

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX-No. 565

# LONDON M.U. MEETING OVER-RIDES COMMITTEE PENALTIES ON STAR MEMBERS

BY A VOTE OF 225 TO 12, A CROWDED MEETING OF THE LONDON BRANCH OF THE MUSICIANS' UNION LAST THURSDAY OVER-RULED THE FINDINGS OF THE LONDON BRANCH COMMITTEE AGAINST SIX WELL-KNOWN MEMBERS.

The meeting was specially summoned to consider the appeals of Ben Frankel, Charles McGill, Ivor Mairants, Lionel Monte, Alfred Morgan, and vice-chairman of the executive committee Van Phillips, against the findings of the London Branch Committee, that they had been guilty of what amounted to jeopardising the interests of members of the Union and conduct detrimental to the interests of the Union.

It resulted in what can only be described as an overwhelming triumph for the "accused."

It will be remembered from our announcement of the meeting the week before last that the findings included penalties of expulsion from the Union in the case of Van Phillips, and six months' suspension and a fine of £10 each in the cases of the other five appellants.

Realising the seriousness of the matter, and that it affected the general policy of the conduct of the London Branch, for once London musicians did justice to themselves and turned up in something like representative numbers, over 500 members packing in at Victory House, Leicester Square.

## FEELING RUNS HIGH

Before the meeting ended, well after most people's lunch time, many had had to leave for their daily work. But when the vote came to be taken sufficient were left to over-rule the committee's findings by 225 to 12, thereby clearly vindicating Messrs. Frankel, McGill, Mairants, Monte, Morgan and Van Phillips of the allegations that had been levelled against them, and, of course, relieving them of the penalties that had been imposed on them.

Prior to the meeting the London Branch had circulated to members a document setting forth the alleged charges and the evidence purporting to support them. In the main the alleged charges appeared to be that the members against whom they had been levelled had attempted to induce certain officials of the London Branch to design the Union's political policy on lines preferred by the said members.

From the start of the meeting feeling ran high, verging at times on hysteria. For over an hour criticisms of procedure were raised by members who did not approve of the chairman's rulings which were based on legal advice.

(Please turn to page 2)

## NAT ALLEN'S RESTAURANT DATE

BANDLEADER NAT ALLEN, emerging at last from the seclusion of his exclusive B.E.C. activities, is taking a new twelve-piece double-handed orchestra to Bentall's Restaurant at Kingston-on-Thames for a season, commencing on May 27.

For a long time now Nat Allen has confined himself to his regular weekly work with his band on the Sunday "Calling Malta" programme, and to various other B.E.C. dates.

This Bentall's engagement will be the first time he has emerged into an ordinary "public" job for several years, apart from playing a week in Variety at the Regal, Marble Arch, some time ago, and odd charity concerts.

Nat is taking a twelve-piece band, plus vocalists, to Kingston. Outfit will include Harry Gerrard, Bill Greenwood, and Art Jennings (saxophones, etc.); Sonny Weston and Alan Levitt (trumpets); Fred Morrison and Joe Rosen (violins); P. Vella (cello); Billy Wastell (piano); Don Kellett (drums); and Roy Dexter (bass and vocals).

There will also be a trombonist and two more vocalists. One of these latter is fifteen-year-old Ruth Green, whom Nat Allen regards as a very promising "find."

## "Squads" & "Skrocks"

At M.U. Ladies' Dance ANOTHER big "scoop" has been obtained for the dance-cabaret being organised by the Musicians' Women's Guild for this Sunday evening (May 21, 8 to 10 p.m.) at the Eldorado Restaurant, Bond St., London, W., when all profits are for St. Dunstan's.

In addition to the R.A.F. "Skrocks" under Cpl. Paul Fenouillet (as already announced), the famous R.A.F. "Squadrons" will also be present to make this a night that will long be remembered. There will also be a "relief" band drawn from London's leading live celebrities. In addition, noted cabaret stars and vocalists will appear.

Inquiries about tickets to Mrs. Max Goldberg, 97, Barn Hill, Wembley Park (Arnold 3017), or Mrs. George Harris, 20, Highstone Mansions, Camden Rd., London, N. (Gulliver 2184.)

## SUPER CHAMPIONSHIP FOR ACCORDIONISTS

IN the greatest contesting season the "M.M." will have presented (expedients of the times permitting) since the war started, that large section of our friends, the accordion players, have not been forgotten.

We have arranged with the Wembley Borough Council, through its Entertainments Manager, Mr. R. W. Davies Taylor, for the Council to present, under our auspices, as a feature of its "Holidays at Home" programme, a grand 1944 Greater London Accordion Championship. It will be held at the Town Hall, Wembley (Middlex) as the star attraction of four special dances from 7.30-11.30 p.m. on Wednesday, July 12; Thursday, July 13; Wednesday, July 19; and Thursday, July 20, next.

The first three nights (July 12, 13 and 19) will be devoted to heats with Finals on the fourth night (Thursday, July 20).

Although described as the Greater London Accordion Championship, the event is, of course, open to amateur and semi-pro accordionists from all parts of the country.

### STAR JUDGES

There will be two entirely separate sections—one for players of concert music, the other for dance and swing music players.

Each section will have its own special prizes. These will include the Melody Maker Bannerette of Honour and National Savings Stamps to the value of Seven Guineas for the winner of each section in the Finals, with additional prizes for runners-up and thirds.

There will also be prizes of National Savings Stamps for all heat winners. It will thus be seen that as many as a dozen different players will win in the prizes, the total value of which exceeds £550.

Judges will include such famous exponents of the accordion as Miss Lorna Martin, Eric Winstons (who has placed his great knowledge of the accordion world at the organisers' disposal), Primo Santa, Leon Pronger, Adriano Danfo, Reggie Manus, Vic Lewis, and last, but by no means least, Phil Green.

Rules and Entry Forms are now available from the Entertainments Manager, Town Hall, Wembley, Middlesex (see Competition List on page 5), and those wishing to compete should apply to them without delay.

## WEIR AIRS

LONDON clarinetist Frank Weir is going through the next period of air dates in the next few weeks. He is also booked for further bookings for the Decca label.

Apart from the Overseas League Programme which he played on May 3, Frank is featured with his Sextette on the "India Command" programme on May 18.

On May 20 he plays the evening "Music While You Work" programme with his Band; on June 11 is in the Palestine Half Hour airing with a 22-piece outfit; and on June 12 is featured with the same Band in a broadcast to Latin America.

At the end of June, Frank will be recording for Decca with his big band.

## GIG CLUB RE-STARTING

THE GIG CLUB, WHICH FOR TEN YEARS BEFORE THE WAR WAS A SUNDAY NIGHT INSTITUTION, WITH TOP-LINE WEST END DANCE MUSICIANS LOOKING FOR A PLACE TO HAVE A BASH, AND WHERE MANY WORLD-FAMOUS STARS HAVE PLAYED, IS TO BE REVIVED.

Its original presiding luminary, Les Ayling, has found new premises in the studio of well-known exhibition ballroom dancer Arthur Norton, at 37/39, Oxford Street, London, W.1, and will resurrect the club there with a grand reopening at 7.30 p.m. on Sunday, June 4.

The night will be a special invitation one, admission being exclusively by invitation, for which application must be made in writing (with s.a.e.) to Les Ayling at the new premises.

Thereafter the club will be open every Sunday from 7.30 to 11 p.m. to members and their guests (subscription 2s. 6d. per annum on payment of 2s. 6d. per head).

Speaking on the project, Les Ayling told the "M.M.":

### IDEAL PREMISES

"We closed down when war broke out because so many of our members joined up."

"Now I want to get the club restarted so that it will be in full swing when they come home."

"The new premises seem ideal for our purpose."

"There is a fine dance floor on which five dancers can have the time of their lives. We also have an excellent mike equipment and fine radiogram for hot records when musicians may be taking a break, and ample facilities for light refreshment."

"There is also a lock-up band-room in which musicians may safely leave their instruments."

"I'm looking forward to seeing old and new friends, especially on the reopening night, when members of my band will be playing to keep the music non-stop."

Incidentally, Les and his band now play for dancers regularly every Friday night at the Stoke Newington Town Hall, and every Saturday night at the Walthamstow Town Hall. If you don't know any more about the new GIG Club, look Les up at either spot.

## Chapman's New 88's

THE departure of pianist Hal Bridgman from Wally Chapman's Decca band is a combination of a week or so back has been factually filled by Jack Saville.

Originally with the late Teddy Joyce, Jack was accompanist to Phyllis Robins for a long while. He had lately been touring under the auspices of the American Red Cross. Hal Bridgman took over leadership of the band at London's Cabaret Club, where he is doing well.

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*Peter Maurice Hits!*

**TO-NIGHT I KISSED YOU  
DON'T SAY THAT NOBODY LOVES YOU**

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**SHOO SHOO BABY  
NO OTHER LOVE**

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CALL SHEET

(Week Commencing May 22) Les ALLEN, Empire, Glasgow. Carl BARRITEAU and Band, Palace, Huddersfield. Billy COTTON and Band, Palace, Reading. Freddie CRUMP, Empire, Liverpool. George ELRICK and Band, Hippodrome, Coventry. Gloria GAYE and Band, Empress, Brixton. Henry HALL and Band, Empire, Liverpool. Leslie "Jiver" HUTCHINSON and his All-Coloured Band, The Big Top, Leeds. Joe LOSS and Band, Hippodrome, Bristol. Felix MENDELSSOHN'S Hawaiian Serenaders, Pavilion, Liverpool. Harry PARRY and Sextet, Empire, Shepherd's Bush. Oscar RABIN and Band, One-Night Stands, North England. George SOTT-WOOD, Green's Playhouse, Glasgow. Lew STONE and Band, One-Night Stands. Billy TERNENT and Orchestra, His Majesty's, Carlisle. Billy THORBURN, Empire, Middlesbrough. Maurice WINNICK and Band, Palace, Blackpool. Eric WINSTONE and Orchestra, Plaza, Derby.

SCOTTISH NEWS

By Hugh Hinchelwood AN interesting innovation has been featured with Louis Freeman's resident band at Green's Playhouse, Harold Mundell playing electric and Spanish guitar with the house band. Harold has opened a studio in Glasgow for the teaching of fretted instruments, harmony and chord work, and has already a substantial list of pupils. A Glasgow P.O.W. writing from Germany recently was Bill Cowie, who played sax round the town before the war. Like Leslie Ferguson, now happily repatriated, Bill pays tribute to dance music for whiling away the long hours in durance, and the entertainments in Bill's camp are well organised indeed. Pianist and arranger Brian Fahey does all the dots work for Bill's lot, and specials form the staple diet of their dance programmes. Bill says the trouble sometimes is that straight and dance phrasing don't mix too well, but, of course, none of the boys chose to go to this particular spot of Europe in the first place! Rothesay's Winter Garden, pre-war venue for thousands of Scots and English holiday-makers, has been "released" from National Service, and the lease given to Mr. George Bowie, the previous tenant. This means that Mr. Bowie controls practically all the entertainment here, as he is also, of course, the man behind the new Dance Pavilion, where Arthur Walkley and his Band are still drawing the crowds.

PROMOTER Maurice Kinn has finished up, by mutual agreement, his engagement with Arcade Promotions, Ltd., and is now carrying on his business, as before, from 81, Harrow View, Harrow, Middlesex (Harrow 0313).

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 Veleta (Original), Au Revoir (J. Astorral), Irving Berlin's (Waltz Medley), Ragtime Memories Selection, Boston Two Step. AMERICAN REVIVAL SERIES—Price 3/9, Posted 4/-. Alice Blue Gown, Anchors Aweigh, Dardanella, One o'clock Jump, Blue Skies, South Rampart St. Parade. SYNCOPATED SERIES—Price 3/-. Posted 3/6. St. Louis Blues, Chinatown My Chinatown, Indian Rag. FRANCIS, DAY & HUNTER LIMITED, 136/140, KING CROSS, LONDON, W.C.2. Phone: TEMPLE Bar 9351.



ENTERTAINING THE AMERICANS.—In a camp somewhere in England, Rudy Starita leads his attractive Starlites Band in the brand of jive that the Yanks find much to their liking. Rudy and his girls have been doing fine work on U.S.O., and home listeners would like to hear them on the air.

PIANIST JAILED FOR STEALING CLARINET

ARISING FROM THE THEFT OF A BFLAT BOHEM-SYSTEM CLARINET DURING A WELL-KNOWN WEST RIDING DANCE BAND'S ONE-NIGHT STAND IN MARCH, THE PIANIST, LAWRENCE SPRING-SOOTHILL, AGED 28, OF SPRING-CLIFFE STREET, MANNINGHAM, BRADFORD, WAS AT BRADFORD CITY COURT RECENTLY SENTENCED TO THREE MONTHS' IMPRISONMENT WHEN HE PLEADED GUILTY TO STEALING THE INSTRUMENT.

The prosecution stated that Les Garratt and his Band, a well-known Yorkshire combination whose headquarters are at Bradford, played a one-night stand at the Municipal Hall, Keighley, at the beginning of March. After the engagement, Eric Saffir, the band's Austrian tenor saxist, missed his clarinet. The matter was reported to the authorities and until Southill confessed to the theft some time later, nothing more was heard of it. Southill had, however, sold the clarinet for £3 to a Bradford musical instrument dealer, who a few days later sold it for £17. It was valued by Saffir at £18.

When questioned, the dealer said that he had noticed a few defects on the instrument, and thought that £3 was quite a reasonable price to pay for it. Southill said that he had yielded to impulse and wanted the money badly to pay off some alimony arrears.

M.U. MEETING

(Continued from Page one)

Two adjournments of respectively 10 and 15 minutes had to be taken to enable members to make up their minds on the method of procedure to be adopted before it was finally agreed that the chairman's guidance should be accepted, but this did not prevent further objections which continually interrupted the proceedings.

A statement was presented by Van Phillips on behalf of himself and the other five appellants, and a statement was made by Ben Frankel. One report says that the latter was demagogic and made charges against various members of the committee and officials of the London Branch, which were not supported by evidence any more than they were in general a defence of the original allegations by the committee which were the subject of the meeting.

But the members of the committee and officials in question, we are given to understand, had no opportunity to reply to these charges, because immediately following Ben Frankel's statement the vote was insisted upon. Conversely, during the meeting it was suggested that the allegations against the appellants were not only ill-founded, but that they were a "put-up job."

Whether this is true does not seem to have been proved, but the general opinion of the meeting on the validity of the allegations against the appellants may be adequately gauged from its aformentioned vote of 25 to 12 in favour of them.

What the next step (if any) will be remains to be seen. Many members are saying that it will be the propounding of a resolution of "no confidence" in the London Branch Committee at the next general meeting.

An attempt was made to put such a resolution at this specially summoned meeting, but was ruled out of order as being beyond the purpose for which the meeting had been called.

U.S. HIT PARADE

Here is the latest available list of the nine most popular tunes in America, as assessed by the special national-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network (9-0-9). 1. IT'S LOVE, LOVE, LOVE (A WINK) (3-1-5-3-7-x-0-0-7) 2. I COULD SWAGGER (1-3-2-1-1-x-4-4) 3. BOHIANA (0-0-8) 4. LOVE YOU (6-9) 5. MAIRZY DOATS (3-2-1-2-4-x-3-7) 6. A LOVELY WAY TO SPEND AN EVENING (7-0-0-0-6) 7. WHEN THEY ASK ABOUT YOU (4-4-8-7) 8. SHOO, SHOO, BABY (0-7-0-4-3-x-1-2-2-2-4-5-9-0-7-8) Figures in brackets indicate previous placings. x—Placing unascertained owing to reception difficulties.

"RIVERBOAT SHUFFLE"—1944

THAT extremely successful experiment organised on two occasions last year by Rhythm Club stalwart Geoff Armstrong and Rex Harris, the "Riverboat Shuffle," is to be repeated in 1944.

Date chosen this time is Sunday, July 2. On this day the large steamboat, engaged will sail from the Hasting's Pier, Richmond Bridge, at 9.30 a.m.

Musical arrangements made for this year's "Shuffle" should be highly satisfactory to everyone, for the new and sensational Vic Lewis-Jack Parnell jazzmen combination has been engaged.

In addition, the swingy West London Rhythm Club group will also play, and, as before, there will be numerous individual guest stars. Arrangements are being made this year to have the music amplified so that it will reach every corner of the boat.

Tickets this time are to cost £1 per person (including lunch, etc.). Applications (together with s.a.c.) to Geoff Armstrong, 181, Old Oak Rd., East Acton, W.3.

HYLTON OFFICE BAND PLANS

THE Jack Hylton office, under the energetic management of Jack Fallon, has a number of very important undertakings lined up, including supplying a succession of star dance bands to the Plaza Ballroom at Derby; fixing up dance bands and Variety artists for the summer season at the Pavilion, Leamington Spa, etc.

In addition, the Hylton office has fixed a film debut, for famous ex-drummer, now star comedian and stage figure, Jackie Hunter, who has a feature part in a new British National Production, "The Pavement Nightingale," in which Leni Lynn and Will Fyfe are the stars.

This week, Carl Barritau and his Band hold the evening at the Plaza, Derby; followed by Eric Winstone and his Orchestra (with Roy Marston, etc.) who take over on Monday (22nd).

For the week commencing May 29, Ivy Benson and her Girls play at the Plaza. Next attraction (June 12) is ex-B.B.C. ace David Miller and his new Dance Band (with Diane Robin as the vocal star); and on June 26 the honours go to George Elrick and his Band.

On July 3 Lew Stone and his Band commence a two weeks' special engagement at the Plaza.

The Hylton office is also booking dance and straight orchestra attractions, plus Variety artists, etc., for the Pavilion, Jephson Gardens, Leamington Spa (where Leam Productions, Ltd., are the promoters). Season here commences on June 26.

First big dance band attraction, on the opening week, will be Ivy Benson and her Girls. On July 3 Harry Davidson and his Orchestra are there for a week; on July 10 Billy Cotton and Band are the week's big feature; and on July 17 the Leamington spotlight is on Eric Winstone and his big band.

Ilford Treat for the Fans

THIS Sunday fans living on the east side of London, sitting under the auspices of the Essex County War Welfare Committee, David are to be treated to a special concert at the Ilford Hippodrome (3 p.m.), in which the all-star programme arranged will include Anne Shelton (by kind permission of Ambrose) and the dance orchestra of R.M. Air Force (the "Squadrons"), star pianist and winner of the recent "M.M." Dance Band Poll George Shearing, and several guest stars, etc. George Shearing has kindly agreed to appear in place of Stanley Black, who cannot get away for the date.

All profits from this venture will go to the Essex County and Troop Comforts Committees, from the Hippodrome direct, cost 7s. 6d. down to 1s. 6d., and there will be a large number of unreserved seats available on the day.

RED NELSON—BLUES SINGER

\*\*\*Crying Mother Blues (Nelson) (Am. Decca 90597) (Recorded February 26, 1936).

\*\*\*Streamline Train (Nelson) (Am. Decca 90598) (Recorded February 26, 1936).

(Brunswick O3508—5s. 4½d.)

IN view of what many of you will have gathered when this record was broadcast in "Radio Rhythm Club" some while ago, or may have been told by the big shots who have played it to you in a rhythm club, the first thing I must explain is that, despite no mention of the fact on the label, two people are concerned in both these sides.

Red Nelson is the vocalist, but he does NOT play the piano accompaniment. That is the work of "Cripple" Clarence Lofton.

The fact is none the less important because the singing and the piano playing not only provide equally essential parts of the proceedings, but are equally impressive.

Such performances are real old-time blues "Crying Mother" in boogie-woogie idiom as true to type, down to earth and naively perfect of their kind as anyone could want.

I've looked through every American book and mag. I have to try to find out something about Red Nelson, but with no success.

THE REAL THING

But if you've any understanding of blues at all, you'll only need to hear the sides to realise that here it is that all-too-rare phenomenon (at any rate on records), the real thing, unspoiled by modern sophistry, immune to "commercial" requirements and unperturbed by any studio complex or mike shyness—an unconsciously characteristic and alternately shouting and poignant blues singer.

Such a performer may be said of "Cripple" Clarence Lofton, only more so.

As a pianist he has everything that Nelson has as a singer, and then some. Particularly interesting is his piano in "Streamline Train." Not that it is better than his playing in "Crying Mother," but it follows less closely the playing of any other blues pianist I have ever heard.

For one thing his bass consists of an uninterrupted sequence of eight straight single-note quavers to the bar.

At first you think that the quavers are all equally accented, then you begin to realise that odd subtleties of inflection are flying round all over the place, so much so that if it weren't for the right hand you'd almost begin to lose knowledge of what beat in the bar he was on, let alone what bar he was in.

Yet not only is a curious sense of rhythm always there, even in the left hand, but there is, despite the naivete of the music (note the crude intervals

ADMIRABLE NELSON EDGAR JACKSON'S Record Reviews

[Chicago], a little below 47th, is a saloon, lately known as the Big Apple, which might well be called "Cripple Clarence's Boogie School."

There's lots about him in "Jazzmen," and with full acknowledgments and due apologies to William Russell, who wrote the chapter, I'm going to quote from it extensively.

"In 'Cripple' Clarence Lofton," says Russell, "Chicago still has a character as picturesque and eccentric as Pine Top [Smith]."

"An almost savage crudeness and intensity more than compensates for what he lacks of Pine Top's subtlety and refinement over the air."

"Down on South State Street

idea if not overdone prevents it from happening. An instance of the ideal "dual purposes" programme is "Forces Favourites"—one of the few programmes that seems to be as popular with those at home as it is with the boys overseas.

The sort of programme that is hopeless if undertaken by "Radio Rhythm Club" at any rate when it is presenting record recitals.

For years a yes and no proposition, it has been completely ruined by the curtailment of talk, admittedly desirable from the Forces point of view, but disastrous to the appeal of the programme for those wishing to learn something about jazz and its notation.

The Forces have their own so-called "Swing Club" every Friday, when "Spike" Hughes's presentation of records at random needs no more talk than just bare announcements of titles.

"Radio Rhythm Club" is—or should be—a very different matter, and should be devised for those in a position to sit down and listen carefully.

It would be better transferred to the "Home Service" while the present unsatisfactory, but apparently popular, programme of the B.B.C.'s dogmatic obstinacy, one Forces programme for home and overseas listeners continues.

THOSE of you who heard last Saturday morning's (15th) broadcast of the American recording of Count Basie's Ork will probably agree with me that, no matter what changes there may have been lately in personnel, the band is as good as ever.

In fact, I thought it better. These coloured bands are at last managing to add their contribution to all their other superlative attributes.

Starting off with a tear-up of Benny Goodman's "Air Mail Special," the band later gave swell performances of "St. Louis Blues," with James Rushing singing as only he and few others can sing the blues, and "Cabin in the Sky," in which alto-saxman Eric Warren also showed up as a fine vocalist.

I can't say I was so impressed with Ida James. She'd be grand as a singer, but not as a pianist.

Coming from a man who interviews anything up to fifty listeners a week in all classes of homes, that's a pretty damning indictment of the B.B.C., and on the strength of it I've been doing more than a little investigating on my own to discover what people find wrong with the new G.F.P. as compared with the old Forces programme.

The general impression is that it is a good idea, badly carried out. A munition worker in Leeds with two sons serving overseas summed up the opinion of the majority when he said:

"The idea of having the same programme at home and our boys abroad is good in theory but very difficult to put in practice."

We at home in the Forces usually find it very different from the programmes at home, and therefore the same programmes are ideal for both of us.

"The B.B.C. should have certain programmes for both of us to provide the spiritual contact at which we so lavishly aim. The rest of the time it should broadcast popular programmes for those of us at home and the boys overseas."

Of course that is the answer, and only the B.B.C. blindfolded is trying to carry to extremes what is a good

and Clarence engaged in a cutting session and Clarence came out a poor third; but on other nights he had reversed the decision over the same men.

No one can complain of Clarence's lack of variety or versatility. When he really gets going he's a three-ring circus. During one number he plays, sings, whistles a chorus, and snaps his fingers with the technique of a Spanish dancer to give further percussive accompaniment to his blues.

At times he turns sideways, almost with his back to the piano, as he keeps pounding away at the keyboard and stomping his feet, meanwhile continuing to sing and shout at his audience or his drummer.

Suddenly, in the middle of a number, he jumps up, his hands clasped in front of him, and walks around the piano stool, and then, unexpectedly, out booms a vocal break in a bass voice from somewhere. One second later he has turned and is back at the keyboard, both hands flying at lightning-like pace

LAME JITTERBUG "Clarence likes to work with a drummer. One night he had two of them and was trying his best to keep at least one sober."

Clarence's joint is no high-class place; beer and sandwiches are five cents, other drinks ten. There's no checkroom; you park your coat and hat on top of the piano, or leave them on, and pull up a chair beside the piano and get your ear full of the crudest and most honest-to-goodness piano playing you ever heard.

They close up early about one a.m. and then Cripple Clarence is off to make his nightly round of South Side spots.

Almost immediately he walks in the place he takes over the show and is sitting at the piano strutting his stuff. Or else he has found a girl and is tearing up the dance floor. In spite of being lame, he could probably win a "shax" contest.

One always has the feeling when he sings the blues that he is really moaning his own troubles. For he not only sings the blues, but lives the blues. Sometimes, if you happen to meet him on a street corner, he'll stop you, and with outstretched arms, sing his latest blues.

One night recently he had a brilliant new number called "Streamline Train." The next night he couldn't recall ever having played it. A week later he again announced "Streamline Train," and out came—"Cow Cow Blues," note for note.

Credit for the release of this record goes to Bill Elliott. It is in the Brunswick "Senia Series," for which he selects the titles.

I hope that, as a result of this rave, we shall not get a spate of such records. A little of this music goes a long way, especially in these days when there is so much to be crowded into the wartime-curtailed supplements.

But it is the sort of music one should hear, if only for its historical interest, and this disc deserves it, because both sides are such outstanding instances of blues in the raw—ripe, rude and rapturous.

JOIN THE "WRIGHT" CLUB—24 HITS FOR 24! F.O. 32/-, TRIO 16/-, P.C. 8/-, SOLO 13/-, OTHER PARTS 4/- NUMBER SOMETHING FAR-AWAY LANE HEY HO, IT'S LOVE AGAIN SAILOR WHO ARE YOU DREAMING OF TO-NIGHT? LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2 MUSIC COMPANY LTD. Phone: TEMPLE Bar 2141

SMASH HIT In a FRIENDLY LITTLE HARBOUR Created by FRANK SINATRA KATE SMITH TOMMY DORSEY etc. SYMPHONIC ORCHESTRATION by PAUL WEIRICK BRON'S 55-59, Oxford St., London, W.1 Ger. 3995 HARTLEY'S 79, Vicar Lane, Leeds ASCHERBERG'S 16, Mortimer Street, London, W.1 Museum 3562-4



# BRAND'S ESSENCE DANCE BAND GOSSIP

MR. EDGAR GRANVILLE, independent M.P. for Eye, is a gentleman with a bee in his bonnet, or— to coin a phrase—a mote in his eye. The bee, or mote, is the dance band business, against which he rails in Parliament with some vehemence but little knowledge. It was he, you will remember, who, just after Harry Roy refused to broadcast on a question of principle, asked the Minister of Labour what was the position of dance band musicians who refused to broadcast for the B.B.C.

When Mr. Ernest Bevin tactfully replied to this question, Mr. Granville did a modern Don Quixote and lited at windmills with much gusto by asking whether "dance bands are free to choose between West End restaurants and broadcasting for millions of listeners"—obviously believing that you can either broadcast or else you can play in a West End restaurant, but you cannot do both.

The publicity from this little excursion having died down, Mr. Granville jumped on his feet again to ask Mr. Bevin:

"Are you aware that Members of Parliament are receiving complaints from all over the country of able bodied musicians playing in civilian orchestras regularly? As you have become the Ministerial bulldozer, will you have a go at the dance band racket?"

Our readers do not need to be told that every dance band which manages to work regularly these days consists of men either in a low medical grade or invalided out of the Services. The fact that they may look outwardly healthy—particularly in the flattering light of a theatre stage—would deceive only one so glib as Mr. Granville.

We were, of course, all ready to tear this gentleman's statements limb from limb—and would have done so last week had our issue not been full to overflowing with other matters—but we find all our own arguments brilliantly and clearly summed up in a reader's letter, which appeared in the Sunday newspaper, "The Empire News."

Headed "So Where is the (Dance Band) Racket?" this is the letter:—

Sir,—Why is it that musicians, especially dance-band musicians, are regarded as legitimate targets by a certain type of mentality? Mr. Granville, Independent Member for Eye, has just asked the Minister of Labour "to have a go at the dance-band racket." He refers to complaints "from all over the country" to M.P.s that able-bodied musicians are playing in civilian orchestras.

Are they? It is a fact that a great many dance-band musicians are in the Forces. Some can be taken that musicians are medically examined for military service. If any are outgraded and are not directed into industry, they are, mere common-sense suggests, entitled to follow their normal employment.

I see it is claimed that many make big sums by working long hours outside their regular jobs. So what? They are, one assumes, entitled to overtime pay as much as any other worker. Where, in short, is the racket?

One cannot escape the feeling that much of this "dance-band racket" stuff comes from persons whose antagonism to dance music makes it difficult for them to form an objective judgement.

NOT A MUSICIAN.

However much space we devote to the subject, we cannot more succinctly put forward the viewpoint of the dance-music profession than was done by the above writer. We congratulate him and "The Empire News."

If Mr. Granville reads it, and learns something from it, and plays a more tolerant and less prejudiced attitude to dance music in future, we shall congratulate him, too.

their best form, every Sunday afternoon, going to town in super-super jam sessions, all FREE for the Forces. Venue is the Wedgwood Services Club in Leman St., E.1 (go to Aldgate East Station and turn right to first traffic lights). As entertainments manager there, Sam Beresford found Sunday afternoons going a bit slow; introduced "jammer sessions" now has a job to find accommodation for all the Forces enthusiasts who crowd in to hear local and West End talent going hell for leather in a grand atmosphere of jive.

Each Sunday the popular combination of the "Jive Bombers" are in residence; in addition, many individual musicians, including JIMMY SKIDMORE, members of Harry Leader's Band, etc., have been joining in.

Sam will welcome any investors who may care to go along and any of these boys who decide to give up a Sunday afternoon can rest assured that they will be doing a fine service that will earn the gratitude of a great many jive-minded Servicemen.

At 6.30 p.m. the concert was opened on April 4, 1944, by Mr. A. V. Alexander, First Lord of the Admiralty. It is the only All-Services club east of Temple Bar.

Its Sunday jam sessions are already the highspot of the week, and in Sam Beresford the club has found the ideal entertainments manager.

OCASIONALLY—very occasionally—one of those colourful "success stories" about musicians beloved of Hollywood's film scenario writers comes true. I am just going to tell you one; and the fact that it's about a young bomber pilot not only makes it right into keeping with the times, but gives it that final air of unreality that makes it just like the realisation of the dream.

However, to start at the beginning, it was about a month ago when the bomber pilot—a young Canadian by the name of JOCK SPENCE—walked into the Embassy Ballroom, Welling, Kent, and asked Maestro STAN ATKINS if he could be permitted to play his new composition, "Only Yours."

He started to play. I will quote Stan Atkins himself for the sequel: "To tell you the truth," says Stan, "we were almost spellbound. . . . It was one of the loveliest tunes we had ever heard—Ellington, Gershwin, Berlin all rolled into one."

The outcome? Stan hurried Jock Spence off as soon as possible; introduced him to SID COLEMAN, general manager of the Cinchomatic Music Co. Sid was so impressed that he not only accepted the composition, but signed Jock up for anything else he can write.

The strangest part of all perhaps, is that the melody of "Only Yours" came to Jock Spence one night whilst he was over Germany on a bombing exploit.

Jock has insisted that Stan Atkins shall be the first one to broadcast the new tune. Luckily, Stan has a late-night dance-music broadcast from the Embassy Ballroom on May 27, so the wish of the young Canadian bomber pilot will come true.

MOST popular topic in the office at the moment is JIMMY MCPARTLAND. When we published the news last week that the great J. McP. was in the country, many readers immediately wanted to know all about him.

So far as the career of the famous trumpet star is concerned, my late distinguished colleagues of "Collector's Corner," bowing to popular demand, have this week started an interesting biography which you will find on page 6.

In the meanwhile, however, we have just met a second bloke who has recently met at the pleasure of playing with Jimmy. . . . at least, this isn't quite correct, because after about the second chorus of the first number most of the band sat back amazed and Jimmy McP. went to town with his own infallible style, with the rhythm section playing behind him.

But, telling you the name of the player, the most you must meet "LARRY"—an English one—and "LARRY"—a French one—in a six-piece entertainment unit for E.N.S.A. Before the war Larry played with services!



Bill Colton, Bill Thorburn and Herman Dariuszki. Several times, however, in between bouts of hard work, he has been to America, and as the guest of the American Federation of Musicians, once visited the famous hep joints in New York, and met some of the greatest names in American jive.

Now we come to the day recently when Larry was down to play a session at an American camp. Before only he started, Larry was told by a musically minded G.I. "We've got a helluva good trumpet bloke player here, but right now he's away working in the kitchen."

"What's his name, and why's he working in the kitchen?" Larry naturally asked.

His name (said the G.I. without any of the excitement which should have been in his voice) was Jimmy McPartland, and he was temporarily languishing in the kitchen department because of some little irregularity when he had insisted on "jazzing up" the morning Reveille on his trumpet.

Larry Mullaney had met the great McPartland in the States; could hardly believe his ears; was naturally dying to hear the maestro play. Anyway, to cut a long story short, Larry interviewed a certain high officer, and McPartland, released from bondage, joined Larry and the boys later that evening for a "bash."

Now, as all the ink, paper and journalists between here and Wales couldn't describe exactly what he played like, and as Jimmy is still a very modest, shy individual, strangely diffident about visiting London (even if he gets any leave), it really does seem as if his eager fans will have to go on playing some of his records because that, at the moment, is the only way they will be able to hear the master.

CRAFTERMAN REG FLETCHER, of the R.E.M.E., who was in hospital at the time of writing his letter to us, sends us news of the dance band world in South Africa. In Durban, he recently saw an Army show, "The Rocketeers," which featured Laurie Page (late Jack Eylon and Freddy Bretherton) in some very lively clarinet. Laurie's "better half," the well-remembered Dawn Page, handled the vocals. Reg talked jazz with Mrs. Page for some time and found her a regular jive fan.

While in Durban, Reg also heard Roy Martin and his Band, South Africa's leading dance combination. He was greatly impressed by the sax team in this band. Reg sends kindest regards to all old friends in the local profession, especially around Birmingham.

LETTER from LORRAINE STAN (Bunny from LEAGOCK) tells us that he and some other heavy hitters in the band went to Africa, where they played in the local clubs and a French outfit.

Some music. Stan sat in with the band and soon found himself playing the French music, but was completely stumped when a sheet of Arabic dots was placed in front of him.

He managed to get through this, however; and was later greatly honoured to be presented with—of all things—a football medal for his services!

SONG-ACES IN CONFERENCE.—Noel Gay (left) and Hugh Charles, managing-director of the Noel Gay music-publishing firm, are here seen working out more plugs for their two current British hits—"I'm Sending My Blessings" and "We Don't Know Where We're Going (Until We're There)." Since Hugh left Irwin Dersh, he has been busy settling down in his new job, but he has just found time to write a new song with Sonny Miller. It's called "Journey's End," and you'll be hearing it.

## DETECTOR

Butterfly in a Jack Benny programme. But as a jazz singer, well, she sounded too much like Butterfly. Also in the show were Art Tatum and his trio with bassist Stan Stewart of Siam and Siam fame.

I'm not certain they didn't steal the show.

Art's technique gets more terrific every day, and what he, the guitar, and Siam's bass didn't do to "Sweet Lorraine" and "Exactly Like You" seems hardly worth doing.

I wasn't able to hear the broadcast of Ted Lewis's American recording last Tuesday week (9th), but I know one person who got one helluva kick out of it—Maurice Burman, when the band played his "Soft Shoe Shuffle."

Someone told me that he also heard Abe Lyman broadcast this number from America. Seems it's heading for us as big a success over there as it was here.

SUNDAY (21st)—4 p.m. (F), Eric Winston's Orch. in "Palestine Half-Hour"; 4.30 (F), "I.T.M.A." (rec. rep. of last Thursday's b'cast); 8 (F), Anne Shelton in "Calling Malta."

MONDAY (22nd)—3.15 a.m. (F), André Kostelanetz (Am. rec.); 12.15 p.m. (F), Gerald's "Dancing Through b'cast"; (rec. rep. of last Thursday's b'cast).

TUESDAY (23rd)—3.15 a.m. (F), Dave Rose's Orch. (Am. rec.); 3.20 (H), Reg Leonard's "Southern Serenade"; 8.45 (F), Dinah Shore (Am. rec.); 10.15 (F), Stephen Grappelly Quintet; 11.15 (F), Command Performance (rep. of last Thursday's Am. rec.); 4 p.m. (F), Sally Lee, Nat Temple's Orch. (Am. rec.); 7.30 (F), Charlie Williams (Am. rec.); 8.30 (F), "Radio-Phonics" (rec. rep. of last Thursday's Am. rec.); 9.50 (H), Earl Griggs and his Orch.

WEDNESDAY (24th)—8.15 a.m. (F), Betty Hutton and her Orch.; 2.1 p.m. (H), Eric Winston's Orch. (Am. rec.); Command Performance with Loretta Young, Connie Boswell, Ginny Simms, Frances Langford (Am. rec.); 3 (F), Charles Williams' Concert Orch.; 10 (F), Gerald.

THURSDAY (25th)—10 a.m. (F), "Mail Call" (Am. rec.); 1.15 p.m. (F), Lou Preager; 3.30 (H), "I.T.M.A."; 10 (H), Gerald.

FRIDAY (26th)—3.15 a.m. (F), Tommy Dorsey (Am. rec.); 12.15 p.m. (F), R.A.F. "Squadrons"; 12.30 (H), R.A.F. "Skyrockets" in "Break for Music"; 4.30 (F), "Command Performance" (rep. of Wednesday's Am. rec.); 6 (F), Spike Hughes' "Swing Club."

# DAGENHAM "BOMBERS" WIN E. LONDON CONTEST

1944 EAST LONDON CHAMPIONSHIP, WEDNESDAY, MAY 10, 1944. TOWN HALL, ILFORD.

IT was another case of "house full" last Wednesday (10th) for the 1944 East London Dance Band Championship at the Ilford Town Hall.

Although Organiser Stanley Barnett had found it necessary to put up the admission charge to 5s. in view of the hall's A.R.P. limit of 400 maximum, this number was easily reached. Unfortunately, the number of competitors was not quite so satisfactory. Unforeseen war work requirements forced three of the originally entered combinations to scratch at the last moment, with the result that the contest had to be held with only four bands; and, with the standard somewhat below average, the Jive Bombers of Dagenham, making their fifth attempt in a contest this season ("If at first you don't succeed . . ."), enjoyed a comparatively easy win.

One of the attractions of the evening was the presence among the notable judges of famous swing drummer Maurice Burman. It was the first contest he had been able to judge for the "M.M." since 1932.

JUDGES' REPORT  
Adjudicators: Messrs. Maurice Burman, Bill Elliott, Edward Pogson and Edgar Jackson (chairman).

WINNERS  
JIVE BOMBERS. (Alto/clarinet, piano, guitar, bass, drums.) All coms. Stanley D. Walker, 54, Mayfield Road, Dagenham, Essex.

Individualists awards for: piano (Stanley Walker), guitar (Stanley Musgrave), bass (Peter Blannin). Hon. mention for alto and clarinet (Kenneth Franklin).

THIS band won less because it has improved greatly during this season, and more because the remaining bands in this contest were not really so standard.

It still has the same fault of an insufficiently "damped" (and so rather thumpy) bass drum. Also, the drummer's tempo is not as precise as it should be. He should listen more carefully to what he is doing, especially in his cymbal work.

The pianist was lucky to win his individualist's award. His solos are excellent, but in the ensemble he is too apt to play a short-figured style across the beat. A more straightforward, solid four-in-a-bar would give the band more lift.

Occasional wrong notes were heard from the bass, but otherwise this player is justifiably deserved his prize, and not only for his very nice tone in solos, resulting from his care not to overwork the volume control when using his electric amplifier.

The unlucky man was Kenneth Franklin. A tasteful and stylish alto player and clarinetist, once again he found himself up against a player who just toiled him of his individualist's award by overcoming his one weakness—a slightly under-developed tone.

SECOND HARLEY BAND. (Alto, trumpet, piano, guitar, bass, drums, cymbals, drums.) Coms. Bert Colquhoun, Alan Wood, and Ken Sumner (Ilford).

WITH an alto and clarinet solo, his individualist's awards in any contest and a trumpet who as an all-round player is very little way behind, this band has within section that cost it was too loud, and forced, and not only because one of its soloists played too heavily throughout all three numbers. The bass played too heavily, spoiling not only his tone but that of the whole section, and although the pianist showed himself to be a capable soloist in the quick-stop, his touch in the ensemble was too heavy to provide the clean, incisive lift so essential to produce a good rhythm section.

THIRD ELTHAM STUDIO BAND. (Three saxes, trumpet, piano, bass, drums.) All coms. Burton Simmons, 8, Haddon Grove, Sidcup, Kent.

Individualists' awards for tenor (Bill Weeden), drums (George

Goodier). Hon mention for trumpet (Harry Harrison).

COMPARED with its comparatively good performance at Stoke Newington last month, this band put up a rather poor performance.

Again the trumpet was excellent, and lost his individualist's prize by only a hairsbreadth.

But the sax team was not so good, and the ensemble as a whole showed in the slow foxtrot and waltz all the raggedness and faults of intonation which the Stoke Newington judges criticised.

And, unfortunately, the band did not, here at Ilford, redeem itself in the quick-step to anything like the extent it apparently did at Stoke Newington. With no trace of the trombone double by the tenor, which so intrigued our colleagues at Stoke Newington, the Dixieland performance was replaced by a swing performance of a piece called "Loonie," which was nothing like so effective.

## CONTEST FIXTURES LONDON AREA

Tuesday next, May 23.—PECKHAM, Co-operative House, Rye Lane, S.E.15 (7.30-11 p.m.). The 1944 South-East London Championship.

Refreshment buffets in hall. Tickets: in advance, Tuesday, Thursday, Saturday evenings, from the Co-operative House, or by post from the Organiser (see below), 3s. 6d. (Forces 2s. 6d.). At doors on night, 4s. (Forces 2s. 6d.).

Buses 12, 37, 63 and 78 pass door. Nearest station: Peckham Rye. Organiser: Mr. Ed Giller, 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)

Friday, June 23.—WELLING (Kent). The Embassy Ballroom (7.30-11.30 p.m.). The 1944 South-East Counties Championship.

Organisers: Messrs. Eric Rance and Frank Hemmings, 23, Tyrril Avenue, Bexleyheath, Kent (Phone: Bexleyheath 258).

MONDAY, JULY 3.—TOTTENHAM, the Royal Dane Hall, High Road, N.17 (7.30-11 p.m.). The 1944 North London Championship.

Organisers: Messrs. Les Ayling and Bunny Goodall, Royal Dane Hall, High Road, Tottenham, N.17. (Phone: Tottenham 419.)

SWING BAND CONTEST Saturday, June 10.—WEALDSTONE (Harrow, Middlesex), "Kodak" Hall (2.30-6 p.m.). The Kodak Swing Band Championship.

Open to bands irrespective of where they have won a contest this season.

Organisers: Kodak Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Wealdstone, Middlesex.

CORDON CHAMPIONSHIP Wednesday, July 12; Thursday, July 13; Wednesday, July 19.—WEMBLEY, the Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Heats. (See announcement on page 1.)

Organiser: Mr. R. W. Davies Taylor, Entertainments Manager, Wembley Borough Council, Town Hall, Wembley, Middlesex. (Phone: Wembley 1212.)

TOWN HALL, JULY 20.—WEMBLEY, the Town Hall (7.30-11.30 p.m.). The 1944 Greater London Accordion Championship Finals. (See announcement on page 1.)

Organiser: Mr. R. W. Davies Taylor (as above).

PROVINCES COVENTRY.—To-night (Thursday, May 18), at the Rialto Casmo (7.15-11.15 p.m.). The 1944 Warwickshire Championship.

Refreshment buffets in hall. Tickets: in advance from Rialto Casmo, Coventry; Opera House, Coventry; Rialto Casmo, Coventry; and the Organiser (see below), 4s. At doors on night, 4s. 6d. (Forces 4s.). Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicestershire.

ASHTON-UNDER-LYNE.—To-morrow (Friday, May 19), at the Palais de Danse (7-11 p.m.). The 1944 South Lancs Championship.



Big event in professional world on Saturday, May 20, was the wedding at Caxton Hall of saxist and M.S.B.C. official Alf Morgan, to Mrs. "Toby" Field, also of the M.S.B.C. Here you see the bride, Mr. Morgan, surrounded by a group of well-wishers, in which may be discerned such celebrities as Charles Bohm, Van Phillips, Bert Bullimore, Rubbe and Mrs. Barnett; Victor Knight; Charlie Milne; Harry Flaum; Mrs. Pat Dodd; Mrs. Ricklesman, etc., etc. Event was followed by a "spread" at a West End Restaurant, with much toasting of the bride and a most amusing speech from "Blue Rockets" Victor Knight.

## U.S. JIVE JOTTINGS Bunk Johnson's Concert

A. C. Craig, who gives his address as "On board ship in the Atlantic," sends us the following very interesting account of an American concert he recently attended:—

ON shore leave recently in America, I happened to go to San Francisco, and there, at the Geary Theatre, Bunk Johnson put on a show that lasted three hours. This session was, in my opinion, the most authentic playing of jazz since the closing of the well-known Storyville.

The terrific line-up consisted of Bunk Johnson (leader, trumpet); Papa Mutt Covey (2nd trumpet); Wade Whaley (clarinet); Kid Ory (trombone); and a rhythm section comprising Buster Wilson (piano), Frank Pasley (guitar), Ed Gordan (bass); and Everett Walsh (drums).

The stuff they played was the good old good stuff. None of the jitterbug stuff . . . the slap-happy atrocities of the musical exhibitionist, or the slick commercial article palmed off on the hapless public. No; this was the real thing; jazz played by a fast-dwindling handful of New Orleans jazzmen.

The closing of the Storyville in 1917 scattered the players of jazz music far and wide. Thus began the sequence of America's only original contribution to the arts that went from ragtime to jazz, to swing, jump, jive, or what-have-you.

On this Sunday afternoon the missionaries of this music assembled again to restate the doctrine of jazz in its purest form.

The tunes they played were, of course, the good old good ones—"Panama," "Wish I Could Shimmy," "1919 Rag," "That's a Plenty," "Dippermouth Blues," "Ory's Creole Trombone"—the work songs of the Negroes.

Mutt's rephrasing of the well-known trumpet choruses in "Sister Kate" and "Dippermouth" was superb. But by far the best performance was given by Bunk, whose solos in "Blues Ad Lib." and "Down By The Riverside" were wonderful.

Ory was never better. His trombone was the whole centre of the rhythm, around which the other voices shifted constantly.

Wade Whaley's clarinet revealed a unique and lovely low register, but was well up to the standard of the demands made by New Orleans music.

The rhythm section, as is customary, had little chance for solo work, although the general feeling was that we would have liked more of Wilson's rich piano.

Everett Walsh was beyond praise. Besides his steady beat, he stimulated every soloist with a wide variety of woodblock and cymbal licks.

In addition to the band itself, Bertha Gonson, piano-accompanist at Bunk's recent appearance at the Museum of Arts, rendered three flawless versions of the Jelly Roll classics—"Froggie Moore," "Grandpa's Spells" and "The Pearls."

The pit band was no mean combination, being a group of the old Lou Watters' Band, who caused such interest here two years ago.

After the show all the musicians returned to their various jobs, except Bunk; Whaley to a local shipyard; Covey to the Pullman Cars, Walsh to his job of starting elevators in a Los Angeles store, and so on.

I think the whole feeling of hearing such music was summed up by a Negro with whose family I stayed, who remarked that when he died he wanted to be buried to "Maryland, My Maryland," beat out by Bunk and his hot seven. . . .

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# COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

We commence this week with an appeal that we know all our readers will respond to in a big way. It comes from Sgt. Geoffrey Holiday, who is a prisoner of war in Germany, and he asks for as many old and current record lists and catalogues as can be spared.

Sgt. Holiday is a jazz fan, completely shut off from his hobby, but he gets a lot of pleasure from looking through catalogues and keeping in touch that way.

So please help by sending anything you can spare. The Corner has already sent a parcel. Let Sgt. Holiday hear from all of you. His address is Gefangenennummer 30, Lager-Bezelichmann, Kriegsgefängnislager der Luftwaffe Nr. 5, Germany.

Parcels should be addressed and handed into a post office marked "For Prisoner of War," or handed into a Red Cross depot.

**JIMMY MCP.**  
Funny, but we thought that most people knew all about Jimmy McPartland, who, as reported in the "M.M." last week, is now over here. Last Friday and Saturday gave us quite a post asking for details of Jimmy and all about him, and as its part of our policy to educate as much as we can the younger just getting jazz-minded, here's quite a comprehensive survey of J. McP.'s early life.

James Dougald MacPartland was born on Chicago's west side on March 13, 1897. He is of Scotch descent, his mother having been born in Scotland. His father, James C. MacPartland, came from Iowa, and was the bandmaster of the Illinois Naval Militia, as well as a professional basketball player.

At a very early age Jimmy was much impressed by a group of blind Negroes who came to the corner of Lake Street and Paulina, near his home, every day to make a few pennies singing spirituals and old Negro folk songs. They had two bass fiddles, two guitars, and a banjo, and Jimmy and his older brother Richard spent many hours being entertained by them.

When Jimmy was five his father made him a violin from a broom-handle and some scraps of wood, and, in spite of a strong desire to join the

neighbourhood boys in play, he managed to practise quite a bit in the next few years.

About 1910 he first attended Austin High School, and began seriously the study of the cornet his father had given him. At Austin he formed his first band. The five-piece combination, with Jim Lannigan on piano, Jimmy on cornet, his brother Richard on banjo and guitar, Bud Freeman on C melody, and Tesch on violin and alto, practised so much that, as Jim Lannigan says, "The poor people downstairs had to move out."

With the coaching of Mr. MacPartland, and the New Orleans Rhythm Kings as an inspiration, they developed rapidly. Jimmy's idol was Paul Mares, and Jimmy learned to play the simple and direct style different from that with which he is now associated.

He got his first professional job when he happened to drop into the Willis Inn one night to hear Al Haid's band. Haid had a job lined up at Fox Lake, and was looking for a trumpet player.

Jimmy's audition was successful, and he went with his brand-new band several months. After this he returned to Austin, and was playing at a tea dance when he was heard by Charles "Murph" Podolsky.

Murph was playing the piano with Chuck Walker's Meteoromeans—a band consisting of Wingle Mannone (tpi.), Benny Goodman (clart.), Harry MacCall (drums); Johnny Carrella (tromb.); and Chuck Walker (tr).

When Wingle was suddenly called away, Murph was instrumental in getting Jimmy the job. He worked with this band for some time at dances around North-Western University.

He also had some jobs with the Maroon Five, a band made up chiefly of University of Chicago students. The band played at a resort in Wisconsin one summer, and during the daytime Jimmy spent much time fishing and hunting.

Before the end of the summer he was able to make some extra money acting as a guide for fishing parties.

All the musicians in Chicago had heard of a wonderful cornetist from Davenport who was playing with Dick Voynow's Wolverines. Some of them had heard Bix, and they swore that he was the greatest they had ever heard.

Jimmy was not too greatly impressed with these rumours until one day in 1924, when the Gennett records of this band were released. Many authorities to-day frown on these records because of the poor tone of the recordings and the fact that Bix takes few startling solos on them, but, as Jimmy recalls, "All of the bands we heard were so bad that the records sounded marvellous."

Jimmy, more than the others, was impressed by Bix's style, and almost overnight began to learn Bix's phrases from the records and attempted to play in the same way.

It was while playing a job on a Lake Michigan boat that he first had the opportunity of hearing Bix in person. "Murph" Podolsky had the boat on the boat that went to St. Joe, Mich.

It consisted of Jimmy (cornet); Nick Dispensa (clart.); Sig Budahl (sax); Frank Bennett (drums); and Murph (piano).

Bill Grim had the band on the boat that went to Michigan city and left from the adjacent pier. His band consisted of Bix Beiderbecke (cornet); Benny Goodman (clart.); Johnny Carssello (tromb.); Vic Moore (drums); and Grimm (piano).

The bands played while the crowds got on the boat, but Murph's band didn't play much that day. Jimmy and the other men were all on the other boat, listening to Bix.

Jimmy continued to play in whatever bands offered him work around Chicago. Tesch, Jim, Bud, and others from Austin joined the home good musicians by this time, and they all worked steadily.

The Wolverines went to New York and were playing at the Cinderella Roof. Although many musicians came nightly to hear the band, general business at the spot was very poor. Frank Trumbauer was among those who were greatly impressed, and he persuaded Bix to leave the Wolverines. Voynow was at a loss to get another cornetist.

He sent for Fred Rollinson from Indiana, who was told upon his arrival to spend the whole evening listening to the band with Bix. He stayed—one evening, Sharkey Bonano was called from New Orleans, but his style was not suited to the Wolverines.

In desperation, Voynow called Jimmy in Chicago and asked him to come to New York at once. Jimmy thought it was a joke, and asked for confirmation in the form of a wire and train fare. He got it, and left immediately.

Jimmy had memorised all of the ensemble parts from the Wolverine records, and astounded everyone on the tunes that the Wolverines had recorded. He played a job with Bix in New Jersey the first night after he arrived in New York, and Bix thought he was wonderful.

Bix bought him a new cornet and also coached Jimmy before leaving New York. Jimmy was a poor reader, and Voynow helped him with this for some time. His first recording with the Wolverines was "Prince of Wales" and "When My Sugar Walks Down the Street."

That, we think, is enough for this issue. Next week we'll tell you about Jimmy and the Wolverines and his strange meeting with Jack Teagarden.

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gratefully thanks all the Fans whose names he placed his Band in the 1944 "THIRD MELODY MAKER" DANCE AND POLL OF 1944.

# JERRY DAWSON'S NORTHERN NEWS

IN these days, when entertainers of any sort are hard to come by and good bands are rare in the West End, let alone the provinces, one would imagine that the B.B.C. would grasp at anyone able to offer a band, or perhaps a higher standard than one expects to-day, but in true B.B.C. fashion the very opposite is the rule in a particular case I have in mind.

For many years now Johnny Healey has held the reputation of being perhaps the outstanding lead trumpet player in the provinces.

His experience has been as wide and varied as, the most discriminating could wish.

At different times in his career he has been offered a chair with many of the biggest names in the business, but for reasons best known to himself has preferred to remain outside the big-time.

He has broadcast literally hundreds of times with such noted leaders as the late Johnny Rosen, Tommy Matthews (whose bands in their day were as near to being B.B.C. "house" bands as is possible in the provinces); Henry Reed; Ronnie O'Dell; and Lou Praeger.

On one occasion he was picked by the B.B.C. to play a trumpet part in a play at a time when they had a number of top-flight trumpet players—straight—on their payroll.

So much for his abilities, which are such that in 1935 he left Tommy Matthews rehearsal in Manchester to step into Ray Noble's Band at the Palace Theatre, owing to the "hot" man having been taken suddenly ill.

JERRY DAWSON has received a number of requests of late from touring bandleaders for both male and female vocalists, particularly femme singers of the "pop" type similar to film star Betty Hutton.

If any experienced vocalists—beginners are NOT very welcome—are free to take on touring work, write to him at 8, Sefton Road, Archer Park, Handley, Manchester, with full particulars of experience and a good studio photograph.

Nowadays Johnny leads his band at Bolton Palace, which is acclaimed far and best as one of the best in the provinces, and he has broadcast? Not palals band, but even get an audition. Does this mean the point—Bolton Palace is a first-class band, and there must be many thousands

from these districts now in the Forces, both at home and abroad, who are entitled to a breath of home in the form of a broadcast from a band which would not disgrace itself in any company.

Other provincial leaders are often offered dates, and one in particular has recently refused more than one, because he has been hit particularly hard by personal difficulties and has the good sense to know that unless he can keep his broadcasts up to his own exacting standards he is better off dropping out.

Yet Johnny Healey can't get an audition even. . . I suppose there is an answer, but I'm afraid I can't see it.

Incidentally, I have received a number of requests from the present members of the band, and many of the boys upon whom I rely as available LARRY HARRIS, DAVENPORT, CHARLIE MARSH, BOB HAWORTH and MAURICE ALCOCK (saxes); Joe Wolfenden, Albert Ransden and Fred Barton (trumpets); Jim Howell and Bill Yates (trbs.); Bill Greenwood (piano); Ken Hart (bass); Kevin Gaffney (drums), with Olive Bailey—she of many broadcasts—handling the vocals for all concerts and special occasions.

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