

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XIX No. 496

VICTOR FELDMAN ON THE AIR

ALL the provincial fans who have for so long bemoaned the fact that they have never had a chance to hear our famous "Kid Krupa," Victor Feldman, will at last be able to do so.

With his two brothers—Robert on clarinet and Monty on accordion—young skin-wizard Victor will be heard broadcasting next Thursday (January 28) from 1.35 to 2 p.m. in the Forces programme.

The feature is one of the new David Miller series, "Air Finds," and anybody who may have scoffed at all the publicity we have given this little genius since he first came to our notice in June, 1941, will have a chance to apologise for doubting our word.

It is a great shame that the Trio make their air bow at a time that is not the most convenient for general listening, but at least all who can listen will have a real thrill.

Other interesting broadcasting news is that Ted Heath and his Music are broadcasting again on February 3 from 11.30 to 12 midnight. Ted's first broadcast with his own band was a terrific success, and fans will eagerly await this long-overdue second airing.

HARRY ROY'S STAGE PLANS

ON February 22 Harry Roy and his Band will be finishing up their long and successful run at the Embassy Club, and Harry will be taking the band on a lengthy provincial tour, for which bookings are already in hand for nearly a twelvemonth ahead.

Harry will finish at the Embassy on February 20. He and his band commenced there in October, 1941.

Speaking of the reasons for his important new move, Harry says: "It doesn't do for any bandleader to remain in one place too long. Besides, I feel that in these difficult times it is up to bands which are well known on the radio to go out of Town and entertain some of the hard-working public in our provincial cities. I do not agree with the selfish policy, nowadays adopted by so many famous musicians, of being apparently determined to remain in London at all costs, so that they are never seen by the huge body of provincial fans."

Harry's first date (February 22 week) will be Nottingham Empire. The following week he is at Bradford Alhambra, and then his dates are Newcastle Empire, Edinburgh Empire, Glasgow Empire and Sunderland Empire.

On April 5 week, Harry will pay his

(Continued on Page 9)



The deputation of band leaders, representing the Dance Band Directors' Section of the M.U., snapped as they were about to enter the B.B.C. for their meeting last Thursday. (L. to r.): Maurice Winnick, Jack Jackson, Carroll Gibbons and Chas. Bohm.

LEADERS & B.B.C. CLEAR THE AIR

LAST THURSDAY (AS EXCLUSIVELY ANNOUNCED IN OUR LAST ISSUE) A DEPUTATION OF THE DANCE BAND DIRECTORS' SECTION OF THE MUSICIANS' UNION MET JOHN WATT, B.B.C. DIRECTOR OF VARIETY, TO DISCUSS A MEMORANDUM, TEXT OF WHICH WE PRINTED.

While no major fireworks occurred at the meeting, it did at least help a little to clear the air and to show tangibly to the B.B.C. that bandleaders are not only concerned but horrified at recent developments in B.B.C. dance band policy.

As a result of the meeting, the following statement was issued from Broadcasting House:

"A deputation of the Dance Band Directors' Section of the Musicians' Union met the B.B.C. this afternoon (Thursday, January 14) to discuss dance music policy.

"The Dance Band Directors maintained that the B.B.C. new policy of substituting a contract band for the 'Band of the Week' will not improve the quality of dance music.

"The B.B.C. took the opposite view but explained that side by side with the new policy there would be an increase in the amount of broadcast dance music, which they expect will provide adequate representation to the majority of the best known dance bands who have hitherto taken part in the 'Band of the Week' sessions.

"At the request of the Dance Band Leaders, the B.B.C. agreed to set up machinery to enable broadcasts to be taken from provincial studios whenever possible in order that bands should not be precluded from broadcasting when undertaking theatrical tours."

Most significant concession, if it works out, is that suggested in the last paragraph.

As "Band of the Week" touring bands could afford to give up a week's music-hall work to broadcast, but the new arrangement of isolated dates means that these bands might sometimes have to give up a whole week's provincial music-hall work for just one broadcasting session in London.

If the bands can be aired from the towns where they are appearing on the stage, this will be a great help in the new and not so satisfactory state of affairs.

The lay Press, however, pounced on the B.B.C. statement that there would be a substantial increase in the bookings available for "outside" dance bands—but we can hardly subscribe to their enthusiastic acceptance of this aspect of the situation.

Quite apart from any airings by Ivy Benson, who for the time being has taken over all "Band of the Week" time, there would be, according to Mr. Watt, some twelve engagements a week available for "outside" dance bands in this way.

But the fact that twelve periods a

week are to be given to "outside" dance bands seems to mean anything but that we shall have more dance music, even in the broadest sense of the words.

Of these twelve periods, some five or six will be "Music While You Work," and when one realises that in the remaining six or seven such things as Henry Hall's "Guest Night" and other mainly Variety shows are included, it is pretty obvious that there is little opportunity left for dance music broadcasts as such to be increased.

NOT MORE BUT BETTER

Not that it matters! What is wanted is not more but BETTER dance music.

To suggest that this is impossible in the present circumstances is ridiculous. Not only has Geraldo managed to maintain his standard, but Billy Ternent, though exiled to the remoteness of Wales, where it is difficult to get musicians to go, has actually improved his.

It seems to be merely a matter of getting the right leaders and paying them enough money to get good musicians.

PUBLISHER MACMILLAN PASSES

WE deeply regret to announce the death of noted music publisher Frank MacMillan, which occurred in Guy's Hospital, after a long illness, last Friday (January 15).

Well known to the whole profession for his long career in Charing Cross Road, genial Mac, who was 51, used to be a member of the Variety act—Wright, Connelly and Mac.

When Reg Connelly broke away from this act to form the Campbell Connelly firm, Frank was appointed general manager of the firm, at the time when it launched such worldwide hits as "Show Me The Way To Go Home," etc.

Most recently, Frank has been with the Noel Gay firm, and the sympathy of the whole profession will go out to his wife and daughter in their great bereavement.

The funeral takes place this Thursday (21st), at Gunnersbury Cemetery at noon.

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CONTESTS

1943 CENTRAL LANC'S DANCE BAND CHAMPIONSHIP
on
FRIDAY, MARCH 5, 1943
(8 p.m.-1 a.m.)
at the
CARLTON BALLROOM, ROCHDALE, LANC'S.

Rules and Entry Forms now available from the Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (Main) 1431.) Non-stop dancing to the competing bands and Freddy Platt and His (augmented) Carlton Band. Refreshment buffets. Tickets in advance and table reservations at the Carlton Ballroom.

U.S. HIT PARADE

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

1. **WHITE CHRISTMAS** (1-1-1-1-2-7).
 2. **WHEN THE LIGHTS GO ON AGAIN** (5-4-4-0-5-0-10).
 3. **MISTER FIVE BY FIVE** (4-6).
 4. **DEARLY BELOVED** (3-5-0-7-0-6).
 5. **MANHATTAN SERENADE** (8-3-8-9-0-7-0-5-0-9).
 6. **PRaise THE LORD AND PASS THE AMMUNITION** (2-2-2-2-2-9).
 7. **DAYBREAK** (0-9-0-8).
 8. **I'M GETTING TIRED SO I CAN SLEEP.**
 9. **MY DEVOTION** (7-8-3-3-1-1-3-1-1-x-4-4-5-9).
 10. **THERE ARE SUCH THINGS.**
- Figures in parentheses indicate previous placings. X—Placing unascertained owing to unfavourable reception conditions.

Charlie Hewitt III

WE are sorry to report that CHARLIE HEWITT, head of Sterling Music Co., is in hospital recovering from an operation. His address is Hut 9, Mount Vernon Hospital, Northwood, Middlesex, and he would welcome a line from his many friends. In his absence, the Sterling business is being very capably carried on by Mrs. Kaye, who will be well known to the profession as Miss Duffus, late of Decca.



Taken on the roof of the Theatre Royal, Gibraltar, this picture shows an R.A.F. band which is "keeping the flag flying" in that warm corner of the globe. The boys are: Back row: Jack Gordon (drums); Cecil Gardner (piano); Arthur Gardner (bass). Centre: Maurice Black (saxophone); Ernie Tomasso (clarinet); Ted Tweedale (saxophone). Front: George Rawdin (tpt.); Fred Tomasso (tpt.); and Denby Hudson (trom.).

S.O.S. : OLD GRAMOPHONE RECORDS URGENTLY WANTED

A Letter to the Editor

THE time has unfortunately come when the gramophone record manufacturers are compelled to make a direct appeal to record buyers.

Owing to war conditions the Government has found it necessary to conserve supplies of shellac and other materials essential for manufacturing records by the most stringent restrictions as to the use of these materials. At the same time the Government has recognised the value of the gramophone record in supporting morale, and the great help that it gives to the war effort.

We have spared no effort to maintain supplies over the last three years, and this, we are sure, is well recognised by record users. The further maintenance of adequate record supplies will depend upon the good will

and readiness of the public to return old and unwanted records, because only by this means will manufacture continue.

We have asked the many thousands of record dealers throughout the country to invite the public to bring to them all their unwanted records of the following makes:—

- "His Master's Voice."
- Columbia.
- Parlophone.
- Regal-Zonophone
- Zonophone.
- Brunswick.
- Decca.
- Rex.
- Panachord.
- Vocalion.
- Beltona.

Any quantities of records of the above makes will be most gladly received by record dealers, who will make an allowance for them.

MILLIONS NEEDED

We ask users not only to give up their old records, but to encourage their friends who may no longer be interested, but who may have old records, to give them up also.

Some millions of scrap records are needed. In the last ten years over one hundred million records have been sold, and it should be possible for the quantity required to be returned by the public. It does not matter what condition the records are in, provided they are not broken. All of them will be reground and aid in making new record material.

We should be glad if you could find space to make this appeal in the columns of your Journal. We are certain your readers will respond and so ensure that they can continue to enjoy the recorded entertainment which is in our catalogues.

- Yours faithfully,
THE GRAMOPHONE CO., LTD.,
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PARLOPHONE CO., LTD.,
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THE DECCA RECORD CO., LTD.,
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Lancaster.—Readers interested in club bng formed in above town kindly write F. W. Lee, 55, Austwick Rd., Ryelands, Lancaster, Lancs.

CALL SHEET

(Week commencing January 25)

- Les ALLEN, Hippodrome, Stockton.
- Max BACON, Sam BROWN Act, Hippodrome, Dudley.
- Big Bill CAMPBELL and Band, E.N.S.A.
- CLAIRE at the Organ with BRENDA, Granada, Willesden.
- Billy COTTON and Band, Hippodrome, Aldershot.
- Herman DAREWSKI and Band, Palace, Bath.
- Gloria GAYE and Band, Empire, Glasgow.
- Henry HALL and Band, Empire, Shepherd's Bush.
- Jerry HOEY and Band, Palace, East Ham.
- Joe LOSS and Band, Green's Playhouse, Glasgow.
- Felix MENDELSSOHN'S Hawaiian Serenaders One-night Stands in Scotland.
- Harry PARRY and Sextet, Empire, New Cross.
- Oscar RABIN and Band, Hippodrome, Ilford.
- Monte REY, Savoy, Scunthorpe.
- Rudy STARITA and Starlites, Empire, Hackney.
- Billy THORBURN, Empire, Croydon.
- TROISE and Mandollers, Hippodrome, Birmingham.
- Jay WILBUR and Band, Empire, Kingston.
- Maurice WINNICK and Band, Empire, Edinburgh.

MAX GELDRAZ WEDS

A NUMBER of professional friends gathered together last Monday (January 18) at the London wedding of Dutch harmonica wizard Max Geldraz to Glasgow night-club singer Zana Peters.

Ceremony took place at Russell Square Register Office. Among those present were Dutch vocalist and piano stylist Boak, Dutch accordionist Ke. Dyk, Johnny Clats and Mike Campbell, etc. Max Geldraz is, of course, a member of the Royal Dutch Brigade. On Sunday, January 31, when he will be on leave, he is presenting his "Internationals" at a Cardiff Sunday concert, and it may also be possible later for his show to be seen in London. The "Internationals" is a stylish novelty combination, with harmonica, harp, accordion, bass, piano and vocalists, and its music will be found much to the taste of fans in this country.

FELDMAN CLUB

NEXT Saturday at the Feldman Club a special additional attraction will be Buddy Featherstonhaugh and his stylish R.A.F. Sextette, with Don Macaffer, Jack Parnell, Harry Rayner, Vic Lewis, Frank Clark, and Buddy himself.

Usual resident band, with Bromley, Skidmore, Shearing, Chisholm, Kraemer, etc., will, of course, be "in residence" as usual, and it is planned to make both next Saturday's and Sunday's meetings real bumper ones.

Last week-end at the Club reached a high spot, with the resident band in smashing form and visits from Harry Hayes, Harry Smith, Arthur Milne, Primrose, Phyllis Frost, Gwen Jones and many more, with Bertie King returning from the sea to play some grand alto at the Sunday session.

MUSIC FOR WAR PRISONER

THOMAS S. FINNERTY is a pianist from New Zealand who now has the bad luck to be a prisoner-of-war in Italy. He appeals for some novelty piano solos; also any treatise on the development of technique for modern dance playing. If anyone can oblige the "M.M." will be delighted to forward any offerings.

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1934 JAZZ TO 1943 EARS

Swing Discs
Reviewed by
EDGAR JACKSON

CHICAGO RHYTHM KINGS
**I've Found a New Baby (Palmer, Williams) (Am. Brunswick 4001).
**There'll be Some Changes Made (Higgins, Overstreet) (V. by Red McKenzie (Am. Brunswick 4001).
(Brunswick O3413—4s. 8d.)

Probably Frank Teschemacher (clar.); Milton "Mezz Mezzrow" Mesirov (tenor); "Muggsy" Spanier (cornet); Joe Sullivan (pno.); Eddie Condon (banjo); Jim Lannigan (bass); Gene Krupa (dms.). Recorded 1928.

BOTH these titles, originally issued here in 1934 (on Brunswick O1739), bear on their new labels the significant imprint, "Golden Era Jazz Series"—significant because it confirms, for those for whom any such confirmation is necessary, that they are old-time jazz.

As many of you already know, the recordings of this series are selected by the incorrigible diehard of "Collectors' Corner" fame, Bill Elliott. But I am neither blaming nor crediting him exclusively for these re-issues of "I've Found a New Baby" and "There'll be Some Changes

Made." They are, Harry Sarton, of Decca, tells me, among the most frequently requested of all the so-called "classic jazz" cut-outs.

What I want to know is: Why? The question is, of course, prompted by, and therefore brings up once again another question—the age-old but evergreen one of what there is in any of this old-time jazz that makes people go chasing it with such fanatical fervour?

Well, I'll give you the answer, as I see it, to that one right away. Leaving out the interest that anything old has for those who like collecting things purely as museum pieces, there remains the fact that this old-time jazz has been glamourised out of all sense, of proportion by critics and others who like to appear great by writing and telling us that they lived in the days when it was all happening. And a certain section of the younger generation therefore thinks it smart and superior to display its understanding of this earlier jazz to its contemporaries, who have been led too far in the other direction by all the so-called swing that is the fashion of the present day.

Not that I wish to suggest, mind you, that this "period" jazz had not plenty that was worth considering even when one does not give it the added benefit of a comparison with the more modern article.

It was the genuine thing, un-

adulterated by all the tricks and artifice which have since almost completely robbed it of its identity.

I will go further and say that it was sincere—at least to the extent that it believed in itself. And it certainly had a right to believe in itself. It was the beginning of something quite new in folk music. It not only had something new to say, but, finding that something could not be said adequately in any of the then current musical ways of saying things, started to work out a new musical language.

But—and this is the point—the language, being new, was too often little better than kindergarten prattle, musically speaking. The would-be orators just hadn't had time to develop their means of expression. They had the feeling, but their technique was so immature. And when I say "technique" I mean more than the mere ability to push down the right keys on instruments.

TESCHEMACHER

I mean the greater power which alone can knock the "le" off Artie and leave art. And by Artie I don't mean only Artie Shaw. You can spell it arty if you like, and still work the same play upon words, except that you've got to get rid of a "y."

You'll see what I am driving at if you listen with any real sense of musical understanding to what goes on in these Chicago Rhythm Kings' re-issues.

Let's take the great Teschemacher first.

Leaving out the fact that he hasn't such a great technique, and that his intonation isn't always accurate, because, as I've said, we are looking for bigger things than the mere ability to play an instrument academically accurately, what are we left with?

The answer is: "Instinctive feeling, but muddled thinking." There is no logical continuity in what he plays, no sequential (let alone constructive) development of plot. He just plays whatever momentarily comes into his head, and then forgets it.

Some phrases are good, some just valueless, and none has any relation to the other. And that goes for his solos as well as his work in the collective improvisations.

The same remarks apply to Mezzrow—only more so, because his lack of technique so limits this presentation of his ideas.

Among the inadequacies of the rhythm section is lack of bite and harmonic richness, and if you can't spot the cause before you come to Sullivan's solo in "Baby," you will when you do. There is no incisiveness in his touch.

Perhaps this is of importance mainly in his work as member of the rhythm section. But if it is of less importance in his solo, there are other things which are of great consequence—for instance, his limitation of vision, made none the less obvious by the small range of the keyboard he uses. There is so much more he might have been able to express if only he had used the means at his disposal for expressing it.

Condon plonks away consistently and does much to supply the harmonic fullness which Sullivan should have provided, but did not. But he sounds rather old-fashioned. So does Krupa.

That last remark doesn't shy anything much against Condon or Krupa, because what is old-fashioned to-day was up-to-date then. But it does say plenty against jazz as it was in those days. Music is not a matter of fashion. Anything that was ever good remains good. It may be of its time, but it never sounds corny, as Condon and Krupa do in these performances.

Lannigan we can pass over quickly as being just a negative and rather dull fundamental-bass grunter with a rather woolly tone.

WORTHWHILE TWO

Which leaves Muggsy and Red McKenzie.

In them we come to the two who are really worthwhile in the records. "Red" sings with feeling, style and competence. "Muggsy" plays the sort of trumpet that not only sounds the real thing, but good after all these years. But even so they can't make these great performances, because of what goes on before, after and behind them.

And there you have the whole thing, if not in such full detail as I would like, at any rate as completely as I can put it in the space at my disposal. I haven't torn it to shreds in any endeavour to suggest that modern swing is the perfect antidote to old-time jazz. Far from it, in fact.

I am not even suggesting that the more finished and maturer technique of modern swing, with its coy artifice and ill-concealed catch-penny exhibitionism, supplies any of the more worthwhile things one hoped would emerge from true jazz.

But that is no ground for kidding oneself that most examples of old-time jazz, and among them these so-described "classics," were anything but pretty crude examples of what might have been—but wasn't!

WILBUR COMES TO TOWN

RETURNING to London with a combination that has been partly re-formed since he started in Variety nearly nine months ago, Jay Wilbur proves, at the Metropolitan Theatre, Edgware Road, this week, that he is still featuring one of the outstanding stage-band shows of the day, with excellent musicianship, stagecraft and just the right kind of programme to suit all tastes, although in this respect there is still plenty of room for the really stylish kind of stuff which this band would be so very capable of playing.

As the curtain rises, the sight of the band in their neat red coats gives an impression of smartness that is immediately impressive. The programme consists almost entirely of popular numbers, and wisely includes several "evergreens" besides the regular tunes of the moment.

Good arrangements, some merely commercial, one or two of the symphonic kind, and several on modern lines are featured, and in not a few of these the hand of Jay himself may be detected.

In Glasgow discovery Bryce Davis and popular London singer Johnny Day, Jay has found two outstandingly good vocalists for his type of show.

SHOW-STOPPER GUEST

Bryce is a girl with good looks and personality, good voice and plenty of pep; Johnny, with his strong and commercial type of presentation, is rapidly making his way to an enviable popularity with the music-hall public.

Comedy in Jay's show is by no means overdone. What there is is worked up between trumpet player Pat Fisher and the Maestro himself, and Pat knows just how to be amusing without overdoing it.

During this week's presentation an additional attraction is electric guitar wizard, Roland Peachey. With his nimble, showy and ultra-commercial specialities on his triple-necked electric guitar he proved an almost embarrassing asset since he completely stopped the show, the audience almost refusing to allow him to leave the stage.

A change near the end of the programme was Jay himself playing part of the "Warsaw Concerto" piano solo, which he did with excellent

musicianship. Also, we must not forget the fine tribute to Soviet Russia introduced towards the show's conclusion.

All in all, an extremely good show. Main fault—too much time is still occupied with trite numbers, although the question of "how many pops?" is always a major headache to every bandleader.

Complete Wilbur band nowadays consists of Fred Bruce, Bill Kirkpatrick, Micky Deans and Fred Horton (saxophones and clarinets); Pat Fisher, Danny Deans and Allan Pocock (trumpets); Jack Collins and Bill McCabe (trombones); Bob Fairweather (piano); Arthur O'Neil (bass); and Bobby "Sizzle Cymbal" Foley (drums).

Joe Kay is now too busy with all his duties as manager to Jay Wilbur to occupy his old seat at the drums any more. J. M.

".. And the Merry-go-Round Broke Down.."

THE newly opened "Merry-Go-Round" Club, in Regent Street, was prematurely closed down last week as a result of a police visit.

This is particularly bad luck on well-known trumpeter "Chick" Mayes, who was enjoying his first leading job there, and also on the boys of his promising little band.

"Chick" himself is not fixed at the time of writing. One or two members of his late band have fixed up at other clubs, whilst his drummer, George Bright, is recuperating after being involved in a taxi-smash in the West End last Monday night.

FINE meeting of the No. 1 Rhythm Club last Sunday when Doug Brown gave swell recital.

Two very exciting sessions, first by Russ Allen and R.A.F. Boys—Bert Childs (sax.); Arthur Rohleder (tpt.); Tony Wolf (pno.); and Al Clarke (drs.); and second by coloured group which featured three R.A.F. ace-jazzmen on leave—Frankie Williams (tpt.); Louis Stephenson (alto); and Freddie Grant (clt. and tenor); and included Brylo Ford (bass); Dreamer (drs.); Dick Katz and Colin Beaton (pno.); and Al Ferdman (guitar). Next Sunday, 3.30, at Barberina—Peter Tanner gives recital, and jam session will include Clinton Maxwell, Jimmy Skidmore and Ralph Sharon.

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COLLECTORS' CORNER

by BILL ELLIOTT AND JEFF ALDAM

BOOGIE ALBUM

ANOTHER interesting letter from Albert McCarthy, who tells us that the Pete Johnson-Albert Ammons "Cuttin' The Boogie"/"Barrelhouse Boogie" recently issued on H.M.V. B9251 were two sides out of an album. Six other titles were cut: "Boogie Woogie Man"/"Walking The Boogie"—Victor 23505; "Sixth Avenue Express"/"Pine Creek"—23506; "Foot Pedal Boogie"/"Movin' The Boogie"—23507.

Mac adds the following to the Johnny Dadds section of "Hot Discography": "I'll Be Thinking Of You, Little Girl" (403838) and "Cowboy's Yodel" (403839). Coupled on Okeh 45560, these present Dadds in the rôle of vocalist, with yodelling and guitar accompaniment.

MORE BESSIE SMITH OKEHS

Mac says that the "Jazz Record Book" quotes a rumour that Bessie Smith recorded for Okeh under the pseudonym "Esther Bigou." He has a note of four sides under this name: "Gulf Coast Blues"/"Outside Of That"—OK 8056; "Beale Street Mama"/"I'm Through With You"—OK 8057. The latter has Charence Williams on piano.

What with these, and that Cleo Gibson, we are wondering what else in this line awaits discovery.

MORE SWISS SWING

While in Switzerland, Willie Lewis made six sides with the following personnel:

Tommy Benford (drums); June Cole (bass); Willie Lewis (alto); Johnny Russell (ten.); Louis Bacon, Henry Mason (trts.); Billy Burns (trom.).

Quite an interesting gang. Local boys filled in the rhythm and reed sections. Here are the titles:

"Christmas Night In Harlem"/"I've Found A New Baby"—Elite 4078; "Christopher Columbus"/"Ol' Man River" (4079); "Body And Soul"/"After You've Gone" (4080).

Trumpeter Henry Mason claims to have recorded on Okeh with famous blues singer Ma Rainey.

BASIE REQUEST

Mac concludes with a strong plea that Parlophone, now that they are issuing earlier Count Basie items, such as "Miss Thing," should release "It's The Same Old South," a very fine effort. We heartily endorse this request.

B. R. H. Scarlett (Barnet) asks the personnel of Teddy Wilson's "Sing Baby, Sing"/"You Turned The Tables On Me" (Voc. S35). This one is the Goodman Quartet plus!

Gordon Griffin (trt.); Vido Musso (ten.); Benny Goodman (clar.); Teddy Wilson (piano); Lionel Hampton (vibes); Allen Reuss (gut.); Harry Goodman (bass); Gene Krupa (drs.).

WALLER SESSIONS

Also for Mr. Scarlett, here are details of some Fats Waller recordings:

"Tain't Good"/"Hallelujah" (BD5178); Herman Autrey (trt.); Eugene Sedric (reeds); Charlie Turner (bass); Albert Casey (gul.); Walker (piano); Slick Jones (drs.).

"The More I Know You" (H.M.V. BD5159): As above, but Yank Porter on drums. The reverse side, "I Just Made Up With That Old Girl Of Mine," had yet another drummer, Arnold Bolden. The rest of the gang remained unchanged.

Before we leave Mr. Scarlett we'll confirm that the clarinet work in Bud Freeman's "The Buzzard" (Parlo. R2210) is by Bud himself. As a purely personal opinion, we prefer it to his tenor.

FOR VENUTI-LANG FANS

Avid junkstaller Ken Downer lists the following items as containing good spots of Joe Venuti and Eddie Lang. The fiddle-guitar inseparables appear on:

Paul Ash's "Grand And Glorious Feeling" (Col. 4563); New York Synopators' "Little Things In Life" (Parlo. R874); Hal Radford's "Take Your Finger Out Of Your Mouth" (Eng. Perfect. 312); Boston Society Orch.'s "It All Depends On You" (Imp. 1773).

The last item is believed to have been made at the Jack Pettis session which also resulted in "Ain't She Sweet" (Imp. 1742) and "Muddy Water" (1774), on both of which Venuti and Lang are present.

Ken tells us that the Radford item was also issued on Scala—an identical recording, but under the name of the Broadway Band.

BILLY BANKS CUT-OUTS.

Roy Edgley (Northampton), like so many other readers, has heard good items on the Radio Rhythm Club programme, but been unable to find out details. A pity they don't announce the make and number before each item, together with details of whether the disc is still available.

From the details Roy has given us we have had little difficulty in guessing the records he is after—particularly as our post-bag is full of requests for their reissue.

All four sides are by Billy Banks groups. "Bugle Call Rag"/"Spider Crawl" and "Bald Headed Mama"/"What's Sorry Now?" And all are available to Parlophone.

Others from this series which are

in considerable demand are "Mean Old Bed Bug Blues"/"Anything For You," "Oh, Peter," "Margie," "Take It Slow and Easy," all by Billy Banks; and the Jack Bland Rhythmakers' "It's Gonna Be You." Mr. Moody, please note.

Mr. Edgley goes on to ask: "In his trumpet solo in 'Knockin' a Jug,' does Louis Armstrong enter muted, then remove his mute to finish the solo, or does he play open all the time?"

We've listened very carefully, just to reassure ourselves, but we can find not the slightest trace of a mute in this one.

THOSE CHARLIE STRAIGHTS.

Two very similar letters have come in, from Ken Downer (Shirley) and Paul Sisley (W. Norwood), regarding the "Corner" for 5/12/42, in which we quoted Ron Whitehead's views on Charlie Straight's "Deep Henderson"/"Hobo's Prayer" (Brun. 3224).

Says Ken: "I think Mr. White has made a tremendous 'bloomer.' Surely he recognises the early style of Miff Mole, Bix and Trumbauer! I also have another by this gang, 'What a Man'/'Hi Diddle Diddle' (Brun. 3136). Though not quite such a hot one, they are all there."

"Rather interesting that Tram, Bix and Miff were in on a Sioux City Six session not so long ago before these Cliffphone platters. Could the pianist be Rube Bloom? Sounds too good for Straight himself."

Paul also plumps for the Sioux City Six group, augmented by certain unidentified musicians, Bloom playing piano. Moreover, he feels that these two sides bear absolutely no resemblance to the Fletcher-Henderson Orch. of those days.

Any further comments?

CORRECTION CORNER.

Postcard from Ralph Venables: "Slight inaccuracy in the 'Corner' for November 21. I was seeking the Aunt Jemima 'Didn't I Tell Ya?' (Col. 4917) in order to check up on Lang's presence (which was nothing but an unverified rumour). Jimmy Cross located a copy for me at once, and as I suspected, it turned out to be not Lang. This opinion is confirmed by the two greatest Lang experts in England—Keith Lees and Billy Neill."

We checked this point with Billy Neill, who writes:

"This is not Eddie... though I, for one, was fooled at first with the 'pull' effect in the single-string chorus, which is typical Lang. The tone is not Eddie's, being on the 'tubby' side, and the chord work behind the last vocal is too stodgy."

"Evidently the banjolist doubled and was influenced very much by Lang's work. Whom he may be I don't care to suggest or guess."

Carlo Kraemer suggests that the clarinet work in King Oliver's "Struggle Buggy"/"Don't You Think I Love You?" (H.M.V. B.4830) and "Olga" (B.4870) may be by Rudy Jackson. We are by no means satisfied on this point. Any other suggestions?

CALLOWAY FIND.

A little-known Cab Calloway item issued over here is Filmophone 224: "Fenton's Rainbows" playing "Farewell Blues"/"Mood Indigo." This appeared in the States on Perfect 15457.

Line-up was: Lamar Wright, Adolphus Cheatham, Edwin Swayzee (trts.); De Priest Wheeler, Harry White (trms.); Arville Harris, Andrew Brown, Walter Thomas (reeds); Benny Payne (piano); Morris White (gul.); Al Morgan (bass); Leroy Maxey (drs.).

Harlan Drake (Bradford), who brings this one up, also asks us about "I'm Crazy 'Bout My Baby," by Al Dollar and his Ten Cents," another Filmophone. Sorry, but we know nothing of this one, nor have we even heard it.

JEFF'S SOLO OF THE WEEK Irving Fazola's clarinet chorus on Bob Crosby's "Five Point Blues." Faz always manages to get that real New Orleans feeling into his music. Yank Lawson's trumpet is pretty good, too. Here is a Bob Cats item which you should all possess (Decca F7152).

SWOP AND BUY DEPOT

R. G. V. Venables, The Moors, Tilford, Farnham, Surrey, has a couple of good Dixie Stompers on Harmony for disposal. Titles are "Snag It" and "I'm Feeling Devilish." Ralph also wants a couple of Dick Robertson platters—"St. James Infirmary" and "Ain't Misbehavin'."

Pat Colgan, 121, Rodney St., Birkenhead, has a rather unusual request. He has a collection of over 100 semi-commercial discs, and he will swop these at the rate of 3 for 1 for records featuring Shaw, Goodman, Berigan, James, Bob Crosby and Tommy Dorsey. He doesn't give any details of his commercials, but if you're interested, drop a line.

Ronnie Heppenstall, Field Cottages, Birdsedge, Denby Dale, Yorks., is in the market for old MELODY MAKERS. He can't get a regular weekly copy, so help out if you've finished with yours.

This is a bit out of our line, but Eddie Laird, 31, Provost Road, Dundee, has sent us such an appealing letter we are printing his request. He badly needs a No. 12 Vincent Bach cornet mouthpiece. Has anybody got a spare one?

Pete Payne, 83, Brockman Rise, Bromley, Kent, is willing to pay 10s. each for "Big Ben Blues" on Vocalion 57, by Benny Carter, and Band, and "Memories Of You" on Commodore 508.

Percy Brazil, 60, Newark Drive, Pollokshields, Glasgow, has Handy's "Livery Stable Blues," Nichols' "Sweet Georgia Brown," Jimmy Noone's "Sweet Lorraine," and sundry others for disposal.

Cpl. Ron Taylor, No. 3169, c/o Army G.P.O., wants Mildred Bailey's "Week-End Of A Private Secretary," Duke's "Admiration" and Goodman's "You're The Top."

Syd Pettitt, "The Grove," Old Dalby, Melton Mowbray, Leicestershire, will pay up to 5s. each for discs featuring Billie Holiday, Bessie Smith or similar vocalists. He is also in the market for good condition copies of "Downbeat" or "Metronome."

L. A. Hopkins, 233, Holtbrook Lane, Poleshill, Coventry, Warwick, will pay a very good price for the following, of which he is badly in need: "Patrol Wagon Blues," by Henry Allen; "Sugar Blues," by Clyde McCoy; "The Chant," by Artie Shaw; and "Stars Fell on Alabama," by Jack Teagarden.

"BILL'S ONE-HORSE NAP.—In spite of the fact that it was relegated to 'Corny's' Column, I have no hesitation in starring "More Than You Know," "American Patrol," by Muggsy Spanier's group. That first chorus of Mugs in "More Than" is alone worth the money. The reverse gets by on any kind of kick. Brunswick 03397.

FOLLOWING all the recent news of R.A.F. "five-piecers," here are details of a ten-piece outfit which is pleasing R.A.F. personnel all around the camps of middle England.

Led by Sergt. Jack McCormack, late of Ambassador fame, the outfit, with Jack himself on first alto and clarinet, includes Ron Newcombe (alto and clar.), "Bunny" Davis (tenor), Bill Bailey (trumpet), Charlie Maycock (piano and arranger), Charlie Stutland (Jack Ddl) (drums and xylophone), Dennis Mabbutt (bass), Denny Boyce (guitar, vocal), Bill Donkin (accordion and piano), Tommy Lovegrove (vocalist).

EX semi-pro D. Porter, now L.A.C. Porter, is languishing in an R.A.F. camp with the vellums of his side-drum broken and unable to obtain any more. Any reader who can dig up some old 14 in. vellums will be doing our friend a great service, and we shall be pleased to forward them to him.

20 HITS FOR 12/6

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ANYONE who went to any of the Geraldo Swing Club's concerts at the Stoll Theatre last year and then heard "Geraldo's Swing Club" broadcast last Saturday evening can only have been amazed at how much better the band sounded over the air.

Let's get this right. This was a swing and not a jazz programme, and anyone looking for jazz may have heard it with slightly mixed feeling.

But as an exhibition of swing it was brilliant. If anything more were needed than the quite terrific musicianship and verve displayed by the outfit, it was found in the scintillating arrangements of the well-chosen and well-varied items.

Starting off with a grand ride out on "I've Found a New Baby," the mood changed to introduce Doreen Villiers, singing better than ever, in "Mad About Him, Sad About Him Blues."

Specially featured in the next number, "Jiver" Hutchinson and his trumpet were a joy in "If I Had You." So were Nat Temple (who later put up another great effort in "Clarinet a la King") and Maurice Burman, whose drumming was a highlight throughout the show.

Incorporated as guest artist, George Shearing played "Out of Nowhere" in a way that was outstanding even for him.

The gem of this all too short half-hour was, however, "I Got it Bad" with vocalist Beryl Davis. Of all the lovely arrangements, exquisitely played, this was it.

But why do we have to wait for a so-called special swing broadcast to get the sort of music that ought to have at least a share in every ordinary dance-band airing?

THE GIRLS

IF anything were needed to make me realise that, whether I like it or not, I shall have to deal pretty fully this week with the debut of Ivy Benson and her Ladies' Band as resident dance band with the B.B.C., it is a glance at the "M.M.'s" post-bag.

The almost overwhelming quantity of both the editorial and my mail shows that seldom has anything ever before created such widespread interest.

But before getting down to the job proper I feel compelled to say a word or so about the mass of irrelevant and destructive argument which the engagement of the band by the B.B.C. seems to have brought about.

It will be remembered that the week before last the "M.M." published an editorial article dealing with this booking of the Benson combination by the B.B.C.

It stated that the general impression seemed to be that the B.B.C. had committed a grave error in taking on the band.

But it was careful to explain that Ivy could not be blamed for having grasped an opportunity that had come her way, and summed up by saying: "No one will be more pleased than ourselves to see her confound opinion and make a huge success of the job—a feeling which we believe is shared by the whole profession," thereby, I thought, dealing with the matter very fairly from everybody's point of view.

But from the mail this editorial provoked one would imagine the "M.M." had said anything and everything from that Ivy Benson's engagement by the B.B.C. was the greatest thing that had ever happened to that it was the most dastardly crime ever perpetrated by a monopoly against a long-suffering public.

Everywhere cool and fair criticism seems to have been forgotten, and prejudice and partisanship allowed to run riot in a gamut of unreasoned extravagance.

Supporters of the band accused us of having launched a cowardly attack against poor, unprotected women trying to earn an honest livelihood. Others assailed us bitterly for having,

BENSON!

Radio Reviewed
by
"DETECTOR"

as they put it, sponsored something which any sane person with any knowledge of dance music should have recognised as nothing more than another instance of the B.B.C.'s ignorance and lunacy.

I tell you all this to enable me to explain that, far from having voiced any such extreme opinions, the "M.M." does not hold them.

The only point with which it is concerned is the standard of the dance music the B.B.C. provides, and it always tries to deal with the subject purely on its merits and uninfluenced by any personal, sex or other non-musical considerations.

And that is what I propose to do now.

NO INSPIRATION

WHICH LEAVES ME WITH NO ALTERNATIVE BUT TO SAY THAT THE ENGAGEMENT OF IVY BENSON'S BAND BY THE B.B.C. HAS TURNED OUT TO BE AT LEAST AS GREAT A BLUNDER AS THOSE WHO VIEWED IT WITH THE GRAVEST MISGIVINGS ARE LIKELY TO HAVE THOUGHT POSSIBLE.

To say that when it opened last Sunday week the band was poor is to put it mildly.

But it is unfair to judge on a premiere. For this reason I refrained from commenting on the combination last week. I waited to hear what would happen after it had had at least a good few days to settle down at Bristol.

I might have saved myself the trouble for all the improvement that took place.

The fact that although it is supposed to be a dance band it provides no real dance inspiration is perhaps the least important of its shortcomings. On the air dance bands are, generally speaking, more listened to than danced to, and if the girls had produced anything really worth listening to I would have forgiven them the rest.

But can you call a combination whose intonation is often very imperfect, and which is hopelessly lacking in anything in the nature of pep or sparkle, worth listening to? I can't.

And these are by no means its only shortcomings.

SECTIONS

Although the pianist seems to have, as a soloist, some sense of rhythm, and even style, the rhythm section as such might be non-existent for all the jiff it gives the band.

The brass section has some parrot-like understanding of how to interpret the more conventional dance-band effects. The saxophone section has the advantage of lead alto with a nice tone, clean execution and a knowledge of how to phrase.

But both these sections, as sections, are messy, and the band as a whole seems to be too uncertain of its own ability to do much more than feel its way. Even the violins—on which women usually excel—make an unbalanced, uninspired section.

And it's not only a matter of how the band plays, but what it plays.

It plays far too many slow numbers, and many of its arrangements are unsuitable in that they call for much more finesse than this band is capable of bestowing on them.

There are too many singers of the same nebulous calibre, and, though

quite good in her way, the girl ballad-style baritone sounds very out of place in a dance band.

Ivy Benson herself is, of course, a quite good clarinet player, but spoils herself by attempting solos like "Stick o' Liquorice," which are beyond the scope of her accomplishments.

And so one could go on. But what is the use?

Here we have a band which can be more than adequate for a short period in a concert or as a stage show, and not only because it is a novelty which inspires sympathy because women dance bands are such rarities. But when it comes to sustaining a number of broadcasts throughout a week it merely proves that a very much higher all-round standard is essential.

It has been suggested to the MELODY MAKER that the paper should have supported the band if only on the grounds of policy; that in these days, when men are required for more urgent purposes, people should be encouraged to be satisfied with a women's band even if it has its faults.

B.B.C. POLICY

We might well have been prepared to consider this aspect of the matter very seriously had we not been prevented from doing so by the B.B.C.

Broadcasting House has said that as some of the existing male bands which have lately had period engagements as Band of the Week were failing to maintain the desired standard, it was taking on in their place a new resident band—thereby inferring that Ivy Benson's engagement was not the outcome of any war time dictated policy, but solely to provide the listening public with better dance music.

All I can say is that I hope the B.B.C. has now learned from bitter experience that Ivy Benson and her Band have a long way to go before they can compare with even most of the weaker still existing male bands which have acted as B.B.C. Band of the Week.

* * *

A BRIGHT kick-off to the new era of the Radio Rhythm Club, was Edgar Jackson's "Jazz Swings On" programme last Thursday (14th).

Edgar talked interestingly of the year's development in jazz, making a big point of the fact that the record companies here were holding up the American output so that the records we had had issued in 1942 really reflected the jazz trend of 1941.

In all, he played snatches of 29

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Strike you as familiar at all? It's the B.B.C.'s Coat-of-Arms—at least it was before Producer Peter Eton bestowed his artistry on it and made it the sign for "The Voice of Bunkum," a programme he and Roy Plomley have written for Saturday week (30th) at 4.30 p.m. on the Home and Forces wavelengths.

Described as "A Broadcasting Burlesque," "The Voice of Bunkum" is a skit on radio. Seems the B.B.C. is not above having a laugh at itself now and again, and Peter says he hopes you'll have a good laugh, too.

records. These were faded and cross-faded in between his talking, and the production and delivery were excellent.

Full marks for a particularly brilliant phrase when Edgar said that: "Jazz, as far as big white bands are concerned, has been conscripted into being the hind legs of the donkey in a swing circus."

* * *

LESLIE PEROWNE/REX HARRIS programme, "The Story of Jazz," seems to have penetrated the B.B.C. to the extent of using real jazz records for the programme "Sing It," records of vocal jazz, last Tuesday (19th) at 10.30 a.m. Home Service.

In place of the usual apologetic inclusion of perhaps one good jazz record we were given a half-hour of Teagarden, Louis Armstrong, Mildred Bailey, etc., a selection of discs which showed discernment and an obvious knowledge of the subject.

Miss Bettine Rampton was responsible for the compilation. She is to be heartily congratulated.

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BRAND'S ESSENCE

THAT'S a good tune about "The Army, the Navy, and the Air Force," admittedly, but even this is not all-embracing enough to cover the present scope of musical activities of well-remembered drum star Barry Wicks, now Lieutenant BARRY WICKS, R.N., who has lately organised a band containing members of all these Services, plus Royal Marines, Home Guard and A.R.P. as well.

Barry, whom you will all recall as the drum stylist with Syd Lipton's and many other West End bands, has been out of the musical running for nearly two years, during which he has exchanged the bandstand for the unsteady deck of a trawler, bent on highly dangerous work.

Now enjoying a spell ashore as liaison officer, Barry has at last had the chance of fulfilling an ambition to get a really good Service band going. His own Senior Service could only supply a few musicians, so local units of the Army and Air Force were tapped for talent, plus the local Home Guard, plus—after furious running around for a good lead alto—the local A.R.P.

At last, after many headaches, Barry got his band all set (see picture on next page) and then, with scarcely time for a hurried rehearsal or so, brought them up to a London studio to cut some discs for the entertainment of our Forces in the Middle East—and, despite all the difficulties, made an excellent job of it, with the band playing well, and Paymaster Sub-Lieut. Darby contributing some fine impersonations.

Playing drums and vibes himself in certain numbers, and also, of course, conducting, Barry finds in this band, his biggest break and his most absorbing interest since he joined the Service. He is able to feature one or two of his own compositions, of which, nowadays, he has a number of promising ones. ("Get in There" and "Lazy, Hazy Smoke-Rings" are the latest.)

Naval members of Barry's outfit are Engineman Gent (vocalist), Telegraphist Kidd (drums), Signalmen Price (accordion), Stoker Goodrich (manager). Royal Marines personnel include Musicians Power and Knight (trombone and trumpet respectively).

The Army contributes Sapper Slipper (trumpet), Sapper Lewis (tpt.), Cpl. Page (trombone), L/Cpl. Abram (2nd alto), L/Cpl. Fearnhead (tenor), Pte. Durrant (2nd tenor), Sapper Green (piano and orchestrations).

Air Force members of the Wicks band are I.A.C. Potter (piano), Cpl. Lock (guitar), A/C/W Edna Bashford (vocalist). The Home Guard contributes the bassist, Micky Howell, and the solitary A.R.P. member is 1st alto Art Lockwood.

A hot septet is featured with Barry himself, Lockwood, Howell, Potter, Lock, Slipper and Fearnhead.

WITH next Sunday's programme the last of the present "Bebe, Vic and Ben" series, in which they have made such a hit, the DEBONAIREs have sustained a big blow in the calling-up of ALEX DORE, youngest of their close-harmony four.

They hope it will be possible to get him released for the day of the last programme, but, at the time of going to press, no final decision has yet come through.

Incidentally, at a party which BEBE DANIELS and BEN LYON gave to the boys of Jay Wilbur's Orchestra the other Sunday, the four Debonaires scored a terrific hit with their unaccompanied vocal harmony. In fact, it is not too much to say that, in the right setting and with the right backing, these four are as good as anything America has to offer—and I haven't forgotten the Merry Macs.

Their names are Nadia Doré, Helen McKay, Harry Brooker and

Alex Doré. Harry Brooker is the well-known dance band guitarist, who also plays electric guitar with A. P. Sharpe's Honolulu Hawaiians as Harry Pahene.

Reverting back to Bebe and Ben's party, the boys of Jay's band clubbed together to give Bebe a beautiful gold propelling-pencil. That shows the high esteem in which this delightful American artist is held by the men who work with her.

TREMENDOUS excitement in a provincial town where LEW STONE and his band were appearing recently.

Lew, in company, as it happened, with the slightly corpulent members of his company—to wit, STANLEY FLAUM, RUBE BARNETT and TOM HENRY—was just rehearsing new comedy numbers in rehearsal rooms situated above a music shop, with singer MILLICENT PHILLIPS to see fair play.

Such an ordinary and unexciting occupation, in fact, that it was difficult to see why such a huge crowd had gathered outside the shop and why the police force, and even one or two businesslike firemen, were so well represented in the concourse of people who swarmed round to gaze upwards to where Lew and the lads were valiantly performing their comedy with as much unconcern as possible, plainly visible from the street below.

At last it dawned on one or two of the brighter ones that Lew and the boys were actually locked in, and that unless the police came to their assistance they looked very much like remaining there all day, certainly with ample opportunity to perfect all the comedy numbers in their repertoire, but with little chance of (a) obtaining food, (b) getting to the theatre for their performance that night.

Yes, it was all very simple, really. Shop closed for the day at one o'clock, and assistant had locked-up and pushed off without remembering that Lew's crowd were using the rehearsal rooms above. Police were not at first able to find out where assistant or proprietor had gone, and, in the absence of a warrant or whatever is necessary, naturally hesitated to batter the door down.

Firemen, too, were a little loath to turn the whole incident into a gallant rescue attempt, with lots of ladders and huge excitement—perhaps they boggled at idea of carrying Rube Barnett or Stanley Flaum down the ladder!

While the various rescue ideas were being worked out, Lew, calm and businesslike as usual, insisted on carrying on with the rehearsal.

At last the police succeeded in locating the merchant with the key, and, as they used to say, everyone lived happily ever after.

HERE'S a story of a coincidence. It concerns MAX BACON, who is now toplining round the country with the "Stars of the Air" show, consisting of Sam Browne, Maudie Edwards and Gloria Brent.

Well, Max has been attending a Harley Street specialist for throat trouble, and the eminent doctor (wish we could mention his name, but professional etiquette doesn't allow) turned out to be a collector of old records.

One of his favourite discs is Whispering Jack Smith's 1929 record of "My Blue Heaven," and the doctor played it to Max, asking him to notice particularly a wizardly cymbal-break which led from one chorus to another. The doctor stated that this was his idea of how a cymbal should be played; it had been a favourite break of his ever since he first bought the record 13 years ago.

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WEEK ENDING JANUARY 23, 1943

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And you can imagine the doctor's surprise when Max, after listening to the brilliant cymbal-break, casually mentioned that it was he who had played it on the record!

Like most people, the doctor had thought it was an American record, but actually it was made over here when Whispering Jack Smith was in the "Blue Skies" show in London, and the band that accompanied him was a section of the Ambrose bunch. And another interesting point about the record is that Ambrose himself actually played first violin in the three-fiddle string section!

ACE dance band and Variety agent LESLIE MACDONNELL has found, in his files, a number of photographs of the late AL BOWLLY and KEN JOHNSON, and feels that the respective admirers of these two great artists would like to have the pictures.

In putting forward the idea, Leslie said that he would like to make a charge for the pictures and devote the money to some deserving charity. Heartily concurring with this idea, the "M.M." has suggested that the charity selected shall be the Merchant Navy Comforts Service.

This will help to swell one of the most deserving funds in existence today, and will form a slight token of respect to the memory of these two well-remembered stars.

Of Al Bowllly, Leslie has four large, 62 small, and 44 small autographed pictures; of Ken Johnson, he has 11 large, 25 small.

Those wishing to possess one should send a donation—as much as they can afford—to the "M.M.," 93, Long Acre, W.C.2, stating which picture they require.

HERE'S a story of a coincidence of the profession, just for a change; the story of a schoolmaster, who, evacuated in 1939 to a little village near Newmarket, has been spending all his time in composition, with interesting and successful results.

He is FREDERICK MUMPHRIES, and his latest numbers include "Waltzing With Strauss," "The Abbey By Moonlight," "Chinese Patrol," "Song Of The Ricefields," etc. Among his past successes in the popular line must be numbered "There's A Little White House," and his "Come And See Us Again" is an ideal pantomime song.

Frederick has had plenty of musical experiences in the past, however. He was pianist on the R.M.S. "Aquitania" back in 1928, and he has played in many parts of Africa and the U.S.A. He was once invited by the late Sir Dan Godfrey to conduct the Bournemouth Symphony Orchestra in an orchestral suite.

Was also for a time M.D. for Reg A. Maddox Enterprises, conducting and composing all the incidental music for his concert parties and pantomimes.

ONE of the profession's saddest stories of 1942 was the death, which occurred towards the end of the year, of DORIS OATLEY, the well-known dance band organiser and orchestrating expert of Barnet, Herts, who was stricken with pneumonia, and, despite every care, passed away after a relapse, just when she had seemed on the way to recovery.

Handicapped by deformities, Miss Oatley was nevertheless gifted with tremendous musical ability. Her orchestrations were played by some of the leading bands, and she organised, and managed, several outfits which achieved more than a local reputation. Of recent times she was an indefatigable worker for Soviet Aid.

THE B.B.C.

IT was only when I saw my last week's article in print that I remembered something very important: how the B.B.C. has, in the past, encouraged the arranger and composer of jazz.

It was a B.B.C. official, indeed, who was glad that I had drawn attention to the importance of the arranger, by comparing the arranger's importance in the dance music programme to that of the script writer in any other form of broadcasting. And from then on—as so often happens in these sad days—we got to talking about the earlier days of broadcasting. Then it was that I remembered the case of Henry Hall.

For the benefit of younger readers I had better recall that Henry Hall directed the B.B.C. Dance Orchestra at Broadcasting House for some years. When Henry was appointed there was a great deal of eyebrow raising. It was only a provincial band, with a not-too-good reputation for musicianship, and nobody except a few millionaires at Gleneagles and winter visitors to the Midland Hotel in Manchester had ever heard of it.

Oh, yes; one or two listeners might have heard an occasional Outside Broadcast of the unit, but it wasn't a band as we in the West End understood the term.

Few people can have taken over a nationally prominent job, like running the B.B.C.'s dance band, with so much prejudice against them as Henry Hall. And to Henry Hall's eternal credit there is no doubt that he made good. Henry, indeed, proved the value of the old adage that anything is worth trying once. His was an adventurous outlook on things, an outlook firmly based on having the courage of his own convictions.

HENRY HALL

I remember once, for instance, Henry Hall refusing to broadcast a number which later became a fantastically popular hit, merely on the grounds that he personally didn't like the tune. He was no leader to play a number just because a song-plugger thought it would be nice.

But once that tune became a hit and he had demands from listeners for it, he shelved his personal prejudices and became a servant of the public by playing it.

However, I am less concerned with Henry Hall as a purveyor of popular music than as a patron of the arts of jazz. What the director of the B.B.C.'s Dance Music could do ten years ago, the B.B.C. (without having an "official" dance orchestra) can do today: see that local talent is encouraged and that the classics of jazz get the number of performances which is their due.

Henry Hall, you see, went out of his way to explore the byways of jazz. He commissioned arrangements and new compositions from Reginald Forsythe, Spike Hughes, Benny Frankel, Arthur Young, and a lot more. One composer I know of had carte blanche from Henry Hall to write a new work every week; and this was a commission to a composer whose jazz compositions had once been featured by Henry Hall for an entire 45-minute programme.

Who paid for all this? Why, the B.B.C. Not extravagantly, but certainly enough to reward a composer for writing the sort of music he likes to write.

Well now, today we have no official B.B.C. band, and no Henry Hall to run it. But we have got a new dance music supervisor, Mrs. Neilson, and there are still cheques to be paid from the B.B.C.—even if they're printed on smaller paper than they used to be.

What is to stop the B.B.C. from

AND THE ARRANGER

by

"MIKE"

Our Critic-at-Large

all this and I will shout my mug on the whole subject.

And there is another very important point: the B.B.C.'s concern with anything to do with education. For my scheme is essentially an educational one. Public taste in jazz can be educated as painlessly in the best of modern dance music as it has been in the best of "straight" music. Because the artistic merit of jazz is not so obvious as that of the great classics of legit. that is no reason for suggesting that it still isn't worth while.

There are thousands and millions of listeners who would take to well-played, worth-while jazz—jazz from the repertoire I mean—who are understandably put off by the lectures we hear on Chicago style and the high falutin' talky-talk of Radio Rhythm Club.

This vast audience—sophisticated, catholic in its tastes, but not professional in its training nor fatuously beblinkered in its enthusiasms—is the Forgotten Audience of dance music.

Mrs. Neilson has the opportunity to give this audience something and justify the long-needed post of dance music supervisor. In short, Mrs. Neilson can do for jazz what the B.B.C. has done in other branches of music: subsidise, encourage and enlighten.



Here is Lieutenant Barry Wicks (holding baton, looking round) with his new all-Services Dance Band, in which the Navy, Army, Air Force, Royal Marines, Home Guard and A.R.P. are represented. (See story in "Brand's Essence," opposite.) At the microphone in picture is Lieutenant "Kim" Peacock, famous entertainment organiser of the Royal Navy.

U.S. JIVE JOTTINGS

BOBBY HACKETT, cornet-guitar ace, last with the Glenn Miller outfit, moved into Nick's Village jam-joint recently, taking his own bunch with him.

Bobby replaced George Brunies' mob, and has lined up an impressive list of names for his fourth try as a Mr. Leader man. Joe Sullivan has the piano stool, Rod Cless is on clarinet, Frank Orchard valve trombone, Danny Alvin drums, while Teddy Kotsaftis has the bull fiddle.

Let's hope that Bobby's next move after this is on that boat—to England with the Condon crew.

News of the old Reinhardt/Grappelly bass player, **WILSON MYERS**, has just come through.

Wilson is playing these days with a small combo fronted by guitarist Everett Barksdale in "George's," a New York Village hot spot. Others in the band are Saxie Payne on tenor and Lloyd Phillips as 88 man.

Did you hear the one about the dumb blonde who asked the well-known bandleader to make another record of "Tiger Rag" as she had broken her copy?

HAL MCINTYRE intends to add a string quartet to his band shortly, much after the fashion of the old 1936 Artie Shaw group.

Hal believes his use of strings will be utterly different from any up to now, and that will aid rather than hinder the swing of his band.

Maybe we are getting unduly pessimistic, but look out for **COUNT BASIE** to be commissioned shortly in the Army specialist corps after the fashion of Glenn Miller, Abe Lyman, Kay Kayser, and others.

The Count's immediate plans call for a part in the new Republic pic "Hit Parade of 1943," now that the shooting on Columbia's "Reveille for Beverly" has been finished. If and when Basie gets drafted the Ork will be disbanded.

Although **JIMMY DORSEY** hasn't been drafted yet, he's more than doing his bit for Uncle Sam with his current airshow "The Navy Bulletin Board."

Officials of the Naval District in California estimated that more than ten thousand young Americans had enlisted as a result of hearing the programme.

The show itself is a wow, with Jimmy forsaking his alto and clarinet to do a huge job of emceeing, and all of Hollywood turns out on Saturday nite to dig the Dorsey particular brand of clambake, the audience including sailors and coastguards as well as musicians and movie stars.

And when we tell you that the entire cost of the show, musicians' fees, union taxes, expenses and other odds and ends, are paid by Jimmy D. out of his own pocket, you'll realise what we meant by "more than doing his bit."

Carlos Gestel is his new personal manager, Eddie Kelly has joined him as road chief, General Amusements Corp. is handling him well, and things look very good right now for **BENNY CARTER**.

The man with the sax, the clarinet, the trumpet, and—well, you name it and he'll blow it pretty good—is all set for a four months' tour around California with plenty of airtime on Mutual, and, if Mr. Petrillo relents, a swell recording contract also.

Yes, your old friend Benny is right where he belongs these days, and with vocalist Savannah Churchill stopping the show everywhere, looks set for some real bigtime dough.

'Tis rumoured—and sadly we print the news—that the **BOB CROSBY** band may very shortly break up and disband for the duration.

Hard hit by the loss of Ray Bauduc and Gil Rodin, and facing other pending draft losses, the heart seems to have gone out of the band, and an offer from Hollywood to Bob Crosby to star as a single act in pictures hasn't helped any.

WINSTONE LEADS THREE AIR-BANDS IN ONE WEEK

ERIC WINSTONE, probably the most versatile bandleader we have, adds new laurels to his already heavy crown during the month of February, when he will be on the air leading no fewer than three different types of bands in one week.

On February 5, he will broadcast with his Swingtet from the Palace, Blackpool; on February 8, he will lead his own Accordion Band in a "Music While You Work" session, making well over 100 broadcasts in this series that this band has done; and on February 13 he will lead his new, large Orchestra in a forty minutes' programme at midday.

Eric's New Year resolution is to build up his new, big outfit, which has already given some highly successful airings, plus its excellent Regal records.

It consists of six brass, four saxes, four rhythm, two vocalists (Julie Dawn and Alan Kane), and vibraphone, with Eric himself wielding the baton.

The famous Swingtet, with which he originally made his name, is led by Eric himself on accordion, the other instruments being two guitars, bass and vibraphone.

Noted bassist Coleridge Goode is now with the Winstone outfit, and famous guitarist Joe Deniz has replaced his brother Frank—who went back to sea—in the sextet.

YOUTH SWINGS

ANOTHER claimant to be among the youngest swing bands in this country is **John Rowan**, who writes on behalf of his combination, the "Glenn Roy" Band, which is "gigging" in the districts around Glasgow.

John Rowan (17) is on saxes and clarinet, supported by R. Watson (18) (leader saxes); J. Lang (17) (trumpet), G. Ferguson (18) (piano), and J. Mitchell (16) (drums).

COMMERCIAL RECORDS

Reviewed by "CORNY"

A SONG which has caused me a good deal of thought and not a little concern lately is "Praise The Lord And Pass The Ammunition."

I don't think I'm narrow-minded, I'm sure I'm not unduly religious, and I'm certain I don't want to preach. One thing in which I believe strongly is that everyone should be allowed his or her thoughts and be permitted to express them as he or she thinks fit.

But instinct and teaching have instilled in me a reverence for the name of God. This has been not only enough to make me view with mixed feelings the story that His name was invoked to urge the mass-killing of human beings, even in the cause of self-preservation and right, but more than enough to cause me embarrassment when I hear the story told in the form of and in conjunction with light, popular entertainment.

And there is another aspect of the matter which does not seem to make the song any more desirable.

POLICY?

As you probably know, it is supposed to be based on an actual incident. The words "Praise the Lord and pass the ammunition" are said to have been used by an army padre at Pearl Harbour as he helped a depleted crew to man its gun.

Now padres, like Red Cross personnel, are supposed to be non-combatants, and the disclosure that one acted, even in the heat of the moment, and without thought of what it might imply, as a combatant, is more than enough to provide unscrupulous opportunists like the Germans and the Japanese with a more than sufficient excuse to abandon one of the few remaining observances of the rules of (if one can use the word in such circumstances) "civilised" warfare and go in for an orgy of wholesale retaliation.

It is no use now saying, as they are saying, that, after all, the incident never happened at Pearl Harbour but in some other war years ago. True as that may be, the statement comes too late to be anything but jeered at by our enemies, and this goes no way to repair the damage.

Whether in view of all this any of you will feel inclined to support the song any further by buying records of it is a matter for your own tastes.

If you do, there are plenty of them. In addition to the **HARRY ROY** version, which I mentioned last week, you can get it by:—

AMBROSE (vocalist, Leslie Douglas), coupled with "The Taxi Driver's Serenade" (Decca F8245).

CARROLL GIBBONS AND SAVOY ORPHEANS (vocal by ensemble), with "Serenade In Blue," from the film, "Orchestra Wives" (Columbia FB2887).

MERRY MACS, backed by "Idaho," also from "Orchestra Wives" (Decca F8249); and—

JACK SIMPSON'S SEXTETTE (vocalist, Betty Kent), with yet another "Orchestra Wives" number, "I've Got A Gal in Kalamazoo" (Rex 10165).

In fairness to these records, I must say that, except for Harry Roy's raucous, and in this case even more than usually misplaced, voice, there is nothing in any of them that is not innate in the song to which anyone could take objection. They achieve their ends with a discreetly employed imagination that tactfully evades what would be a most undesirable frivolity.

AMBROSE

The two best are Ambrose's and the Merry Macs's.

Treating the number in characteristic march manner, Ambrose gives us an excellent straightforward vocal by Leslie Douglas and achieves a suitable climax by ending up with a vocal ensemble, accompanied only by drums playing march rhythm, with a solo voice introducing a spiritual-like obbligato in suitably typical Negro dialect.

The Merry Macs rely even more pungently on the Negro mode by building the number almost, one might say, into what one might expect to hear at a more sedate revivalist meeting.

The backings are equally satisfactory performances. If "The Taxi Driver's Serenade" isn't a title that's likely to become a sensation, Ambrose's treatment of it, with Anne Shelton's vocal, has the usual finish Ammie bestows on slow melodies.

The Merry Macs' "Idaho" is a swell arrangement, sung as only this close-harmony quartet can sing, and has one of the neatest swing accompaniments by piano, guitar, drums, vibes (all featured in little solo spots) and bass that anyone could wish.

It also introduces the verse of the number which, to my mind, is at least as good a melody as the chorus.

Jack Simpson's "Gal In Kalamazoo," with Jack's xylophone and Betty Kent, is also well up to the Simpson standard.

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NORTHERN NEWS NOTESby **JERRY DAWSON**

A FEW weeks ago I mentioned in these notes a letter I had received from a bloke in the R.A.F. telling me how much he and his colleagues had enjoyed a camp concert by an E.N.S.A. unit directed by one **EDDIE MENDOZA**.

Styled Eddie Mendoza and his Novelty Quintet, the act, directed by the maestro on accordion, includes Clem Ratcliffe and Tony Vincent on pianos, Bobby Powers (drums), and sophisticated songstress Bette Carole, who, if she sings as well as she looks on her pictures, should be the goods. The boys have recently concluded a tour of R.A.F. camps around London with the celebrated "O!" merchants, Flanagan and Allen, followed by a month in Variety, during which period they took part in a star show held at the Queensberry Services Club, amongst the audience at which was H.M. King George of Greece.

Unfortunately for Eddie, all three of his boys are due to be called up for service in the Forces at any time now, and as it is terribly difficult in these days to find musicians willing to work for E.N.S.A. it certainly looks as though the act will be obliged to break up in the near future.

Which is rather a pity, as I am sure that these boys—and many others, too—are doing far more to help the war effort in entertaining the Forces, hospital patients and munition workers than they would be if put into uniform.

However, there it is, and I suppose legislation in war time must necessarily be planned on a wide basis, which makes individual discrimination practically impossible.

After two years at the Stretford Trades and Labour Club, where he succeeded Stan Scholes' Band, **HUGHIE GIBB** is still going strong with his All-Star Band, the personnel still being exactly as it was when he started the job—which is in itself something of an achievement nowadays.

The line-up is: Hughie Gibb (drums), Geo. Bradshaw (piano), Harry Clay and Jimmie Caldwell (saxes), Dick Mason (trumpet), Harry Thompson (trombone) and Joan Burr (vocalist).

The boys are, of course, all on war work, and are also in the Home Guard, where they function as the Battalion Dance Band. As Hughie humorously points out, he doesn't even have to change the initials on the music stands. Add to this the fact that he and trombonist, Harry Thompson, are also in the H.G. Brass Band, it is obvious that Hughie has his hands more than full. Business at the club is very good indeed, and the boys are looking forward to a record year there.

From a Sheffield correspondent comes news of a smart outfit which is a regular feature at the Cutlers' Hall in that town. Titled **FRED MANDERS' SWINGTETTE**, the band consists of accordion—played by the leader—piano, alto, bass and drums, and, as its name implies, is chiefly a swing unit, in spite of the accordion lead.

My informant is particularly keen on the drummer, who, he states, is "absolutely tops."

Perhaps when this present skirmish is a thing of the past—oh, for that day!—I shall be able to get around and hear for myself some of these young newcomers to the business who are keeping it alive under present-day difficulties.

A couple of weeks ago, in writing about pianiste **MARION PAGE** I stated that she was one-half of a variety act. Although I was phonetically correct I got my spelling all wrong, the name of the act being Raquel Dorne and Marion Page. Apologies all round.

After having been working in the building trade—out of town for several months, **ALBERT BALL** is back again in Manchester, and at

present is located at the Harpurhey Baths Ballroom, playing trumpet with **CHAS. McCLUSKY'S** Band.

Albert expects to be called up very shortly—he has already passed his medical exam.—and is making the most of the few weeks now left to him as a civilian.

Wars make changes in many directions, and in the entertainment world one also sees signs of the times.

In pre-war days it was not very often that semi-pro. bands were to be found undertaking Sunday concerts (there weren't many concerts, anyhow), but nowadays so great is the demand for dance bands at Sunday shows that most good-class semi-pro. bands of the required size are finding their services very much in demand.

The Metros Band, hailing from Bury, Lancs, are one outfit which has of late been to the fore in this direction, and successful concerts have been played by them of recent weeks at the Rialto Theatre at Rochdale and the Baths at Middleton.

Mention of the Baths at Middleton (near Manchester) reminds me that the resident band for dancing at this venue is—for the third successive season—**GLEN GRAY** and his Band, who play each Tuesday, Thursday and Saturday for public dancing, plus a host of private dances on the "off" nights.

In spite of personnel difficulties Glen manages to weather through to the satisfaction of all concerned, and recently the boys have played one or two Sunday lunchtime concerts for munition workers.

GLASGOW NOTES

GLASGOW folks in the musical business will regret to hear that **Gerry Hand**, local sax player, lost his life when H.M.S. Avenger went down some time ago.

Gerry had been afloat for the biggest part of the war, and he had had a short leave just before his death, when he told his friends of a previous torpedoing experience.

Gerry was associated with a family well known in Glasgow as musical instrument repairers, and he also played sax and clarinet at gigs round and about in the town. The sympathies of all friends in the profession go out to his family in this bereavement.

Jack Ansell (Sergeant, to you) was home on leave the other day from his station down South, where he is certainly keeping in touch with the "business." Jack has band activities well organised with his unit, and during his two years with the Army has done his due share of providing relaxation for the lads off duty.

He was conductor at Glasgow Alhambra for some time before the war, and fronted Louis Freeman's band at the Playhouse for a while.

For a long time at the beginning Glasgow's Beresford Hotel was a musicless resort, but things have changed nowadays. The man behind affairs is Pete Low, who plays with an outfit every evening, with special augmentations on Sundays. This, of course, in addition to his job at Lewis's, where he has been in residence since 1938.

The visit of Gloria Gaye and her All-Ladies' Band to the Loarno provides a short holiday to the two resident outfits there, as Dick Denny and Bobby Hogg play half the week each as supports to the girls.

2.—Southgate meet Mon. (25), Crown Hotel, Chaseside, 7.30. Rct'l. "T Case f t Crown," by John L. Fryer. J.S.

5.—N.W.3 Group meet Fri. (29), King o Bohemia. Special rct'l. "An Evening at Nick's," by Peter Tanner. J.S. featurg Harry Poppy, Jim Vesey, Tony Ayers, etc.

GLASGOW DANCE-HALL "SCARE"

FOR some time past Glasgow has been one of the biggest money-making dates for big-time dance bands in the country. The boom up there has been enormous, and the leading West End outfits have all played at Green's Playhouse or one or other of the dance halls in the town at big money.

Last week a scare reached London to the effect that the local authorities had been looking into the matter of the dance hall situation, and had decreed (a) that no lady be allowed to enter a dance hall without a gentleman partner; and (b) that all halls would have to stick rigidly to the capacity attendances specified in their pre-boom licences.

Both decrees would have had a very serious effect on business, and, as a matter of fact, did indeed react badly on admission figures for some days. Now the position has been clarified, following a meeting of ballroom managers in Glasgow last week, and our Scottish representative, Hugh Hinselwood, sends us the following story that will make the whole position absolutely clear. He writes:—

PROBE

NOW that the great Glasgow ballrooms sensation has more or less died down it would be as well to give the history of this affair which has caused so much fuss.

In the first place, it may be said that, although police and magistrates must function as the law directs, there are always people only too ready to seize on dancing (or football or dog racing) as the source of certain social evils, which, as most intelligent people know, would still remain problems though every place of amusement were closed to-morrow. Ballrooms in this country cater for the decent men and women who are winning this war, and if there are occasional undesirable aspects, these are not confined to any one stratum of society.

Where the police and others really found scope for a probe was in the frequent allegations as to overcrowding, especially in the larger ballrooms. These complaints were mainly justified, as it is inevitable that most ballroom space will be strained during the present boom, swelled as it is by the large numbers of Forces folk seeking deserved relaxation.

The first move of the police was to direct managers to adhere strictly to the standard terms of the ballroom licence.

1892 BY-LAW

It was then that attention was called to the by-law of 1892, providing for the admission of ladies only when "escorted" by gentlemen. For a few days managers were compelled to observe this ruling, but its lack of wisdom became apparent as soon as suggestions were forthcoming as to its evasion.

One suggestion was for the ladies and gentlemen to queue up together, the gentleman to pass over the lady's cash to the pay-box. The bandmen were also liable to be called in for assistance.

Finally, at a meeting of magistrates, police and all concerned, it was agreed to form a committee of seven magistrates to reconsider the whole licensing question as it was generally agreed that the existing rules were not practicable.

Thus, the figures allowed each hall took no account of modern trends, when ballrooms have to make provision for many people who do not dance but come in to look, to listen to the band and to have refreshments. The committee will examine this question, making allowances for all catering problems.

Pending the findings, ballrooms will require to watch this question of overcrowding very closely; but the ban on unaccompanied ladies has been revoked.



Radio, stage and film-star Bebe Daniels gives her services and records for the entertainment of our Forces in the Middle East under the E.N.S.A. scheme. Standing by her at the mike is producer Jonah Barrington, while Sidney Torch conducts an R.A.F. all-star accompanying orchestra, comprising members of Paul Fenoulhet's "Skyrockets"; Billy Amstell's complete five-piece outfit; Don Macaffer, Joe Young, etc., etc. Out of the picture is Bebe's own indefatigable accompanist, Matt Heff.

While it lasted, business definitely suffered, as many girls stayed away rather than be turned back at the doors.

Most people concerned, owners, managers, bandleaders, etc., are unanimous that while there may have been some grounds for a stricter supervision of ballroom matters, the occasion merely provided more weapons for that type of "reformer" whose business is minding other people's.

HARRY ROY'S STAGE PLANS

(Continued from page 1)

first return visit to London, at the Shepherd's Bush Empire, and is then out of Town until the end of May, when he returns to the Ilford Hippodrome. His dates in the meanwhile will include Birmingham Hippodrome (April 12 weeks). He will continue right through the year with provincial dates, interspersed with a few bookings at the principal halls in London. The band Harry will feature will be one of five brass, four saxes, piano, bass, drums, and two vocalists, plus himself. Personnel cannot be given yet, and, in fact, despite quite intensive advertising for the right men, Harry is still not fixed with one trumpet player and a good modern tenor sax.

Two of his original members, Joe Arbiter (2nd alto sax) and Maurice Sterndale (violin and comedian), will be there, and his featured vocalists, as usual, will be Marjorie Kingsley and Renee Lester.

In the meanwhile, here is something a little more immediate for the fans, for Harry has another broadcasting date on February 12 (Forces, 1.30-2.10 p.m.).

SILVER JOINS HALL

POPULAR young vocalist John Silver, who spent many months on tour with Jay Wilbur, leaving Jay a few weeks back, has now joined up with Henry Hall, with whom he commenced last Monday at the Grand Theatre, Doncaster.

John has a robust style and considerable stage experience, and with the Hall aggregation he has found a niche which should suit him exceptionally well.

BRUM'S BIG DRUM

BUSY all around the Birmingham district are BILLY FORREST and his Band, doing four nights per week at different halls in the city, the other three nights being taken up with dances and stage shows for the Services, Civil Defence workers and mid-night shows for munition workers.

Billy has played Sunday concerts on the Midland Odeon Circuit; at Gloucester Hippodrome, the Pavilion, Rhyd; the Midland Clifton Cinemas; and many Garrison Theatres. Last summer he played in the parks for Birmingham Corporation.

Billy's personnel—many of whom are now working in munitions—is as follows: with Billy himself as conductor and compere, and Billy Crook, Dennis Dillon (saxes, etc.); Freddy Fielding (trumpet); Jack Whitehouse (piano); Freddy Gledhill (bass); and Ron Mansel (drums).

For stage work the band consists of 3 saxes, 3 brass, 4 rhythm, and a team of five vocalists—namely, Jack Spiers and Joyce Chatterly for solo vocals, and a trio, the Three Rhythmics.

LETTER from L/Cpl. Kemshell speaks enthusiastically about the eleven-piece band with which he is associated in the R.A.O.C.

Led by Jack Simpson, from the "Samson" Ballroom, nr. Yarmouth, the outfit has as its first alto Tom Topping, from the B.B.C. Military Band and Worthing Municipal Orchestra; and as its drummer well-known Londoner Nat Harris. The rest of the boys are local lads who fit in very well with the combination.

A rhythm club is also run in this particular camp, and guitarist Vic Brewster, with his big collection of swing records, is the club's leading light.

AIRCRAFTMAN Ivor Gittons writes to tell us of his bad luck in losing his alto sax, which was stolen from his billet a few evenings ago. Instrument, a Besson, was numbered 34610, so will any dealer or other person being offered this instrument please communicate with local police or with Scotland Yard.

If any philanthropist could supply another instrument, even an old one, he would be doing our friend a tremendous kindness, since, on Service pay, it will be impossible for him to make good his loss, and instrument was not insured.



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NEWS FROM THE RHYTHM CLUBS

11.—Derby. Clog f next few weeks to find new mtg place. Attractive programmes in hand. Watch these cols.

15.—Bristol. Next: Fri. (22), Bush Hotel, Wells Rd. T. Rogers and P. Prescott will give rcti on "Gin Mill Jazz." J.S.

17.—Wimbledon wish to thank Leonard Taylor for exc rcti. All comms.: Sec. R. Hogwood, 67, Wilverley Cres., New Malden, Surrey.

24.—Doncaster meet Sun. (31), Ritz Ballroom, 7 p.m. Rcti and J.S.

29.—West London meets Mon. (25) to hear "Appreciation o Jazz" series No. 4—"Chicago," by Max Jones and A. McCarthy. J.S. features Rossi, Morandi and Edwards.

30.—Blackpool meet Wed. (27) at St. Mary's Church Hall, 7.30 p.m., to hear Les Cromwell on Bob Crosby and Dick Bury on "Blues." J.S.

32.—Clapham. Good news f members—fr Feb. 1 club will be usg t lounge o t Gauden Hotel, 7.30. Sec., L. Taylor, Tul. 3547.

34.—Croydon meet next Mon (25), 8 p.m. Rcti by Ron Davison on Earl Hines, Chatsworth Hall, Chatsworth Rd.

47.—Nelson. Future mtgs will be held Fridays instead of Mondays, 7.30, at Regan's Assembly Rooms, 62, Leeds Rd., Nelson. Quiz and J.S.

54.—Portsmouth. Next Sun. (24) Hector Stewart presents "Canned New Orleans and then Some."

57.—Newcastle now meets Tuesdays at 7.30 instead of Fridays, All Saints' Church Hall. Any prospective members cordially invited. Write D. G. Lucas, 170, Ayton St., Newcastle-on-Tyne, 6.

62.—Birmingham "Forward" Club still meets 2.30 p.m. Sats. at "Scotchers," Corporation St. Usual rctis and J.S. New members contact W. T. Smith, 171, Berkeley Rd., E. Hay Mills.

77.—Cambridge. Club meets fortnightly at 8 p.m. Thurs., Miller's Studios, 6, Sidney St. Next mtg 28th.

84.—Luton. Jan. 25, second of Instrumentalist series, "Clarinet," by Johnny Dowers; discuss, w records, on "Tolerance in Jazz" btwn Jack Barnell and Frank Gething and Johnny Dowers and Peter Willmott (compere, Denis Gallimore). J.S., etc.

88.—Rochdale. Sun. (24) H. Dawson gives rcti on Ellington.

91.—Northampton. Next: Thurs (21). Rcti on "Bix," by Don Siddons

94.—Morden. Thanks Leonard Taylor for rcti. Next: Jan. 24, 2.45. Record Quiz and J.S.

99.—Wisbech. Next: 25th, includes "T Trumpet in Jazz," by Bob Finch Disc o t week, Feather's "Twelve Bar Stampede" / "Feather Bed Blues."

101.—North London meets at Orange Tree, Friern Barnet Lane, Fri. (22), 7.30. Guest rctist, Ken Brown. c Glasgow, Den Berry's Jam Group, Brains Trust, etc.

102.—Cheltenham. Next: Jan. 21, Old Manse Hall, Oxford Passage. Prospective members, write S. H. Watts, 148, Leckhampton Rd., Cheltenham, Glos.

107.—Brighton and Move. Terrific J.S. will be held Brighton School o Music, 3, St. Peter's Pl., Sun. (24), 12.15 Usual Star Mtg at 3.30 p.m. to hear Maurice Phillips on "Blue Singers."

140.—Stockton meet Sat. (23), Assembly Rooms, Farrer St., 7 p.m. Record rcti by Eric Bragg, J.S.

149.—Bournemouth will be clog f short while owg to shortage o funds. It is hoped mtgs will continue in near future. Sec., R. Weldon, 532, Holdenhurst Rd., Queen's Park, Bournemouth.

150.—Ilford meet every Wed., 7.30, Cauliflower Hotel, Seven Kings. Usual rctis and J.S.

174.—Putney Special mtg to-night, with Don Morley, "Vox Femina," by Joe Wilson. Rossi, Morandi, Edwards trio. Duke's Head, Lwr. Richmond Rd.

Barnet. A Rhythmic Section to be formed by Barnet Youth Movement at Underhill Schools. Instrumentalists interested (under 22) write, C. W. Parfitt, 87, Cedar Lawn Av., Barnet, and watch cols. for first mtg.

Egham. Club formed here. Would-be members, write R. G. Deed, 28, Whitehall Lane, Egham, Surrey.

Harrow. Club opening early in Feb. Room for more members. Write, D. S. Sadler, 224, Exeter Rd., Rayners Lane, Harrow.

Lancaster. F. W. Lee, 55, Austwick Rd., Ryelands, Lancaster. would like to hear from readers interested in Rhythm Club which he is forming in that district.

Oldham. Club being formed in connection with Youth Organisation. Members interested (must be between 14 and 21) write E. Perry, 11, Ronald St., Oldham.

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