

Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 560

DISABLED EX-SOLDIER RETURNS TO SINGING TO BE BANNED BY B.B.C.!

THE FIRST DISABLED EX-SOLDIER TO RETURN TO HIS OLD JOB AS A SINGER HAS BEEN BANNED FROM BROADCASTING BY THE B.B.C.

The singer is 22-year-old Cyril Shane, who started vocalising four years ago with Percival Mackey, Geraldo, Phil Green, Oscar Rabin, etc., and since then has carried out some 200 broadcasts.

Called up into the R.A.M.C. in 1942, he was dive-bombed during a daylight raid and severely wounded, necessitating a sojourn of over a year in hospital, during which time it was feared that his right arm would have to be amputated.

Fortunately, this was averted, but Cyril's right arm is permanently stiff and he is now drawing a full disability pension.

In addition to severe bodily injuries, Cyril also suffered from a complete shattering of the nerves, and, in a very bad neurotic state, had to spend a further period in hospital before being finally discharged from the Army in January, 1944.

YEAR IN HOSPITAL

As soon as he was fit enough, he took up his old job, and sang on the air with Arthur Salisbury, Melville Christie, Percival Mackey, Charles Shadwell and Carl Barribeau.



Cyril Shane.

After all the suffering he had gone through, he was just beginning to feel his feet again and get back to normal when the blow fell.

Cyril had booked a "Break for Music" with Arthur Salisbury on Friday week last, April 7, and a session with Jay Wilbur two days earlier.

To his amazement, he received a telephone call from Arthur Salisbury that the B.B.C. had informed E.N.S.A. that Cyril Shane was banned and would not be allowed to sing in the "Break for Music" show.

As Cyril's name had already been printed in the "Radio Times" and it was too late to make a correction, the B.B.C. grudgingly allowed him to sing one number in the broadcast instead of his scheduled four.

And that is the last airing Cyril has done for, despite the scheduled programme and arrangements, the B.B.C. was adamant and refused to allow Cyril to sing with Wilbur. Jay was so upset at this decision that he preferred to carry out an entirely non-vocal broadcast rather than bring in another male vocalist to take over Cyril's songs.

The B.B.C. ban is another of the incredible decisions of the Dance Band Committee (with which is incorporated the equally incredible Anti-Slush Committee). This Committee based its ban on a record taken of Cyril's broadcast with Carl Barribeau—a performance which, as Cyril himself frankly admitted to us, was not up to his usual standard.

My father, who is still graciously suffering from the effects of the last war had gone into hospital that morning, which upset me greatly, so I did not sing as well as I know I can do," Cyril told the "M.M."

"But why judge me on that record, when I have carried out dozens of broadcasts at the top of my form which were not recorded?"

"If the B.B.C. want to hear records of what I really can do, I have invited them to listen to the"

(Please turn to page 2)

PATRICK LEAVES SUN MUSIC

HAROLD PATRICK, popular staff arranger and pianist at the Sun Music Co., and known to every "pro" in the business, is shortly leaving the Sun, after over four years' of the friendliest association, in order to devote all his time to free-lance arranging and playing the piano.

Apart from all his work at the Sun, Harold has built up a big reputation for commercial arranging among practically all the leading publishers. He has also done a large number of recording and broadcasting arrangements for Billy Cotton, Eric Winstone, Harry Leader, etc., and will continue to work regularly for the first-named two leaders.

Harold has also made his mark in the composing sphere, and last year his novelty number "Strings'n Things" was put out by Francis, Day and Hunter.

As accompanist Harold has also done big things. He carried out a five-weeks' tour with Pat Taylor in 1942, and in the same year accompanied Cella Lipton in Variety at the Palace, Blackpool. Last year he played for Nat Allen and Anne Shelton on the "Calling Malta" programmes.

His numerous friends will join us in wishing him the best of luck in his new undertaking.

"M.M." POLL WINNERS TO RECORD

WHEN we started our 1944 Dance Band Poll we told readers that we would be able to announce some interesting plans for the bands and instrumentalists whom they voted as their favourites.

First of these plans can now be disclosed. THANKS TO THE INITIATIVE AND ENTERPRISE OF E.M.I. RECORDING CHIEF, WALTER MOODY, A DOUBLE-SIDED H.M.V. DISC WILL BE WAXED OF A BAND FORMED FROM THE WINNING SOLOISTS OF OUR POLL.

In this way it will be possible to perpetuate the work of an all-star band spontaneously chosen by MELODY MAKER readers, and it will also give a chance to certain runners-up in the various sections who will be needed to complete the instrumentation of the band.

Who will lead the band? That's where our "Favourite Soloist" section of the Poll comes in. The winner of this title will be in charge of the session, and, later on, we shall discuss the question of the arranger, the choice of the compositions to be played, and all the other details you will be wanting to know.

For the moment, the big news is that our All-Star Poll Band is to be recorded, and, judging by the way the votes are going, we can guarantee a super line-up for the session.

Hundreds of our readers took advantage of a stay-at-home Easter to fill in their entries for the Poll, so—despite the fact that by burning the midnight oil over the holidays we managed to draw level—we now once again find ourselves swamped!

CLOSING DATES

However, that's our headache, and we're quite ready to face it.

THE POLL CLOSES THIS FRIDAY (APRIL 14) EXCEPT FOR OVERSEAS READERS, WHOSE ENTRIES WILL BE ACCEPTED UP TO APRIL 21.

So, if you have not already voted, hurry up and send in your list.

All you have to do is to tell us (preferably on a postcard) your favourites in the following classes:—

DANCE BANDS (three names in order of popularity).

SMALL COMBINATION.

FAVOURITE SOLOIST (any instrument).

CLARINET, ALTO, TENOR, TRUMPET, TROMBONE, PIANO, GUITAR, BASS, DRUMS.

MALE VOCALIST.

FEMALE VOCALIST.

MISCELLANEOUS INSTRUMENT (your favourite on any unconventional instrument).

Send your list to Dance Band Poll, MELODY MAKER, 93, Long Acre, London, W.C.2.—and get cracking!

WINSTONE'S WEST END NAP-HAND

THE name of Eric Winstone looms very large in the West End dance band firmament this week.

To start with, Eric is presenting both Roy Marsh and his Swingtette at Shepherd's Bush Empire, and Alan and Gloria Kane, in their own brother and sister double-act speciality at Chiswick Empire.

In addition, Eric has just installed a five-piece swing band into the newly opened Bijou Restaurant at 740, Piccadilly, W. This outfit is led by well-known clarinetist Frank King.

This is by no means Eric Winstone's only recent incursion into the club and restaurant world.

Quite shortly he is contracted to present both an all-coloured outfit at one well-known club and a swing quartette at a second club, both in the West End. Coloured outfit will be led by guitar stylist Franz Doniz, quartette will be under the leadership of famous piano star Matt Hoff.

Another venture into the club world undertaken by Eric Winstone is the presentation—starting next week—of the cabaret programme at the Orchard Club in Wigmore Street, where coloured drummer-vocalist Gab Quayle is the resident M.D.

Band presented by Eric Winstone at the new Piccadilly Bijou Restaurant, which is billed as Frank King and his Swingtette, and which started on April 4, contains, besides Frank himself on clarinet and tenor sax (Charles Rubens (piano); Reg Manus (accordion); Tony Lytton (drums); and Russ Allen (bass).

ROLAND PEACHEY and his Hawaiians have another broadcast from Murray's Club (London) on April 22. This will be during the late night dance music session, and follows a successful broadcast by the outfit from the Club last month.

On these broadcasts from Murray's, you will hear, besides Roland himself on triple-necked Hawaiian guitar, Albert Gordon (pno.); Fred Morledge (bass); Jerry de Costa (vocals, drums); Frank Deniz (guitar); Jimmy Callan (alto, baritone, clarinet); plus an accordionist.

Offer You Their Next No. 1 Hit of the Country

DON'T EVER LEAVE ME

Broadcast and Recorded by Anna Shelton

Backed by

SITTING ON A CLOUD

Featured by Evelyn Dall in the Film "Time Files"

To Follow Up Their Sensational Success

I WONDER WHY

Sung and Played on the Air by Everybody

Don't Forget The Lovely Melody BEGUINE

SANTA BARBARA

Broadcast and Recorded by Joe Loss

And Now A Terrific George Evans Swing Arrangement

BOOGIE BOUNCE

Broadcast by Harry Parry, Lou Proeger, Etc.

KEEP A SUNBEAM IN YOUR POCKET

Featured by Arthur Askey in the Film "Seez in Paradise"

CINEPHONIC MUSIC CO., LTD.

100, Charing Cross Road, London, W.C.2. Tel. 2836. Grams: Cinemusa

CALL SHEET

- (Week commencing April 17) Carl BARRITEAU and Band. Palace, Halifax. Billy COTTON and Band. Alhambra, Bradford. George ELLIOTT and Band. Hippodrome, Manchester.

U.S. HIT PARADE

- Here is the latest available list of the nine most popular tunes in America, as assessed by the weekly nationwide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network.

WADMORE ILL

HIS many friends in the profession will be sorry to learn of the recent serious illness of popular young bassist Teddy Wadmores.

JOIN THE "WRIGHT" CLUB—24 HITS FOR 24! LATEST ISSUE TO SUBSCRIBERS THE FEATURE HIT FROM "SHIPMATES ASHORE"

SAILOR WHO ARE YOU DREAMING OF TO-NIGHT?

I'D LIKE TO WALK IN THE PARK WITH YOU

STILL GOING STRONG NUMBER SOMETHING FAR-AWAY LANE HEY HO, IT'S LOVE AGAIN

LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2 MUSIC COMPANY LTD.

"MARCH OF TIME" GETS HOT CONTEST FIXTURES

THE "March of Time" film shorts have always proved of great interest to the general public and occasionally we have found glimpses of our kind of music in some of them, but their latest effort, No. 8 in their ninth-yearly series, is something of a walkover for the devotees of "Le Jazz Hot."

Titled "Upbeat in Music," it's a tuneful record of entertainment being supplied to the troops by the musicians of America in association with the American War Department Special Service Division.

From there, we see various flashes of Benny Goodman, Fred Warins, Tommy Dorsey and Paul Whiteman, and then a rapid scene sequence of songs from 1775 to the present day brings an all-too-short scene of "B. G." and the band giving out on "One O'clock Jump."

PETRILLO SPEAKS

Highly noticeable here is Gene Krupa, back in his old drum chair with Benny and looking, although much thinner, quite happy. Follows the scene at the Three Deuces Club with Art Tatum, and then a few minutes with Duke Ellington composing at the piano, which, incidentally, was quite ruined by the trade show audience going into his of laughter at Duke's attire, which consisted of a dressing-gown made up entirely of tiger skins!

Novelty was given by an old shot of George Gershwin playing "I Got Rhythm," but the biggest musical thrill of the film was undoubtedly Negro spiritual singer Marion Anderson and the Boston Symphony Orchestra. This was musical perfection in recording such as I have never heard before.

ments are also sent to the united battlefronts in order that the soldier may have a chance to make his own music.

Taken all round, this was a very entertaining eighteen minutes, and is to be thoroughly recommended when it gets to your local cinema.

CYRIL SHANE

(Continued from page one) discs made in Overseas Recorded Broadcasting programmes for ENSA, when I was the featured singer in a series of shows called "Top of the List," and was introduced as the top singer of the Army.

REWARD FOR SERVICE

THE MELODY MAKER's attitude to this incident can be succinctly stated. We consider the Cyril Shane case to be a precedent which does not show the B.B.C. in a good light, and we say that the ban must be lifted immediately.

Hutchinson's Stars in Midlands

LESLIE ("JIVER") HUTCHINSON and his all-star coloured band, whose success is becoming more and more assured as appearances around the country make them better known, are booked for special evening dances on Thursday, April 20, at the Town Hall, Loughborough, and Friday, April 21, at the Civic Hall, Wolverhampton.

Both dances, which are arranged by Arthur Kimbrell, of Leicester, are from 7.30 p.m. to midnight.

On Leave

TWO of London's best known peace time musicians, Lew Stevenson (drums) and Victor Knight (alto and clarinet), will be on leave from the Army shortly, and would like to fill in with some good-class work in Town.

LONDON AREA

Monday next, April 17.—STOKE NEWINGTON, (the Town Hall (7.30-11.30 p.m.)). The 1944 North-East London Championship.

Continuous dancing to the competing bands and Sam Mayo's Band. Refreshment buffets and licensed bar. Tickets: In advance, 3s. (Forces, only if in uniform, 2s. 6d.), from the Organiser, as below, and the Stoke Newington Town Hall (Mondays only). At doors on night, 3s. 6d. (Forces 2s. 6d.). Buses 67 and 73 pass doors.

Monday, April 24.—WIMBLEDON, the Town Hall (7.30 to 11.30 p.m.). The 1944 South London Championship. Continuous dancing to the competing bands and Arthur Forrest's Transatlantic Killer-Dillers, with Woody, Paddy, The Baron, Joyce, Charles Easton.

Tuesday, May 23.—PECKHAM, Cooperative House, Ryelands S.E.15 (7.30-11 p.m.). The 1944 South-East London Championship. Organiser: Mr. Stanley G. Barnett, 18, Temple Avenue, Becontree Heath, Essex.

PROVINCES

STOKE-ON-TRENT.—Thursday, April 20, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship.

Continuous dancing to the competing bands and the Sutherland Dance Orchestra. Refreshment buffets and licensed bar. Tickets: In advance, from Ridge-way's Music Shop, Hanley, Newcastle and Longton; Gee's Library, Stoke; Wilson's Radio Shop, Stoke; Mail-keeper, King's Hall, Stoke; and the Organiser, 4s. (Forces 3s.). At doors on night, 4s. 6d. (Forces 3s.).

ROCHDALE.—Friday, April 21, at the Carlton Ballroom (8 p.m.-1 a.m.). The 1944 Central Lancs Championship. Continuous dancing to the competing bands, Freddy Platt and his band, and Freddy Platt at the Lateur Ballroom organ.

Refreshment buffets in hall. Tickets: In advance, from the Carlton Ballroom, Rochdale, 3s. 6d., at doors on night, 3s. 6d. (Forces 2s. 6d.). Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

LEICESTER.—Friday, April 22, at the De Montfort Hall (7-11 p.m.). The 1944 Midland Counties Championship. Continuous dancing to the competing bands and Reg. Staikes and his "All-Star" Orchestra.

Refreshment buffets in hall. Tickets: In advance from W. H. Russell and Son, Granby Street, Leicester; Dean and Dawsons, The Clock House, Leicester; and the Organiser (as below), 4s. (Forces 3s.). At doors on night, 4s. 6d. (Forces 3s.).

LEEDS.—Friday, May 5, at the Astoria Ballroom, Roundhay Road (7.30 p.m.-midnight). The 1944 Central Yorks Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

NORTHAMPTON.—Tuesday, May 9, at the Salon de Danse, Franklin's Gardens, 7-11 p.m.). The 1944 Northants Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

COVENTRY.—Thursday, May 18, at the Rialto Casino (7-11 p.m.). The 1944 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

ASHTON-UNDER-LYNE.—Friday, May 19, at the Palais de Danse, (7-11 p.m.). The 1944 South Lancs Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

WOLVERHAMPTON.—Friday, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship. Organiser: Messrs. W. M. E., Ltd., 3, Jones Av., Wolverhampton.



NAT TEMPLE

THE Jack Benny Show—the greatest comedy half-hour series it has ever been the B.B.C.'s good fortune to be able to present—has come to an end, at any rate for the time being.

It had its last airing on Monday (10th). Reason for the cessation is, I can tell you unofficially, that the recordings have not been arriving from America with the necessary regularity.

And it repeated that success last Tuesday week. It did more than achieve what must have been as near as possible the perfect all-tastes dance-music programmes as regards tunes and treatments.

Good and original arrangements were played with an ability and sparkle that is seldom heard over the air with some quite outstanding solo work, especially, perhaps, from Nat, George Hurley and, of course, the one-and-only George C.

But there it is, and it looks as though we have got to put up with it. Incidentally, much the same position has arisen with regard to "Command Performance" and "Mail Call."

There is no suggestion so far that these programmes are to be discontinued, but often the records only arrive at the last minute (or not at all).

CHAPPELL'S Latest Successes THINKING ABOUT THE WABASH COULD IT BE YOU? EASY TO LIVE WITH DARK MUSIC CHAPPELL & CO. LTD. 50, NEW BOND ST., LONDON, W.1

NO MORE BENNY!

Radio by "DETECTOR"

all, in which case previously broadcast programmes have to be repeated), which is the reason why we are so often unable to list the artists in our weekly Radio Diary.

NAT TEMPLE has done it again! Although it suffered from shock-balance and recording that was bad even for the B.B.C., the new "Twelve Men and a Girl" series, featuring Beryl Davis, Benny Lee and Nat's so-called Club Royal Orchestra, which had its premiere on Tuesday (4th), was one of the best dance band programmes the B.B.C. has achieved for some time.

Beryl and Benny are so universally recognised as in the top class of our best female and male swing vocalists that it is only necessary to say for them that, backed by the fine accompaniments from Nat's band, they sang even better than usual.

The band, however, is to all intents and purposes something new. The line-up is is, because it will be kept as far as possible the same for the whole series: Benny Greenwood (tenor); Tommy McQuater (tpt.); Chisholm (tb); Charlie Katz, George Hurley, Billy Miller, Dave Bellman (strings); Pat Dodd (pno.); George Elliott (gtr.); Joe Nussbaum (bass); and George Fiorenza (dms.), directed by Nat.

It gave its first broadcast on Feb. 8 last under the name of Nat Temple and his Band, and created such a success that this new "Twelve Men and a Girl" series was promptly devised for it.

And it repeated that success last Tuesday week. It did more than achieve what must have been as near as possible the perfect all-tastes dance-music programmes as regards tunes and treatments.

Good and original arrangements were played with an ability and sparkle that is seldom heard over the air with some quite outstanding solo work, especially, perhaps, from Nat, George Hurley and, of course, the one-and-only George C.

But even this sorry apology for humour couldn't kill the general appeal of some of the best music we have had over the air from a dance band for quite a while.

IT isn't only the B.B.C. that gets in a mess over balance and whose recordings wouldn't be a credit to an amateur with a home set.

We had an example of how America can get in the same trouble when, last Tuesday week (4th), Radio Rhythm Club presented an American recording of "Jam Session, directed by Eddie Condon, at the Town Hall Club."

The drums were often so prominent that they sounded more like London's new air raid barrage, and to add to this and other shortcomings in the production, the recording was so hopelessly deficient in low frequencies that one would hardly have known there were any bass players on the job, and high register instruments sounded distressingly shrill.

Although he had to cope with the noisy old-time drumming of "Kansas" Fields, one Don Fry played some swell piano, which was none the worse because, though announced as "Flamingo," it hadn't the remotest relationship to this piece.

balance made it sound, was a lesson on how to play drums for boogie-woogie. Then there was Bill Butterfield, who played lovely stuff with an astonishing bite in "Can't We Be Friends?" in spite of the (dare I say it?) corny drumming.

Another who surprised me, by not sounding anything like so démodé as I have lately heard him, was old man Miff Mole. Miff still has his technique, and a quite nice style with it.

In the collective improvisation with which "Easter Parade" ended, no one seemed to know what was happening, and the key you played in was the one you thought of first. Not that it mattered much, because Sidney Catlett's cymbals drowned everything else.

But in this number, as in many of the others, there was some brilliant solo work. Compère Alistair Cooke announced that Eddie Condon was in the session.

He may have been, though bad balance prevented anyone from noticing it; but those who think that the essence of true jazz is verve and abandon certainly got their money's worth—and not only from the drummers.

TRY THESE NEXT WEEK SUNDAY (16th).—4 p.m. (F), Van Phillips' Orch. in "Palestine Half-Hour"; 4.30 p.m. (F), "I.T.M.A."; 6 p.m. (F), Debut of Stanley Black as "Swing Skipper"; 8 p.m. (F), "Variety Band-Box"; 8 p.m. (F), Anne Shelton in "Calling Malta."

MONDAY (17th).—8.15 a.m. (F), André Kostelanetz Orch. (Am. rec.); 10 a.m. (F), Carl Barrislean Orch.; 11 a.m., Adelaide Hall; 1.30 p.m. (H), Gerald; "Atlantic Spotlight" (partly from U.S.); 10.50 p.m. (H), Maurice Winnick.

Records

By EDGAR JACKSON BUDDY FEATHERSTONHAUGH AND THE RADIO RHYTHM CLUB SEXTET

"Alibi" (Misbehavin' (Razaf. Brooks, Waller) (H.M.V. OEA10144). One O'clock Jump (Count Basie) H.M.V. OEA10145).

Featherstonhough (tenor) with Kenny Baker (tpt.), Don Macaffer (tmb); Harry Rayner (pno.); Vic Lewis (gtr.); Charlie Short (bass); Jack Parnell (dms.). Recorded February 10, 1944.

BUDDY AND CO. can chalk up another success for "One O'clock Jump." For all that it is written in 12-bar blues form, this Basie opus is, as most of you will know, a fast swing piece, and the boys treat it here as such in a sequence of solos before

Francis & Day's POPULAR STANDARDS

- Gay 90's (Waltz Medley) Price 3/-, Posted 3/3. Get Together (Paul Jones) Elegant 80's (Waltz Medley) Posted 3/3. Kunz Medley of Strauss Waltzes (The Voleto (original)) Merry-go-round (Paul Jones) Kunz Medley of Popular Waltzes. Au Revoir (J' Attendrai) Inspiration Voleto. Irving Berlin's (Waltz Medley) Deep Purple. Regime Memories Selection Harry Leuder Songs Selection. Boston Two Step Stars and Stripes Selection. Price 3/6, Posted 4/-.

FRANCIS, DAY & HUNTER LIMITED 138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

Brand's Essence

AMONG those who have contributed a lion's share to popular song writing in the past fifteen years is AL GOODHART.



This cheerful quartette round the piano comprises ace-song-smith Al Goodhart (at the keyboard), with Messrs. Fred Day (right), John Abbott (extreme left), and Johnny Franz; and they're all cheerful because they're just trying over Al Goodhart's latest inspiration "She's Got An Army Of Friends In The Navy," which the F.D. and H. firm is bringing out.

fornia. He produced a number of shows, but his chief means of making a living was photography.

A real expert with the lens, Al worked up a big business in pictures. Then the songwriters' troubles of those times were "ironed out" again, and his brain fresh after a complete respite from songwriting, Al was the first to produce a real hit—in collaboration with Kay Toomey—with his "Johnny Doughboy Found a Rose In Ireland."

The trio of Goodhart, Hoffman and Siegler is no more; the boys split up partnership just before Al Goodhart came over to England.

Anyway, the joke's on Al, in a way, because since he left, the other two boys have produced "Mairzy Doats," which looks like being one of the biggest hits in years.

Al Goodhart likes his job over here of entertaining the G.I.'s; in fact, he likes being in England altogether; and he's happy with his many friends over here. You may expect some more hits from his fertile pen.

HAVE just received a letter from "Cousin-Mourner" Miss E. S. NELSON, of Northwood, Middlesex. Says Miss Nelson: "It's not 'cousins' this time; it's..."

Original idea for the song came from Major David Heneker, now serving with the Eighth Army.

fit, had a queer experience the other day. It being his regular weekly day off from the Palais, Johnny was enjoying a thoroughly relaxed afternoon, doing nothing in particular, and at the moment this little drama opens was stretched out in a barber's chair not a thousand miles from Archer Street, indulging in the luxury of a haircut and shave.

Nothing, then, was happening at all; there was just the low, monotonous drone of the barber's back-chat (why do barbers whisper so mysteriously as if imparting State secrets, when they are probably only saying "It's a nice day?")

Then things accelerated a bit as several other people drifted in. The barber's vague predilections regarding the probable condition of the weather next Saturday week talled off into an unintelligible mumble, and his hand, industriously, rubbing soap into Johnny's refractory beard, took on a faster tempo at the prospect of fresh customers waiting to be scraped.

Then it started—the conversation which was destined so quickly to change the expression on the soap-obscured visage of the Preager tenor man.

He tried to wriggle round for a peek at the newcomers—but the barber's hovering blade, and its vicinity to his windpipe, kept him still in his chair.

As regards the clarinet parts, which are, of course, the essence of this modern swing concerto, it is a question of whether you prefer Carl's vehemence or Shaw's more suave delicacy.

For that's all there is between these two interpretations by two virtuosi who have not only about equally brilliant techniques, but equally artistic, even though they may be different, temperaments and ideas.

And that's all there is between these two interpretations by two virtuosi who have not only about equally brilliant techniques, but equally artistic, even though they may be different, temperaments and ideas.

They're either the only swing of the "Besame Mucho" or, if you prefer it in English, "Kiss Me."

Johnny ran out—lowelled and be-soaped—in pursuit, the eight of a line of grinning G.I.s waiting for the 5s. seats at the Windmill unnerved him, and he let the bloke go.

COMMERCIAL RECORDS REVIEWED

"Corny"

BY no means the least interesting feature of the March supplements is the debut of Carl BARRITEAU and his Orchestra in the piece with which Carl has been creating something of a sensation in his stage shows, Artie Shaw's "Concerto for Clarinet" (Decca F8409).

BARRITEAU AND SHAW

As regards the clarinet parts, which are, of course, the essence of this modern swing concerto, it is a question of whether you prefer Carl's vehemence or Shaw's more suave delicacy.

Also, for those of you who may like the tune, there is the first record of David Rose's "Holiday for Strings" by the composer's own orchestra (H.M.V. B9364).

Of its kind this is a good tune (even though I do prefer Ken Warner's "Scrub, Brothers, Scrub" and his new one on the same lines which I have heard broadcast a couple of times), and although the reproduction gets a bit fierce in the loud parts, due to Victor's love of over-recording, the performance is good. The strings sure play with precision.

NOTEABLE for its confident neatness this little "driving-room" swing band put up an all-round excellent show.

Most outstanding performer was, however, the pianist. His tasteful and stylish solo playing was excelled only by his grand work in a rhythm section which, even though the drummer did not really find his inspiration until the quickstep, never failed to provide a sparkling hit.

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Here at last is the picture you've all been waiting for—trumpet-ace Leslie Hutchinson and his all-star coloured ork. In this snap—an impromptu one at rehearsal—you will see (l. to r.): Joe Denis (guitar); Frank Williams (tp.); Dave Wilkins (pt.); Yorke de Souza (pno.); Leslie Hutchinson (alto); Geo. Roberts (alto); Freddy Grant (tenor); and Joe Appleton (tenor).

U.S. JIVE JOTTINGS

TOMMY DORSEY's male vocalist problems are finally ironed out. Harassed for the past few months looking for a permanency, T. D. has just signed Jimmy Cook to a six-month contract.

Woody Herman has filed a case with the American Musicians' Union, charging Billie Rogers—who left him last October to form her own unit—with breach of contract.

Jack Douglas and his Swingette (alto, accordion, piano, guitar, bass, drums). All cons.: Miss M. Fenwick, 26, Kingscote Road, New Malden, Surrey. (Phone: MALden 2124).

THIRD Peter Nash's Modernists (three saxes, trumpet, piano, guitar, bass, drums), 39, Glynde Road, Bexleyheath, Kent.

JUDGES' REPORT Adjudicators: Messrs. Tommy Bromley and Edgar Jackson.

Individualists' awards for alto, clarinet, piano, bass.

MELODY MAKER Incorporating RHYTHM WEEK ENDING APRIL 15, 1944. Editorial, Advertising and Business Offices: 93 LONG ACRE, W.C.2

SOUTHERN COUNTIES CHAMPIONSHIP REPORT

LAST-MINUTE "casualties" left some rather noticeable gaps in the first Southern Counties Championship presented at the Baths Hall, Epsom, on Friday, March 31, by Bill Waller, of Tooting Palais renown.

But it is the principle in these contests to avoid, wherever possible, penalising for inadequacies in their instruments, and anyway this youngster proved his superiority in spite of his guitar's shortcomings.

SECOND Peter Nash's Modernists (three saxes, trumpet, piano, guitar, bass, drums), 39, Glynde Road, Bexleyheath, Kent.

Individualists' awards for alto, clarinet, piano, bass.

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Baths Hall, Epsom, Friday, March 31

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First, he failed, when playing rhythm, to "stop" his chords by raising his fingers from the keyboard, with the result that the "bite" which a guitar can, and should, give to a rhythm section was not as apparent as it should have been.

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CONDON QUERY CLEARED

A letter to hand from E. G. v. Venables comes as an early answer to the query Harry Giltrap raised in the "Corners" a few weeks back. Written in Ralph's usual entertaining style, we are printing it in full, as it clears up a lot of mystery regarding this session. R.G.V.V. says:-

"Harry Giltrap raises an interesting point in the April 1 'Corner' with his reference to the mysterious difference in the matrix numbers of 'Oh, Baby' (400939) and 'Indiana' (401035) by Eddie Condon's Quartet.

"There is not, however, nearly such a big gap as he supposes, for a hundred of the intervening numbers (400999 to 400999) are accounted for by a block of Chicago recordings throughout the whole of June and the early part of July.

"For instance, matrix 400995 ('Molers' 'Crazy Rhythm') was waxed on July 27, and yet 400995 'Wa-Da-De' was waxed on July 7. In other words, although the Bix is a hundred matrix numbers later than the Moler, it was recorded twenty days earlier. Is it any wonder then confusion reigns supreme? But it is all quite simple, really, when one bears in mind the 'block' system of allotting matrix numbers, with one studio using up its quota faster than another, thus throwing out the logical sequence of dates.

"Having, we hope, got that part of the problem cut and dried, we pass on to Mr. Giltrap's suggestion that Miff Moler's 'Shim-me-sha-wobble' (400850) was made at the same session as the Condon coupling. But that brings us up against the original question: Were both Condon titles recorded at the same session?

"Very evidently not, and the explanation lies, I think, in the rather obvious assumption that the first Condon session was (as we already know) deemed unsatisfactory by the OKeh selection committee, thus necessitating a 're-make' of both sides when Eddie and his pyramet were back in Chicago. In the end, therefore, we got 'Oh, Baby' from the first (New York) session, and 'Indiana' from the second (Chicago) session. Which means that there is still an unissued 'Indiana' from the first session and an unissued 'Oh, Baby' from the second.

"Now then, back to Mr. Giltrap's Moler suggestion. The fact is, of course, that Tsch, Condon, Sullivan and Krupa were, as I have previously mentioned, in New York at the bidding of Red Nichols—and that is why we find them present on Miff's 'Shim-me-sha,' but the Moler session was on July 6 (three weeks before the Condon date).

"I believe that the four Chicago boys had only just reached New York when 'Shim-me-sha' was made, and I know for certain that they went back to Chicago almost immediately after the ill-fated 'Oh, Baby' session. In other words, they were in New York for a month at most, and I am told that they regretted every day of it! However, that is purely by the way.

"In conclusion, replying to Mr. Giltrap's query regarding another title cut at the 'Shim-me-sha-wobble' session: yes, one more side was recorded—this being 'One Step To Heaven' (rather better than 'Shim-me-sha').

"Many years ago, before its existence was known, I prodded Parlophone into sufficient activity to trace this

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

title in their files, but they informed me that the uncommercial nature of the record rendered it impossible to release it in this country. So I passed on details of the discovery to more-enlightened gentlemen in America—where the 'missing Moler' has now been issued twice and has proved itself to be a best seller.

"Which only goes to show! ...

GOFFIN'S POLL

We have just received a cutting from the January Esquire—an article by Robert Goffin on tunes which have almost passed into oblivion. He made a list from memory which is too long to quote here, and then took it round to various jazzmen and asked them to select the five best and most worthy of being brought back to life. Their choices were these:

"Aunt Hagar's Blues," "Sweetheart," "I'm Going South," "I'll See You in Cuba," "Aunt Hagar's Blues," "Hard-Hearted Hannah," "O.D.J.B. drummer Tony Sbarbaro: 'Sweetheart,' 'Aggravatin' Papa,' 'Love Nest,' 'Hard-Hearted Hannah,' and 'Home Again Blues.'"

New Orleans trombonist Georges Brunis (note correct spelling of his name): "Roxie Cheeks," "Sweetheart," "Maybe," "Aggravatin' Papa," "Bright Eyes," "Plannist Art Tatum: 'Rose of Rio Grande,' 'My Sweetie Went Away,' 'House of David Blues,' 'Home Again Blues,' and 'Aunt Hagar's Blues.'"

Dixieland trombonist Brad Gowans: "Sweetheart," "Love Tales," "Aggravatin' Papa," "Hard-Hearted Hannah," "Home Again Blues."

Plannist-drummer-vibraloke Lionel Hampton: "Home Again Blues" (because his mother used to play it to him as a child), "Aunt Hagar's Blues," "Love Nest," and "Rose of Rio Grande."

"We don't intend starting a poll on the subject, but would recommend some of the tunes mentioned to jamsters at Rhythm Clubs in places of the ubiquitous 'Honeysuckle Rose' ('Tea for Two'), 'China Boy' routine. Our own additions to the list are: 'My Sweetie Went Away,' 'Walkin' The Dog,' 'Memphis Blues,' 'Riverboat Shuffle,' and 'Tin Roof Blues.'"

SWAP AND BUY

G. P. Jackson, 6, Ferndale Road, Oakdale Road, Nottingham, wants offers for any or all following: H.M.V. B8580, Col. CB912, Br. O2758, Decca F7807, H.M.V. B9313, Parlo. R2739, R2840, R2176 and R2305.

L. Smith, 84, Callander Road, Catford, S.E.6, offers 12s. 6d. for that dam' disc that keeps turning up, 'Slack's' 'Cow.' T. Whitfield, 62, Blackwell Avenue, Walker, Newcastle-on-Tyne, has ten discs to swap, including Louis' 'St. James' and 'West End,' Bix's 'Margie'/'Louisiana,' and couple Golden Era discs. Will give any two of these for one of following: 'A. Ammons' 'B.W. Stomp,' Bessie Smith's 'Gimme a Pigfoot,' Johnson's 'Cherry Red,' Spanier's 'Relaxin''," and O.D.'s "Tiger Rag" on H.M.V.

James Addleton (Cpl.), 1401175,

Roy Bloom, 2, Foundry House, Lawiston, nr. Falkirk, offers in one bunch: Armstrong's 'Weather Bird,' Basile's 'Every Tub,' Carter's 'Six Bells,' Crosby's 'Stumblin',' Goodman Four's 'S'Wonderful,' Norvo's 'Bughouse,' Redman's 'Chant of Weeds.' Cash offer. Also a few separate items at 3s. 6d. each.

Norman Evans, 21, Winchester Road, Reading, wants old and modern Ellingtons, especially "Blue Light," "Lambeth Walk," "Dim in Blue," "Nine Little Miles," "That Lindy Hop," and "Mississippi Dry." Good condition only. State price required.

Ivor Stewart, 294, Kingston Road, Wilberby, nr. Hull—wounded ex-Serviceman who has to spend many months in bed in future—asks readers if they have a portable electric record player, his own being lost through enemy action. Please state price required when writing him. Hope you get one, Ivor.

RECORDS (from page 3)

Whereas everybody else finishes on the first beat of the bar, the guitar plinks one on the second beat, and it sounds rather untidy.

"Ain't Misbehavin'" is almost entirely a tenor solo by Buddy in what is known as rhapsodic style. Only in the last 16 bars is there any change of solo tone, when Kenny Baker takes over lead for eight bars, to be followed by a final eight of riffs by the whole band.

The whole thing is taken at a very slow tempo—so slowly that the rhythm sounds a bit dirty and the riffs mean nothing. (Riffs are essential things for quick tempo.)

"But I liked Buddy's tenor, and all round there isn't so much wrong with this record as a whole, either."

HENRY ALLEN AND HIS ORCHESTRA

Body And Soul (Heyman, Sour, Eytton, Green) (V by Henry Allen) (Am. Brunswick 17396).

Get Rhythm In Your Feet (Robinson, Livingston) (V by Henry Allen) (Am. Brunswick 17398). (Parlophone R2935—5s. 4 1/2d.)

Allen (tpt.) with Cecil Scott (clarr); "Chu" Berry (tenor); Dickie Wells (tmb.); Horace Henderson (pno.); Bernard Addison (gtr.); John Kirby (bass); Walter Johnson (dms.). Recorded April 29, 1935.

SOME OF YOU MAY REMEMBER "GET RHYTHM"

It was put out in 1936, on Brunswick 02079, as part of the Brunswick 'British Federation of Rhythm Clubs Album,' compiled by Bill Elliott and Jeff Adam, but was withdrawn from circulation when E.M.I. took over the American Brunswick Concession in 1938.

Its main claims to distinction are Allen's trumpet (not up to his best, but still good) and "Chu's" tenor chorus.

Otherwise, the most one can say is that this is a rather mediocre tune with too much time taken up by the pretty dire vocal.

"Body and Soul" is much more interesting. Apparently determined not to descend to the syrupy sentimentality in which this really quite attractive melody is so often drenched, Allen starts off by embroidering it up in a way that not only presents it in a new and intriguing guise, but results in some of the best Allen trumpet I have heard on a record.

Unfortunately the bottom falls out when Kirby decides to take a rest and leave Horace Henderson's piano modulation to be accompanied only by some pretty corny drumming by Walter Johnson.

This seems to have put Allen off his stroke, and the stuff he plays for the next eight bars is pretty lousy. But he recovers himself to end up the side well up to his usual form.

Also, while his vocal would hardly be a credit to a certain Mr. Armstrong, on whose style it seems to be based, it is at least much better than the vocal in "Get Rhythm," and although it is a pity we hear so little of "Chu" the record is in the main an interesting idea carried out with a musical finish not always found in the work of even the better coloured bands of the period.

COPENHAGEN

New Recording by Artie Shaw. H.M.V. B9361. Recorded by Harry James & Orch., Parlo. R.2861. Orches. arr. by F. Henderson. 4- Piano arr. in Jelly Roll Morton's Book. Also contg.: Wolverine Blues Chicago Breakdown New Orleans Blues The Pearls Black Bottom Stomp Kansas City Stomp London Blues Shreveport Stomp

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SELMER

News Letter No. 1

It has been said that if no more Selmer instruments were produced, those at present in use would some day bring Stradivarius prices. If this appears to be a slight exaggeration, Selmer instruments are, nevertheless, bringing higher prices than any other well-known make.

But the Selmer post-war programme calls for the introduction of instruments—especially reed instruments, which have a revolutionary construction and design. We shall certainly be able to continue our slogan, "You'll play better with a Selmer."

Meanwhile, some of you must have an instrument which you are not using and perhaps cannot use during the war. You could sell this for more cash than it will take to buy a new instrument when they are again available. Help us to keep going by selling us your unwanted instruments and we will give you priority delivery when you purchase a new one.

Have you obtained your copy of the Selmer tutor now available for Saxophone, Clarinet and Trumpet at 5s. 6d. from your regular dealer? Order from us only where you find it difficult to obtain a copy.

Here's a tip to saxophone players. Do you know that your oil needs can be revived? Scrub off the dirt with a sharp safety-razor blade, and give it a coating of nail varnish.

I am still able to relay your saxophone and clarinet mouthpiece, which is certain to give you greater satisfaction. Send it with 7s. 6d. and brief details of your difficulties and leave the rest to me.

Very cordially yours, BEN DAVIS, 114, CHARING CROSS ROAD, W.C.2 Temple Bar 0444

KING PORTER STOMP

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ALTO SAX (2nd) rec. finished contract with Pat O'Neill's band at Wembley Town Hall, now free for first-class gigs.—W. Page, Pn. 4791.

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JACK ENGLAND'S Band still gets around; April 8, Peterborough; 10, Wisbech; 14, Marylebone Town H., etc. Lond. rec. consist.; odd weeks free. Aug-Sept., out of town.—52, Sutton Court Rd., W.4, Edg. 3003.

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PIANIST and drummer, must read, for swing band.—Smith, Palais, Croйдon.

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RON GOODWIN, winner Central London Championship, 1944, urgently requires lead alto good reader, must rehearse, plenty of work.—Apply, Ron Goodwin, 88, Dartmouth Rd., Ruslip Manor, Middx.

YOUNG PIANIST, Accordionists, for star discovery show, big chance.—Ben Jenkins, Regal Cinema, Kettering.

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"VIOLIN RHYTHM," by Noorajk, wanted, any condition.—Box 4,008, MELODY MAKER.

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Moger, 25, Albany Rd., Stroud Green, N.4. Mountview 1835.

DINNER SUIT, shirt, bow collar, waist 33 in., inside leg 32 in., no coupons, worn twice, £25 10s., complete bargain.—A. C. Lloyd, 11b, Pennenden Rd., Streatham.

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200 MEMOS, Cards, Tickets, 5s. 6d., 1,000 16s. 9d.; posters, roll tickets, rubber stamps, samples.—M. Tices, 11, Oaklands Grove, London, W.12.

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B-FLAT TRUMPET, L.P., heavily S.P., nearly new, complete in shaped case, beautiful instrument; also B flat cornet, by Reynolds, class A, Manchester, S.P., H.P., good cond., complete with case; A natural shank. Offers to S. Low, 91, Tennyson Ave., Scarborough.

CORNET, Clippertone, class A S.P., B flat or A, £10; no name S.P., cornet rot. act. B flat or A, fine cond. and tone, £7 10s. gift; S.P., E flat cornet, 4 or 1, perf., £5.—Jack Jackson, Broxholme House, Reddenhill, Torquay.

SELMER Baritone Sax, S.P.G.B., 2 m.pieces, chrom., stand, case, £45, or offers.—Hutchinson, 2, Townhill Rd., Dunfermline, Scotland.

B FLAT TRUMPET, G.B. N.V.A., class A, rotary change, engraved, £37 10s.; L.P. baritone sax, S.P.G.B., Fan-American, Jiffy stand, case, 2 M.P.s., £49; all perf., approx.—E. Heath, 77, Birches Barn Rd., Wolverhampton. Phone: Penn. 36847.

SELMER SUPER Alto, in two tones of gold plate, full Artistes model, as new, in perf. cond.; cash offer or exchange for tenor.—Heath, 25, Lucien Rd., Wimbledon Park, S.W.19. Phone: Wimbledon 3692.

SUPERSTYLE Drum angle practice pads, 12/6; flat models, 7/6.—Eton, 35, Pleasance Rd., Putney, S.W.15.

PIANO AGES, sold, sent on approv. excl. list.—Dept. F., Accordion Repairs, 5, Market St., Barnstable.

LEN WOOD, 20 drum sets in stock, prices from £25 to £125. Premier, Carlton, Autocrat, Leedy; 10 hi-speed pedals in stock, Premier and Carlton, yours in p. exchange; hi-hats in stock; Premier console, chrome, £12; Carlton Campakool, £12; crystal flash drum set, £65. Premier or Autocrat, also red glitter Carlton set.—Len Wood, 59, Frith Street, London, W.1. Phone: Gerrard 1365.

S.S. H.M.V. Auto-gram, 8-change, 8w. output, 7 valves; Selmer electric Spanish guitar, 'cello built case, £22.—W. de Barr, 51, Beresford Road, E.17, Larkwood 3781.

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HI-HATS, PLATED, latest des. and adjust., with cym., £9 10s.; without, £7 5s.—W. Smith, 173, Kington Rd., Teddington, Middx. Kington 7170.

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L.P. ALTO Sax, pearls, rollers, nickel-p., case, £20.—Cook, 127, Monkleigh Rd., Morden, Surrey, Lib. 1772.

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