

B.B.C. 'BAND OF THE WEEK' RE-STARTS



EVERY THURSDAY Vol. XX No. 577

CARROLL GIBBONS IN VARIETY—MARTIN HAYES LEADS AT SAVOY

FOLLOWING THE USUAL AUGUST CUSTOM, CARROLL GIBBONS AND HIS BAND ARE TAKING A VACATION OF APPROXIMATELY TWO MONTHS FROM THE SAVOY HOTEL, LONDON, AND ARE UTILISING THEIR "HOLIDAY" TO MEET THEIR HOST OF PROVINCIAL FANS.

As last year, the Maestro himself is carrying out a number of solo engagements in Variety.

This current week he is appearing at the New Theatre, Cardiff, next week (from Monday August 14) at the Winter Gardens, Morecambe; and the following week visits the Palace, Blackpool.

GREEN'S SEASON

On September 4 Carroll Gibbons, with his Savoy Hotel Dance Orchestra augmented for the occasion, plays a three weeks' season at Green's Playhouse Ballroom, Glasgow, where he enjoyed a highly successful visit in September, 1943.

Carroll and his boys return to the Savoy Hotel on October 2.

In the meanwhile, a relief band, in which many well-known London faces are to be seen, is playing at the Savoy Hotel. It is led by London saxist notability Martin Hayes, who has been at the Savoy for several summer seasons past, and who this year assumes the leadership.

With Martin's band are Charles Tyler (alto sax), Jack Faulls and Shirley Waldron (tenor saxes); Jack Cosker and Syd Raymond (trumpets); Pete Tomkins (trombone); Cyril Baker (piano); Lou Nussbaum (bass); and Billy Airey-Smith (drums).

As is usual every year, booking up of this "relief" band for the Savoy has been carried out by old-time London drummer and figure of the profession, Sam Webber.

Gold Deps For Astoria Leader

NEXT week (commencing Monday, August 14) Harry Leader and his Boys, from the Astoria Ballroom, Charing Cross Road, London, will be taking a week's working holiday, when they will fill in their summer vacation playing at the Winter Gardens, Weston-super-Mare.

Band will play for dancing all the week and will put over concerts on the Sunday before returning to Town to recommence at the Astoria on Monday, August 21.

Guest star with the Leader Band at Weston will be famous blind vocalist and swell "boogie-woogie" pianist Peter Gray, who has been working at the May Fair Hotel and elsewhere in Town.

There are several new faces in the Leader ork. These include Eric Siddons (trumpet) and Sid Bates (alto), both late of Howard Baker's old Hammersmith Palais Band. Trumpet player Tony Byrne vacates his chair in the band at the end of this current week.

During Harry Leader's absence from the Astoria next week his place will be taken by a new combination with a "Dixieland" flavour, organised, led and directed by famous ex-Gerald tenor saxist-arranger Harry Gold.

IN our issue of June 24 we exclusively forecast that the B.B.C. would shortly revert to its "Band of the Week" policy.

The "intelligent anticipation of the Press" has once again been abundantly justified, for within five weeks of our disclosure the B.B.C. has transformed our forecast into solid fact.

FROM NOW ON, ALL THE LEADING DANCE BANDS OF THE COUNTRY ARE BEING ENGAGED TO PLAY A COMPLETE WEEK ON THE AIR.

This represents from six to eight broadcasts, and gives a leader an incentive to prepare interesting and well-varied programmes, knowing that he will have a whole week in which to impress his personality on the public, at a fee that almost makes the cost of a good band and special arrangements worth while.

Unquestionably, it is the most satisfactory means of keeping British broadcast dance music at a high level, and we applaud the B.B.C. for re-inaugurating this policy.

Last week Henry Hall and his Orchestra started off the new scheme, and this week it is Victor Silvester's turn.

Bands that you will hear from now until the end of September for a week at a time are:—

- Aug. 14.—Billy Cotton and his Band.
- .. 21.—Lew Stone and his Band.
- .. 28.—Eric Winstone and his Orchestra.
- Sept. 4.—Phil Green and his Orchestra.
- .. 11.—Maurice Winnick and his Orchestra.
- .. 18.—George Elrick and his Band.
- .. 25.—Lou Preager and his Band.

"JIVER" AIRING

The B.B.C. assures the Melody Maker that the re-inauguration of the "Band of the Week" will not pre-empt other outside bands from getting dates from time to time. In other words, the band of the week will not monopolise all the dance-band dates that are available, and there is an indication here that the B.B.C. is at last taking a more sensible and tolerant attitude towards the millions of its listeners who like to hear their favourite dance bands on the air.

The weekly "Saturday Night at the Palais" feature, which brings two bands from various parts of the country to the microphone, and which fills up the late night session on Saturday nights, has proved very popular and is being continued.

This coming Saturday, August 12, David Miller and his Band (from the Winter Garden Pavilion, Weston-super-Mare) and Jos Loss and his Band (from Belle Vue, Manchester) will share the honours, and on the following Saturday (19th) Harry

Thorley and his Band (from the Winter Gardens Ballroom, Morecambe) will be featured, together with Leslie "Jiver" Hutchinson and his Band, from the Plaza, Derby.

The last-mentioned night is a big one for the fans, as they will have an opportunity of hearing for the first time on the Home air "Jiver's" redoubtable all-coloured band, which, under the direction of Ambrose, has been winning laurels for itself all over the country. Previously, it had only broadcast in Overseas programmes.

HARRY ROY SIGNS UP FOR DECCA

THERE is important recording news for the Harry Roy fans this week.

After many years on Parlophone and later on Regal records, Harry has just signed a new contract with Decca, and will record his first four titles for the blue label in a couple of weeks or so.

Band he will use on the wax is to be a combination of four brass, four saxes, bass, drums and two pianos. Recalling the immense popularity of the "Tiger Rag" — Ivor Moreton and Dave Kaye — with their double-piano tinkling in the good old days, Harry plans a revival of this feature — but carried out, of course, in a more modern manner.

Titles for the first recording session will include two of Harry Roy's own compositions — one entitled "Steppin' Out at Midnight" (arranged by Stan Bowsher) and another for which a good title has not yet been found.

The remaining titles on the session will be those old favourites, "I Found a New Baby" and "I Left My Sugar Standing in the Rain."

Very comfortably fixed at the new Millroy Club in Mayfair Place, W., which is doing first-class business despite the competition of doodebeats, Harry is getting right back into the swim once more now that his band can again be heard on records.

All that remains is for conditions at the B.B.C. to improve that a truce can be called in Harry's resignation-on-principle from broadcasting. His legion of fans will hope that the day when he can again be heard on the air is not far distant.

BAKER'S LINE-UP FOR MURRAY'S

LAST Monday (7th) Howard Baker and his Band crashed into the West End when they opened at Murray's Club, Beak Street, W.

For the moment, Howard is featuring a six-piece combination, but he has ambitious plans and proposes to augment in the immediate future, whilst the glamour side will be sustained by the introduction of a regular girl singer.

With Howard at Murray's are the following musicians: Peter Martin (piano); Maurice Little (drums and manager); Len Graham (bass); Fred Cranstone (baritone and alto saxophones); Bobby Ray (violin); and Ronnie Thomas (trumpet—doubling piano, accordion, and harmonica).

Peter Martin, Maurice Little, Fred Cranstone and Ronnie Thomas were at Hammersmith Palais with Howard. Peter being featured extensively with his modern style and "boogie-woogie" playing, and Maurice Little taking charge of the band whenever Howard has been away, and leading Howard's Palais "relief" band from time to time.

Before going over to the Howard Baker camp, Fred Cranstone was a bandleader in his own right, fronting his own combination at the Covent Garden Opera House.

The remaining boys who were with Howard Baker's large Hammersmith Palais Band have now all got themselves fixed up with other jobs.

After his long and successful run at Hammersmith Palais, Howard was given a good send-off when he left last Saturday (5th), many of the dancers having subscribed to give him a present.

Since his departure, music at the Palais is being provided by popular Hammersmith stalwart Lou Preager and his Band (back last Sunday, August 6, after five weeks' absence on provincial appearances, broadcasting, concert, and one-night stand dates), and by the outfit recently installed under noted West End violinist-bandleader Simon.

Eddie Calvert Married

THE "M.M." joins with his many friends both in Town and in the North in offering heartiest congratulations to trumpet star Eddie Calvert on his marriage last Tuesday (8th) to Miss Josephine Gilbert, which took place at Hackney Registry Office. Well-known old-time saxist Johnnie Walker was best man.

At one time with Billy Terence's Band, Eddie Calvert has played recently with Reggie Dare's outfit at the Potomac and Princes Restaurants in London, and also with Don Marino Barretto's rumba band at the Embassy Club. He is concentrating solely upon the latter job at present.

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DINAH'S ESSENCE

DANCE BAND GOSSIP

SOMETIMES there seem to be certain limitations to this little old language of ours. For instance, I should have liked to make an attempt at conveying to you the great gifts—quite apart from vocal ones—possessed by American swing singer DINAH SHORE, who, as most of you know, left London last week on her way from the States to sing for the troops in Normandy (writes Jack Marshall).

"Charming, vivacious, witty, graceful... These good old clichés are all very well, but none of them adequately helps to portray the girl who, a jazz singer and not a diplomat, and arrived only a few hours in a strange country, nevertheless faced, with astonishing self-confidence and calm, a large Press conference at which were represented most of the leading newspapers in London. Yes, so far as the Press boys were concerned, Dinah came, saw and conquered in a whirlwind campaign which combined poise and charm formed her heavy artillery.

It is a safe bet, anyway, that famous American newspaper man and popular hit-writer BOB HUSSEL and his London newspaper colleagues really knew the first thing about jazz, swing, dance bands, the popular music industry, and what have you. I mean no disrespect to the fine work of the London newspapermen and women when confined to general news topics—but the questions they asked Dinah!

Yes, let's face it. Most of them had never even heard of her. Did she sing? What did she sing? ... Was it "jazz"? ... What song would she sing to the troops? ... Did she know "Mairzy Doats"? ... And finally, from a newsworthy barren of jazz love, of course, your counterpart over here is Vera Lynn? (Yes, old boy, the italics are mine.)

We also elicited some useful information, of course... learned that Dinah was born at Winchester, Tennessee—no, I don't know exactly when; you don't as a lady that, I challenged to guess, I should opine that this big event in the history of Winchester (Tenn.) probably took place as the last war was nearing its close.

Dinah wears the insignia of captain in the special unit to which she nowadays, as exclusive Forces entertainer, belongs. (Since her husband, ex-Arm star George Montgomery, is a corporal in the U.S. Air Corps, she, as captain, doubtless bosses him around a bit!)

Sight of captain's uniform adorning the fair Dinah prompted a pompous Pressman to blurt out, "You seem to be the Germans, if she were unlucky enough to be taken prisoner, would respect her uniform and accord her the honours of war. Her only reply to this remark, which was prompted by this particular line of conjecture, however, was to say it "sounded exciting."

Dinah later told us that she thought she might find London a bit of a mess. "I don't know," she said, "but I'm much more concerned for us over the 'doodlebug' business than we were for ourselves; naively remarked that she had expected to sleep under, not on top of, a bed in London."

Dinah knows all about photography—discovered the picture blokes—including your humble—by discussing the merits and demerits of the camera, lens, shutter, etc., on each one used. Pleased your humble by getting all interested in a device on my battered camera which shows a tiny green light if the flashbulb is going to work O.K. and isn't a "dud" after the reception she tottered off before popular figure of the U.S.O. Camp Shows executive, Mr. BILL DOWDY, to have a look at London and "try to see a 'doodlebug' or two."

Most readers won't need to be told that it's not all honey touring these days, whilst working one-night stand engagements is just about 100 per cent. worse.

One who will agree very feebly on the latter point is FELIX MENDELSSOHN. Playing a week of one-night stands in Wales recently, Felix found himself in difficulties right away. With Harry Brockley (guitar), Leo (bass), and Emsie Lee (dancer), Felix had to be at a lunch-hour broadcast from a works canteen

in the London suburbs—and the only possible train to enable him to carry out his engagement that night at Welsh town was the 1.55 p.m. from Paddington.

"Wouldn't it be awful if we got a puncture," said Felix, as they dashed along in the hired car.

One of Felix's malignant imps must have been listening—because they did get a puncture. A taxi was hired; lots of pieces of silver changed hands—and at last Paddington, with just two minutes to catch the train.

But a stern member of the staff barred the way to the platform. Evacuees must come first; the train was full to capacity an hour ago. There was a duty to the public and the promoters to be honoured, though, so the party split up, and started surreptitiously edging towards the train. Felix himself got into the very last door. Jam-packed in the corridor, next to a carriage containing a whirling dervish, about 48 people, he soon found himself apologetically in a very strange capacity—he stood in the corridor and passed numberless children over the heads of other people to the—er—wash and brush-up, and he felt that he was during the hot, incredibly uncomfortable and never-to-be forgotten journey he carried out quite an important official job!

Arrived at Cardiff, came a big snag—the others obviously hadn't caught the train. Then another snag—hired car could only go the ten-mile limit, and another had to be fixed to meet Felix beyond that. Last night, very dusty and tired, he reached the distant town to take the stand only a few minutes late. The other three members, however, could not make the date before 10.45 p.m.—and then they arrived all in.

Running three outfits, the way Felix does (he has a stage, dance and a recording-broadcasting combo) is not all honey, either. Recently, also in Wales—Felix and the members of the Hawaiian dance band were refreshing in a Y.M.C.A. establishment—the time, about 2 a.m.

Suddenly the manager insisted that, as they were not soldiers, they would have to go out into the rainy night forthwith. A policeman who came in strongly supported this view.

Felix said he and the boys had been doing camp shows. Policeman roared with laughter at the idea that he was Felix Mendelssohn, swore he saw "Felix Mendelssohn" a few weeks before in Cardiff.

"It was my stage band, and the leader you saw was 'Davros,'" said Felix; but this explanation didn't do a bit of good either.

Then he produced his identity card—but the copper said it might be a fake.

So finally Felix Mendelssohn, because he couldn't prove that he was Felix Mendelssohn, was turned out into the dark and stormy night as an impostor, reflecting sadly as he went that if he had been the King of Peru or Mr. Anthony Eden he would have stood a much better chance of remaining warm and dry.

Famous London tenor saxist BENNY GREENWOOD hadn't happened to be a musician he'd have made a damned good reporter. With Benny's assistance, via a long letter he's just written me, I feel almost as if I'd just made a trip myself around the camps, bases, and military hospitals in Italy, where Benny—accompanied by clarry virtuoso TEMPLE, viola-star DAVID BELL-MAN, and many other prominent musicians—is bringing good cheer to the Forces in an extensive trip with the band of a famous Guards regiment.

Says Benny: "Here is some local news from the sunny, smelly land of Italy, the land that used to be fleeing with fleeing Emissaries. Up to the present time we have travelled a goodly part of Italy, including Naples, Salerno, Rotundi, Cassino, Rome, etc." Benny's impressions of these towns are as follows:—Naples: Stinky. Salerno: Cleaner, a smaller stinky Rotundi: Beautiful countryside. Cassino: The dead city. Not a building, and only about a dozen inhabitants. Rome: One of the most interesting of all cities anywhere.

"Musically speaking," says Benny Greenwood, "the big draw out here is the opera—jazz doesn't exist."



Here she is—smiling happily at achieving a long-felt ambition to come to England—famous American swingstress Dinah Shore, who, as you will read below, has passed through London on her way to sing to the Forces on the Normandy front. James Cagney-ish looking gentleman on the left is her famous accompanist and arranger, piano and accordion ace "Ticker" Freeman.

Heifetz played for the Allied troops in Naples at three concerts—and included in his repertoire was the undying "In the Mood." At the moment Ande Kostelanetz and a 54-piece with Lily Pons, are in Rome for a tour of lilled camps.

Benny has met NAT GONELLA, alto player TED THORNE, and other well-known musicians. He reports that BILLY GASKIN, ex-Joe Loss trumpeter, is in Italy—but as an orderly at a convalescent home.

At least one hair-raising recollection will remain as a vivid memory when a good deal of the Italian adventures have faded from Benny's mind; how, his precious sax being inadvertently left behind in Rome, he had to make a nightmare car journey by night, via roads filled with shell craters, and over half-completed bridges, to try to retrieve the instrument.

Missing tenor was at last found nestling comfortably in the shop of a local barber (how it got there goodness only knows, but in another ten minutes it would have accompanied the scissors-and-razor virtuoso home, and would doubtless have spent the rest of its existence in the sunny Italian climes).

Naturally, Benny is longing to get home. In the meanwhile he sends best wishes to the boys at Hatcherets, and all his friends in the profession here in London.

LONDON drum celebrity, now in the R.A.P., SID HEIGER—sorry, CPL Sid Heiger—writes:—"I was in a public library 'tother day, and came across the following in a book called 'When and How to Write' under a heading 'Bands and Orchestras.'"

"When orchestras are employed for dances or private functions the question often arises: Is a tip expected? The answer is no cash is given, but if the programme is good, sandwiches and drinks are provided."

"It is well to remember that brass instrumentalists have a preference for beer."

"Accents," says Sidney, "are mine."

CONTEST FIXTURES

(as below) 4s. At doors on night, 4s. 6d. (Forces 3s.)

SOUTH BRITAIN.—Heats I and II, Monday, September 4, and Tuesday, September 5 respectively. Final, Tuesday, September 12. All at the Hammersmith Palais de Danse, London, W.8 (7.30-11 p.m. each night).

NORTH BRITAIN.—In the afternoon of Sunday, September 10, at the Winter Gardens, Blackpool. Organisers: Messrs. Arthur Kimbrell and E. Henshaw, 38, Rugby Road, Haworth and Co., Whalley Road, Accrington; or at doors on night, 3s. 6d. Applications by post MUST include S.A.E.

MID-BRITAIN.—Friday, September 29 (7-11 p.m.) at the de Montfort Hall, Leicester.

WESTON-SUPER-MARE.—Wednesday, August 23 (8 p.m.-midnight) at the Pavilion, The 1944 Somersetshire Championship. Organiser: Mr. Philip Moss-Vernon, 17 Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMPLE BR 9140).

NEW BRIGHTON (Cheshire).—Thursday, August 24 (7-11.30 p.m.) at the Tower Ballroom, The 1944 Wirral Championship. Continuous dancing to the competing bands and Bert Yates and his (residual) Band.

OXFORD.—Monday, August 28, at the Town Hall (7.30-11 p.m.). The 1944 Oxfordshire Championship. Organiser: Mr. Stanley W. Moulson, 22, Glanville Road, Oxford.

SOUTHAMPTON.—Tuesday, August 29, at the Guildhall (6 to 10 p.m.). The 1944 Hampshire Championship. Organisers: Messrs. V. and B. Entenriest, 535, Christchurch Road, Bournemouth, Bournemouth. (Phone: Bournemouth 1490).

Hornsey Contest Gives Londoners' Answer to Doodlebugs

1044 NORTH-WEST LONDON CHAMPIONSHIP Monday, July 31 1944 TOWN HALL, HORNSEY

OVER a million people—approximately one in every eight—have been evacuated from the Greater London area since doodle-bugging started, stated Mr. Churchill in Parliament.

But neither this great decrease in the population of the Metropolis nor the menace of flying-bombs to those who are left prevented the A.R.P. limit of 500 being reached when Mr. Syd Beames presented the 1944 North-West London Championship at the Town Hall, Hornsey, on Monday of last week (July 31).

Unfortunately, the number of competing bands was not quite so satisfactory. Owing to unforeseen last-minute emergencies only four of the seven originally entered bands managed to put in an appearance.

But with Les Ayling's capable band (acting as "house" combo for the occasion) to maintain non-stop dancing, the evening was anything but dull. In fact, the cheerfulness of the assembly was a perfect answer to anyone who may think that Londoners' tails are pointing in any other direction than right up.

JUDGES' REPORT
Adjudicators: Harry Leader, Benny Lee and Edgar Jackson (chairman), "Winners" THE "SWINGROVES" (tenor, accordion, piano, bass, drums). All cons.: Les Wingrove, 185, Ferme Park Road, N.8 (phone: Mountview 9509).

Special award for best "small" band. Individualist's award for: Tenor (Tony Martin); accordion (John Gerson).

This was the last chance but one in the Greater London area for bands to qualify for the South Britain Finals, and, with so many of London's best bands having already qualified, it was not to be expected that the standard of the contest would be unduly high. Nevertheless, although some of the individualist prize winners were more lucky than deserving, the Swingroves, who won the contest, put up a very presentable show.

A neatly stylish little drawing-room pianist showed a nice sense of drawing-room swing style. His fault is lack of left-hand lift, but the good swing of the clean, sweet-toned and perfectly in tune bass went some way to conceal this deficiency. It would have been more satisfactorily concealed if the drummer had shown more imagination and drive.

TRUMPET ORCHESTRA (three saxes, trumpet, piano, bass, drums). All cons.: Richard Clark, 49, East Road, West Ham, E.15 (phone: Grangewood 2922).

His mention for: Bass (Pete Huggott). In choosing such pieces as "Memories of You" and "You Made Me Love You" this band could hardly have found two better stock arrangements. They are interesting and rhythmic, without being over-ambitious or unduly difficult.

But it hardly did justice to them. The rhythm section, which was invariably neat, musically efficient, and not without lift. But it does apply to the front line. The style of the trumpet is good, but his one leaves much to be desired.

The saxes also showed a very fair understanding of how to phrase rhythmically, but the team is unbalanced and ragged. The 2nd alto and tenor no more followed the style of the lead alto (or each other) than they were capable of equalling his incisive tone.

Lack of clarinet technique was another weakness. Roy Ringrose and his Band from Stoke Newington won the individualist's awards for alto (Roy Ringrose); trumpet (Graham Smith), and drums (Frank Hastings), but it must be confessed, in the face of not very formidable opposition.

BERKELEY RELIEF

DURING the holidays of Al Collins and his Band, from London's Berkeley Hotel, which commenced last week-end, a "relief" band is installed, gathered together (as in the case of the Savoy Hotel relief band) by Sam Webber, and led by alto sax celebrity Jack Scott.

Jack is leading a seven-piece which includes Fred Gilmour (sax, clarinet); Bob Fairweather (piano); Joe White (bass) and Mott Moseley (drums). Griff Lewis is relief pianist. The outfit will carry on at the Berkeley during August and September. On September 2, Al Collins and his band are installed at the Savoy for a month.

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



Here is the latest picture taken at the Astoria Ballroom in London, of Harry Leader and his Band—firmly established favourites with all the dancers at this rendezvous, and also broadcasting quite extensively, besides building up a solid reputation for Sunday concerts, one-night stands, etc. Harry Leader spent the first part of the war at Hammersmith Palais; regularly drove through the blitz to keep his nightly assignment with the dancers there; also gave, with his band, a series of Sunday morning troop concerts at Hammersmith that went on unbroken right through the period when London was "under fire." He has been going great guns at the Astoria for over a twelvemonth. Harry can certainly claim that he has spent the whole war period working hard for patrons of the popular type of London dances.

U.S. JIVE JOTTINGS

JACK TEAGARDEN and his Band have left Los Angeles to undertake a long road trip which will take them into the Pacific North-West after their current engagement at the Rainbow Rendezvous in Salt Lake City is ended.

The band will play four weeks at the Trionon, Seattle, and three at Jantzen Beach in Portland, and is expected to return to Los Angeles in late August.

Teagarden just completed work in Universal's "Twilight on the Prairie," in which he sings the blues and plays a comedian role. Connie Haines appears as the band's vocalist in the film.

A long list of name and semi-name aggregations is heading for Southern California, with Benny Carter, Paul Whiteman, Louis Armstrong, Ina Ray Hutton, Xavier Cugat, Tommy Dorsey, Sootie Williams, Eddie Durham, Jimmie Lunceford, Jan Garber, and Louie Jordan heading the migration west.

Jimmy Dorsey, Charlie Barnet, Fletcher Henderson and Hal McIntyre were recent arrivals. Whiteman and Armstrong are coming to a picture at Republic. Cugat and T. Dorsey are set for film work at M.G.M. Jordan goes into the Trocadero. Williams, Carter, Durham, Lunceford and Miss Hutton will play theatres and make pictures. Garber opens at the Palladium soon.

Artie Shaw hasn't made friends with the Press, despite his long hitch with the Navy. And one of the more eye-raising aspects of Shaw's future plans revolves around his purchase, last month, of a new alto saxophone which he intends to feature along with his clarinet.

Just a few years back, in N.Y. radio studios, Sir Arthur was more highly regarded as a saxist than as a stick blower. But they say he hasn't locked a sax reed since.

Stan Kenton's replacement for Red Dorris is Dave Matthews, Oklahoma tenor saxist, who is equally noted as an arranger. Matthews joined Kenton band the other week, and his chair is said to be permanent. Anita O'Day and Gene Howard also joined the band; both are singers.

An orchestra of glamorous actresses will be seen in Paramount's forthcoming "Out of This World" film, starring Eddie Bracken and Diana Lynn.

The combination, organised for six purposes only, will comprise Olga San Juan, dark-haired Puerto Rican singer who worked with various bands before bagging a film contract; "sithering" Craig, Miriam Franklin, Carmelle Bergstrom, Machine Gun Kelly (a mad drummer), Marian Hall, and other young and beautiful actresses on the lot.

Miss Lynn, in the film, will be a leader of the unusual aggregation. Zutti Singleton, after a short stint working as tubman in Happy Johnson's Band, joined "Sea Man" Growther's jump band at Billy Berg's Swing Club mid-April, and is being heavily featured as drummer.

Singleton for a time was featured with Nappy Lamare's quartet, but turned over to the Johnson banner when Lamare returned to the Bob Crosby band, temporarily. Zutti also has been reported as being in line for a musical short to be filmed soon at Warner Brothers.

Ferde Grofé last month flew to the Wayne University Music Festival in Detroit to be present for the first public performance of his latest composition, "Aviation Suite."

Grofé, whose "Grand Canyon Suite" established him as one of the foremost composers on the American scene, told newspaper writers that his newest achievement is divided into four movements—"The Take-off," "The Stewardess," "Clouds," and "Motor City."

Grofé was born in Los Angeles in 1892, and played his first professional engagement at a nickelodeon on Main Street in 1908. For many years he was affiliated with Paul Whiteman, and it was Grofé who scored the late George Gershwin's "Rhapsody in Blue" for the New York Aeolian Hall concert, which made history.

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COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

CONTINUING with our policy of presenting "up-to-the-minute" eye-witness accounts of current events in the land of jazz, here is a most interesting report from that enthusiastic collector Bob Higham, now stationed in Canada. Writes Bob:

"I have just returned from New York where, of course, I was in a jazz man's paradise. First port of call was the good old Commodore Music Shop, where the huge stock of jazz records would cause the average British collector to drop dead with heart failure!

"Then down-town to the Hotel Pennsylvania, where the stand was occupied by the Casa Loma crew—featuring the hot footing of none other than E. Loring Nichols in person. Red has been featured with them as an added attraction—and does he attract!

"His playing was acclaimed with much enthusiasm, even by the critical 'Microtonomists' and let me straight-away assure all Nichols enthusiasts that Red's trumpet is still as potent as ever. Hearing those golden Bixian tones ringing out over the Casa Loma rhythm section was one of the greatest thrills of my life.

"Red came over to my table to talk to me during the intermissions, and at the conclusion of the evening we sallied forth to Nick's, in Greenwich Village. There I passed a truly wonderful five hours in the select company of Bobby Hackett, Sterling Bop, Pee Wee, Eddie Condon and Co., and, of course, Red himself.

"Many and colourful were the yarns which passed over our table during the course of that night, interrupted now and again when it was necessary for the boys to take to the stand and give out with righteous music, each one in a style for which he is now world-famous.

"Red sat in on a couple of numbers, and I can say with a clear conscience that he played the can off Bobby Hackett and Sterling Bop. This may infuriate some of the anti-Nichols brigade back home, but it is absolutely true. Wherever I went in New York, musicians had only the highest praise for Red Nichols, and based on the music which he is playing to-day—not simply on a reputation gained in the 'twenties.

"Another point which may interest English enthusiasts was that a 'Nick's' that memorable night there was a lengthy discussion as to the finest jazz trumpet player of all time. The decision among the boys was unanimous—Bix went hands down.

"When I queried this, Red, Pee Wee and the rest of the musicians around the table just looked at me and said, 'You should have heard Bix play in person—phonograph records give you just no idea at all.'

"When I put forward a claim on behalf of Muggsy, one of them gave me the answer very simply: 'Hell, when Bix picked up his cornet you never knew what was coming out, but Muggsy thinks of one chorus for every tune and repeats that chorus hundreds of times. You'd never notice this if you only heard him on records, just like you'd never realise that Bix would blow a different chorus every time.'

"Miff Mole, who was ill on that particular occasion, and had gone into hospital, told me, exactly the same

thing when I asked him later. Miff leads that bunch down at Nick's with the enthusiasm of a lad of sixteen—yet he's now forty-six! As the years go by, it certainly looks less and less as if a new generation of jazzmen will ever arise to fill the shoes of the old.

"But the old ones have a helluva lot of life in them yet, and Red (who has now left the Casa Loma band and is out in Los Angeles) told me that he wants to form a small unit after the style of the old Five Pennies. Here's hoping!

Commenting on this, Ralph Venables (who was good enough to pass on Higham's letter to us for publication) says: 'Ever since hearing Red Nichols' record of "The King Kong," "The Hour of Parting" and several more of the better Bluebirds in 1939, I have forlornly been wondering when somebody was going to draw attention to the fact that Red was still blowing superb trumpet.'

"How grateful I am to Bob for so convincingly undertaking this task, and how frantically do I envy him! No doubt most "M.M." readers will call to mind Edgard Jackson's criticisms of Charles Wilford's Radio Rhythm Club programme on Brunis? "E. J." complained, perhaps with justification, that it was imprudent to discuss a musician's ability when quite unaware of his current output, yet it was this same "E. J." who recently tore Red to shreds (so he thought) on the score of his alleged inability ever to play good jazz.

"N. B. Clayton, "Fairlight," Princes Rd., Tivoli, Cheltenham, offers for sale or exchange "Straddle the Fence" "Case on Dawn," Ch. Dandies/Luis Russell, Br. O2002, and "Tiger Rag" "Copenhagen," by Wolverines, on Br. O2205. Wants jazz books.

John Charleton, "Burcote," Weybridge, Surrey, has for sale or swap Monette Moore's "Two Old Maids"/"Rhythm for Sale," and Friars Soc's "Bugle Call Blues" "Husk O'Hara's" "San" "Wants Br. O2737, O2185, O2187, any Hot 5's or 7's, B.W. piano solos, and Parlo. R3349.

If you have copy of Hibbs' "Twenty-one Years of Swing Music" to spare, please post to Pte. Lumby, A. G., C/O "M.M."

Art Tucker, 19, Greenhill, Sutton, Surrey, offers Condon's "Tennessee Twilight," Duke's "Ducky Wucky," Tram's "Bluin' the Blues," and sundry Henderson, Waller, Tampa, Blue, discs for Holiday's "Billie's Blues," Lether McGraw's "Do Your Duty," Rex 8475, and sundry race items.

W. Ganley, 25, Largewood Av., Telford, Shropshire, offers six discs: "O.D.B." "Jazz Me," "Tiger," W. Carpenter's "Preachin'," Pete Brown's "Unlucky Woman," Chips' "Elise," Duke's "Rockin' Ch," Basie's "The Fives." Bargain for someone who can't get "Can't Get St." or Spanier's "Riverboat Sh." Also has for swap Shaw's "Traffic" and "The Blues-Parlo." Crosby's "S. Rampart St." and Goodman's "Clarinet in a King."

Sydney G. Collier, 78, Norman Rd., Swindon, Wilts, says he would prefer to pay reasonable price for these discs: Voc. S104, S118, and H.M.V. BD5399.

Arthur Mucholland, 65, New Bedford Rd., Luton, Beds, wants to sell some 40 discs to callers only between 5 and 7 p.m. Fine set of early Parlo. Rhythm Style series, etc. Guttridge, Lonely Jazzman Cpl. L. Guttridge, 53402, 70, Starging Post, R.A.F., B.N.A.F., wants jazzman or jazz-woman to correspond.

F. G. Fowles, 12, Langdon Walk, Monmouth, Surrey, wants anything by the Crosby outfit, especially the Bob Cats. Offers Shaw, Goodman, Basie, Waller, etc.

F. B. Jacobs, 186, Mawneys Rd., Romford, Essex, comes straight out with toll offers: 6s. for Br. O2005, 7s. for O2200; 6s. for O2001; 6s. for O2208, and 7s. for O1264.

W. K. Jupp, 63, Windermere Rd., Gloucester, has fine list of discs for swap or sale. Send him your list and s.a.e.

know we finally got Red on wax again, and at the other end of the scale have just prepared those four Edison sides for reissue on our S.D. labels (you know, the old Red and Miff's Stompers which we both admire so much).

"I'm happy to say that they have come up well and are very brilliant in reproduction. Red, in fact, is right back there in the news again!"

REX RECOMMENDS—THREE OF A KIND

This week we're going right down to the foundations of jazz—the twelve-bar blues—so don't take any notice of the fact that the titles are different; they are certainly three of a kind. This is competition No. 2, and for the best 150-word analysis of why I have recommended them I shall send a P.O. for the price of a new disc. Mark your letter in the top left corner "Rex Recommends No. 2," and it must be posted to "Collectors' Corner" by August 14. Here they are:

1. "No, Papa, No," by L. Armstrong Ork. Parlo. R1767.
2. "Dee Blues," by Chocolate Dan-dies. Parlo. R1138.
3. "Texas Tea Party," by B. Goodman O. Col. CB712.

SWAP AND BUY
Ralph Venables, "The Moors," Tilford, Surrey, is still willing to give any recent American jazz book in exchange for a copy of "Rhythm on Record." Choose your own book: "Jazzmen," "The Real Jazz," "Jazz Record Book," or anything else you fancy. Yes—even the latest "Hot Discography"!

N. B. Clayton, "Fairlight," Princes Rd., Tivoli, Cheltenham, offers for sale or exchange "Straddle the Fence" "Case on Dawn," Ch. Dandies/Luis Russell, Br. O2002, and "Tiger Rag" "Copenhagen," by Wolverines, on Br. O2205. Wants jazz books.

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