

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 612

DANCE HALLS TO STAY OPEN ON V-DAY

THERE WILL BE DANCING ON V-DAY! Theatres and cinemas, doubtless fearing that a public that has stood up with unquestionable morale against blitz, flying bomb and rocket bomb is not to be trusted to behave itself when the lust "All Clear" is sounded, threaten to bolt and bar their doors. But dance halls will be open.

Mr. C. L. Helmann, joint managing director of the Mecca group of dance halls, which include not only the Covent Garden Opera House, the Stratford Hill Locarno, and the Paramount, Tottenham Court Road, but also dance halls in other important towns and cities in the country, is emphatic that the public should be able to celebrate on Victory Day.

Allied Nations will provide the theme of the entertainment, culminating in a British Carnival Night that will set the seal upon a week that looks like making Derby entertainment history.

At the Hammersmith Palais do Danse, Mr. C. Langdon, managing director, told the Melody Maker:

"It is impossible to give a definite statement before we know what the police attitude towards places of entertainment will be.

"But if it is possible, the Palais will certainly be open as usual."

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OSCAR RABIN FLOWN HOME ILL FROM BELGIUM

FATE LAST WEEK DEALT A HEAVY BLOW TO BANDEADER OSCAR RABIN. IN THE VERY MIDDLE OF THE RABIN BAND'S CONTINENTAL E.N.S.A. TOUR, OSCAR HIMSELF WAS TAKEN ILL WITH A SEVERE EAR COMPLAINT, RUSHED TO A BELGIAN HOSPITAL, AND LATER FLOWN HOME TO ENGLAND FOR EXPERT SURGICAL CARE. OSCAR HAS MASTOID TROUBLE, AND AT THE TIME OF WRITING SPECIALISTS ARE DECIDING WHETHER OR NOT AN OPERATION IS TO BE PERFORMED.

Strangely enough, the dangerous condition of Oscar's health was only discovered by chance. One of the boys from the band was taken slightly unwell over in Belgium, and spent a few hours in a military hospital.

When Oscar called to inquire after the patient, the doctor noticed that he had a bad discharge from his ear, with the result that the maestro himself (who had been making light of his ailment) was examined, ordered immediately to bed, and then, his condition worsening, was flown straight back to England.

In the meanwhile the band has been carrying on with its triumphal tour under the sole direction of Harry Davis. Oscar is still hoping against hope that his operation may be averted, and that he will be able to rejoin the band for the last portion of his tour.

It is Oscar's first separation from the band for many years, and the first of the band's projects in which he and Harry Davis have ever been apart.

THRILLING EXPERIENCE

Resting at his London flat after coming straight from a hospital examination, Oscar told the M.M. some stirring tales of their experiences in entertaining the Forces over on the other side.

"I cannot understand," says Oscar, "the mentality of any musician who tries to get out of doing his E.N.S.A. service. To the boys in my band and myself it has been the most thrilling experience of a lifetime."

Oscar continued: "When you undertake these Continental trips, E.N.S.A. looks after you well throughout. The travelling, although sometimes exciting, is very comfortable, and the food and accommodation are excellent, so that no one has anything at all to worry about."

The main thing, however, is the terrific thrill which one cannot fail to get from the really colossal appreciation of the service boys themselves. Many hundreds of those we played to were on short leave straight from the front line; they sometimes queue up for hours, and do almost everything except fight to get into the theatres, and once they are inside—well, I should be surprised if even the most biased of our bandleaders is not profoundly moved by the amazing warmth of the reception they will receive."

During the first part of their spell on the Continent, the Rabin boys spent at least some part of every day with members of the Glenn Miller combo, and will have great tales to tell when they get back of their experiences with the American stars. On the Rabinites expressing a desire to play the Miller signature tune, "Moonlight Serenade" to honour the memory of Major Glenn Miller, a special arrangement was provided, which the Rabin Band played several times.

"I consider it the duty of entertainment management throughout the country," he told the Melody Maker, "to provide facilities for the public to enjoy themselves. We consider ourselves servants of the public, and would never let the public down."

All the places of entertainment that have withstood the frenzy of Hitler and remained intact should show a brave front and be open when V-Day comes."

"All the places of entertainment that have withstood the frenzy of Hitler and remained intact should show a brave front and be open when V-Day comes."

"ROWDYISM"

On the question of "rowdyism," Mr. Helmann said in effect: "During these war years we have catered for the equivalent of the population of the United Kingdom, and our experience gives us no cause to doubt the public's ability to respect other people's property, and the attitude of those who would 'hamstring' their desire to celebrate what will undoubtedly be the greatest day in British history shocks me considerably."

Will the Mecca staff be forgotten. If the public wanted to dance on V-Day, he stated, the staff would necessarily have to be on duty. But the management intended to see that they also had their "good time," and provision had been made to run a series of staff dances as a tribute to their work and loyalty.

In the Provinces the Plaza Ballroom, Derby, strikes a new note with a Victory Ball scheduled to begin at midnight on the evening of the declaration of peace, and continuing till eight in the morning.

Admission to this will be strictly by invitation of Mr. Sam Ramsden, proprietor of the Plaza and president of the British Ballrooms Association.

All refreshments will be free, and Mr. Ramsden hopes to be able thereby to show his appreciation of the friendship and loyalty of those patrons and fellow entertainment managers who have stood by him throughout the war years.

Immediately following this, the Derby public will be treated to a week of Carnival Nights, when each of the

ART THOMPSON'S STAGE BREAK

PIANIST-BANDEADER Art Thompson, last seen in Town at the Embassy Club, will shortly be fronting a large band in a new theatrical enterprise to be entitled "Command Performance."

Show, Art tells the "M.M." is being staged by the Tom Arnold office; will have a short provincial "try-out," and will then probably be resident in London.

In the show, Art will preside over a band of, probably, seven brass, six saxes, and the usual rhythm.

He will be starting on the formation of the band shortly, and in this connection would like to hear from ambitious young musicians (this refers to brass and reeds only; he already has his rhythm section fixed). Art may be contacted at Acorn 352.

In the meanwhile, Art will be heard on the A.E.F. programme to-day (Thursday, April 12), from 3.10-3.30 p.m. He will be leading, from piano, a swing combination of three saxes, trombone and rhythm, with famous girl tenor-ace, Kathleen, playing sax and also carrying off the vocal honours.

DENIZ TRIO AT STAFFORD CLUB

A UNIQUE trio featuring the famous Deniz Brothers has recently opened up at the Stafford Club in Stafford Street, London, W.

At normal times the trio, led by Frank Deniz (guitar), is completed by Joe Deniz (sax) and West End bassist Teddy Wadmore.

During the absence of Frank, who is making the Continental trip with Eric Winstone, Laurie Deniz, the third guitarist brother in this renowned family of electricists, will be filling in at the Stafford Club.

Switching the spotlight back again to Frank, his many friends will join us in offering hearty congratulations to him and his wife, pianiste Claire Deniz, on the recent birth of a daughter.

We are glad to say that both mother and child are doing well, and no doubt Frank will be doing a lot of "fretting" walking the baby up and down in the small hours...

THEIR many admirers in Town will be pleased to know that Blanche Coleman and her "All-Ladies" Band, from Covent Garden Opera House, are to get a well-deserved air break shortly, when they will broadcast in the "Saturday Night at the Palais" series on April 28.

Nat Temple Airing Again

SWING fans will have a date with their radio sets on the night of April 17, when Nat Temple and his Orchestra are playing half an hour's dance music, featuring a programme of the most modern type. Time is 11-11.30 p.m. (Home).

Besides Nat's own immaculate clarinet band, which will be very much on the lines of Nat's well-remembered outfit in the "Twelve Men and a Girl" programmes, will include such stars as Tommy McQuater (trumpet); George Chisholm (trombone); George Elliott (guitar); and George Fierstone (drums). Reg. Leopold will preside over the five-piece string section.

Programme will include Tommy McQuater's modernistic composition "Mood for Trumpet." There will also be several new numbers never heard on the radio before, mostly from the pens of Nat himself and Ray Terry.

A swing opus by Nat and Harry Gold entitled "Captain's Cabin" will be having its first airing. Another of Nat's compositions, "Nattering Around," is also being played.

This sounds like the all-too-rare programme of swing of which the fans are so consistently starved.

Bert Barnes Augments

IT is with pleasure that we record an addition to the instrumentation of the Bert Barnes family.

The new arrival is a boy, thus making two potential soccer internationals in the family! Hearty congratulations!

Now recovered from the operation he had some months ago, Bert is one of the busiest arrangers in the business, and it is a pity that his scoring activity prevents us from hearing the Barnes piano—always one of the most stylish in the profession.

WRIGHT HITS

THE BRITISH HIT—SOON TO BE SWEEPING AMERICA...

I'M GONNA
LOVE THAT GUY
WHEN WE'RE ALL TOGETHER AGAIN
JUNGLE JIVE
JUST A LITTLE WHILE

WRIGHT EVERGREEN HITS

STARDUST • NOBODY'S SWEETHEART
ROSETTA • I CAN'T GIVE YOU ANYTHING BUT LOVE
ON THE SUNNY SIDE OF THE STREET • SHINE
EXACTLY LIKE YOU • IT DON'T MEAN A THING
AND MANY OTHERS — PRICE 3/6 PER SET

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MUSIC COMPANY LTD.

WRIGHT HOUSE, DENMARK ST.,
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LESLIE HUTCHINSON'S TRIUMPH AT SUPER FELDMAN CONCERT

EXCEPT FOR ONE OR TWO OF THE JAZZ JAMBOREES—WHICH, AS "STATE OCCASIONS," ARE RATHER IN A CLASS BY THEMSELVES—THE FELDMAN CLUB "TRIBUTE TO SWING" CONCERT AT THE STOLL THEATRE, KINGSWAY, LAST SUNDAY (8th) IS THE BEST SHOW OF ITS KIND I'VE EVER BEEN TO (writes Ray Sonin). AND I'VE BEEN TO EVERY JAZZFEST EVER HELD IN LONDON, SO I SHOULD KNOW WHAT I'M TALKING ABOUT.

Organised as a tribute to eleven-year-old drum genius Victor Feldman by his father and brothers, the concert had an excellently chosen programme of bands and artists offering the most interesting variations on the swing theme, and, if anything, there was too much good stuff for the show went on for three and a quarter hours—and, as the song says, "That's A-Plenty!"

We kicked off with Stan Davis and his American Style Orchestra, neatly presented, with their MELODY MAKER Contest-winning banners proudly flapping in the breeze. They gave a pleasant, if conventional, show, but had a hard spot to fill in going on first to a cold audience. However, they did their best, and a pretty good semi-pro. best it was, too.

As a contrast we welcomed our Canadian swing-cousins in the Canada Swing Show Dixieland Band. This bright bunch has some swell individualists—I particularly liked Cpl. D. C. Vaughan on clarinet and Gunner N. D. Barber on tenor—but it lacks punch, a falling which is due to a rhythm section that is neat, precise and refined rather than conspicuous for attack. Gunner J. F. Washer played some lovely Teddy Wilson piano, but his touch is light; he should bash it out more, and give more of a lift to support to the front line.

The audience thoroughly enjoyed their offering, though, and so did I.

HUTCHINSON HIGHSPOINT

Well, then we came to the highspot of the whole bill in Leslie ("Jiver") Hutchinson and his All-Star Coloured Band and the grand performance of this splendid outfit was well worth all by itself the whole price of the most expensive seat.

It is the first time Leslie's one-year-old band has ever appeared at a swing concert before the fans, and it thoroughly earned the tumultuous ovation it received. If only this band's Variety act were as good as this, it would click everywhere. Why doesn't it?

Leslie himself has blossomed out as a showman trumpet player in the American class. By the use of that ugly word "showman" I don't mean that he sells meretricious stuff by putting it over as if it were good; I mean that he plays not only with musicianship, but with confidence and personality. He's a grand player and a grand leader.

And what an ace bunch of boys he has with him—Dave Wilkins, as good as ever on trumpet; Bertie King, a revelation on alto; Joe Deniz, unquestionably our best rhythmic guitarist; Yorke de Sousa, even more nimble-fingered and swifty on the piano keys than he's ever been; and the rest of the boys rendering great support.

They played for 35 minutes and the time flew by so that, when they had finished, I honestly thought they had

played a quarter of an hour at the most.

The arrangements were excellent. I particularly liked, "Hallelujah," "Honeysuckle Rose," and "Ain't She Sweet?"

Heartly congratulations, Leslie and your boys! It was a really satisfying show, and you gained over 2,000 fervid fans that afternoon by your grand performance.

Cab Quaye, the "Minister of Swing," sang a couple of numbers with the band and has a very swifty, if mannered, style. He went down very well.

That brings us to the interval, and a word here for the consistently fine competing throughout of young, breezy Derek Roy. I have never heard him in such good form. He kept the concert moving, filling in the inevitable gaps with his own brand of wisecracks, announcing the items with knowledge and efficiency, and doing a grand job.

Did I mention the vast Stoll Theatre was packed to the chandeliers? No, I don't think I did, so let me put on record that it was.

WELCOME GUESTS

The audience included a number of British wounded and prisoners who had just returned from Germany, and who came along as Victor Feldman's guests for the show and also for tea. It was a charming gesture on the organisers' part, and the troops thoroughly enjoyed the afternoon.

So back to music, with Vic Lewis and Jack Parnell's Jazzmen, compered by E.M.I. recording chief Wally Moody. Jack Parnell—now invalidated out of the R.A.F., by the way—rose from a sick bed to play the concert, and was running a temperature, but no sign of indisposition was noticeable in his slick, effortless drumming.

What a relaxed percussionist this boy is! On his showing at this concert he proved how absolutely right the "M.M." readers were when they elected him as Britain's best drummer in our all-star poll.

George Chisholm was on trombone with this outfit, but—dare I whisper it?—George is not playing as well these days as I have heard him. Is it that he's been playing too much?

Next to Parnell, young Derek Hawkins was the star of this outfit, shooting some grand clarinet. The only trouble about Derek is that he never looks comfortable; he seems to hate the noise that his clarinet is making! Eity, because if his personality were up to his musicianship he'd be our No. 1 tooter.

With Ronnie Chamberlain confident as ever on soprano and alto; Billy Riddick a little nervous on trumpet; and Dick Katz, Bert Howard and the exuberant Vic Lewis completing a driving rhythm section, the Jazzmen scored—to coin a phrase—heavily.

They were followed by the Victor Feldman Sextette, an augmentation

(Please turn to page 3)

1945 POTTERIES CHAMPIONSHIP, King's Hall, Stoke, Monday, April 9, 1945
RESULT
 Winners: EDGAR HARRISON and Band (Crewe)
 Second: Bunny Carless and Band (Wolverhampton)
 Full report next week.

CALL SHEET

(Week commencing April 16)

- Ivy BENSON and her Girls' Band, Empire, Scilleid.
- Johnnie CLAES and Claepegcons, Hippodrome, Lewisham.
- Billy COTTON and Band, Metropolitan, Edgware Road.
- George ELRICK and Band, Hippodrome, Ipswich.
- Gloria GAYE and Band, Opera House, Workington.
- GERALDO and Orchestra, Empire, Finsbury Park.
- Phil GREEN and his Radio Dance Band, Pavilion, Liverpool.
- Leslie ("Jiver") HUTCHINSON and his All-Coloured Band, Palais de Danse, Hammersmith.
- Joe LOSS and Band, Band of the West, B.B.C.
- Felix MENDELSSOHN and his Hawaiian Serenaders, Alhambra, Bradford.
- Ronnie MUNRO and Orchestra, Empire, Middlesbrough.
- Harry PARRY and his Radio Dance Orchestra, One-Night Stands, Midlands.
- Monta REY, Palace, Blackpool.
- Harry ROY and Band, Empire, Sunderland.
- Burton SEELEY and his Swing Time Serenaders, Bedford Theatre, Camden Town.
- Anne SHELTON, Empire, Hackney.
- Billy TERNENT and Orchestra, Green's Playhouse Glasgow.
- Billy THORBURN, Queen's, Manchester.
- TROISE and his Mandoliers, Palace, East Ham.
- E.N.S.A. OVERSEAS CALLS: Ari GREGORY and Band, Henry HALL and Band, Oscar RABIN'S Band, Maurice WINNICK and Band, Eric WINSTONE and Orchestra.

ARTHUR YOUNG OUT OF ARMY

ARTHUR YOUNG, long recognised as one of the finest pianists in the business, is now out of the Army and has joined the Peter Maurice Music Co.
 He has teamed up with ace-song-writer Michael Carr, and already the partnership has produced a batch of potential hit songs.

Originally, of course, with Jack Hylton, Arthur Young was one of the first to feature the Novachord over the radio

Chatham M.U. Rally

THE open meeting of the Chatham Branch of the M.U. was held at the New Pavilion, Gillingham, Kent, last Sunday (April 8) by kind permission of proprietor-local bandleader Claude Giddins.

Messrs H. Francis and C. Kahn ably deputised for Van Phillips and T. Anstey, who were unable to attend owing to pressure of work. The meeting was presided over by S. Squire, the branch president, supported by the branch secretary, A. F. Turner. The publicity was in the hands of Norman Williams.

The local M.U. Executives give thanks to all those who helped to make the meeting a great success, and many new members were enrolled.

BARRY SEYMOUR, bandleader at London's Ciro's Club, urgently needs a femme singer of the right type—which entails having good, modern vocal ability and good looks. Contact Barry at his office, 77, Dean Street, Shaftesbury Avenue, London, W.

XXVILL saxist Alan Warren, last heard of in Bristol, please contact the "M.M.?" Urgent.

British Hot Record Society Gets Going

THE newly formed British Hot Record Society has settled the details of its Advisory Board and is pleased to be able to say that all its invitations have been accepted. Assisting: Bill Elliott, Max Jones, Albert McCarthy and John Rowe, who make up the working committee, will be the following well-known jazz collectors: Jeff Aldam (Glos.), James Asman (Notts), Stanley Dance (Essex), Charles Fox (Hants), and Eric Tonks (Warwick).

As soon as possible it is hoped to arrange a general meeting at which policy can be discussed and plans made for future record selections.

The B.H.R.S. announces that, in conjunction with Harry Sarton, of the Decca Record Company, it is issuing its first selection in May. The choice is a pair of Jelly Roll Morton piano solos dating from the middle nineteen-twenties—"Klone Porter Stomp" and "The Pearls"—both of which are first-class examples of rag playing and deservedly "collectors' items."

These titles were recently recommended for release by the Jazz Appreciation Society of Newark, Notts, but were "taken over" by the Hot Record Society at the suggestion of the J.A.S. because they seemed just the right titles with which to inaugurate the new series.

This series will appear, of course, on the Brunswick label. It was hoped to be able to announce some similar arrangement between the B.H.R.S. and Walter Moody of E.M.I., but up until press time no news of this had been received.

Secretary John Rowe asks us to point out to interested readers that the Society cannot at present accept members as it is unable to function fully during war time. So will collectors watch this paper for reports of future developments and not write to him for details of membership. Suggestions for releases are, however, always welcomed.

FOSTER'S 16-PIECE BAND FORMED

THE new mammoth dance band which trumpet-maestro Teddy Foster will be leading at the Covent Garden Opera House, London, is now formed and complete, and Teddy is now at work rehearsing preparatory to opening up at the Garden on April 18.

He will be billed as "Teddy Foster with his Band and Rhythm Choir."

Teddy will open with a sixteen-piece band. The choir, which will be an integral part of the new venture, will commence a fortnight or so later. In this connection Teddy is giving an audition for singers at the Opera House on Thursday, April 19, at 10.30 a.m., and singers of both sexes who are interested and can read well are asked to present themselves.

The instrumentalists who have already signed up with Teddy are as follows: Cecil Pressing, Stanley Lewis, Len Wood, Fred Lee and Tony Beck (reeds); Fred Evans, Raymond Davies, Mervyn Hill and Harry Bush (trumpets); Jeff Muston, Eddie Sweeney, Fred Mercer and Danny Howard (trombones); Harry Kahn (piano); Tony Kaye (bass); and Tommy Callahan (drums).

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" programme over the CBS network:

1. DON'T FENCE ME IN (2-1-1-1-1-1-2-5)
2. ACCENTUATE THE POSITIVE (1-3-4-0)
3. I'M CONFESSIN' (8-0-0-0-0-0)
4. THERE GOES THAT SONG AGAIN (3-2-2-2-2-3-4-7-0-0)
5. SATURDAY NIGHT
6. I DREAM OF YOU (4-1-3-4-4-4-5-7-0-8)
7. RUM AND COCA COLA
8. A LITTLE ON THE LONELY SIDE (0)
9. SWEET DREAMS, SWEETHEART (0-7-0-0-0-8)

Figures in brackets indicate previous placings. 0 = not in the first nine.

CHAPPELL'S

Present Cole Porter's

DON'T FENCE ME IN

(This has been the U.S. HIT PARADE No. 1

for ELEVEN WEEKS)

ORCHESTRATIONS NOW READY

50, NEW BOND STREET, LONDON, W.1

HUMAN CASH-REGISTERS!

A Bandleader Describes His War Time Difficulties in a PSYCHOLOGICAL THESIS ON MUSICIANS

ONE OF THE MOST IMPORTANT QUALIFICATIONS OF THE WAR-TIME BANDLEADER, APART FROM THE ABILITY TO UNDERSTAND MUSIC, IS UNDOUBTEDLY THE ABILITY TO UNDERSTAND MUSICIANS. OF THE TWO, THE FORMER INVOLVING ONLY A MERE LIFETIME OF STUDY, IS BY FAR THE EASIER, AND IT IS TO BE HOPED THAT THE FOLLOWING THESIS OF ARCHER STREET PSYCHOLOGY WILL BE OF ASSISTANCE TO OTHER LEADERS IN THE EXTREMELY TRYING FUTURE THAT LIES AHEAD.

Our approach to the question must first be based upon the fact that musicians, although bearing a close resemblance to human beings, belong to an entirely different species. Should at any time there be any difficulty in distinguishing one from the other, a charity concert should be mentioned. The one who dashes eagerly forward is, of course, the musician.

However, to return to our Freudian discourse, the complete understanding of the musician mind revolves directly round the point that the bandleader, apart from his ability to sign cheques, has little or no importance in the profession to-day.

REHEARSALS

Every band, at least four members have orchestras of their own, and it cannot be expected that much attention will be paid to you on the day it is your turn to hold the baton. At rehearsal, it should be understood that such meetings are called principally to enable musicians to get together in order that they may compare notes regarding future sessions, and book up instrumentalists for their own bands on the following day.

Rehearsals in any case are never necessary for English musicians who, being far superior to their American counterparts, are apt to look down with benevolent good humour upon the time thus spent by the members of such lesser combinations as Miller, Goodman and Dorsey.

With regard to the question of time, it must be realised that to a musician this is elastic in its fullest sense. Thus, if band-call is at 2 p.m., attendance should not be expected before 3.30. In any case, your entire band will probably be on a previous session conducted by the first alto, and since musicians are far too busy

to eat in their own time, it is natural that they should do so in yours.

After all, even trombone players have to live in spite of all the evidence put forward to the contrary.

Drummers, in particular, have a special outlook of their own in regard to this question, chiefly characterised by an extreme reluctance to unpack their kit until the last possible moment.

Usually this extreme case of Freudian shyness is only overcome when the remainder of the band, having sorted out their own in regard to this question, chiefly characterised by an extreme reluctance to unpack their kit until the last possible moment.

Although, as previously explained, the time of starting is of no importance, this, under no circumstances, must be confused with the time of finishing, which is very important indeed.

"SOCIAL PRESTIGE"

Should the general conversation cause the session to overrun two minutes past the hour, Union rulings are immediately called to notice regarding payment for the time involved. It must be understood, however, that, in such cases, Union rulings in regard to the actual amount of financial recompense must never be mentioned.

In matters of social prestige, it is generally accepted that first trumpet-players, by virtue of their scarcity, hold pride of place, closely followed by first alto players and pianists who can play eight in the bar. It is necessary to know this when arranging corner seats on railway journeys—always providing you can persuade the band to make the railway journey in the first place.

The bandleader will, of course, stand in the corridor in order to provide room for the poker game in which he is too poor to join.

At all times on such occasions it is important that a distinct line be drawn between leaders and musicians as it must be understood that the latter has a deep objection to mixing with his social inferiors, and is liable on the slightest excuse to start yet another band, thereby monopolising the few remaining members of the orchestra who are not already working for three other people.

Should the question of travelling overseas arise in order to entertain the fighting Forces, it must be remembered that all musicians have an intense love of their own country, and apart from the fact that E.N.S.A. pays small fees in any case, this intense patriotism makes it very difficult for some musicians to travel more



by **ERIC WINSTONE**

than two miles from Piccadilly Circus. Even in regard to one-night stands, it should be realised that long-distance journeys to such out-of-the-way places as Hammersmith and the outer suburbs, constitutes genuine hardship, especially in cases of instrumentalists who have been saving their petrol in order to travel between studios.

"OUT-OF-TOWN"

In fairness to the more broad-minded, it should be stated that the radius covering out-of-town engagements has now been enlarged to take in Outer Kensington, and may even in the near future include such remote spots as Chelsea, especially if the B.B.C. decide to open a studio in that locality.

With regard to this question of nightly engagements, in view of the shortage of good musicians, it is natural that the remaining few should make every effort to conserve their energy for the good of the profession, and it is unreasonable to expect star players to hold their instruments for longer than one hour at any engagement.

This, of course, will not apply to the relief band, who are quite entitled to blow their blooming heads off if they wish, thereby providing a horrible example of what might happen should your own players indulge in such selfish activities.

If you are still in doubt by now of the ultimate future of the dance music profession during war time, I can only suggest that you take immediate steps to join at least two of the orchestras run by members of your own band, and for an exorbitant amount offer to give out the band books at their next rehearsal...

FELDMAN CONCERT REPORT

(Continued from page 2)

of the famous Trio as it records for Parlophone (next records are out on May 1, as Wally Moody did not forget to let the audience know).

Well, it is no disrespect to the others in the outfit to say that all eyes were on the diminutive marvel, Victor himself, and to get an idea of how he plays these days, resurrect all the superlatives we have written about this boy over the years, string 'em together and multiply by two.

He has a new trick up his tiny sleeve nowadays—joining up with Joe Nussbaum on bass to bring the house down with "Big Noise from Winnetka." Yes, I know it's getting hackneyed, but not with an 11-year-old wonder in short trousers playing it.

I must have seen Victor now many hundreds of times since Max Bacon made me listen to him first in his hotel bedroom four years ago, but I never cease to marvel at his genius. It's fantastic—a little unspooled, quiet child playing the drums like an adult veteran. Don't ask me how he does it; it just happens!

JAM SESSION

Brothers Robert and Monty Feldman, with Ralph Sharon (piano), Laurie Deniz (guitar) and Joe Nussbaum (bass) completed the ensemble, who put over a grand show.

Then we had the Jam Session, which, like all Jam sessions, looks better on paper than it sounds in practice. It seems that the atmosphere of a concert in a vast hall is not quite suitable for an intimate impromptu bash, but the fans like it, so we had one.

Our own news and camera-hound Jack Marshall ably covered this part of the proceedings, bringing on Ralph Sharon (piano); Vic Lewis and Laurie Deniz (guitars); Joe Nussbaum (bass); Jack Parnell (drums); Bertie King (alto); Derek Hawkins (clarinet); Gnr. N. D. Barber (tenor); and George Chisholm (trombone), led by that stalwart of the trumpet, debonair Kenny Baker.

Subsequently, Dick Katz and Bert Howard took over on piano and bass respectively, while Cab Quaye bounced up for a number, so we certainly had the stars on view, and they all had a go, making plenty of noise. A good time was had by the boys on the stage, and by the less discriminating of the audience.

So there we were all ready for the final item—the one and only R.A.F. Squadronairs, with Sgt. Jimmy Miller leading, as usual.

Well, I'm not going to waste time stating the obvious, so just let me say that the reason the Squads were chosen as our best band in 1944 is because they were and still are our

best band. They haven't got the wild exuberance of Hutchinson's outfit, but that isn't their style. When it comes to polished musicianship and brilliant arrangements brilliantly played—the Squads are tops.

A big bouquet for some lovely piano by Ronnie Aldrich, a crackerjack arrangement by George Chisholm of "High Society," and some sensational drumming by Jock Cummings (it was a helluva afternoon for drummers, I might tell you!).

For a couple of minutes with the band a ravishing creation in black and pink floated on and turned out to be Beryl Davis. I get the impression that Beryl too, is doing too much these days; she broadcasts and appears so often that she's taking the edge off her popularity. But she can still sing all right, and she added quite a Grable touch to the proceedings.

And that was the 1945 Feldman "Tribute to Swing" Concert—a great success all round. It was well organised, well put on, and well worth attending.

Final bouquet for Jack Marshall who, in conjunction with famous Stoll stage manager, Mr. J. Cathcart, got the bands on and off and officiated behind the scenes.

The presentation was much slicker than in most shows of this kind.

Speaking as a class veteran of this business, I can say the Concert no greater tribute than to say I thoroughly enjoyed it.

Swing Music 1945 Series

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Good enough to keep }

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In place of his usual Record Reviews, Our Critic, EDGAR JACKSON, has some trenchant things to say about jazz on wax and the younger generation in

REPLY TO ASMAN

FROM Mr. James Asman, of the Jazz Appreciation Society, has come a quick reply to my suggestion (when reviewing the Harlem Hamfats' "Barefoot Boy" and "Mellow Little Devil" Brunswick 03555) sponsored by the choice of all "connoisseurs" releases were placed in the hands of a committee and not left to individuals.

Says Mr. Asman:— "In raising the whole debatable question of record releases sponsored by individuals, Edgar Jackson's remarks are wise, but regrettably ill-informed and misleading.

"Edgar Jackson obviously takes it for granted that I alone sponsored the release of this disc. If he had taken the trouble to read 'Collectors' Corner' in the 'M.M.' of February 17 last, he would have realised that others were concerned in the request for its issue.

"The Hamfats titles, together with the Pete Johnson sides, are certainly due to pioneer contact with Harry Sarton, of Decca and Brunswick, but because I had not heard any of the sides, their release was not credited to either the J.A.S. or myself.

"Frankly, after hearing them, I admit that the Hamfats have proved very disappointing. The American Society has for weeks past occupied itself with the organisation of a Jazz Selection Committee, including M.Uax Jones, Graham Boatfield, Cliff Jones, Eric Tonks, Stanley Dance, myself, and many other collectors. No further recommendation would have been forwarded without test pressings having been heard by the working committee.

"PERSONAL FADS"

"The points raised so ably by Mr. Jackson regarding a 'true jazz committee' were taken into the fullest consideration by both Mr. Sarton and myself at the time. The Jazz Appreciation Society has for weeks past occupied itself with the organisation of a Jazz Selection Committee, including M.Uax Jones, Graham Boatfield, Cliff Jones, Eric Tonks, Stanley Dance, myself, and many other collectors. No further recommendation would have been forwarded without test pressings having been heard by the working committee.

"While that may settle the main points raised by Edgar Jackson, it leaves unanswered the issue of 'individuals who, however enthusiastic they may be, often have personal fancies and fads'.

"This is utterly absurd as it ignores the single-handed selections of Bill Elliott which have caused widespread misgiving, and appears to assume that Edgar Jackson himself, both in his unopposed reviews and the dubious H.M.V. Albums he compiled, is quite beyond such 'personal bias'.

"The question of my own tastes and 'fancies and fads' can be judged by the issues, due in May, of Decca, of Jelly-Roll Morton's 'Pearly' and 'King Porter Stomp', and 'Milton Street Moan' and 'Dinnermouth Blues', by our first British jazz discovery, Tony Short.

EXPLANATION

"The work of the J.A.S., both in its books and the records it is trying to get released, and in its support of the newly-formed British Hot Record Society, is far more likely to satisfy the real jazz enthusiast and student than are all the protests and reviews of Mr. Jackson, who, after all, is far more of a journalist than a collector, and who has often demonstrated his inability to appreciate jazz effectively and constructively.—JAMES ASMAN.

"My paragraph on the matter of a committee was neither intended to be, nor, I think, will have been taken as, any personal attack on Mr. Asman. But, presumably, with a conscience that made him think the cap little him, he decided to wear it and retaliate accordingly.

"I have no wish to adopt the same attitude. If I had, I might feel inclined to ask Mr. Asman how my remarks could be at once wise and "ill-informed and misleading." Surely, if they were one they could not be the other.

"Also, I might ask Mr. Asman just what he intended to convey by saying that he believed in the danger of leaving choices to individuals who may have personal fads and fancies was "absurd," and then adding in the same breath that the single-handed

selections of Bill Elliott "have caused widespread misgiving." Surely this is contradiction in excelsis. But I do feel that a little explanation is necessary.

I have no intention of apologising for those H.M.V. Albums, or for that matter, for the Parlophone one, which Mr. Asman seems to have forgotten (all compiled, incidentally, about seven years ago, because I do not think there is anything to apologise for.

"The records were good enough of their kind and if Mr. Asman does not like the kind it may well be because he has set to realise that jam is not the only thing that tastes good to those whose palates have been more widely cultivated.

"But I do think that Mr. Asman and others should know that, in the selection of the discs had to be made from no more than some thirty or forty titles which the companies gave me to choose from, and that all of them were the same kind of thing. There was none of the old-time jazz that I, as Mr. Asman might have preferred.

"The trouble was, and still is, that the companies have not pressings of many of the records, new and old, which American critics tickle our envy by sometimes rightly, but almost as equally often wrongly, boosting to the skies.

"Also about those cracks at the inability I am supposed of not to have demonstrated to appreciate jazz effectively and constructively."

FREEDOM FROM BIAS

"This is possibly more a matter of opinion than of fact, and I add the following further comments less in an attempt to vindicate myself, and more because they are points which even Mr. Asman may feel should be carefully considered by both those who adopt the self-imposed duty of being keepers of the public taste in jazz and others who, liking swing and jazz but possibly possessing less definite ideas of their own on the subject, turn to critics (established and otherwise) for guidance in formulating their opinions.

"Among the first things that are necessary for the appreciation of any art are freedom from bias and the ability to move with the times. It is no use discovering something twenty years after it has happened and then becoming so blinded by it that one has no time for any subsequent development of it.

"The something may have been good in its day. It may even still have charm, and not only the purely historical charm of museum pieces, which are of value mainly for the insight they give into originations and origins.

"But that is not to say that development neglected, and more than it means they cannot be worth while.

"By all means, Mr. Asman, study, enjoy and spread the gospel of old-time jazz. But don't in doing so suggest that nothing which has come upon the scene since can have any merit. Such an attitude does no more than show how slow you, and other jazz you are on the uptake.

"Although you jab so stingingly at me, is not your letter really a complete support of everything I suggested?

"You may remember that one of the points I raised was the badgering of recording companies for records which those who shouted loudest for them had seldom if ever heard, and could have no first-hand knowledge of.

"You yourself disclose what a dangerous procedure this can be when you naively admit that although the advent of the Hamfats sides was certainly due to (as you put it) 'pioneer contact,' they proved, on hearing, to be "very disappointing."

"And these are by no means the only records which, put out under similar pressure from unenlightened sources, proved to be at least equally overrated. There were, as just two instances, the much-lauded 'Indiana' by 'Oh, Baby' by Eddie Condon's Quartette, though in fairness I add that I believe you are not one of those who are still having to blush every time that one is mentioned. Yet another way in which, no

matter whether, by accident or design, you support my suggestions, is in your intimation that your Jazz Appreciation Society has organised a Jazz Selection Committee.

"This is certainly a step in the right direction, though I cannot say I am completely happy about the choice of members. I have good reasons for believing that more than one of them have the fads and fancies and inability to keep up with the times that are making so many would-be jazz gossippers look ridiculous in the eyes of less narrow-minded people.

"And please don't think this is a case of sour grapes. Even if I had been invited to become a member of the J.A.S.'s Selection Committee—which was not—I should have felt compelled to refuse.

"NOT INFALLIBLE"

"I long ago realised that, as the record reviewer to the only two publications in Britain with anything worth calling a circulation which attempt to deal with jazz and swing anything like adequately, it was necessary that I should not be embarrassed in my criticisms by having myself selected some of the records and not others, and for this reason you have had no records or albums "endorsed by me for many years.

"I am sorry, because I realise that it has tried to give some opportunity for kicking me. But you still have my reviews to judge at, and I hope you will judge, for the more opinions we can have on records, provided they are sincere, enlightened and constructive, the better.

"Like most other critics, I am not infallible. Moreover, unlike you, who are in a position to consider a record for months before you decide to pass an opinion on it or on the brick bats at what I may have said about it, I often have to write a review within a few minutes of receiving a record.

"In such circumstances it is perhaps inevitable that I run off the rails occasionally. Nevertheless, on looking back over the years I do not find many records on which I would say anything very different if I were called upon to review them again in the light of further consideration, not only of the discs, but also of the changes in styles and technique which have come about since they were made.

HARMFUL "RAVES"

"Also, Mr. Asman, I do, I think, know more or less when a band is in tune. But perhaps you have forgotten that session at Decca recently by a band recommended by you, the results of which had to be scrapped, because, as I pointed out at the time, the intonation and tuning were so bad.

"You know, even jazz has to be musicianly before it can be pleasing to anyone with any real sense of music—which brings me to my last, and perhaps most important, point.

"More harm than perhaps you will ever know has been done to the cause of jazz by the raves which have been given to musically poor performances by young enthusiasts who, while they may even have some knowledge of the history of jazz to add to their instinctive liking for the idiom, have yet to show that they know anything about music.

"If you doubt this, go, I suggest, to some of the rhythm clubs and witness the mad enthusiasm with which so-called jam sessions by young amateurs, who sometimes can barely hold their instruments are received.

"The trouble is that so many young jazz fans have been led up the wrong path, and I am sure I must add that it is you and people like you who are in no little measure to blame.

"128.—Sheffield. Mts every Tues., 7.30 p.m., Wharfedale Arms Hotel, West St. Musicians invited to form club jam group. Write: Sec., Jack Wood, 188, Bramall Lane, Sheffield, 2.

"166.—Chesterfield meets April 9 for R. B. Thomas' 'Big Band Jazz,' Part I; also feature by Jack Waring. Mts every Thurs., 7.30 p.m., Trinity Inst., Newbold Rd. Write: Sec., F. C. Claxton, 8, Allport Terr., Barrow Hill, Chesterfield.

"169.—Medway (Gillingham). Mts last Sun. Mts attended by King Oliver and Lu Walters by E. Bayly, of Nottingham R.C. May 11. Jazz from the Heart" by I. Hogr. Mts at Conservative Hall, Somerset Rd., every Fri., 8 p.m.

"Plymouth.—Sun. (15th), Embassy Ballroom, Quiz Night. 22nd: J.E. Thanks to Lew Hooper (tenor); Dick Steer (bass); Len Dale (alto); Frank Barnes (dr.); Jock McQueen (pno.) for swell J.S.



PICTURE above is of charming Julie Dawn, and conclusively proves that the Allied troops are in great treat when she arrives on the Continent with Eric Winstone and his Orchestra.

"Julie came into prominence last before the war and her first jobs were with Harry Leader, Carroll Gibbons and Harry Roy. Then she joined Eric Winstone three years ago, and has gone steadily up the ladder of fame since then.

"Her overseas trip with Eric is a "return visit," for she went to the Continent with Gerald and his Orchestra a few months ago, so it can truthfully be said that she is doing her bit and more to entertain the troops.

"Up to the time of going out on this ENSA tour Julie has been singing with Jack Wallace and his Band at the Embassy Club, and told us how very happy she is in that company and what a good job that little bunch is doing at the exclusive Bond Street night club.

"She has, of course, done hundreds of broadcasts, and has recently had a lot of solo dates on the A.E.F. wavelength. She tells us the biggest kink of her professional life was broadcast with the Navy Band in the A.E.F. "Navy Date" programme.

"Julie has one particular claim to fame in that she is the only vocalist in this country who can sing in four languages, all of which she speaks fluently. Fancy being able to say "Corny—it stinks!" four different ways!

RHYTHM CLUBS

"23.—West London. Geoff Armstrong resumes secretaryship. Mmbrs bring own records. Mon. (16th) and J.S. features J. Scott-Oliver with Stars of Rhythm, plus usual Club Group. Ref: April 23 by Doug. Browne, and J.S. features Ted Snood, Les Newall, Will Callow, Bernard Plumtree, Ron Somers, et al. Club meets every Mon., 7.30 p.m., Albion, Hammersmith Rd., nr. Cadby Hall.

"74.—Southampton meets fortnightly Thurs., Prospect House, Prospect Pl., Junction, 7 p.m. Mts this Thurs. (12th) and 20th. Invitations extended to all Jazzmen.

"72.—Glasgow. Mts this Thurs. (12th), 7.30, at 59, Elmbank St. Chief item, reel on Jelly-Roll Morton, by George MacFarlane. Mts from now until end of this season will be every Thurs.

"74.—Cardiff. Mts held every Tues., 7.30 p.m., Windsor-Give School, Ely, Cardiff. Resident Jazz group successfully formed, with "Elmer" Bright (cornet); Alec Barbrook (clar.); Stewart Williams (pno.); Art Rook (dr.); Bobby Turner and Johnny Morris (gtrs.); and Ron Dewlin (bass). All comms.: Sec., 2, Caerau Park Cres., Cardiff.

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HOW THE "M.M." CONTEST JUDGES WORK

Central Lanes Championship Report

1945 CENTRAL LANES CHAMPIONSHIP, Friday, April 6, 1945, at the CARLTON BALLROOM, ROCHDALE

OVER 1,000 enthusiastic supporters saw two of their local favourites beat all visiting opposition when Dennis M. Butterworth's Blue Rhythm Swingette, making their contesting debut, and Frank Boardman and his Orchestra, both of Rochdale, respectively won and secured second place in the 1945 Central Lanes Championship presented last Friday (6th) at the Carlton Ballroom, Rochdale, by Mr. and Mrs. Lewis Buckley.

The large gathering—over 300 more than last year—was without doubt due in no little measure to the innovation of admitting non-dancing spectators to the balcony at 1s. 6d., as against the 3s. 6d. charge for dancers. The increased total attendance more than made up for the reduced price to the ordinary audience, and the box-office gross was well up on last year.

With its ten entries, the contest followed the happy trend which has been so noticeable this season of attracting many bands new to contesting, and if the standard was somewhat below par it may fairly be said that this was no more the fault of the newcomers who have yet to achieve the proficiency that contest experience usually brings than it was of some of the older hands at the game.

A remark overheard from one of the less successful bands to the effect that "apparently the judges didn't like our ideas" seems to call for some reply if only because it suggests that some people think contest results can be the outcome of judges' personal whims.

Even if the judges have personal fads or fancies they cannot affect their verdicts—for two reasons:— Firstly, the adjudication is by means of marks, allotted, up to carefully proportioned and standardised maximums, for such features as tuning and intonation, tone, ensemble balance, expression (including dynamics), steadiness of tempo, rhythm, style, treatment (or, as the case may be, orchestration) and general sense of interpretation—all rudimentary claims to those with the musical knowledge and experience demanded of all whom the "M.M." appoints as contest judges.

Secondly, whereas every art eventually reaches a point where it becomes a great extent a matter of opinion, the playing at contests seldom gets beyond the stages of obvious fact. Whether Benny Goodman or Artie Shaw is the greater swing clarinetist may well be a matter of opinion.

But whether a band keeps time, plays with some light and shade, feeling and taste, or how many wrong notes it plays, or whether the ensemble is clean and unanimous, whether one or more of the players is out of tune, whether the clarinet has a poor tone, or whether the trumpet plays in his improvised solos something worth calling a good swing melody with good style and correct harmonies, are all matters of fact which no personal whims, even if the judges had any, could gainsay.

The whole thing is—because it has been made so by the "M.M." system, which has been built up from years of experience—comparatively simple, and it is a tribute to the system that usually the only bands which do not agree with the verdicts are those which cannot see their own faults.

JUDGES' REPORT

Adjudicators: Johnny Marks, Edgar Jackson. Winners: BLUE RHYTHM SWINGETTE (alto/clar., tenor, trumpet, piano, bass, drums). All comms.: F. G. Lanes. (Phone: Rochdale 41203).

Individualists' awards for: Alto and Clarinet (Ernest Forbes); Trumpet (Albert Odan); Piano (Dennis M. Butterworth); Bass (Thomas Howarth). Special award for best "small" band.

Nice treatments, which were none the less effective because they blended solos and well-devised team work in the right proportions, showed that whoever arranges for this band knows how to use its instrumentation to advantage.

The trumpet and clarinet proved to be good get-to-soloists, although the tone of the latter was at times on the shrill side. The tenor was clean and accurate, but needs to develop his tone and character, both of which are somewhat anemic.

In concerned passages the front-line was less effective. Its concentration on reading parts with which it seemed unfamiliar lessened the spontaneity which was a feature of the trumpet and clarinet solos.

Nor was the rhythm section too good. The pianist won his individualist's prize more for tastefully stylish solos than for drive in the ensemble, and even the fine playing of the all-round excellent bass could not counteract the pianist's and drummer's lack of lift.

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SECOND: FRANK BOARDMAN AND HIS ORCHESTRA (four saxes, three trumpets, two trombones, piano, drums, conductor). 25, Well-1th Lane, Rochdale.

Capable direction and obviously careful rehearsing produced more than a modicum of finish in this large ensemble with its many young players, and the combination scored fairly heavily for good ensemble balance, steadiness, and good phrasing by the sax team of the rhythm passages which were features of the very nice arrangements.

Less satisfactory was the lack of drive, due perhaps partly to the absence of the bass (who was unable to get away from his war work), but certainly much more to the realisation that any over-taxing of the limited technique of some of the younger players would almost certainly have destroyed the veneer of polish which, although thin, was one of the better features of the ensemble.

Causing the band to lose much more heavily, however, was the faulty tuning of the saxophones. It improved as the band warmed up, but never became accurate. Watch this!

The Rhythm Rascals, from Orford, whose tenor (Ron Fryer) won his individualist's award tied with Johnny Warrington and his Band (Oldham) for third place.

Ronnie Price and his Orchestra (Manchester) came next, and won the individualists' prizes for guitar (Frank Street) and drums (Alfred Leonard Higham, of the Modernistic Swingette (Rochdale), was awarded the trombone prize.

V-DAY DANCING

(Continued from page 1) At Cricklewood, the subject is already under active discussion, and the management has assured the MELODY MAKER that, subject again to police permission, the Dance Hall will do its utmost to entertain the public provided that the day of the Victory announcement does not fall upon a Sunday; in which case, celebrations would have to be postponed until the day after.

Again, in Glasgow, the management of Green's Playhouse finds itself unable to make any definite plans until the decision of the city's licensing magistrates is made known.

But, in a statement to the MELODY MAKER, Mr. Evans said that, if they were allowed to do so, the management intended to offer the city's the same facilities for enjoyment as they had done throughout these dark years.

Summing up, it appears very definite that, as far as the decision is left with them, dance halls in and down the country are eager to offer the public the fullest opportunity for relaxation and enjoyment on the greatest day of the war.

They have their way, there will definitely be dancing on V-Day.



"Kid Krupa" Victor Feldman and bassace Joe Musbaum go to Town at last Sunday's "Tribute to Swing" Concert, reported on page 2. A display of photos taken by Ivor Rich will appear in next week's issue.

EDINBURGH M.U. DISPUTE

A FIRST-CLASS sensation seems to be blowing up among dance bands in Edinburgh (writes Hugh Hinshelwood). At the time of writing, a number of the resident dance halls in this city have given their respective employers two weeks' notice as a result of the refusal of these employers to recognise the M.U. in negotiations.

Resorts where this has definitely happened are the Palais (run by Mecca Cafes, Ltd., and employing two bands); the El Dorado; the New Cavendish; the Excelsior; and the Victoria Palais. At all these places the bands are 100 per cent. Union members.

Seventeen resorts are affected altogether, although it is believed that at some of these other establishments nothing like complete Union membership applies, so that it is likely that only a section of the men in these places are protesting.

At present, Edinburgh musicians cannot claim anything like the same solidarity in regard to Union membership as those in Glasgow.

It is understood that Jimmy MacBean, Union organiser for the Scottish district, is taking up the matter and that a meeting between the band-leaders and employers will take place some time this week.

Clinton Maxwell III

HIS many friends and admirers in the profession will be sorry to hear that famous coloured drummer Clinton Maxwell III is in hospital. Clinton has been suffering from an internal complaint.

Fortunately the trouble is less severe than was at first supposed, and he is likely to be out again in a few days' time protesting.

Clinton was very unlucky last Sunday (8th), being too ill to occupy his usual chair in the Leslie ("Jiver") Hutchinson Band, at the Feldman "Tribute to Swing" concert.

His place was most ably taken by Al Craig, who, absent in the R.A.F. for several years past, has had far less of the limelight than his stylish playing deserves.

Carl's Urgent S.O.S. HERE is an S.O.S. from Carl Barritzeu, shortly to go Overseas with his Band to entertain the Forces on the Continent. Owing to unforeseen circumstances, pianist Ken Overton has not been allowed to make the trip, and Carl is urgently needing a pianoman. Will some volunteer please come forward? The requirements are: good reading ability and a good knowledge of swing style. Contact Carl's Manager, Ernie Loton, at Bowes Park 5943.

MELODY MAKER Incorporating RHYTHM WEEK ENDING APRIL 14, 1945 Editorial, Advertising and Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 1525 Advertisement Manager: F. S. PALMER

U.S. JIVE JOTTINGS

FOR many months there has been strife in the camp of Moe Gale—manager of the Ink Spots and other attractions—because of an altercation between Dick Kenny and Deek Watson (two of the original "Spots") which grew more and more bitter.

Lawsuits were filed by one and all, but the matter has been settled out of court, presumably to the satisfaction of both litigants and certainly to the satisfaction of Gale, who now offers two combinations instead of one.

The Ink Spots combo will continue its career in the hands of Kenny, the high-voiced leader who owns the outfit outright, while Watson has formed another vocal quartet, named the "Four Brown Dots," in which concern he owns all the stock. Both combos go out under the Moe Gale banner, and both are stated to be making good money.

Early in March, Earl Hines took his 17-piece band into the Windy City's El Grotto Café to hold down top spot in one of the South Side's fastest and most spectacular revues. Of interest to jazz devotees will be the news that ringleaders on the opening night included Mr. and Mrs. Erskine Tate!

Pat Flowers—piano-playing protégé of the late Fats Waller—has for some time been drawing audiences to Baker's, an exclusive Detroit niter. Lately, too, Flowers has claimed additional attention as a result of station WNEW (New York) programme, "A Tribute to Fats Waller," in which he is featured. Pat is managed by Ed Kirkeby, who used to manage Fats, and Kirkeby predicts a big future for him.

While on the subject of the Waller memorial show, it is worth recording that Una Mae Carlisle also took part. Una was another Waller disciple who absorbed some of the master's ideas into her keyboard style. She features in Victor's recent album of Fats Waller Favourites.

With all the swing boys going over to strings, eyes were turned hopefully towards certain Negro leaders like Count Basie and Jimmy Lunceford as if towards a last stronghold. What looks like a thin end of the wedge is the news that The Count added a twelve-piece string section from Kostelanetz's orchestra to his own group for a late Columbia recording session.

The date produced four sides (mercifully!), including "That Old Feeling," "This Heart of Mine," and "Avenue C." Vocals, which were no doubt well in the Kansas City jump groove, were performed by Mrs. Mitt Ebbins, wife of Count Basie's manager. Vive le Jazz!

While there has been plenty of talk about the re-employment of war veterans in the States, no one has thought much about the position of serving bandmen yet in Harlem. Last month Russell (Cl) filed an emigration at the Apollo Theatre there, and following that his band triumphed at the world-famous Savoy Ballroom.

Now the Russell aggregation prepares to set out on a lengthy tour of one-nighters which should help to bring its name before the public all over the Continent. Dates already fixed in the West and South-East include Galveston, Corpus Christi and Beaumont (Texas), and New Orleans and Monroe (Louisiana).

Jazz critics are in the court news again with announcements that Robert Goffin is instituting suit against "Esquire" magazine for a quarter of a million dollars. Goffin, author of the recently published "Jazz," claims it was he who dreamed up the main idea for the magazine's jazz book, special issue, and annual bash.

In past issues, we know, Goffin featured heavily along with Miller and Feather, but now he is quoted as saying that he has been "eased out" of financial and publicity benefits he should rightfully have received.

An original record album is being planned by Milton Ebbins (Count Basie's personal manager) and the Columbia Company. Entitled "Count Basie Presents," the set will feature the Basie band with a succession of guest stars in front. Names included Benny Goodman, Gene Krupa, Harry James, and Frank Sinatra.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

RECENT REINHARDT
 WITH Reinhardt springing into the news again lately, we were delighted to hear from R. E. G. Davies, in the B.L.A. who has had ample time and opportunity to get all the latest gen on this guitarist's recordings since 1940.

He has sent us a complete discography, both of those discs issued under Django's own name and those in which he plays guitar with other bands. This week we are printing the list of Django's own recordings, and next week we shall complete the whole listing. Our thanks to you, R. E. G. Davies, and good luck to you!

RECORDS ISSUED UNDER OWN NAME

Django's Music. Philippe Brun, Pierre Allier, Alex Renard, Piquilem (tpts.); C. Paquet, G. Moat, P. Beck (tms.); Aïx Combelle (bar. sax.); Charlie (pno.); Django Reinhardt (g'tar solo); Pierre Ferret (g'tar); E. Sondieux (bass). 1940.
 "Tears" Swing 79
 Andre Ekvan (alto) added:
 "Limehouse Blues" Swing 82
 Brun, Allier, Renard (tpts.); Paquet (mb.); Ekvan (alto); Combelle (ten.); Lewis (pno.); Django Reinhardt (g'tar solo); Ferret (g'tar); Sondieux (bass).
 "Daphne" Swing 82
 Brun, Renard (tpts.); Combelle (bar. sax.); Lewis (pno.); Django Reinhardt (g'tar solo); Sondieux (bass).
 "At the Jimmy's Bar" Swing 79
 Pierre Allier, Aime Barelli, Christian Bellet, Severin Luino (tpts.); Christian Wagner, Max Blanc, Jacquemont, Noel Chiboust, Aïx Combelle (saxes); Hubert Rostang (alt.); Django Reinhardt (g'tar solo); Joseph Reinhardt (g'tar); Tony Rovira (bass); Pierre Fouad (dms.). 1941.
 "Stockholm" probably Swing 95

DJANGO REINHARDT AND THE NEW QUINTETTE OF THE HOT CLUB OF FRANCE. 1940

Django Reinhardt (g'tar solo); Hubert Rostang (alt.); Joseph Reinhardt (g'tar); Francis Lucas (bass); Pierre Fouad (dms.).
 "Blues" Swing 33
 "Rhythmic Futur" Swing 33
 Tony Rovira (bass) replaces Lucas:
 "Les Yeux Noirs" Swing 88
 "Petits Mensonges" Swing 103
 "Sweet Sue" Swing 118
 "Vendredi 13" Swing 123
 "Mabel" Swing 137
 Aïx Combelle (ten. and alt.) added:
 "Nuages" Swing 88
 "Swing 41" Swing 85
 "Oiseaux des Iles" Swing 103
 "Exactly Like You" Swing 118
 (Pour Vous)
 Django Reinhardt (solo g'tar); Rostang (alt.); Eugene Vees (g'tar); Emmanuel Sondieux (bass); Pierre Fouad (dms.). 1942.
 "Crepuscule" Swing 123
 "Swing 42" Swing 137
 "Dinah" (Dinette) Swing 146
 Andre Jourdan (dms.) replaces Fouad:
 "Lentement, Mademoiselle" Swing 146
 "Belleville" Swing 162

Django Reinhardt (vin. and g'tar); accompanied by Ivon de Bie (pno.).
 "Vous et Moi" Rythme R5016
 "Distraction" Rythme R5016
 "Blues en Mineur" Rythme R5017
 "Studio 24" Rythme R5017
 Django Reinhardt and Stan Brenders and his Orchestra. Paul d'Hondt, George Clair, Raymond Chantain (tpts.); Jean Damm, Sus van Camp, Jean Douilliez (tms.); Louis Billen, Jo Magis, Jack Denrany, Arthur Saguet (saxes); John Ouerckx (pno.); Charles Dolne, Van der Jeught (g'tar.); Tur Pecters (bass); James Aerto (dms.); and eight violins or more for this session.
 "Nuages" Rythme R5500
 "Danzology" Rythme R5500
 "Divine, Biguine" Rythme R5026
 "Chez Mol a Six Heures" Rythme R5026

The same personnel without the violins:
 "Django Rak" Rythme R5025
 "Dynamite" Rythme R5025
 "Eclats de Culere" Rythme 5024
 "Tons d'Ebene" Rythme 5024

Django Reinhardt (g'tar solo), accompanied by Fud Candrix (sax) and his Orchestra. Maurice Grekas, Janot Morales, Luc Devroye (tots.); Nic Frerer, Lon Melon (tmb.); Bobby Naret, Lou Logist, Victor Ingeveldt, Benny Pauwels (saxes); Ivon de Bie (pno.); Andre Mersch (g'tar); Gene Kempf (bass); Jef de Boeck (dms.).
 "Mixture" Rythme R5018
 "Bel der War es Immer so Schoen" Rythme R5018
 "Place de Bronckere" Rythme R5030
 "Seul ce Soir" Rythme R5030
 Guy Plum (sax) in place of Logist; Fud Candrix (tenor) in place of Ingeveldt. Rhythm Section: Eugene Vees (g'tar); Emmanuel Sondieux (bass); Pierre Fouad (dms.). 1943.
 "Belleville" Swing 162
 Robert Merchez, Andre Luis, Charles Hary, Max Blanc (saxes); Michael Warlop, Paulette Board, Sylvio Sommit, Raymond Goutard (vins.); Django Reinhardt (g'tar solo); Eugene Vees (g'tar); Jean Storne (bass); Pierre Fouad (dms.); Nelly Kay (vocal).
 "Melodie au Crepuscule" Swing 166
 Alex Renard, Alex Gaturegli, Maurice Monnard (tpts.); Maurice Gladieu, Pierre Remy (tms.); Robert Morchez, Max Blanc, Robert Ma-youngy, Andre Luis, Charles Hary (saxes); Django Reinhardt (g'tar solo); and the same rhythm section.
 "Place de Brouckere" Swing 166
 Django Reinhardt and the Quintette Du Hot Club de France. Django Reinhardt (g'tar solo); Andre Luis, Gerard Leveque (alt.); Eugene Vees (g'tar); Jean Storne (bass); Gaston Leonard (dms.).
 "Out" Swing 158
 "Manoir de Mes Reves" Swing 158

SOLO OF THE WEEK

Hardly a solo, but surely worthy of inclusion under this heading for a superb example of how to play drums: listen to Stan King's solid and unobtrusive work in either "By Beck" or the backing, "Old Man Harlem," by the Dorsey Bros. on Brunswick, 01575.
 Of course, if you prefer an imitation of an inebriated epileptic let loose in an ironmonger's during a thunderstorm, this is not for you.

CONTEST FIXTURES

LONDON AREA

This Sunday, April 15. — Regent Palais de Danse, 183, High Street, FOOTING, S.W. 17 (2.30 to 6 p.m.). The 1945 South-West London Dance Band Championship.
 Only members of the Regent Dance Club and their bona-fide guests can be admitted. Entry list full.
 Organisers: Messrs. Ed and Bill Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVINGSTONE 1587.)
 Wednesday, May 2. — Town Hall, HORSEY, 7 to 11 p.m. The 1945 North-West London Championship.
 Organiser: Mr. Syd Beanes, 32, Aberdeen Road, Highbury, N.5. (Phone: MOUNTVIEW 9509.)
 Wednesday, May 16. — Town Hall, ILFORD (7.30 to 11.30 p.m.). The 1945 East London Championship.
 Organiser: Mr. Stanley C. Barnett, 19, Temple Avenue, Becontree Heath, Essex.
 Sunday, May 27. — Town Hall, WEMBLEY (3 to 6.30 p.m.). The 1946 Middlesex Championship.
 Organiser: Mr. Reg. V. Bates, 11, Glenfield Crescent, Ruislip, Middlesex. (Phone: RUISLIP 4104.)
 Tuesday, May 29. — Co-operative House, Rye Lane, PECKHAM, S.E. (7.30 to 11.30 p.m.). The 1945 South-East London Championship.
 Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVINGSTONE 1587.)

SWING BAND CONTEST

Open to all amateur and semi-pro bands irrespective of whether they have won a Dance Band Championship this season.
 Saturday, April 28. — Kodak Hall, WEALDSTONE, Middlesex (2.30 to 6 p.m.). The 1945 Kodak Swing Band Championship.
 Organiser: Mr. S. W. Thompson, Kodak Recreation Society, Kodak Hall, Wealdstone, Middlesex.
PROVINCES.
CARDIFF. — To-morrow, Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.
GILLINGHAM (Kent). — Friday next week, 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 5524.)
HULL. — Monday, April 23, at the Fulford Ballroom (7.30 p.m. to midnight). The 1945 East Yorks Championship.
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, LEICESTER. — Friday, April 27, at the De Montfort Hall (7 to 11 p.m.). The 1945 Midland Counties Championship.
 Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.
READING. — Friday, May 4, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Home Counties Championship.
 Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: TEMPLE BAR 9140.)
LUTON. — Monday, May 7, at the George Hotel (8 p.m. to 1 a.m.). The 1945 Bedfordshire Championship.
 Organiser: Mr. Fred Beavitt (in association with Messrs. Lyn Morgan and Charlie Cooper), 78, West Way, Rickmansworth, Herts. (Phone: RICKMANSWORTH 2767.)
COVENTRY. — Thursday, May 10, at Neale's Ballroom (7 p.m. to midnight). The 1945 Warwickshire Championship.
 Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.
ACCRINGTON. — Friday, May 11, at the Majestic Ballroom (8 p.m. to 1 a.m.). The 1945 East Lancs Championship.
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport.
KIDDERMINSTER. — Thursday, May 17, at the Gilderdrome (7.30 p.m. to midnight). The 1945 Worcestershire Championship.
 Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicester.
NEATH (Glam). — Friday, May 25, at the Mackworth Ballroom (7 to 11.30 p.m.). The 1945 South-West Wales Championship.
 Organiser: Mr. Alun Thomas, "Clifton," New Road, Neath Abbey, Glam. (Phone: SKWEN 191.)
OXFORD. — Thursday, May 31, at the Town Hall (7 p.m. to 11 p.m.). The 1945 Oxfordshire Championship.
 Organiser: Mr. Stanley W. Moulton, 22, Glanville Road, Oxford.
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