

Melody Maker

IN:ORPORATING "RHYTHM"

DANCE BANDS AND THE EMERGENCY: Television, Recording and Radio Cuts Hit the Profession

ALL GRAMOPHONE RECORDINGS CANCELLED TELEVISION OFF... RADIO PROGRAMMES CUT DOWN THEATRE AND DANCE HALL MATINEES CANCELLED... THESE ARE SOME OF THE EFFECTS ON THE DANCE BAND PROFESSION OF THE NATIONAL FUEL CRISIS THIS WEEK.

The situation is changing hourly, and, as we close for press on Tuesday (11th), a quick survey of the whole entertainment business shows a drastic curtailment of activity.

First, in the world of Radio and Television numerous programmed dance band sessions will not now be heard or seen. Amongst those scheduled for dance band programmes on the air in the Light Programme this week who have had their airings cancelled were Cyril Stapleton, Chappie D'Amato, Dick Denny and Stan Atkins; whilst next week (commencing 17th) Cyril Stapleton and Chappie D'Amato, plus Jim Grossman, Syd Dean and Jack White, may suffer again from the effect of the fuel economy cuts.

Television programmes having been completely suspended until further notice, affected this week are Nat Allen, Frank Weir, and Geraldo, all of whom had sessions fixed. Should the ban still be in force next week, again Nat Allen, plus Sacha Borstein, Edmundo Res and Eric Robinson's Television Orchestra will suffer cancellation of dates.

The effect of the fuel cuts upon the Recording world has been even more drastic, and the two main recording bodies—the EMI Co. and the Decca Co.—both tell us that they have suspended all recording until further notice, so that many sessions in which dance bands or dance band personnel were engaged have now been postponed until the end of the present crisis.

NO MATINEES

From a quick "round up" of the various private recording studios, it appears that a little private recording is still going on where and when conditions permit.

Throughout London and the provinces DANCE HALLS are carrying on as best they can under the difficult conditions. In London, matinees at Hammersmith Palais go on as usual, but in most other dance halls, it seems, a general rule of not opening for the matinee dancing session until four o'clock has been adopted. This includes both the Astoria and the various Mecca establishments in Town.

In the Provinces pretty much the same state of affairs exists. In Manchester, the two Mecca establishments, the Ritz and the Plaza, both started the week with an hour's "blackout" dancing, from 3 to 4 p.m., by the feeble light from the few available windows, this also being the case at the Savoy Ballroom, Oldham.

At Lewis's Restaurant, in Manchester, Jack McCormick and his Band are in the rather more fortunate position of being able to carry out their obligations in full daylight, the establishment being very generously endowed with windows.

Throughout the country, THEATRE matinees everywhere are shelved for the moment so that musicians engaged in this type of activity are finding, everywhere, that their work is confined now to the evenings, this including even bands in the London pantomimes, like that of Ronnie Munro, who holds the baton for Jack Hylton's "Red Riding Hood" at the London Adelphi Theatre.

NO "M.M." FOR TWO WEEKS

Readers will have seen that, owing to the fuel crisis, all periodicals are to close down for two weeks after publication of this week's issue.

This means that the "Melody Maker" will not be published next week and the week after, but if the emergency permits, we hope to be back again with our issue dated March 8 (which will be on sale on Thursday, March 6).

This is the first break in the 21-years' history of the "Melody Maker," and we know our readers will appreciate that it is due to circumstances entirely beyond our control, and in the highest national interests.

The offices of the "Melody Maker" at 93, Long Acre, W.C.2, will be open as usual for callers or correspondence, and all preparations will be going on apace throughout the enforced "holiday" to give you as good a "Melody Maker" as we possibly can the moment conditions get back to normal.

SKYROCKETS FOR NEW PALLADIUM SHOW: PRIEST AND OSBORNE LEAVE

AFTER a run of nearly a year, the terrifically successful London Palladium show, "High Time," closes on Saturday week (February 22). One of the outstanding features of the show has unquestionably been the sterling work in the pit of the Skyrockets under conductor Paul Fenouillet, and the measure of their success can be gathered from the exciting news that they have been re-engaged by Val Parnell for the new Palladium offering featuring Tommy Trinder, which opens up on April 2.

For the Trinder show, the band will be slightly smaller than for "High Time," and will be made up of three trumpets, three trombones, four saxes, six violins, two violas, cello, oboe, harp, piano, bass and drums, which, with Paul Fenouillet conducting, brings up the strength to 25 in all. The departing members of the brass section will be Ronnie Priest (trumpet) and trombonist Frank Osborne.

During the interim period between the closure of "High Time" and the opening of the Trinder show, the Palladium will present straight variety bills, with George Formby heading for two weeks from February 24, followed by two weeks featuring the famous film comedians, Laurel and Hardy.

The members of the Skyrockets will each take a two-weeks' holiday, filling in for two weeks in the Palladium orchestra pit under the baton

HEATH DATES

FANS in the Manchester area can watch out for a big musical thrill when, on Thursday, February 20, Ted Heath and his Music appear at an evening concert at the famous Belle Vue. Piano personality, Hamish Menzies, will be the guest star.

On Friday (21st), Ted makes his first appearance in his home town when he and the boys play for dancers at the Wimpoleton Town Hall. Fred Hedley and his band, winners of many Melody Maker contests, will be the supporting attraction.

Future dates include a dance at the Casino, Rochester (22nd), and a Sunday afternoon concert at the Guildhall, Southampton (23rd).

On Monday evening (24th), Ted's band is featured in a dual broadcast with the popular beguine-styled combo led by Roberto Inglez.

of noted Moss Empires M.D., George Steele. Paul Fenouillet will, of course be hard at work orchestrating for the new show, which will go into rehearsal from March 24.

JAZZ JAMBOREE —APRIL 29

The Musicians' Social and Benevolent Council announces that the ninth annual Jazz Jamboree—major event of the British dance band year—will take place on Sunday, April 27. As last year, the venue will be the State Theatre, Kilburn, the original home of this national event.

We are asked to make it absolutely clear that applications for seats must not be made at this stage. Further details, including full information about a new and novel ticket distribution scheme, will be given here in due course.

BARETTO TAKES RUMBA BAND TO ASTOR

FOLLOWING statements to the contrary, the MELODY MAKER is now able exclusively to announce that, as from Saturday last (8th), a rumba band has again been featured at the Astor Club niterie, Park Lane, W.

With the recent departure from the Astor of Edmundo Res and his Rumba Band, musical director Harry Roy announced his intention of not engaging another rumba band, but coping with the relief work by the simple expedient of adding to his own personnel. He found this to be impracticable, however, and on Friday last, in typical Roy fashion, made a quick decision to engage Don Marino Baretto to alternate with his own band.

This new engagement does in no way interfere with Don's work at the Chesterfield Club, where he finishes each evening at midnight and then goes on to the Astor, thus renewing an association with Maestro Harry which worked successfully for eighteen months at the Embassy Club.

The band is seven strong, and with Don Marino Baretto leading from piano and also singing, the personnel is: Frank Dreamer (drums); Maurice Reed (bass); Frank Williams (trumpet); Jack Meyer (marraccas, bongoes, etc.); Freddy Grant (clarinet and flute); Pat Cummins (clarinet).

Fans will be able to hear the Baretto Band on the air on Monday next (17th), when they have a spot in the Home Service programme from 9 to 9.30 a.m., with an eleven-piece line-up.

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WALTZ
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CALL SHEET

(Week commencing February 17)

Len CAMBER.
Shakerpeare, Liverpool

Blanche COLEMAN and Girls' Band
One-night Stands, North and South

Billy COTTON and Band.
Hippodrome, Golders Green.

Leslie DOUGLAS and Band.
Empire, Shepherd's Bush.

Teddy FOSTER and Band.
One-night Stands, North

Roy FOX and Band.
Empire, New Cross.

Morton FRASER and Harmonica Rascals.
Palace, Huddersfield.

Gloria GAYE and Girls' Band.
Collins Music Hall, Islington

Henry HALL and Band.
Empire, Sunderland.

Joe LOSS and Band.
Hippodrome, Birmingham.

Felix MENDELSSOHN and Hawaiian
Scenaders.
Hippodrome, Boscombe.

Sid MILLWARD and Nitwits.
Palace, Walthamstow

Oscar RABIN and Band.
Green's Playhouse, Glasgow.

Charles SHADWELL and Orchestra
Palace, East Ham.

SQUADRONAIRES.
Palace, Blackpool.

Billy THORBURN.
Theatre Royal, Stockport.

TROISE and Mandollers.
Hippodrome, Wolverhampton

Eric WINSTONE and Band.
Seaburn Hall, Sunderland.

EL MARIOS

AIRING AGAIN

SINGING-TEACHER Maestro Mario is wearing a big smile these days. In addition to the great success of his pupils with name-bands, his own all-girls rumba band—the El Marios—is going from strength to strength. To-morrow (Friday) they have another broadcast from 1.40 to 2 p.m. in the Home Service, and are also scheduled for a repeat "Variety Band-Box" date on March 9. Under the trumpet leadership of Briquette Barrois, and coached and rehearsed by Sam Bogen, the El Marios have also been playing some big functions lately. They did the annual Showmen's Ball at Grosvenor House, London, last week, and will next be seen and heard playing opposite Sidney Lipton's Band at Wembley Town Hall on February 18.

WELCOME home to trumpeter Teddy (Fred) Jepson, who was five years with Carroll Gibbons at the Savoy Hotel until the start of war, when he entered the NPS. He was invalided out after three and a half years due to blitz injuries, went into the RAMC for three years and led the dance band at the Army School of Hygiene. Now free-lancing with Howard Baker, George Crow, etc., ex-Cpl. Teddy is on the phone at Gladstone 9053.

CURRENTLY at Seaburn Hall, Sunderland, Howard Lucraft and his Music are appearing at Bentall's, Kingston, all next week, and broadcast on the Home Service on Wednesday (19th), from 10.30-11 a.m.

OPERATION ON DEBROY SOMERS

FOLLOWING the recent announcement of his indisposition, the MELODY MAKER regrets to have to inform its readers that Debroy Somers has been extremely ill during the past few weeks owing to the serious development of an old leg injury which was aggravated by a knock. Debroy suffered a severe burn on his ankle by an incendiary bomb during the blitz, and caught the sore spot on a fireplace fender some time ago. The affected ankle has not responded too well to treatment, and on Saturday last (8th) a minor operation was performed.

He is at present receiving treatment in the Royal Masonic Hospital, Ravenscourt Park, where he is progressing as favourably as can be expected.

Meanwhile, deputy leader-violinist Jackie Green is deputising for him in "Shipmates Ashore," and able manager George Morris is handling his business affairs as usual.



DEBROY SOMERS

Munro Fixes Singer

A DAY or two after blonde vocaliste Leila Rowland contacted the MELODY MAKER offices to acquaint us with the fact that she had just returned from America, Ronnie Munro rang, asking if we knew of any girl singers who were available for the summer season.

Introductions were effected, and now Ronnie announces that he has signed Leila for the season at Butlin's Camp at Ayr, where, as already announced, he and his band will be working.

Ronnie, of course, is still conducting the pit orchestra for the Jack Hylton pantomime at the Adelphi, and Leila Rowland will actually start with him on March 24, when the band commences a season at Green's Playhouse Ballroom, Glasgow.

APRIL CONTESTS

AS we are not publishing for the next two weeks, readers will like to have advance details of two further "M.M." dance band contests, of which rules and entry forms are available from their respective organisers.

These are the 1947 Oxfordshire Championship at Oxford on Tuesday, April 15, and the 1947 Northamptonshire Championship (organised by the Musicians' Union, Northampton Branch) at Northampton on Thursday, April 17.

For further details, see the next "M.M." and, for the rest of the forthcoming contests, see Fixture List on page 9.

VICTOR FELDMAN'S ACCIDENT

THE many fans who noticed the brilliant 13-year-old drum-wizard Victor Feldman absent from his accustomed spot in "Piccadilly Hayride" last week will be sorry to learn that Victor, skidding on a frozen road and falling heavily from his bicycle, sustained mild concussion and was forced, on doctor's orders, to undergo three days' rest.

Victor was both away from the show and away from school, and although the latter fact probably didn't worry him very much, he fretted considerably about his absence from the Prince of Wales Theatre.

On Saturday, in spite of still not feeling up to the mark, he managed to get back to his spot in the show, where for three days he had been sadly missed. He has now completely recovered.

Incidentally, fans who grumble that they do not hear young Victor nearly enough (a very reasonable complaint) should take note that they can hear his record of "Drummin' Man" every Sunday morning from the AFN station at Berlin, where it is used as the signature tune to the programme which comes on at 10.30.

Mention of the name Feldman reminds us that this Sunday (16th) will be an evening of special attractions at the Feldman Club (100, Oxford Street, W.) when, in addition to Carlo Krahmer and his band of stars, guest artists will be Freddy Randall and his new band.

Tommy Whittle in New Co-Op. Band

A NUMBER of co-operative bands have been formed already without always setting the musical Thames on fire, but one that has just got together, and which was rehearsing last Tuesday (11th) as we closed for press, at least has a personnel which should cause more than a little raising of the critical eyebrows.

Outstanding among the band's members is that doyen of tenorists Tommy Whittle, who has just added to an already big reputation by a long spell with Harry Hayes' Band.

Other members of this new co-operative unit, which is somewhat quaintly named "The Modern Cavaliers," include well-known West End tenorist Micky Deans; rising young trumpet player Ron Goodwin; pianist-arranger and erudite young musician Colin Beaton; Clarry Sampson (tenor and baritone saxes); Billy Fletcher (alto and arranger); Len Cane (bass); and Harry Singer, late Vic Lewis, etc. (drums). The new band is fronted by altoist Sid Hall.

With an offer for South Africa, but no immediate prospects of being able to get there, the boys are anxious to fill in with dance dates or a club job now, plus a good summer engagement, if one is available, by which time they hope transport conditions may be easier and that their trip overseas may then take place.

ROSE ROOM'S MOVE

THE present daytime lighting restrictions will not, of course, affect the opening on Sunday next (16th) of the popular Rose Room. On that date a special "surprise party," featuring many leading musicians, will be presented.

However, owing to a previous booking, the Chez Auguste premises will not be available for the one evening of Sunday, February 23; then, by special arrangement with the Rose Room, compere David Miller and the Ronnie Selby Trio will be appearing at Fischer's Bond Street Restaurant, W.1.

Rose Room members who wish to book a table at Fischer's should apply to Music Artistes, Ltd., 23, Albemarle Street, W.1. (Phone: REGent 0512.)

JUST before closing for press we hear from promoter Sid Gross that many of London's leading swing stars will be appearing, in addition to his lively resident band, when he opens his "Swing Shop" Sunday Club, at the Sutherland Hotel, London Street, Paddington, this Sunday (16th) at 4 p.m.

SQUADS' NEW STAGE SHOW

MUSICALLY first-class is the only possible description that can be applied to the new Variety show presented this week at the Chiswick Empire (London) by the Squadronaires.

In its all-round excellence and general finesse, this is the equal of any band-show to-day. Outstanding is the exceptionally good taste (musically) displayed throughout.

The ensemble is grand, but, in a show of this nature, fans are entitled to expect a few solos—of which there are practically none, with the exception of Ronnie Aldrich's piano in "These Foolish Things" (a showy performance which wanders to the gallery) and Jimmy Watson's Harry James-ish trumpet in "Ciri-Biri-Bin."

With such an outstanding bunch of boys, why not one number just to show the fans what everyone can do? These remarks are not meant in any way to detract from the show-stopping virtuosity of the inevitable Jock Cummings drum speciality.

Vocally, Billy Nicholls makes a welcome return (but need he be a bassist, too?). Doreen Stephens fits beautifully into the general scheme of things. Jimmy Miller sings well in the show's outstanding arrangement, "Old Man River"—and the "Quads" are good, too.

The mighty Chisholm plays little solo from time to time, he is seen in a comedy number, featuring the famous Spike Jones version of "Chloe."

Altogether, a swell show slightly marred by a general lack of attention to detail. J. M.

DENIS BACK

LAST Tuesday (11th) Johnny Denis and the members of his Novelty Quintet returned from their ten weeks' season of troop shows in Germany after one of the most gruelling tours imaginable, in which they sometimes experienced positively nightmarish conditions due to the intense cold.

Among the difficulties imposed on the outfit by weather vagaries was the serious illness of singer Billie Campbell.

Back in Town, Johnny is plunging immediately into a big round of activity in which broadcasting predominates. This Sunday (16th), he and his outfit will be heard in "Variety Band Box"; they have two "Music While You Work" broadcasts for February 20 and March 10; they have two "Workers Playtime" dates scheduled for February 25 and 26, and a dance music session for February 22.

BAND PARTS! NOW READY!!

RICKETY RICKSHAW MAN

The new novelty Fox Trot song
—backed with—

JIMMY DORSEY BOOGIE WOOGIE

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ANOTHER ALL-STAR DISC

Edgar Jackson's Record Review

METRONOME ALL-STAR BAND

***Look Out (Sy Oliver) (Am. Victor D6-VC-5026).

***Metronome All Out (Ellington, Strayhorn) (Am. Victor D6-VC-5027).

(12-in. H.M.V. C3554—6s. 7½d.)

5026.—Sy Oliver (guest conductor), with Buddy de Franco (clarinet); Johnny Hodges, Herbie Fields (altos); George Auld, "Flip" Phillips (tenors); Harry Carney (bar.); "Sonny" Berman, Pete Condoli, Harry Edison, Neil Hefti, Rex Stewart, "Cootie" Williams (trpts.); Will Bradley, Tommy Dorsey, Bill Harris, J. C. Higginbotham (trbns.); Teddy Wilson (pno.); Billy Bauer, "Tiny" Grimes (gtrs.); "Chubby" Jackson (bass); Dave Tough (dms.). Recorded January 15, 1946.

5027.—Duke Ellington (guest conductor), with de Franco (alto, clarinet); Fields, Hodges (altos); Auld, Phillips (tenors); Carney (bar.); Berman, Condoli, Edison, Hefti (trpts.); Dorsey, Harris, Higginbotham (trbns.); Wilson (pno.); Bauer, Grimes (gtrs.); Jackson (bass); Tough (dms.); "Red" Norvo (vibes). Recorded January 15, 1946.

THESE are two more of those presentations by combinations of poll-winning soloists—this time the 1945 "Metronome" poll winners.

They go no way to disprove the suggestion I made when reviewing ("M.M." 11/1/47) "Long, Long Journey" and "Snafu" by some of the "Esquire" poll winners (H.M.V. C3546), that records by these large "all-star" pick-up bands can be mixed blessings.

The trouble is that while the soloists usually show up more or less satisfactorily as such, according to how well (or otherwise!) the general setting may have suited their individual styles and temperaments, the ensembles often suffer sadly from under-rehearsal.

This is none the less obvious in these "Metronome" sides because the tunes and arrangements, in contrast to those provided for the "Esquire" group, make no allowance for the fact that they would be played by a large combination of musicians who, however brilliant they may be individually, had not had the necessary time together to produce anything worth calling a relaxed or inspired ensemble.

Swing Music 1947 Series

METRONOME

ALL-STAR BAND

Metronome All-out; Look Out

C 3554

HARRY HAYES

and his Band

Rockin' in Rhythm - - - } B 9530
Crazy Rhythm - - - }

LOUIS ARMSTRONG

and his Orchestra

No Variety Blues - - - } B 9531
Whatta ya gonna do - - }

LEONARD FEATHER'S

ESQUIRE ALL-AMERICANS

Snafu; Long Long Journey C 3546



HIS MASTERS VOICE
The Gramophone Company Ltd., Hayes, Middx.

PICK OF THE WEEK FOR EVERYBODY

GERALDO. — "Ole Butter Milk Sky" and "September Song" (Parlophone P2201).

FRANK SINATRA. — "Try a Little Tenderness" (Columbia DB2275).

Both Sy Oliver and Duke Ellington-cum-Billy Strayhorn dotted out, for their respective sides, riff pieces in the 12-bar blues form. Neither has any melody in the generally understood meaning of the word. But this is perhaps of less importance, at any rate as far as this occasion is concerned, than the fact that the larger and less adequately rehearsed a band is, the more upwieldy and untidy can riffs apparently sound.

However, between the ensemble parts there are plenty of solos, and some of these go a long way to redeem both sides.

The guitar and tenor choruses in "Look Out" at least sound tasteful and easy, and the tenor, trombone, baritone and vibes choruses in "Metronome All Out" are for the most part excellent.

But I advise you to hear both sides before you buy this disc. Either I have a faulty pressing or there are defects in the masters, for the reproduction of both titles gets pretty bad about two-thirds of the way through each.

TACTLESS TOPICS

by Claude Bampton

THREE SMART GIRLS

THE Boswells?

No.

The Andrew Sisters?

No.

Who then?

Well, list to me while I tell you.

During the war we all had to do strange jobs, and for a few years of the time I doubled West End traffic cop with custodian of craters and highly inflammable objects of all shapes, sexes and sizes.

Among a variety of incidents, some of them funny, some of them not so very, it fell to my lot to meet the Three Smart Girls.

You all know the old army humour of the sergeant-major asking for volunteers who can play the piano, whereupon the unwary are invited to shift one from the sergeants' mess to somewhere in High Street, China. Well, in a similar way I was found to have once done a long stretch at the London Palladium, and was, therefore, detailed for a mission requiring tact, diplomacy, and, of course, theatrical experience.

This was to escort the Three Smart Girls from Russell Square to the Scala Theatre and back, twice or thrice daily. Topping the bill, they were ladies of considerable importance, and I have no doubt that in the ordinary way the management would have sent a car, but as two of them were each as large as a double-decker bus, and the third as large as a half a bus, it was thought more suitable that they should walk.

You see, they were the trio of elephants appearing in the Scala Circus, and whenever I happened to be on that kind of duty, W.R. 794 had the pleasure of representing the Commissioner of the Metropolitan Police in the Royal procession, sweeping aside any traffic which might happen to get in the way, ignoring the ribald remarks of my colleagues, the ill-placed humour of song-pluggers and publishers on their way to Charing Cross Road, musician friends en route for Archer Street or wending their way home after Changing the Guard down at Buckingham Palace.

Over the weeks, I became very attached to the girls, always so smart, well-groomed, décolletées, and chic from way up in the sky down to their newly gold-painted toe-nails.

Full of high spirits, Margaret had a mischievous, but disarming, way of collecting stale loaves from café-dustbins, sometimes beaten to it by the equally enterprising Nellie, whilst Comet, the baby, anxious to get to work, would cut corners across the pavement, much to the alarm, amusement and alacrity of the passers-by as they made way for our little party of ten-ton Tessies.



Whenever the Blackpool F.C. come to London, the footballers always look in at Campbell, Connelly's to see their old friend and loyal fan Eddie Standing. On the occasion of their match last Saturday with the Arsenal, the "M.M." photographer was present at the reunion, as were also Astoria handleader Jack White and his drummer brother Tom. In the picture above Jack White is seen "presenting" captain Harry Johnston with a consolation F.A. Cup in the shape of the Musicians' Goff Trophy, which Jack recently won. The group shows (back row, left to right) P. E. Pitts, E. Smith, Tom White, G. Farrow, H. Kelly, E. Hayward; (front row) G. Eastham, Stan Mortensen, Eddie Standing, Harry Johnston and Jack White.

Britain's Top Tunes

(In Alphabetical Order)

- ANNIVERSARY SONG Campbell, Connelly
*APRIL SHOWERS Chappell
DREAM AGAIN Box and Cox
FIVE MINUTES MORE Edwin Morris
GO HOME Yank
*MAY I CALL YOU SWEETHEART? Irwin Dash
PRETENDING Bradbury Wood
*SENTIMENTAL REASONS Peter Maurion
SWEETHEART, WE'LL NEVER GROW OLD Strauss Miller
THE OLD LAMPLIGHTER Irwin Dash
THE STARS WILL REMEMBER Feldman
*THE THINGS WE DID LAST SUMMER Edwin Morris
TILL THEN Chappell
TO EACH HIS OWN Victoria
YOU ALWAYS HURT THE ONE YOU LOVE Bradbury Wood
* Newcomer to Frame.

U.S. HIT PARADE

HERE is the list of the ten most popular songs in America during week ending February 1, last, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. FOR SENTIMENTAL REASONS
2. A GAL IN CALICO
3. ZIP-A-DEE DOO-DAH
4. THE OLD LAMPLIGHTER
5. OH, BUT I DO
6. OLE BUTTERMILK SKY
7. SOONER OR LATER
8. THE THINGS WE DID LAST SUMMER
9. THE WHOLE WORLD IS SINGING MY SONG
10. LIFE CAN BE BEAUTIFUL.

WRIGHT HITS

ACCORDION

The Continental Novelty, Backed with

PRETTY LITTLE

DIRTY FACE

PRIMROSE HILL

MISTER MOON YOU'VE GOT A MILLION SWEETHEARTS

LAWRENCE WRIGHT

Wright House, Denmark Street, London, W.C.2 TEL. BAR 2141

Bred and born in Grimsby. His first job—at the age of 16—was at the Gaiety Dance Hall there, with Bob Walker. Eilly Thorburn next snapped him up, and in 1942 he joined Oscar Rabin. Came five years' service in the Navy, from which, recently demobbed, he rejoined the Rabin crew. One of our best singers and a great favourite with the girls.



THE NAME—BOB DALE

Jerry Dawson's GOSSIP

MAX GREEN left Geo. Werthington at Harpurhey Baths last week-end to join Sid Dean at Brighton Regent. Stan Thomas taking over lead also chair at Harpurhey from Monday next. Les Tucker filling in this week.

Condolences to Ferry Pease (trombone) Frank Gamble, whose father died suddenly a few days ago.

Spotted noted Manchester trumpet Albert Ball playing first corner with Prestwich Borough Brass Band last Saturday at the "Daily Herald" contest at Blackburn.

Produced and presented by John H. Edwards, Paul King's "Hawaiians" are currently staging a series of Guest Night appearances around Manchester.

Jack Cason and his boys from Blackburn busy getting into trim for the forthcoming contest season.

Ruby Richmond and her Band, from Truro, were on the air recently in the West of England Home Service, in Hamilton Kennedy's "Stars for a Night."

Bill Gergson's Band in good form in North Regional's "Band of the Week" spot on Friday last. Outstanding were George Birchall's clarinet and two grand spots of tenor from Johnny Jones.

Billy Turner, fourteen-year-old Midlands prodigy, now playing trumpet with Reg Bartlam and his Band.

Will Rigby and his Sextet, from Warrington, on the air tonight (Thursday) in "Stay at Home"—7 to 7.25, North of England Home Service.

Concert last Sunday at King George's Hall, Blackburn, presented complete Alan Dixon (R.S.V.P.) and "Stay at Home", along with pianist Ken Frith and torch singer Geraldine Farrar. Bill also included Ted Fury, Vera Lamb, and the Franks Bros., supported nobly by Les Marsden and his Band from Preston.

Nat Bookbinder and his "Chapters" make their post-war debut in Blackburn tomorrow (Friday), also at King George's Hall. Gail Paige and sax/vocalist Vince Vaughn are featured artists.

Albert Flish and his Orchestra, currently at Black's Rink, Sunderland, join the select few in "Band of the Week" on Friday, February 21.

The Geo. Evans Band still in the North-West this week. Can be heard at Halifax tonight (Thursday).

Next week's Northern visitor is Teddy Foster and Ork. Will be at Huddersfield, 17th; Southport, 19th; Bradford, 20th; Lancaster, 21st; and Imperial Ballroom, Nelson, Saturday, 22nd.

In answer to several correspondents, the Squadronaires' next visit to these parts will be the week of March 17, when they are due to appear at Manchester Hippodrome.

Thanks to all the budding composers who answered my appeal. Your letters have been passed on.

PROVINCIAL PAGE

Hilsden—Sweet To Swing: Tomkins Re-Organises: Preston Pars

CELEBRATING the first anniversary of his third visit to Sherry's, Brighton, smiling pianist-leader Les Hilsden switches from sweet to swing, altering his combination from four saxes, two pianos, drums and bass to three saxes, trumpet, trombone, piano, bass and drums.

His new line-up consists of Austin Barry, Irving Lamer and Jimmie Bradbury (saxes); Joe Duggan (trumpet); Tom Kirkham, brother of bandleader Joe (trombone); Cyril Billings (drums); Jack Roberts (bass); with Les, of course, on piano.

On the night of February 8, Les took his band along to the Mayor of Hove's Civic Ball at the Town Hall, one of the rare occasions when an outside engagement could be fitted in, as Les is usually too busy to get away from Sherry's.

WIGAN

THIRTY-NINE couples from many parts of Lancashire and Yorkshire took part in the competitions for the York Trophy at the Empress Ballroom, Wigan. Arthur Norton and Pat Eason, undefeated world's professional champions, judged the winners to be Mr. and Mrs. F. Hutchins, of Walker Street, Rusholme, Manchester, and they will hold the 50-guinea cup for 12 months.

The resident band at the Empress, under the direction of Billy Forrest, was praised by Miss Eaton for the excellence of its dancing tempos, which, she said, no doubt accounted in no small measure for the very high standard of dancing in Wigan.

The band is making a big name in Lancashire, and Dew Wilson, Billy's manager, tells us that he is at present negotiating for a prolonged tour which will take in Eire, Holland and Belgium.

WALSALL

FEATURED currently at the Walsall Town Hall is Eric Ninton and his Band, whose line-up consists of Wilf Hawley and Bill Collins (altos); Jack Harrison and Bill Smith (tenors); Ken Wilson and Les Reynolds (tpts.); Aubrey Jackson (trombone); Horace Haycock (piano); Len Greenwell (drums); and Selwyn Ray (bass), with Eric waving the baton.

Eric will be remembered by his RAF pals for his good work with the "Blue Eagles" (SEAC) in Ceylon.

PRESTON

THE letting of Preston's largest dance room (the Queen's Hall, a municipal building) to outside enterprise came up for criticism at a Preston Town Council meeting. Alderman Wilson promised to raise the matter in committee before the next letting season.

A meeting of the Preston branch of the Musicians' Union at the Black Horse Hotel welcomed the news of a weekly increase of 17s. 6d., back-dated from November 26 last, for its members engaged in local halls. Entry forms for new dance band members were issued.

The union men also referred to the letting of the Queen's Hall to "foreign" promoters, and objections were voiced. A committee meeting, to be held later in February, may decide on a course of action to be taken.

SALE

ROY TOMKINS, leader at Sale Lido, near Manchester, would like to thank all those musicians who wrote him recently offering their services in answer to a note on this page.

Roy has re-organised his band and the line-up now is: Johnny Massey (piano); Bert Wood (bass); Syd Hand (drums); Alf Jackson and Fred Archer (altos); Norman Poynton and Don McIntosh (tenors); Bert Wade and Cyril Longden (tpts.); Bill Lawton and Jack Lees (trombones); and vocaliste Betty Burton.

BRADFORD

AT the Textile Ballroom, Bradford, Les Garratt and his Band are in their seventh year, attracting crowded houses nightly.

In addition to the Textile, Les is busy with gigs and Sunday concerts, and perhaps very soon we may again hear this fine outfit over the air-waves.

With Les conducting and directing, the line-up is: J. Ackroyd, T. Threadgold, Ken Batten and Lewis Ingham (saxes); F. Hudson and D. Shone (tpts.); S. Bentley and Rex Greenwood (tombs.); Fred Pedley (pno.); S. Russell (bass); and Billy Hill (drums).

BOURNEMOUTH

WELL known in Bournemouth as one of the busiest of gig bands, the "Hot Spots" have just completed a very successful year, including many hotel engagements as well as their usual palas dates, and they finished off 1946 with a ten-piece outfit at the Town Hall on Boxing Night for the St. John Ambulance Corps, when a crowd of well over 600 danced in Bournemouth's largest dance hall.

Commencing 1947 with a big opening night at the New British Airways Social Club (BOAC) at their new premises at the airport to a bumper crowd, the boys feel that the year has started well.

The six-piece outfit at the club comprises Les Sanders leading on alto clarinet; Reg Cherritt (alto); Johnny Johnson (tenor); Stan Parish (pno.); Bill Sutton (tpt.); and George White (drums).

GREWE

THE recent entry of Roy Lewis into H.M.F. has meant the first change in personnel of Walter Hodgkinson's "Dominoes" since the last contesting season, when the band was successful in the Mid-Britain Area Final.

The full line-up of the band with Walter leading on the piano now is: Wilf Vickers and Lauri Hilton (tpts.); Graig Webb and Ken Edge (trombones); Harold Clynes, Jack Steele, George Wilson and E. Farr (saxes, etc.); Ken Foster (drums); and Cliff Galliard (bass).

CHELMSFORD

COMMENCING the new year with a month's booking at the Corn Exchange Palais, Billy Kays and his Sextet have been re-engaged as resident band in succession to Jim Lothian's and Phyllis Colman's bands.

Leading his sextet from drums, Billy features ex-Orchid Room pianist Michael Grant; bassist Len Bush (late of Jerry Hoey and Carl Barri-teau); Stan Watson (elec. guitar) (who was with Duncan Whyte at the Astoria); and trumpet stylist Ronnie Fenner.

MIDLANDS

WITH offices at Queen's College Chambers, Birmingham, Musical Direction, Ltd., has recently been formed by three well known Midlands bandleaders and is now in a position to supply any type of band, orchestra or cabaret act.

The three leaders concerned are Vincent Ladbroke, Jackson Cox and Norman Nankervis.

The latter was chosen to supply the music for the Featherstone Film Ball at the Victoria Rooms, London, on February 10—quite a distinction for a provincial band.

GLASGOW

GEORGE COLBORN and his Band have settled down at the Plaza Ballroom and have an impressive line-up. George leads on violin, and has saxes: ... (drums); (drums); (drums); B. Llewellyn (dbig. flute); T. Thornton (dbig. flute); J. Auld (dbig. violin) and H. Adair (baritone). Brass section comprises M. Tobias, D. McGinlay and Gwyn Evans, while rhythm has Jack Drummond (piano); M. Schofield (bass); and G. Winstone (drums).

Glasgow's annual Cinema Ball was once again held at the Playhouse, which has been the venue for quite a few years now, an unfortunate loss to the gig men. Eric Winstone and his Band, finishing their season, supplied the music, with Louis Freeman's resident band.

At Dennistoun Palais, trombone man Bert Inglis has finished, and will play mainly now with the Scottish Variety Orchestra. His place will be taken by Max McConnell, who has been at the Albert, Plaza and other halls. At the West End Ballroom, croonette Helen Burns is now singing with Bill Paterson's Band.

Also in Scotland the week commencing March 31 are the Squadronaires, who have a date at Glasgow Empire, this being the week of Ted Heath's tour of one-night stands.

ABERDEEN

AT the Plaza, Aberdeen, the band under Cecil Duncan has finished and has been replaced by an outfit of local boys under the leadership of Alec Hurd, a swell alto man who was stationed near Glasgow during his RAP war service and played regularly with the Scottish Variety Orchestra under Ronnie Munro.

HUGH HINSHELWOOD.

EDINBURGH

WINDOW cleaner by day, dance band leader at night. That's Tom Brown, of the Princes Ballroom Orchestra, Edinburgh.

Two years ago Tom started the Express Window Cleaning Co., and now he employs three men, including Johnny Reid, who plays in his band at the Princes Ballroom.

On one occasion he was left hanging on to the sill of an attic window when the ladder he was using slipped on the ice-bound pavement. One of his workmen, who had heard his cries for help, rushed up to the attic and pulled him in.

Tom (tenor sax-clarinet) leads a five-piece at the Princes. With him are Charlie Duligal (piano); Kenneth Austin (drums); John Reid (alto); and Jimmy Foulner (tpt.).

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readers

THE TRUTH about BEBOP

EVER since I read the issue of the MELODY MAKER dated 31/8/46, I have been meaning to write this article. Naturally, I found everything in the paper interesting, because I haven't been very much in touch with my friends over there since I left England in 1937 after playing there with Teddy Hill's Orchestra in the Cotton Club show.

But there was one thing in this particular issue that especially interested me. It was an article by Seymour Wise called "What is Bebop?" and I was amazed to see that it was one of the most enlightened articles I have ever read on the subject.

Don't be offended by my saying that I was amazed at its being so well informed. So many things have happened, so many changes and advances in jazz in the war years, that it would hardly be surprising to find people outside this country completely out of touch and completely confused about what is really going on in American jazz and what the musicians themselves really think about different styles of music and musicians.

As far as I've been able to find out, practically none of the jazz records made in the last six or seven years have been released in England—not more than about a dozen come out there every month. When you consider that there are between 300 and 400 record companies in this country, and that the ones recording most of the jazz are independent companies that probably don't sell any records outside this country, you can see how difficult it is for anyone abroad to get a true picture.

That brings me to the faults I found in Mr. Wise's article. One was the list of records he gave as "samples

of bebop on current British releases." As far as I could see there wasn't a single record on that list that represented the kind of music that I have become identified with under the name of bebop or bebop.

The examples he gave were all Woody Herman records except one, which was Count Basie's "Stay Cool." I haven't heard that one, and I don't believe it has been released in this country; but if the trombone solo Mr. Wise mentioned was by J. J. Johnson, who used to be with the Count's band, then it was admittedly a bebop solo, but it was not played on a valve trombone. "J. J." plays regular trombone and comes closer than anyone else to playing bebop on trombone except Billy Eckstine, who does use a valve trombone.

The two choruses of trumpet unison in Woody Herman's "Calcutta" are an indication of bebop, but none of the Herman records he lists, fine as they are in their own style, could be considered bebop all the way through. As a matter of fact, I don't think there is any big band that has made records of arrangements written entirely in this style, with the exception of Georgie Auld's, Billy Eckstine's, and my band.

If you can get Musicraft records in England you will soon hear plenty of examples of the real bebop by both small and big bands, such as Georgie Auld's "Mo Mo," a fine thing written by that great young trumpet man and arranger Neal Hefti, who used to be with Woody's band.

THE other slight mistake made by Mr. Wise was that the Lionel Hampton record of "Hot Mallets" was not my first recorded solo. If you can dig up a record by Teddy Hill's Orchestra entitled "King Porter Stomp," you'll hear a trumpet solo which sounds just a little like Roy Eldridge. Well, it wasn't—it was yours truly when he was strictly on a Roy kick. That was back around 1937. And about the same time as the Hampton record I wrote and recorded an original with Cab Calloway's Band called "Pickin' The Cabbage."

I suppose I ought to add my own answer to the question, "What 's bebop?" but I think the music speaks best for itself—that is, if the listener has a good ear and especially if he understands chord changes thoroughly.

The main thing in learning any kind of music, or in trying to play a definite solo style on any instrument, is to get to understand the fundamentals first instead of just learning the superficial qualities and stealing them off some record.

LET me give you one little example. Say I'm playing in the key of D Minor and am just going back into the D Minor chord, where most people would probably play an A seventh, and the melody note would be the fifth of that chord, E natural. Well, instead I play an E flat.

Somebody listening to the record would either think that I am playing a wrong note or playing the right note with my instrument half a tone flat, or else creating a definite effect by suggesting a different chord. Well, of course, the right answer is that I'm using an E flat ninth as a passing chord instead of an A seventh, and if the rhythm section feels the same kind of changes I do they will be playing it, too. But a kid who is



Trumpeter John "Dizzy" Gillespie, almost unknown to swing fans until the last two or three years, suddenly leaped into prominence on the strength of a new jazz style known as bebop, of which he is said to be the creator.

Dizzy played with the Teddy Hill Orchestra in 1937, was on one of the Victor All-Star recording dates, and worked with Cab Calloway during 1940 and '41, leaving the Cab for Ella Fitzgerald's band in the latter year.

Since then he has concentrated on small-band work, making records for several of the smaller companies—all of them in the new "off-key" manner which has made him the most-talked-of trumpet player in America.

Today, Dizzy tops every swing poll, despite his unpopularity with lovers of traditional jazz, and it is safe to say that he has become the most influential musician on the jazz scene.

just trying to copy the way I play. Instead of trying to understand why I play that way, will simply play E flat without trying to realise what it means and why it's in there instead of the customary E natural.

Another important thing is never to use technique as an end in itself. Technique is no good without the taste to know how to use it. A combination of technique, taste and originality in ideas will make good music any time.

Also don't forget that bebop isn't the beginning and end of music. Personally I like to listen to all kinds of musicians. On my own instrument, for example, I enjoy listening to Roy Eldridge, Bobby Hackett and Billy Butterfield, and of course the wonderful horn men with Duke—Harold Baker, Trift Jordan and Ray Nance—and all kinds of others who don't play in a style at all similar to mine.

Another thing is to stop worrying about what is jazz and what is not jazz. Everybody has a different idea of what the word means, and some people talk (and write) as though "jazz" meant "good" and "not jazz" meant bad. I don't go along

with that kind of argument, and I'd rather just distinguish between "good" music and "bad" music.

American musicians (and I'm sure this must apply to English musicians with good taste, too) don't use the word "jazz" very much; they prefer to consider whether music is played in good, consistent taste, whether it has originality, and whether it's good music.

If you keep that in mind, no matter what kind of music you listen to, you'll be on the right track, whether it's bebop or Bach!

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AFN Discs

WE have received a letter from Messrs. A. Cooper and Sons, Ltd. of Chatham, which raises a very important issue. It reads:-

"As the leading record dealer in this area, we naturally have a great demand for recordings of every type of music, and everything is done to cater for all tastes. However, with the introduction of the American Forces Network on the air to British listeners, we find ourselves inundated with requests for records hitherto unpublished on British labels, recordings by Stan Kenton, Phil Harris and the King Cole Trio, to mention but a few. We have, whenever possible, met the demand for swing, and even jazz, with such recordings by American artists that are obtainable via the E.M.I. and Brunswick trade-marks, but these are insufficient.

"Unfortunately, we have no knowledge of any source for these discs, and would appreciate any help you can give us with a view to satisfying the ever-increasing American band enthusiasts."

We have had regretfully to reply that, short of bringing the discs across from the States, it is impossible for Messrs. Cooper to satisfy their customers, and this unfortunate admission brings to a head the whole question of the selectivity—or lack of selectivity—of the British record companies.

Every month, they issue American records made years ago, but they do not keep up at all with the demand for the current swing and jazz discs which the public are able to hear over the AFN or about which they may have read.

Unquestionably the American representation we get in our monthly record catalogues is not only inadequate but uninspired. We say unhesitatingly that it gives no true picture of American swing and jazz music as it is to-day.

One instance leaps to mind—that of the King Cole Trio. For years this has been the outstanding small combination of America, winning every band poll in its own section, making a tremendous hit on films as well as on records, and on the radio. The Cole type of music in America over the past few years has given the impetus to an exciting and original style of small band music.

Yet only one of the King Cole recordings has so far found its way on to English catalogues—and that was some years ago, before the Trio had attained its artistic pre-eminence.

We in this country have no means of assessing on records the popularity and importance of such bands as those of Elliot Lawrence, Dizzy Gillespie and Boyd Raeburn, nor have we had adequate means of appreciating Stan Kenton, Les Brown or Gene Krupa (featuring tenor-sax Charlie Ventura).

In fact, were it not for the AFN, it is true to say that we in England would be almost cut off from the latest developments in American swing music.

We know that some of the bands mentioned have recorded for American labels which have tie-up with the British companies; but surely, with the demand that now exists, such difficulties should not be insuperable?

ESSENCE - by Pat Brand

AT last, "The Mystery of 'Pistol Packing' Thompson" has been solved!

It started here one press night. The clamour of linotype machines, printing presses and editorial curses was suddenly broken into by the ringing of a phone. We snatched it up, belatedly: "Hello!"

"This," said a stern voice, "is the West Central Police Station, Firearms Department."

We hastily threw away the Smith and Wessons we habitually carry to ward off irate contributors. "Yes?" we meekly asked.

"This is Inspector Plonkit speaking. I am anxious to discover the whereabouts of a musician by the name of Art Thompson."

We bristled again. They hadn't rumbled us yet. But poor old Art! What had he been up to? We ran our minds over the list of current murders. . . . We told the inspector, quite truthfully, for Art, he had tried the only phone number we had, and failed. Thanking us, he rang off.

We returned to our work, somewhat subdued. That was the start. The mysterious phone calls continued. The BBC was rung. So was the Television Department. A policeman called round at Art's flat while he was out. . . .

So that we were rather surprised to see him the other day, still apparently at large, and playing on a broadcast. We watched his ouched fingers bumping over the keys, and thought to ourselves how little we knew of our fellow men. The same hands that could stir the blood in our veins with a boogie beat could raise a revolver, point it, and send that blood oozing from our temples!

It was with mixed emotions that we approached Art in the adjacent bar after the session, tentatively mentioned the phone call.

"Oh, so they rang you, too!" he laughed.

Laughed! We smiled a sickly grin. And then he explained what had been happening.

It went back to 1942, when Art hired an ancient revolver from a Bond Street firm for use in a comedy sequence in his stage show at the Alexandra Theatre, Stoke Newington. "We were doing 'Pistol Packing Momma,'" he told us. "And my bass player, Eddie Edmonds, had to fire one shot. Ammunition was so scarce in those days that a boogie beat could get fifty rounds of blank cartridges and dared not even fire one in rehearsal to see if the gun would work! At the end of the run, I returned the weapon to the firm who'd hired it to me."

"Now, five years afterwards, the police want to know what I did with it!"

"We shakily raised our glass to our to-day."

CARTOON by Betts



"Spare a copper, sir. Temporarily out of work owing to the cessation of Television."

lips. We'd always known there was nothing really to worry about. . . .

YOU will recall the article by West Indian bandleader Al Jennings which was published last month as a result of alleged discrimination against coloured musicians in this country. Now comes a note from Kathleen Jenkins, of the Free Press of India, enclosing a copy of a letter which she had spotted in the South African "Rand Daily Mail."

"Sir,—I have noticed with dismay a growing tendency of the South African Broadcasting Corporation to play records of coloured or sometimes even full-blooded Negro musicians and singers, mostly from the United States. This, I consider, constitutes a danger to our colour bar."

"Among our younger generation there is a tendency to 'hero-worship' these coloured and Negro musicians, principally because they are clever exponents of popular music. The next step in the dissolution of our white supremacy will be the engagement of our own native and coloured musicians on the air, and finally for dancing and theatrical engagements."

"This is the thin edge of the wedge. In time, our colour bar and our civilisation will be shattered.—J. A. G."

It must have been, I think, one of the aforesaid younger generation (for whom let us be thankful) who wrote two days later:

"Sir,—May I endorse J. A. G.'s remarks about the pernicious habit of broadcasting the music of coloured musicians? Indeed, our colour bar is being threatened on all sides. I actually saw someone backing a black horse to beat a white horse. This should be stopped and races confined only to white horses so that there would be no doubt of their supremacy. We cannot allow these threats to our colour bar and our civilisation, which are admired the world over.—Snow White."

ON Thursday last the red light Society meeting of the present series. Sadly the boys packed up their instruments, and we all adjourned to the "local" to drink farewell to what had been a memorable experience not only for those lucky enough to catch these airings on short-wave but also for the star musicians who had been able to sit in and play the sort of music they really enjoy.

But, a quarter-past later, chatting to Harry Parry, who had guest-starred on the session, and to producer Mark White, my gloom was considerably lifted. I learned that we have even more to look forward to in the forthcoming "Jazz Club" series on the Light Programme (commencing March 1) than the bare title would suggest.

For one thing, production has just been placed in the hands of Mark White, who, by now, has proved himself one of the most sympathetic jazz dispensers on the BBC; and for another, Harry Parry, with the experience of the original "Radio Rhythm Club" behind him, is determined to imbue his sessions with the same atmosphere of informality that obtained in Mark's "Jazz Society" and is so conducive to the production of good jazz.

There will be no permanent personnel. Harry will act as host, stepping in now and then to take a solo, and introducing to the audience those musicians who are expected to drop in every now and then for a bash.

At last it seems that something is being done that will stem the tide of letters that daily inundate me from readers desperate at the lack of adequate jazz fare on the BBC menu.

I'VE had occasion before to remark upon the ability of musicians almost to dispense with sleep altogether. Latest recruit to the waking marathon is drummer Ray Ellington, now back with Harry Roy and playing at the Astor, where he finally put down his sticks at 4 a.m.

Hardly has he rested his wrists than breaking dawn finds him at Pinewood Studios, all ready for a hard day's work on the set of the Powell and Pressburger picture, "End of the River," in which he plays the part of a Portuguese rubber trader.

Then, back to the Astor for another session on the Roy drums.

End of the River is now in its fifth week, starring Babu and Esmond Knight. When this is finished, will he be able to catch up lost sleep? Not a bit of it. He's all set then to go straight into the part of a sipsy horse stealer for the Stewart Granger-Valerie Hobson vehicle, "Blanche Fury."



It was a fitting culmination to a fine run of broadcasts when the members of the "Jazz Society"—that is to say, everyone who broadcast in this long and successful series—got together last Sunday (9th) for a grand reunion dinner at the Rose Room. This special picture shows a large part of the "Society" gathering, and in it you will recognise producer Mark White, together with Betty Dale, Lorna Martin, Duncan Whyte, Harry Hayes, Harry Gold, Archie Stavin, Ivor Mairants, Denny Vaughan and Billy Munn (the "Society's" Gold, Archie Stavin, Ivor Mairants, Denny Vaughan and Billy Munn (the "Society's" Speaker and Musical Janitor, respectively), Geoff Love, Benny Lee, Dave Fullerton, Eddie Macaulay, Cliff Townsend, Rex Owen, George Hurley, George Chisholm, Frank Deniz, Nat Temple, Max Abrams, Tom Henry and several more. "M.M." Photo.



Famous U.S. alto and tenor sax bandleader, Charlie Barnet, is here seen conducting his band in the Pathé-Monogram picture, "Freddie Steps Out," which is soon to be shown in London. Vocalising at the microphone is "Freddie" himself—Freddie Stewart.

ACCORDION

I PAID a visit to the Willesden and District Accordion Club last Tuesday, and was duly impressed by Organiser Bob Barber and his excellent arrangements. He has been lucky enough to obtain the services of Billy Branwhits as teacher for the Club. Billy is well known around North-West London as an up-and-coming semi-professional band leader with his own ten-piece outfit.

Preparations are in hand for several concerts organised by the Club, whose activities will cover not only Willesden, but Acton, Paddington, Shepherd's Bush, Kilburn, etc.

Over coffee and cream buns, Doreen Milson and her future husband, Barry, told me of their future activities. Doreen is still with Ralph Reader's "Ladies Out Of Uniform" and will be going on tour again with this show after its re-formation. This time she gets a longer spot—and certainly deserves it.

Barry tells me that he will be back in Clivvy Street in five weeks' time, but still doesn't know whether he is going to take up accordioning professionally again or not.

Fans should watch out for Doreen in Ipswich, Blackburn, Liverpool, Newcastle, Carlisle, Rochdale, Boscombe, New Cross (London), Folkestone and Chatham in the next two months.

by Desmond A. Hart

New clubs being sponsored by the B.A.A. are to be found in Epsom and North London.

John Howard, of Birmingham, writes to tell me that he is re-organising Jay's Accordion Club, which originally was founded in 1934.

The Oakdale and Poole Accordion Centre, organised by Marian E. Line, reports excellent progress, and the Junior Band has plenty of bookings to keep it busy. The senior band is in the process of formation.

R. G. Bayliffe informs me that he will be opening up The Gloucester Accordion Club later on in the year.

Another B.A.A. sponsored club has recently had its inaugural meeting. This is The Gosport and Fareham Accordion Club. Organisers are H. M. Fairs and J. C. Hoare.

A special "Thank you" to Mrs. Dorothy Longley of the Crawley Accordion Club, for a most interesting letter telling me of her trials and tribulations in keeping this club together throughout the war. This 10-year-old organisation has more members than Mrs. Longley can possibly cope with, and she would appreciate help from any qualified accordion teacher near enough to Crawley to help her out with the tuition.

My First 24 Hours in New York by BERYL DAVIS

LEAVING England at 5 a.m. was the foggy sadness I thought it would be. Five a.m. is a sad hour, anyway, but the "America" is such a wonderful boat that it is difficult to stay sad for long in such an atmosphere. Everyone was rushing around like first day back at school. At Cherbourg we stopped for eight hours and picked up 500 more passengers of all makes and brands, and then—out to sea! Everyone was ill—me, too! Captain Harry Manning says it is the worst crossing in 36 years, but I imagine that this is his regular party piece. The ship was three days late on the crossing, and every day as we drew nearer to America there were calls to New York.

At last we arrive at Manhattan, and it's the most wonderful thrill you can imagine. Although it is midnight when we arrive there are lights everywhere and the pier is a seething mass of people. It seems that some imaginative Press agent has labelled me "Britain's Sweater Girl." This means posing sans coat on the freezing pier in order to prove it for the heavily coated photographers. At last I meet the man I've been chatting with on the telephone for the last ten months.

—my manager/sponsor, Willard Alexander. DRIVING through Broadway to the hotel is like going through a fairground. The Commodore, where I am staying,

HITS AND PIECES SAMMY QUAYER

SHEET sales nose-dived, only 'bout a half-dozen of current sellers hitting the jackpot. . . . "May I Call You Sweetheart?" a quickie, made the frame on nine airings. . . . Lou Preager's and Jack Simpson's All-British Saturday air fling a god-send to our songsmiths. They're getting that big boost at last.

"Hi, there! War! Guardsman" at Lubeck, Germany, and thanks a million for your swell letter. Have no knowledge of the song you mention, so how's about sending me a rough copy? . . . Jos. Geo. Gilbert, Jimmy Phillips, Peter Maurice, Billy Reid and Dorothy Squires sailing for New York on the "Queen Elizabeth" today (Thursday).

CROSS DRESS.—Who's the crooner-cum-scripter-cum-comic who told a journalist that no one had the right to criticise radio artists? Funny, there's nothing to criticise in this guy—yet. He hasn't made up his mind what he wants to be! . . . Gene Crowley breaking new ground on his first "Music Hall" in a comedy role. . . . That was a nice creamy "Ole Buttermilk Sky" vocal by Doreen Lundy on Monday at Eight. . . . Quite a few BBC producers wearing that "Enquire" look. "The Sunnyriders." My femmie trio. "The Ripstoppers"!!

Big breaks coming the way of top singin' group rivals "The Ramblers" and "Radio Revelers." They've just fixed a snooker match. . . . "Nice People Drive"—Pop girl with the "pop" boys is John Sharman sec. . . . Jaye Walters. Toe the line with Kay Opik and take a tow, Miss W. . . . Harry Parry knew all the answers when put on the jazz spot in "It's My Opinion" last Sunday afternoon. . . . I know a few bandleaders who are losing plenty sleep worrying about Ted Heath's "cos ork" Go to bye-bye, maestros, "cos ork" Ted's crew are very happy, thank you! . . . "If I Could be Where I Want to Be" . . . "Workers' Playtime." . . . 'Twas Jack Bentley who turned in that sensational lyric for the Paul Carpenter-

—who arrived in New York on January 15 to find herself hailed as the "U.K.'s most important rival to Jane Russell!" Since the age of 14 she has been in the top flight of British girl singers, first appearing with the Oscar Rabin Band and graduating to her own radio series and stage appearances. She has also sung with such other top-liners as the Squadronaires, Stephane Grappelly and Arthur Young, to mention but a few.

The war brought her immediate recognition from such visiting American maestros as Sam Donahue and the late Glenn Miller, with whom she guest-starred on more than one occasion. Finally, her appearance in the film "London Town" left American critics in no doubt as to her vocal and visual qualities, and she landed in the States with an M-G-M recording contract and the offer of a four-year contract with the Bob Hope radio show awaiting her.

She left New York for Hollywood on February 2, but before boarding the train sent "Melody Maker" readers this vivid account of her first impressions of America.

My first American meal is chosen from a menu that looks like a radio script; but how can you eat with music like that going on, anyway? Elliot Lawrence is also eating at another table and listening to McKinley. I also meet old comrades like Dick Dudley and George Monahan. . . . just like old home week. I keep watch for Dorothy Carless, but she doesn't appear. My first impressions of morning in New York, looking down from my room to 42nd Street, revive the fairground impression. The cars are all colours and look like "Dodgems." The central heating here is unbearable, but the maid refuses to enter my bedroom until I close the windows.

ALL I want to do is walk around and see the fabulous window displays everywhere. The money is very easy to understand and very easy to use. I have dinner with Vaughn Monroe and his wife at Toots Shore's; later see called up on to the Strand and get called up on to the stage to sing with the band. I fix song, key, etc., in full view of the public. . . . which is surely the most disconcerting thing that can happen to a singer. Later still we go to the Pennsylvania Hotel to hear Jimmy Dorsey's wonderful band. He still plays "Green Eyes" and "Amopola." In between sessions he joins our table. Seems anxious for news of London, and asks about Joe Brannelly and Billy Amstell. He plays such beautiful alto, like no one else.

I FINISH a hectic evening at one of the many all-night restaurants, eating hamburgers and coffee, with an assorted collection of musicians, music publishers, song-writers, announcers, bandleaders and managers we've gathered on the way. My first twenty-four hours in New York have been wonderful!

As we close for press, a message from Beryl says she is broadcasting on the Benny Goodman Show on February 17. She has also met Tommy Dorsey, who asked her to make records with him on Victor. She could not accept the offer as she is already contracted to M.G.M. for recording.]



is New York's largest hotel, although only (!) 22 storeys high. Ray McKinley's band is playing here, all arrangements by Eddie South, now playing wonderfully, very much like Benny Goodman. Peanuts inquires after his friends in London, such as Benny Lee and Johnny Green.



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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

DUTCH collector John Schoondergang writes with reference to "Junkshoppers' Discography," which he has just obtained, and says he was astonished to see the Roseland Dance Ork's "Aunt Hagar's Blues" listed as a Henderson item.

He writes: "I'm a Henderson collector and, after playing this record over, find it to be by the O.M.S.—nearly the same as the version by Ladd's Black Aces on Ge. 4762."

John wants to know the line-up of "In My Dreams" / "Weary Stomp" by Curtis Mosby's Dixieland Blue Blowers. According to Schleman, Mosby is a coloured blue-blower who used to direct a couple of blue-blowing units at Solomon's Penny Dance Hall in Los Angeles in the middle and late 'twenties.

Apart from the fact that many well-known jazz musicians claim to have played with Mosby at one time or another (people like Hampton and Lawrence Brown), and that Mosby was afterwards in some kind of Union trouble, we know nothing of the man or his records. Who can assist with the details?

FORGOTTEN... BUT NOT GONE.
No. 2, by Sinclair Trull

"Chant Of The Weeds" / "Shakin' The African." Don Redman and Orchestra. Brunswick 01244.

Leonard Davis, Bill Coleman, Henry Allen (trumpets); George Washington, Fred Robinson, Bennie Morton (trombones); Edward Inge (clarinet); Don Redman, Rupert Cole, Robert Carroll (saxes); Horace Henderson (piano); Talcott Reeves (banjo); Bob Yaquire (bass); Mainzie Johnson (drums). Recorded 1931.

With Don Redman currently playing the Continent, here is another record to be lifted from the cupboard, dusted and given a spin.

"Chant Of The Weeds" is a most intriguing effort on Redman's part to essay something a little different, a little more serious, perhaps, in jazz composition. Played on a whole-tone scale, it is mostly arrangement for the brass and saxophone figures, and both sections cope with the difficult arrangement admirably.

I hear that Don Redman has quite forsaken his alto these days and merely confines himself to vocalising. It is a pity, for he was a cunning alto player, as this side will show. Here is a record which should live as long as jazz is played, for it is truly different, and contains one of the most subtle and tricky melodies ever composed in the jazz idiom.

The reverse is the perfect contrast, being a fast five number containing an abundance of good solos. There is plenty of the half-spoken, confidential Redman vocalising, and he button-holes the listener from the word Go with some sly comments on the subject of "sweet bands" against Lombardo-chords by the saxophone section.

Henry Allen is excellent on this side, being kept strictly on the beat by the solid drumming of Manzie Johnson. The whole rhythm section is, in fact, admirable, and the band respond by playing with a fine swing throughout.

RECENT AMERICAN RECORDS
Reviewed by Ralph Venables
(Concluded)

Coming about three thousand miles east, we hear Eddie Condon and an enormous aggregation of stars playing "Deep Harlem" under the tiresome and royalty-free title of "Improvisation for the March of Time" on Decca 23690, but, surprisingly, it is a nice noise with Wild Bill and several more notables taking solos of merit. Yank Lawson's "Too Many Times" / "Stumbling" and "Wang Wang Blues" / "That's a Plenty" on Signature 25107 and 25108 respectively are excellent—particularly the first side, which has Rod Cless, Miff Mole, James P., and some more worth-while folk. The large Lawson Band ("Sugar" / "Sensation" — Sig.

15004) is a waste of time. And another George Hartman—"Angry" / "Hindustan" (Keynote 627) turns out to be on a par with the earlier ones—perhaps a little better, in fact.

Commodore continue to issue "progressive" efforts, though some are worth playing once. Such items as Catlett's "Sleep" / "Linger Awhile" (CMS 564), de Paris Brothers' "Sheik" / "Change O' Key Boogie" (CMS 567), Ammons' Rhythm Kings' "Jammin'" / "The Boogie" / "Bottom Blues" (CMS 1516), and Catlett's "Memories Of You" / "Just A Riff" (CMS 1515). Quite as reprehensible is a Jack Teagarden coupling on his own label—"Martian Madness" and yet another "Basin Street Blues." No wonder his band has folded. There is another coupling by the Willie "Lion" Smith outfit—with Max Kaminsky, Frank Orchard, Rod Cless, and so on. This is "Bugle Call Rag" / "Muskrat Ramble" (Black and White 24), considerably better than BW 6. Also on Black and White is another Rod Cless Quartet offering—"Have You Ever Felt That Way?" / "Froggy Moore" (BW 29), which, having Sterling Bose, is inevitably of great interest. He and Cless almost hit it off together, but not quite. James P. Johnson and Pops Foster complete the quartet. Oh, yes, and the reissue of Pee Wee Russell's Rhythm-makers' "Changes Made" on HRS 1001 turns out to be from a new master. This is so different as to constitute virtually a new record, especially to those who like their James P.

JORDAN FOR A BOB!

Louis Jordan's Tympany Five have done "Choo Choo Ch' Boogie" coupled with a somewhat dubious "That Chick's Too Young To Fry" on Decca 23610, my copy of which I will gladly sell for a shilling to anyone. Really, the current output of coloured bands in America (modern bands, I mean) is so depressing that it is probably wiser simply to ignore such discs altogether. Like a breath of fresh air—despite inevitable drawbacks of reproduction—are Sam Meltzer's Century issues, about which Max and Rex have already told you quite a lot.

Fats Waller very nearly comes back to life when Ray Stokes plays "The Little Goose" and "Blues for Clarence Profit" on Black and White 12. Helped along by Wilson Meyers' bass and Buddy Christian's drums, this coupling has great attractions. I somehow forgot to mention it in my last review (it was recorded over a year ago, as a matter of fact), but it is well worth getting. So is Cow Cow Davenport's "I Got A Gal For Every Day In The Week" on Comet 1, though on the reverse ("Jump Little Jitterbug") he plays and sings for all the world like Bob Howard, no less! Dare I say that there is a rather charming Joe Venuti release on Pan American 0467? No? Well, never mind, it's still good to hear the same old Joe, just as it was on those Jumps last year. But let me warn you against the new Mel Henkes on Victor. For those who have and like his four sides on Collector's Items, the Victors are a fearful disappointment in every way, being less like jazz even than the Venuti coupling!

And here I will stop, having drawn your attention to the fact that in 1946 the best jazz unquestionably emanated from California. For those who revel in coloured jazz, the Kid Ory Crescents were supreme, and for those who prefer their coffee white—the Frisco Jazz Band likewise. My statement should have been rendered entirely inaccurate by the advent of the King Jazz sides with Mezz and Bechet, and for this reason I held back this review until their arrival. They reached me last week—all of them—and I retract nothing. Once again, I blame advance publicity and the inevitable assumption that anything including Mezz and Bechet must be marvellous. Certainly these discs are interesting by virtue of their instrumentation, but for the very same reason they are handicapped by limitations. That, at least, is my opinion. I would have preferred to wait a month or more before giving a verdict, so I will reserve the right to change my mind.

APPEAL

Ernest Bayly, 41, Hastings Road, Maidstone, Kent, is trying to complete a list of the Vocalion Swing Series issued here. Will interested readers get in touch with him for list of numbers of missing titles?

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CHATTER

by Chris Hayes

IF there is an aggrieved musician masquerading as a horse, I'd have him know that all complaints about CHATTER must be made at the office and not delivered as I pass blithely along the street. I mention it because a hefty roan bit my arm the other day as I traversed Lon. Acre. The pen is mightier than the sword, but not as sharp as the teeth of a horse!

Down Welwyn way they say Erich Gross can't be beaten, for his nine-piece band which he leads on piano, is as dependable as his goalkeeping for Welwyn Garden City Football Club. Erich, who is studying orchestral conducting under Frank Green-Seld at Trinity College of Music, has saved all five penalties shot at him this season.

Another laddie who excels at music and sport is 30-year-old London drummer Billy Wiltshire, for Billy who keeps a solid beat going for Lew Stone at the Embassy Club, moves like a streak of lightning on two wheels. Former amateur cycling champion, he hasn't time for racing, at present, as apart from working for Lew he belongs to the fiery George Shearing Quartet.

Directly he read in CHATTER last week about bandleader Lyn Charles discovering some music in a piano stool at Victoria Hall, Southampton Row, guitarist Ivor Mairants listened there to retrieve it! After a dance at South Hall before Christmas, Ivor, who had borrowed some orchestrations from Phil Gardew, couldn't find the first-alto score anywhere. For its recovery, Ivor and Phil ask me to thank the observant Lyn warmly.

Welcome home to sub-mariner Ronnie Kent, Walthamstow semi-pro pianist, whose swing trio is being booked regularly at the Repton Club, where he leads drummer Ted Poulter and tenor-clarinet Ken Riley. Visiting the Skyrockets at the Palladium, I found them listening eagerly to soccer stories recounted by the master footballer who taught them P.T. in the RAP—former Arsenal centre-forward Ted Drake!

When he has brushed the seaweed off his boots, Corby merchant-seaman 21-year-old Riskey Lloyd proposes to form a small swing group on Teddy Wilson lines for a Northamptonshire dance hall. If you're about the same age, live near Riskey, and would like to join him on piano, bass, tenor, alto-clarinet or trumpet, write to him c/o BM/RXCN London, W.C.1.

Gloucestershire dancers rock to the rhythm of a breezy six-piece outfit led by Bath pianist-leader Glem Koon, who features electric-guitarist Chris Williams, altoist and tenor-sax Roy O'Moore, trumpeter Vic Woodward, bassist Roland Brock, and drummer Denny Passmore.

CLASSICS from the CLUBS

ANOTHER fine letter for reminding us of good old numbers, the M's have to be split into two weeks, and here is the first selection to be going on with:

- | | |
|--------------------|-------|
| Mandy | C |
| Making Whoopee | G |
| Mandy | F |
| Man I Love | Eb |
| Mammy O' Mine | F |
| Maple Leaf Rag | Ab-Db |
| Marcheta | F |
| Margie | F |
| Marie | F |
| Mean To Me | Ab |
| Melancholy Baby | C |
| Melody In F | F |
| Melody For Two | F |
| Memories Of You | Eb |
| Memphis Blues | Eb |
| Mine | Eb |
| Millenburg Joys | Ab-Db |
| Miss Annabelle Lee | Eb |
| Miss Otis Regrets | Eb |
| Meanin' Low | Eb/Eb |

PERSONAL CHOICE.—Gerald's swing-star Jock Bain chooses "Melancholy Baby" as being a fine number for his trombone; this number, incidentally, being originally in Eb, it is now more usually bused in C, but is preferred by Jock in the more suitable trombonistic key of Ab.

Carlo Kraemer

Bassist Bert Howard, until recently with Harry Hayes at Churchills, is now available at Vic. 9738. Drummer Jack Miller, who was with Alan Green at the Royal, Tottenham, can be obtained at Mountview 3312. Appeal for piano song copies of junes old and new for four lads serving in Japan who play trumpet, violin, piano and drums comes from 14936359 Cpl. D. Carle, HQ, British Commonwealth Occupation Forces, Japan.

Although still bandleading and operating his own prosperous concern, Jack England Direction, at 12, Sutton Court Road, W.4 (Chiswick 6309), Jack England is now variety manager of Handa Agency (Will Hammer Enterprises), of 113, Wardour Street, W.1 (Gerrard 5753-4), where he is booking for six or more theatres and solely representing over 60 acts and half a dozen revues.

Good luck to drummer-leader Michael Leroy, who, after seven years in the Midlands as a semi-pro, some of it spent in the Forces, has come to London, taken tuition from the adept George Fierstone, and turned pro, with an entirely ex-RAP eight-piece, consisting of Johnny Weston, Maurice Owen, Derek Knight, Dennis Sheridan (sax); Manny Fester (tp.); Ernie Chapman (pno.); Eddie King (bass).

CONTEST FIXTURES

LONDON AREA
EPSOM.—Wednesday, March 5. See under Provinces.

PECKHAM.—Tuesday, March 11 (7.30 to 11.30 p.m.), at the Co-operative House, Rye Lane, S.E.15.—The 1947 South-East London Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Ed. Waller), 154, South Norwood Hill, London, S.E.25. (Phone: LIVINGSTONE 1587.)

TOTTENHAM.—Monday, March 31 (7 to 11 p.m.), at the Royal Dance Hall, High Road, N.17.—The 1947 North London Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Lyn Morgan), 50, King's Gardens, West End Lane, N.W.6. (Phone: MAIDA VALE 3030.)

CATFORD.—Wednesday, April 2 (7.30 to 11.30 p.m.), at the Lewisham Town Hall.—The 1947 North-West Kent Championship.

Organisers: As for Peckham. (See above.)

PROVINCES
BIRMINGHAM.—Tuesday next, February 18 (7.30 to 11.45 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick.—The 1947 Birmingham District Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: HINCKLEY 563.)

IPSWICH.—Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.—The 1947 Suffolk County Championship.

Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. (Phone: IPSWICH 4351.)

HULL.—Monday, March 3 (8 p.m. to 1 a.m.), at the Beverley Road Baths.—The 1947 East Yorkshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: AINSDALE 78238.)

EPSOM.—Wednesday, March 5 (7.30-11.45 p.m.), at the Municipal Hall.—The 1947 Southern Counties Championship.

Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Bill Waller), 324b, Brixton Road, London, S.W.9. (Phone: BRIXTON 4841.)

MANCHESTER.—Friday, March 7 (7.30 p.m. to midnight) at the Coronation Ballroom, Belle Vue.—The 1947 Manchester District Championship.

Organiser: Mr. Lewis Buckley (See "Hull" above.)

DERBY.—Wednesday, March 12 (7.30 to midnight), at the King's Hall.—The 1947 Derbyshire County Championship.

Organiser: Mr. Arthur Kimbrell. (See "Birmingham" above.)

PRESTON.—Wednesday, March 19 (7.30 p.m. to midnight), at the Queen's Hall.—The 1947 North Lancs Championship.

Organiser: Mr. Lewis Buckley. (See "Hull" above.)

LINCOLN.—Wednesday, March 26 (7.30 p.m. to midnight) at the Drill Hall, Broadgate.—The 1947 Lincolnshire Championship.

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