

# Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING MARCH 10, 1945

## PHIL GREEN BACK AFTER AMAZING NEWS MIX-UP

NO SOONER HAD LAST WEEK'S ISSUE OF THE "MELODY MAKER" APPEARED ON THE STREETS ANNOUNCING THAT BANDLEADER PHIL GREEN AND MEMBERS OF HIS ORCHESTRA HAD BEEN INVOLVED IN AN ACCIDENT ON THE CONTINENT AND THAT PHIL HIMSELF WAS IN HOSPITAL IN BELGIUM FOR AT LEAST THREE WEEKS—THAN PHIL GREEN TURNED UP IN LONDON!

This was a great surprise to everyone—particularly to E.N.S.A., who still had him on their records as being in a Belgian hospital! But an even greater surprise was the news that his band had not been involved in any accident and that all the boys—who have now returned—were fit and well.

That is—all the boys except Phil, for he has indeed broken his arm in two places, but that mishap happened right at the commencement of the tour, and he sportingly carried on with his commitments, entertaining the troops with his arm in plaster.

The confusion arose through the fact that an E.N.S.A. stage party had had a motor-smash on their way to a show, causing injuries among the cast.

Learning of the accident, Phil and his boys voluntarily stepped into the breach and took the place of the other company, so that the troops should not be disappointed.

The message that reached E.N.S.A. in London gave the impression that it was Phil Green's party that had been in the smash, and this is the news that was circulated, causing an immediate cancellation of Phil's engagements.

### CONTINENTAL EXPERIENCE

In view of the initially alarming news about Phil and his band that reached this country, the first date in the new B.B.C. Phil Green radio programme was naturally cancelled, as was his projected Variety appearance at the London Wood Green Empire, where Edmundo Ros very capably deputised.

Now it has been decided to put off the radio series altogether until April 10 in order to give Phil plenty of time to recover completely and do full justice to his big new venture on the air.

The first date, then, is April 10, and thereafter the series will run for six consecutive weeks.

In regard to Variety, Phil and the band recommence their dates for the week commencing March 26, when they will play the Empire, Chatham, this date to be followed by the London Wood Green Empire on April 2.

Referring to his experiences during the recent E.N.S.A. tour, Phil Green, in an interview with the "M.M.," said:

"I went out there with the idea of doing some good, but I feel that the experience has done me a great deal of good. I can genuinely say that it is many years since I have got such a kick out of anything in my professional life as I have from this Continental trip, and having the chance to make it has given me an enormous amount of satisfaction. We are making arrangements for a return visit just as soon as circumstances permit."

On an itinerary which has varied from such experiences as playing to packed audiences at an opera house so large that "you could have put Drury Lane Theatre inside it," right down to giving shows for a comparative handful of men in camp, Phil has memories of the grand welcomes



Phil Green, with his broken arm in a sling, photographed by the "Melody Maker" on his return to London.

which he and his company have received everywhere, and the great thrill of playing to such deserving and highly appreciative audiences.

At one famous Belgian city the Burgomaster presented Dorothé Morrow and pianist-vocalist-showstopper Peter Gray with large bouquets decorated with the Belgian national colours.

During their travels in Belgium, Phil and the boys were "invaded" nightly by members of the Belgian Ho. Club. They heard a number of local swing outfits.

Summing up the efforts of these bands, Phil says that whilst they feature brilliant individual musicians—the style of tenor-playing, particularly, was terrific—the bands, as a whole, are sometimes disappointing, since they seem to have an essential mortality in their tempo and rhythmic approach.

Strangest experience of the tour occurred when Phil, accompanied by trombonist Miff King, was returning from a short trip, and tramping along a lonely piece of road, the boys started "thumping" the lorries which were passing to and fro to try to get themselves a lift.

One lorry duly pulled up; Phil and Miff scrambled over the tailboard—and found themselves face to face with George Elrick and the members of his band!

# WINSTONE IS NEXT BAND FOR CONTINENT

THE SUCCESSION OF TOP-LINE BRITISH DANCE BANDS GOING ACROSS TO THE CONTINENT TO ENTERTAIN THE FORCES, UNDER THE AUSPICES OF E.N.S.A., CONTINUES UNABATED, AND THE LATEST OF OUR FAMOUS RADIO OUTFITS THAT IS GETTING ALL READY TO MAKE THE TRIP IS ERIC WINSTONE AND HIS ORCHESTRA, WHO WILL DEPART EARLY IN APRIL FOR A FOUR-WEEKS' TOUR IN THE CONTINENTAL WAR ZONES.

During the coming months several other of our famous bands will also be going across to the Continent, and widespread satisfaction will be felt everywhere at this policy of sending the cream of British dance orchestras and musicians for their music to be heard by thousands and thousands of deserving Service personnel on the other side.

Eric Winstone is straining every nerve to ensure that he and his company give the boys and girls of the Forces the very best possible show.

To take the band side of affairs first, Eric will be fronting a combination of five brass, five saxes, and four rhythm, putting over many of the special arrangements, novelty instrumental stuff, etc., that fans over here have recently been hearing during Winstone's B.B.C. "Band of the Week" date last week—not forgetting many of the most popular of composer Eric's own particular efforts in the composition line.

### FOUR VOCALISTS

In addition, Eric will be carrying no fewer than four vocal specialists. There will be Alan and Gloria Kane; Julie Dawn; and Hazel Bray; all too well known by admirers of the Winstone entourage to need any further introduction here.

In addition to the particularly tasteful solo vocal efforts of which each is capable, brother and sister Alan and Gloria Kane will also be putting over their own act, with which they played a number of big Variety dates in the past, before pressure of individual broadcasting and other work caused their stage partnership to be temporarily dissolved.

Personal for the trip is now practically complete, although Eric Winstone has been faced with several severe headaches in the process of getting his band together. Some of these have been on medical grounds.

Eric himself, whose physique is far from robust, was at first turned down flat for the venture. Now, whilst he has been passed for a short Continental trip, all thoughts which he was entertaining for a later E.N.S.A. trip farther afield have had to be permanently shelved on medical advice.

Also incurring the negative answer from the medics so far as this trip is concerned were trombonist Joe Cordell and pianist Jack Penn, both of whom have quite recently been discharged from the R.A.F. on medical grounds.

However, it is a very strong combination which Eric has succeeded in building up, and the personnel includes such notables as Roy Marsh

(vibes, etc.); Harry Roche (trombone); Harry Conn and Derek Hawkins (alto sax and clarinet); the one and only E. O. Pogson (tenor sax, clarinet, etc.); Sammy Samuels and George Glover (tenor and baritone sax respectively); "Flash" Shields and Paddy Harlow (trumpets); Art Thomas (piano); Joe Nussbaum (bass); Frank Deniz (guitar); and Johnny Marks (drums).

### DRUMMER'S TWO TRIPS

Roy Marsh, Joe Nussbaum and Frank Deniz were with Eric Winstone in the first swing quartet which he formed, and the coming together of these stalwarts again, after seven years, is something of an event.

The inclusion of famous multi-instrument man E. O. Pogson offers some wonderful possibilities in the way of the inimitable instrumental novelties which this talented "old-timer" is able to put over, as in his noted radio programme "Porodittles," etc.

Entirely through his own wish, London drummer Johnny Marks, who has just returned from the Continent with Phil Green, is having a second "basinful" of Continental touring by joining up with Winstone. His co-operative and patriotic attitude is to be greatly admired.

In the meanwhile, London fans have a splendid opportunity of seeing and hearing Eric Winstone and his full outfit at Remmersmith Palais next week, where they are appearing as the Guest Band of the week, and playing an afternoon and evening session daily.

Eric Winstone is still requiring two or three musicians for the Continental trip. His needs are, specially, for a good first trumpet and a second trombonist.

Write to him c/o the "M.M."

### Geraldo For Scotland

SCOTTISH swing fans are getting excited about next week and the week following, when Geraldo and his famous Orchestra are carrying out two weeks of special Variety appearances over the Border.

The first will be next week (commencing March 12) when Gerry and the boys are at the Empire, Glasgow. The following week the outfit plays the Empire, Edinburgh.

### CHANGES are announced this week

In Harry Parry's Radio Dance Orchestra, tenorman Frank Storey has left, and his place has been taken by the well-known West End player Teddy Vids. On second tenor with the Parry outfit these days is Pat Cummins, talented younger brother of well-known London rumba bandleader-violinist-vocalist Jimmy Cummins.

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## ROS FORMING RUMBA BANDS

WITH reference to Edmundo Ros' forthcoming visit to the U.S.A., he is getting ready to form several rumba bands with a view to carrying out his commitments over here. For this purpose Edmundo is anxious to hear from young players from all over the country who are interested in Latin-American music, particularly pianists and Spanish-style singers.

All letters regarding this matter which will be treated in the strictest confidence, should be addressed to Edmundo Ros, c/o Elliott Direction, Incorp., 31, Dover Street, London, W.1. The last-minute substitution of Edmundo Ros and his Rumba Band for Phil Green's outfit at Wood Green Empire last week gave London fans a chance to appreciate the vastly improved stage offering which Edmundo is presenting these days.

Always a colourful presentation, the stage act now gathers strength from the fact that the band is augmented, and that great care is now given to amplification so that the various subtleties of tone colour are much more faithfully rendered.

In addition, Edmundo himself is constantly improving his style as a complete and showman, and is always a tower of strength in front of the band.

Singing extremely well these days and looking completely at home on the stage, is colourful Ros vocalist Renaldo Mazar, whose extensive stage experience in the past makes him ideally fitted to Edmundo Ros' type of show. Providing the feminine heart-throb at Wood Green was noted chirpette Dinah Kaye.

## BARRITEAU FOR FELDMAN CONCERT

ANOTHER big attraction has been booked to swell the terrific list of stars at the super Feldman "Tribute to Swing" concert at the Stoll Theatre, Kingsway, London, on Sunday afternoon, April 8.

This is none other than clarinet-ace Carl Barriteau.

Owing to transport difficulties, it is unfortunately not possible to secure the services of his whole band, but Carl will appear as a solo-artist and can be guaranteed to give a performance that will set the fans by the ears.

In addition, young comedian Derek Roy has been engaged as compère, and, with the sensational list of bands already announced, plus an impromptu jam session of star instrumentalists, it is no exaggeration to say that this show has one of the finest line-ups ever assembled on the London stage for a concert of this kind.

The fans have been quick to show their appreciation in a tangible form, and as we go to press the only seats that remain are those priced 12s., 6d., 15s., and £1 1s.

Immediate application should be made for tickets (enclosing remittance and stamped, addressed envelope) to Secretary, "Tribute to Swing" Concert, 12, Stone Grove Park, Edware, Middlesex.

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The return of Radio Rhythm Club to the air this Friday (5 p.m., General Forces Programme), lends topicality to this picture taken in the "M.M." offices, of producer Charles Chilton (right), discussing discographical data for future programmes with the clean-shaven half of "Collector's Corner"—Max Jones.

1945 BIRMINGHAM DISTRICT CHAMPIONSHIP  
Tuesday, March 6,  
at  
The Baths, Smethwick

First: LEN REYNOLDS and Band  
(Burton-on-Trent).  
Second: Reg. Bartland's Band  
(Wolverhampton).  
Third: Dennis Hinton and Band  
(Birmingham).  
Full report in next week's  
"M.M."

## STARS FOR WEMBLEY

TWO further guest stars are announced for the "Swing Shop" concert which is being organised by guitarist Sid Gross at Wembley Town Hall on Sunday, March 25 (3.15 p.m.). They are famous pianist, bandleader and star of "boogie-woogie" style George Shearing, and stylish tenor-sax ace Aubrey Franks. Compèring much of the show will be famous A.E.F. figure, Sergt. George Monaghan.

Already announced for the Wembley programme are Harry Hayes and his stylish H.M.V. Recording Band—personnel including Norman Stenfall (piano), Kenny Baker (tp.), Archie Slavin (gitar), Bill Lewington (baritone sax), Tommy Bromley (bass), Geo. Firstone (drums), etc. Also playing will be a new trio with Jack Parnell (drums), Cliff Townshend (clar.), and Dick Katz (piano), plus the swiny trio of stylists from the London Caribbean Club, with Lauderdale Caton (gitar), Coleridge Goode (bass), and Dick Katz again at piano.

Tickets are 7s. 6d., 5s., and 3s. 6d., direct from Wembley Town Hall, or from Sid Gross at 132, Dollis Hill Lane, N.W.2.

## ROWE'S NEW DISCERIE

THE Anglo-American Record Shop, which recently opened in Dover Street, London, and which has been catering for jazz and swing lovers so successfully, has found it necessary to suspend business activity indefinitely. The move was dictated by war exigencies, which prevented three of the four directors from devoting all the time they would have liked to developing the concern.

Fortunately, the situation for the hundreds of rhythm fans who dolly flocked to the shop is not so disappointing as appears at first glance. Johnny Rowe, manager of the Anglo-American shop, in conjunction with "Jazz Tempo Publications," has opened up a new "Jazz Record Shop," and in the same building as the original venture.

Associated with John in this venture are Bill Elliott and Buddy Cawte. Bill needs no introduction to readers, and Buddy will be known to many as a bandleader from West London who plays a stylish tenor sax.

The new shop is to continue at the old address—31, Dover Street, W.1—but in another room across the hallway. It carries a brand new stock of over two thousand cut-out and catalogue items. Business hours are as before—10 a.m.-5 p.m. week-days and Saturdays.

## GERALDO CONCERT

ONE or two interesting surprises are hinted at by the organisers in regard to the programme at the forthcoming Geraldo Swing Club Concert, to be held at the Stoll Theatre, Kingsway, London, on Sunday, April 29. Already the programme of attractions has captured the interest of the fans, and tickets are going well, so you should apply for yours without delay.

Price of tickets are: Stalls, 10s. 6d. and 8s.; Tier seats, 10s. 6d.; Box seats, 10s. 6d. each; Grand Circle, 10s. 6d. and 8s.; Upper Circle, 5s.; Balcony (unreserved), 3s.

Applications for tickets, plus remittances and s.a.c., to Geraldo Swing Club Concert, 73, New Bond Street, London, W.1.

## U.S. HIT PARADE

Here is the latest available list of the nine 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" over the OBS network:

1. DON'T FENCE ME IN (1-1-1-2-3-5).
2. THERE GOES THAT GUY AGAIN (2-3-4-7-0-9).
3. THE TROLLEY SONG (5-2-2-1-1-1-1-3-6-3).
4. I DREAM OF YOU (4-6-7-0-8).
5. I'M MAKING BELIEVE (3-5-3-4-2-3-6-7-9-0-8-9).
6. Undeipherable through atmospheres.
7. DANCE WITH A DOLLY (0-7-6-8-5-2-2-4-1-2-2-2-4).
8. I'M CONFESSIN'.
9. TOGETHER (7-0-8-5-7-4-4-3-5-4-5).

## CALL SHEET

(Week commencing March 12)

Les ALLEN.  
Theatre Royal, Doncaster.  
Ivy BENSON and her Ladies Band.  
Hippodrome, Brighton.  
Johnnie CLAES and Claeigcons.  
Fulford Ballroom, Hull.  
Billy COTTON and Band.  
Hippodrome, Croydon.  
Gloria GAYE and Band.  
Empire, Bristol.  
GERALDO and his Orchestra.  
Empire, Glasgow.  
Henry HALL and Band.  
Hippodrome, Dudley.  
Joe LOSS and Band.  
Alhambra, Bradford.  
Vera LYNN.  
Empire, Newcastle.  
Felix MENDELSSOHN and his  
Hawaiian Serenaders.  
Hippodrome, Golders Green.  
Ronnie MUNRO and Orchestra.  
Hippodrome, Ipswich.  
Harry PARRY and his Radio Dance  
Orchestra.  
Empire, Oldham.  
Oscar RABIN and Band.  
E.N.S.A. Overseas.  
George SCOTT-WOOD.  
Green's Playhouse, Glasgow.  
Anne SHELTON.  
Empire, Leeds.  
TROISE and his Mandoliers.  
Hippodrome, Birmingham.  
Eric WINSTONE and Orchestra.  
Palais, Hammersmith.

## JACK MARSHALL'S FATHER PASSES

EVERYBODY in the business knows our famous newsman and photographer Jack Marshall, and there will be widespread sympathy extended to him on the bereavement which he suffered on Sunday by the sudden death of his father, Mr. A. C. Marshall.

Mr. Marshall, who was 64 years of age, was a famous Fleet Street journalist and author, who had been in at the birth of the popular Press as we know it to-day, and had worked on every kind of periodical and written every kind of article in a long and distinguished career.

He had a very close, personal association with Lord Northcliffe, and was attached to all the well-known London magazine publishing houses in his time.

We who had the pleasure of knowing him from his frequent visits to the "M.M." offices can testify to his great personal charm, and we never failed to be enthralled by his graphic stories of Fleet Street in the "good old days."

The funeral takes place to-day (Thursday) at Heston, Middlesex, and our deepest and most sincere condolences go to Jack and to his mother in their great loss. R. S.

## NAT ALLEN'S AIR-DATES

ALTHOUGH the "Anne to You" programme finished its seven months' run on the air last Sunday, Nat Allen will not be lost to the radio, for he has a whole series of broadcasts to fulfil with his band in the near future.

This Friday (March 9) he has a date on the A.E.F. wavelength from 9.30 to 10 p.m., and his vocalist for the occasion will be up-and-coming Mavis Wright.

On the following Friday (March 16), Nat and the Band play for the opening of the new Nuffield Centre at Plymouth, and their music will be relayed in the General Forces programme from 12.30 to 1 p.m.

Then on Monday, March 26, Nat has a late-night dance-music session from 11.30 to midnight (Home Service).

Incidentally, the finish of the "Anne to You" series severed a radio connection between Anne Shelton and Nat Allen which has lasted for four years.

AS we close for press, we learn that Eddie Shaw and his Band, from the Locarno, Glasgow, are to broadcast in "Saturday Night at the Palais" on March 17.

FAMOUS slip-horn man Harry Roche reports that there is as yet no news of his Vincent-Bach trombone, stolen from his car in London recently. Harry is offering £25 reward for recovery of the missing instrument.

# DISAPPOINTING BASIE

EDGAR JACKSON'S Record Reviews

**COUNT BASIE AND HIS ALL-AMERICAN RHYTHM SECTION** (featuring Buck Clayton and Don Byas)

\*\*\*Bugle Blues (Basie) (Am. Columbia HC0875).

\*\*\*Sugar Blues (Fletcher, Williams) (Am. Columbia HC0876).

(Parlophone R2964—5s. 4jd.)

Basie (pno.) with Don Byas (tenor); Buck Clayton (tp.); Freddy Green (gtr.); Walter Page (bass); Joe Jones (dms.). Recorded July 24, 1942.

IT is, of course, when they are playing in small groups, such as this one, that one usually finds the best opportunities for studying the great soloists of jazz and swing.

The smaller the band, the less restriction there is on what may be adequately described as the personal touch.

Instead of having to play what someone else has written, the artist has full scope to play what his heart tells him to play, and one thus has the chance to assess not only his instrumental technique, but also the often very much more important matter of his creative ability.

## NOTHING HAPPENS

At least, that is the case when the general trend of the music is propitious, and in that remark I think I may have hit upon why these two sides by the admittedly great Bill Basie and the almost equally notable stars from his big band who appear with him are on this occasion somewhat disappointing.

For all the promise conveyed in the fact that the last word in each title is Blues, these numbers are not the sort of thing most calculated to inspire a jazz or even swing celebrity to give of his best.

"Bugle Blues" is little if any more than another way of saying "Bugle Call Rag," and, while this famous Pettis-Mills-Schoebel opus has always been good for three minutes' excitement, it is only on rare occasions that I have found it able to stir the soul of either those who play it or those who listen to it.

Equally the slower "Sugar Blues." Traditionally and actually this may be more in the nature of real blues. But I cannot forget what that arching of wa-wa trumpet corn, Clyde McCoy, once did to it, and if Buck Clayton's "conscious" mind has forgotten it, it still seems to be ranking in his sub-conscious one.

Admittedly, not only Basie but also his satellites, for the occasion exhibit all the instrumental command and highly personal methods of dealing with the jazz and swing idioms which have made them famous.

But I cannot help feeling that something more inspiring in the way of material was necessary to enable them to prove their real worth.

You will, I think, appreciate what I mean when you hear Buck Clayton in "Sugar Blues." There is so little real feeling in his playing.

I readily admit, however, that Basie is quite delightful on this side—tasteful and full of character—and well up to standard in "Bugle Blues."

But when one has summed up both sides, the only answer seems to be that nothing much happens.



## CHARLIE BARNET AND HIS ORCHESTRA

\*\*\*Cherokee (Ray Noble) (Am. Blue Bird OA038276).

\*\*\*The Duke's Idea (Barnet) (Am. Blue Bird OA036482).

H.M.V. B4010—5s. 4jd.)

38276—Barnet (saxes), with Gene Kinney, Donald McCoek, James Lamere, Kurt Bloom (reeds); Robert Burnet, Bill May, John Owens (tp.); Ben Hall, Don Biersdorf, Bill Robertson (trmps.); Bill Miller (pno.); Bus Etri (gitar); Phil Stephens (bass); Ray Michaels (dms.) Recorded July 17, 1939.

30482—Barnet (saxes), with Kinney, McCoek, Skippy Martin, Bloom (reeds); Burnet, May, Owens, Lyman Vunk (tp.); trombone and rhythm section as above. Recorded September 10, 1938.

AS most of you know that Charlie Barnet has always been a great admirer of the leading coloured bands, on whose styles he has, to a great extent, moulded that of his bands, I don't suppose you will be unduly amazed to hear that "The Duke's Idea" (original American backing to which was "The Count's [Basie's] Idea") is merely a medium for him to do his utmost to copy Duke Ellington.

## OVERDONE RIFFS

How successful he has been, however, is a debatable question. Bill Miller produces a good enough carbon of the Duke's piano harmonies in the introduction; Barnet himself, on alto, gets reasonably near to capturing the Hodges mode; and someone on trombone has a good shot at reproducing Joe Naughton's growling.

But the tune, not the only weakness in which is that it overdoes the riff business to an extent to which the Duke would never have descended, is not much nearer real Ellington than is the way in which it is on the whole played.

And, after all, that was only to be expected. There is only one Duke Ellington among coloured bands so what hope can any white band have of sounding much like him?

The obverse (flip-over to you) takes us back to swing uncompromised by the band trying to be anything but itself, and is thus a good deal more successful.

In fact, what with the effective, but not overdone, arrangement, the interesting (because it is unusual) style of the alto over the incessant brass wa-wa interjections in the first chorus, and the all-round efficiency of the band as a swing combo, this is probably one of the better records our own Ray Noble will have heard of his ever-popular "Cherokee."

AN enthusiastic meeting was held recently at the Queen's Hotel, Birmingham, with the object of forming the British Ballrooms Association and so getting together the Dance Hall Proprietors, Owners, Teachers of Dancing, and Promoters.

This association was duly formed, and famous Midlands Ballroom figure Sam Ramsden, of Derby, was elected President, with Mr. F. Overton as Chairman, and Mr. W. Booker, of Birmingham, as Vice-Chairman. It was agreed to have a committee of six consisting of two from the Dance Hall Proprietors, two from the Promoters, and two from the Teachers of Dancing.

It was also decided the annual subscription should be £2 2s., and over sixty members were enrolled. Next meeting is at the Astoria Ballroom, Leicester, on April 15.



Here is a "Yorkshire Evening News" picture taken when the boys of Gerald's Orchestra played at a Musicians' Union rally in Leeds the other week. The musicians are (left to right) Dougie Robinson (alto), Maurice Burman (drums), Ivor Mairanis (guitar), Jack Collier (bass), Sid Bright (piano), Freddy Clayton (trumpet), and Jock Bain (trombone). Standing at the back on the extreme left is Lance Key (M.U. District Organiser) with his daughter, and noted Leeds instrument ace Major R. M. Ackroyd is standing between Maurice Burman and Jack Collier.

## BOOK REVIEWS

"FOLK." REVIEW OF PEOPLE'S MUSIC. PART I. (JAZZ MUSIC BOOKS, 2s. 6d.)

EDITED BY MAX JONES

THIS magazine (or should one call it book?) is, with reservations, excellently produced, and in one sense at least is unique. That is, here we have a book which is supposedly about music, and yet there is not a bar of music in it! We are becoming used to the *so-disant* criticism of a newer school of jazz writers who condemn any commentary on jazz which merely takes music into account, but I really must protest against an attempt to divorce the words of a song from the melody in this manner.

## AESTHETIC OR MUSICAL?

By all means let us have these encyclopedic articles on song gathered from "Esquire" and from books on the Negro offered together in this handy manner, but please let it clearly be understood by these quasi-critics that if we are to have this apparently aesthetic approach to the songs of the people, then a much more musically analytical method will have to be employed.

Some of the articles contain such rhetoric as "Often his notes ring out, unbelievably sustained, others are long recurrent smears..." which, either from the musical or literary point of view, is absolute tosh; and another: "The impetus of all Afro-American folk art is the consciousness of this essential rhythmic current..." All this reminds me of myself 20

years ago when I was determined to give my writing on music an *élan* which might mask my ignorance of a great deal of music. As my musical knowledge has increased, my use of such prosy extravagances has declined. I no longer try to write like Walter Pater, but I do try to emulate Mr. Newman.

No, I cannot do other than say that in spite of its obvious appeal this book falls in its self-imposed task of reviewing the people's music. It contains at least two absorbing articles, one about the West Indian calypso, and one by George Wedcock on the English hymn, and except for the precious lower-case headings (which again remind me of my first attempts at editing years ago) is excellently printed.

There is a first-class reproduction of a head on the cover and the paper is a pleasant surprise in war time. (Jazz Music Books, 140, Neasden Lane, London, N.W.10.)

TWO revised booklets by Ken Williamson are being reprinted. "Harry Parry and his Sextet," which tells the complete story of the Sextet in thirteen pages of photos and seven of text, will be ready in mid-March, price 1s. 3d. Twenty-five prominent musicians and eight vocalists are shown.

A revised edition of "Jazz Quiz" is to be published on April 1, price 1s 6d.

Both booklets can be ordered through your bookseller or music dealer, W. H. Smith and Son's branches, or from Panda Publications, 6, Whinney Hill, Durham City. S. R. N.

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**BLUE NOTE SESSIONS**  
ONCE again Stanley Dance adds us information on the current recording activities of many fine jazz musicians. To quote Stan:—

Extensive recording continues in the United States, with Blue Note again setting the highest standard. New recordings, as detailed below, will be worthy additions to their catalogue of masterpieces.

Art Hodes with Max Kaminsky, Sandy Williams, Arthur Shirley, Israel Crosby, made four 10-in. sides, all originals. These include one solo, with rhythm background, by Max Kaminsky, one trio side by Hodes, Shirley and Crosby, one by the quintet, and a solo blues by Sandy Williams. The last is regarded by many who have heard it as one of the bluest and earthiest blues ever recorded.

Art Hodes with Max Kaminsky, Mezz Mezzrow, Pops Foster and Danny Alvin made one 12-in. record of "Shake That Thing" and "Apex Blues," and one 10-in. record of "Gut Bucket Blues" and "Nobody's Sweetheart." "Apex Blues" is played in the Jimmie Noone tradition.

Sidney Bechet with Sidney de Paris, Vic Dickenson, Art Hodes, Pops Foster and Manzie Johnson, made four 12-in. sides: "St. Louis Blues," "Jazz Me Blues," "Muskrat Ramble" and "Original Blues" by Bechet. The last is considered one of the finest Blue Note records, and "St. Louis Blues" is among the best renditions of this old favourite. "Muskrat Ramble" and "Jazz Me Blues" are played with terrific spirit. All those who admire Bechet's clarinet more than his soprano will be pleased to know that he plays clarinet on all sides except "Muskrat."

James P. Dickson with Sidney de Paris, Vic Dickenson, Edmond Hall, Arthur Shirley, John Lucas and Arthur Trappier (drums), made four 12-in. sides: "At the Ball," "Tishomiro Blues," "Easy Rider," and "Walkin' the Dog." All of these are in the Johnson groove—jazz and hot.

The eight sides by Art Hodes and his Chicagoans were issued during February. These feature the work of the late Rod Cless, as well as that of Hodes, Kaminsky, Conniff, Bland, Haggart and Alvin. Details are as follows:—

- 505 Maple Leaf Rag and Yellow Dog Blues.
- 506 She's Crying For Me and Slow 'Em Down Blues.
- 507 Doctor Jazz and Shoe Shiner's Drag.
- 508 There'll Be Some Changes Made and Clark and Randolph.

The choice of titles is excellent, and the performances are said to be on the same level as Spanier's Bluebirds.

\* \* \*

**JOSEPH (WINGY) MANNONE**  
The remainder of the Corner this week, and all of next week's, will be devoted to a complete discography of Mannone records, compiled by Raloh Venables and Eric Tonks.

This valuable reference will be welcomed by every collector, and we recommend that it be cut out and pasted into "H.D." or other reference books.

The listing has appeared in the U.S. "Jazz Record," and it is with grateful acknowledgments to the

## COLLECTORS' CORNER

by REX HARRIS and MAX JONES

authors, and editors Art Hodes and Dale Curran, that we reprint it here.

\* \* \*  
Joseph (Wingy) Mannone was born in New Orleans in 1904. He lost his right arm in 1912 when he was struck by a trolley-car, but overcame the handicap and went on with his music. In his early days he worked through Louisiana and Texas with small bands; came to Chicago in the early days of 1920.

Attracted attention with some early records with Red Nichols; his own records on Vocalion: "Downright Disgusted" and "Isn't There a Little Love?" made his public reputation. "Isle of Capri" was his biggest seller.

He changed his name to Mannone on advice of an astrologer; married and recently divorced. Makes his home in Los Angeles.

**WINGY MANNONE ON RECORDS**

**JOE MANNONE'S HARMONY KINGS.** Mannone (tpt. and vocal); Hal Jordy (alto and clar.); Bob Sawks (tenor); Johnny Miller (pno.); Steve Brown (g'tar); John Ryan (drums); Arnold Loyocano (bass); Earl Warren (vocal on "Sadness"). April, 1927. "Sadness Will Be Gladness" (143949), Co. 14282-D. "Cat's Head" (143950), Co. 14282-D. "Up the Country" (143951), Co. 1044-D. "Ringside Stomp" (143952), Co. 1044-D.

**JOE MANNONE'S CLUB ROYALE ORCHESTRA.** Featuring Mannone (tpt.); Wade Foster (clar.); Jack Gardner (pno.); Gene Krupa (drums). 1928.

"Downright Disgusted," Vo. 15728. "Fare Thee Well," Vo. 15728. Mannone (tpt. and vocal); Teschmacher (clar.); Snurps (tenor); Hodes (pno.); Biondi (g'tar); Schellange (drums). 1929. "Isn't There a Little Love?" Vo. 15797, H.R.S. 13. "Tryin' to Stop My Cryin'," Vo. 15797, H.R.S. 3.

**THE CELLAR BOYS.** Mannone (tpt.); Teschmacher (clar.); Freeman (tenor); Melrose (pno.); Biondi (g'tar); Wetling (drums); X (accordion). 1930.

"Barrel House Stomp," Vo. 1503, U.H.C.A. 62. "Walling Blues," Vo. 1503, H.R.S. 3.

**BARBECUE JOE AND HIS HOT DOGS.** Mannone (tpt. and vocal); George Walters (clar.); Maynard Spencer (pno.); Dash Burkis (drums); X (banjo).

"Up the Country" (17058), Ch. 16127, 40054, De. 7366, Ge. 7320, Br. E. 03520. "Tin Roof Blues" (17059), Ch. 16153, 40005, De. 7425, De. E.F. 7807. "Wearry Blues" (17060), Ch. 16127, 40055, De. 7415, Ge. 7320.

\* \* \*

**ADD BOB PRICE AND ED CAMDEN (tnts.).**

"Big Butler and Egg Man" (17061), Ch. 16192, 40055, De. 7415, Br. E. 03520.

**WINGY MANNONE AND HIS ORCHESTRA.** Mannone (tpt. and vocal); Matt Matlock (clar.); Eddie Miller (tenor); Gil Bowers (pno.); Nappy Lamare (g'tar); Harry Goodman (bass); Ray Bauduc (drums). May, 1934.

"No Calling Card" (15150), Br. 6911, Br. E. 01818. "Strange Blues" (15151), Br. 6911, Br. E. 02007, Pa. E. R2875. "Send Me" (15152), Br. 6940, Br. E. 02007, Pa. E. R2875. "Walking the Streets" (15153), Br. 6940, Br. E. 02055, Vo./O.K. 4461.

**NEW ORLEANS RHYTHM KINGS.** Mannone (tpt.); Brunis (tmb.); Arodin (clar.); Shand (pno.); Pattel (bass); White (drums). Sept., 1934.

"San Antonio Shout" (38608), De. 161, Br. E. 02040. "Tin Roof Blues" (38609), De. 161, 3523, Br. E. 01910. "Panama" (38610), De. 162, Br. E. 02040. "Jazz Me Blues" (38611), De. 162, Br. E. 02040. "Bluin' the Blues" (38734), De. 464, Br. E. 02337. "Ostrich Walk" (38735), De. 229, Br. E. 01988. "Original Dixieland" (38736), De. 229, Br. E. 01988. "Sensation" (38737), De. 464, Br. E. 02337.

**WINGY MANNONE AND HIS ORCHESTRA.** Mannone (tnt.), Pecora (tmb.); Arodin (clar.); Shand (pno.); Pattel (bass); Bauduc (drums). Oct., 1934.

"Royal Garden Blues" (16086), O.K. 41570. "Just One Girl" (16087), O.K. 41569, Co. 35685. "She's Cryin' for Me" (16088), O.K. 41569, Co. 35685. "Zero" (16089), O.K. 41570.

\* \* \*

**HARLEM HOT SHOTS.** Mannone (tpt. and vocal); Matlock (clar.); Miller (tenor); Bowers (pno.); Lamare (g'tar. and ass. vocal); Goodman (bass); Bauduc (drums). Dec., 1934.

"The Blues Have Got Me" (16571), Me. 13323, Pe. 16081, Vo. E. S17. "Nickel in the Slot" (16572), O.K. 41573, Vo. 3171, Pa. E. 2126. "Breeze" (16573), Me. 13323, Pe. 16081, Vo. E. S17.

"Swing Brothers, Swing" (16574), O.K. 41573, Vo. 3171, Pa. E. R2126, Feb., 1935.

"March Winds and April Showers" (16798), Me. 13333, Pe. 16085, Ba. 33366, Vo. E. S2. "Dust of That Old Pianna" (16799), Me. 13353, Pe. 16005, Rex 8475. "Love Is Just Around the Corner" (16800), Me. 13333, Pe. 16085, Ba. 33366, Rex 8475. "House Rent Party Day" (16801), Me. 13353, Pe. 16035.

**WINGY MANNONE AND HIS ORCHESTRA.** Same personnel. March, 1935.

"Isle of Capri" (17005), Vo. 2913, 4404, Br. E. RL254. "I Believe in Miracles" (17006), Vo. 2913, Pa. E. 25748. "Fare Thee Well, Annabelle" (17007), Vo. 2914.

"On the Good Ship Lollypop" (17008), Vo. 2914, Br. E. RL254. April, 1935. "About a Quarter to Nine" (17257), Vo. 2934, Br. E. 03064. "You're an Angel" (17258), Vo. 2933. "I'm in Love All Over Again" (17259), Vo. 2933. "Let's Split the Beans" (17260), Vo. 2934, Br. E. 02055. June, 1935. "Every Little Moment" (17638), Vo. 2963, Br. E. 02064. "Black Coffee" (17639), Vo. 2063, Br. E. 02055. "Sweet and Slow" (17640), Vo. 2972. "Lulu's Back in Town" (17641), Vo. 2972.

Mannone (tnt. and vocal); Joe Marsala (clar.); Bud Freeman (tenor); Gil Bowers (pno.); Carmen Mastren (g'tar); Sid Weiss (bass); Ray Bauduc (drums). July, 1935. "Let's Swing It" (17782), Vo. 2990, Br. E. 02073. "A Little Door" (17783), Vo. 2980, Br. E. 02073. "Love and Kisses" (17784), Vo. 2080. "Rhythm is Our Business" (17785), Vo. 2990, Br. E. 02073. Mannone (tpt. and vocal); Matlock (clar.); Zimmers (tenor); Bowers (pno.); Mastren (g'tar); Weiss (bass); Bauduc (drums). August, 1935.

Mannone (tpt. and vocal); Jack Teagarden (tmb.); Matlock (clar.); Bowers (pno.); Mastren (g'tar); Weiss (bass); Bauduc (dms.); Mercer (asst. vl.). Sept., 1935. "Every Now And Then" (18133), Vo. 3071. "I've Got A Feeling" (18134), Vo. 3070. "You Are My Lucky Star" (18135), Vo. 3070. "I've Got A Note" (18136) (two masters), Vo. 3071.

Mannone (tpt. and vcl.); Marsala (clar.); Bowers (pno.); Mastren (g'tar); Weiss (bass); Bauduc (dms.). Dec., 1935. "I'm Shooting High" (18403), Vo. 3134. "The Music Goes Round" (18404), Vo. 3134. "You Let Me Down" (18405), Vo. 3135. "I've Got My Fingers Crossed" (18406), Vo. 3135.

Mannone (tpt. and vcl.); Brunis (tmb.); Marsala (clar.); Bowers (pno.); Mastren (g'tar); Weiss (bass); Bauduc (dms.). Jan., 1936. "Rhythm in My Nursery Rhymes" (18506), Vo. 3158. "Old Man Mose" (18597), Vo. 3159, Br. E. 02196. "The Broken Record" (18598), Vo. 3158. "Please Believe Me" (18599), Vo. 3159.

Mannone (tpt. and vcl.); Ward Sil-loway (tmb.); Marsala (clar.); Miller (ten.); Bowers (pno.); Lamare (g'tar); Haggart (bass); Bauduc (dms.). March, 1936. "Shoe Shine Boy" (18795), Vo. 3192. "West Wind" (18796), Vo. 3192. "Is It True What They Say?" (18797), Vo. 3191. "Goody Goody" (18798), Vo. 3191, Br. E. 02196.

Mannone (tpt. and vcl.); Matlock (clar.); Miller (ten.); Conrad Lanoue (pno.); Lamare (g'tar); Shapiro (bass); Bauduc (dms.). April, 1936. "You Started Me Dreaming" (191197), Bd. B. 6359, H.M.V. B. 8451. "Tormented" (101198), Bd. B. 6359, H.M.V. B. 8451. "Dallas Blues" (101199), Bd. B. 6375. "It's No Fun" (101300), Bd. B. 6360. "Rhythm Saved The World" (101301), Bd. B. 6360. "Swingin' At The Hickory House" (101302), Bd. B. 6375.

Mannone (tpt. and vcl.); Marsala (clar.); Tom Mace (alto); Miller (ten.); Lanoue (pno.); Mastren (g'tar); Shapiro (bass); Sam Weiss (dms.). May, 1936. "Basin Street Blues" (101573), Bd. B. 6411, Recal-Zono. MR. 2301. "Sing Me A Swing Song" (101574), Bd. B. 6934. "Hesitation Blues" (101575), Bd. B. 6934.

"Isn't Love The Strangest Thing?" (101576), Bd. B. 6303. "Every Once In A While" (101577), Bd. B. 6393. "Panama" (101578), Bd. B. 6411.

Mannone (tpt. and vcl.); Mike Vig-giano (clar.); Mace (alto); Jimmy Lemaire (ten.); Lanoue (pno.); Jack Lemaire (g'tar); Shapiro (bass); Abby Fisher (dms.). Aug., 1936. "River Man" (102374), Bd. B. 6843. "Summer Holiday" (102375), Bd. B. 6473. "No Regrets" (102376), Bd. B. 6473. "Afterglow" (102377), Bd. B. 6483. "Recal-Zono. MR. 2301. "I've Just Made Up" (102378), Bd. B. 6472. "You're Not The Kind" (102379), Bd. B. 6472.

Mannone (tpt. and vcl.); Al Mastren (tmb.); Marsala (clar.); Jim Lemaire (ten.); Lanoue (pno.); Jack Lemaire (g'tar); Shapiro (bass); Sam Weiss (dms.). Oct., 1936. "It Can Happen To You" (0216), Bd. B. 6536. "It's The Gipsy In Me" (0217), Bd. B. 6540. "Cottage By The Moon" (0218), Bd. B. 6536. "And They Said It Wouldn't Last" (0219), Bd. B. 6549. "Fancy Meeting You" (0220), Bd. B. 0537, Recal-Zono. MR. 2307. "A Good Man Is Hard To Find" (0221), Bd. B. 0537.

(To be concluded next week.)

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**HOW** does the average listener really regard "commercial" radio and its possible advent? The "Daily Express" has been inquiring into this matter, and recently published the result of an investigation by its "Centre of Public Opinion."

The first question asked was:—"Would you favour or disfavour the introduction of sponsored radio programmes: that is, programmes which are produced and paid for by advertisers, and contain references to their products?"

The replies were as follows:—  
 Favour ..... 48 per cent.  
 Disfavour ..... 47 per cent.  
 No opinion ..... 5 per cent.  
 Continuing, the "Express" says:—"This close result does not completely convey the public feeling, for many of those who voted in favour made certain qualifications. Typical comments were:—"

"I should not mind advertising programmes, provided they were not overdone." "If they do bring in sponsored radio it should have an alternative wavelength."  
 A second question asked was:—"If an extension and improvement of the B.B.C. programmes necessitated an increase in the licence fee from 10s. to £1, would you prefer that to sponsored radio or not?"

**RESULT**  
 Yes ..... 43 per cent.  
 No ..... 51 per cent.  
 No opinion ..... 6 per cent.

"A comment on this question was: 'I like the best programmes, and if they can be improved by increasing the licence fee, I would prefer that to sponsored radio.'"

Now these very close results are none the less interesting because the propaganda in the light for and against sponsored radio is already commencing to show up.

Among it is a booklet by an anonymous writer, but sponsored and published by the Arts Advisory Committee of the Communist Party. This is at once the most biting but reasoned and sensible criticism of the B.B.C. that we have ever read.

It hits at and exposes the very vitals of the cause for its complete inability to justify itself, either as a cultural, propagandist or entertainment institution.

Pointing out that "within the next year or so this country will have to decide the future of radio" (when the B.B.C.'s Charter expires and comes up for renewal, or otherwise, in Parliament), the booklet goes on to say (and, despite the temptation to reproduce it in its entirety, shortage of space prevents more than a few random quotations):—

"Under the Charter, power to carry on a broadcasting service is

"The B.B.C." Published by the Communist Party, 16, King Street, London, W.C.2. Price 9d.

**"K.P." 31<sup>ST</sup> STAR PARCEL**

A NEW SONG HIT  
**All My To-morrows Lead Me to You**  
 By RICHARD ADDINSELL

**MAMA AIN'T HOME TO-NIGHT**  
 backed with  
**ALABAMA BOUND**  
 Dance Orchs. of the above 3 Nos. 4/- post free

**CURRENT HITS**  
**DO YOU BELIEVE IN DREAMS?**  
**BEAUTIFUL LOVE**  
**SWEET & LOVELY**

KEITH PROWSE & CO., LTD.,  
 42-43, Poland St., London, W.1

**SPONSORED RADIO :  
 YES OR NO?**



vested in a Board of Governors approved by the Crown. The Crown can appoint anyone it pleases, and the choice is not subject to ratification by Parliament.

"Once appointed, the Governors can do exactly what they like, and are under no obligation to account to anyone for what they broadcast, for the way they spend the money entrusted to them, or for whom they employ or the way they treat their employees.

Criticism of B.B.C. policy is often voiced in the House of Commons, and the way it is dealt with seems to illustrate the "independent" position of the organisation. "The B.B.C. under [Sir John] Reith [its previous Director-General] took a wrong turning. Reith was a real autocrat. . . . Behind the shelter of the Charter he created an organisation for expressing the will of one man.

"This has had a demoralising effect. The public—allotted the role of 'subjects' or passive recipients, in his scheme of things—have never had any incentive to criticise constructively, or take up a responsible attitude towards broadcasting. For where things were not to people's taste they had no channel through which to express themselves and no hope of being listened to.

**"WINDOW-DRESSING"**

"The Governors—figureheads in Reith's time, chosen for their value as window-dressing rather than their capabilities—have had to assume responsibility. But how important they are, and to what extent they are influenced from outside or managed from inside, it is impossible to estimate. Nothing is known of . . . whether or not they really know or do anything much about broadcasting at all.

They could have chosen to break down the barriers and turn to the people for encouragement and support, but they have not done so.

"Further down the organisation, among those who actually put out the programmes, there is pessimism and frustration. . . .

Output as a whole will not become good until the B.B.C. is reformed.

"Constitutionally, the B.B.C. must be transformed from a chartered monopoly to a democratically controlled public service. . . .

The barrier of secrecy behind which broadcasting is run must be pulled down. . . .

There seems no reason at all why those who run broadcasting should not be constitutionally obliged, at the very least, to issue regular reports and proper financial statements.

**PARTY POLITICS**

"Changes in the constitution need to be accompanied by changes in structure, above all by drastic decentralisation which will provide the basis for genuine rivalry within broadcasting and take the power out of the hands of one Director-General."

Now, you will probably think that all this was leading up to a strong support for sponsored radio, especially in view of the words we have put in bold face type: genuine rivalry within broadcasting. But not a bit of it.

The first seven and a half pages of this twenty-two page booklet are devoted to an attack on sponsored radio which is as savage as the criticism of the B.B.C. which follows is scathing.

The reason seems to be that the author is as scared of anything that can be said to savour of "Big Business" as is the Communist Party under whose auspices his opinions are published. He has allowed himself to be too influenced by political beliefs and policies for such a subject as radio, which, as far as is humanly possible, should be kept free from any question of Party politics.

However, Party politics playing, as they appear to play, a big part in the author's outlook, it is perhaps

inevitable that the booklet's attitude towards sponsored radio should seem far less sensible than its attitude towards the B.B.C.

Here are some of its statements:—  
 "A Gallup Poll, carried out about a year and a half ago—before there had been anything of a serious campaign for the legislation of 'commercial' broadcasting—gave 40 per cent. of the public as favouring it, rising to more than half among younger people. Since that time there has been a good deal of propaganda in the Press, so there is every reason to suppose that support has increased."  
 "There is, of course, no doubt as to the source of this propaganda. Big Business is behind it. . . .

**ADVERTISING**

"If Howard Thomas is to be believed, they must expect to make very big profits out of radio advertising, for they are preparing to spend a great deal of money on it."

"The aim of this propaganda is to lead people astray . . . to make them build castles in the air about the virtues of sponsored programmes. . . .

The main point they wish to prove is, of course, that commercial broadcasting would provide brighter and better entertainment than a national concern."

Before long the author gets so carried away with his attempts to make a case against sponsored radio that he has to stick up for the very institution he so bitterly attacks later—the B.B.C.

"The B.B.C.," he says, "has had years of experience in putting out radio entertainment, while the advertisers have had practically none."

Surely this is a most ridiculous line of argument.

Everything has to start, and sponsors would very soon find the right men to put on good programmes for them. If they didn't, no one would listen to the programmes and the sponsors would merely be defeating their own ends and wasting their money.

The B.B.C., on the other hand, may have had years of experience, but it has done little to prove that it has learnt much from them—probably because, unlike commercial radio sponsors, it does not have to rely for its existence on pleasing its audiences. Even more absurd seems to be the writer's contention that:—

"Millions will come out of the pockets of the listeners who have been persuaded to spend their money on patent medicines, on worthless gadgets they do not need and luxury articles they cannot afford."

The only conclusion one can reach from this line of argument is that all forms of advertising are pernicious and that all advertising should be abolished.

Moreover, there are times when the author is not above blinding himself to facts when it suits his own ends.

Quoting Mr. Tom Driberg, M.P., in "Reynolds News" for July 2 last he says, in an endeavour to prove that where American radio programmes are better than the B.B.C.'s it is not because of the sponsor system, that:—

"Serious broadcasting in America is not better than the B.B.C.'s. . . . American radio entertainment is better than ours because American entertainment generally is better than ours."

Proceeding to make capital out of this, the author follows it up by saying off his own bat:—

"However much money they have to burn, British advertisers will not make talent flourish where it does not exist already. British comedians will not become any faster or funnier, or British dance bands any slicker, because the advertisers pay them more than a public concern can afford."  
 This is definitely a false statement.

**PAYMENT**

Pay British comedians enough money, and they will not only be able to hire the best scriptwriters and so strengthen up the now weak points in so many otherwise good performances, but they will have also the necessary inducement to give more time to studying microphone technique and improving their broadcasts generally.

Likewise, pay dance band leaders more money, and they will not only be able to buy better arrangements and get good scripts in place of the contemptuous "announcements" which nowadays kill nine out of every ten otherwise commendable airings, but they will also be able to pay their musicians enough to secure from them, among other things, something like adequate rehearsals.

Nor is this the end of the fallacy in this particular argument of the author's.

No, the booklet has not established its case against "commercial" radio, cleverly as it tries to do so.

For one thing, it fails to give any indication of where it expects the money to come from to run an adequate nationally owned and controlled non-"commercial" radio service.

It merely skates over this point by saying that it "is a matter that can be considered in its own good time," thereby indicating that the author has no idea of how this all-important problem is to be solved.

Nevertheless, this is a booklet which should be read by everyone—firstly, because everyone should know the construction and workings of the B.B.C. as at present constituted and run; and, secondly, so that people can realise for themselves the extent of misplaced ingenuity that is being brought to bear to support their cases by both those who do and those who do not for their own personal benefit want sponsored radio.

We have no fear that the sanity of the public as a whole will not enable them to read between the lines of the booklet and so sort out for themselves which of its propoundings are worth adopting (and, believe us, they are many) and which are not.

**VICTORIA HITS**  
**TEXAS POLKA** ORCHESTRAL EDITION SOLD OUT  
 THE RAGE OF AMERICA backed with NO ONE ELSE WILL DO)  
**WORLD-WIDE HITS**  
**SWINGING ON A STAR** AND ORCHESTRAL EDITION SOLD OUT  
**IT COULD HAPPEN TO YOU**  
 LOOK OUT for the new BING CROSBY Hits from "Here Comes the Waves"!!  
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# BRAND'S ESSENCE OF NEWS YOUR A.E.F. PROGRAMME SCHEDULE

KEEP THIS SCHEDULE HANDY, AS UNTIL THE NUMBER OF ALTERATIONS MAKE IT NECESSARY TO REPEAT IT IN FULL, ONLY WEEKLY ALTERATIONS WILL BE GIVEN. ALL TIMES ARE GIVEN IN B.S.T.



Vera Lynn has a new partner—well, for this picture, anyway! And if the young man singing a duet with her has a somewhat "wooden" look, that's because he is Archie Andrews, famous broadcasting dummy of ventriloquist Peter Brown.

Peter, who is also in the photo, has just completed a record run of 42 broadcasts in "Navy Mixture," and his doll—which is 3 ft. high and lives in a suitcase—has a head that cost £250.

The pair appear in "Music Hall" this Saturday (10th).

IT is natural that there has been a total of complete silence over the dance music side of life in Greece during all the time of the German occupation and the troublous interlude that followed it. Now at last we are able to give our readers some exclusive news regarding swing in that historic country.

Right away it can be stated that this ancient seat of classical culture is also cultured in regard to matters of modern swing. From information kindly supplied by Sapper Chris Bradley—a great enthusiast—we are able to piece together a picture of musical conditions out there to-day.

"I was overjoyed at finding such an abundance of jazz lovers, musicians, and personalities who follow English and American jazz and styles in Athens. Visiting one of the numerous night clubs, I discovered a six-piece outfit tearing out all the good old good ones, with a fiddle leader whose hot style was a refreshing change from all the Continental corn of Italy and North Africa, and a tenor sax who had all the right ideas. After sitting in for a time, I settled down to talking shop, about all the great men of jazz."

Visits to other clubs in Athens confirmed the first good impressions regarding the quality of dance music there. At the "Folies Bergeres" a British band was setting up to play for a troop dance. On drums was Bert Elliott, and on alto Captain Kiggins, both of whom are at normal times pros in London. These boys told Chris Bradley that Harry Temple (brother of the famous Nat) and Al Navolotti (possibly a relation of the famous old-time saxist Claude Cavalletti) were also in Athens.

With this British band was a Greek boy who "sent" everybody with some terrific slip-horn. We haven't got his name, but we hear he is a professor of music and a great stylist on trombone at one and the same time.

At the exclusive "Frolles" Club Chris Bradley found an eight-piece band led by a stylish pianoman named Meekies, who is reckoned "the Ambrose of Greece." Meekies told of the "rough going" under the German occupation: no music, records, or radio.

Local musicians were hit terribly hard, being prevented from hearing the British and American stars they admire so much, and who provide valuable material on which the Greeks develop their style of playing. One or two of the numbers that Meekies' band was playing, Chris Bradley noticed, were from old frayed cuttings out of "Rhythm" and "Metronome."

Chris took his own small library along at a later date, and the boys were delighted. It is the earnest wish of all the Greek musicians that Chris met that they will soon be able to have access to the British market for music, instruments, and most of all, records. Indeed, says Chris, their enthusiasm is remarkable.

ley the great idea of starting an Athens Rhythm Club. Wonderful co-operation was given at the N.A.A.F.I. "Phenix Club" (all-embracing recreation centre for British troops), and the Rhythm Club was duly launched on February 8.

At the second meeting the Club was honoured by the presence of none other than Captain Leslie Perowne, famous figure whom all fans in England will remember as head of the B.B.C. Gramophone Department, or at least that part of it dealing with dance music.

Leslie took the very keenest interest in the proceedings, and said that he had hopes of bringing some of the activities of the Athens R.C. at some future date.

As secretary of the first (and, therefore, historic) Athens R.C., Chris Bradley hopes that he has started something which will remain after all the British troops have left Greece, and that the Greek fans who eventually take it over will keep in touch with Rhythm Clubs in England.

Although little is known of them at present, there are some great boys in Athens who, in normal times, follow every note of British jazz.

Chris Bradley—who has our warmest thanks for supplying all this information—also met Nick Papadam, who used to put out all the jazz discs from Radio Athens pre-war. The Hun looted and broke most of his collection, but he has a few Golden Era records, and can reel off personals like our own Max Jones.

IN reviewing the large amount of dance band news coming through from the Continent these days, we have not, up to now, included very much "gen" from Paris. Now, from Cpl. F. C. W. Baker comes an exciting account of dance music in the French capital.

First, says Cpl. Baker, a little dope about the red hot outfit run by Sam Castendel. But to begin at the beginning, our informant says that when he first went to Paris it did not take him any time at all to get very thoroughly fed up with the usual cafe orchestras—usually of piano, drums, violin, and accordion.

coloured G.I. from New York said how much it reminded him of home. When the band jammed a slow blues, a coal-black G.I. took the microphone (so up-to-date amplification here) and sang a terrific chorus that was applauded to the echo. As the evening wore on things became wilder and wilder, with the whole floor a mass of trucking, living, jitter-bugging hepcats, with "hysterical wails, shouts of 'Send me,' 'Give Mr. Trombone,'" etc., etc.

Altogether there was an atmosphere of the most delicious gutbucket jazz that apparently got Mr. Baker very excited indeed.

The band at this "joint" spend plenty of time on each number, the various members taking about six choruses each. There is fine background support for each soloist, and in the whole ensemble there is a good Dixieland ride. Many visiting musicians sit-in, including members of the American Forces.

Cpl. Baker has also been visiting the "Casino de Paris," the "Folies Bergeres," the "Tabarin," etc., and I am looking forward to hearing of his further experiences, whilst seeking good jazz. His adventures—or, at least, all those that get past the censor—will be passed along to you in due time.

Winding up affairs at Feldman's was a pick-up combo composed of Sgt. Jimmy Wilbur on clarinet and Sgt. Joe Tanner at the drums (both of the American Army Air Force Band); Ralph Sharon at the piano; Hugh Wade on bass; and Kenny Baker on trumpet.

For their concluding pair of numbers, Victor Feldman took over the drums and siew the "hip-children" with his uncolleivable dramatic onslaught.

WHEN we printed photographs and stories about A.E.F. announcers Lieut. Charmian Sanson and Johnny Kerr and George Monaghan, we have been inundated with requests for more pictures and information about the glamorous boys of the various Forces networks.

So we are obliging this week with a photo of Sgt. Keith Jameson, famous announcer on the American Forces Network.

Keith—familarly known as "The Voice" by A.F.N. colleagues—started his radio career in 1937 at station WMBD, Peoria, Illinois, after a couple of seasons' theatrical experience.

At 21 years of age he was the youngest editor in the country, being the guiding light of the "National Radio Personalities Magazine," and later on he became news editor and production manager at WKBN, Youngstown, Ohio.

In Washington, D.C., he moved into the announcing and dramatic field, working for Blue Network until the army claimed him in December, 1942. By September of the next year he was with the A.F.N., where to-day he is engaged on reading news and special events, and also presenting variety shows.

Last year Keith spent six weeks on the Continent as A.F.N. correspondent, and took part in the liberation of Paris and covered the Brittany and Normandy campaigns.

His present shows, beside his news-reading activity, include "Hello, Gals" (to China, Burma, and India) and A.E.F. Special—the latter being a forty-five minute variety package from London's Queensberry Club.

destroyed much of its "Dixie" character. When George Webb sportingly "lent" his trombone, Ed Harvey, to them the Garbage Men got part-way back into their usual vein.

The Webb band played half an hour's music to follow, using many of the tunes listed above and also "Savoy Blues," "Nobody Knows The Way I Feel," and other worthy jazz standards.

Once again the effect of their music was to silence a huge crowd until the last note of the first tune. For two numbers nobody danced, then the usual experts demonstrated incredibly fanciful steps to the strains of "Copenhagen" and the cake-walk piece.

Owen Bryce's clear lead cornet, Ed Harvey's tailgate trombone, and Wally Fawkes with the most powerful clarinet I know, backed up nobly by George Webb (piano), Roy Beckwith (drums) and Buddy Valice (guitar), add up to the loudest jazz group I have been good luck to encounter in England, and the best local band from a strictly jazz viewpoint. I believe their advent heralds a revolution in rhythm club jam sessions practice, and not a minute before one was due.

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Round, 2.10. Downbeat, 2.30. Rudy Vallee, 3.1. Music While You Work, 3.15. On the Record, 4.30. Great Moments in Music, 5.15. Light Music, 5.30. B.B.C. Variety Orch. 6.15. Yank Bandstand, 6.30. Let's Go to Town, 7.1. R.C.A.F. Show, 7.45. Strings with Wings.

8.15 p.m. Johnny Mercer's Music Shop, 8.30. British Band of A.E.F. 9.5. Eddie Condon's Jazz Session, 9.30. Bob, Hope, 10.6. Sollyquy, 10.35. Melody Hour.

THURSDAY, MARCH 16  
6.1 a.m. Rise and Shine, 7.15. George Formby, 7.30. Top Ten Tunes, 8.15. Personal Album, 8.30. Jack Leon Orch. 9.25. Waltztime, 10.30. Music While You Work, 11.6. Duffie Bag, 11.45. Piano Parade.

12.15 p.m. Spotlight (Helen Clare, Ivor Dennis), 12.30. Music Society of Lower Basin Street, 1.1. Tuesday Serenade, 1.56. Interlude, 2.10. A.E.F. Extra, 2.30. Alan Young Prog., 3.1. Music While You Work, 3.45. On the Record, 4.30. Amos and Andy, 5.15. Canada Swing Show, 5.45. From the Continent, 6.15. Here's Wishing You Well Again, 7.1. Hollywood Music Hall, 7.30. American Dance Band.

8.15 p.m. Starlight, 9.5. Soldier and a Song, 9.16. Navy Mixture, 10.6. Xavier Cugat Orca., 10.35. Reminiscing.

FRIDAY, MARCH 16  
6.15 a.m. Rise and Shine, 7.15. Anne Shelton, 7.30. American Dance Band, 8.15. Personal Album, 8.30. Music in Modern Manner, 9.30. A.E.F. Ranch House, 10.1. I.T.M.A. 10.30. Music While You Work, 11.6. Duffie Bag, 11.45. Piano Parade.

12.15 p.m. Midland Light Orch. 1.1. B.B.C. Variety Orch. 1.30. Saludos Amigos, 2.10. Interlude, 2.15. Victor Silvester's Orch. 2.45. Old Songs, 3.1. Music While You Work, 3.45. On the Record, 4.30. Music Time, 5.15. To be announced, 5.45. Rhythm Musicals, 6.15. Going to Town, 6.30. Music We Love, 7.1. Command Performance, 7.30. Kate Smith Show, 8.15 p.m. Accent on Rhythm, 8.30. American Band of A.E.F. 8.45. Canada Sing Song, 9.15. Serenade for Strings, 9.30. A.E.F. Music Box, 10.6. Mildred Bailey Prog., 10.30. Here's to Romance.

SATURDAY, MARCH 17  
6.1 a.m. Rise and Shine, 8.15. Personal Album, 8.30. Music from America, 9.25. Interlude, 9.30. Command Performance, 10.30. Music While You Work, 11.6. Duffie Bag, 11.45. Piano Parade.

12.15 p.m. Swing Time, 12.30. Strike a Home Note, 1.1. Military Band, 1.15. Music from the Movies, 2.10. From the Continent, 2.30. Village Store, 3.1. Music While You Work, 3.45. On the Record, 4.30. Fleet, 5.15. Goll Theatres Orch. 6.15. B.B.C. Theatre Orch. 7.1. Lynn Murray Chorus, 7.15. Strings with Wings, 7.30. Duffie Bag.

8.15 p.m. Johnny Mercer's Music Shop, 8.30. Canadian A.E.F. Band, 8.5. Top Ten Tunes (R.A.F. Dance Orch. Beryl Davis), 9.35. Comedy Caravan, 10.6. California Melodies, 10.35. Waring's Pennsylvanians.

TUESDAY, MARCH 13  
6.1 a.m. Rise and Shine, 7.15. Bing Crosby, 7.30. American Dance Band, 8.15. Personal Album, 8.30. Carl Barilteau Orch. 9.25. Music America Loves Best, 10.1. Canadian Band of A.E.F. 10.30. Music While You Work, 11.6. Duffie Bag, 11.45. Piano Parade.

12.15 p.m. Navy Mixture, 1.1. Variety Bandbox, 2.10. Melody Round-Up, 2.30. R.C.A.F. Band, 3.1. Music While You Work, 3.45. On the Record, 4.25. Theatre Organ, 4.55. Interlude, 5.15. Canada Guest Show, 6.15. Light Music, 6.30. Let's Go to Town, 7.1. Raymond Scott Orch., 7.20. Music Hall.

8.15 p.m. Johnny Mercer's Music Shop, 8.30. American Band of A.E.F. 8.5. Frank Morgan, 9.35. Dinah Shore, 10.6. Your Hit Parade, 10.35. Music from the Pacific.

WEDNESDAY, MARCH 14  
6.1 a.m. Rise and Shine, 7.15. Judy Garland, 7.30. Army Radio Orch. 8.15. Personal Album, 8.30. Music in Modern Manner, 9.25. Music from Canada, 10.1. American Band of A.E.F. 10.30. Music While You Work, 11.6. Duffie Bag, 11.45. Piano Parade.

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12.15 p.m. Starlight, 12.30. Serenade for Strings, 1.1. Merry-Go-



You have heard her many times in the Bob Hope radio programme, and here she is as she appears in the new RKO-RADIO musical "Girl Rush." Yes, it's sweet-voiced Frances Langford, and she's co-starred in the film with Vera Vague, Wally Brown and Alan Carney.

## SEELEY TURNS BANDEADER

BURTON SEELEY, vocalist-guitarist, whose "Romantic Troubadour" act is widely known in Variety and on the radio, and who was for a time manager to Bandleader Nat Allen, is taking over his own show, commencing next week. A big feature of the act will be a novelty dance orchestra, the instrumentation to include accordion, bass, three saxes, electric guitars, and piano.

Singing with the new Seeley production are two youthful discoveries, Joy Martin, 17-year-old good-looking swing-singer already well known in the business; and Jane Grant, whom Burton Seeley discovered at Keighley, and who is a singer of the popular type whom Burton is hoping to coach into really big things later on.

Recently Jane has had the unique experience of living at a convent (she has been staying at the convent where she went to school) and working in a night club, at the same time—surely a strange double!

Title of the show is "Romance in Rhythm," and the opening date is Monday next (March 12) at the County Theatre, Bedford. Following the show will be novelties, one of which is to be "Sweetheart's Request Time." You send in requests for the songs your girl-friend likes to hear, and the band will play them.

Personnel of the band will include: Jack Mallon (piano); Reg Kelly (bass); Ray Webb (sax and vibes); Bill Robinson (sax); John Taylor (tenor sax etc.); Billy Doran (Hawaiian guitar); Noah Broadhead (drums), etc.

A MEETING of about 30 dance musicians was held in Doncaster on Sunday last (4th). Almost unanimous decision was taken to ask the permission of the Ex. Com. M.U. to form a Doncaster Branch of the M.U. Assurance of support from all Doncaster Trades Unions, and approach to Co-operative and Political Movements was given by Fred Adams, J.P. Doncaster Dance and Theatre Musicians agreed, subject to the consent of the Ex. Com. M.U. to appoint that very active Doncaster bassist Arthur Clark as Secretary, with theatre trombonist Harold Butterworth as President. The Branch Committee is to consist of seven musicians covering, as far as possible, representatives from each band operating around Doncaster—namely, Messrs. Diggins, Scargill, Whitaker, Hops, Kirton, J. Howcroft and Mrs. Talbot.

A meeting of the Voluntary Organising Committee will be held on Sunday next in the Trades Hall, Leeds, at 12.30 p.m. All Leeds musicians who are anxious to assist in the work of organising are invited to be present.

VIOLINIST-leader Sydney Simons and his Hammersmith Palais Dance Band will get a well-deserved radio break this Saturday night (10th), when they air from the Palace at 11.30-12 midnight. Sharing the hour's broadcast will be Jack Leon and his band, who are playing "old-time dance music" at the Palais this current week.

WELL-KNOWN London trombonist Jack Gilgo has branched out in a new line by opening up his own rehearsal rooms at 42, Dean Street, W., where bands and acts may now book up for rehearsals.

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## U.S. JIVE JOTTINGS

ART HODES' departure from Jimmy Ryan's to lead a new trio at the Village Vanguard left a gap in Ryan's musical arrangements. So Mezz Mezzrow took over the old trio and replaced Art with Ray Parker on piano; Danny Alvin stays at the drums.

Other New York jazz news reported by Hodes' own paper, "The Jazz Record," is that Henry "Hank" Duncan has been deputising for James P. Johnson at the Pied Piper. And "Pops" Bechet is back in town from Illinois and playing more horn than ever, they say. Art Tatum is back at the "Three Deuces" doing a solo act, while George James took a quartet into the "Three Deuces" last month. Commenting on the tragic death of Rod Glass, "J.R." says: "What a gang of friends he had! The hospital called for pints of blood—they got gallons. But it wasn't meant to be; he had to go."

I don't need to tell you how much of the swing band-leaders feel about critics who insist upon judging their performances by jazz standards. Whenever a chance arrives they voice their opinions, too. Duke Ellington has more than once come out in print with slashing stings whose discs often boasted accompaniments by some of the better white jazzmen. Marvin commenced his wax career as early as 1920 and built up a wide following. More recently he was known for his radio work on the West Coast. He leaves a wife and two children.

U.S. mags reaching here this week comment on the tragic disappearance of Major Glenn Miller and the anxiety it has caused throughout the music world. Says "Down Beat's" New York office: "Details of the incident are still lacking, but the latest report from the War Department indicates that Major Miller made the Channel crossing in a two-man fighter plane. Apparently it has yet to be determined whether the plane lost its way and landed in enemy territory, was shot down by enemy aircraft, or, as has been suggested, a wildy remote possibility, was struck by a 'bomb.'"

Another regular jam session has been inaugurated to complete what they already established. This one takes place at the Pied Piper in Greenwich Village every Tuesday night and is emceed by trombonist Wilbur de Paris. Charge is one dollar per time.

Another loss to hot jazz was suffered last December when Russ Winslow, well-known Chicago drummer, died after a stomach operation. Winslow had sat in with many good jazz outfits at Chicago's off-beat Club, including those of Winsy Mannone and Jimmy McPartland, and when Muggsy Spanier formed his Ragtimeers, Russ was in there on drums. He left the Ragtimeers in 1941 to front a band at the Lafayette Hotel in Rockford.

New York's 52nd Street—home of the small swing combo these last few years—makes a return to big-band policy in one instance when Jay McShann, sensational Kansas City bandleader, takes his outfit into the "Downbeat Club."

It will be the first full-size band heard on the street since the Famous Door featured Basie, Barnett, Herman and Powell. McShann is scheduled to work for eight weeks straight, after which Art Tatum will return to solo. But if the big-band booking has proved a draw the "Downbeat" owners promise more orchestras of similar make-up.

Four years ago when Hal McIntyre left the Glenn Miller fold to form his own band he made a promise to Paula Kelly and the Modernaires, also with the Miller organization at that time, that when he got his first commercial radio show they would be with him. That promise was fulfilled when the Modernaires were recently signed to be featured on McIntyre's commercial air-show for the Blue Network.

Ethel Smith, that brilliant boogie-woogie organist whom you saw in "Bathing Beauty," will team up with Gene Krupa in a Brazilian jam session number titled "Chochio" for RKO's "George White's Scandals." Krupa will play drums with his hands.

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## JERRY DAWSON'S NORTHERN NEWS

IN 1936, George Sumner, then playing drums with Peter Fielding at the Oxford Galleries, Newcastle (he is now in an R.A.F. unit led by violinist Arthur CopperSmith), dropped across a 12-year-old local boy who had the makings of a fine rhythm merchant.

So impressed was George that he took the boy under his wing and coached him right up to the outbreak of war, when—at the age of 15—he turned professional.

The embryo Krupa eventually became installed in George's chair in the Fielding aggregation, thence to George Elrick, and Harry Parry's Sextette.

Yes, Billy Lonsdale's the name, and he is currently with the Jack Jackson outfit at Green's Playhouse, Glasgow. His services are very much in demand by several discriminating leaders, and at the age of 21 looks set for a grand career.

Incidentally, Billy, too, has been a recent victim of the current series of musical instrument thefts. It was in Archer Street, of all places, that—just before taking up the Glasgow date—he placed a case containing all his Zildjian cymbals on the pavement to halt a taxi.

Upon turning around to put the case in the cab, he was mortified to discover that some slick gentleman had lifted it from literally under his nose (or at least from behind it).

Still writing of the North-East—an interesting letter from another Newcastle drummer, now Sapper Chris Bradley, of the Royal Engineers, in Italy, tells of the rise and fall of an aggregation that for the best part of last year did a tremendous job under most difficult conditions in bringing music to the front line.

Known as the Salerno Orpheans, the band was formed specially for the Christmas (1943) show at the Salerno Opera House, and so pleased was the Area Commander (himself a Northumbrian) with the boys' efforts that he officially adopted the band, which was later often featured at the luxurious Leave Hotel for operational units.

In the original outfit Chris Bradley played drums, along with Syd Bakewell (piano) (well known in Darlingtown at Spenny Moor, where his father has a music business); Liverpool semi-pro Trevor Price (bass); two Glasgow saxists in Larry Quinn (alto and fiddle) and Jim McPhilomy (tenor and fiddle); and still another Glaswegian in Jackie Cameron (tpt.).

After six glorious months, Larry Quinn was posted, and was replaced by Joe Potter (Gloucester), and trombonist Dave Nell (another "Geordie") moved in also.

Further postings took away alto, trombone and bass, and after Bill Best came in on bass the band carried on for a while as a four-piece, but eventually disintegrated entirely.

After a couple of weeks, however, Chris Bradley, Syd Bakewell (now on accordion), along with pianist Len Martin, got together again and continued the good work until last December when the boys were all moved to different stations.

Chris Bradley still has the addresses of the various boys mentioned, and if any of their pals at home would like to drop them a line he will gladly forward any mail. Write to him c/o me at the MELODY MAKER, 93, Long Acre, W.C.2.

Posted just before last Christmas from the D.A.F. Band to the Balkan Air Force H.Q. Accrington bassist Steve Atkinson took over with the Maurice Winnick outfit under Harry Hines upon Pete Stutely's departure for home.

Steve tells me also of a grand little R.A.F. outfit from the Middle East currently touring Italy, led by trumpet man Tommy Walton, with Alfie Neal and Syd Heathfield (sax); Sonny Drinkwater (piano); Bob King (bass); and Charlie Wilson (drums).

Many readers, especially those in the Middle East, have written asking from whence came Sgt. Frank Oordell, leader of the immensely popular R.A.F. No. 1 Middle East Command Dance Orchestra, so here goes with what sparse information I have been able to gather.

Joining the R.A.F. at the age of 20, Frank Oordell had previously spent most of his time arranging film background music at the Warner Bros. English studios, and so highly did they rate his work that in September-October, 1941, they obtained his release for a few weeks to undertake

a special assignment, after which he returned to the R.A.F. and was posted overseas with the unit which he has since brought to such perfection.

Prior to the war he was often seen—and heard—playing piano around the rhythm clubs and juke spots in London, Johnny Glas, Derek Neville and Tommy Bromley being his particular buddies and sponsors.

Which is about all there is to say about a young man who, but for the war, might have made his mark in this country. As it is, he will return with a grand reputation and a considerable following of fans.

At the moment, the No. 1 band is in the throes of a tour of Palestine, adding a few more thousands of miles to their total.

The boys tell me that the standard of musicianship in Palestine is very high indeed, a lot of the boys around being European refugees.

It is quite usual to find in a club a doctor of philosophy playing drums along with an ex-Berlin Opera House clarinet player and a Russian pianist who speaks about seven languages....

The R.A.F. Futurists—often mentioned in the column—are the latest service band to be broken up by postings, and from the band only two members, leader-trumpet Frank Cocking and pianist Harold Gardner, now remain at the Midlands station that was the Futurists' home.

However, Frank has managed to form a new outfit that is currently in the settling down process, and along with himself and Harold Gardner, comprises: Fit Sgt. McKiejohn and F.O. Wade (altos); Jerry Fitzgerald (tenor); Bill Macklin (2nd piano); Chris Doughty (bass); and Cliff Steward (drums).

With the days slowly drawing out, the summer season will soon be upon us with its usual search for musicians for the coast resorts.

Already I have one inquiry to hand, the following being required for a twenty-one weeks' season on the East Coast, two shows daily, seven-day week:

Straight clarinet doubling sax.  
Straight dance trumpet.

Cello doubling sax or guitar.  
If anyone interested would care to drop me a line I will gladly pass on any letters.

I would also like to hear from any young and keen dance musicians who would be interested in touring under a very noted leader.

This is really a grand opportunity for anyone determined to hit the big time—providing they have the necessary ability with an accent on musicianship.

At the tail end of my leave I last week managed to get in a day at Blackpool, and dropped into the Tower to say "Hello" to Joe Kirkham, who is highly delighted with his band these days and is all set for a busy season ahead.

Across at the Empress Ballroom in the Winter Gardens, Charlie Farrell still holds command and has made himself a host of fans during the past two years—no mean achievement when one considers that he took over leadership without any ballyhoo, straight from the alto chair in the Tower Band.

Also bumped into noted Manchester theatre and show drummer Leslie Taylor, who has been working for the Tower company in most of their theatres for a year or two. He was filling in for the week with Florence and her Ladies' Band in the Tower Restaurant, owing to the girl percussionist being off with illness.

Leslie—always the showman—stopped everyone eating and drinking with some magnificent comedy drumming in an orchestral arrangement of the "Wee McGregor Patrol."

Great disappointment will be felt in Bolton at the inability of Oscar Rubin and his Band to carry out their advertised date at the Town Hall to-morrow (Friday, 9th).

This is no fault of Oscar or of H. Newton Lane, who booked the band into this spot. There is a clause in the booking agreement at the Town Hall which states that in the event of the hall being required for a civic event, the booking is automatically cancelled, and this is exactly what has happened in this case.

As a lot of publicity had already been given to the proposed dance, I am happy to be able to put this explanation forward. I hope Bolton readers will spread the news.

# NORTHERN CONTESTING OPENS WITH A BANG

1945 SOUTH LANCS CHAMPIONSHIP ASHTON-UNDER-LYNE FRIDAY, MARCH 2, 1945

WITH last Friday's (2nd) South Lancs Championship at the Ashton-under-Lyne Palais de Danse and Tuesday's (6th) Birmingham District Championship at Smithwick (the result of which is given on page 2) to add to the two London area events which took place last month, the current, contesting season may now be said to have got well into its stride.

The South Lancs Championship, presented by Mr. and Mrs. Lewis Buckley, gave the North its start, and a most encouraging start it was.

No fewer than twelve bands—the full permissible complement—not only entered, but managed, in spite of all war-time difficulties, to appear, and the attendance was even slightly larger than last year's not inconsiderable 700.

As usual, the Northerners entered fully into the spirit of the evening, and the competing bands were given the usual enthusiastic receptions by their supporters.

But the greatest ovation was heard when it was announced that there was just time for the one and only Harry Hayes, who had been judging with Edgar Jackson, to join up with the resident Ashton Palais band for a couple of short solos.

After opening with a slow number, Harry went into a fastish performance of "Honeysuckle Rose," and the crowd, packed solid round the stand, enjoyed a display of subtle artistry which one hopes was duly noted by those younger musicians whose efforts in the contest had sometimes been rather more notable for ambition than taste.

## JUDGES' REPORT

Adjudicators: Harry Hayes, Edgar Jackson.  
Winners: SEXTET OF THE BARROW RHYTHM CLUB (tenor, trumpet, trombone, piano, guitar, bass, drums). All coms.: Ken Powell, 9, Dartmouth Street, Barrow-in-Furness.

Individualists' awards for tenor (Bunny Callister), trombone ("Miff" Green), piano (Roy Stuart). Hon. mention for guitar (Ken Powell), drums (Wally Eggington).

IN a contest which can hardly be said to have been notable for the high standard of even the best of the competitors, there was not a great deal to choose between the first three or four bands.

This sextet's lack of genuine musicianship was revealed rather prominently in its waltz, and it owes its success mainly to enterprise and sense of swing style in its foxtrot and quickstep.

The tenor played with both taste and understanding. So did the trombone. He does not always pitch his note either accurately or cleanly, but he has a good tone and showed the right idea.

The trumpet would be more effective if he used his commendable technique to less exhibitionistic and more tasteful ends.

The rhythm section played well together and with a good lift, especially in the quickstep, but this lift came mainly from the piano (who also did well in solos) and guitar. (Other bass nor drums were unduly conspicuous for what they did or how they did it.)

Second: HARRY JARMAN AND HIS BAND (alto/clarinet, trumpet, piano, bass, drums), 37, Fitzherbert Street, Orford, Warrington.

Individualists' awards for trumpet (Robert Emmett), drums (Clarence Royle). Hon. mention for piano (Harry Jarman). Special award for best "small" band.

This neat and quite pleasing little swing group lost the contest by only a narrow margin, due partly to the fact that in otherwise good performances the alto's tone lacked brightness and warmth, but mainly because the style of this player on his clarinet was none too good.

The bass should note that his tone could be improved. At the moment it is rather thick and heavy. Also he should avoid the tendency to "slap." The Collegians Dance Orchestra, of Halifax, were placed third, and were given an hon. mention for bass (Cpl. Bob Pollock).

Jack Webb and his Band, of Barrow-in-Furness (fourth), won the individualist's award for alto (Walter Glenn) and an hon. mention for trombone (John W. Webb). The Delta Rhythm Band, of Northenden (Manchester), who secured fifth place, won the individualist's award for bass (Brian P. G. Adams) and an hon. mention for trombone (Kenneth Wray).

Charlie Thompson's Band, of Newton-le-Willows (sixth), won the individualist's prize for clarinet (Bill Linsworth).

Tom Glancy, of Jack Eyre's Five Bunnies (Rotherham), won the guitarist's prize.

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Thursday, March 22.—Baths Hall, Latimer Road, Wembleton (7 to 11.30 p.m.). The 1945 South London Championship.  
Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, Charing Cross Road, London, W.C.2. (Phone: TEMPLE Bar 1148 and LIBerty 1528.)  
Wednesday, March 28.—Municipal Hall, EPSOM, Surrey (7.30 p.m. to midnight). The 1945 Southern Counties Championship.  
Organiser: Mr. Bill Waller, 324, Brixton Road, S.W.8. (Phone: STReatham 4966.)  
Sunday, April 15.—Regent Palais de Danse, 183, High Street, Tooting, S.W.17 (2.30 to 6 p.m.). The 1945 South-West London Dance Band Championship.  
Organisers: Messrs. Ed and Bill Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVingstone 1587.)  
Thursday, April 20.—Porchester Hall, Porchester Road, Bayswater, W.2 (6.30 to 10.30 p.m.). The 1945 London Fire Forces Dance Band Championship. Open only to bands of the L.F.F.  
Organiser: Mr. C. J. Talbot, L.F.F. Sports Association, London Region Fire Headquarters, Albert Embankment, S.E.1. (Phone: RELiance 3811, Extn. 32.)

**CONTEST FIXTURES**  
**NOTTINGHAM**—Wednesday, April 11, at the Victoria (Exhibition) Baths Hall (7-11 p.m.). The 1946 Nottinghamshire Championship.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.  
**CARDIFF**—Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)  
**GILLINGHAM** (Kent) — Friday, April 20, at the New Pavilion Ballroom, Canterbury Street (7.30 to midnight). The 1945 North Kent Championship.  
Organiser: Mr. Claude Giddins, The New Pavilion, 28, Canterbury Street, Gillingham, Kent. (Phone: Gillingham 524.)  
**HULL**—Monday, April 23, at the Fulford Ballroom (7.30 p.m. to midnight). The 1945 East Yorks Championship.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

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**LEEDS**—Tuesday next, March 13, at the Armley Baths Ballroom (7 to 11 p.m.). 1945 Central Yorks Championship. Entry list full.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)  
**CREWE**—Tuesday, March 20, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Western Counties Championship.  
Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe. (Phone: CREwe 2958.)  
**PRESTON**—Tuesday, March 27, at the Queen's Hall (7.30 p.m. to midnight). The 1945 North Lancs Championship.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)  
**ROCHDALE**—Friday, April 6, at the Carlton Ballroom (at 9 p.m.). The 1945 Central Lancs Championship.  
Organiser: Mr. Lewis Buckley, 107, Broadway, Royston, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)  
**STOKE-ON-TRENT**—Monday, April 9, at the King's Hall (7.30 p.m. to midnight). The 1945 "Potterios" Championship.  
Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.

**SCOTTISH NOTES**  
by Hugh Hinshelwood

**DENNISTOUN** bandleader Lauri Blandford is back on the stand again after a nasty spell which started with "su and threatened Pleurisy.  
Lauri has a slightly altered line-up now. Bill Bailey (trumpet) having gone to Barrowland, while sax man Jimmy Phillips, who left him a few weeks back to go to the Plaza, is now back again.  
Jimmy Reid, now with Jack Chapman at the Albert, has his place filled by Joe McKenna, from the Cameo.  
Over at the Plaza, Jimmy Phillips' place has been taken by Jimmy Hamilton (alto), from the Empress, Dundee. Jimmy's brother Johnny, on trumpet at the Plaza, has left, destination not settled, no successor having been fixed by Benny Loban at the time of writing.  
For his "At the Palaks" broadcast from the Albert, Jack Chapman had guest vocalists Hazel Barry and Ian Gourlay. Hazel has now been on the air with three bands within a few months—Dennistoun, the Plaza and the Albert.  
It would appear that the B.B.C. is either dilatory or sticky about "approving" new vocal talent, so that bandleaders around here are compelled to use the same chirpers. So long as the latter are up to Hazel's standard, however, nobody will complain.  
Glasgow's new club has caused a real awakening of interest. Thanks to some swell "space" by the "M.M." and a couple of nice write-ups in Glasgow dailies, all sorts of people have been seeking and getting information.  
The office-bearers are now fixed, being Joe Lundy (president); Bobbie Foley (vice-president); Bill Donaldson (secretary) and Gordon Shields (treasurer).  
Gordon plays piano with Jack Chapman and "doubles" in accountability during the day time, so the cash is in good hands. The other have certainly won't need any narcotics when all the initial work has been done, and although Joe Lundy, for instance, says he doesn't want any memorial plaque or headstone, etc., he certainly deserves one.  
Thanks are also due to Glasgow managers Bobbie Jones (Berkeley), George Bowie (Astoria) and Mr. Ferguson (Cameo) for gifts of very much-appreciated furniture.

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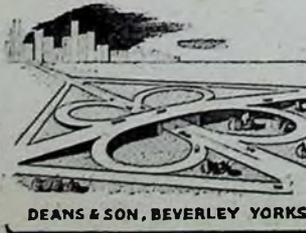
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