# EARLY IN JANUARY ANOTHER FAMOUS RAME-BAND IS TO JOURNEY OVERSEAS TO ENTERTAIN THE TROOPS IN THE MIDDLE EAST AND MEDITERRANEAN AREAS. THIS TIME IT IS NONE OTHER THAN BILLY TERNENT AND HIS ORCHESTRA—A BAND WHICH HAS EARNED ITSELF COLDEN OPINIONS ON THE RADIO AND ON THE STAGE. The band will be away for some three months, and is, of course, making the tour under the auspices of E.N.S.A. Since Billy Ternent left the R.B.C. in April of this year, he has formed a first-class band, coaching and grooming it after gathering his players from all parts of the country. Bill himself had a big shock k and he was medically examined early this week, and was turned down by the EAS.A. doctors and if to make first-clur. However, he has sportingly decided to go at his own risk. Incidentally, he is indicated the can be contacted from nently, and he can be contacted from next Monday (19th) at the Hackney has promised the can be contacted from next Monday (19th) at the Hackney instrument in the orchestra. The VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT To be contacted from next Monday (19th) at the Hackney instrument in the orchestra. The VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT To be contacted from next Monday (19th) at the Hackney instrument in the orchestra. The VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT To be contacted from next Monday (19th) at the Hackney instrument in the orchestra. The VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT To be contacted from next Monday (19th) at the Hackney instrument in the orchestra. The VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT TO BE ARROWN TO BE A

THE VOCAL SIDE OF BRITISH DANCE MUSIC HAS SUFFERED A GREAT BLOW BY THE NEWS THAT GLAMOROUS DORREN VILLIERS HAS LEFT FOR AMERICA, WHERE SHE PROPOSES TO SETTLE PERMANENTLY. Behind this bare announcement lies the story of a tragedy of war on which all Doreen's thousands of admirers and friends will commiscrate with her. Doreen Villiers first came into the public eye during the war as "Pamela Gray," when she sang with Harry Parry at the St. Regis Hotel.

Ambrose then snapped her up, and she joined his orchestra at the same time as Anne Shelton.

Her next move was to Geraldo, with whom she gained increasing popularity and was generally regarded as one of our best singers in the "hot" American style. An overseas B.B.C. programme which she did for many months under the title of "A Date for the Desert" set the seal on her popularity and gave her a terrific reputation with the troops all over the world,

DEATH OF HUSBAND

#### DEATH OF HUSBAND

DEATH OF HUSBAND

This she cemented when she went with Geraldo to the Middle East a year or so ago, and it was there that she met bleut. Ken Wakley, of the U.S. Army Air Force.

On her return to England in May, of this year they were married, and Doreen gave up her singing in order to concentrate on building a home and, subsequently, preparing for the arrival of a child next year.

And then tragedy enters into the story, for Doreen's husband was killed taking supplies to the heroes at Arnhem.

killed taking supplies to the heroes at Arnhem.
As a result of the bereavement, and before her baby is born. Doreen decided to settle down in the States with her late husband's family, who at once asked her to join them in their home at Niagara Falls.
Doreen has now left for the States, and she does not expect to return to this country.
All her fans and friends here will join the "Melody Maker" in tendering her their deepest sympathies on her loss, and their best wishes for her happiness in her new surroundings.

## **OUR SYMPATHY TO** HERMAN DAREWSKI

THE "Melody Maker" announces with the very deepest regret the recent death, in action, of Major Neville Darewski, R.A.O.C., son of Jamous bandleader Herman Darewski.

Joining up the very first day of the war, as a private soldier, Neville, by his great diligence and fine soldierly qualities, not only reached the rank of Major, but had been specially assigned to some extremely important and dangerous duties at the time of his death. Major Darewski distinguished himself in the African campaign, and in Sicily and Italy, before taking on his last special duties.

We join with the whole musical and theatrical profession in tendering our very deepest sympathy and respect to Herman Darewski, whose great bereavement is all the harder to bear because his wife passed away only eleven months ago.

by 1927 was in Chicage working in a band along with Tesch and Bud Freeman.

Although he lived and played with eleven on only one of their recordings, in 1928.

After that, his recording history time but during this interval class. He filled odd jobs at innumerable please and Jess Stacey's All charles Pierce and Jess Stacey and Buthat Tool of the Pierce and Bud Bud Pierce and Bud Bud Pierce and Bud Bud Pierce and Bud Bud Pierce and

# BILLY TERNENT AND BAND FOR MIDDLE EAST

### Temple and Millward are Back

A CABLEGRAM received from Sam Meltzer, of New York, just as we were going to press announced the sudden death there of clarinet-tist Rod Cless last Friday (Decem-

## Van Phillips To Lead 35 For Big Coliseum Show

Coliseum Show

O'ne of the big sensations of 1945 in the theatrical world will undoubtedly be the new Robert Neshitt revue, which will follow on at the London Collseum after the end of the pantomine season. This is an Errill Littler production, and advance reports say that it will be one of the most spectacular and star-studded affairs ever staged in this country.

In charge of the musical arrangements will be West End notability Van Phillips, who has already signed a contract to present, and conduct, a 35-piece pit orchestra, in which many notabilities of the London musical profession will be featured.

So much importance do the promoters of this new show attach to the band, in fact, that Van Phillips will be on full salary for no less than ten weeks before the show starts. This is a sign that managements are waking up to the really vital rôle which a good orchestra plays in the stage productions of to-day.

Apart from making preparations for this big new rôle, Van Phillips is nowadays busy with his appearances in the new mammoth radio production, "The Big Show." in which he features a large orchestra. On December 23, Van opens with the Jack Hylton pantomine "Cinderella." at the London Winter Garden Theatre. In thus pantowhich stars Bohby Howes, Binnie Hale, Hermione Baddeley, singing stars Kathleen Moody, etc.—Van Phillips will conduct a 20-piece orchestra which will include such well-known London players as Sammy Sharpa attrumpet, Jackie Greenwood (drums), and Joe Gibson (bass). BACK from a strenuous and excitnent dance musicians who are members of a 'amous regimental band are
now on! ve in London.

Among a several musicians in this
bunch who are well known in our
profession is numbered famous clarinettist and radio bandleader Nat
Temple.

Nat's homecoming was, to him, the
most exciting thing of all, because,
just a few hours after he arrived, his
wife presented him with a baby
daughter.

Both mother and daughter—who
will be called Linda Jane—are doing
well, and we hasten to join Nat's
many friends in the profession in
offering him our heartlest congratulations.

Also just back in town is clarinetace Sid Millward and the other members of his famous "Stars in Battledress" company, including trumpetist
Reg Arnoid and vocalist Bob Brown.
They have been out on the Continent
since six days after D-Day.

Which stars Bohby Howes, Brintie
Walle, Hermione Baddeley, singing star
Kathleen Moody, etc.—Van Phillips
Will conduct a 20-piece orchestra
which will include such well-known
out profession is numbered famous clarinettist and radio bandleader Nat
Temple.

Observed Rermione Baddeley, singing star
Kathleen Moody, etc.—Van Phillips
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out london players as Sammy Sharpa
(trumpel) Jackie Greenwood (trums).

MERRIN RETURNS

Obsissor (trumpel) Jackie Greenwood (trums).

MERRIN RETURNS

Ob business, the Billy Merria Music
Oo, is doing fine in spite of war-time
strictions.

Nevertheless, the Billy Merria Music
Oo

# the sudden death there of clarinettist Rod Cless last Friday (December 8). With his passing, Jazz loses yet another great musician vorites Mary Jones', and the place he held among New York Jazzmen will be hard to fill Cless, in the very front rank of white clarinettists, was a young veteran of the Chicago days, when he roomed with Frank Teschemacher and played with Tesch. Goodman, Peewee Russell, Fud Livingston. Glenn Miller, Wingle Mannone and Bix. British enthusiasts will no doubt remember him best for his part on Muggsy Spanler's great Ragtimers records, also for his fine playing on the four sides by the Art Rodes Band. On these his work is pure Dixleland, echolng the greatness of Johnny Dodds, Jimmy Noone, Larry Shields and Leon Rapollo. DODDS/NOONE INFLUENCE

Indeed, Cless always admitted his indebtedness to Dodds, who taught him many of the New Orleans jazz "standards," such as "High Society," when he was forming his style; and to Noone, of whom he said: "Jimmy showed me lots of things."
Rod was born 37 years ago in Lenox, Iowa, taking up study of the clarinet in Drake University at the age of sixteen. Two years later he met Tesch, became interested in jazz, and by 1927 was in Chicago working in a band along with Tesch and Bud Freeman.

## SUN HITS!!

Featured by Judy Garlan

BAND PARTS READY

SUN MUSIC PUBLISHING CO. LTD. 23, Denmark St., London, W.C.2. TEM. BAR 8651-2

## ROY ELDRIDGE JOINS ARTIE December without having made his first film with the band. SHAW'S NEW BAND

HERBIE FIELDS DISBANDS Herbie Fields, the alto-tenor-soprano-clarinet-vocal man whose band showed so much promise, has disbanded owing to inadequate

Red Hot News from New York

#### by LEONARD FEATHER

THE PERSONNEL OF ARTIE SHAW'S NEW BAND IS NOW SET, AND THE BAND WILL BE PLAYING ITS FIRST DATES BY THE TIME YOU READ THIS. ARTIE'S MOST SURPRISING MOVE WAS THE SIGNING OF ROY ELDRIDGE, AFTER NEGOTIATIONS TO GET HOT LIPS PAGE AND DIZZY GILLESPIE HAD FALLEN THROUGH.

Roy gave up his big band to join Artic, who is said to be paying him about \$500 a week and is giving salaries of at least \$300 or \$400 to many of the other sidemen, sparing no expense to make this his best band ever.

to many of the other sidemen, sparing no expense to make this his best band ever.

Men set at this writing include Ray Linn, Neil Heffi, Jimmy Pupa and Tony Faso (trumpets); Bill Harris, Harry Rodgers and Ray Conniff (trombones), with Conniff doing some of the arranging; Les Clark, A. N. Other (altos); Herb Steward, Jon Waiton (tenors); Chuch Gentry (baritone); Dodo Marmoresa, ex-Krupa Barnet (planol; Barney Kessel (guitar); Lou Fromm (drums); Morris Rayman (bass); Eddie Sauter, Buster Harding, Dave Matthews, Harry Rodgers, and Artie himself all arranging.

Coulist will be Imogene Lynn, formerly with Ray McKiniey.

Count Basie hit New York this week with a band that sounds as

Rodgers, and Artie himself all arranging.

Vocalist will be imogene Lynn, formerly with Ray McKinley.

Count Basie hit New York this week with a band that sounds as good as ever. With Lester Young busy at basic training and Jo Jones at some camp in Georgia, the Count has Buddy Tate taking all the tenor solos—which is great—and Jesse Price on drums, which is at least good.

solos—which is great—and Jesse Price on drums, which is at least good.

Biggest kick of the Count's show this week at the Apollo in Harlem is the way he lets clarinettist Rudy Rutherford go for half'a dozen exciting choruses on "Royal Garden Bilues." This lad is truly wonderful. Jimmy Rushing and Thelma Carpenter did nothing new, but nothing bad, and Basle played his usual "boogie."

JAMES IS JAZZING

Harry James, back East for a brief visit out at the Meadowbrook, opened with a band that surprised me by playing a larger quota of good jazz than any band he's had since pre-strings days.

The numbers on which Harry features his goat-vibrato and far between, whereas the numbers on which the band swings excitingly are frequent.

On these numbers Harry proves potently that he is still a great hot jazz man; he is also lucky to have such able soloists as Corky Corooran (tenor). Ray Heath, a trombone whom at times you could mistake for Higginbotham; and Alian Reuss, who has surprised everybody by switching from his old style to modern single-string electric guitar solos, and is doing so well that Harry gives him frequent choruses.

With Hal Schaefer, a fine pianist, plus the superlative Ed Mihelich (excelntyre) on bass, and the reliable Carl Maus on drums, Harry has a rhythm section that has seldom been in the search and the process of the sexpenses. To the sexpenses. To the sexpenses of the sexpenses. To the sexpense to hold a band together until it can cover its expenses. To the spense to hold a band together until it can cover its expenses. To the sexpense to hold ab and together until it can cover its expenses. To the sum of the sexpenses. To the sexpenses to hold ab and together until it can cover its expenses. To

A GREAT MELODY FOXTROT-

Despite its enormous popularity.

Despite its enormous popularity.

Hampton's four-year-old crew still hasn't crashed the movies, for the same reason that Billie Holiday can't get in—the producers believe the race situation is tenser than ever, and are convinced that any scenes they shoot with Negro artists will promptly be cut out by exhibitors in all Southern kinemas.

the race situation is tenser than ever, and are convinced that any scenes they shoot with Negro artists will promptly be cut out by exhibitors in all Southern kinemas.

The old Gennett record label was revived again with the first release on that label recently, by Walter (Foots) Thomas and his Jump Cats. Joe Davis, who now owns this label as well as Beacon and Celebrity, has no plans yet for the reissue of the has acquired and other masters he has acquired and other masters he has acquired. Band, which his manager had hoped to hold together, now seems to be apart for good. Norvo opens out of town shortly in the preliminary tour of Billy Rose's Seven Lively Arts, which is to feature the Benny Goodman Quintet (Goodman, Wilson, Norvo, Sid Weiss and Morey Feld).

Morey Feld).

John Kirby, now playing in Philadelphia, has been waiting several months for the okay for his trip to France, and it still hasn't come it through. Maxine Sullivan, Kirby's ex-wife, is back, and in good form, at the Blue Angel, where Herman Chittison's Trio is still a strong attraction.

# LIBERATION OF

WELL-KNOWN West End planist John Franz relinquished the position he has held so long—at the plano with Wally Chapman's Band at the London Dorchester Hotel—last Saturday week (December 2). John had been with Wally Chapman's formore than two and a half years—first at the Mirabel Restaurant and later at the Dorchester.

Reason for the move is entirely one of health. As most people will know. John Franz is the right-hand man on the exploitation side at Messrs. Francis, Day and Hunter's. In addition, he is a planist with all Nation, Pat Taylor, Pat Lyonard, and Gloria Brent, and he also acted as accompanist at many of their engagements for such stars as Anne Shelton, Pat Taylor, Pat Lyonard, and Gloria Brent, and he also acted as accompanist with Anna Neagle, Inga Anderson, etc.

John has also recently been on the air with his own band—a. novelty combination of five strings, clarinet, and three rhythm—and, in addition to all this, he also does a good deal of arranging.

This will be the first time either outfit has been scheduled for an allow be not be a first with all Nation, Pat Taylor, Pat Lyonard, and Gloria Brent, and he also acted as accompanist with Anna Neagle, Inga Anderson, etc.

John has also recently been on the air with his own band—a. novelty combination of five strings, clarinet, and three rhythm—and, in addition to all this, he also does a good deal of arranging.

The billities at the F. D. and H. offices, has been proving too much for John's health, so that he has been reluctantly forced to relinquish his position with Wally Chapman at the Dorchester, where he has always been extremely happy.

More Haves in the Carlon of the Astoria for a some time, has been released from the Nr.5., and will be in the line-up of Louis Freeman's pit band at Glasgow Alhambra, now in rehearsal for a strenuous pantonime season.

Over at the Cameo, Jimmy Glichrist will soon have an almost new combo.

## CALL SHEET

Les ALLEN.
Hippodrome, Birmingham.
Don BARRIGO and Band.
Gliderdrome, Boston.
Carl BARRITEAU and Band.
One-Night Stands, Manchester. One-Night Stands, Manchester, Johnnie CLAES and Claepigeons.
One-Night Stands, South Coast.
Billy COTTON and Band.

TROISE and his Mandoliers. Empire, Shepherd's Bush

#### SCOTTISH NOTES By Hugh Hinshelwood

mand—a novelty combination of six combination of si

George Chisnolm, but as George 1s way on the Continent with the "Squadronairs," West End slip-horn notability Harry Roche took his place at the session.

THEY'RE WRIGHT OF COURSE!

George Chisnolm, but as George 1s getting lavourable "Detector" write-up.

Fresent B.B.C. Scottish Variety or chestra is directed by timpanist of the session.

S O S.—Girl swing singer wanted for noted dance band going overseas. Also lead-alto and second trumpet for work for Oscar Rabin), while others well-known stage band. Write, "M.M.," 93, Long Acre, London, W.O.2. (bass), and Neil Aitken (drums).

## SHAW'S STRING

EDGAR JACKSON'S Record Reviews

\*\*\*Solid Sam (Freddy Norman) (Am. Victor OA070344). (H.M.V, B9396-5s. 41d.)

Desecember 16, 1944

(Am. Victor Odd/0344).

(Am. Victor Odd/0344).

28977.—Shaw (clar.), with Ronnie Perry, Henry Freeman, Tony Pastor, Les Robinson (reeds): Chuck Peterson, Claude Bowen, John Best (tpts.); Russ Brown, George Arus, Harry Rodgers (tmbs.); Les Burness (pno.); Al Avola (g'tar); Sid Weiss (bass); Cliff Leeman (dms.). Recorded November 17, 1938.

70344.—Shaw (clar.), with George Auld, Artie Baker, Charlie Dimaggio, Mickey Folus, Robinson (reeds): Lee Castaido, Max Kaminsky, Oran "Hot Lips" Page, Steve Lipkins (tpts.); Ray Conniff, Jack Jenney, Morey, Samuels (tmbs.); Raoul Poliarkin, Leonard Posner, Irving Raymond, Bernard Tintertow, Morris Kohn, Alex Beller, Max Berman, Truman Boardman, Leo Pevsner, Bill Ehrenkrant (vlns.); Leonard Atkins, Sam Rosenbum (volas): Fred Goerner, George Poliarkin, Edgardo Sodero (cellos): John Guarnieri (pho.); Eddic (bass): Dave Tough (dms.). Recorded October 30, 1941.

TUST why Artie Shaw should have

dms.). Recorded October 30, 1941.

JUST why Artie Shaw should have chosen to record "Solid Sam" at a session on which he had decided to line up such an army of violins, violas and 'cellos I don't know.

Such little strings tone as there is could easily have been provided by about a quarter of the string players actually used, and it seems probable, in fact, that either Artie didn't want them to sound any more, or they them to sound any more or they have been very badly recorded, for the result they achieve is about as small in volume as it is negligible in quantity or importance.

#### GOOD SWING

However, that is perhaps of secondary account. More to the point is that the side is a good enough example of the brand of swing that has kept Mr. Shaw in the top flight for quite a few years now. The tune is bright, the arrangement effective, and the playing (except for the last note, where one of the harmony instruments keeps on after the rest have ceased) faultless.

While the treatment is mostly ensemble, there is a first-rate solo by the maestro himself, some lively swing trumpet work (probably by "Hot

#### RHYTHM - STYLE SERIES summymming

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#### **COLEMAN HAWKINS**

and his Orchestra Rocky comfort Passin' it around R 2954

#### DON REDMAN

and his Orchestra Hot and anxious Two time man R 2955

The Patlophone Co. Ltd., Hayes, Middlesex

ARTIE SHAW AND HIS ORCHESTRA

\*\*\*\*Offily as in a Morning Sunrise
(Hammerstein II, Romberg)
(Am. Blue Bird OA028977).

\*\*\*Residue Som. (Freddy. Norman)

\*\*\*Residue Som. (Freddy. Norman)

\*\*\*Norman)

\*\*\*Residue Som. (Freddy. Norman)

Nevertheless, I think I prefer the coupling.

"Softly as in a Morning Sunrise," from Romberg's "New Moon," always was a lovely tune, and this is a nice arrangement of it—effective without being overdone.

Moreover, the record was made in the earlier days of Shaw's career, when he not only used smaller bands, but they played in a manner which was at once more relaxed and more sincere.

Side includes solos by Shaw's clarry. Tony Pastor's tenor, and the trombone (probably George Arus), with chief honours going to the last mentioned.

0

## COLEMAN HAWKINS AND HIS

Passin' It Around (Hawkins)
(Am. Vocalion 27850). \*\*Rocky Comfort (Hawkins) (Am. DAWSON'S

## Reading Blitzed

THE "M.M." offers its sympathy to
well-known musician and figure
of West End musical life Jack
Reading, who suffered severe shock
and minor injuries owing to enemy
action recently.
Apart from a few lengths of sticking-plaster, Jack now shows no outward signs of his experience, in which
he was very lucky to escape with his
life. Jack has been managing a club
until recently.

BILLY FRANCIS, well remembered bandleader from the old West End Ballroom, Birmingham, who has been a lieutenant in the Intelligence Corps during the war, has now been released on medical grounds from his Army duties.

Billy is making a come-back to the profession, and on Monday next (18th) opens at the Regent, Weymouth, with his own six-piece band.

REDDIE MIRFIELD and his famous "Garbage Men," runnersup in this year's "All-Britain" Dance
Band Championship, who have broadcast and also recorded for the Decca
label, have just finished up a two
years' contract and are open for
offers.

Band is free from now and is ready
to consider offers either for "gigs"
or a permanency. Get in touch with
Freddle at 82, Sewardstone Rd.,
Chingford, E.4 (Sil. 1622).



Harry Parry signs a record for a fair fan at the opening of the Anglo-American Record Shop, 31, Dover Street, Piccadilly. Left to right: record expert Fit.-Lt. Sinclair Traill; manager-in-charge, Johnny Rowe; Harry Parry and the lady. (We don't know her name, but we're finding out, fellers!)

Am. Vocalion 27850).

\*\*Corportion Regist\*\*—5s. 4jd.)\*\*

Hawkins (tenor) with Kermit Scott.

Ernic Powell, Jackie Fields, Esustace Moore (reeds); Steve Stevenson, Joe Guy, Tomy Lindsay, Nelson Bryant (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Claud Jones, Sandy Williams, Billi Kato (timbs.); Gene Rodgers (pts.); Gene Rodge

Further to my mention a couple of weeks ago of a certain R.E.M.E. staff band. I now find that one or two hard-working soldier musicians did not receive due credits for their efforts.

In addition to those mentioned, the band, which is led by tenor saxist Artie Plant, includes George Hallum (trombone). Enoch Elsey (trumpet), and Les Stater, who is the permanent drummer in the purely dance outfit—Jack Bullen coming in on timps, etc., for concerts and stage shows, when the band is further augmented by the inclusion of Benny Durrant (tenor). Les Pyett (trumpet), and Arthur Tonalin and "Spike" Roswell on violins.

Jack Bullen coming in on timps, etc., for concerts and stage shows, when the band is further augmented by the inclusion of Benny Durrant (tenor). Les Pyett (trumpet), and Arthur Tonalin and "Spike" Roswell on violins.

\* \* \*

Noted Northern drummer Jackie Brooks is shortly completing his second run with the Billy Bevan outfit at Southport. It should not be

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Dark Town Structers Bur My Blue Heaven My Melancholy Baby Remember You Made Me Love You Stompin' at the Savey Some of These Days Nagasaki Nagasaki Somebody Stole My Gal

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THE WALTZ THEY'RE ALL ASKING FOR-

MY FAVOURITE

DREAM

WHEN WE DANCE

## BRAND'S ESSENCE DANCE BAND GOSSIP

To is no doubt common knowledge today that Frankie Sinatra (The
Voice) was recently subjected to the
indignity of a barrage of eggs tossed
from the auditorium of the Paramount Theatre in Times Square by
an eighteen-year-old student and
baseball pitcher.

What is now generally referred to
as "the Sinatra Blitz" started on a
Saturday evening in October, and was
continued by a dozen sailors early
Sunday morning, who gathered 'outside the theatre and pelted the huge
pleture of the Swooner which hangs
there.

Alexander I. Dorogokupetz, the egg
pitcher, used to hate Sinatra, but now
reveals that since his first tom-tom opus
burst on the listening public five years
burst on the litle of "Oasis" Street
as a leading writer of dance-band
material.

Many of his numbers,

picture of the Swooner which hangs there there.

Alexander I. Dorogokupetz, the egg pitcher, used to hate Sinatra, but now pitcher, used is that since the "bitz" his attitude is neutral. In a story to the Press he, explained how the attack was planned, and why.

It appears that he bore the grudge for over two years, ever since his girl friend, made him queue for five hours to hear The Voice, and he was further incensed by the fact that his appearance and bow-tie habit often caused him to be mistaken for Sinatra.

One Friday night he decided to terminate "this monotony of two years of consecutive swooning"; on Saturday he bought the three largest and freshest eggs available and took them around to the Paramount, at mid-day. By the time he got in it was 4.30, and he was feeling madder than ever, especially as he found himself seated among a colony of Iemale swooners, of whom "every single one wore a bow tie. Not like mine, but a big bow tie."

e."
Finally Sinatra was announced.
"He comes on and everyone starts wooning and screaming. Some got in a nisles. I just sat there colmly. had the three eggs in a bag."

When Frankle started on the real entertainment stuff the conspirator rose to his feet and walked out into the alsie, selected his missile and quietly took aim, catching the cinger fair and square in the middle of his third ballad.

In the words of Alexander Ivano-vitch (the slinger):

"It shot straight up to the mark and caught him between the seventh and eighth words . . . his arms fell. I felt good."

The second egg went home, but the hird was muffied on account of the lass of infuriated femininity which werwhelmed our hero. Horrified llence was broken by frenzied screams f "We'll fix that jerk up, Frankle

y!"
Alexander was taken by the police,
t released later that night. He
sured reporters that his first pitch
s a Sinatra Sinker, "a take-off on
Rip Sewell blooper ball."

"I am built like Sinatra," says
"and I can sing. I used to sing
ee years in a choir. I can sing
ter than Sinatra."

York's "Daily News" re-that he obliged with a version Together," which was quite

of "Together," which was quite pleasant.

Sequel is that since that fateful day Sinatra's thousands of admirers have flocked to his support even more faithfully than of yore, with the result that Times Square police have worked overtime keeping law and order inside and out of the theatre. Some fans arrive at 3 in the morning to make the first show, bringing their food with them. At 9 one morning the crowd numbered 9,000 and police 142, including men on horseback and 22 policewomen.

Latest news about The Voice is that he will be heard in a performance of "To-night We Love" (Tschalkowsky's Piano Concerto), accompanied by Jose Hurbi, in M-G-M's picture, "Anchors Aweigh."

In spite of the enormous number of American tunes that become hits tas Sheridan (vocalist-compère), who had taken a night off from the R.A.M.C orchestra to help the show along.

The States, and it is therefore with nuch pleasure that we learn of the tew Eric Winstone edition of descriptive music for dance orchestra that says the published by the Robbins fusic Corporation in New York.

Although sometimes hailed as a wing composer. Eric himself is the rest person to repudiate this claim, and taken a night off from the R.A.M.C orchestra to help the show along.

The tremendous applause at the close of the proceedings signified the asked for the "M.M.'s" assistance. Once again, several artists, with that grand spirit that permeates the validence's reactions to the first Jazz Jamboree ever held in the Middle East.

Credit goes to the Cairo Rhythm Club, and in particular to Cpl. Stan Line, whose indefatigable efforts—in add of the Transport and he asked for the "M.M.'s" assistance.

Once again, several artists, with that grand spirit that permeates the profession, railled round to help us maintain our reputation for infallibly producing the best "turns" in the Shortest possible space of time.

Credit goes to the Cairo Rhythm Club, and in particular to Cpl. Stan Line, whose indefatigable efforts—in add of the Transport and he asked for the "M.M.'s" assistance.

Once again, several artists, with that grand spirit that permeates the shortest producing the best "turns" in the Shortest possible space of time.

Actually, our own contribution to Miller, East.

Actually, our own contribution to Miller, East.

Actually, our own contribution to the affair was to produce the one and only the them that the plano); the invincible Victor Feldman Trio; and that most modern of comedians (you remember him from the complete of comedians (you remember him from the complete of comedians (you remember him from the complete of the producing the best "turns" in the shortest possible space of time.

Actually, our own contribution to the affa

THE MELODY MAKER AND RHYTHM

NEWS has reached us of one of the heroes of Arnhem who, in his "spare" time, is a gifted script-writer. He is the nephew of famous musical comedians and stage figures Syd and Max Harrison, and his name is Private Thomas Wilson, of the Arnhem Airborne Division.

The most interesting part of this story is that Pte. Wilson was asked to do a script for his uncles in the pantomime in which they will appear this year, which is "Cinderella." at the Winter Garden Theatre, Drury Lane, London W.

On his way over Holland, Tom was at a loss for something to occupy his mind when suddenly he remembered his script, which was almost finished. After successfully finishing it there and then in the plane, he handed it to an R.A.M.C. man on landing, and, despite all the obstacles, the R.A.M.C. man was able to get it safely delivered to Syd and Max.

The sequel to the story is that Pte. Tom Wilson is now a prisoner-of-war, but his "brokers' men" script will be going full swing at the Winter Garden Theatre in a very short time.

ONE of the East's most permanent strongholds of jazz is the Cairo Rhythm Club, formed by a handful of British Servicemen in July, '43, and still holding meetings regularly every Monday at the Y.M.C.A., Sollman Pasha.

0

Monday at the Y.M.C.A., Soliman Pasha.

Secretary, S./Sgt. Eric McKee, has written often during this time to keep us informed of the club's progress, and at the time of writing it is drawing regular attendances of around the fifty mark.

On the occasion of the club's first birthday the committee organised a went to the British Red Cross Fund. This affair was apparently a huge success, judging from the many comments we've been hearing ever since and the fine notices it received in the Cairo Press, and even as far afield as America's "Mctronome."

Lasting from nine in the evening until midnight, the show drew a capacity house numbering about 1,200. Which was entertained by the R.A.F.

No. 1 Command Dance Orchestra (under Sgt. Hall Bowler), odd Jam sessions, and a number of guest artists.

Elighspots of the Jamboree included "Clarinet Concerto," Djaved by Bob Layzell, ex Arthur Roschery saxist, and a special session by members of the R.A.F. band augmented by Woolf Phillips (timb.), Les Gilbert lato) and Lee Sheridam (vocalist-compère), who is had taken a night off from the R.A.M.C orchestra to help the show a ladon.

The tremendous applause at the second control of the R.A.M.C orchestra to help the show a ladon.



Jack Marshall took this picture of livy Benson recovering from her operation at the Chelsea Hospital for Women. As we go to press lwy is undergoing a second operation, so—as the B.B.C. programme says—here's wishing her well again! With livy in the picture is her father, Douglas ("Digger") Benson, noted Leeds trombonist and the musical inspiration behind his daughter's career. Incidentally, among the host of professional notabilities who have popped in to see lwy was alto-ace Harry Hayes, visiting his wife, vocalist Primrose, who was also in the same hospital.

ONE of the most famous behind-the-seenes figures in the dance band profession is charming Joan Smith, who runs the Ambrose office and is known to every musician and

ONE of the most famous behind-thescenes figures in the dance band
profession is charming Joan Smith,
who runs the Ambrose office and is
known to every musician and
publisher.
Joan has been with Ambrose for
years, and conducts the office at Albemarie Street with efficiency and
initiative alled to the most comprehensive knowledge of the London
dance band world possessed by any
one girl.
Well-known and popular as she is,
it will be with widespread regret that
the profession learns of her lilness, as
a result of which she has been taken
to hospital.
There is talk of an operation, and

to hospital.

There is talk of an operation, and we all wish her the best of luck and a quick return to complete health.

Her many friends will be glad of the opportunity to cheer her up by writing her a note, so here is her address: Clive Ward, St. Alfege's Hospital, Blackwall Lane, Greenwich, London, S.E.10.

TF you mention the Melody Maker In the sacred precincts of the Brentford Football Club, instead of the blank stare which you might expect, you will find that even quiter to, be swing addicts) nevertheless leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club premises leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club premises leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club premises leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club premises leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club premises leap in the air with cries of lov; whilst if a member of the "M.M." staff were to visit the club proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal, the would find the proverbial red carpet stretching from the portal wisted by a steplish six-plece outfit for their library, also by the really grand playing of the leader, the point of the point of their library, also by the really grand playing of the leader, the play of the proverbial red conditions, while they went through the repertory of "good ol' good ones" the repert

So if you read in the sports columns one day that Jack Marshall has signed professional forms for Brentford, don't get alarmed—it won't be as centre-forward, but as assistant concert-organiser.

SPEAKING of Harry Fryer above and the stage are very few and position as musical supervise for the Gaumont-British Film Corporation keeps him constantly busy with administrative work, on which he concentrates full time, with the exception of the occasions of his broad behind-the-scenes studio work that goes into each of his airings with all the enthusiasm for which he has always been noted.

Harry and his Band certainly direct since and the stage at last sunday's Chiswich and it is not many leaders who could out over such a perfectly varied half-hour's offering as Harry gave last Sunday's public.

The show's musical interest was sustained by a stylish six-piece outfife featuring allo-clarinet, tenor the really efform Brussels. The show's musical interest was sustained by a stylish six-piece outfife featuring allo-clarinet, tenor the really efform and between the conditions of their performance and the range of their library, also by the really efform and between the conditions and the repertory of "good of good ones" from "Blue Heaven" to the late of the conditions and the repertory of "good of good ones" from "Blue Heaven" to the late of the conditions and the repertory of "good of good ones" from "Blue Heaven" to the late of the conditions and the repertory of "good of good ones" from "Blue Heaven" to the late of the stage of the real professions and the repertory of "good of good ones" from "Blue Heaven" to the late of the conditions and the profession and the repertory of "good of good ones" from "Blue Heaven" to the late of the conditions and profession and the profession

WHAT MR. HALEY DIDN'T

" DETECTOR " on Radio

occasion to say quite a lot about broadcasting — past, present and future.

It was a culoristic speech in praise of what the B.B.C. had done in the past and full of promises—a little vague perhaps, but nevertheless promises—of what it proposes to do when peace makes innovations possible.

Much of Mr. Haley's enthusiasm was certainly justified.

There will be few who will not agree that in such major issues as news broadcasts—which, as Mr. Haley said, "have a world-wide audience" and "a reputation for accuracy and integrity that cannot be gainsaid."—and its general handling of help to the war effort the B.B.C. has done a splendid job. and it says none the less for the B.B.C. that the system on which broadcasting is run in this country is ideally suited ato such an emergency, whather the suggested that the says against it in more normal times.

In certain other matters Mr. Haley was, however, a good deal less satisfying, both in what he said and what he omitted to say.

He made a shocking faux pas when he suggested that the lack of radio talent was due to the fact that the B.B.C. has no Hollywood to draw upon.

B.B.C. has no Hollywood to draw upon.

Far from Hollywood having supplied America with radio stars, it is American radio that has supplied Hollywood with many of its greatest national attractions, but as practically every paper in the country has pointed this out there is no need for me to stress it here.

#### NOTHING TANGIBLE

#### COMMERCIAL RADIO



A few months ago Lofton recorded four sides for Session, two of which were issued last Sept./Oct. (on Session 12-005). "Streamline Train" and "I Don't Know" being the titles, but now that the ban is litted it is hoped one of the major companies will record him soon. Meanwhile, the following titles by Lofton are available for issue here by one or other of the companies:—

ACCORDING TO R.G.V.
Ralph Venables sends us details of four interesting new sides recorded by an all-star group in Los Angeles last

"These records," he says,

December 16, 1944

and the price you wish to pay,

PUBLIC NOTICES

MUSICIANS WANTED

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# COLLECTORS'

by REX HARRIS and MAX JONES

READERS' INFORMATION

More than a few letters remind us that there are some errors in the new Parlophone booklet. R. Brand, of Lewes, Sussex, writes what amounts to the starkest tragedy:

what amounts to the starkest tragedy:
"I wrote to my dealer for certain
records, among them Bessle Smith's
'Preachin' Blues' on R2843. On
receiving them I found things not as
I had wanted. The number was right,
2843, but the record was Goodman's
'Clarinet à la King'!"
We must thank all those who
pointed out the mistakes in the Bessle
Smith Memorial Album numbers.
Sinclair Traill rang up to say that
enthusiasts ordering "Backwater
Blues" were in grave danger of

enthusiasts ordering "Backwater Blues" were in grave danger of taking home Harry's "Sharp As A Tack" unless vigilance was main-tained, and gave the following num-bers: 2840, 2841, 2842 and 2843—which should be twisted into 2480, 81, 82

and 83.
Sinclair also advised a small alteration to the index where Charlie Allen, Ellington's trumpet player, was listed as Alexander. There may be further errors: if so, we'll give them in a future Corner.

DUCAL MATS
In response to Bill Elliott's erstwhile request for Ellington matrix numbers. Norman Evans, 21, Winchester Road, Reading, Berks, sends the following list, which he believes to contain all the wanted titles:—

to contain all the wanted titles:—

"The Greeper" ... E4321-W, E4322-W

"Immigration Blues"
E4323-W, E4324-W

"New Orleans Lowdown"

"Song Of The Cottonfield"

"This still leaves E4512 unknown to me." writes Norman. "Reading Eugene Williams and Lartice on King Oliver in the U.S. 'Record Changer,' I note that the suffix letter 'W Indicates that the recordings were made in N.Y. I am unaware of which masters of the above sides were issued, or if the English Oriole is the same as the Vocation issues. Can you add anything on that point?"

Unfortunately, we haven't the discs in question, nor have we heard them, but when the full Ellington discography being prepared by Charles Fox, Jeff Aldam and other collectors is published, there is every hope these points will be clarified.

To continue with the listing, how-

To continue with the listing, how-

"The Mooche"
"The Mooche"
"Doin' The Voom Voom"
"Rent Party Blues"
"Paducah"
"Harlem Flat Blues"
"Sweet Mama"
"Wall St. Wail"
"Admiration" Admiration "
Double Check Stomp "
Accordion Joe "
Cotton Club Stomp "
Runnin Wild "

Runnin' Wild "E34927
Home Again Blues" E34927
Home Again Blues" E35935
Wang Wang Blues' E35936
Creole Rhapbody" E35939/40
Says Norman:—
"I am indebted to Horace Swift and gene Williams for most of the above formation. Whilst on the absorb."

ing subject of the Ellington disco ing subject of the Ellington disco-graphy, two more points of interest. First, the 'Maori' on local Brunswick O2671 was a remake, matrix 3248— this was originally recorded and rejected under matrix 32210; secondly, part one of the recently reissued 'Tiger Rag' is from a hitherto un-used master."

Will any reader wishing to com-municate with Norman about this list-ing write him direct at the above address?

UNDERRATED JAZZMEN. 3. Cripple Clarence Lofton.

UNDERRATED JAZZMEN.

3. Grippie Clarence Lofton.

The release of Red Nelson's "Streamline Train"/"Crying Mother Blues," on Brunswick 03508, afforded British jazz-lovers (in the main) their first opportunity of hearing the plano work of one of the most extraordinary, and justly famous, of boogle-woogle players—Clarence Lofton. And the odd solo passages on that record are but a meagre indication of what this planist can do.

For many years he has contented himself with playing in joints along Chicago's South Side, where he has become something of a "character." wandering in and out of the various clubs which grace that neighbourhood, frequently playing till dawn, Gredit for his "discovery" and recording debut goes to Dan Qualey, connoisseur of plano jazz and owner of the "Solo Art" label, who found Clarence working at an establishment called "The Big Apple."

Never having set eyes on his man, and inquiring of the first person he encountered in the club whether he knew Lofton, Qualey, elicited the now-famous reply: "Man, you gaze upon the Crippied One himself, indeed the father. I knows 'em all, I shows 'em all, 'I shows 'em all,' at which he proceeded to show Qualey, playing for him until five in the horning.

\*\* \*\* \*\*

Some of this vitality is undoubtedly transmitted to the plano, for although Lofton is little concerned with the subtleties of shading, he always succeeds in creating an impressive battery of sound while improvising in a most startling manner. So sudden are his ideas, so few of them preconceived, that he sometimes a gleets the niceties of the trade, even fiaishing behore or after the twelfih bar of his chorus as if discarding impatiently an outworn idea in favour of a new and probably still more faniastic variation.

It is to be hoped readers will have the Nelson record already referred to; in that, the Crippied One's accompaniment noticeably gives the effect of "rolling onwards" without those heavy cadences which so often denote a break between choruses. This is typical of Lofton's style. From the

lock (cit.), Jog venuti (vin.), Charlie lavere (pno.), Art Shapiro (bass) and Nick Fat. ol (dms.).

"Each side is sub-headed 'Floyd's Side' or 'Joe's Side' or 'Everybody's Side', as the case may be, depending on which man is featured.

"Titles selected for this curious session were 'Baby, Won't You Please Come Home' and 'Sub-divided In F' (coupled on 'Jump' 1), and 'I'm Coming, Virginia' and 'Sunday' (coupled on 'Jump' 2). Presence of Venuti on a hot record after a lapse of all too many years is of sufficient interest in itself to warrant getting these records, but the whole band works together far better than would be expected.

"O'Brien and May are just about perfect in the ensemble passages, especially on 'Sunday,' and it is the fulfilment of many people's wishes to hear Charlie lavere's fine plano after the disappointment generally folt at the fate of the three titles which he recorded for OKeh back in 1935 along with Boyce Brown, the Marsala brothers, Jabbo Smith, Preston Jackson, Zutty et al.

"These, as most of you know, were never issued, but the pianoplaying on the four 'Jump' sides just received only makes me all the more anxious to hear those ill-fated OKeh titles, With so much digging down into the past for hitherto unavailable records for release on the many private labels now functioning in America, might it not be possible to unearth these recordings about which there has been so much conjecture during the past nine years?" THE CURRENT HIT!!

SWAP AND BUY

S.a.e. to Norman Rudd, 25, Hollings Grescent, High Farm, Wallsend-on-Tyne, for fine list of disposals. Wants J. R. Morton piano solos, and discs of N.O.R.K.'s.

F. Gordon, C/O Pear Tree Farm, Bunbury, nr. Tarporley, Cheshire offers 80 "M.M.S." (Dec., 1942, induste) for sale or swap for Am, label discs featuring Bigard, Marsala or Edmund Hall.

J. Lewis, 45, Aldridge Rd. Villas, W.11, wants a copy of La Holiday's "Strange Fruit."

E. S. Woods, 59, Stanway Rd., Earlsdon, Coventry, wishes to contact local buyers, as he has fine list of discs for sale to senders of s.a.e. No posting of discs considered.

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Visit the world's most

able for issue here by one or other of the companies:—

Cripple Clarence Lofton (piano and vocals), acc. by unknown drums (1st side) and Big Bill (gtr.) (2nd side):

"Strut That Thing" (C947),
Am. Voc. 02951; backed with "Monkey Man Blues" (C948),
Cripple Clarence Lofton (piano and vocs.), acc. Big Bill (gtr.):

"You Done Tore Your Playhouse Down" (1075) Melotone 6-11-66; and "Brown Skin Gal" (1074.
Acc. Bumble Bee Slim (vocals):

"Big 80 Blues" (C949), Am. Voc. 02995.

"Big 80 Blues" (C951), Am. Voc. 03090; "Bricks in My Pillow" (C950), Am. Voc. 03090; "Bricks in My Pillow" (C950), Am. Voc. 03090; "If the Blues Was Whiskey" (C952), Am. Voc. 02995.

Acc. Red Nelson (vocals):

"Sweetest Thing Born" (90605), Am. Decca 7155; and "When the Soldiers Get Their Bonus" (90606).

Available in this country:

"Crying Mother Blues" (90597), Brunswick 03508; and "Streamline Train" (90598):

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"These records," he says, "were sponsored by two young business men, Cilve Acker and Ed Kocher, and it seems that the commercial aspect worried them not at all—'just so long as we got some good white jazz on wax.' And get it on wax they most certainly did, with the willing help of Billy May (tpt.), Floyd O'Brien (tmb.), Matty Matlock (clt.), Joc Venuti (vln.), Charlie layere (pno.), Art Shapiro (bass) and Nick Fatzol (dms.).
"Fach side is sub-headed 'Floyd's 114/116, CHARING CROSS RD., W.C.2 Temple Bar 0444

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ruifilment of many people's wishes to hear Charlie lavere's fine plano after the disappointment generally felt at the fate of the three titles which he recorded for OKeh back in 1935 along with Boyce Brown, the Marsala brothers, Jabbo Smith, Preston Jackson, Zutty et al.

"These, as most of you know, the Warren enver issued, but the planoplaying on the four 'Jump' sides, and the more anxious to hear those ill-fated OKeh titles. With so much digging down into the past for hitherto may private labels now function available records for release on the many private labels now functioning in America, might it not be possible to unearth these recordings about which there has been so much conjecture during the past nine years?"

Meanwhile, Ralph urges everyone to hear layere, O'Brien, Venuti and the rest of the so-called Chicago Loopers on these two "Jump" couplings—but he neglects to say just how!

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SWAP AND BUY

S.a.e. to Norman Rudd, 25, Hollings Crescent, High Farm, Wallsend-on-Tyue, for fine list of, disposals. Wants J. R. Morton plano solos, and discs of No.R.K.'s.

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J. Lewis, 45, Aldridge Rd, Villas, W.11, wants a copy of La Holiday's W.11, wants a copy of La Holiday's W.11, wants a copy of La Holiday's FYCHANGE

BANDS WANTED 2/4-PIECE Bands to open Dec. 30 every Sat. indefinitely; Fulham, Putney, 7.30-11 p.m.—State lowest terms; state where playing: Box 6092, MELODY MAKER.

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TROMBONE, 1st and 2nd trumpets, also first-class modern drummer, must be good readers, for London.—Box 6098, Mellopy Maker.
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YOUNG TROMBONE, sax and trumpet players wanted for S.P. band, must be willing to rehearse.—Apply, Weds., \$ p.m., 50, Ockendon Road, Islington, N.1.

Islington, N.1.

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Write only, S. New, 23, Dukes Ave., Northolt Middx FIRST ALTO and tenor saxes for comfortable seaside Palais.—Comm. soon as possible: Tommy Arnold, Queen's Ballroom, Rhyl, N. Wales,

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3513
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