

B.B.C. "GENERAL FORCES" PROGRAMME STARTS FEB. 27

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INCENDIARY BOMBS CRASH INTO LONDON DANCE HALL

WHILE STAN ATKINS and his band were playing at a suburban dance hall during one of the recent London air raid alerts, several incendiary bombs crashed through the roof.

Two of the bombs—one of which just grazed a dancer's arm as it fell—set fire to the dance floor. The third fortunately failed to explode.

Band, staff and dancers all immediately set to work to tackle the fire.

With such good organisation, there was no panic; clear-headedly and calmly, everybody did his part, with the result that the fire, which could easily have been serious, was speedily extinguished and, with one large hole burned in the dance floor—this spot temporarily ringed round with chairs—the dance was soon able to proceed again.

CALMNESS

Not, however, without one casualty in the band. He was drummer Jackie Barnard, who was hurt whilst rushing about to get the fire hose functioning, and has had to take a short time off to recover from slight injuries.

Stan Atkins and his boys deserve the plaudits of the whole profession for their efficiency and calmness in the face of this sudden danger; undoubtedly their own example was a big factor in keeping the dancers calm.

This incident is also one further reminder to bands and managements everywhere to keep their fire drill always up to scratch ready for the sudden danger with which, in these uncertain days, they may occasionally be assailed.

LEADER WAXES FOR REGAL

AFTER over two and a half years, Harry Leader and his band will shortly be heard again on Regal records.

Harry recorded regularly for about six years. Owing to war conditions, his sessions ceased about the middle of 1940. They will be resumed next month, for Harry takes his boys to the E.M.I. Studios early in February, and his first titles under the new series will probably be issued in the March supplement.

On February 8 they have a morning dance music programme from the studio (11 to 11.40 a.m.).

In this airing Harry hopes to introduce, as guest artists, both blind pianist-vocalist Peter Gray and Dutch harp stylist Jimmy Kirk. Leader outfit plays the evening "Music While You Work" session on February 10.

AS we go to press, we learn that Mr. John Watt, famous B.B.C. Director of Variety, is suffering from head injuries following being knocked down by a taxi in the blackout. We wish him a speedy recovery.

HOW right the "M.M." was when it said on the front page of its January 15 issue that there was something behind the rumour that the Forces programme was to be replaced by the General Overseas Service was proved last week when the B.B.C. issued the following official statement:—
"The B.B.C. has decided that, starting February 27, the General Overseas Service, organised and designed for the British men and women serving abroad, shall be broadcast as the second programme (the first is, of course, the Home Service) throughout the United Kingdom.
"It will be called 'The General Forces Programme.' The present Forces Programme will be dropped."

two-minute summary of world war news, followed by home items of special interest, and "Radio News Reel" is a quarter-of-an-hour programme which comments on the news in magazine form.

On the Variety side, here are some of the programmes you will be hearing:—
"Palestine Half-hour," built around a well-known dance orchestra with variety guests.

"Calling Malta," featuring Anne Shelton, with Nat Allen and his Band.

"Out of the Ditty Box"—requests for the Navy, sung by Bobbie Raye and the Debonnaires, with Chick Smith and his Band.

ANOTHER HANDLEY SHOW

"Tommy Handley's Half-hour"—the biggest Overseas comedy programme and favourite of Forces all over the world, which has been running for three years. It includes bands of the calibre of the R.A.F. Squadronairs.

"Calling Gibraltar," now in its fourth year, including requests played by well-known bands. Rex Purselove has done a long series of these programmes; so has Cpl. Paul Fenouillet's R.A.F. Sky-rockets.

"Forces Promenade"—popular classical music.

"India Command"—featuring small bands on novelty lines, such as Roland Peachey and his Hawaiians, etc.

"Variety Band Box"—the Overseas "Command Performance," with artists chosen by the Forces, and relayed from the Queensberry Club. Bands on this programme have included John Blore, Jack Leon, Billy Tennant, Mantovani, etc.

"Middle East Merry-go-round," with music provided by Service bands, and with a cash quiz.

For the benefit of fans concerned about the fate of those smashing American programmes, "Command Performance," "Mail Call," etc., it should be made clear that the General Overseas Service has always carried these programmes, and will undoubtedly continue to do so. This also applies to other Forces' features hitherto carried by the G.O.S.

No decision is yet available from the B.B.C. about the continuance of "Radio Rhythm Club."

"MELODY MAKER" All-Britain Dance Band Championship winners of 1943, George Kirshel and his Band, will be appearing at a special jam session being organised by Jack Reading for the benefit of American Servicemen next Sunday afternoon (January 30) at London's "Rainbow Corner."
Also appearing are Howard Baker's Embassy Band; Frank Adams and his "Commandos"; and Victor Cennamo and his Quintette.

ROY TRUMPET TAKEN ILL IN MIDDLE EAST

JUST after reaching the Middle East with Harry Roy and his band, noted first trumpet Tommy Balderson was taken ill and has had to go into hospital.

A letter from him indicates that he is making good progress but is extremely depressed at not being able to get round with the band.

Tommy's place was taken by Basil Jones (of the R.A.F.), who did a broadcast and also a number of concerts with Harry Roy, and later by Reggie Gamidge, a semi-pro before the war, and now an Army driver.

Reggie also played with Gerald for a fortnight in place of a man who was taken ill, and we have received the highest reports about the brilliant way that he has stepped into the breach.

Harry Roy's full two-hour show is going down tremendously, and his comedy number "Der Fuehrer's Face" has received the biggest ovations heard in the Middle East. Violinist Maurice Sterdale has made a big name for himself with his clowning, and Marjorie Kingsley and Harry Lee are great favourites with the boys.

His many friends over here will wish Tommy Balderson the best of luck in making a speedy recovery.

NEVILLE LEAVES PARRY

ANOTHER change in Harry Parry's Sextet is announced this week, and it concerns alto stylist Derek Neville, who leaves the band on February 8.

After a long spell of touring, Derek is anxious to get back to Town again, and find some congenial night club job where he can live in his own inimitable fashion until the early hours of the morning.

At the moment no replacement has been fixed, and Harry Parry is anxious to contact any good alto players who would like to join the Sextet. It has practically a year's work already hooked up for it.

Qualifications include good reading ability and jazz solo style. Letters (which will be treated in strict confidence) should be sent to the Parry Office, at Arcade House, 27, Old Bond Street, W.1.

Explaining the reasons for the change, the statement goes on to say:—
"One of the important respects in which this war differs from the last is that broadcasting enables the fighting man to have a daily link with home. That link is provided by the B.B.C.
"From more than one quarter there has come confirmation of the fact that the men and women serving overseas wish to share with their families at home the same programme, thus securing a community of spirit between them and their homes."

WHAT YOU WILL HEAR

"As a result of this change not only will home listeners be able to hear what the B.B.C. is broadcasting to their kin abroad, the British fighting services will know that their daily listening is the same as that of their families, and their families will know it, too."

In principle this is probably the brightest and most human idea the B.B.C. has discovered since goodness knows when.

It is now up to the Corporation to carry it into effect as satisfactorily—to see that the money saved by having one programme where previously there were two is used to provide really first-class entertainment.

The change-over should prove to be stimulating to listeners, who have found the Forces programmes tending to get into a rut. Some idea of the shake-up can be gauged from this intriguing list of some of the programmes you will hear regularly in future.

On the news side, the G.O.S. has always made its bulletins very much more interesting than the Home Service. You will get the news almost always in the form of headlines, but longer bulletins are included. There is also a

FELDMAN'S THE HOUSE OF HITS!

ANNOUNCING THE RELEASE OF THE SENSATIONAL HITS FROM THE WARNER BROS. PICTURE "THANK YOUR LUCKY STARS"

♦ HOW SWEET YOU ARE ♦
♦ THEY'RE EITHER TOO YOUNG OR TOO OLD ♦
THANK YOUR LUCKY STARS
ICE COLD KATY ♦ LOVE ISN'T BORN
GOODNIGHT, GOOD NEIGHBOUR

THREE CURRENT SUCCESSSES:—

♦ WAIT FOR ME, MARY ♦
♦ CUDDLE UP A LITTLE CLOSER ♦
♦ IN MY ARMS ♦

Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.

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"CONCERTO, 1944" OFFERS BIG CHANCE FOR BRITISH COMPOSERS AND ARRANGERS

GREAT INTEREST HAS BEEN AROUSED THROUGHOUT THE PROFESSION BY THE PRELIMINARY NEWS IN LAST WEEK'S ISSUE THAT THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL WERE LAUNCHING ANOTHER BIG ANNUAL CHARITY CONCERT, WHICH WOULD TAKE PLACE IN THE SPRING, AND WOULD BE CALLED "CONCERTO, 1944."

The idea of the concert is to give opportunities to British composers in the rhythmic idiom to have their works played by the finest orchestra that can possibly be assembled, and Joe Jeanette, sponsor of the new idea, told the MELODY MAKER:—

"This concert is the result of a conviction that we have in this country musicians of outstanding ability who can compose and perform works in the jazz idiom equal to those in vogue in the United States."

"Hitherto a British composer of this type had a very slender chance of ever getting his work performed, but with the entry of the M.S.B.C. into this type of promotion they will not want for a platform for their more ambitious ideas."

ALL TYPES

"The promoters of this concert are putting no restrictions on composers in the matter of the kind of work they can submit. We would like to include a solo vocal or choral work of some merit, rivaling such original works as 'Tenement Symphony' and 'All Points West.' We hope to find a solo work on the lines of Artie Shaw's 'Clarinet Concerto' or a work for strings only such as Paul Whiteman's 'Holiday for Strings.'"

"In fact, we envisage all types of work so long as they are in the rhythmic mode."

Joe Jeanette went on to say that it is proposed to use a full symphony orchestra for the concert, the three trumpets and four trombones of which will be dance musicians, plus five saxophones, and a dance drummer in addition to the usual percussion."

"It will be seen," he concluded, "that any work can be played with the orchestra at our disposal, from a piano solo to a symphony. All we want is something worth while from a British composer."

"Concerto, 1944"—like its famous stable companion the "Jazz Jam-boree"—will be held in aid of the Musicians' Union Benevolent Fund, and we hope to announce shortly the names of the distinguished panel of musicians who will select the programme.

For the moment, musicians, arrangers, and even amateur composers, are asked to submit suitable works for this concert to the M.S.B.C., Suite 5, 116, Shaftesbury Avenue, W.1.

CONGRATULATIONS to Miss Ferlie, bassist Kitch Moss on his marriage last Sunday (23rd) at Holy Cross Church, Greenford (Middlesex).

JOIN THE WRIGHT CLUB—24 HITS FOR 24! EVERYBODY'S PLAYING HOLD BACK THE DAWN NOW LISTEN FOR THIS! NUMBER SOMETHING FAR-AWAY LANE LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2 MUSIC COMPANY LTD. Phone: TEMple Bar 2141

CALL SHEET

(Week Commencing Jan. 31)

- Les ALLEN. Empire, Oldham. Carl BARRITEAU and Band. Empire, Middlebrough. Billy COTTON and Band. Empire, Wood Green. George ELKICK and Band. Palace, East Ham. Gloria GAXE and Band. Empire, Chiswick. Stephane GRAPPELly and Sextet. Hippodrome, Norwich. Henry HALL and Band. Hippodrome, Preston. Jerry HOEY and Band. Theatre Royal, Southampton. Joe LOOS and Band. E.N.S.A. Roy MARSH and Swingette (presented by Eric Winston). Empire, York. Felix MENDELSSOHN'S Hawaiian Serenaders. Empire, Croydon. Harry PARRY and Sextet. One-Night Stands, Midlands. Oscar RABIN and Band. Green's Playhouse, Glasgow. George SCOTT-WOOD. Empire, Kilburn. Lew STONE and Band. E.N.S.A. Maurice WINNICK'S Band (led by Harry Hines). Embassy, Peterborough.

CONGRATS TO CASSON

LAST Monday (24th) many members of the musical, theatrical and publishing businesses were calling at Denmark Street to offer congratulations to Reg Casson, of the Sun Music Publishing Co., on the occasion of his silver wedding.

Reg, who started his publishing experiences with Ascherberg's some 15 years ago and has been with C. and G.'s, United Music Publishers, etc. has been connected with entertainment ever since leaving school.

At one time he was M.D. for Andre Charlot in West End productions. He conducted the Charlot Hour, an enormously successful radio feature in the old Savoy Hill days.

SELMER HOUSE RE-OPENING

SELMER building, the rendezvous of the profession until it was blitzed in 1940, is being opened again on February 7.

Announcing this news, managing director Ben Davis told the "M.M." that it has taken him 18 months to get the repairs done to make his famous building habitable again, during which time the affairs of the Selmer concern were handled from premises in Shaftesbury Avenue.

Now Selmer's go back to their own headquarters at 114-116, Charing Cross Road, W.C.2, and we are asked to say that the pre-war comfort, service and courtesy which was such a feature of the old building will again be extended to all musicians who care to drop in.

Ben Davis told the "M.M.": "We shall not be occupying the whole of this vast building, so there will be a lot of space available, which I propose to let off to any firms having a musical connection. My ambition is to follow the American idea and make Selmer House a big central for all those where every aspect of music is catered for. There are 50-odd windows in the building, and I hope ultimately to have music coming from all of them."

Grappelly On Stage Again

AFTER a stay in Town of some weeks for broadcasting, reorganisation, and rest, Stephane Grappelly and his Swingette have again embarked on a tour of the music-halls.

This current week the act is at the Hippodrome, Ipswich. Next week it is at Norwich, and then comes to Town for dates at the Metropolitan Theatre, Edgware Road; Strevham Hill Theatre; Golders Green Hippodrome, etc.

With Stephane's own inimitable fiddlestics, and the famous George Shearing on piano, the remaining boys as before are: Dave Fullerton (drums and vocals); Arthur O'Neill (bass); Alan Mindel (gitar); and Dennis Wright (gitar). Featured vocalist is Gloria Brent.

ROS AUGMENTING

ADMIRERS of Edmundo Ros will have enjoyed his broadcast programme "Contrasts," featuring both Russian music and the music of Latin America, on the Home Service last night (26th).

To-night (Thursday, 27th) Edmundo and his boys appear at a big charity ball at London's Grosvenor House. Edmundo is shortly augmenting his outfit, and will be adding a saxophone section, doubling wood-wind or violins.

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 (2-1-4-3-4-7-2-9-7). 2. THEY'RE EITHER TOO YOUNG OR TOO OLD (3-5-7-7-9). 3. PISTOL PACKIN' MAMA (6-3-3-2-4-5-5-9). 4. MY HEART TELLS ME (7-7). 5. PEOPLE WILL SAY WE'RE IN LOVE (1-2-1-2-2-2-3-2-5-4-6-4-2-4-8-6-10-9-9-10). 6. SUNDAY, MONDAY OR ALWAYS (4-5-4-3-1-1-1-2-3-8-7-8). 7. OH, WHAT A BEAUTIFUL MORNING (9). 8. LITTLE DID I KNOW. 9. PUT YOUR ARMS AROUND ME (HONEY) (8-4-6-9-6-6-4-8-7-8-9-7-9-9-9-9-9).

ANOTHER EX-SERVICE DANCE BAND

A NEW attempt to create a first-class dance band whose members will all be ex-soldiers of this war, and members of the British Legion, is at present in progress. Outfit, to be called the British Legionnaires, will probably be a 12-piece.

Recruiting is already going on fast; many first-class dance musicians are eligible; and it is likely that rehearsals will actually start very shortly.

Acting as manager for the whole scheme is well-known figure of the business, at present with the American Red Cross, Jack Reading.

Jack already has a Variety and several Sunday concert dates pencilled in for the new combination, and he feels certain that the "Legionnaires" will have a big future in British dance music.

W. C. Handy Getting Better

THERE is good news to hand from New York about the progress of W. C. Handy, famous "Daddy of the Blues," who, as reported in the "Melody Maker" recently, suffered serious head injuries, following a fall from a subway platform.

Handy celebrated his 70th birthday in the Harlem Hospital, making very good progress, and the latest information is that he is on the mend and convalescing very satisfactorily.

Typical of the esteem in which the aged composer is held by the profession was the fact that musical celebrities from all parts of the States have visited him at his bedside. Typical of the axiom that publicity is always a good idea is the fact that many of them were accompanied by photographers....

CONTESTS

Thursday, February 24.—The 1944 Middlesex Championship, at the Town Hall, Wembley, Middx. (7.30-11.30 p.m.). Organiser: Mr. Reg Bates, 64, Croft's Road, Kenton, Harrow, Middx. (Phone: HARrow 3953).

Friday, March 10.—The 1944 West Yorks Championship, at the Unity Hall, Wakefield, Yorks (7.30 p.m.-12.30 a.m.). Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIn (Oldham) 1431).

Tuesday, March 21.—The 1944 North Lancs Championship, at the Queen's Hall, Preston, Lancs (7.30 p.m.-midnight). Organiser: Mr. Lewis Buckley, as above.

Friday, March 31.—The 1944 Southern Counties Championship, at the Epsom Baths, Epsom, Surrey (7-11.30 p.m.). Organiser: Mr. Bill Waller, 324, Brixton Road, London, S.W.9. (Phone: STREatham 4565).

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

GLASGOW vocalist Bob Gamble, who toured with Carl Barrani, and was at Green's Playhouse with George Scott-Wood's outfit, is back in London, and is waiting to fix up with one of the bands in Town. He may be contacted c/o the "M.M.", or at Paddington 0755.

JIMMY McPARTLAND AND HIS SQUIRRELS

I'm All Bound Round with the Mason Dixon Line (Am. Decca C90699).

Original Dixieland Jazz Band (Shields, Ragas, Edwards) (Am. Decca C90698).

McPartland (cornet), with Rosy McHargue (clar.), Dick Clark (tenor); Joe Harris (tmb.); Jack Gardner (pno.); Richard McPartland (gitar); Country Washburn (bass); George Wetling (dms.). Recorded April 24, 1936.

THIS is the latest Brunswick "Golden Era Jazz" disc, and Bill Elliott and Rex Harris, who choose the records for the series (apologies, Rex, for suggesting last month that Bill alone was responsible), have again found something interesting.

Not that they could very well have done otherwise in selecting a McPartland combo.

Jimmy McPartland was one of the now recognised as outstanding figures of early white jazz.

Ralph Venables gave a most enlightening and comprehensive story of his activities in an article in the "M.M." for February 13, 1941, headed "Jimmy McPartland—The Discography of a Trumpetist who Deserves More Recognition."

"SILENT" FILM JAZZ

But for the benefit of newcomers to jazz and others who may have missed the article, here's as full a resume of McPartland's career as I can give in the space I have—

McPartland first came into the limelight in 1923, when he took Bix's place in that pioneer group the Original Wolverines, with whom, in November of that year, he made his first (and incidentally their last) records—"Prince of Walls" and "When My Sugar Walks Down the Street."

After the Wolverines broke up, McPartland drifted back to Chicago, and with his banjo-playing brother Dick got a job in a cinema pit band, only to lose it, as Venables tells, in this not unamusing way—

The band's job was, of course, to accompany the films with appropriate music.

But one day they became so absorbed in the piece they were busking that they failed to notice that the comedy being shown had finished and the news-reef had started, with the result that the audience found Marshal Foch on the screen solemnly laying a wreath on the tomb of the

NOEL GAY WISHES YOU HAPPY DAYS, HAPPY MONTHS, HAPPY YEARS Our Smash Hit for 1944 BACKED WITH I'VE GOT YOU COVERED NEW CLUB TERMS Owing to the increased cost of production the following prices are now in operation: 24 Net 5.0-24/-, R.O. 32/-, Trio 1.6/-, P.C. or Solo 12/6 Other Extras 4/- Please Note Our New Address: THE NOEL GAY MUSIC CO. LTD. 24, DENMARK STREET, W.C.2. TEL. 3941-5

McPARTLAND'S SQUIRRELS

EDGAR JACKSON'S Record Reviews

Unknown Warrior to the strains of a sizzling jam session, and a little awkwardly worded, but like the somewhat unexpectedly good melody, the subject is in keeping with the traditional blues themes: even though Rugby is an English town and its mention comes as somewhat incongruous in blues music.

Equally satisfactory of its kind is the typical modern-day swing tune "Jamboree Jive."

Starting of this well equipped with at least adequate material, Buddy and the boys proceed to give two of the best performances we have had from them on records.

It is true that one could hardly mistake Vic Lewis's singing in the blues side for that of a coloured man. He lacks the right accent, and his apparent endeavour to produce it only makes this all the more noticeable.

But there are more than adequate compensations in the imaginatively lyrical way in which Buddy captures to the full the character and melancholy of real slow blues, and in the way he is supported by the rest of

THE appearance of Canadian piano-ace Art Thompson and his Embassy Club Band in Variety at the Alexandra Theatre, Stoke Newington, London, this week proves what Thompson fans and Embassy Club patrons have known for a long time, that Art has an extraordinarily swingy, modern, musicianly, and ultra-competent outfit.

Unfortunately, Monday night, at least, also proved how far scamped production and indifferent stagecraft can go towards detracting from the merits of a first class band when it plays a stage date; and it also demonstrated, once again, that a classy dance band is not (at first shot, anyway) necessarily a good stage attraction for the well-varied public of the average music-hall.

MORE SPONTANEOUS

This is Dixieland style, is rather the better of the two sides. It sounds more spontaneous, and not only because of the faster tempo. The solos are better, especially that by Dick Clarke, who is neither very imaginative nor inspiring in the more hybrid "A Bound Round."

Among its more interesting features is the playing of "Rosy" McHargue, and not only in his solos.

McHargue (once part-time arranger for Ted Weems) gained his early experience, round about the time, in the early days, of the advent of the saxophone in jazz, and finding saxophone players often building their improvised accompaniments to solos on the second-line harmony, was forced, like other clarinetists, to base his part on the third line.

Later, also saxophones tended to go out of fashion in small Chicago- and Dixieland-style improvising bands, leaving the clarinet free again to revert to the second line. But the influence this exploitation of the third line had on McHargue remains clearly noticeable in the part he plays in the "all-in" improvisations in "Original Dixieland."

BUDDY FEATHERSTONHAUGH AND THE RADIO RHYTHM CLUB SEXTET ***Jamboree Jive (Featherstonhaugh) (H.M.V. OEA10110).

***Low Down Empty Railway Station Blues (Featherstonhaugh) (V by Vic Lewis (H.M.V. OEA10111)). (H.M.V. B9358—5s. 4½d).

Featherstonhaugh (tenor, clar.), with Don Macaffer (tmb.); Harry Rayner (pno.); Vic Lewis (gitar); Charlie Short (bass); Jack Parnell (dms.). Recorded December 3, 1943.

AS compositions these are exactly what one might expect from their titles. The lyric of the blues side may be

the combo, with the bass (as in last month's "Heartbreak Blues") be used to enrich the harmony, but this time without giving the effect of having robbed the band of its foundational beat.

In fact, the only complaint I have to make is that Featherstonhaugh rather hogs the record. A solo by Macaffer's always capable and often righteous trombone would have given the spicis always provided by variety. Equally commendable as a performance is "Jamboree Jive."

Aided convincingly by the rhythm section, which, with Jack Parnell's as usual swell drumming and Charlie Short's grand bass, once again gives good account of itself, Buddy plays even better tenor than usual—which is saying quite a mouthful of one who for years has enjoyed the reputation of being an imaginative and stylish soloist.

Also the record is made none the less pleasing by the solos of Macaffer, Vic Lewis and Harry Rayner, or by the perfect way Macaffer follows and is balanced with Featherstonhaugh in his duets with him.

And as a final bouquet may I add that at last that tendency to elip that we have complained in many of the band's previous records is happily conspicuous by its complete absence. And what an improvement!

BAD PRODUCTION MARS ART THOMPSON STAGE SHOW

THE appearance of Canadian piano-ace Art Thompson and his Embassy Club Band in Variety at the Alexandra Theatre, Stoke Newington, London, this week proves what Thompson fans and Embassy Club patrons have known for a long time, that Art has an extraordinarily swingy, modern, musicianly, and ultra-competent outfit.

Unfortunately, Monday night, at least, also proved how far scamped production and indifferent stagecraft can go towards detracting from the merits of a first class band when it plays a stage date; and it also demonstrated, once again, that a classy dance band is not (at first shot, anyway) necessarily a good stage attraction for the well-varied public of the average music-hall.

Other assets of the band are Art Thompson himself, both for his piano and a pleasant stage personality; a three-piece rhythm section as solid as anything in Town; and a trumpet player with a very nice conception of style in Danny Deans.

Among heavy liabilities borne by the act were a marked, and at times aggravating, slowness in the general production, and in the announcements by Art himself; some rather weak comedy by Micky Greeve and Eddie Edmonds on the "Pistol Packin' Mamma" epic; and the entire lack of some convincing kind of finale.

British Jitterbug Championship winners Prince Mackay and Partner gave a terrifically vigorous display, but probably left the average family man in the audience wondering what it was all about. Definitely the place for this offering was not in the early part of the act, but in some inspired, hell-for-leather last number, which we ought to have seen but didn't.

However, fans will definitely be journeying to Stoke Newington this week, because they will hear a band that is fine in all its jive stuff, and which features one artist, at least, who is probably unique in the British swing world.

This, of course, is youthful girl tenor-saxist, Kathleen Stohart. If Kath doesn't go to town with some of her driving, inimitable choruses here quite as she does at the clubs, she makes up for it by blossoming

Francis & Day's POPULAR STANDARDS Price 3/-, Posted 3/3 Gay 90's (Waltz Medley) Get Together (Paul Jones) Kunz Medley of Strauss Waltzes The Voleto (original) Au Revoir (J Attendral) Irving Berlin's (Waltz Medley) Regtina Memories Selection Boston Two Step (original) AMERICAN REVIVAL SERIES—Price 3/6, Posted 4/- Alice Blue Gown Anchors Aweigh Dordanelle Always Blue Skies South Rampart St. Parade SYNCOPATED SERIES—Price 3/-, Posted 3/3 St. Louis Blues Chinatown My Chinatown Russian Rag FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

BRAND'S ESSENCE

DAÑCE BAND GOSSIP

QUITE a masterpiece of unintentional understatement is contained in the letter from drummer-vocalist DON "ELMER" READ, which we have lately received.

Don writes: "I have just returned to civilisation after two years as a P.O.W. in Italy; maybe, you can imagine what that means."

Well, Don, we certainly can; but right away we must congratulate you on making so little of it. Far from "piling on the agony," Don glosses over the many hardships he and his companions suffered, and concentrates on telling the quite epic story of how, against overwhelming odds, they collected some instruments and got a decent little dance outfit going out there.

Switch your optics for a moment to the photograph on this page. Then, having taken good stock of the instruments, and the boys playing 'em, listen to what Don has to say about how they formed their band.

"The instruments" (says Don) "are all Italian, and, believe me, in 'civvy street' I wouldn't have given a dollar for the lot. If ever the parable 'many a good tune is played on an old fiddle' was said in earnest, it was in this case. Even the evasive B.B.C. wouldn't have been disgraced!"

The personnel included HERBY LEVY (accordion), well-known South African broadcaster, and recording band leader; RON McLEARY (guitar), one of the "old contemptibles" of Liverpool, and a fine rhythm man; RON COWPER (trumpet), an up-and-coming swing man and arranger; and semi-pro Don Read himself on drums and vocals.

Before Don left the P.O.W. camp, he and his friends were doing shows every night with a snappy ten-piece outfit, thanks entirely to the Red Cross.

Unfortunately, only two of these boys managed to escape.

On the way home Don bumped into old friend, ace peace-time "M.M." staffer, CAPTAIN ANDY GRAY—burdened down with Algerian Christmas worries. Andy immediately offered Don an engagement, which lack of kit prevented him from accepting.

Don Read's great ambition, now that he has at last got back home after all his harassing adventures, is to join up with ENSA. He is also "on the scramble" for a vibraphone on a reasonable price.

Anyhow, here's wishing Don good luck now that he is back to "civvy street" again, and wishing, too, that his pals still in the P.O.W. camp will be home again this year.

AND now I would like to put on record a distinct honour paid recently to a young British vocalist, JOHNNY GREEN.

First, however, I must introduce you to CORPORAL MacDERMOTT RYAN, now in the U.S. Army over here, but in normal times acting in a managerial capacity at the Decca Co.'s branch in Chicago.

Ryan heard Johnny broadcast, and eventually met him at an ENSA show. He was most interested in Johnny's work. "Interested," however, is a very mild way of putting it, because he actually said he was the sort of artist who might "clean up" in the States after the war.

In fact, Ryan has personally recommended Johnny's work to his Decca chiefs in New York.

In the meanwhile—to hark back again to that never-to-be-forgotten Middle East tour of Geraldine's SYD GREEN, Johnny's father, is extremely glad that comedian JOHNNY LOCKWOOD was one of the party that went East; had it not happened this way, Johnny Green might not now be alive at all to be considering such dizzy prospects as American post-war recording contracts, etc.

was a boating party; Johnny Green, not too good a swimmer, got well out of his depth; Johnny Lockwood pulled him out.

Not a serious incident at all, because Johnny L. acted so swiftly and clear-headedly that it was over in no time—but, had he not been there, it might have been a very bad day for Johnny Green.

A NINE-PIECE Service orchestra, brought to our notice by Reader Lance-Bombardier James R. Clarke, R.A., has been creating something of a sensation during the Christmas festivities, and at other times playing to the Forces in the Home Counties.

For it is being led in fine style by the ex-Hilton pianist TOMMY EVERETT, and comprises the former Rabin alto and clarinetist, Frank Everett; Arthur Cox on 2nd alto; Stan Messenger on tenor; Arthur Wright and Bernard Daughtry, 1st and 2nd trumpets; George Bray on 2nd piano; Jack Hoggar on bass; and Arthur Olive on drums.

Playing such numbers as Artie Shaw's arrangements of "One-Night Stand" and "Why Begin Again?" these lads not only know the stuff the troops want to hear, but, as the line up indicates, have the ability to dish it out as well.

LES EVANS, brother of ace arranger GEORGE EVANS, has just been invalided out of the R.A.F. after serving for four years as a musician in one of the many five-piece dance band units. He left the outfit for the past 18 months on tenor sax.

Unfortunately, he has to give up playing for a few months to regain his health and take a well-earned rest cure. This doesn't worry him unduly, however, as he is working in very close collaboration with brother George on bigger and better ideas for sax and arranging tuition.

After the war they will be busier than ever working together on George's scheme for an entirely "different" type of new band. Details of this are at present on the "secret list."

We are sure that George and Leslie will present a formidable team whether playing, arranging or teaching together. Good luck, Messrs. Evans and Evans.

Less, by the way, sends his best wishes to his friends and pupils all over the country and asks them to contact him at 275, Colney Hatch Lane, London, N.11.



This picture, taken in an Italian prisoner of war camp, shows the "Saints of Swing"—John M. Cowper (trumpet); Elmer Read (drums); Ron McLeary (gtr.) and Herbert M. Levy (accordion). Two other boys are now back home. (See story in column 1.)

IF I were to travel to Birmingham and still had the price of a flagon when I got there I should certainly share it with the energetic secretary of the "Birmingham No. 1 Rhythm Club," and his hard-working assistants, because I hear that this R.C. opened in Brum last year, has started in fine style.

Weekly jam sessions are now being held. Venue is Springfield Ballroom, Hall Green. Resident players are mostly members of Arthur Rowberry's outfit, plus local swing enthusiasts.

The club has recently had visits from London swing stars GEORGE SHEARING, ace of the piano, and drum celebrity CARLO KRAMHER. For the future it is the club's aim to present such notabilities, when possible, at many of their sessions.

And speaking of rhythm club recitals reminds me that our own West London R.C. are having a bumper Second Anniversary Programme on January 31. Joint record recital will be given by "Collectors' Corner" stalwarts, Bill Elliott and Rex Harris. A "Jazz Brains Trust," with several leading authorities, and Ray Sonin, Editor of the "M.M.," as Question Master, will be held.

Several jam groups will play during the evening. To round the whole thing off with the appropriate blaze of glory, several West End stars have promised to appear.

In the meantime, JIMMY KIRK introduces hot harp playing to London fans on Saturday (29th) at the Feldman Club (100, Oxford St., W.).

THE next few days will be important ones for band-leader Nat Allen. On Monday (31st), a film short, featuring Nat and his Sextet, and made in connection with the "Radio Red Cross" programmes (in which Nat and his Band play on the air), will be generally released.

Famous B.B.C. figures Lionel Gamlin and Audrey Cameron will also be seen in the film.

On the same day, Nat and his regular band will also play a "Music While You Work" programme.

On February 3 (7.40-8.30 p.m., Forces) Nat Allen comes to the microphone with a 20-piece band and a new type of programme entitled "Looking for a Melody."

FROM the wilds of the North, where he is stationed with an R.A.F. dance outfit, comes a letter from well-remembered tenor saxist PAT SMUTS bringing news of a visit by the stork a week or so back.

Pat is now the father of two boys, the other budding tenor-man being now upwards of three years old.

Pat asks to be remembered to all old friends in the business. Hearty congrats!

I am also in trouble (I learn) with Mr. Phil Green, who, while he "has no objection to criticism," declares I am guilty of a misstatement of fact.

He objects to my paragraph last week which read as follows: "If I am not mistaken, the music played in 'Basin Street' was orchestrated down to nearly the last note—and orchestrated for a particular American personnel at that."

Mr. Green seems to have assumed that I referred to all the music in this programme, whereas, if he had read the article more carefully, he would, of course, have realised I was referring only to the Dixieland band arrangements, since Dixieland music was the subject under discussion.

But even so I was wrong. It seems only 50 per cent. of the Dixieland material was of American origin. The rest was the work of Phil Green himself, George Chisholm and Max Goldberg.

JAMES—THE WORST JAZZ ENEMY

I WOULD like to take time out to begin with to-day to thank very sincerely the writers of several charming and interesting letters I have received following my first two articles in the MELODY MAKER.

Several contain interesting suggestions, which I intend to take up at a later date.

Then I would like to reply to Mr. Edgar Jackson, who, while in kindly spirit welcoming my appearance in this paper, then leads with a smart left hook by dubbing me intolerant.

Mr. Jackson, Mr. Jackson, with more regret than anger may I remind you of the old saw about the pot calling the kettle black? Surely your bias in favour of coloured jazz is more intolerant than any utterance of mine so far?

Mr. Jackson then goes on to accuse me of being factually wrong in relation to my reference to Adrian Rollini's playing of the goofus.

In the Radio Rhythm Club "Information Bureau," Mr. Jackson claimed that Rollini invented the rubber-tube attachment to the mouth-piece of the goofus.

I did not contradict him. I merely said that I saw Rollini play this instrument and he used no tube.

Mr. Jackson now claims that he—and others—saw him play it and he did use the tube. Naturally I accept Mr. Jackson's word.

Obviously, Rollini played it both ways.

Fortunately, I notice that I received unexpected support from Mr. Venables, who appears to quote unimpeachable authority that Rollini "twisted the mouthpiece around sideways and played the thing somewhat like a flute."

That's the way I saw Rollini play it.

Mr. Venables, however, corrects me on the original name of the instrument, which he says was "cousenaphone" and not guinaphone. Well, perhaps I'm wrong. The French pronunciation of "cousenaphone" is sufficiently near "guinaphone" to make me believe it may be.

But I understand that Hughie Tripp still plays this instrument professionally in London. Perhaps he can enlighten us.

I also accept Mr. Venables' statement that the Radio Rhythm Club record featuring hot fountain pen. did, in fact, feature hot fountain pen. All I can say is that it did not sound like the hot fountain pens I have heard.

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by THE ARMCHAIR CRITIC

To do Mr. Green justice, however, in view of the very wide publicity given to Paul Laval in connection with this programme, out of some 240 arrangements played in the "Basin Street" programmes only about 35 came from America. Mr. Green did all the rest of them himself.

And so having, I hope, successfully parried the friendly thrusts of my antagonists, I turn to take up the cudgels on behalf of colleague "Corny," who appears to be in hot water with the Harry James fans.

Let me say right away that, in my opinion, Mr. James has less jazz in his entire body than Muggsy Spanier has in his index finger.

James, to my mind, jazzologically speaking, is one of the worst sort of enemies that this music can have.

COPYISTS or CREATORS?

You want the best controversies—we have them
by R. G. V. VENABLES

THIS budding dispute between Edgar Jackson and the "Armchair Critic" bids fair to blossom into something quite important in the way of settling a vital argument, and I am not referring to the question of whether Adrian Rollini used a rubber tube on his goofus!

No, I refer to this highly intriguing business of what is, and what is not, true jazz—with particular emphasis on the much discussed Golden Era white recording groups led by Red Nichols, Joe Venuti, Bix and Trumbauer.

Words, for once, fall me. But wait—a Mr. Maurice Pitts comes to my rescue with a letter printed on the very same page as Jackson's "All Friends Together." He writes: "I am not at all sure that the Information Bureau was not rather harsh on Venuti's Blue Four and Nichols' Five Pennies. Mr. Jackson thought the Blue Four had never played jazz at all. It may not have been Negro Jazz—but it usually seemed the real thing."

Precisely so, Mr. Pitts; and there you have the crux of the whole argument. When white musicians of the calibre of Venuti, Lang, Bix, etc., set out to play jazz they play jazz. Are they content to mimic the Negro style and leave it at that? Not on your life! Yet because they offer an interpretation of their own we find them dismissed as worthless by Mr. Jackson and the rest of the vociferous critics who (again quote!) really understand real jazz.

In other words, Mr. Jackson's conception of jazz is coloured jazz, nothing more. Or is it? Reflecting back over all those Harry James and Artie Shaw which he has reviewed over the past few years, are we to be blamed for wondering what the heck his conception of jazz really is?

He reiterates with monotonous regularity the fact that the coloured regular originated jazz, but to insist that the Negro was the first, and therefore the only person to play jazz is about as intelligent and broadminded an outlook as to claim that Mr. X invented the piano, and therefore no subsequent player could possibly be classed as a real pianist!

Silly, isn't it? Yet that, in effect, is what is being said.

But jazz is essentially a language, and there are many dialects in every language. Are we seriously to suppose that all but the original dialects are no better than burlesques of the original tongue?

I can readily understand Mr. Jackson laying emphasis on the gaining of confidence, especially when readers of the MELODY MAKER recall his allocation of two stars to the Chicago Rhythmic Kings' "Changes." Found

His technique is unimpeachable, but his heart's with the flesh-pots. In other words, James is guilty of grandstanding—playing for the approbation of the mob.

Now, anybody has a perfect right to go out for any line he likes, and I am only too ready to acknowledge James's high rating as a successful "exploiter" of commercialism.

But the ignorant accept James's playing as the best jazz—and if they don't like it, they condemn jazz without ever having heard it. And if they do like it—then they don't understand jazz.

Either way jazz is the loser, and a wider appreciation of it is the less likely.

In brief, "Corny" is a great deal kinder to Mr. James than I would be.

As Mr. Jackson so profoundly remarked last week, "Everyone is entitled to his or her opinion"—particularly in so controversial a subject as jazz.

The trouble is that too many cannot distinguish jazz from other forms of rhythmic music.

I sometimes wonder if even our Mr. Jackson can.



WHILE London's barrage beat out a rhythm that even George Fierstone and Jack Parnell were unable to drown, famous figures of the profession plus crowds of fans blithely danced at the Bulldog Restaurant, New Bond Street, W., on Friday (21st) at a ball organised by the Women's Guild of the Musicians' Union in aid of the Red Cross Prisoners of War Fund.

Distinguished guests included some repatriated prisoners from German and Italian prison camps, and they were given a great welcome.

As a result of a very happy evening—big features of which were the appearance of Phil Green and his Basin Street Orchestra (with Dorothea Morrow and Sam Browne), Max Goldberg's swiny little R.A.F. five-piece, and the comprising of Jerry Wilton—over £120 will be handed to the Red Cross, a very fine financial result, which reflects great credit on the charming ladies who organised the show.

Jack Marshall picture above shows a group at the dance. Here of London's most famous musicians and their wives are in the picture; hope the war time quality of our newsprint won't stop you recognising them.

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U.S. JIVE JOTTINGS

NEWS to hand that the Original Dixieland Jazz Band has been revived once more and has a feature spot in a New York show, "Tropical Review."

Only original members of the outfit present are Tony Spargo, drummer, and trombonist Eddie Edwards, but negotiations are reported under way to bring Larry Shields, clarinet with the former crew, back into the fold. Spargo leads the outfit, as he at the moment controls use of the "Original Dixieland" name.

The first private recording since the Petrillo ban was lifted was made by enterprising Bob Thielen for his own "Signature" label.

Four sides were made by a Yank Lawson led group comprising, besides the ex-Crosby horn man, Brad Gowans, James P. Johnson, Pee Wee Russell, Eddie Condon and the above-mentioned Tony Spargo.

"Schirmer Blues and 'Old Fashioned Love,'" Milt Gabler, of Decca, who puts out Commodore platters on his own, is also reported lining up with the Petrillo union to get back into the private label field.

Among a spate of air mail letters this week, the Jivester was pleased to receive an epistle from old Rhythm Clubbites and "Rhythm" artist Arthur Roberts, who arrived in America on an R.A.F. course some months ago.

Arthur has just spent his first leave in New York, and was taken around for a hectic ten days by Leonard Feather. We quote some extracts from friend Robert's letter, as we think them of general interest.

"For eight days I went where the music was mellow. First evening was spent backstage at the Strand, on Broadway, at a party with Charles Barnet's Orchestra. I met Ella Mae Morse, and heard the whole band at two in the morning. Most impressed with the leader's forceful work on all reeds—Barnet's sax work belongs to the 'Great Unrecognised' class.

"Other bands dug during my leave were Tommy and Jimmy Dorsey's. The former has Gene Krupa drumming, and his featured spot stops the show—fitterbugs and other half-wits screech at him all the while. Very extraordinary.

"Most exciting of all was the tour of the 52nd St. niteries. Here was the real stuff uninhibited by stage conventions. Hawkins at Kelly's Stables, Art Tatum and Ben Webster at the Three Deuces, Art is particularly impressive in the flesh, even more amazing than his records, but the high spot of all was Billie Holiday singing the blues at the Onyx.

"Cor! I was sitting about two feet from the tiny stage and received all the jazz point blank—enough to send a corpse. Her singing is superb, and the small group backing her was Casey, guitar; Gillespie, trumpet, and a boy on bass named Pettiford, who is rated tops since the death of Blanton.

"Actually, I never saw Harlem at all, but had a wonderful afternoon at the Commodore Music Shop, where I was warmly welcomed (such is the fame of the No. 1 Rhythmic Club; incidentally, Gabler said his first aim when he visits England is to visit the No. 1) and spent a grand time browsing around the wonderful collection on the shelves.

"Afraid jazz was my only real memory of New York, but I had a great time in Times Square on New Year's Eve, and I doff the Robert hat to the licensing laws. Very sensible, they extend all round the clock."

Thanks, Arthur—hope this catches your eye sooner or later.

FOR the first two or three para this week this Bill Elliott doing a single. Editor's permission sought and granted, the necessity has arisen through certain remarks of my worthy colleague Edgar Jackson in last week's issue.

Quickly disposed of is Edgar's accusation that I made too many mentions of Harry Parry in my Review of 1943 ("M.M." dated 8/1/44). Might I point out that anyone writing such a review and doing the job properly should mention every disc issued in the various "Rhythm-Style" and "Swing" series in the year under review?

As the Parry Sextet has one disc issued every month in the Parlophone "R.S." series, I should by rights have mentioned all twelve of them, but, appreciating my position as Harry's business manager, I mentioned only seven, slating one, praising three and just referring to the other three.

As to calling "No Gin Blues"/"Hallelujah" a fine effort, that's purely a critical opinion, and I'm sticking. And, any rate, I did write under my own name.

With reference to our "Corner" competition, I see that Edgar suggests that I've run off the rails, inasmuch as fans over here don't know what they want issued.

Really, Edgar, I didn't know you were as much out of touch with the modern generation as all that. The five hundred-odd readers who have so far written in must be feeling mightily incensed by your suggestion.

You see, Edgar (come in, Rex), we both know from experience that all the real jazz-lovers in this country are highly dissatisfied with the discs released every month, and they go to no end of trouble to obtain what they really want direct from the States.

Parcels drift over at regular intervals and are taken round the Rhythm Clubs by keen recitalists—Messrs. Venables, Max and Cliff Jones, McCarthy, Adam, and both halves have done something in this direction—the fans hear them and spread the news around. Plus the fact that a number get into broadcasts—Rex aired a lot in his "Swing Showcase"—and you find that from Land's End to John O'Groats certain records are well known and highly sought after, and matters are not improved by everybody knowing that certain records could be released if someone used a little thought.

We hope that explains matters, and you will agree that the arguments are borne out by our post-bag. Over a hundred letters one day after the "M.M." appeared, two hundred more on the following Monday, another two hundred a week later, and they're pouring in daily.

And we welcome them, even though it means a lot of midnight oil burning, and we congratulate our readers on their choice and knowledge. Even though we only asked for the American label, hundreds of you put the catalogue number as well, thus prov-

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

ing you know all about what you want.

Another thing we would welcome is co-operation from you, Edgar, and we hope this is not the start of a lengthy argument. As official "M.M." critic you can help out by plugging our final list when we arrive at it—let's hear from you.

And now, dear readers, we'll put you out of your suspense. Here's the first list at press time:—

- "Ghost of a Chance." Cab Calloway. Amer. Columbia. 234 votes.
- "Magna Blues." Santa Feora Band. Amer. Columbia. 224 votes.
- "Oh Baby." Condon Quartet. Unissued anywhere. 223 votes.
- "Pine Toss Boogie." Pine Top Smith. Amer. Brunswick. 196 votes.
- "World is Waiting for Sunrise." Frank Newton and Band. Bluebird. 181 votes.
- "Streamline Train." Red Nelson. Amer. Decca. 177 votes.
- "Willow Weep for Me." Cab Calloway. Ork. Okeh. 155 votes.
- "Muskat Rambler." Louis Armstrong. Amer. Columbia. 150 votes.
- "Death Letter Blues." Jimmy Yancey. Bluebird. 149 votes.
- "Don't You Lendmouth Me." Cow Cow Davenport. Amer. Decca. 142 votes.
- "Maple Leaf Rag." Bechet's Feet-warmers. Bluebird. 115 votes.
- "Panama." Red Nichols and Five Pennies. Amer. Brunswick. 96 votes.

A fine-looking list, and all worth-while.

JERRY DAWSON'S NORTHERN NEWS

FURNISHED my recent leave off with a couple of days in Blackpool, and naturally made a bee-line for the Tower, to find that Maestro Joe Kirkham was also taking a few days off, leaving the band in the charge of his lead-alto, Frank Doney.

At the Empress Ballroom managed to see Charlie Farrell for a few minutes. He is still going strong and is very pleased with one or two youngsters whom he has added to the band recently.

Found the firm's musical adviser, Frank Jepson, as urbane as ever and looking forward to the forthcoming summer season with rather mixed feelings, as his job of finding extra seasonal musicians is by no means enviable in these times.

Whilst in Blackpool I went along to see an old friend who has been out of the business for some time in Jack Johnson, now covering the North-East and Scotland, also parts of Wales, for Campbell, Connolly and Co.

Jack was for many years with the house of Feldman, but when war broke out, being too old for active service, he immediately volunteered for munitions work, and was doing this vital job up to a couple of months ago, when he was forced to leave for health reasons.

He was immediately snapped up by C. and G., and is now working in close co-operation with their other provincial representative, Norman Whiteley.

These two, added to general manager and director Eddie Stander and go-ahead professional manager Alf Praeger,

while jazz for everyone, whether they belong to the ancient or modern school.

"Ghost of a Chance" is a worthy leader, featuring as it does one of the finest tenor sax solos ever put on wax by the late Chu Berry, while "Magnolia" is a perfect disc in the true blues tradition. "Oh Baby's" inclusion is certainly a tribute to our readers' knowledge.

Still, this is only the start. You still have until February 15 to send your list in, so let's have it.

INFORMATION SUPPLIED We are greatly indebted to the well-known music firm of Himes and Addison, of Manchester, who sent us a really friendly letter by courtesy of their manager, Mr. H. Ancell, and supplied the following details of some of which we queried in the Corner recently.

First, as regards the Brunswick Classic Swing Albums. These are definitely sold as separate records, and are not obtained from your dealer or wholesaler as such.

Secondly, our readers will be interested to know that on January 31 next all the H.M.V. Ellington DB series are being deleted, including the famous "Greoble Love Call."

Lastly, we hear that all the Columbia Swing Series are completely withdrawn, but are to be reissued

form what is surely one of the most formidable teams in the publishing business.

Congratulations are the order of the day to Freddie Platt, manager and band-leader at the Carlton Ballroom, Rochdale, whose wife recently presented him with a fine son; and also to Manchester saxist Manny Berg, one-time alto with Johnny Rosen's band and now serving with the Loyals, who, some months ago, was married to a charming little lady whom he met since he has been in the front line for the concert. Walter of the United Synagogue, Cheetham Hill, Manchester, and Manny and wife now reside in Preston.

On January 6, at the Rochdale Police Court, Wallace Moss, leader of Wally Moss and his Band, noted St. Helens outfit, was fined £10 and 5s. 6d. costs, and a firm of taxi proprietors were fined £20 and costs, on summonses arising out of a concert which took place at the boys played at the Regal Cinema, Rochdale, in early December last.

It appears that before accepting the contract for the concert, Wally and his numerous inquiries and was assured by people who ought to know that he was well within the law in hiring taxis for the journey from St. Helens to Rochdale. At the conclusion of the show, which, by the way, was a tremendous success, Wally was questioned by the local police about the source of petrol supply for the vehicles concerned, and, after giving all the necessary particulars, was summoned to appear as above. The magistrates held that the concert could not be classed as essential work; therefore petrol should not have been used for the journey. They imposed the fines stated.

All of which is very tough on a bunch of lads who spend a great number of their spare nights playing for dances in aid of war charities, Civil Defence, etc., whilst most of them also carry out very essential war jobs during the daytime.

It would appear that whereas some forms of entertainment are classed as essential, immediately the word "jazz" is mentioned within the hearing of certain individuals a different complexion is put upon things.

It is high time that a national ruling was laid down in these matters, either as essential work, or if it is not essential. If the former, then every facility within reason should be granted to entertainers of all classes to proceed to their jobs; if the latter, then all entertainments should be run on the strictly "no-travel" basis.

In a recent issue I mentioned that Eddie Harrison was anxious to contact Northern contesting bandleaders. Owing to a printer's error, Eddie's address was wrongly given. It is 23, Queen Street, Crewe, Cheshire. Tel.: Crewe 2988.

very soon en bloc on the Parlophone Rhythm Style. We repeat, we are really grateful for this news, but again we would slate the Gramophone Company. Surely a letter could have been sent to the "M.M." advising of this drastic step?

TWO RARE PERSONNELS Elliott Goldman of Finchley sends us details of two discs that he thinks will prove of interest. They are:—

"My Honey's Lovin' Arms" (151890), Memphis Five. American Columbia 2577-D. This was issued in England on local Columbia DC143, backed by "Jazz Me Blues" (151887), which has been put on the Parlo. Rhythm Style about ten years back, R1399. To add to the confusion, neither are Memphis Fives, but late Cotton Pickers, with Jim (clar. alto), Tom (tmb.), Dorsey Phil (tpt.), Ted (drums), Napoleon and Signorelli (pno.).

"Breakaway" (402467), The Travellers, Okeh 41260, French Pathe 22432, has been issued in England on Red Label Parlophone E6197 under the moniker of Will Perry and his Orchestra. This is one helluva good heater with terrific solos by Leo McConville (cornet), Tom Dorsey (tmb.), Jimmy Dorsey (clar. alto).

None of the employment adverts relates to music, though 18 are quoted (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

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