

# BIG SWING CONCERTS IN APRIL

## Melody Maker 3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 605

### OSCAR RABIN IS NEXT BAND FOR CONTINENT

OSCAR RABIN and his Band, with Harry Davis, will be the next of the big broadcasting and touring outfits to go out from England under the auspices of E.N.S.A. to entertain Allied Forces behind the Continental battle-fronts in Belgium, Holland and France.

Within the next two or three weeks the Rabin entourage should be on its way. Besides the full band, with its battery of vocalists, a special additional guest artist will be popular Diane Rabin, who will head the well-represented vocal department.

Oscar, Harry and the boys are keenly looking forward to the trip, for which, musically speaking, they are making a good deal of preparation. Over the past few months the Rabin office has received many requests from members of the Forces for certain numbers to be played on the band's broadcasts.

#### FORCES' CHOICE

All such requests have been carefully noted, and, so far as possible, will be carried out. Special medleys of the numbers most popular with the Forces are being prepared, so that all such numbers can be featured.

This current week the Rabin-outfit is the B.C. "Band of the Week," and after this series of broadcasts is finished the boys and girls will go all out on the preparations for their six weeks on the Continent.

Supporting Oscar Rabin, Harry Davis and Diane will be Terry Devon, Margaret Shaw and Alan Deane, comprising the vocal department. Line-up will include Ken Mackintosh, Jack Bonser (who will be featured on solo clarinet), Frank Dowle, Jack Howarth and Jimmy Shaw, Derek Abbott and Ron Watterson (trumpets); Harry Foster and Jack Turner (trombones); Bobby Kevin (drums); and Bob Smith (bass).

Margaret Shaw is a comparative newcomer to the band, specialising in the ballad style of rendition.

### DASH CAPTURES SYD GREEN

POPULAR Tin Pan Alley exploitation wizard Syd Green, whose departure from the Southern Music Co. was announced in last week's issue, has joined Irwin Dash.

As soon as we printed the news that Syd was free, his services, and after carefully considering all the offers he decided to throw in his lot with Irwin, in whose firm he started last Monday.

The partnership should be an ideal one, for since Hugh Charles left the firm Irwin has been running both the exploitation and executive side of the business almost single-handed.

He has managed this with such great effect, however, that he has had the great satisfaction of seeing his firm's "British songs" "Chocolate Soldier From The U.S.A." reach the No. 1 spot in the Hit Parade—this in spite of the fact that the song was banned from performance on the A.E.F. wavelength soon after it came out.

We wish the new team all good luck.

APRIL THIS YEAR IS TO BE ONE OF THE BIGGEST MONTHS IN LONDON SWING FANS' HISTORY. FOR DETAILS ARE ANNOUNCED THIS WEEK OF TWO SUPER SWING CONCERTS WHICH ARE BEING PROMOTED AT THE STOLZ THEATRE, KINGSWAY, LONDON, DURING THIS HISTORIC MONTH.

THE FIRST OF THESE TAKES PLACE ON SUNDAY AFTERNOON, APRIL 8, AND IS BEING ORGANISED BY THE FELDMAN SWING CLUB, UNDER THE TITLE OF "TRIBUTE TO SWING." THE SECOND IS BEING ORGANISED BY GERALDO ON SUNDAY, APRIL 29.

The Feldman show is designed to coincide, as near as possible, with drum-wizard Victor Feldman's eleventh birthday, on April 7, and is a tribute to the little boy's magnificent work during the past four years in voluntarily entertaining at charity concerts for the Forces and for musicians, including his sensational appearance at the 1944 Jazz Jamboree.

A magnificent array of star attractions has been lined up by the promoters, and musicians have rallied round to give their support and show their appreciation of the genius of this sensational child. But this occasion is in no sense a charity concert; all the musicians and artists being paid their full rates for their appearances.

Here is the super list of attractions, which is headed by the appearance of Leslie ("Jiver") Hutchinson and his All-Coloured Band, an aggregation which undoubtedly is in the top flight of British swing ensembles, and which fans have so far had all-too-few opportunities of seeing in their right surroundings.

#### BIG ATTRACTIONS

By an interesting coincidence, Leslie and his boys will also be appearing at the Geraldo concert three weeks afterwards, so there will be two grand opportunities of seeing this band in action.

Second on the bill will be the diminutive but nation-famous genius of the sticks, Victor Feldman himself, accompanied by the all-star Sextet with which he is making such successful records for Parlophone.

The Feldman organisers have also engaged the one and only R.A.F. "Squadronairs," directed by Sergt. Jimmy Miller, and these winners of the Melody Maker 1944 Band Poll are playing even better than ever, so a real treat is in store for the fans.

Also in the list of attractions comes the swing-sensation of the moment—the Vic Lewis-Jack Parnell Jazzmen, who are soaring to fame through their Parlophone records and their many broadcasts and appearances in the flesh. An added tit-bit here is that famous H.M.V. recording chief Wally Moody, who competes all the Jazzmen's broadcasts, will appear at the concert to compete the boys' show.

Yet another band is the Dixieland outfit of the "Canada Show," whose

promos our readers will know from its many appearances on the A.E.F. wavelength. This band is under the direction of Capt. Bob Farnon.

A sensational solo item will be the appearance of brilliant trumpet-player Kenny Baker, and the programme also includes Stan Davis and his Orchestra, the outstanding London semi-pro band, and charming songstress Beryl Davis, while the whole show will wind up with an all-star Jam Session.

For the Feldman concert, send remittance for tickets with stamped addressed envelope to the Secretary, Tribute to Swing, 12, Stone Grove Park, Edgware, Middlesex.

Prices of seats are: Boxes (per seat), 21s.; stalls, 21s. and 15s.; grand circle, 15s. and 12s. 6d.; family circle, 10s. 6d. and 7s. 6d.; balcony, 5s.

#### DON'T WRITE TO US!

There will certainly be a big demand for tickets, so early application is advisable, and we must make it quite clear to readers—PLEASE DON'T SEND APPLICATIONS FOR TICKETS FOR EITHER OF THESE CONCERTS TO THE "MELODY MAKER." We have nothing whatever to do with the organisation of these shows.

Three weeks after the exciting Feldman event comes the Geraldo show, which is another of the orchestra's co-operative efforts such as they held very successfully a couple of years back.

The programme for this concert is at this early stage, not yet completed, but already includes the full Geraldo aggregation, plus Leslie Hutchinson and his All-Coloured Orchestra—33 already mentioned. In addition, that brilliant Dixieland semi-pro outfit, Freddy Winfield and his Garbage Men, are to make their first public appearance at a show of this kind; and well-known broadcasting personality Kay Cavendish has also been engaged.

Applications for this concert should be sent direct to "Geraldo Swing Club Concert," 73, New Bond Street, London, W.1. Applications must be by letter only, enclosing s.a.c.; no bookings by phone can be entertained. Prices are as follows: Boxes (to seat four), £3 2s.; the remaining seats will be from 10s. 6d. down to 5s. Exact details of seats and prices will be announced later.

### Papa Bert Howard

THE "M.M." joins with his many friends in the profession in offering hearty congratulations to well-known London bassist Bert Howard on the acquisition of a baby daughter (Friday, 16th).

Both Mrs. Howard and the offspring, who is to be named Jocelyn Ida, are doing well.

In addition to recording and broadcasting with the Parnell-Lewis "Jazzmen," Bert Howard is nowadays also a member of Carlo Krahmer's resident outfit at the Nuthouse niterie.



Last Thursday, at Caxton Hall, London, prior to his departure to rejoin his band in Italy, famous Maestro Maurice Winnick was married to Miss Margo Hunter, in the presence of a number of professional friends. Here is a picture of the bride and bridegroom after the ceremony.

Hearty congratulations!

### Operation on Billy Ternent

MUSICIANS in every branch of the profession will be sympathising with famous bandleader and long-established musical figure Billy Ternent, who to-day (Thursday, February 22) undergoes a severe internal operation at University College Hospital, London.

The story of how Billy was forced to cancel his recent E.N.S.A. tour on the Continent has already been told, and Billy, in excruciating pain, was flown back to England and put straight to bed, with doctor in constant attendance. Billy has suffered from an internal complaint on and off for years; now his medical advisers have decided to cure it, once and for all, by means of this operation, which should restore Ternent to normal health.

In addition to the great disappointment of having to abandon his tour for the Forces overseas, Billy has also been compelled to relinquish—no less broadcasting engagement—no less than that of B.C. "Band of the Week," which he was to have fulfilled for the week commencing March 19.

The date has now been switched to the week commencing April 2—and Bill is determined that he will somehow or other be sufficiently recovered to make it.

During the ill-fated E.N.S.A. tour, Ternent vocalist Ruth Howard was also taken ill, and she was flown back to England at the same time as Billy.

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ART NOEL'S NEXT BIG WINNER

**I'LL TRY**

A REALLY LOVELY TUNE

**TOO MUCH ILLUSION**

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BOOGIE BOUNCE  
JIVIN' AT THE JAMBOREE  
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GRAMS: "CINEMUSE"

## WINSTONE'S AIR-WEEK

MONDAY next (26th) brings Eric J. Winstone and his Orchestra to the microphone again for his second "Band of the Week" engagement since the start of the series, and dance fans can be certain that the week's listening will be well up to the standard set by this combination on recent airings.

Although Eric has always made a special feature of highly polished commercial arrangements, there is always something of interest for the swing fan included in every programme, and recently several scores by Ray Terry and Jack Penn have lifted the band out of the usual commercial dance orchestra class.

In two years Eric has built up the band from a studio pick-up combination into an established orchestra with a regular personnel of star musicians, amongst whom are such outstanding soloists as Harry Roche on trombone, Harry Conn on clarinet, George Fierstone on drums, and of course, the usual Winstone stalwarts Frank Deniz and Roy Marsh, who are always featured in the small swing group known as "The Stage Coebers."

Next week will also see the debut of yet another Winstone opus described by Eric as a "Western number to end all Westerns." Titled "Covered Wagon," it should certainly join the ranks of Winstone's popular sheet music, while for the more discriminating dance fans he has written a number called "Bugle Bounce," which is in unusually rhythmic vein for this versatile composer.

Although usually too busy with studio work to undertake many outside engagements, the band will be playing at Hammersmith Palace in the week of March 12, after which Eric starts work on another film prior to a departure overseas for E.N.S.A.

## Notts Pianist Killed in Crash

HIS many friends throughout the Midlands area will be surprised and shocked to hear of the tragic death of Ross Deacon, one of Nottingham's best known and respected dance pianists.

A member of an Army unit, Ross was fatally injured in a collision whilst motor-cycling on the Fosse Way, near Newark, on February 12.

Marked down as a boy to watch whilst playing with Archie Perkins' Mayfair Band some twelve years ago, he established a reputation as one of the most advanced stylists in the area whilst playing with George Hames' band at the Greyfriars Hall, Nottingham, a resident job which he held for several years.

Noted for his keenness in the contesting field, Ross Deacon had several individual awards to his name in these events, his latest being whilst playing with the Moritz Band in the 1940 Nottinghamshire Championship immediately prior to joining the Forces.

Possessed of a modest and cheerful disposition, he was extremely popular with all his fellow musicians, and his untimely end will leave a void which will certainly be hard to fill in post-war circles in the Nottingham district.

## CHARLES SPIVAK VOTED BEST U.S. SWEET BAND

### "Down Beat" Poll Results

THE RESULTS OF THE EIGHTH ANNUAL BAND POLL SPONSORED BY OUR CHICAGO CONTEMPORARY, "DOWN BEAT," HAVE JUST REACHED US, AND THEY SHOW ONE OUTSTANDING SURPRISE IN THE FACT THAT CHARLIE SPIVAK, FOR THE FIRST TIME, WAS VOTED AMERICA'S MOST POPULAR SWEET BAND.

Duke Ellington captures the swing band crown for the second time, won it in 1942, beating Woody Herman by 67 votes; and Spivak overthrew Tommy Dorsey by 78.

"Down Beat" voters have forsaken their allegiance to Frank Sinatra to go back to Crosby, whom they voted their favourite solo male singer by 2,406 votes against Frankie's 1,686. It will be no surprise to "M.M." readers to know that the fore, voice of the year is Dinah Shore, and another good friend of ours in the person of pianist Mel Powell—also voted top of his class.

The fact that they have issued some best-selling record discs in the States, lately helped the King Cole Trio to win the Small Combo title, and the Pied Pipers beat the Ink Spots as the premier vocal group.

To alert Johnny Hodges fails the same credit as fell to him last year—namely, of polling the highest individual number of votes.

### NO SOLOIST-LEADERS

Incidentally, with the exception of the "Favourite Soloist" section (won by Benny Goodman), all hand-leaders were ineligible for solo honours, which explains why such stalwarts as Coleman Hawkins in the tenors, Barney Bigard in the clarinets, and Gene Krupa in the drums section, had to be reluctantly ignored by the voters.

Next week, we shall analyse the Poll in detail, but here to be going on with are the first three winners in each group:

SWING BANDS: 1. Duke Ellington; 2. Woody Herman; 3. Harry James.

SWEET BANDS: 1. Charlie Spivak;

2. Tommy Dorsey; 3. Glenn Miller.

SMALL COMBO: 1. King Cole Trio;

2. Louis Jordan; 3. Benny Goodman.

VOCAL COMBO: 1. Pied Pipers; 2.

Ink Spots; 3. Mills Brothers.

MALE SINGER (NOT BAND): 1.

Bing Crosby; 2. Frank Sinatra; 3.

Dick Haymes.

GIRL SINGER (NOT BAND): 1.

Dinah Shore; 2. Helen Forrest; 3. Jo

Stafford.

KING OF CORN: 1. Spike Jones; 2.

Guy Lombardo; 3. Harry James.

TRUMPET: 1. Ziggy Elman; 2. Roy

Eldridge; 3. Bobby Hackett.

TROMBONE: 1. J. C. Higginbotham;

2. Lou McGarrity; 3. Lawrence

Brown.

ALTO SAX: 1. Johnny Hodges; 2.

Tools Mondello; 3. Willie Smith.

TENOR SAX: 1. Lester Young; 2.

Tex Beneke; 3. Ben Webster.

CLARINET: 1. Pee Wee Russell; 2.

Buddy DeFranco; 3. Irving Fazola.

PIANO: 1. Mel Powell; 2. Teddy

Wilson; 3. Johnny Guarnieri.

DRUMS: 1. Buddy Rich; 2. Jo Jones; 3. Dave Tough.

BASS: 1. Bobby Haggart; 2. Sid

Weiss; 3. Artie Bernstein.

GUITAR: 1. Allan Reuss; 2. Oscar

Moore; 3. Truddi Alfers.

ARRANGER: 1. Sy Oliver; 2. Billy

Stravhorn; 3. Jerry Gray.

MALE SINGER (WITH BAND): 1.

Bob Eberly; 2. Buddy DeVito; 3.

Jimmy Rushing.

GIRL SINGER (WITH BAND): 1.

Anita O'Day; 2. Kitty Kallen; 3.

Caroline Grey.

## CALL SHEET

(Week commencing Feb. 26)

Les ALLEN.

Palace, Huddersfield.

Carl BARRITEAU and Band.

Hippodrome, Norwich.

John CLES and Diaperjans.

One-Night Stands, Midlands.

Billy COTTON and Band.

Empire, Glasgow.

Eddie COX and Woodchoppers.

Empire, Shepherd's Bush.

George GAYE and Band.

Savoy Theatre, Scunthorpe.

Phil GREEN and Dixieland Band.

Empire, Wood Green.

Henry HALL and Band.

Empire, Liverpool.

Leslie ("Jiver") HUTCHINSON and

Al Coloured Band.

Palais de Dans, Hammersmith.

Joe LOSS and Band.

Zimpe, Newlynham.

Felix MENDELSSOHN's Hawaiian

Serenaders.

One-Night Stands, Midlands.

Ronnie-MUNRO and Orchestra.

Hippodrome, Manchester.

Harry PARRY and Radio Dance

Orchestra.

Palace, Newcastle.

Oscar RABIN and Band.

One-Night Stands.

TROISE and his Mandolifers

Hippodrome, Wolverhampton.

## READING BANDS

### HELP M.U.

AN important move by the Reading Branch of the Musicians' Union is the staging of a M.U. "shop-window" dance at Reading Town Hall, next Tuesday, February 27 (8 p.m.-1 a.m.).

Organised by the energetic Reading Branch Secretary, Jim Knowles, the function will feature all the Union bands in the district—a galaxy of talent that will star eight bands, and will include the Collegians, the Lionel Humphries Sextet, Fred Lowendon's Carfax Band; Jack Powell's Band; Frank Robertson and his Band; Ron Russell's Orchestra; the Ron Russell Quintette; Doug Linell and his Band; and, finally, the Massed Dance Band of the Reading M.U., conducted, for the occasion, by famous West End leader Van Phillips.

For this occasion, the Reading Branch extends a cordial invitation to any Union member who happens to be about on the evening. Admission is by showing the M.U. card. For guests, tickets are 6s. 6d.—from Harry Kerr, Harris Arcade, Reading; all M.U. Bandleaders in the district; Hickie and Hickie and Barnes and Barnes of Prior St., Reading, etc. All profits go to M.U. Benevolent Fund.

ADDDING to the growing number of Scots' bands getting an occasional airing at the moment, Jack Chapman, from the Albert Ballroom, Glasgow, will broadcast on Saturday, March 3, in the "At the Palais" series.

Jack is no stranger to listeners, of course, as he has been doing spots since he started at the Albert back in 1930.

## "Woodchoppers" On The Stage

SOMETHING fresh will be introduced into the dance band show on Monday (26th) at Shepherd's Bush Empire (London), when Eddie Cox and his "Woodchoppers" dance band are making a return to Variety.

Novelty in the show will be the introduction of well-known cartoonist Jo Kerr, featuring an entirely new idea called "Quiz Kartunes." Originally devised by Eddie Cox, the "Kartunes" idea is to be worked as a competition, and prizes of War Savings Certificates are to be given to those most successful in guessing titles of popular tunes suggested by drawings made by the cartoonist as the band plays.

Newly constituted "Woodchoppers" is to be a 10-piece outfit, with the vocal department in the hands of Jessie Jewel and Geoff Watts.

With Eddie Cox in his usual place in the trombonist's chair, band will be led by Archie Craig (alto sax), and will include Stanley Flaum, Harry Griffiths and Tony Mervyn (reeds), Bill Harrison (pno.), Tony Smith (drums); Harry Morion and Geoff Watts (trumpets), etc.

## GERALDO'S LEEDS JAM SESSION

A VERY friendly gesture on the part of the members of Geraldo's Orchestra to their brother-musicians in Leeds takes place this Saturday afternoon (26th).

Geraldo and his Orchestra are very successfully playing the Leeds Empire (this week, and in conversation with local M.U. organiser, ace-guitarist Ivor Mairants was told that there were still a large number of Leeds musicians who were not in the Union.

He discussed the matter with his colleagues, and they decided to help by playing for the Leeds profession in order to attract them to a meeting at which the aims and objects of the M.U. and the importance of joining could be stressed.

Accordingly, they are to give a Jam Session at the Belgrave Hall, New Brigate, Leeds, at 1.30 p.m. this Saturday, and among the stars who will appear are Ivor Mairants, Maurice Burman, Freddy Clayton, Double Robinson, Billy Amstell, Sid Bright, Jack Collier, etc.

All musicians will be warmly welcomed.

## Musicians Robbed

THE activities of instrument sneak thieves have deprived two well-known London musicians of valuable instruments within the last few days.

Famous trombonist Harry Roche had the misfortune to have his trombone "lifted" from a car outside Park West, Marble Arch, last Friday (16th). The trombone was a brand new Vincent Bach (about the only one in this country, Harry thinks). It was a No. 60 model, and was in a centre-opening Bach case.

With this instrument were also stolen two bags, one of leather, the other an officer's canvas type bag containing mutes and accessories—all Harry had to do to fact Harry would a substantial reward to anyone who can help him to regain his property.

The second theft concerns well-known sax-clarinetist Alf Morgan, of Van Phillips' Orchestra. Alf is missing his Boosey and Hawkes Boehm system clarinet, which was in a black case. Unfortunately, he left the clarinet on a trolleybus, but as it was not handed in either to the conductor or to the lost-property office, he assumes it was stolen from the bus. If either of these instruments is offered to any musician or dealer he should communicate immediately either with his local police or direct with Scotland Yard.

Kemlo Stephen, conductor of the Scottish Variety Orchestra, was taken ill the other day, and in his absence the broadcasts have been directed by Leslie Dudman.

Leslie was compelled to give up sax-playing some time ago, all he has then settled down on violin, playing at the moment at the Alhambra, as well as with the B.B.C. Variety Orchestra line-up. H. H.

## WRIGHT HITS

# I'M GONNA LOVE THAT GUY

THE RADIO HIT THEY'RE ALL TALKING ABOUT

## MY FAVOURITE DREAM

TWO GREAT WALTZES

## WHEN WE DANCE AT THE VICTORY BALL SOMEONE IS THINKING OF YOU

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# Records

By EDGAR JACKSON

LATE arrival of the February Brunswick and Decca has put a sudden tax on this column.

To clear up this month's issues before I am due to start next week on the March issues, this week I shall have to cope with four platters; so if my comments on some of them seem a bit sketchy you'll know why and, I trust, forgive me.

**GEORGE SHEARING'S SEXTET**  
Cymbal Simon (Aubrey Franks) (Enr. Decca DR8164)

Trunk Call (Kenny Baker) (Enr. Decca DR8167)

Shearing (pno.), with Harry Hayes (alto), Aubrey Franks (tenor), Kenny Baker (tp), Tommy Bromley (bass), Carlo Krahmer (dms.). Recorded February 14, 1944.

THESE two sides come from the same year ago session as this group's "Five Flat Flurry" and "Riff Up Them Stairs," issued last August on Decca F8454.

Both numbers are typical medium-tempo'd swing pieces (but not for change, riffs) and good of their kind, and the band treats them accordingly.

The routines are the same for both sides—intro and first chorus by ensemble; first half of second chorus trumpet, and second half alto; first half of third chorus by tenor and second half by ensemble, and last chorus again by ensemble.

Harry Hayes is good (relaxed, out more driving than when in some of his more hectic moods), Aubrey Franks swings well-conceived stuff easily, and with more pleasing tone than he sometimes produces. George Shearing is at the absolute top of his form.

But if anyone is better than anyone else, it's Kenny Baker. Avoiding anything in the nature of high-note squeaky moods, Baker is dead exciting, but which are seldom anything more than just exhibitionism, he keeps more or less to the lower and middle registers; and if anything is better than what he plays, it's the way he plays it.

Kenny not only has the ideas, but so much technique that it's terrific. With Tommy Bromley's fine bass helping out Carlo Krahmer's perhaps not exactly inspired, but nevertheless solid, cymbal-walloping, the rhythm section provides a good kick to help the front-line soloists along.

**ANDY KIRK AND HIS CLOUDS OF JOY**

Big Time Crip (Williams; Wells) (V. by Ensemble) (Am. Decca 69519).

47th Street Jive (Sykes) (V. by June Richmond) (Am. Decca 69520).

(Brunswick 03293—5s. 4d.) Kirk directing Buddy Miller, John Harrington (altos); Dick Wilson, Ed Inge (tenors); Harry Lawson, Harold Baker, Clarence Trice (tp); Theo Donnelly, Henry Wells (bms.); Mary Lou Williams (pno.); Flood; Smith (gtr); Booker Collins (bass); Ben Thigpen (dms.). Recorded July 17, 1941.

WHO "Big Time Crip" was, or is. I don't pretend to know; but if you can find any clue in such lines in the lyric as—

Big Time Crip is one of Harlem's greatest dancers;

Big Time Crip is one of Harlem's fine romancers.

Big Time Crip has always been a lover;

When he's died the women never quite recover.

It's yours for the taking. For the most part the arrangement adheres to the twelve-bar blues form of the song, and the record is conspicuous for the nice reed unisons in the first chorus, the clarinet comments in the brass statements in the second chorus, the trumpet and tenor solos, and perhaps, above all, the easy, comparatively unpretentious way in which the band rides through the case.

But I liked even better "47th Street Jive."

This is another blues, but with (in spite of the not-above-suspicion cross-talk between June Richmond and one of the boys of the band at the start) a considerably more authentic atmosphere.

Typical of its sequence of verses is this first one:—

"Don't talk me to death. 'Cause I ain't ready to die."

Repeat "Repeat. If you talk too much I know you are bound to lie."

This naive philosophy, which has been characteristic of the blues since its earliest days, is put over admirably by June Richmond. She may not be another Bessie Smith, but she's a blues singer in the true sense of the term, and not so far from being as good as they come these days.

To add to the tenor and ensemble choruses which alternate with the five vocals, there are two solo choruses by Mary Lou Williams, and they sound none the worse because Miss Williams plays them in boogie-woogie style. And believe me, she can play boogie-woogie.

**FRANK WEIR AND HIS ASTOR CLUB SEVEN**

Together de Silva, Brown, Henderson (V. by Lynne Shaw) (Enr. Decca DR8178). What a Difference a Day Made (Adams; Grever) (V. by Frank Weir) (Enr. Decca DR8179).

Weir (clar., alto), with Cliff Townsend (alto); Fred Ballerini (tenor); Harry Lanesman (tenor, bar.); Alan Frank (tr.); George Slaughter (pno.); Lou Nussbaum (bass); Norman Burns (dms.). Recorded December 18, 1944.

ALTHOUGH what is done here isn't the sort of thing that usually finds its way into this column, I am dealing with this record firstly because I feel you're going to think plenty of the way it is done, and secondly to let you know of the existence of the band on records so that you can be on the look-out for the more—shall we say?—exciting titles it has already made, which I hope Decca will put out without delay.

"Detector" about covered the band when he reviewed its broadcast of January 10, in the "M.M." dated February 10.

But it would be as unfair to the outfit as it would be to you or me if I didn't again draw attention to the astirity and finish with which it does everything.

Its balance and nuances are as noteworthy technically as they are appealing to the ear.

And that isn't all it has. Most tuneful arrangements are played with a sense of style that gives the music an attraction far above that usually found in mainly melodic treatments of popular songs.

The fine musicianship of Frank's clarinet is accentuated by the regard for detail and sense of effect which characterises practically every note he plays. And if such remarks for Fred Ballerini's tenor would be overstatements, they wouldn't be very much so.

For the rest I refer you to "Detector's" aforementioned review of the

(Please turn to page 6)

# WALTHAMSTOW WHOOPEE!

1945 ESSEX DANCE BAND CHAMPIONSHIP  
Town Hall, Walthamstow, Wednesday, February 14, 1945

THE good folk of Walthamstow (London) were treated to a grand "double event" when last Wednesday week (14th) Les Wingrove presented, at the Town Hall's Assembly Hall, the 1945 Essex Dance Band Championship with the added attraction of Leslie "Jive" Hutchinson and his All-Coloured Band as "house" band.

What the attendance might have been is difficult to say. Actually, it was confined to 550, the A.R.P. limit on the hall, and once again one is constrained to ask the question we asked last week in connection with the Watford Town Hall: Why is such a ridiculously low maximum enforced on such a magnificent ballroom generously equipped with balconies, which, with its spacious balcony and large dance floor, can accommodate at least 1,000 without an suggestion of overcrowding?

The unnecessary restrictions merely mean that to cover their expenses promoters are forced to charge considerably more (in this case 6s. 6d. a door) on the night than they would otherwise wish to charge.

However, the lucky 550 had no reason to complain that they were not given good value for their money.

"Jiver" Hutchinson's band—without doubt one of the very finest jazz swing outfits in the country to-day—put up a grand show. This band has so much talent that it is invidious to pick out any one feature, but we must mention Bertie King's swell alto playing, Yvonne de Souza's terrific boogie-woogie piano, Coleridge Goode's superb work on the bass, the vocal quartet and "Jiver's" own always outstanding trumpet.

Generally speaking, only those of the competing bands which secured the first three places were up to contest standard, but all six entries produced the true contest spirit, and the customers had the added excitement of seeing a very distinguished panel of judges.

They included, in addition to Edgar Jackson as president and the redoubtable Bill Elliott, Harry Hayes, Harry Gold, "Peggie" Pogson and Norman Stenfil.

**JUDGES' REPORT**

Adjudicators: Bill Elliott, Harry Hayes, Harry Gold, Edward Pogson, Norman Stenfil, Edgar Jackson. Winners: JIVE BOMBERS (alto) clarinet, piano, guitar, bass, drums. All coms.: Sid White, 33, Atley Drive, Ilford, Essex.

Individualists' awards for alto and clarinet (Kenneth Franklin); piano (Stanley Walker); guitar (Stanley Musgrave); drums (Sidney White). Best "Davis Cup for best 'small' band."

THE Jive Bombers are one of those I wise outfits who do not wait until the end-of-the-season scramble to make their bid to qualify for their area semi-final.

They do it quickly—before most of the more formidable opposition would

seem even to have realised that the season has started—so that, should they fail at their first attempt, they have plenty of opportunities to try again. Last year they entered the first London Championship of the season (the Middlesex) some second, and tried again shortly afterwards at the East London, which they won.

This year they more or less repeated the procedure by winning this Essex Championship, the second of the season.

And on the whole they deserved their win.

Still possessing the same personnel as that with which they finished up last season and took part in the South British Area Semi-Final at the Hammersmith Palais, they are as good as, and probably even better than, they were then.

The clarinet started somewhat sharp (why do not band players heed to tuning up?—they are allowed to take all the time they like over it) but soon got into tune to feature nice music, and a flash playing on both his clarinet and alto. His alto solos in the waltz and quick-step were outstandingly good.

No matter how one treats it. "More Than You Know," which the band played as its opening piece, is a number the main charm of which lies in its delightful melody. The pianist aided in his solo to "humour" this aspect of the composition and sounded better in the quick-step.

"Washington Whirligig," because in a competition of this type one can take more liberties (play one's own tune instead of the tune "as written") without losing anything that is artistically worth retaining.

The guitarist would probably be more appealing if his supreme confidence did not make him tend to forget feeling in his playing. He showed good technique and helped considerably to produce the good drive which was a feature of the rhythm section, especially in the quick-step.

Second: WILL DE BARR'S BAND (alto, trumpet, piano, bass, drums). 51, Beresford Road, Walthamstow, E7.

Individualist's award for bass (Peter Huggatt). Hon. mention for trumpet (Eddie Arrowsmith), Dorothy Wrigley Challenge Cup for best Walthamstow band.

The trumpet has a sense of rhythm that is as pronounced as it is inspiring and should make quite a name for himself as soon as experience enables him to adapt himself more satisfactorily to team work. At the moment he is too loud and too forceful in the ensemble, short-comings which alone cost him his individualist's prize.

Nice, but not always very audible piano solos and fine bass playing were other strong features of the band.

Less satisfactory were the alto playing (technique not too brilliant and extemporised solos not too well constructed) and the drumming. At times the rhythm section was inclined to be ragged—due in no little measure to the not-too-steady tempo of the drummer.

Billy Carstairs and his Dixieland Band of Hornsey, placed third, won the individualists' awards for tenor sax (Phil Elliot) and trumpet (Harry Pritch).

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

## CRESCENT CITY JAZZ

It is often said that the home of real jazz has shifted from New Orleans to Los Angeles, and the quantity of jazz made in and around L.A. makes this a tolerable exaggeration.

Months ago we reported that Nesuhi Ertegun was set to record Kid Ory with a New Orleans band. The great trombonist has been settled in Los Angeles for more than ten years, and only recently did he resume playing, working in a small Los Angeles night spot and doubling on string bass.

All reports agree that he is playing as well and better than ever before. His interest is still in the Orleans jazz alone, and it is very much to be hoped that he will be recorded, along with Papa Mutt, Bud Scott, Ed Garland and the rest of the West Coast jazzmen, by one of the major companies before too long.

Now Ertegun's discs have been issued on "Crescent," which label is sponsored by Marill Morden (recently Mrs. Dave Stuart) of the Jazz Man Record Shop. Two records are released, titles being "South" ("Creole Song" (Cres. 1) and "Get Out Of Here" ("Blues For Jimmy" (Cres. 2).

The last-named is undoubtedly in commemoration of Jimmy Noone, who played with that fine Orson Welles radio group prior to his death, along with Ory, Carey, Singleton, Garland, Scott and Buster Wilson.

A letter just received from a U.S. collector-editor says:

"Suppose you've heard about the Kid Ory records on the Crescent label. The best thing I've heard yet. They were recorded in L.A. by Nesuhi Ertegun, the only immigrant to this country who seems to know anything about jazz. Hope you can get them. If not, let me know."

## READERS' INFORMATION

Norman Evans sends copious notes on the third annual Ellington concert, held at the Symphony Hall, Boston, on December 13. We haven't the space to give full details, but will list personnel and one or two points of interest.

According to Norman's informant, the line-up was: Duke (leading and conducting); William "Cats" Anderson, Taft Jordan, Rex Stewart (trpts.); Ray Nance (trpt. and violin); Joe Nanton, Juan Tizol, Lawrence Brown (trbns.); Hodges Hardwicke (alto); Al Sears, Jim Hamilton (tenors and clrts.); Harry Carney (baritone and clrt.); Fred Guy (gtr.); Junior Ragin (bass); and Sonny Greer (drums). Ellinger and Winnie Johnson took the greater part of the vocals.

The inclusion of Tizol's name is odd, for he left the band long ago. It is possible Duke recalled him for such an important date, and, as Norman says: "It should be correct—my correspondent saw the show."

The programme went like this: "Blutopia"; "Midriff"; "Creole Love Call," featuring Carney's clarinet and Ray Nance on trumpet; "What Am I Here For?"; "Suddenly It Jumped," starring Taft Jordan; "Concerto For Cootie" featured Nance again in the trumpet spots. This was followed by "Things Ain't What They Used To Be," "It Don't Mean A Thing," and a medley of current pops. Then there was "Per-

fume Suite" in four movements, an Ellington-Strayhorn composition. After the break came excerpts from "Black, Brown And Beige"; then the Duke soloing three tunes; after that, four new numbers mentioned by Feather in his news column.

The concert ended with a spectacular score of "Frankie and Johnny," which spotted Nanton, Nance's fiddle and Raglin's bass. Stan Dance informs us that Delauney intends resuming publication of the magazine "Hot Jazz" immediately in provisional form, and, we suspect, in French only. He has a large series of records by Louis (Hot Fives, etc.), Bessie and Duke planned for early release.

L.A.C. Dave Carey writes: "Did you know that selected excerpts from the Condon air shows are being broadcast weekly by the B.B.C. to France? Reception is good in my area, and may be generally better than the A.E.F. It takes place every Monday from 5.30 to 5.45 p.m."

Dave footnotes that last week a change was announced. This week features the Canada Swing Club's Dixieland Group, which may be well worth hearing.

## \* \* \* SWAP AND BUY \* \* \*

Rebecca Day, Fair Grounds, Brieley St., Abingdon, Berks, would like to buy discs by Spike Jones and City Slickers.

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fair Rd., S.E.7, offers rebound 1938

"Hot Disco" for sale.

Pete Martin, now in the Belfast

area, would like to hear from rhythm

clubs and any jazz lovers in that

locality. Will they write him c/o

the Corner?

## CONTEST FIXTURES

### LONDON AREA

Thursday, March 22—Baths Hall, Latimer Road, Wimbledon (7 to 11.30 p.m.). The 1945 South London Championship.

Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, Charing Cross Road, London, W.C.2. (Phone: TEMPLE BAR 1148 and LIBERTY 1528).

Wednesday, March 28.—Municipal Hall, EPSOM, Surrey (7.30 p.m. to midnight). The 1945 Southern Counties Championship.

Organiser: Mr. Bill Waller, 324, Brixton Road, S.W.8. (Phone: STRATHAM 4986.)

Sunday, April 15.—Regent Palace de Danse, 183, High Street, Tooting, S.W.17 (2.30 to 6 p.m.). The 1945 South-West London Dance Band Championship.

Organisers: Messrs. Ed and Bill Walker, 354, South Norwood Hill, S.E.25. (Phone: LIVINGSTONE 1587.)

### PROVINCES

ASHTON-UNDER-LYNE.—Friday, next week, March 2, at the Palais de Danse (7 p.m. to midnight). The 1945 South Lancs Championship. (Entry list full.)

## Record Reviews

(Continued from page 3)

band, with just this added comment: It says none the less for this band to far from being one of those hand-plucked all-star pick-up groups with which hardly any leader could fail to make a success, this is the regular band which Frank Whigham has at the London Asier Club niterie.

Four stars may seem a bit ambitious for music of this sort, but again I remind you that the fairest way to judge anything is by whether it is good of its kind. Of their kind these records are, notwithstanding the only average vocals, somewhat more than just good.

**PHIL GREEN'S DIXIELAND BAND**  
 oooAunt's Hagar's Blues (Handy) (Eng. Decca DR7105)  
 oooooMuskrat Ramble (Kid Ory) (Eng. Decca DR7104)  
 (Decca F8503-45, 2d.)

WITH Phil Green on an E.N.S.A. tour on the Continent, I have been unable to get into touch with him to check up on the exact personnel of these two sides.

But they were recorded round about the time Phil was doing his "Basin Street" series for the B.B.C.—to be precise, on September 30, 1943—so you may be sure that the line-up is much the same as he was then using on the air.

Neither side is perhaps among Phil's best arrangements, though good in their way, are no more real Dixieland than is the way the combination plays them. Smart radio swing is perhaps an apt way of describing them.

However, the band does what it is called upon to do with at least the competence one would expect from the array of celebrities which it consisted, and there are some more than adequate solo spots.

Notable among them are Nat Temple's "Swing" effort, Pat Dodd's piano contribution, and George Chisholm's swell spot in "Muskrat Ramble," which is the faster and better side.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston Oldham, Lancs. (Phone: MAIN (Oldham) 1451.)

**BIRMINGHAM**—Tuesday, March 4, at the New Baths Ballroom, Smethwick (7-11 p.m.). The 1945 Birmingham District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicester.

**LEEDS**—Tuesday, March 13, at the Arley Baths Ballroom (7 to 11 p.m.). 1945 Central Yorks Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

**CREWE**—Tuesday, March 20, at the Town Hall (8 p.m. to 1 a.m.). 1945 Western Counties Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe. (Phone: CREWE 2958.)

**BRISTON**—Tuesday, March 27, at the Queen's Hall (7.30 p.m. to midnight). The 1945 North Lancs Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

**STOKE-ON-TRENT**—Monday, April 9, at the King's Hall (7.30 p.m. to midnight). The 1945 "Potteries" Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicester.

**NOTTINGHAM**—Wednesday, April 11, at the Victoria (Exhibition) Baths Hall (7-11 p.m.). The 1945 Nottinghamshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinkley, Leicester.

**CARDIFF**—Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

**GILLINGHAM** (Kent)—Friday, April 20, at the New Pavilion Ballroom, Canterbury Street (7.30 to midnight). The 1945 North Kent Championship.

Organiser: Mr. Claude Giddins, The New Pavilion, 28, Canterbury Street, Gillingham, Kent. (Phone: GILLINGHAM 5224.)

For further details, see local announcements.

Rules and Entry Forms for all the above may be obtained from their respective organisers.

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