

Melody Maker

3! INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 625



LOU PREAGER, whose band will play the winning tunes

Twelve Weekly £50 Prizes and £1,000 Final Prize are to be Offered in Great Contest Aired from the Hammersmith Palais to Discover the Best British Dance Tunes

OUR OWN "LITTLE ELECTION"

VOTES are pouring in for the "M.M." 1945 Dance Band Poll. Have you sent YOURS in yet?

You have to select your three favourite dance bands; small combo; band leader; soloist; alto sax; tenor sax; clarinet; trumpet; trombone; piano; bass; guitar; drums; female vocalist; male vocalist; and miscellaneous instrumentalist.

Send your votes NOW to "Dance Band Poll," Melody Maker, 53, Long Acre, London, W.C.2.

SENSATIONAL CHANCE FOR BRITISH SONGWRITERS IN £2,000 AIR-CONTEST

COMMERCIAL RADIO AGAIN!

COMMERCIAL RADIO IS COMING BACK!

First Continental station to allow the use of its time to British manufacturers is Radio Andorra, in Spain, and four hours of sponsored programmes will be broadcast every day from that transmitter, commencing August 1.

The station, which can be picked up in this country on short-wave, has a wide coverage throughout Spain, Portugal and France, and, although the announcements will be made in French and Spanish only, the opportunity is a good one for manufacturers who want to bring their goods to the attention of the Continent.

Programmes are to be recorded in England and sent out to Radio Andorra on discs.

Well-known agent Leonard Urry, who is handling the station's business here, told the Melody Maker:—

British dance bands and vocalists singing in English will be a big feature of the sponsored programmes. There is nothing that 'sells' Britain on the Continent as well as our popular music."

MIRFIELD ON THE STAGE

A LARGE number of London's swing fans are waiting to rally round next Monday (July 10), when Fred Mirfield and his popular outfit open their first big variety date at the Walthamstow Palace.

Mirfield, whose recent decision to turn pro, was headlined in the "M.M." already has an extensive programme of work booked up for him by Elliott Direction, Inc. Immediately following the Walthamstow Variety week, he starts on Monday (23rd) a two weeks' season at the Anglo-American Ballroom (100, Oxford St., W.), where he follows Harry Hayes.

On August 6 the Mirfield boys have another week in Variety at the Hippodrome, Aidershot; following this, they embark on a week of one-night stands in and around Weston-super-Mare.

On August 20, Mirfield starts a "date" at the Pavilion, Epsom; then crashes back into Variety, with bookings at the Palace, Camberwell (week commencing August 27) and the Palace, Southend (September 10 week).

THE "MELODY MAKER" IS ABLE TO ANNOUNCE THIS WEEK DETAILS OF THE MOST SENSATIONAL AND ENTERPRISING SCHEME IN THE WHOLE HISTORY OF POPULAR MUSIC—A SCHEME THAT WILL, AT LONG LAST, GIVE BRITISH SONGWRITERS THEIR GREATEST AND MOST PROFITABLE BREAK.

Credit for this exciting undertaking goes to Hammersmith Palais de Danse, London, who, with the co-operation of the B.B.C., are to institute an All-British Dance Tune Competition open to British composers all over the world, with no less than £2,000 in prize money.

Hammersmith Palais is putting up the cash, and, for fifteen weeks, commencing on August 13, the competition is to be broadcast from the Palais by Lou Preager and his Band.

Kick-off to this colossal enterprise will be broadcasts on July 30 and August 6, in which Lou Preager will introduce the competition, explain the rules, and play selections of current dance hits to give listeners an idea of what is required of them and encourage them to send in songs.

Experts will examine and play over all entries received, and each Monday from the start of the competition the best of these will be broadcast, commencing on August 13 at 9 p.m. in the new "B" programme of the B.B.C.

After that the listeners take a hand, for each week the public will be invited to vote by postcard for the tune that they consider to be the best broadcast in that week's programme. The Palais is putting up a weekly prize of £50 for the song at the top of the listeners' poll, and this £50 a week goes on for twelve weeks. The first six weeks are for entries from Britain, and the second six weeks for entries from overseas.

LISTENERS CHOOSE

At the end of that period, the twelve winners chosen by the listeners go into two semi-finals of six each. Listeners again vote for the six finalists, and their votes ultimately select the actual winner, who will receive the very handsome prize of £1,000. There is a second prize of £250 and a third of £150—so, with the £200 devoted to the weekly £50 prizes, the Palais management is dipping its hand in its pocket to the tune of £2,000 in all, and there is no entrance fee.

Mr. Clungo Langdon, managing director of Hammersmith Palais, told the Melody Maker this week:—

"By this competition we hope to discover the British composers of the future. Everyone has an equal chance. An independent committee of experts selects the best of the submitted entries for inclusion in the twelve programmes, but the listening public are the actual judges. This is an all-out effort to help the British composer."

He went on to point out:—

"I would like to stress that we reserve no rights at all in the winning compositions. Manuscripts are and remain the absolute property of the entrant, and he or she will be able to take full advantage of any good fortune in the competition. No one is tied in any way."

Well, this is certainly something out of the bag for a section of the entertainment community that has had little enough encouragement or help in the past. Hammersmith Palais deserves the highest possible credit for inaugurating such a praiseworthy venture, and, as for the B.B.C.—well, we can only conclude that they are pulling their socks up with a vengeance to defeat the possible competition of commercial radio.

Certainly we on the Melody Maker who, in the past, have had some hard things to say about the B.B.C.'s lack of enterprise and vision, are amazed and delighted at their approval of this bold scheme. We don't the editorial *chapeau* with good grace, and congratulate them warmly on something that is out of the rut, good broadcasting material, and a grant service to British songwriters.

Entries can be submitted now, so get going, you songsmiths! Address your entries to "Write a Tune" Contest, Hammersmith Palais de Danse, Brook Green Road, Hammersmith, London, W.6.

And good luck to you!

HAYES AND STENFALT TEAM

PIANO-STAR Norman Stenfalt, one of this country's greatest swing pianists, has just been released from the R.A.F. on medical grounds. Norman is going into active partnership with Harry Hayes, and in future the Hayes outfit is to be billed as "Harry Hayes and his Band, with Norman Stenfalt."

Harry Hayes is shortly leaving the Anglo-American Ballroom in Oxford Street, and will concentrate upon engagements round the various ballrooms and the usual run of dances, etc.

The band is broadcasting on Sunday, July 15 (9.30-10 a.m.), and on August 1 (late night dance music). Concho is Harry himself on alto, leading Johnny Gray (tenor); Norman Stenfalt (piano); Lad Busby (trombone); Jimmy Watson (tp.); Tommy Bromley (bass); Archie Slavin (gitar); and Billy Longdale (drums).

For his H.M.V. discs, Harry has recorded several of his own compositions, including "Five Flat Flurry" and "First Edition," and "Merely a Minor" and "No Script," the last two written jointly by Harry with Norman Stenfalt. The last title is among this month's H.M.V. releases, and the boys think it is one of their best so far.

The Famous American Comedy Chorus "Hit"

THE COWS IN THE MEADOW DON'T MOO ANY MORE

and

The Great Philosophy Song of 1945

I'M HAPPY IN RAGS

Duke Ellington's Classic

DON'T YOU KNOW I CARE

and

INTIMATE WALTZ

based on Waldteufel's "Dolores" Waltz

DREAMING WALTZ

Frank Skinner's Symphonic Arrangement of this Classic

and

PALE RUSSIAN MOON

from the film "Katia"

ASCHERBERG'S
16, Mortimer Street, London, W.1. MUS. 3562

or

BRON'S
55-59, Oxford Street, London, W.1. GR. 3995

BLACK IS IN THE PINK!

GETTING far less of the limelight than he deserves—he is one of London's busiest, most successful and most sought-after bandleaders—maestro Stanley Black nowadays has a bewildering number of activities going on, each one of which would, on its own, keep him comfortably in the "big time."

First and foremost, of course, is the B.B.C. Dance Orchestra, with which you hear Stanley in various guises—i.e., playing dance music programmes and also undertaking, with an augmented band, heavy accompanying work in various B.B.C. productions—umpteen times per week.

It is high time the men in Stanley Black's B.B.C. Dance Orchestra got a hand, individually, for all their good work. Here they are: Sid Buckman, Bob Hutcheson, Ken Grief (trumpets); Don Binney, Percy Harper, Jun. (trombones); Reg Goff, Bill Glover, Les Watson, Bill Walker (treeds); Alfred Franks (piano); Joe King (drums); Lionel Robins (guitar); Chas. Taggart (bass); and Andre Budagary (leader). Fred Mayall, John Davies, Lester Burrows, Percy Harper (strings).

Vocalists are Rita Marlowe, Benny Lee and Sid Buckman. Readers will need no reminder that the Stanley Black signature tune is "Out Of Nowhere."

DECCA RECORDING

Among Stanley's many activities outside his B.B.C. work, the biggest recent one is recording for Decca with his own orchestra, under the title of The Stanley Black Orchestra. (Stanley already fronts the accompanying orchestras to Anne Shelton's and Johnny Green's records on the Decca label.)

The new Stanley Black Decca recording Orchestra falls into two categories. The first is a large orchestra of thirty, recording rumbas and tangos. Test recordings of the four latest rumbas are just to hand, and Stanley, who is making a big feature of Latin-American music, believing that it is well on the up-grade in popularity, feels that these new recordings should satisfy even the ardent connoisseurs. They are recorded with a combination of three flutes, two clarinets, three trumpets, fourteen violins, piano, bass, guitar, and the usual rumba rhythm.

The second recording band is one built round Stanley himself at the piano, with vocals by Rita Marlowe and Benny Lee. First two titles are "Saturday Night" (vocal: Rita Marlowe) and "You Moved Right In" (vocal: Benny Lee). These are quite commercial recordings, made by a combination of piano, five brass, four saxes, six strings, and the usual rhythm.

In addition to all this work, Stanley is, as ever, a prolific arranger. When time permits, he is also a composer of considerable merit. His "Sales Talk" is widely popular; his "Black Boogie" is already published and is being sold as a piano solo, with arrangements to issue it in orchestral form just around the corner. Stanley is now working on a new opus, "Bolero Boogie."

ROY RICHARDS RETURNING TO MIDDLE EAST

JUST returned from an arduous E.N.S.A. trip throughout Italy, the Middle East, North Africa and Malta, bandleader Roy Richards is back in London this week, busily augmenting his band and preparing a new show to go back overseas.

First big band to tour Malta, Roy and his boys and girls played to over 150,000 troops during their six months' tour.

"Even though the fighting is over," Roy told us, "the troops in the Middle East need entertainment; now just as much as they ever did, and I found it such a great pleasure to bring them the sort of show they enjoyed that I am going back there right away."

For the new tour he is augmenting his band to seven brass, five saxes and four rhythm, and is starting rehearsals (during the time of which the boys will be paid full salaries) in a fortnight's time.

"I shall be very interested to hear from all musicians for my new band," he told us, "particularly unknown men out of the Services, preferably able to double. I also need two girl vocalists—who should be young and good-looking."

Readers who would like to tour the Middle East, bringing a great deal of pleasure to our troops out there, should write to Roy Richards, c/o MELODY MAKER, 93, Long Acre, London, W.C.2.

ART T. AT YARMOUTH

THE dance band side of Jack Hylton's office is extremely busy this summer with the installation of a number of bands at various seaside resorts.

At Great Yarmouth, the Hylton office is presenting both London swing potability Art Thompson and well-known Northern leader Billy Bevan. Former leader is playing for dancing at the Floral Hall. He is fronting an eight-piece band which, besides his own inimitable ivory tickling, features the grand style of that doyen of girl saxophonists, Kathleen.

Billy Bevan, enjoying a change after his six years at Southampton, is featuring a 14-piece band, plus girl vocalists, which is appearing twice daily at the Marina open-air theatre, the lavish resort which was completed just before the war, and which makes a fine setting for this ever-popular aggregation of musicians from the North.

LOUIS FOX, who has been provincial representative for Messrs. Cinephonic Music Co. for some time, has now taken the place of Don Wilson, who has joined Lawrence Wright.

As a matter of fact, it was Don who suggested Louis, and both Sid Colman and Rosie Doyle feel that Louis will rapidly settle down in the job.

CALL SHEET

(Week commencing July 16)

Nat ALLEN and Band.
Empire, Chatham.
Carl BARRITEAU and Band.
One-night Stands, Scotland.
Ivy BENSON and her Girls' Band.
Empire, Sunderland.
Billy COTTON and Band.
Empire, Chatham.
Johnny DENNIS and Swingtet.
Hippodrome, Manchester.
George ELRICK and Band.
Central Pier, Morecambe.
Gloria GAYE and Band.
Plaza Ballroom, Derby.
Adelaide HALL.
Hippodrome, Brighton.
Henry HALL and Band.
Empire, Edinburgh.
Joe LOSS and Band.
Gilda Playhouse, Glasgow.
Vera LYNN and Band.
Hippodrome, Coventry.
Felix MENDELSSOHN and Hawaiian Serenaders.
Metropolitan, Edgware Road.
Freddy MIRFIELD and Band.
Palace, Walthamstow.
Harry PARRY and Orchestra.
Empire, Bristol.
Oscar RABIN and Band.
Palace, Blackpool.
Monte RE.
New Theatre, Cardiff.
Harry ROY and Band.
Alhambra, Bradford.
Anne SHELTON.
Opera House, Leicester.
Lew STONE and Band.
Band of the Week, B.B.C.
Billy TERNANT and Orchestra.
Gilda Marina, Douglas, I.O.M.
TROISE and his Mandollers.
New Theatre, Northampton.
Maurice WINNICK'S Band.
Empire, Middlesbrough.
Eric WINSTONE and Orchestra.
Dome, Brighton.

SCOTTISH NOTES

by Hugh Hinshelwood

DOWN at Ayr, holiday-makers have a first-rate attraction at Bobby Jones' ballroom, where, as at his Glasgow Berkeley promotion, the proprietor takes plenty of pains over the music.

The band here is led by well-known trumpet-player Miff Hobson, and there are some distinct possibilities in the line-up. Brass section is completed by Jimmy Cooper (second trumpet) and Jack Phillips and Frank Fielding (trombones). Saxes are Alan Ross and Jack Hastings (altos), and Nick Ivanoff and Fred Royale (tenors). Billy McGuffey (piano), George Thomson (bass) and Dick Mawson (drums) beat out the rhythm, while, as the advertising columns of last week's "M.M." announce, Bobby and Miff are on the look-out for a girl vocalist.

Miff has some really first-class arrangements in his library, and the boys do justice to them.

A pre-war attraction at Ayr, the Pavilion, has been in the hands of the military since the outbreak of war, and although at the moment there is no definite news of its release, it is probable that next summer should see the doors open to dancers. Jack Chapman and his Band from the Albert were in residence here when the hall closed operations, and it has always been the policy of the management to book a well-known palat band for the summer.

For the third time in a few months, Nell McCormack's Glasgow shop was visited by burglars, but this time no "casualties" were reported beyond the smashing of the back door.

However, not long after, someone got a really good haul when Harold Bradley's shop also had a visitation, the thieves this time getting off with between two and three hundred pounds' worth of valuable instruments.

In addition to the support given by the London branch of the M.U. to their colleagues in Edinburgh, it should be noted that the Edinburgh boys welcomed and highly appreciated the visits by Glasgow outfits who played at the afternoon shows promoted by Tim Wright at his Cavendish Ballroom. Among the boys to make the trip were a contingent from the Berkeley and also a band led for the occasion by drummer Joe Lunde.

Sax man Tommy Chalmers has left Benny Loban's Band at the Plaza and is playing at the moment in Jack Chapman's Albert band during Jack's enforced absence.

BIG "RAGTIME REVIVAL" CONCERT IN LONDON

A SENSATIONAL concert for jazz fans, under the title of "Ragtime Revival" is promised when veteran ragtime pianist Billy Jones takes the stage at Toynebe Hall Theatre on Sunday, July 22.

Billy will be starred in a selection of Rags and Draps, which will include several of the sterling pieces he is featuring in his Scott Joplin airing on Radio Rhythm Club to-morrow (Friday) evening.

News of this sort lines up well with the rediscovery by our American confreres of Bolden's buddy—Willie "Bunk" Johnson. The enterprise of R.R.C.'s Denis Preston and well-known collector John Rowe in sponsoring such a concert is a major triumph for British jazz.

In support of Billy Jones is a bill which, in itself, should flap the ears of every fan. George Webb's Dixielanders; Lauderie Cato's Caribbean Club Trio; Freddy Grant's West Indian Calypsonians; and, as special guest star, that great disciple of the one and only "Satchmo" Armstrong, Duncan Whyte.

The genuine exhilaration of the Webb bunch and the jazz chamber music of the Cato Trio have already earned a host of admirers.

Freddy Grant's West Indian combo is not we are assured, just another rumba band, but a genuine calypso outfit, singing traditional songs with traditional instrumentation.

SOUVENIR PROGRAMME

In place of the compere one usually expects to find at a swing concert, Denis Preston has prepared a special eight-page souvenir programme which looks like being something of a fans' mag. in itself.

The three thousand words of its contents include a foreword on Ragtime by authority Charles Wilford, a verbatim reproduction of Billy Jones' reminiscences of the O.D.J.B. from his first Radio Rhythm Club broadcast, brief biogs of all the artists appearing, a history of the calypso (with a mass of hitherto unpublished information), and complete programme notes.

The venue of the concert may come as a surprise to most fans, but Toynebe Hall Theatre, Messrs. Preston and Rowe agree, is the ideal place for a jazz session. Built just about seven years ago, it is the most comfortable and intimate private theatre in London. Not its least attractive feature from the fans' point of view is its limited seating, which means that even if you're sitting in the back row you aren't far enough from the stage for it to make any difference.

Toynebe is situated in Commercial Street, a stone's throw from Aldgate East Station or, to put it into jazz parlance, 200 yards from Levy's!

The demand for tickets for this exciting date is already so great that anyone who wants to be present at the 1045 "Ragtime Revival" is strongly advised to reserve a place at once.

A very few 5s. tickets are still available, and there are barely 300 7s. 6d. seats left.

Send for tickets to John Rowe, 39, Berkshire Gardens, N.13. The date is Sunday, July 22, and the time 3 p.m.; doors open 2.45.

U.S. HIT PARADE

Here is the latest, available list of the nine most popular songs 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. SENTIMENTAL JOURNEY (1-3-4-3-0)
2. DREAM (3-2-1-3-3-7)
3. LAURA (2-1-5-7-2-4-8-0)
4. SHOULD CARE (4-7-8-0-7)
5. CANDY (5-2-2-1-1-1-3-4-7)
6. YOU BELONG TO MY HEART
7. THERE, I'VE SAID IT AGAIN (7)
8. BELL-BOTTOM TROUSERS
9. THE MORE I SEE YOU (0-0-0-0-0-7)

Figures in brackets indicate previous placings. 0—Not in the first nine.

F. & D.'s TERRIFIC HITS!

THERE GOES THAT SONG AGAIN
AND
WE'LL BE WALKING TOGETHER

I'M CONFESSIN'
AND
DREAMER, DREAMER! (Waltz)

RUM AND LI-MO-NA-DA
AND
THERE'S A TREE ON A FARM

Double-Sided Orchestrations as above 3/2 Each
FRANCIS, DAY & HUNTER LIMITED
138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.

COX'S PIPPIN!

EDGAR JACKSON'S Record Reviews

IDA COX AND HER ALL-STAR ORCHESTRA

****Death Letter Blues (Cox) (Am. Vocalion 25510).
****Four Day Creep (Cox) (Am. Vocalion 26239).

(Parlophone R2074—5s. 41d.)
26510.—Ida Cox (blues singer), with Edmund Hall (clar.); "Hot Lips" Page (tpt.); Jay C. Higginbotham (trb.); Jimmy Johnson (pno.); Charlie Christian (gitar); Artie Bernstein (bass); Lionel Hampton (dms.). Recorded 1939.

26239.—Ida Cox (blues singer), with acc as above, except Fletcher Henderson (pno.) replaces Johnson. Recorded probably 1940.

MOST of the great blues singers—such as "Ma" Rainey, Eva Turner, Sara Martin, and Bessie, Maimie, Laura, Clara and Trixie Smith (who, although they had the same surname, were in no way related)—who flourished before the present century had reached its twenties, and Harry James, with his "Trumpet Blues," was an unheard-of as he would have been laughed at as ridiculous—have long since faded out of the picture.

AUTHENTIC BLUES

Death or retirement or old age has made them no more than the legendary idols even of those who in their love of the American folk music known as the blues, managed to discover them. To others they are not even names.

But one who seems to have survived, if only because she not only recorded, but recorded so recently that her records are still finding their way into the English supplements, is Ida Cox.

Ida—a brief glimpse into whose career I was able to give in the "M.M." for October 7 last, when reviewing her "Hard Time Blues" and "Take Him Off My Mind," which had just been issued on Parlophone R2948—may not quite have equalled the aforementioned "greats" even when she was at the height of her fame in the early 1920's.

But she was, and still is, the next best thing.

Her low-pitched, hard, almost brazen voice, and her highly stylised but uncompromisingly natural way of singing blues songs, many of which she composed for herself, gave us blues of the most authentic kind.

The authenticity came about equally

from the songs and the way Ida sang them.

It would be difficult, if not impossible, to find to-day anything more typical of real blues as they were before the modern swing craze turned them into just too, too smart effusions for the would-be sophisticated publics of both this country and America, than Ida singing:—

*I'm gonna buy me a bulldog
To watch my man while he sleep.*
(Repeat.)

*Men are so doggone crooked:
Afraid he might make a four day creep.*

*Girls, I'm gonna tell you this:
Ain't gonna tell you nothin' else.*
(Repeat.)

*Any woman's a fool to think
She's got a whole man by herself.*

—which naïve but sagacious piece of typical blues philosophy comes from Ida's "Four Day Creep."

Or this from her morbid but nevertheless highly characteristic "Death Letter Blues"—

*When I got thither
Folk had gathered around.*
(Repeat.)

*His eyes was set,
And his face was full of frown.*

*He wasn't dead,
But he was slowly dyin'.*
(Repeat.)

*And to think of him
I just can't help from cryin'.*

In her real feeling for blues phrasing, as a rule Ida more or less follows the regular idiom of the music.

But there are times when she employs less conventional devices, as in the lines—

*I'm a big, fat mama:
Got the meat shakin' on my bones*

—in the last chorus of "Four Day Creep," when she makes most telling use of delayed accent to achieve a climax.

ACCOMPANIMENTS

Whether the accompaniments she gets in these records are quite the equal of her singing is a debatable point.

Those whose acquaintance with the blues has come about only since swing brought its influence to bear on them may find little wrong with the support given to Miss Cox by the star instrumentalists who comprise the pick-up group here described as her All-Star Orchestra.

But although many of these musicians are of an age to have been, and in fact were bred in the right environment, and in earlier days were hailed as outstanding blues players, their association with the more modern trends seems to have brought about an air of sophistication. While this may give an impression of enhanced technique, it goes no way towards capturing the fundamental simplicity which was one of the basic characteristics of the blues before commercial exploitation had made them anything more than the unsophisticated music of the coloured folk.

However, apart from this rather controversial point, the band does well enough—especially Charlie Christian and Oran "Hot Lips" Page whose muted trumpet behind Ida in "Death Letter Blues" is, to say the least of it, often highly diverting.

74.—Cardiff.—Retts. for next few weeks include "Junkshoppers' Delight," Bunk Johnson and Genece Bruns. Regular sessions feature R.C. Group. Details write Stewart Williams, 2, Caerou Park Crescent, Cardiff.

148.—St. Albans R.C. Reopening in near future. Readers interested contact P. C. Clay, 4, Laurel Rd., St. Albans, Herts.

159.—Medway R.C. (Gillingham). Guest artist at last Sund.'s mtg. was Cab Quaye, whose singing and drumming earned him tumultuous applause. He was accompanied by Club's Rhythm Section with Cyril Ellis (tpt.), and new tenor discovery Jack Fisher.

JERRY DAWSON'S NORTHERN NEWS

STILL another letter to hand from Cpl. Eddie Patterson, with the R.A.F. in Italy—this time with news of the sudden, unheralded appearance in the C.M.P. of the "Swooner" himself—Frank Sinatra.

With a U.S.O. unit consisting of himself with Gene Autry's leading lady, lovely Fay McKenzie; Phil Silvers, Betty Yeaton and pianist-arranger Saul Chaplin, Frankie played the Summer Fiesta in Rome, then on to the Apollo Theatre in Florence on June 24, where—although "swooning" was conspicuous by its complete absence—the G.I.s went as mad as only G.I.s can and gave him what was surely the reception of his life.

Eddie Patterson assures me that, in spite of everything, Frank has a grand personality and a typically American sense of humour, which was shown in a little incident that occurred during one of the shows in Florence.

There were naturally lots of camera-men present and, again in true American style, these boys were taking shots at all stages of the proceedings.

Just as Frankie was in the middle of "Oandy," one of them had a slight accident, inasmuch as just as he took a shot his flash-bulb burst with a goodly "bang" and a tongue of flame shot forth.

Almost as quick as the flash, Frankie quit singing, faced the startled outfit and yelled out, "SO—Crosby sent you..."

Interested members of the audience at the show were Alan Holmes and Alf Washbrook, of the Desert Air Force Band, who were actually on leave, but taking a "busman's holiday."

Alan filed in the week putting in a four-piece at the swank Ugolini Golf Club, and played a Saturday afternoon session at the club's Bathing Pool Grotto.

I recently received a letter from a Mr. J. Evans, of Jesmond, Newcastle-on-Tyne. If the gentleman should see this, perhaps he would drop me another line with his full address.

Under the title of the "56 Area Dance Band Competition," an all-Services contest on similar lines to the "M.M.'s" home-grown product was staged recently in Italy.

Eight bands entered—three of which passed on to a semi-final leaving two to fight it out for the title. The winning band was that of "P Section, 16 Base Workshops, R.E.M.E.," who were run to a close finish by the band of 113 M.U. R.A.F.

Eight prizes were awarded to the best instrumentalists, and the whole affair was staged before a seated audience.

Before and after the grand final, groups of the boys got together for the inevitable Jam Sessions—much to the delight of those present.

Hurried note to hand from R.A.F. Sgt./Gnr. Jack Farmer—vocalist Chief Graham—to tell me that he is now back in England after a long spell in North Africa.

Jack would like to hear from any

of his old pals, at Long Lane, Billesdon, Leicester.

Felicitations to Chester bandleader Harry Chailinor, whose wife Lorna recently presented him with a lusty, healthy son.

Mother and child are both "doing fine," and Harry is looking forward to the day when he can push the "pram" around the city's ancient walls (musicians always did like this kind of job!).

Brussels—on to Germany to Celle, Stade, and then Hamburg. No, not a "Cook's tour," just the recent movements of an R.A.F. unit with the B.L.A., which includes amongst its personnel a Salford drummer, Aircraftman Cliff Steward.

Whilst at Celle, the boys managed to form a band and played for several unit dances before moving on. In addition to Cliff—at the time of his writing—the rest of the boys were Carry Humphreys (piano); Sammy Samuels (accordion); Ginger Langdon (bass); and Johnny Young (trumpet). Not exactly an orthodox combination, but typical of the type of thing that the lads in Europe get quite a kick out of.

Recently received from Pte Derek Drury, of the R.A.S.C. in the C.M.P., the script of a record programme he gave to listeners to the Radio Rhythm Club of Bari, presented by the Army Broadcasting Service.

Derek, who in peace time was a semi-pro. saxist in Manchester, where he played with Bert Vickers' Band, was the third to broadcast in a series on "British Jazz"—his predecessors being Cpl. (now Sgt.) Tom Wilkinson and Capt. Leslie Perowne—the latter now being in charge of broadcast entertainment for the Forces in Athens.

With a very well chosen bunch of records, Derek gave his listeners a taste of almost everything that this country has to offer in the way of jazz musicians, including the stars from the Squadrons, the Lewis-Parnell Jazzmen, the Arthur Mounsey bunch, Harry Hayes, George Shearing, Kenny Baker, and so on.

Incidentally, Derek tells me that there are two very good 16-piece American bands in the area—as against one very ordinary five-piece English bunch at the local N.A.A.F.I.—one of these being the Adriatic Base Command Dance Ork. directed by Col. Bert Smith, which is featured at the Gold Room of the American Red Cross Club.

Recent visitor to the area was clarinetist Biff Byfield, with a "Stars in Battledress" show that took the boys by storm. Featured vocalists with the show were Frances Tanner (A.T.S.) and Bob Brown—the band being a blue-pecer.

163.—Swansea R.C. Thanks all musicians and members for fine J.S. Fri., July 6. Area club nights, Fri. and Sund., 7.30 p.m., at St. Helens Rd. Future programmes include "Beside the Golden Era," "Junk Shop" and "Time On My Hands."

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BRAND'S ESSENCE

DANCE BAND GOSSIP

VISITORS to the London Palladium last Tuesday week (July 3) were treated to two big attractions, unheralded in either programme or poster, but whose brief appearance caused almost a riot.

When comedian Tommy Trinder was putting over his usual grand stuff, the audience were surprised to see that he kept staring down into the stalls. Suddenly, the object of Tommy's hawk-like gaze was spotted by everyone. There, sitting in the front of the stalls, were Bob Hope and Jerry Colonna, who, as everyone knows, "stepped off" in this country on their way to entertain troops on the Continent.

After much persuasion, Bob and Jerry were coaxed into going up on the stage, when Jerry Colonna, accompanied on guitar by Chappie D'Amato (Chappie is seen regularly in the show, playing tasteful guitar accompaniments for Tommy Trinder), sang "Road to Mandalay" in his own inimitable style.

There followed a little cross-patter by Bob and Tommy (in which Tommy kept well up with the brilliant impromptu wisecracking of his American counterpart), and the show closed on a thoroughly genial note, the audience hurrying home to recount their good luck to less fortunate individuals who had missed seeing the finest comedian from the States "in the flesh."

AFTER two years of very exacting work, Edmundo Ros and his band are having a fortnight's holiday from the strenuous production of Latin-American rhythms on radio, films, records, and at the London Bagatelle Restaurant and the Astor Niterie. Vacation starts on July 16.

Edmundo has many big plans for the future. These activities will start directly after the holidays with a bang, because the very day of the band's return they help to inaugurate the B.B.C.'s programme "B" with "Variety Band Box" on July 30.

Edmundo proposes to introduce into his radio programmes Diana, already well known to the public as the little singer from Ceylon.

Edmundo's holiday gives a big break to London rumba singer Jimmie Cummins, who will deputise for Ros at the Bagatelle Restaurant and also at the Astor Club, with his own eight-piece rumba band.

I HUMBLY apologise (writes Ray Sonin, so you should know at once whom to blame!) for not telling you about Edmundo's visit to the London Coliseum before now.

On the front page a few weeks ago, I promised there would be a report "next week," and we only just got round to it, chiefly because the Melody Maker staff—both of us—are so rushed these days that we couldn't even find time to worm the personnel out of also-rushed and very elusive conductor, Victor Spivak.

Well, that's the apology, and now for the review.

I saw "The Night and the Music" on the second night, and, from a spectacular point of view, it's certainly terrific. The opening scene, with about 150 people on the stage in the most imaginative and colourful costumes I've seen in ages, is like something in a Hollywood Technicolor expense-no-object production.

So, if you like spectacle, you'll like this show, and, if you like Vic Oliver, you'll like the show, and, if you like Vic Oliver and spectacle and very little else, you'll also like the show.

But, if you like lots of tuneful music, with melodies you can whistle, and songs that'll make the grade in any company—well, you won't like the show, because, musically, it hasn't much to offer.

Van Phillips has written some of the incidental music to various lavish scenes, and it is lavish music, lavishly orchestrated. In fact, take away the orchestration, and what have you? That's the sort of music it is.

"Gee, what a terrific band!" but they play consistently competently throughout, and there is plenty of difficult stuff to play.

With Van himself, of course, energetically wielding the baton, the men in his orchestra are:—

Violins: Lionel Monte, Joe Palmer, Philip Levine, Sam Waller, Max Jekel, Len Kemp, Al Corum and Harry Chevreau. Violas: Clifford Lake and Lionel Meer. Cello: Harry Sigall. Bass: W. Macdonald. Flute: Dick Gross. Oboe: H. Lunn. Alto Saxes and Clarinets: Tom Bonney and Fred Baker. Tenor Saxes and Clarinets: D. Luder and Al Morgan. Horns: L. Higgs and T. B. Reeves. Trumpets: Tommy Band, G. Regan and G. A. Morgan. Trombones: Eric Tann, Bill Boatwright and D. A. Carter. Percussion: Wag Abbey, J. Greenwood and A. E. Abel.

VOCAL-ACE Johnny Green, who recently left Gerald to embark on a big career, is now being handled by M.P.M., who has some big plans for him.

Young Johnny couldn't be in better hands, for it is Leslie Macdonnell's specialty to take dance band vocalists and develop them into top-line stars in broader fields.

If Leslie does for Johnny what he did for Vera Lynn, Paula Green, and Monte Roy, to mention only three, even father Sid Green should be almost satisfied!

A PAT on the back for Blanche Coleman (if the phrase doesn't sound too ungentle) for a first-class broadcast from the Royal Opera House, Covent Garden, last Saturday night (7th).

Augmented by three fiddlers, the band sounded swell, with some excellent Ken Essex arrangements and some particularly fine brass section work.

Only male interloper in a triumph for the fair sex was vocalist Hal Kinn, who sang splendidly. But who wouldn't in such glamorous company?

ONE of the strangest manifestations of the end of war in Europe has been the physical and mental cracking-up of men who unflinchingly stood all the hazards of the war itself.

I make that somewhat medical remark (writes Ray Sonin) because I had a case of it brought closely to my attention the other day when my medical friend Billy Smith walked into my office, looking weary and ill.

Billy, you will remember, escaped from Belgium—where he had gone from England to become a pioneer of dance band music in the nick of time when the Germans broke through. He had a nightmare journey to this country, was bombed and machine-gunned on the way, and arrived here without money, clothes or prospects.

Thanks to the great encouragement and help of Mecca chief, Mr. C. L. Heimann—of whom Billy can never speak too highly—he got on his feet, and led a band at the Royal, Tottenham. But it was when he went to the Cricklewood Palais that he really came into his own, for the blitz hit London then, and what Billy did for morale in Cricklewood is nobody's business.

He and his boys played every night, and at the height of the bombing, he was to be found on the stand, cheerful, smiling, keeping the people amused and helping them to forget the terror of bombs and guns. His clientele were all war workers from nearby factories, so, by keeping their spirits up, he certainly did his bit for the war effort.



Photo. Mary Mollo, Cairo.

Very popular with the boys in the Middle East are the singing duo Leda and Doris, who have often sung with Ronnie Austin's No. 2 Command outfit and intend to visit this country when the band returns home. Leda—seen above—has recently changed her name to McAffee, having married a Flight-Lieutenant out there.

She is certainly photogenic, and we are assured that she sings as prettily as she looks.

And then the war ended, and with all the danger removed, Billy has cracked up. The slightest noise now frightens the life out of him, and the doctor has warned him that he is on the edge of a nervous breakdown of a grave order.

So smiling Billy is retiring. He has handed over the band, lock, stock and barrel, with his whole library, as a present to his trombone player, Ted Taylor—a gesture which, needless to say, Ted greatly appreciates.

His future plans? Well, he's off to Belgium as soon as he can get over there to see his son again and to look up his old friends. Then, when his health is restored, he'll come back here and may lead a band again.

In the meantime, good luck, Billy, and a quick return to the good health you enjoyed in the blitz days!

"WAS HIS FACE RED?" DEPARTMENT—Who is the well-known London sax player who seeing a stranger with what appeared to be his saxophone case, gave chase, "arrested" the gentleman—and with the assistance of another sax player—and took him forcibly to the place where he was working—only to find that his sax hadn't been pinched after all, and that the other guy was acting quite legitimately, carrying his own sax. Needless to say, many apologies, and much beer-drinking, followed.

A serious reflection on the times, however, was contained in the words of a policeman consulted about the matter. He said that the number of instrument thefts was so abnormally large that he didn't blame anyone for going to exceptional lengths in order to ensure that his own instrument was safe.

NOW for another funny incident—this one comes from a Romford reader and musician, Mr. Billy Parker.

Recently, writes Billy, "we played for a dance at a local fire station—with fire engines all complete in the background. We were about to commence playing for dancing when the alarm bell rang, and all visible firemen, including the M.C., made a dive for the gear, etc. Some came sliding down the poles with great alacrity, and, amidst tremendous excitement, there was a general turn-out and the fire was left without partners—apart from a couple of civilians."

In due course the fire-fighters came back—but, believe it or not, they hadn't been back very long before exactly the same thing happened again, and once more the band were shoved unceremoniously out of the way, the door cleared, and out went the engines, and the girls were all left partnerless again.

"In fact," writes Billy Parker, "the whole thing was certainly a new one on me! He's going to confine his activities to strictly civilian dance in future!"

KIRKCALDY AND LIVERPOOL

CONTEST RESULTS

1945 "ALL-SCOTLAND" CHAMPIONSHIP
Thursday, July 5, 1945, at The Ice Rink, Kirkcaldy.

FIRST band to qualify for this year's "All-Britain" at Belle Vue, Manchester, next October is the Scottish Dance Orchestra—a thirteen-piece combination formed only a few months ago by Mr. A. MacDonald, of the Central Musical Agency, Glasgow, at the request of and from his customers.

The band earned its right to go to Manchester by winning at the Ice Rink, Kirkcaldy, last Thursday (5th), the 1945 "All-Scotland" championship, which being the only "A.M." contest to be held in Scotland this season, ranked as one of the Area Finals which will provide the entries to the great Final.

Interest in the event had been working up in the district for some weeks previously, and culminated in a gathering of over 1,700—one of the largest seen at the Ice Rink during the past winter—packing the dance floor (the rink part of the hall is, as usual, closed for the summer) and entering into the spirit of the proceedings with real Scottish fervour.

Final carrying the "All-Scotland" title, the event was representatively national.

Among the ten bands which competed were competitors from Paisley, Lossiemouth (Moray) and Glasgow, as well as centres nearer the venue.

Considering the reputation Scotland has for producing outstanding dance-band instrumentalists, the standard of the bands was hardly up to expectations, some of the larger bands playing in a style more suited to brass than dance bands, and some of the smaller swing outfits being more conspicuous for ambition than taste or technique.

But this did nothing to mar the enjoyment or enthusiasm of the guests, and with veteran Symon Stanger's resident band as house combo, a jam session led by Harry Hayes, who had been judging with Edgar Jackson, and Harry's lovely young wife, Primrose, herself a local leader to present the prizes, the evening was closed by the customers and hall management alike as one of the most exciting and successful of the Ice Rink had seen for many a long day.

JUDGES' REPORT

Adjudicators: Harry Hayes, Edgar Jackson.

Winners: SCOTTISH DANCE ORCHESTRA (four saxes, three trumpets, trombone, piano, bass, drums, vocalist, conductor). All coms.: Archibald MacDonald, 5, Drury Street, Glasgow C.2. (Phone: Glasgow Cent. 0832.)

Individualists' awards for Alto (George W. Hilder), Trumpet (Arthur Hilder), Trombone (William Watt), Piano (George S. Henderson, Jun.), Bass (Billy Smith), Drums (Jack Ferrie).

HOW far this band will get in the "All-Britain" will remain to be seen. It will probably have to improve somewhat if it wants to get in the first three. But it should not be difficult for it to do so.

Its faults—apart from the rather poor clarinet solo in the quickstep—were mainly tendencies to raggedness due to lack of relaxation. This was due less to shortcomings on the part of the musicians and more to the way the band was conducted.

Although the conductor appeared to be musically very competent, and certainly produced good light and shade and expression, his direction was lacking in repose, and his urgent-led rehearsal on an anxiety that often made the band sound tight and tense.

This was particularly noticeable in the brass and rhythm sections, and it says much for the sax team that in spite of the pressure exerted on the band by the conductor, the reeds never got hurried and always sounded pleasing.

Also it cannot be denied that the band has a good idea of dance style, played its pieces with commendable lucidity and good drive, and is not without its promising soloists—especially in the reed-off trumpet man.

Individualists' awards for Clarinet and Tenor (Ronald R. Brown), Guitar (Kenneth Muir), Hon. mentions for Trumpet (Archibald Donald), Piano (Arthur T. M. Brown). Special prize for best "small" band.

AS with so many small swing bands, this one did not make a very brilliant showing in its waltz with which it opened its performance. Not that the playing was bad technically, but the boys didn't seem to connect with this essentially "straight" dance, and a restraint born, it seemed, of discomfort resulted in lack of spirit, not very good tone, and even mistakes.

On coming to its "rhythm" numbers, however, the band improved greatly to reveal (a) a tenor/clarinet who played some very nice chorus (pre-written, we discovered later, by himself) with a tastefulness and subtlety of style that went a long way to conceal any lack of drive he may have had; (b) a trumpet whose ideas and style went some way to compensate for a tone which might have been better; and (c) a pianist who, although his solo in the quickstep was a little "jazzy" in places, produced quite a good drive in the ensemble.

In fact, it was the pianist who was the basis of the rhythm. The band has no bass, and the drummer's old-fashioned ideas about rhythm, which produced anything but a good lift, did nothing to compensate for the absence of one.

The R.A.F. Lossiemouth Station Dance Band were placed third and were given hon. mentions for Bass (Gerald Gleason) and Drums (Denley Brown).

The Swingers, from Grangemouth, were placed fourth. The Johnny Smith Band of Aberdeen, fifth.

1945 SOUTH-WEST LANCS CHAMPIONSHIP
Friday, July 6, 1945, at The Grafton Rooms, Liverpool.

THE Grafton Rooms, Liverpool, lived up to their reputation for large and enthusiastic contest audiences when last Friday (6th), for the South-West Lancs Championship, presented by Mr. and Mrs. Lewis Buckley, a crowd of 1,500 (even larger than last year's gathering) not only packed the hall solid, but greeted such congestion round the bandstand that dancing was often held up while harassed officials did their unsuccessful best to keep the seething mass of humanity something like fluid.

In contrast to some of the more recent contests, the standard of the competitors was unexpectedly high, and Jack Webb and his Band, of Barrow-in-Furness, can congratulate themselves on having won from such high, but no means negligible, outfits as the local favourites Al Harvey and his Band (second), and the Falcons (Leigh A.T.C.) Band, who, although only third here, could have won many of the less furiously contested championships held this season.

Although the contest, which had to finish by 11 p.m., could not commence owing to the late arrival of the band, smart organization enabled it to be completed in time for Harry Hayes, who, as at Kirkcaldy the previous night, had been judging with Edgar Jackson, to join up after Primrose Hayes had graciously presented the prizes, with Mrs. Will Haymer's excellent resident band and give a swing alto recital which put the finishing touches to one of the all-round best contests this season has seen.

JUDGES' REPORT

Adjudicators: Harry Hayes, Edgar Jackson.

Winners: JACK WEBB AND HIS BAND (four saxes, two trumpets, trombone, piano, guitar, bass, drums, 7, Dominion Street, Barrow-in-Furness, Lancs. (Phone: Barrow 866.)

Individualists' awards for Alto (Walker), Trumpet (Fred Rod), Piano (Bobby Dixon), Bass (Kilmer), Drums (Jack Cannon). Hon. mention for Trombone (Jack Webb).

AFTER opening with a waltz which had the advantage of very pleasing piano and trombone solos, but was marred by (i) the slightly exaggerated vibrato of the lead alto, (ii) imperfect balance in the brass team (at times the second trumpet and trombone were barely audible behind the good trumpet lead), and (iii) a rather stodgy, typically Palatish rhythm, this band got into its stride and gave quite outstandingly cool performances of the quickstep, "Kansas City Moods" and especially "Casbah Blues," which it used for its slow fox-trot.

About the only weak spots in either number were the trombone and trumpet solos in "Kansas City." The trombone maintained the nice, tone and adequate technique he had shown in the waltz, but his style was jerky. The trumpet solo (played by the second trumpet) was little more than the usual rather wild conglomeration of notes which often get over with the crowd as swains, but show little appreciation of the meaning of melodic construction.

But apart from this the band was excellent. A commendably finished and well-played second trumpet, and a brass team that had good points besides the fact that its lead trumpet was about as good as they come, was supported by a rhythm section that was not only good in itself, but did what a good rhythm section does—worked the band.

Second: AL HARVEY AND HIS BAND (three saxes, two trumpets, trombone, piano, bass, drums), 182, Mossley Hill Road, South, Liverpool 18. (Phone: Garston 1598.)

Individualists' awards for Tenor (Al Harvey), Trombone (Robert Lazard). Hon. mention for Trumpet (George Horton).

On the face of it, this band may appear to have plenty. It knows how to treat its numbers effectively, and has a superficial verve that gives it a certain drive and life.

But it is to some extent a case of the beauty being only skin deep, and one has to look but little below the surface to find quite a number of shortcomings.

The lead alto's tone is not too good and, all round, the saxes as a section are neither very stylish nor polished. Much the same applies to the bass. The second trumpet is a good swing soloist and possibly the best in the band. But the lead trumpet is not very stylish, and, with a trombone whose tone is rather dull and where execution is a little cramped, the team is neither well blended, clean, nor stylish.

In an attempt to produce an incisive lift, the pianist has developed an exaggerated touch which makes him sound both lumpy and jerky, and with the not-too-clean or good-toned bass, the all-round reliable drummer could do little to make the section seem anything but rather unid tempo. In both the slow fox-trot and quickstep, the band is a little out of number, proceeding, especially as it neared the end of its quickstep.

The Falcons (Leigh A.T.C.) Dance Band were placed third.

Carroll John's "Electro-Hawaiians" from Higher Bebington (Cheshire), secured fourth place and the Individualists' award for Guitar (George Parker).

George Roughley's Band, of Prescott (Lancs) were placed fifth and won the special prize for the best "small" band.

Bill Unsworth, of Charlie Thompson's Band, from Newton-le-Willows (Lancs), won the Individualists' award for best "big" band.

Nine bands competed.

ARRANGING ace Den Barry, and pianist-accompanist Jack Hamill, have joined forces to form the Cosmo Music Publishing Company at 38, Dean Street, W. Deb. as ever, is carrying on with the writing side, while Jack is busying himself on exploitation.

In the moment, the boys are handling "Let's Wait Until To-Morrow," "Apple Honey," and a new slowish number, "Lazy Lullaby."

AFTER a long residence with Chappie D'Amato's Swingette at Hatchett's Restaurant, Piccadilly, W., bassist Joe Nussbaum has left the band to rejoin the Winstonone for his long string of stage dates.

His place is now taken by Pete Stutley.



Numerous and ardent are the rhythm fans of Yorkshire, especially in the R.A.F. camps up there, and in the above picture you see Johnny Claes and members of his Band storming the great crowds of enthusiasts in the Air Force blue. Picture was taken at a camp near Bridlington, in which part of Yorkshire there was a rare outcry recently when it was announced that the lads in the R.A.F. camps might not, in future, be allowed to spend their free evenings in the town. Without waiting for the final pronouncements on this edict, Johnny Claes and his boys, who were playing in the vicinity, immediately decided (since they earned might not be allowed to come to the entertainment) to take the entertainment to the camps, which they did in terrific style. They gave swing shows to hundreds of the fun-starved boys in the R.A.F., amidst an atmosphere of tremendous enthusiasm, which the above photo certainly captures.

U.S. Jive Jottings

THE one-and-only Duke Ellington, who is at present holding down the stage bill at Chicago's Regal Theatre, has once again received the critics' plaudits for his composing genius.

This time for the Ellington songs featured in the recently opened Broadway hit show, "Blue Holiday," which was originally called "The Wishing Tree." The Duke is now scoring another Broadway vehicle—a ballet fantasy which is to star Nana Gollner.

Speaking of the Duke reminds me that he is notorious for his capacity for late rising. "Down Beat" tells how Duke has lately been obliged to get up earlier than usual because of a new music project. Walking into the Gateway Restaurant the other afternoon at 3, the Duke stopped short at the sight of several familiar song pluggers grouped around a table. "You don't mean to say you people are up, too?" he asked.

Bunk Johnson has definitely parted company from the "Pops" Bechet Band, which was last heard of playing at Boston's Savoy Cafe. Apparently there had been a trifle of discontent within the group during the few weeks Bunk played there, and the band continued with Johnny Windhurst, a local trumpeter, in the chair. Johnson himself has not returned to New Orleans but has made his way to New York, where his future plans are not yet known.

Recently I reported that Eddie Gondon's concerts at the Town Hall and Carnegie were coming to an end for the summer. Previous to that it was announced that Ed's informal shows had been taken off the air, and columnist Rod Reed is now checking: "But the networks are really not opposed to an ad lib.—as long as it's written down in advance."

Another gag of Reed's says that Carnegie Hall is getting so many jazz concerts it's expected the New York Philharmonic Society will have to book its next season's concerts in Kelly's Stable!

Charlie Spivak, the nation's No. 1 sweet band according to the polls, was lead-off band at the Paramount, New York on "Glenn Miller Day." Miller, who started a band with the moral and financial support of Miller, and in that short period he has climbed to the top. The "Miller Day" appearance finished up a six-week engagement for the Spivak organisation at the Paramount.

Further features of the Miller Memorial programmes included Paula Kelly and the Modernaires, who formerly sang with the famous bandleader. They took part in three programmes which paid tribute to Miller. They guest-starred on "Chesterfield Supper Club" (N.E.C.) with Ted Steele and Perry Como, and on Mutual's feature, "Wings for To-morrow," in a special salute to Major Miller made by the Army Air Forces Band. On the same day, Paula and the Modernaires took part in the giant War Bond Salute at the Paramount Theatre, where they sang a medley of Miller's greatest hits.

Tony Pastor, tenorman and leader, who has had extensive experience as a sideman, is rapidly making the top grade in front of his swing orchestra. Currently he is making the U.S.A. peanut-conscious with his sell-out Victor recording of the novelty piece called "Five Salted Peanuts." On the coast, in the mid-west, and in the east, Pastor is becoming recognised as one of the nation's leading ballroom bands.

MELODY MAKER

Incorporating RHYTHM
WEEK ENDING JULY 14, 1945
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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

AN ever-increasing volume of our correspondence relates to what are termed "race records"—some of it in the form of queries, some supplying information on various obscure items, and the greater part simply appealing for the local release of more race discs after the style of those deleted Vocallions, and the more recent Red Nelson blues sides.

P. Garrave, of Watford, Herts, wrote some time back in praise of that excellent broadcast "America Sings," which featured private recordings of the work of singers like Huddie Ledbetter, Josh White, Sonny Terry (voice and harmonica, often simultaneously), and Alan Lomax, who is perhaps better at collecting folk songs than singing them.

"P. G." wants to know if we can get this kind of down-to-earth music represented in our record catalogues. Hundreds more ask this, too. So it is up to the companies to do something about it!

When we raised this question before (last fall) there were no Josh Whites available to English companies. Now we learn that Josh has made several sessions for the American Decca people.

One record only has so far been issued—Decca 23416, which backs "Johnny Has Gone for a Soldier" (72664) with "Beloved Comrade" (72662), recorded on December 28, 1944, but there were many good blues and folk ballads waxed too, and it looks as if we may soon be getting some of them.

How about the B.H.R.S. issuing a pair? That would have the "progressive" reviewers tied in knots figuring out how advocates of the "old stuff" got around to '44.

* * *

JAZZ IN PRINT.—(Concluded)
BOOKS.—From the Commodore Record Shop, 136, East 42nd Street, New York 17, N.Y., comes an illustrated leaflet and order form combined which displays the different record books on sale at C.M.S.

The legitimate side of the business is represented by David Hall's "The Record Buyer's Guide," his "Record Book," and "The Listener's Chamber Music Guide" by Peter Hugh Reed. On Jazz, they are offering "Esquire's" 1944 Jazz Book (two books in one) at \$2.00; "The Jazz Record Book," ed. C. E. Smith and others, \$3.50; and Panassié's "The Real Jazz," \$2.50.

With reference to the last work, we are able to advise readers of its imminent publication over here. Nicholson and Watson are putting it out soon, price as yet unknown.

BOOKLETS.—We have received the following publications which we list: "Jazz Notebook" by Stanley F. Dance, Jazz Appreciation Society, Is., 1945.

"Jazzology," ed. Charles Harvey, American Jazz Society, Is., 1945.

"N.S.J.S.," ed. Vernon Thornes, National Society for Jazz Study, subscription only, 1945.

"Piano Jazz" (part two), ed. Albert McCarthy and Max Jones, Jazz Music Books, Is., 1945.

"Jazz Impressions," by William H. Miller, published by W. H. Miller, Melbourne, Is. Gd., December, 1944.

"A Study of Jazz," by Gordon Jacobs, privately published by the author from 7, Alexander Road,

Kingshill, Wednesbury, Staffs. unpriced, 1944.

MAGAZINES.—We have two journals of uncertain age, representing the jazz literature of Buenos Aires. The first "Sincopa Y Ritmo" is under the direction of Fernando Iriberry, and concerned entirely with matters of jazz and swing interest.

The other, and larger, mag., "Instante Musical," covers a wide field. There are writings on Brazilian and other South American folk music, on religious music and choral music, and on such sturdy themes as (we quote): "Peligrosas Adulteraciones Romanticas del Folklore." You can guess that, and bet that it's interesting stuff!

But the mag. devotes 23 pages to jazz, and it boasts a number of photographs. Although we can't read a word of it, we can see there is some worthy writing.

Marlo A. Toscano Pouchan, who edits the jazz section, contributes a piece on *Los Rhythmakers*, also an early portion of Ellington's Discography. There are pieces about Redman and Benny Morton, the latter written by "Dr. Rhythm."

No. 1 of "Instante Musical" was published May, 1944. A later issue carried Albert McCarthy's "Jelly Morton Disco," taken from "Jazz Music" mag. without any acknowledgement.

From both journals it can be seen that the local record releases are at least on a par with ours. They have some nice Morton's, Oliver's "St. James Infirmary," When You're Smiling," and "Shake It And Break It," "Stingaree Blues," Meade Lux Lewis and Bechet, all on Victor; and, of special interest, "Savoyagers' Stomp," "Symphonic Raps" by Carroll Dickerson's Savoyagers on Odeon 193329. Is this a Louis item?

Finally, they have available there eight of Columbia's Hot Jazz albums.

* * *

SWAP AND BUY DEPT.

Send s.a.c. for lists to J. Sexter, 97, Livingston Rd., Thornton Heath, Surrey, who has discs for disposal.

J. W. Warren, 64, Stenhill Crescent, Runcorn, Cheshire, wants Harry James' "I Had The Craziest D..." "I Cried For You," "You Made Me Love You" and "Sleepy Lagoon."

Brian Tesler, 88, Watchfield, Sutton Court Road, W.4, has interesting list for swaps, and wants the Hampton 1937-41 pick-up groups, Spanier's "Da-Da" and "Livery" particularly. Send him your lists.

J. Jordan-Pike, 9, Clarendon Road, Shanklin, I.O.W. (who signs himself "Shanklin's Only Jazz Fan"), offers ten swing discs in exchange for good camera. Anybody?

Derek Adams, 55, Gblelands, Hakin, Millford Haven, Pems., wants Glenn Miller and/or T. Dorsey deleted. Offers list of swing discs, also fibre-needle sharpener and thorns.

Any of the standard jazz works wanted urgently for guy on lonely outpost in India. Write to his sister, Miss Mavis Ruck, 7, Batteries Terrace, Lynsted, Sittingbourne, Kent, if you have any such books for sale.

Miss Allinson, 104, Laine Street, Grange Town, Yorks, wants Andy Kirk's "Poor Butterfly."

CONTEST FIXTURES

SWING BAND CHAMPIONSHIP
(Open to all bands which have not won a "M.M." Swing Band Contest this year).

Saturday, July 21.—Porchester Hall, Bayswater, London, W.2 (2.30 to 6 p.m.). The 1945 Metropolitan Swing Band Championship

House Band: Freddy Mirfield and his Band.

Organiser: Mr. Syd Thompson, 18, Rammoor Gardens, Marlborough Hill, Harrow, Middlesex.

DANCE BAND CHAMPIONSHIPS
LONDON AREA

Monday, July 23.—Town Hall, STOKES NEWINGTON (7 to 11.30 p.m.). The 1945 North-East London Championship.

Organisers: Messrs. Lyn Morgan and Charles Cooper (in association with Syd Beames), 78, West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2767.)

Saturday, August 11.—Kodak Hall, WEALDSTONE (Middx) (2.30 to 6 p.m.). The 1945 London Counties Championship.

Organiser: Mr. Syd Thompson, Kodak Recreation Society, Kodak Hall, Headstone Drive, Wealdstone, Middx.

PROVINCES

BUXTON.—To-night, Thursday, July 12, at the Pavilion Gardens (7.30 p.m. to 1 a.m.). The 1945 Peak District Championship.

Organiser: Mr. Eric George, The Music Studio, 4, Hardwick Street, Spring Gardens, Buxton, Derby. (Phone: Buxton 1451.)

BOURNEMOUTH.—To-morrow, Friday, July 13, at the Town Hall (7.30 p.m. to midnight). The 1945 West Hampshire Championship.

Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

BRESTOL.—Monday next, July 16, at the Victoria Rooms (7 to 11.30 p.m.). The 1945 Gloucestershire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. **CREWE.**—Tuesday next, July 17, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Shropshire Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: Crewe 2958.)

SHEFFIELD.—Wednesday next, July 18, at the City Hall (7 to 11 p.m.). The 1945 South Yorks Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

LOUGHBOROUGH.—Wednesday, July 25, at the Town Hall (7.30 p.m. to midnight). The 1945 East Midlands Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 562.)

NORWICH.—Friday, July 27, at the Lido Ballroom. (8 p.m. to midnight.) The 1945 Norfolk Championship.

Organiser: Mr. Len Marshall, "Arcadia," Hallam Grove, Lincoln. (Phone: Lincoln 8362.)

GAMBRIDGE.—Wednesday, August 1, at the Guildhall (7.30 p.m. to midnight). The 1945 Cambridge-shire Championship.

Organiser: Mr. Harry R. G. Bradford, 12, Stourbridge Grove, Cambridge.

SOUTHAMPTON.—Friday, August 3, at the Guildhall (6.30 to 11 p.m.). The 1945 Hampshire Championship.

Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

NEW BRIGHTON.—Friday, August 10, at the Tower Ballroom (7 to 11.45 p.m.). The 1945 Wirral Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

WESTON-SUPER-MARE.—Tuesday, August 14, at the Pavilion (8 p.m. to midnight). The 1945 Somersetshire Championship.

Organiser: Mr. Phillip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

LINCOLN.—Friday, August 17, at the Drill Hall (8 p.m. to midnight). The 1945 Lincolnshire Championship.

Organiser: Mr. Len Marshall, "Arcadia," Hallam Grove, Lincoln. (Phone: Lincoln 8362.)

COVENTRY.—Thursday, August 23, at Neale's Ballroom (7.30 p.m. to midnight). The 1945 Warwickshire Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 562.)

LLANELLY.—Friday, August 24, at the Ritz Ballroom (7 to 11 p.m.). The 1945 West Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

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