearing round the corner.

The coach, as if by magic, stops exactly opposite the well-known trumpet-player aforementioned, and this individual's afternoon meditations are violently disturbed as he is almost literally dragged into the coach, which is already gathering speed, hustled into a seat and told, willy-nilly, that England—and the bandleader—will expect his very best performance on the So-and-so broadcast in about ten minutes' time.

And, finally, I take off my hat both to the bandleader and to the quality of the trumpet-playing "Man in the Street," because the broadcast was excellent.

**REMEMBER**, when you were very young, playing a game we used to call "blow football"—you know, you have a little ping-pong ball and blow it to and fro across the table?

There seems to be a bit of a revival in the noble and ancient game; anyway, some of the livelier members of **Maurice Winnick's Band** at **Ciro's Club** have been seen playing it in the bandroom during one of their spells off duty, when that fine little relief trio with **HARRY LEWIS**, **JOCK JACOBSEN** and **RALPH SHARON** hold sway on the bandstand.

One distinguished **Ciro's** personality who will never again beguile a few spare moments with the "blow-football" game is vocal star—good-looker **HELEN WARD**.

During an exciting "final," with all the contestants blowing like mad at one another across the table, Helen inadvertently blew into a canister of pepper.

Result was badly swollen eyes, a compulsory visit later on to Charing Cross Hospital—and a determination to play nothing more exciting than chess, draughts or tiddlywinks during future breaks in the bandroom.

**THE** New Year was some hours old before I was able to seek my bed on January 1 (writes Jack Marshall). Entering the mammoth Covent Garden Dance Hall just before midnight, I joined hundreds and hundreds of dancers in singing "Auld Lang Syne."

Listened to **BLANCHE COLEMAN** and her peppy Girls' Band valiantly playing out the Old Year on what must have been her hardest night of the season, and came away with the feeling that, whilst her job at the "Garden" must be tremendously strenuous, she and her Girls certainly succeeded in putting over a great show.

Afterwards, one of the spies that I employ at enormous expense to help me write this column, reported seeing Covent Garden's other resident leader, **BILLY SMITH**—who was on

"early turn" for New Year's Eve—valiantly organising dozens of good folk into a mighty dance around **Eros** in Piccadilly Circus as the clocks of London chimed the last notes of the Old Year.

Wandered round the West End. Most places were, of course, doing capacity business. Nobody wanted to go home. Later, hardly anybody was able to!

After riding a few miles on the iron bar on front of a taxi (with nine other people inside!) I then walked a long way, and finally fought my way inside one of the all-night buses, eventually getting to roost just about the time I am normally thinking of rising. Poor musicians on New Year's Eve! They have their instruments to carry also.

**ONE** of our readers who is feeling very proud these days is **Mrs. Worthington**, of **Pendleton**, **Salford**, **Lancs.**

You don't all know Mrs. Worthington; to be sure, but a good many Northern musicians are well acquainted with her son, piano-accordionist **GEORGE WORTHINGTON**, who, after an interesting career playing in several good-class bands, and one period with the late **Teddy Joyce's Juveniles**, has been out in the Middle East for three and a half years.

Originally in the **R.A.M.C.**, George now graces the Middle East Broadcasting Unit, and his whole life nowadays seems to be one grand spate of working for the welfare and entertainment of his fellow-soldiers.

Reason his mother is so justifiably proud just now is because of the following letter which she has just received from the great theatrical and film figure **NOEL COWARD**, who, of course, has been entertaining vast numbers of our troops in the Eastern theatre of war.

Here is the letter:—  
"I am very happy to be able to tell you that your son, George, is very well."

"He was my accompanist all through Iraq, Palestine, the Canal Zone and Tripolitania. He played beautifully for me, and I said goodbye in Tripoli with great regret. He was returning to Cairo, I believe, to join up with Josephine Baker's Concert Party."

"As I say, he was extraordinarily well and very happy, and I liked working with him enormously."

"Yours sincerely,  
"NOEL COWARD."

**MR.** and **Mrs. Lewis Buckley** are presenting **Oscar Rabin** and his Band with **Harry Davis**, and vocalists, at "One-Night Stand" dances as follows:—

Wednesday, January 12, Hill Stores, Oldham; Saturday, January 15, Levenshulme Palais, Manchester; Friday, January 21, King George's Hall, Blackburn; Saturday, January 22, Carlton Ballroom, Rochdale.

All inquiries: **Mr. and Mrs. Lewis Buckley**, 107, Broadway, Royton, Oldham. Tel.: MAIN, Oldham 1431.



# EXCITING BUT ROUGH

The Latest Earl Hines Record

Reviewed by **EDGAR JACKSON**

## EARL HINES AND HIS ORCHESTRA

**\*\*Gator Swing (Hirsch, Marks)** (Am. Bluebird OAO40477).

**\*\*Stormy Monday Blues (Eckstein, Hines, Crowder)** (V by Billy Eckstein) (Am. Bluebird OAO73462). H.M.V. B9359—5s. 4½d.)

40477—Hines (pno.) with Omer Simeon, Leroy Harris (altos); Sibert "Bud" Johnson, Robert Crowder (tens.); George Dixon (tpt., alto, bar.); Walter Fletcher, Milton Fletcher, Edward Simms (tpts.); Edward Burke, John Ewing, Joseph McLewis (tmbs.); Claude Roberts (guitar); Quinn Wilson (bass); Alvin Burrough (dms.). Recorded October 6, 1939.

73462—Hines (pno.) with George "Scoops" Carey, Harris (altos); Johnson, Crowder (tens.); William Randall (reeds); Dixon, Harry Jackson, Maurice McConnell, Jesse Miller (tpts.); McLewis, George Hunt, Gerald Valentine (tmbs.); Clifton Best (gtr.); Charles "Truck" Parham (bass); Rudolph Traylor (dms.). Recorded March 19, 1942.

**G**ATOR is short for Alligator, and alligator is Harlesemese for swing fan; and that should be enough to let you know that "Gator Swing" is merely another typical swing effusion.

From that particular way of putting it, you'll probably gather that I am not trying to be unduly complimentary to the tune.

Nor, unfortunately, can I say very much that is especially complimentary to the performance.

The solo by Earl Hines, once

heralded as one of the greatest of all jazz pianists, is good enough for it to be said that he still plays the sort of piano that is worth noting.

Also, his band certainly has some men who can hit it up. The trumpet soloist, for instance, must have lips of leather. Without a suggestion of a falter, let alone a crack, he slams the high ones with an ease that is exceeded only by its insolent brazenness.

But against this—or, rather, more accurately, to add to it—you have a band that is as rough as it is fierce; whose intonation is often anything but accurate; and which seldom plays loud because it is usually playing very loud.

Well, it may all be very exciting for those who like their jazz that way, but I would have preferred a little less exuberance and a good deal more finesse.

It may be all very well to be able to tear it up in a dance hall, where almost anything goes so long as it's got the urge; but for records, to which one more often listens than dances, something rather more musical is not without its attractions.

In fairness, it must be said that "Stormy Monday Blues" is less of a racket, but only because this not very prepossessing blues piece, with its anything but outstanding vocal chorus, is played at a less riotous tempo.

Of course, the answer is that more than ever in these days of restricted issues should good supplement space not have been wasted on such mediocre performances, especially as H.M.V. have available such a number of so much better American recordings just shouting to be put out.

And if anyone at H.M.V. doubts this I will willingly let him have a list.



**MONTI RYAN**, charming vocalist with Percival Mackey and his Orchestra, who is being kept very busy these days with broadcasts, camp shows, etc. She recently led a small, swiny band on an E.N.S.A. tour, and did so well that she's had several offers to turn bandleader.

**THE "Stage-Door"** is the name officially adopted by the Club situated over the Rialto Cinema, in Coventry Street, London, where, as described in last week's "M.M.," pianist Clarry Wears is the resident M.D. The establishment was described, in error, as the "Rialto" Club.

**NEXT Thursday (January 13),** a Grand Gala Dance will be held at the Town Hall, Ludlow (Salop), in aid of the Red Cross Prisoners of War Fund.

Organiser is Pte. R. F. Mercer. First-class music is assured.

94.—Merden thank Jimmy Skidmore, W. London Jam Group, and Mickie Bryant's Gang for terrific J.S. Also thanks Ron Hogwood for two retis. Nxt mtg Sun. (9th), Community Hall, Middleton Rd., 2.45 p.m. Retl on "Chicago" by Bernard Hodgson, and J.S. by Mickie Bryant's Gang.

**MELODY MAKER**  
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## U.S. JIVE JOTTINGS

**NEWS** this week is that **FRANK SINATRA** belongs to Frank Sinatra. Yes, the great swooner has paid off **TOMMY DORSEY** and the other agents, handing over a cool sixty thousand dollars to get free.

But is he? We hear that the Music Corporation of America put the cash up. Where do they come in?

Glad to hear that **CARMEN MIRANDA** has now completely recovered from her illness and operation and is now en route back to Hollywood to commence a new picture.

We hear good reports of the new fourteen-piece ork led by **GEORGE AULD** which opened at Boston's Tic Toe last autumn, and has had two further contract renewals.

We may see them in a film shortly if negotiations between George and M-G-M materialise in the expected manner.

Details just to hand of another big all-coloured musical pic, to be screened by Universal and tentatively called "Happy Days."

Producer is to be **LOU LEVY**, better known as manager of the Andrews Sisters, and he is credited with having said that "Happy Days," will be an authentic picture of Negroes as they really are, and that the Uncle Tom's Cabin slant so noticeable in "Stormy Weather" and "Cabin in the Sky" will be avoided.

At any rate, a good start has been made by signing the outfits of **BENNY CARTER** and **LOUIS JORDAN** to provide the music, with a featured spot for each.

In addition to bandleading, **HARRY JAMES** will play a dramatic rôle in his next M-G-M picture, entitled "Trumpet Man," based on an original story by Eric Charrell.

Story revolves round the career of a young trumpet player who is too bashful and retiring to go into bigtime. He is taken over by a group of girls, who act as his managers and push him to the top rank of bandleaders.

Maybe Harry will be such a success as an actor that he won't play trumpet any more!

**BOB CROSBY** has at last got that film break he broke up a band for. Seems he's playing the part of "Perkins," a rookie, in M-G-M's "See Here, Private Hargrove." Still, even Bing started in a small way.

Big comeback scheduled for **RED NICHOLS**, who after a long spell in comparative retirement is busy organising a sixteen-piece band for a nation-wide tour of all theatres and dance halls.

Personnel details will follow later, but 'tis rumoured that several stars of the old days are throwing in their lot with the old "Red."

As we go to press we hear that **HELEN WARD** didn't join Goodman after all.

Searching everywhere for a replacement to Helen Forrest, Harry James came across with an offer too good to refuse, and Helen Ward commenced with the James Ork shortly before Christmas and should easily prove to be the best asset the band has.

What would you say if you suddenly saw this basic English heading in the "M.M."—"Spitalny Wow \$60,000, Chi.; Morgan Sock 44G, Det.; Calloway 31G, Philly."

If you understand what it's all about, then you obviously know the famous American show-journal "Variety"—probably the only paper in the world that ever added a new writing style to journalism.

For the benefit of the uninitiated, the headline quoted means that Phil Spitalny did a terrific week's business at Chicago with \$60,000 receipts; Russ Morgan also did well with \$44,000 at Detroit; and Cab Calloway, at Philadelphia, grossed \$31,000.

So now you know!

Still hunting through "Variety," we notice a very interesting review of veteran trombonist **Miff Mole's** Jazz Band, playing at Nick's New York. Here are some of the things the reviewer says:—

"Boasting George Wetling on the drums; Sterling Bose on the cornet; Pee Wee Russell, clarinet; and Eddie Condon, Bob Casey and Gene Schroeder, playing guitar, bass and piano respectively. Miff Mole has surrounded himself with a compact, know-how outfit. When caught, the band was exhibiting its almost endless stock of standard jazz classics in the small band tradition—introductory ensembles followed by solos from the horns and piano, and finishing with all-out choruses as impromptu, to quote guitarist Condon, as a water-front fight.

"Mole has a true feeling for the origins of jazz, and has the band playing steady, non-exhibitionistic backgrounds and ensembles. Bose displays excellent taste and produces a tone that, for this type of music, is tops. Mole's solo horn, as well as the Russell clarinet, is imaginative and never dull or prosaic. Rhythm maintains a solid pace throughout.

"The band makes some concessions to dancers with occasional pop tunes in moderate tempo, but even on these, solo chores are strictly up to the individuals. There's not a single sheet of music on the bandstand."

## NEWS FROM THE STATES..by LEONARD FEATHER

**THE** fate of Red Norvo's projected tour abroad for the entertainment of American troops is still undecided. Like the tour which was planned some time ago for Eddie Condon and a Chicago-style jam band, this project was arranged partly through the initiative of Ernie Anderson, a wealthy young jazz fan who happens to be connected with the advertising agency which represents Coca-Cola.

The Condon affair collapsed owing to red tape, and the Norvo tour, also to be sponsored by Coca-Cola, now seems to be in jeopardy because the United Service Organisation Camp Shows, Inc., refuses to sanction the sponsoring of entertainment for the Forces by commercial organisations in competition with the band and artists who have volunteered their services and arranged to go abroad, through the facilities of U.S.O.-C.S.I., for nothing but expenses.

### NERVO'S MEN

Norvo and his men have been kept on salary all the time they have been rehearsing in town, and they were to be paid very well for the ten-week tour, which was to include Greenland, Iceland, Scotland, England and other areas.

The band comprises Dale Pearce, trumpet; Dick Taylor, trombone; Aaron Sachs, clarinet; Flip Phillips, tenor and clarinet; Ralph Burns, piano and arranger; Clyde Lombardi, bass; and Johnny Blowers, who had obtained special leave of absence from his C.B.S. studio job, on drums. Norvo leads on vibraphone, having stored away his xylophone since he started to concentrate on vibes

recently. Carol Bruce, noted singer and movie star, was set to travel in the same unit with Norvo.

The only concrete results produced so far by the formation of this group is a series of "V-discs," or special recordings to be sent abroad for the use of Servicemen. Norvo put in a whole day's waxing at the Army's recording premises; he cut "Flyin' Home" and numerous originals and standards. The band sounds wonderful.

### KRUPA APPEALS

According to Norvo and Anderson, the tour is still set to start any day. All necessary arrangements have been made, including thorough investigations of everybody's character; however, there is still much more red tape to be cut before the boys can go off.

Incidentally, Red is separated from Mildred Bailey, who is now singing at Café Society Uptown, and they are contemplating a divorce. They have been married twelve years.

**Benny Goodman** and **Abe Lyman** have volunteered their services to go abroad for the U.S.O. This means that Lyman may go overseas any week now; Benny, however, will have to wait until he's finished work on the 20th Century-Fox movie version of his life-story, which goes before the cameras early in the New Year.

By that time Gene Krupa's appeal on the second charge—contributing to the delinquency of a minor—will probably have come up.

If Krupa loses, he will go to jail for one to six years; if he is freed, he will almost certainly be inducted, having already passed his Army physical.

In the meantime, he is at the Hotel New Yorker, sparking Benny's magnificent rhythm section along with

Allan Reuss, Jess Stacy and Sid Weiss.

With **Ralph Muzzillo**, **Lee Costaldo** and **Hymie Schertzer** also on hand, and Benny so thrilled by Krupa's return that his clarinet playing is greater than ever, you can imagine the excitement that prevails.

Biggest event of recent weeks in New York was the opening of **Lionel Hampton** at the new, enlarged Famous Door. Hampton, who has been breaking records everywhere with his sensational band, brought every bandleader in town to marvel at his music on the first night. Benny Goodman and Gene Krupa and Tommy Dorsey all sat in with the band; **Duke Ellington** was there, and **Louis Armstrong** and **Red Norvo** and **Tony Pastor** and countless others.

Lionel continues to discover great new talent; right now every man in his reed section is an extraordinary soloist—**Earl Bostic** and the new **Cus Evans** on altos, the amazing **Arnette Cobbs** and **Luck Thompson** on tenors, and **Rudy Rutherford**, baritone, who plays the fine clarinet solos.

### LAME KIRBY

In addition, there is the elegant blues singing of **Dinah Washington** and of the guitarist, **Eric Henry**, plus the unique piano work and great arrangements of **Milton Buckner**—plus Hamp himself at the top of his form. Words can't describe the excitement of an evening with this band.

Oh, I almost forgot—**John Kirby** is at the Famous Door, too. He has **Charlie Shavers** and **Buster Bailey** still, plus **George Johnson** on alto (Procopie was inducted last week), **Clyde Hart** on piano and **Bill Beason** on drums.

The band sounds very lame after a

(Please turn to page 10)



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**NORTHERN NEWS NOTES**

by **JERRY DAWSON**

IN my notes just before Christmas I ventured the opinion that the Christmas and New Year period would be a record in the annals of dancing so far as attendance figures were concerned. At the risk of being accused of smugness I would like to record how right I was, yet even I, confident as I was, never visualised that "Joe Public" would make whoopee to the extent that he did. From all sides comes the same story: Doors closed less than an hour after opening on Christmas Eve, with Christmas Day and Boxing Day close runners-up; a tremendous spirit of enthusiasm within; all-round good behaviour which one rarely gets with large assemblies of people at holiday times; and box-office takings of a magnitude which may never again be equalled, let alone surpassed.

\* \* \* \* \*

That the people were all out to enjoy themselves was apparent in the readiness with which they entered into the party spirit which bandleaders wisely introduced into their programmes, and sang their heads off to the old and new favourites.

"White Christmas" once again reared its head and looks like becoming a hardy annual, or perhaps the presence of Irving Berlin himself in this country had something to do with it.

The season culminated with a terrific New Year's Eve and New Year's Day, and in some of the North's larger public ballrooms, such as the Winter Gardens and Tower Ballrooms at Blackpool, literally thousands of people moved around—one can hardly say danced—caring little for the discomfort.

If we all would only, during the forthcoming weeks, put into our particular part of the war effort the drive and enthusiasm that the festive season showed us capable of, perhaps next Yuletide will prove to be a very merry one and give us real justification to "go to town."

\* \* \* \* \*

Here is news of a bunch of lads who are unquestionably doing a double job of work if anyone is. They comprise the dance and concert band—drawn from the parent body—aboard H.M.S. "Furious," which, in case you don't know, is one of our aircraft carriers.

Led by Band C/1 Earl, the band naturally does most of its playing on board to the ship's company, but occasionally the lads get the chance to show their paces ashore to war workers, etc. The full line-up of the band is: D. Ploughright (piano); R. Buckle (bass); J. McCloud (drums); J. Dawson (guitar)—no relation; J. Tray and T. P. Keleher (trumpets); R. J. Gori (trombone); Fred Heywood, R. Robinson and R. Cann (altos); R. Hingworth and H. Callaghan (tenors).

My information comes from the lead alto Fred Heywood, and though there is lots of news that he would like to pass on, censorship restrictions prevent him from telling me a great deal.

Fred tells me that one of the most-looked-forward-to events on the mess deck is the arrival of the MELODY MAKER, and the boys send their greetings to all fellow-musicians and readers.

\* \* \* \* \*

From sunny South Africa comes an interesting letter from noted Manchester drummer Les Johnson, one time with Bill Garner and Bill Griffiths at the Ritz, and later at the Apollo with Tommy Arnold.

Les is in the R.A.F., and for the past two years has been stationed in Natal. He is thoroughly enjoying the life out there, and once again he and his colleagues look forward to whatever copies of the MELODY MAKER get through to them.

Les manages to do plenty of work, and has broadcast on many occasions with Roy Martin, Ivor Davies and ex-Freddy Bretherton, tenor man Laurie Page.

He sends greetings to all his ex-colleagues around the North, and particularly wishes to be remembered to Derek Newall, Bob Shaw, Tommy Arnold, Bill Griffiths, Harry Dunne, and Harvey Evans.

\* \* \* \* \*

Surprise recent visitors to my station were Oscar Rabin, Harry Davis and the gang in their full stage show, which was accorded a terrific reception by the boys and girls.

In these days of reduced personnel and frequent changes one does not expect, as one used to, that a high standard will automatically be maintained even amongst our top-line bands, and as I had not heard the Rabin aggregation for a long time I trotted along to our

Garrison Theatre—it was the N.A.A.F.I. really—in an expectant and quizzical frame of mind.

Apart from Oscar and Harry, the only members of the band who were with it the last time I heard it were two members of the brass section and the featured vocalists, yet in spite of all these changes and the unsettling effect they inevitably have, the band remains one of the best of its kind. I say "of its kind" deliberately because it is, as ever, a typical palais-cum-stage band with a strong beat, a healthy bite, strong precision, and a little time for finesse.

"Robust" is the word I am searching for, and this also applies to the vocalists, Terry Devon, Bobby Young and Alan Deane, who each scores in his or her own particular line.

\* \* \* \* \*

Perhaps the outstanding feature of the band is the brass section of three trumpets and two trombones, which is strong, reliable, and attacks with gusto, whilst each of the trumpets can take a chorus with the next.

They rather overshadow the saxes, who are nevertheless adequate enough with some nice tenor solos and some outstanding clarinet from young Jackie Bonsor.

Jackie literally brought down the house with his version of "Clarinet Concerto," which even shook me somewhat. Nothing he had done previously had given me the impression that he was a virtuoso, but he came through with a performance that showed him to have the technique, style and understanding that this opus requires.

In this number he was admirably supported by drummer Bobby Richards, who also stopped the show with his drum-nastics.

\* \* \* \* \*

For the benefit of the fans, the full line-up of the band is: Ken Grieff, Les Moss and Jimmy McCormick (trumpets); Harry Foster and Jack Quinn (trombone); Bill Lewington, Jack Bonsor, Frankie Freedman and Benny Keene (saxes); Bernie Fenton (piano); Glyn Fairclough (bass); and Bobby Richards (drums).

Several of the boys are Northerners, including an Oldham boy in Harry Foster; Les Moss, who hails from Manchester, and joining Oscar from Nat Bookbinder's band at Warrington; and Ken Grieff, whose home is in Middlesbrough. Before Ken took over the lead chair in the Rabin band he was with Nat Gonella, and is now on his fourth year of service with Oscar and Harry.

Readers may, from the foregoing, wonder what has happened to saxist Wally Stott, who is now working in the office, turning out a lot of the grand arrangements which the band now features.

I can't leave this show without mentioning the terrific George Evans arrangement of "Black Magic," which, although a little above the heads of the public, was a sheer musical treat. Look out for it if the band hits your part of the world.

\* \* \* \* \*

Heard recently from ace-plunger Fred Taylor, now well-settled in at the Sterling Music Publishing Co. Fred is doing very well these days with the smash American hit "Pistol Packin' Mama."

\* \* \* \* \*

A pal of mine who does a lot of work around the north side of Manchester is looking for a stylish, personality girl vocalist.

Transport difficulties prevent him from considering anyone living far out of town, but if any girl living near this district is interested, a line to me at 78, Sefton Road, Archer Park, Middleton, Manchester, will bring about the necessary introduction.

165.—Southall. Nxt mtg Jan. 10, Ham-brough Tavern, Hayes Bridge, Southall. Members' records, 7/7.30. Rctd 7.30/8.30. J.S. by Club Group, 8.30/10.30. You may get new club cards, 3s. 6d. per annum.

Mottingham and District. Mtgs held every Tues., 7.30 in the "Porcupine," Mottingham High Road. This club wishes to increase its membership. All inquiries: President, Dickie Farley, 90, Greenvale Rd., Eltham, S.E.9.

Oldham Repens Jan 9. Mtgs held fortnightly thereafter on Sun. afternoons, 3 to 5 p.m., Plaza Palais de Danse, Rock St. Programme for Jan. 9 includes rctd by Hubert Howarth, "Desert Island Discs." J.S. New members wanted.



# COLLECTORS' CORNER

by BILL ELLIOTT AND REX HARRIS

WE are greatly indebted to John Stanley, of Bletchley, for sending us a list of Parlophone records that are all to be deleted from the Parlophone catalogue on January 31, 1944.

While we deplore such a move, and are endeavouring to find out the reason for this drastic step, at the same time we think all our readers would like to know what's going on, as so many of the platters in question are first-rate jazz, and between now and January 31 there isn't a great deal of time.

So we are using up a fair bit of space this week, and append the list in full below:—

- "Navy Blues," Miff Mole; "Happy Feet," Trumbauer—R701.
- "I Like That," Trumbauer; "Shivery Stomp," Seger Ellis—R714.
- "Heebie Jeebies," Boswell Sisters; "Choo, Choo," Trumbauer—R821.
- "Casa Loma Stomp," O-K R.K.; "When You're Feeling Blue," Purvis—R890.
- "San Sue Strut," O-K R.K.; "Muggin' Lightly," Luis Russell—R934.
- "Royal Garden Blues," O-K R.K.; "Riffs," Jimmy Johnson—R1072.
- "To-Do Blues," Venuti's Blue 4; "The Blues Singer," Emmet Miller—R1115.
- "My Gal," Stokers of Hades; "Business in F," Stokers of Hades—R1198.
- "My Pretty Girl," Stokers of Hades; "Why Did it Have to be Me?" Dorsey Brothers—R1239.
- "Little Buttercup," Venuti's Blue 4; "Be Bo Bo," Purvis—R1252.
- "Keeping Out of Mischief," Armstrong; "Love, You Funny Thing," Armstrong—R1260.
- "There's No Other Girl," Venuti's Rhythm Boys; "Ooh, That Kiss," Dorsey Brothers—R1287.
- "Got the South in My Soul," Harlan Lattimore; "Anything," O.M.S.—R1297.
- "I Heard," Harlan Lattimore; "Sugar," Stokers of Hades—R1311.
- "Reefer Man," Harlan Lattimore; "How'm I Doin'?" Claude Hopkins—R1329.

\* \* \*

- "Good-bye Blues," Art Jarrett; "Somebody Loves," Three Keys—R1409.
- "Rocky Mountain Blues," Harlem Footwarmers; "Dismal Dan," Jack Purvis—R1449.
- "Hot and Anxious," Baltimore Bell Hops; "Mad Moments," Claude Hopkins—R1479.
- "Lovable and Sweet," Charleston Chasers; "Son of the South," Claude Hopkins—R1522.
- "Song of Swanee," Luis Russell; "What's the Use of Crying?" Jack Purvis—R1689.
- "Mush Mouth," Claude Hopkins; "Shake Your Hips," Jack Teagarden—R1670.
- "I Never Knew," Chocolate Dandies; "Marie," Claude Hopkins—R1815.
- "Memories of You," Garland Wilson; "Monday Date," Earl Hines—R1862.
- "Jungle Jamboree," Harlem Footwarmers; "Deep Harlem," Frankie Trumbauer—R1946.
- "Ain't Misbehavin'," Claude Hopkins; "Chant of the Weeds," Harlan Lattimore—R2134.
- "China Boy," Freddy Gardner; "Hummin' to Myself," Duncan Whyte—R2153.
- "Baby, are you Satisfied?" Dicky Wells; "Minnie the Moocher," Benny Carter—R2345.
- "Showboat Shuffle," "Swingin' in E Flat," Mills' Blue Rhythm Band—R2381.
- "Love Ain't Nothing," Frankie Trumbauer; "Cherry," Chocolate Dandies—R2541.
- "Just You, Just Me," "Beautiful Baby," Red Norvo—R2607.
- "Buck Dance Rhythm," "Dopey Joe," Slim and Slam—R2634.
- "Toadie Toddie," "Another You," Red Norvo—R2706.
- "You and Your Love," "Moment in My Life," Mildred Bailey—R2720.

\* \* \*

Well, thanks, John Stanley, and as a small return for that very valuable list, here is an answer to your other two queries:—

Regarding the McPartland Squirrel sides now out on Brunswick, yes, it's quite true they were originally out on American H.R.S., but they were subsequently transferred to American Decca, which made their release on our British Brunswick a fairly easy matter, thanks to the usual courtesy and assistance of Harry Sarton.

This doesn't mean, however, that all H.R.S. platters were taken over, and the Bechet-Spanier Big Four discs you mention are, we're afraid, as far away as ever.

Regarding the Brunswick Classic Swing Albums, we were not aware that you couldn't get the records separately and had to buy the whole album or nothing at all. As you say, John, in these purchase tax days it's a bit steep, so we'll take the matter up with Brunswick and let you, and many others, know the answer.

### NEW JAZZ BOOK

Just arrived in our post box is a copy of "Discography of the Little Recording Companies," a very interesting booklet compiled by William Miller, one of the leading Australian collectors.

Briefly, this is a little "Hot Discography" that deals with the records issued by the lesser-known recording companies, such as Blue Note, Signature, Solo Art, Commodore, and dozens of others. Although reading it may make your mouth water, as so few of the records are ever heard over here, nevertheless it's well worth having for its personnels, recording dates, etc.

For details of how to get it, drop a line to R. G. V. Venables, The Moors, Tilford, Farnham, Surrey, who is handling it for Miller over here.

### ONE HAT TO EAT

Having just mentioned Ralph Venables, we mention him again in quoting the following letter we have received from him:—

"Some months ago there was quite a stir in the 'Corner' concerning an assertion by I believe, Mr. Ken Dowler to the effect that Bix was present on Charlie Straight's 'Deep Henderson'/'Hobo's Prayer'.

"The question (frequently brought up during the past dozen years or more) was not settled at the time, simply because no definite proof could be offered pro or con.

"Since then, other Charlie Straights have come to my notice, such as 'Too Busy,' 'What A Man,' 'Hi-Diddle-Dee-dee,' and so on, all featuring this same undeniably potent cornet, and after the aforesaid dispute in the 'Corner' Mr. Downer was imprudent enough to write to me declaring that he would eat his hat if that horn wasn't played by Bix.

"I just hate to say this, and I can only hope that friend Kenneth wears a nice soft beret (raspberry flavoured for preference), but news has just reached me from America that our man has been found.

"The culprit is none other than Wild Bill Davison (recently playing in Brad Gowans' outfit at Nick's), the cornet player who put such wonderful stuff on wax with Benny Meroff's old ork, and, years later, with Boyce Brown on the 'Collector's Item' label.

"It seems that Wild Bill (the self-same character who was driving the car when Tesch met his death, and then wondered 'Where the heck am I gonna get another sax man?') was with the Straight band for quite some while, whereas Bix only stayed for six weeks, and, as I have already stated, made no records during that period.

"Davison recalls the details clearly, and a comparison with, say, Meroff's 'Smiling Skies' leaves no doubt as to the truth and accuracy of his statement.

"In closing, I might mention that Tram and Mole are audible on most of these Charlie Straights, having, I assume, joined Straight after leaving Ray Miller. It will be recalled that Miff and Tram were with Miller when Bix and the Wolverines first hit New York.

"Just one point regarding Mr. Gray Clarke's remark about there being no matrix numbers impressed on the label surrounds of Clifphone-Brunswicks.

"He is entirely correct in this, but I feel that he would have done well to mention that the true matrix numbers can be seen beneath the label itself (as with Duophones). Hold the disc up at an angle to the light, and all will at once be revealed."

### PERSONNEL STREET

Leonard Feather and Ye Olde English Swinge Bande, F6810 and F6897: Dave Wilkins (tpt.), Andy McDevitt (clt.), Bertie King (ten.), Leonard Feather (pno., celeste), Will Solomon (pno.), Alan Ferguson (gr.), Len Harrison (bass), Hymie Schneider (drs.), Sept., 1938.

Frankie Trumbauer, Ork. Parlo. R3464: Bix (cnt.), Bill Rank (trb.), Don Murray (clt.), Frankie Trumbauer and Doc Ryker (saxes), Adrian Rollini (bass sax), Joe Venuti (violin), Arthur Schutt (pno.), Eddie Lang (gtr.), Chauncey Morehouse (drs.). You may well ask Pat Taylor, why these two sides should be dropped from catalogue. About reissue—well, you know how it is.

### SWAP AND BUY

Tony Hurnden, 109, Keyham Lane, Humberstone, Leicester, offers 30s. for good conditioned Parlo. or Okeh version of N.O.R.K. "Gold Leaf Strut," 10s. for Duke's "Mystery Song," and good prices for most of Black Bottom Stompers and Vocallons for disposal. Has several Vocallons for disposal.

Jack Farrell, 65, Waverley Rd., Great Horton, Bradford, Yorks, has been re-indexing his collection, and offers following for exchange: Purvis' "Mental Brain At Dawn," McKenzie's "Darktown Strutters," Redman's "Nagasaki," Mole's "Shim-me-sha-wabble," and same title by McKinney's C.P., all as new. Wants are any Boogie discs, solo or small combo on Am. or Eng. labels, and any of better Shaw Vocallons.

No callers, please! Write only to Jeff Marks, 3, Bawtree House, Bawtree Rd., Uxbridge, Middlesex, who has 1936 HOT DISCOGRAPHY to sell, or swap for latest edition with cash adjustment! Wait—here's more: he has all editions of "Swing Music" which he will swap for copy of "Jazzmen," either with cash adjustment or with a raft of old "M.M.s" thrown in (1937-1941). Also offers on the two-for-one basis these discs. He's got: Hampton's "Martin On Every Block"/"I Can't Get Started," Spanier's "More Than You Know"/"American Patrol," Wilson's "Blues in C Sharp Minor," Cootie's "West End Blues," Teagarden's "Blue River," Pollack's "Spreading Knowledge"/"Redman's 'We Don't Know'."

He wants: Louis's "Knockin' A Jug," Banks' "Bald Headed Mama," Allen's "House In Harlem," Shaw's "Cream Puff," Duke's "Black and Tan"/"Creole Love Call," N.O.R.K.'s "Tin Roof"/"Panama," and Sharkey Bonano's "Blowin' Off Steam"/"Wash It Clean." If you want Marsala's "Jim Jam Stomp," Hackett's "Poor Butterfly," Norvo's "Remember," and/or Woody Herman's "Callope Blues," write to C. C. Saunders, of 14, Legatt Rd., Eitham, S.E.9.

Wait a minute, here's a big offer. Anyone want 50 good discs, which include "Bald Headed Mama," Shaw's "Sobbin' Blues," Duke's "Black and Tan," Hampton's "Buzzin' Around," etc.? R. Larkin, 28, Forbes Rd., Edinburgh, wants offer for the lot, en bloc, and will send list if anyone really interested. He says: "I have been offered £1 each for quite a few, but don't wish to sell separately." Bechet fan Michael Swann, 72, Park Rd., Kettering, Northants, wants "Shag," "Viper Mad," and "Blackstick," also any Boogie discs except "Cuttin' The Boogie." He offers: Armstrong's "Coal Cart"/"Down In Honky Tonk," Allen's "Down In Jungle Town"/"Canal Street," Singleton's "Shim-me-sha-wabble"/"King Porter," Allen's "Indiana"/"Sheridan Square," Armstrong's "Knockin' A Jug"/"Russell's 'High Tension,'" C.R.K.'s "Who Stole The Lock"/"Somebody Stole My Horn," and Odeon issue of Higgy's "Telephone Number"/"Freeman's 'Grazeology'."

Sgt. Wareham, Sergeants' Mess, R.A.F., c/o "Melody Maker," offers for sale: Armstrong's "Tiger Rag"/"Duke's 'Old Man Blues,'" Armstrong's "You Rascal You"/"Purvis' 'Poor Richard,'" Venuti's Blue Five "Vibraphonia"/"Hopkin's 'California,'" Oliver's "Call Of The Freaks"/"Trumpet's Prayer," and Spike Hughes' "Air In D Flat"/"Sweet Sorrow Blues." When you contact him remember that he wants Brunswick 01561—"Margie"/"Oh, Peter," by C. R. K. Contact W. Thompson at 52, Stafford Rd., Wolverhampton, if you have discs by any of the following for disposal: Herman, Basie, Goodman, Teddy Powell (Brun.), Shaw, Miller, Teddy Wilson and Tommy Dorsey.



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## NEWS FROM THE RHYTHM CLUBS

72.—Greenford. Nxt mtg Fri. (7th).  
Rec'llst: Len Taylor on "Back Line  
Boys." Raffle and J.S.  
17.—Wimbledon. First anniversary on  
Fri. (7th). Rcll by Rex Harris. Grand  
J.S. by Mickey Bryant and Boys; also  
David Carr. King of Boogie-Woogie  
style. Mty Fri. (14th) also. Member-  
ship must be renewed on Jan. 7. Write.  
C. Byott, 234, Central Rd., Morden.  
Surrey.

22.—Nottingham. Sun., Jan. 9, rcll by  
Graham Boatfield; J.S. by Club Group.  
Jan. 16, rcll by Tony Jones; J.S. by  
visiting stars.

29.—West London. Rcll for mtg  
Jan. 10 is Ted Watson. Hot suppers are  
now obtainable at club at moderate  
prices. Parties of membership from G.  
Armstrong, 181, Old Oak Rd., East  
Acton, W.3.

30.—Blackpool. Nxt mtg Thurs. (6th).  
7.30. "Story of Louis Armstrong," and  
supporting recitals. All Forces welcome.  
Inquiries: Sec., E. B. Oldbury, 43, Kenil-  
worth Gdns., S.S.

67.—Southampton. Bumper mtg on  
Jan. 7. Programme consists of Blues  
Singing Competition and "Krazy Kuizz."  
J.S. by local "Woodchoppers," and all  
other musicians invited. Admission free  
to members and musicians; non-members  
will be charged 2s. 6d. this mtg only.

77.—Cambridge. Nxt mtg Jan. 13.  
Miller's Studios, 8 p.m. Rcll and J.S.  
Hoped details of Grand New Year Party  
will be available. Hearty New Year  
greetings to all other R.C.s.

115.—Hullfax. Nxt mtg Jan. 16, 2.30.  
18, Horton St. Vlsit promised by Leeds  
University Jam Group. Usual features.  
Thanks to Geoff Spence for rcll on  
Jan. 2.

117.—Woodford gave free Christmas  
party to members in Majestic Cinema  
Café, E.19, on Xmas Eve. President  
Frank Gordon gave rcll. "Crazy  
Rhythm." Ilford Jam Group gave out  
exciting jive. Club's thanks due to the  
boys who provided the music.

126.—Sheffield. Nxt mtg Jan. 14.  
"Blues without Words," by Norman  
Smith, usual items. New members wel-  
come at Wharnciffe Hotel, West St.,  
7.30 p.m.

129.—Wythenshawe. Reopening at  
White Swan Hotel, off Mauldeth Rd.,  
Withington, Tues., Jan. 11, 8 p.m. Rcll  
on "Ammons, Johnson and Lewis," by  
H. Giltrap. J.S. Jan. 18, A Stevens on  
"Obituary."

135.—Streatham. Nxt mtg Jan. 8,  
when Stanley A. Wright gives rcll.  
"Fads and Fancies." J.S. This week  
will be raffling Wilder Hobson's "Ameri-  
can Jazz Music."

## PARRY FANS GO TO TOWN

AN event which should have all the  
swing fans within reasonable  
travelling distance of London on their  
toes takes place at the Porchester  
Hall, Bayswater, W.2, on Saturday,  
January 15. The occasion is the  
first dance of the Harry Parry Fan  
Club and, starting sharp at 6.30 p.m.,  
a real feast of jive will be served up.

Harry Parry and the full Radio  
Sextet, with vocalists Johnny Day and  
Gail Paige, etc., will be present.

Acting as relief band will be the  
second outfit of the Harry Parry  
Organisation, namely, Frankie Brown  
and his Band. Autographed records  
will be given away during the evening,  
in addition to hundreds of photos, etc.

Admission is free to all current  
members of the Harry Parry Fan  
Club, and they should apply in  
writing at once to 27, Old Bond  
Street, London, W.1. A stamped  
addressed envelope must be sent for the  
safe return of the tickets. Should  
members require tickets for any  
of their friends the price is 4s. 6d.  
This also goes for anybody else (and  
we anticipate there will be scores of  
the general public who would like to  
come along) and they must apply in  
the same manner, enclosing, of  
course, and the necessary money and  
S.A.E.

## U.S. NEWS

(Continued from page 7)

set of Hampton, though Shavers is as  
wonderful as ever.

Helen Ward, who recently quit Hal  
McIntyre's Band, has had a juicy  
offer from Harry James to replace  
Helen Forrest, who recently started  
as a solo attraction. However, Helen  
W. is also considering a return  
to the Goodman Band, with which she  
had so many happy days in 1935-6.

The Savoy Ballroom has reopened  
after six months of darkness.  
Cootie Williams' superb band is on  
hand, its leader having just been  
rejected by the Army.

Duke Ellington broke the house  
record with his first Broadway  
theatre date in many years, at the  
Capitol, and, despite the presence of  
the lovely and talented Lena Horne  
on the same bill, Duke's gifted little  
blues singer, Betty Roche, has been a  
big hit and taking encores at every  
show.

## Tenor on Leave

WELL-KNOWN saxist Sonny Rose is  
having ten days' leave from  
the Army, commencing on January 10,  
and would be glad of a few first-class  
engagements on either alto or tenor.

Sonny Rose brings news of lively  
young pianist Colin Beaton, late of  
Johnny Claes' band, Jig's Club, etc.  
Colin, now in the Forces, has been  
stationed at the same camp as Sonny  
Rose, and these two, with other  
jivers in the camp, have been  
filling in any spare time by having a  
rattling good "bash."

## Midlands Enterprises

**BARKER-STEVENS Enterprises,** of  
Nottingham, are putting on  
three dances in the near future  
which should be of great interest to  
Midlands fans.

The first takes place on January 11  
at Loughborough, when Syd Dean and  
his R.A.F. Swingtet will provide the  
music, and a special demonstration  
of the new "Jive" dance will be  
given by the famous professional ball-  
room dancers Norma Cave and Jack  
Orton-Smith, under the personal  
direction of Miss Josephine Bradley,  
who will also be present.

On January 13 the same show will  
be staged at Leeds. Widespread in-  
terest has been created by the new  
"Jive" dance; whilst fans who re-  
member them at London's Astoria  
will need no reminder that Syd  
Dean's outfit contains a fine bunch  
of boys.

Prices of admission for these func-  
tions are: Civilians and officers, 5s.;  
H.M.F., 3s. Tickets from George  
Hames, Market Street, Loughborough;  
and Ramsden's, Boar Lane, Leeds.

On January 19 the same organisers  
are presenting Oscar Rabin and his  
Band at the Town Hall, Leeds.

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**ENGAGEMENTS WANTED**

**CLIFF ROGERS**, swing pianist, dbig. accordion, open for gigs; own transport.—Phone Larkwood 1519.

**PIANIST**, good reader, available for first-class gigs.—Phone: Leeman Per. 2315.

**PIANIST**, available gigs, read, busk, etc. Howe, Malda Vale 3205.

**ALTO and Tenor Sax**, dbig. clarinet and violin, vacant evngs.—Leslie James, Boves Park 5664.

**DRUMMER** now vacant, S.W. district, gigs or perm.—Len Schwarz, 29, Elms Crescent, S.W.4. Mac. 3067.

**YOUNG**, well-known lead Alto and Clar., just disch. Forces, desires good-class resident engagement, audition given anywhere.—Box 3910, "M.M."

**LADY PIANISTE** seeks engmnts., straight or dance.—Eden, 25, Albany Road, N.4. Phone: Mountview 1835.

**FIRST-CLASS** String Bass, D/S, dbig. solo violin, termntg. happy year with "Ray Ballie and his Fascinating Rhythm" at own request, invites good offers, free Jan. 10.—Wire Williams-Woodrow, Rex Ballroom, Cambridge.

**DRUMMER** vacant, gigs, Ruislip-Harrow preferred.—Hills, 1, Chelston Approach, Ruislip Manor, Wax. 1701.

**TED BROSON**, Pianist, dance, disch., open for gigs.—27a, Totteridge Road, Battersea, S.W.11.

**LADY ACCORDIONISTE/Pianiste** soloist, exc. sightreader, S/D, free evngs. only, gigs.—Box 3912, "M.M."

**ALTO/TENOR SAX/Clarinet**, reader, evenings, North/Central London only.—Phone: Tudor 5776.

**TED TAYLOR**, sweet or swing pianist, exp., busk or read.—95, Reigate Road, Bromley, Kent.

**YOUNG S.P.** Swing drummer, disch., desires to be pro., seeks res. engmnts., Krupa kit.—Eddie Ferguson, 40, Richardson Road, Carlisle.

**VOCALISTS**

**LEONARDO**, popular vocalist, smart, attractive, exp., exempt, wishes join first-class band, anywhere. D. Lever, 134, Bedford Court Mansions, W.1. Phone: Mus. 1248 (day, Advance 1981).

**BARITONE** vocalist seeks evngs. and week-end engagements, first-class only, S. Lond. pref.—Box 3911, "M.M."

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**TRUMPET**, tenor, bass, other instrumentalists considered.—Burton, 6, Wood End Close, Northolt, Middlesex.

**BLANCHE COLEMAN**, Covent Garden Opera House, wants first-class lady muscns., trombone, saxes, guitarist, accordioniste, exc. salary.

**WANTED AT ONCE**, stylish Pianist and Trumpet, good money.—Sammy Ash, Croydon Palais, Surrey.

**STYLISH Tenor/Clar.**, good reader essential. Terms and experience to Shar, Sherry's Dance Hall, Brighton.

**EXPERIENCED** Bass and Tenor/Clar., readers only, for Palais.—Terms to Box 3913, MELODY MAKER.

**SITUATIONS VACANT**

**MANAGER** WANTED for music and radio store, pref. given to applicant with some knowledge reed instruments, gram., motors, radio, progressive post.—Write, Viney, 178-180, Old Christchurch Road, Bournemouth.

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