

# Melody Maker

INCORPORATING "RHYTHM"

## SCOTS BAND WINS GREAT "ALL-BRITAIN"

**THE ALL-BRITAIN CHAMPIONSHIP HAS GONE TO SCOTLAND! FOR THE FIRST TIME IN THE TWENTY-YEAR HISTORY OF "MELODY MAKER" SEND PROFESSIONAL DANCE BAND CONTESTING, THE GOLD CUP HAS GONE OVER THE BORDER TO THE SCOT HENDERSON QUINTETTE OF GLASGOW**

Before a huge crowd of over 4,000 people at the Empress Ballroom, Winter Gardens, Blackpool, on Sunday (3rd) nine of the finest semi-professional bands in Britain—finalists from the 300 bands who have competed this season in district contests and area finals, played throughout the afternoon in an atmosphere of tension and excitement. Facing them at the judging table were distinguished dance band celebrities Alfie Noakes and Jock Bain (of Geraldo's Orchestra); E. O. Porson (the great reed multi-instrumentalist); Les Evans (famous arranger and coach, now conducting the George Evans Orchestra); Richard Valery (BBC Northern Broadcasting band-leader); and Ray Sonin, Editor of the Melody Maker. Their job was no light one, in view of the high standard of the bands.

### FOSTER AND EVANS

The Scott Henderson Quintette, led by George Scott Henderson on piano, with guitar, bass, drums and tenor sax doubling clarinet, completing the ensemble, gave a most polished performance of musicianly, relaxed, modern playing, and the judges had no hesitation in declaring them winners by a good margin of points. Second to them came Johnny Stiles' 12-piece band from Swindon, with Etch and his Quads, of Stockport, third; and Al Powell and his Band, of Chester, fourth.

The whole show was admirably compered by BBC celebrity David Miller. The day began at 11 o'clock with the Instruments Exhibition, and it was soon apparent that all the excited, thrilling atmosphere of the great pre-war "All Britains" had been recaptured. Fans and musicians, who had travelled in many cases all night, milled around the stands, listening to the famous instrumentalists demonstrating the various instruments and thoroughly enjoying themselves.

The same atmosphere pervaded the whole five-hour contest in the afternoon.

Not only were there the competing bands to listen to, discuss and argue over, but two famous leaders of stage and broadcasting repute had brought their grand outfits along to give a show.

These were Teddy Foster and his Orchestra, with Dennis Hale and Penny Nichols vocalising; and the George Evans Orchestra, directed by Les Evans, with Shirley Grey singing.

Both bands were much to the liking of the vast audience, and it was a particular compliment to Les Evans and his immaculate bunch that, playing right at the end of the whole long show, they still kept the audience glued to their seats and had to concede two encores.

What is more, during the change-over of the competing bands on the stage, swing groups from the Foster and Evans' bands gave out on another rostrum—so it is true to say there was non-stop music all the afternoon, and it was received with as much enthusiasm at 7 p.m. as it had been five hours earlier, when the show started.

Admirably organised for the Melody Maker by Mr. Lewis Buckley, the well-known Northern promoter, the 1946 All-Britain was a magnificent climax to the biggest contesting season over.

## "B.B.C. IS BLOCKING MUSICAL PROGRESS"—Ambrose Tells America

NEW YORK—November 1

**AMBROSE, GERALDO AND JACK HYLTON ARE IN NEW YORK—AND THE FUR IS FLYING! MOST OF THE EXCITEMENT HAS BEEN CAUSED BY THE OPINIONS ON THE AMERICAN MUSICAL SCENE AS COMPARED WITH THE BRITISH, EXPRESSED IN INTERVIEWS BY GERALDO AND AMBROSE, BOTH OF WHOM ARRIVED HERE ON THE FIRST TRIP OF THE "QUEEN ELIZABETH" (writes Leonard Feather).**

Ambrose, at a cocktail party given for Django Reinhardt (see story on page 7), told me that Ciro's had been very gracious in giving him the time off to make the trip, but that in his few days in town he had already come to feel that the outlook for dance music in England is hopeless and that he hated having to go back. (He sails November 14.)

"It's like another world," said Ambrose. "I haven't been over here since 1938. People think the conditions in England are just a temporary slump, but if you ask me, it's going to get steadily worse, not better. There's nothing to work for. You take a fellow like Geraldo: he builds a nice band and does all that work for the BBC, and what good does it do him? And Ted Heath—there's a really good band, but he's lucky to make \$500 a week, while the top bands over here are grossing a million a year!"

### WE ARE "LAZY"

Talking to another reporter, he stated: "All of our rot, the musicians' lack of incentive, their laziness, their complete lifelessness in attacking their musical problems, all of it stems from the wielding of a polite but authoritative hand by the BBC. The BBC needs some competition—something that would awaken them to the fact that they are blocking musical progress. I wouldn't touch the BBC with a ten-foot pole, least of all broadcast over their air."

Ambrose also blamed post-war neurosis, trade and public depression; he denied that the British record industry may be in for a big boom. People are just buying records for the moment, he declared, because so many other things they'd prefer to buy are unavailable.

A visit to England by a top American band would do wonders to rejuvenate and stimulate British music and musicians, Ambrose added. He also said: "I like the keenness your Americans show in attacking their music; they're wonderfully ambitious, and not shirkers."

He concluded that while here he would talk with MOA officials about the possibility of working here with an American band on a later visit.

Geraldo expressed largely the same views, namely, that British musicians are lazy and have little incentive to create. He believes, he told a trade paper reporter, that British musical talent has been wasting itself by imitation and copying American records and arrangements, and that these factors have done much to deter progress in English music. (He did not explain how he justifies the fact that his own band follows the same policy.)

Geraldo said that he hoped to see Petrillo about a possible interchange of bands.

## ROY FOX LEAVING MILROY FOR STAGE TOUR

**AFTER several months' stay, Roy Fox and his Band are concluding their engagement at the Milroy Club, to embark upon a season of theatre dates—a medium of musical entertainment in which in the past Roy has proved himself to be a master.**

Immediately it became known that Roy was leaving the Club on November 23, he was at once offered theatre dates, but he has turned these down as he intends to spend a few weeks building up a stage show which will necessitate bringing the band up to full strength.

For stage work, Roy will feature the usual rhythm section with three trumpets, four trombones and five saxes, plus vocalists Bobby Joy, Jack O'Hagan, and a girl singer yet to be chosen.

During this period of building-up, (Please turn to page 2)

## SKYROCKETS' TRIUMPH AT COMMAND SHOW

**REFLECTING considerable credit upon the whole of the dance band profession and on their own group in particular, the masterly playing of the ex-RAF Skyrockets under their leader Paul Fenouillet, contributed in no small measure to the colossal success of the first post-war Royal Command Performance, which was staged on Monday last (4th) at the London Palladium.**

The show opened with a solo trumpet fanfare played by Les Lambert, and a 20-minute selection preceded the arrival of Their Majesties.

During the actual show, the Skyrockets played no fewer than 80 different pieces faultlessly, and so impressed was the audience with their music that hardly anyone left the theatre after the show had finished, until the boys had completed what was actually their "playing-out" music—one of Paul Fenouillet's fine arrangements, this time of Elgar's "Pomp and Circumstance No. 4" March.

For intermission music, the band broke new ground by featuring "2 o'clock Jump" which number the two Princesses hurried back to their box to hear and to which they listened intently and applauded vigorously. One other individual credit, this to celebrated percussionist George Fierstone, who played the show from beginning to end. We understand that this is the first time this has occurred in the history of Command Performances, as acts which rely a lot on drum effects, usually bring their own carefully rehearsed drummer for the job. Congratulations, George, and the rest of your colleagues. . . .

## LEN FILLIS BACK IN TOWN FROM S. AFRICA

**JUST arrived back in England is famous guitar-pioneer Len Fillis after an absence of nearly 10 years spent in S. Africa and Australia.**

Len, whose articles in the "M.M." in the 'twenties started most of this country's guitarists on their careers, went to South Africa in 1937, and then travelled on to Australia, where he led his own band in resident jobs and on the air.

As manager of the Melbourne Hawaiian Club he became interested in the Hawaiian guitar and returned to South Africa in 1945 to lead a band in the South Sea manner.

He arrived back in England last Saturday, and his many friends will salute the grand old-timer.

Now concentrating on Hawaiian Guitar, Len has plans to present his music to a wide public in the near future. Full story of his colonial activities next week.

## FELDMAN'S

A GREAT SONG

# ONE MORE TOMORROW

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"ALL-BRITAIN" SNAPSHOTS.—(Below) "M.M." Editor Ray Sonis announces the winners, backed by (l. to r.) Edgar Jackson, Richard Valery, E. O. Pogson, Jock Bain and Albie Noakes. (Right) The champions—the Scott Henderson Quintette, of Glasgow.



## TRAGEDY HITS ALL-BRITAIN FINALIST

A DRAMATIC note was introduced into the proceedings at last Sunday's greatest ever "All-Britain" when the reason for the non-appearance of the Jive Bombers of Ilford became known.

The Jive Bombers have always been among the top-line semi-professional bands, and during the past few years have built up an enviable reputation in the East London area. This year, it seemed that their big opportunity had come at last, but alas.

On Saturday morning (2nd), the day before the "All-Britain," alto-clarinettist Ken Franklin's baby daughter, Jennifer, suffocated herself whilst sleeping. Readers need not be told what a blow this was to Ken and his charming wife, and naturally enough, Ken felt it his duty to stay with his wife that night.

He explained to the rest of the band his intentions of travelling up on the first train on Sunday morning and told them that he would meet them at the Winter Gardens.

The rest of the band left for the contest at 1 a.m. on Sunday, arriving at Blackpool with plenty of time to spare, whilst Ken himself caught a train eight hours later expecting to arrive in time to take the stand at 2.45 p.m., but the cruel hand of fate struck again and the train on which Ken was a passenger arrived an hour late. When he arrived at the hall, the contest was over.

The mere fact that Ken, after experiencing such a sad loss, decided to travel to Blackpool at all is ample proof of the high sense of comradeship existing in the semi-professional ranks and says much for Ken's own personal courage.

To the Jive Bombers we say: "Hard Luck," and to Ken Franklin we can but offer our heartfelt sympathies at his extremely sad loss.

\* \* \*

While there is no space to give detailed judges' reports of the bands'

performances, here is a brief survey of the winning bands:—

**SCOTT HENDERSON QUINTETTE.**—This band won on its good taste, fine beat and relaxed feeling for the dance music idiom. Excellent solos by piano, tenor and clarinet added to the interest of the performance. The only points of criticism were a very slight tendency to hurry in spots in its quickstep (the arrangement of which was too long).

**JOHNNY STILES' BAND.**—The runners-up were a complete contrast in style and tone from the winners. A large band, with trumpets doubling mellotrons, and lavish, intricate arrangements, the band lost the contest through attempting too much. There was a tendency to roughness in some of the ensemble playing, and the intonation was occasionally suspect—but the spirit was there.

**ETCH AND HIS QUADS.**—Another musically satisfying small group, which had some artistic arrangements and, by astute doubling made the most of the limit of their instrumentation. There was very little lift, however, from the rhythm section, and the soloists were inclined to be nervous and "fumbly." One had the impression that on its day this band could play very much better.

\* \* \*

Another feature of the Festival was the 88-page programme.

Together with 48 pages of announcements by leading musical instrument firms, music publishers, and other members of the trade, it contained 40 pages of absorbingly interesting editorial matter.

The demand for the programmes has been so heavy that a reprint is now in hand to fill the many postal requests for copies which are still pouring in.

Postal applications may still be sent to the organiser, Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. price 1s. 2½d. post free.

## FARRELL TAKES BRITISH BAND TO SOUTH AFRICA

RISKING about £500 on the strength of a long-distance telephone call received one day last week, noted trumpet-player and accordionist Billy Farrell has financed the boat-passage of a five-piece band which he is taking out to South Africa, sailing next Saturday, November 9.

This big adventure, for which Billy at present holds no contract, occurs as the result of a conversation in London a few months ago with visitor Jack Miranda, famous ex-Al Collins saxophonist, who owns the smart Willowdene Country Club, near Johannesburg.

Calling in at the Astor, where Billy was resident with Sid Phillips and his Band, Jack Miranda mentioned the possibility of booking a British band for the Willowdene, but it was not until he phoned Billy who leaves for S. Africa this coming week-end.

Even then, the two had to make a friendly and trusting agreement, a verbal contract, which necessitates Billy paying the cost of transport and taking Jack's word that there is at least a twelve-month engagement awaiting him at the Willowdene.

Having known Jack Miranda for some 15 years, Billy Farrell had no hesitation in accepting, quickly contacted the men desired for the job, and with their complete support and confidence, fixed accommodation on the liner "Nestor," due to leave from Liverpool on Saturday, arriving in Cape Town on November 29.

Billy Farrell will take with him four British musicians, and will add three South Africans being selected by Jack Miranda. The familiar names of four top-rate musicians constitute his home line-up, for Billy has Jack Dent on piano, Cliff Timms on tenor and violin, Chick Milne on tenor, alto and clarinet, and Harry Sherman on guitar, Bill taking the lead on trumpet, vibes, ballad-horn, accordion and violin, while the three South Africans to be chosen will play drums, bass and guitar.

Since his earlier days in the profession, when he was with Jack Miranda in Josephine Bradley's Street Tempo Ballroom Orchestra, Billy Farrell has starred with innumerable West End bands, and was with George Melachrino at the Café de Paris before entering the Navy for six years.

Since leaving the Navy, Billy has been with Ambrose at Ciro's, and with Sid Phillips.

## ROY FOX

(Continued from page 1)

Roy will carry out a programme of one-night stands and dances in the provinces, returning to London around the middle of January for a 12-weeks' season of theatres in and around Town.

The Fox band has been very successful at the Sunday Concerts which it has played recently.

At the time of going to press, the "M.M." is informed that Roy's spot at the Milroy Club will be taken over from Monday (November 25) by Paul Adam and his Mayfair Music, whose last West End appearance was at the Mirabelle Restaurant.

QUITTING the Royal Marines, trumpet-player George Taylor, who was with Alf Van Straten, Eddie Mendoza, Pat O'Neill and Lou Preager before his enlistment, is all ready to get cracking again, his address being 34, Bideford Avenue, Perivale, Greenford, Middlesex.

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# A HIT-AND-MISS GOODMAN

## EDGAR JACKSON'S Record Reviews

### BENNY GOODMAN AND HIS ORCHESTRA

**\*\*On The Alamo** (Kahn, Jones) (V by Art Lund) (Am. Columbia HCO.1673) (Recorded January 30, 1946)

**\*\*\*Blue Skies** (Irving Berlin) (V by Art Lund) (Am. Columbia CO.36288) (Recorded May 14, 1946). (Parlophone R3018—3s. 11)d.)

REVIEWING Woody Herman's superb "I've Got The World On A String" (Parlophone R3017) last week, I said that although this was what would be classed in America as a "commercial" record, it well deserved its place in the Parlophone "Rhythm-Style" series.

These two Benny Goodman sides are also "commercial," but there the similarity ends—so much so that one wonders what mental aberration at E.M.I. could ever have caused them to be issued in the "Rhythm-Style" series.

After a guitar introduction which gives unredeemed promise that this might prove to be an interesting swing record, "On The Alamo" goes into its vocal by Art Lund, and although Mr. Lund shows that he is not the least pleasant of contemporary American crooners, he is not helped by the way the band oults back the tempo behind him.

The next chorus is split between Mel Powell's and Benny's solos.

Both can always be relied upon to produce something worth anybody's money, no matter what the setting in which they find themselves may be. They no more let themselves or us down on this occasion than they are made to sound any less interesting by what the band provides by way of accompaniment or the arranger's bright idea of bringing in Benny in the 20th bar of the chorus.

Nevertheless, at the best this is a record which, in trying to cater for swing fans and the ordinary public, succeeds in being unlikely to satisfy either.

"Blue Skies," enjoying a new lease of popularity as a result of the Irving Berlin life-story film of the same name, is a somewhat better effort.

Following the usual formal introduction, we are given a chorus by Benny playing his as usual immaculately tasteful and artistic clarinet. Towards the end the arranger indulges in a mild witticism (these

people will have their little bit of fun) by quoting from that pseudo-swing ditty you may have heard, "One Meat Ball."

Then, to complete the side, we get one and a half choruses by vocalist Art Lund.

This is a very different-sounding Mr. Lund from the swoony-croony gent in "Alamo." This time he sings with a style and character which show that he can do rather more than warble bedtime stories for bobbysoxers, and his effort is made none the less attractive by the muted trombone which is not only a feature of the accompaniment they give Mr. Lund, but perhaps the feature of the whole record.

### CHARLIE BARNET AND HIS ORCHESTRA

**\*\*\*Dark Avenue** (Haven Johnson, Charlie Barnet) (V. by Mary Ann McCall) (Am. Bluebird OAO4809)

**\*\*\*Harlem Speaks** (Duke Ellington) (Am. Bluebird OAO61531). (H.M.V. B9513—3s. 11)d.)

48900.—Barnet (reeds) with Kurt Bloom, Gene Kinney, "Skippy" Martin, James Lemare (reeds); Bob Burnett, Bill May, John Owen, Lyman Vunk (tpsts.); William Robertson, "Spud" Murphy, Don Ruppersburg (tubs.); Bill Miller (pno.); Bus Etri (clari.); Phil Stovens (bass); Cliff Leeman (dms.). Recorded April 16, 1940.

01531.—Barnet (reeds) with Bloom, Conn Humphreys, Ray Hupfner, Lemare (reeds); Burnett, Bob Price, C.V. Baker, Mickey Bloom (tpsts.); Robertson, Ford Leary, Tommy Moo, Murphy (tubs.); rhythm section as for coupling. Recorded August 14, 1941.

IN the lively-paced "Harlem Speaks" the high spot is the alto soloist. Then come the rather dated but otherwise good muted trumpet contribution and a quite presentable spot by Bus Etri's guitar.

Taking the side as a whole, although this 1940 combination of Barnet's can hardly be described as a world-beater today, it puts up what, at any rate in its day, was a rather more than averagely competent performance. Even so it must be said that in saying the first Duke Ellington said the last word on this tune of his in his 1933 recording of the number issued here on red-label Decca KR438.

The band also does well enough in "Dark Avenue." But to me the appeal of this side lies mainly in the tune—a quite delightful little melody, sung pleasingly here by Mary Ann McCall, which might well have become at least a minor hit had anyone chosen to plug it.



Caught at a final rehearsal before flying to their Icelandic date last Tuesday (5th) are Buddy Featherstonhaugh and his swing group. New-comer to Buddy's line-up is Cecil Moss, on trumpet

## HITS & PIECES by SAMMY QUAYER

MUSIC biz convalescent, with chain-store crowds again milling around the sheet racks. . . "Johnny Fedora" vacated frame. . . "Someday You'll Want Me to Want You" moving in. . . Anne Shelton-Stanley Black air reunion a "natural" for Wednesday night knob-twisters. . . Mink fashionable at Royal Command Film Show, and Eolian Hall, too. . . Name vocalists had better adopt Yank or Canadian accents—it's their only chance. . . Guess Depr.—Who's the femme producer who says she won't use mike-huggers, but does, and every week! . . . Have you seen Derek Roy's car? The Doctor's streamliner wouldn't disgrace Hollywood's Sunset Boulevard. . . Naughty Waltz," olde heard on the Peter Waring Show, a cert No. 1 if revived for plug. . . Do you like organ music? Get a load of Bob Mitchell manipulating the pipes on APRS, 25-metre band, on Saturday nights at 9.30. . . Roberto Inglez turning in some great sessions for Parlophone. . . do the loss record of "In the Mood" was accompanied by fifty thousand whistlers at the Arsenal-Sheffield game. . . DREAM DEPR.—Won't it be nice when the "Nationals" pay a little more attention to dance bands, or don't they know? . . . If Lou Preager thrush Rita Carr could put the brake on that wide vibrato it would pay dividends. Here's a nice Eric Barker crack heard last Friday night: "Even Geraldo has been known to use a published number. . . Chappie D'Amato aired a "different" kind of late night programme from Hatchetts. I'll listen a gain and find out." Rhap. Aside from Phil Green's "Rhapsody in Blue," last Sunday's "Family Favourites" was again a parade of all-American bands and singers. I give up! . . . I'm telling you that Hoagy Carmichael's "Ole Buttermilk Sky" will be a hit, but big. . . Top bracket producer Leslie Bridgmont partial to pop songs on his terrific air shows. That's why they're terrific. . . Carroll Gibbons' Band

missing from the airwaves. What's happened? The "Whispering Pub," "Grosvenor Arms" in Bond Street, now the Number One objective of all the contact boys and girls. . . With Ted Heath's Band away "sending" the Scandinavians, Swingland was a closed shop, majority of jump-minded leaders having nothing to talk about! . . . Sid Dean's "Saturday at the Palace" shot came unstuck last week-end, due to technical trouble, but he got a whale of a plug on the wax show that depped, getting no fewer than eight moniker mentions in 25 minutes. By the way, BBC, that disc jockey gal, Joan Edgar, who gabbed about the platters, did a great job. Let's hear more from her, please. . . Since songsmiths Jack Denby and Muriel Watson came through with "Sweetheart, We'll Never Grow Old" and "Harvest Moon," both in current "Britain's Top Tunes," it's reported publishers now congregating at Charing Cross Station every Wednesday waiting for the Tonbridge train to come in. The husband-wife team are placing 'em regularly now. . . Winning compère's name in my "No Cash Quiz" will be published next week, and they're still rolling in. . . Oscar Rabin weekly broadcasts a revelation to the fans. Present series of airings about the best ever from the Rabin-Davis crew, with Bob Dale, Annabelle Lee, Don Smith and Eddie Palmer's novachord a tower of strength supporting. . . Lizbeth Batey's socko job on "Chiquita Banana" bringing her a new tag. The dynamic young songstress is being greeted as "Chiquita by the fans now. . . TEN PAX ALLEY Oscars to Evelyn Laye for a beautiful rendering of "You Keep Coming Back Like a Song" on Coventry Hippodrome "Birthday Night." . . To Paul Rich and Rita Carr for their telling work on "Her Bathing Suit Didn't Get Wet" with Lou Preager. . . To that great team "The Ramblers" for "It's All Over Now" on "Shipmates" Show. . . To Bunny Burrows for a smooth job on "To Each His Own."

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**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. FIVE MINUTES MORE (1-2-2-2-2-2-5-9)
2. SOUTH AMERICA, TAKE IT AWAY (1-2-1-1-1-1-1-1-1-1-3-5-7)
3. RUMOURS ARE FLYING (8-4-8)
4. TO EACH HIS OWN (2-1-1-1-1-1-1-1-1-1-3-5-7)
5. THIS IS ALWAYS (9)
6. SURRENDER (1-5-4-4-1-3-1-2-2-6-3-4-1)
7. IF YOU WERE THE ONLY GIRL
8. OLE BUTTERMILK SKY (6)
9. YOU KEEP COMING BACK LIKE A SONG (0-7)

**Britain's Top Tunes**  
(In Alphabetical Order)

"ALL THROUGH THE DAY."  
"ANY TIME AT ALL."  
"BLESS YOU."  
"DOWN IN THE VALLEY."  
"DO YOU LOVE ME?"  
"LAUGHING ON THE OUTSIDE."  
"LET IT BE SOON."  
"PRIMROSE HILL."  
"SO WOULD I."  
"SOMEDAY YOU'LL WANT ME TO WANT YOU."  
"SWEETHEART, WE'LL NEVER GROW OLD."  
"THE AMPSTEAD WAX."  
"THERE'S A HARVEST MOON TONIGHT."  
"TO EACH HIS OWN."  
"YOU KEEP COMING BACK LIKE A SONG."

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SCOTLAND

GLASGOW.

INSTALLED at Glasgow Locarno in succession to Jay Hopper is Jack Stone and his Band taking over the big platform. Prior to war service Jack had a short spell at this hall leading the small band. He also played at the Piccadilly Club. The line-up contains quite a few local boys, Jack leading on sax, Harry Strain and Dave Brunt (saxes); Miff Hobson and Jimmy Boyle (trumpets); Ivor Haining (trombone); Dennis Goe (piano); Ken Kenyon (drums); Harry Margolis (bass); and Don Wayne (vocals). The brass section was previously with the band at Rothesay Pavilion, the bass also being a local recruit.

The second band change here will have materialised by the time this appears. Taking over from Bobby Hogg and his Band, gone to Streatham, Locarno, the "small" stand is now occupied by Arthur Wallwork and his band, who come from Sherry's, Brighton. It is only a few weeks ago since Arthur left for the South, and he thus makes a quick return to Scotland, where he is no stranger, having had previous long spells at Rothesay and Dundee.

Forthcoming broadcast dates include an offering by vocalist Len Camber, who will appear in the "Beather Mixture" programme on the night of November 15. It was in similar circumstances that Len made his first air appearances with the Three College Boys, before going with Gerald. On the following evening, Teddy Foster and his band will play from Green's Playhouse from 10.45 to 11.15 p.m.

Harry Carmichael's new booking, following his departure from the Plaza, wasn't theatre work, strictly speaking. Harry is taking the baton at a series of concerts sponsored by the Glasgow "Daily Record," which have as their object a search for talent all over Scotland.

(Hugh Hinshelwood)

EDINBURGH.

ONE of Edinburgh's most popular cafés, the West End, in Shandwick Place, has reinstated a band after six years' "austerly." Back on the stand, which he occupied for two years prior to 1940, is Tony Fusco. Previously, Tony had led a four-piece, two members of which—Norrie Boraham (piano) and Stan Roberts (sax)—were killed while on war service with the R.A.F. Now Tony (alto and baritone sax, clarinet, flute) is in command of an eight-piece.

His colleagues are Derek McLean (sax, clarinet); Alec Argent (sax); Bill Stark (bass); Danny Doran (drums); George Forbes (Middle, tenor); Teddy Hall (drums and vibraphone); and Chick Lovell (guitar).

PROVINCIAL PAGE

Manchester M.U.: Sunday Terms Campaign Northern Air Dates . . . Jazz Concert for Brum

A GREAT token victory has been achieved by the Manchester Branch of the Musicians' Union in its fight for better terms for Sunday employment of bands at the Mecca establishment in Manchester, where the Locarno Sunday Club operates weekly.

Towards the end of September the Union approached the Mecca people—who employ the bands concerned—with a request for an increase in pay up to the scale laid down by the Union.

Without negotiating with the Union, the bands concerned were—within two weeks—granted an increase in pay, which, whilst fairly substantial, still did not come up to the Union's requirements.

Whilst this gesture is appreciated, the Melody Maker understands that the Manchester branch is not to be deviated from its quest for full recognition of Union terms.

The case is to be pressed home as expeditiously as possible, and is still another example of the value of collective bargaining to the individual. Northern musicians will await further developments with keen interest.

MANCHESTER

TO lose five men at one swoop is a shattering sort of blow, and this is exactly what happened recently to Jack Oliver, resident leader at Blackley Palais de Danse.

As already reported, the boys left Jack to join Lal Kelly's Band at Newton Heath Palais, but by careful choice of men Jack's band should in no way suffer from the enforced changes.

Jack Firman now comes in on piano along with Walter Boddington and Tom Partington (altos); Cecil Robinson (tp); and Maurice Aston (tr). The band is completed with Wilf Warsley and Don Artlingstall sharing the work on bass, Stan Weindhold and Leo Finlay (tenors), Ray Summers (trumpet), vocalist Mina Baguley, with, of course, Jack leading on drums.

OVERSEAS

WRITTEN on board s.s. "Strathmore" at the time located just off Port Said, noted Northern violinist/saxist Lionel Pregar writes to this page with the news that he is en route for Nairobi, where he will be taking over as leader at a new No. 1 hotel.

Several of the boys are already in Nairobi, being mostly ex-members of the RAP who chose not to return home after demobilisation, and with Lionel aboard the "Strathmore" are Greta Lampé (singer-dancer); Leon Zimber (piano); and Otto Lampé (sax-cello). Lionel promises to write again immediately upon arrival.

SUNDERLAND

SUNDERLAND dance-goers have a soft spot for Tommy Hunt, popular London leader, who opened a fortnight's engagement at Seaburn Hall on November 4. The heavy advance bookings are an indication that the high standard which Tommy and his boys set at Seaburn Hall's memorable opening week at Whitsun last year has not been forgotten.

Charming songstress Pat Cooper, "Radio's Sweetest Voice," completes a fifteen-piece combination.

NORTH REGIONAL RADIO

RECENTLY contracted radio dates for Northern bands include a spot on Friday (8th) for Guy Bland, from Fenwick's Terrace Tea Rooms, Newcastle, when, with his band, he plays a tea-dance session from 4 p.m. to 4.35 p.m.

On Monday next (11th), Ceres Harper's Dixieland Band are guests in "R.S.V.P." at 8 p.m. If this broadcast is one-half as good as their last effort in the early summer, it will be well worth listening to by all Northern jazz fans.

On November 15, from 6.30 to 7 p.m., Percy Pease and his Band will be heard, whilst on the following Monday (18th) "R.S.V.P." again features Eddie McGarry and his Band and Ken Frith and Bob Frazer on two pianos.

Roland Telfer and his band from the Scala Ballroom, Leeds, have a studio spot on November 22, whilst "R.S.V.P." on the 25th will feature Bill Gregson and his Band.

On November 29, still another programme of Latin-American music will be played by Rex Edwards and his band. This programme will last for half an hour at 6.30 p.m.

MIDLANDS

AFTER a summer season at the Walsall Town Hall, Ronnie Hancock and his band will be playing each Saturday night for the winter season at the Gala Baths Ballroom, West Bromwich.

The high spot in the band's winter programme will be its scheduled appearance on New Year's Eve at the Civic Hall, Wolverhampton.

SALE, CHESHIRE

IN an all-out effort to strengthen his band at the Sale Lido Ballroom, Roy Tomkins has recently made a number of changes in the personnel.

After a couple of weeks of intensive rehearsal, the new group opened up last week, and Roy now fronts the following line-up: John Massey (piano); Bert Wood (bass); Norman Cook (drums); Jack Ralph and Roy Gorko (trumpets); Jack Lees (trombone); Alf Jackson and Fred Archer (altos); Ronnie Maybury and Norman Poynton (tenors).

Vocals will continue to be handled by Betty Burton, daughter of Joe Loss trumpet Bill Burton.

BIRMINGHAM

GEORGE WEBB and his Dixielanders are due to play a jazz concert on Friday, December 13, at the Town Hall, Birmingham, under the title of "Hot Club of London," with Tony Short, compère James Asman, and featured soloists.

Presented by Louis D. Brunton, of B.O. Enterprises, this is the first concert of its type in Birmingham, and Louis' first effort since being demobilised from the Navy.

WARRINGTON

SOUTH LANCASHIRE REGIMENT ex-bandmaster George Irving has returned to Warrington (where previously he was at the regiment's depot) leading his own team of music-makers.

Appointed bandmaster of the South Lancashire Regiment (1st Battalion) Band in 1936, Irving came to Warrington to build up a new band when war broke out. It grew in popularity; from its members a dance section was formed and then a male-voice choir. Finally, the band went on a six months' tour in India in 1945.

Line-up of the band, now booking for light orchestral, modern old-time dance music, etc., is: Bram Rooney, trumpet arranger and deputy leader (ex-Johnny Rosen and Tommy Mathews), has charge of dance section; Tony Rushworth (tenor, clarinet, vocalist), a "son of the regiment"; Frank Ikin (lead alto, clarinet, violin); ex-Al Tabor, Jack Martin and Gerald; Tommy Larkin (sax, clarinet, violin); Fred Startup (lead violin, sax, clarinet); Eddie Carroll (trumpet and vocals); Tommy Kirkham (trombone); Reg. Kelly (bass and vocalist), worked for Nat Allen and Felix Mendelssohn; George Liddiard (pianist, arranger), ex-R.A.F. Hurricanes; and George Downs (drummer, vocalist and comedian), former bandman, Manchester Regt.

TOP of the page this week is blonde 22-year-old Elsie Monks, currently featured with Macari's Dutch Serenaders.



Warrington-born Elsie studied piano from the age of 7 and the church organ from 15. Henry Croudson, then in Manchester, introduced her to the theatre organ, and at the age of 17 she joined Macari. In the stage presentation she plays with the band and does a solo spot. An enthusiastic journalist who called to interview Elsie dubbed her the "Hubba-Hubba" Girl—Huh!!

LIVERPOOL.

INDIFFERENT health and a doctor's warning have considerably influenced Charlie Henesey in relinquishing his piano chair with Jack McCormick's band at Lewis's, Manchester.

For the time being at least he is concentrating on his evening work as musical director to Liverpool's Ocean Club, the Merchant Navy social centre where often enough Charlie has as many as three bands working on one night. He will also have lots more time to concentrate on the arrangements which he turns out for the McCormick broadcasts.

He hopes to return to the McCormick band early in the New Year.

AD LIB.

LEADER Charlie Bassett back at the Ritz, Manchester, after illness. New alto in the band is local star Tommy Phillips. . . . Glen Gray saxist Len Rogers recently married Joan Striffler. Congrats. . . . Arthur Rosebury busy around Manchester forming new band for one-night stands. . . . More later. . . .

Rochdale's Ken Green also working one-night stands. . . . If you want a pianist, write to this page—there are several good boys kicking their heels in the provinces. Arrangers, too. . . . Carroll Lewis "discovery" 15-year-old Olive Heriot, of Dalkeith, Midlothian, is now singing with Cam Robbie's Band at the Empress Ballroom, Dalkeith. . . . Roy Longbottom (alto) is the boy with Ken Brooko at Beverly Road Baths, Hull, not Harry Longbottom, as stated recently. . . . Squadroneiros again duo in the North in November for three weeks of one-nighters—like-wise Carl Barribeau for a two-weeks' stint. . . . A severe attack of tonsillitis prevented bassist Tommy Dawson from opening at Newton Heath Palais with Lal Kelly last week-end. Harry Murphy deputising. . . . Pianist Derek Newall to wed Miss Florence Roberts, of Colwyn Bay, December 14. Percy Pease drummer Bob Shaw will be best man.

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No! I Still Prefer DIXIELAND!

SOME little time ago I may have caused some disappointment among Dixieland adherents by stating that as a commercial proposition I had been forced to the conclusion that Dixieland was "out," although I did qualify my statement immediately when I said that, whenever possible, and certainly on my Parlophone records, I would continue to play the type of music I, personally, prefer.

Yes, I still prefer Dixieland. It is a subject upon which I have had numerous discussions with my fellow-musicians, many of whom have seemed to doubt my sincerity. Some have said, "But that stuff is corny, reactionary! You can't really like it." Others have said, "I should have thought that with your experience and knowledge of music you would want to go in for something more satisfying from a musical point of view, with nice fat, modern chords and progressions."

SAME OLD ROUTINES

Now all my questioning friends are first-class musicians, and are members of bands with the regular six brass, four or five sax line-up. Some are in even bigger bands. Not a few of them are to be found blowing their heads off in a bottle party during their leisure hours—just for the fun of the thing. If anyone were to ask them why they go to these places to work for now, as soon as the paid job is finished, the reply at first would be, "Because we love playing." Further questioning, however, would elicit the fact that they're fed up with the same old routine and the same arrangements.

Well! To get back to the first question, "Do you really like Dixieland music?" This is usually accompanied by one raised eyebrow or a tolerant and knowing smile which seems to say, "I know it's just a stunt, but you can tell me in confidence." In reply, I could only say quite simply that I really like Dixieland music. It has got something I believe big-band swing hasn't got.

One thing it hasn't got is the boring routine my big-band friends complain about. My boys do not go to bottle parties in order to rid themselves of a repressed musical urge. Oh, yes, they do go to these places, but when they play they play the same way that they would on the job. They really do enjoy working, and there is no attempt to get away from routine.



says HARRY GOLD

Have you ever, as a youngster (or grown-up, for that matter), looked through a kaleidoscope and marvelled at the never-ending variety of patterns? Some not so satisfying as others maybe, but each one different, and every change a delight. That's the sort of thing I experience whenever we play.

At this juncture someone will no doubt think this strange, in view of the fact that the "Pieces of Eight" play from music. A perfectly natural conclusion to arrive at. But although we play from arrangements, they are not necessarily played exactly as written (that is, with the exception of commercial tunes).

The fellows have complete freedom as regards what they play, within the framework of the arrangement. My pianist, Norrie Paramor, and I write in the same way, our ensembles are scored contrapuntally, but I do not insist that each melodic line is played exactly as per score.

In this way many good things happen that would never otherwise see the light of day. Yes, Dixieland music, in spite of a recent statement to the contrary, is very much alive and vital stuff. When you consider its breeding ground you realise it's bound to be.

PEOPLE'S MUSIC

It is the music of vital people; the common people. The kind of people who made Mulberry, the people who go down the mines who work in factories, load the boats, run the railways—and who fill our dance halls in their leisure hours. I believe it to be the right kind of music for our dance halls. What is more, I have proved it.

Wherever we go the reaction is the same. A surprisingly small number of people sitting out while we're playing, not so many round the bandstand watching, but most of them on the floor having a go. One manager said to me, "We usually get a few people in the cafe having tea or coffee all through the evening, but this week they all seem to be on the floor." A customer in another town put it this way: "Your band is most comfortable to dance to. I don't know what the difference is, but most of the bands that come here seem so intense. I was just as though I'm being pushed around."

There, I think, is the immediate apparent difference between Jump Music and Dixieland. Jump Music has a terrific driving bent and perfect precision in the best bands, but I do not think it sets people's feelings and senses in motion in the way that Dixieland music does. The first is exciting to the point of exhaustion; the latter, exhilarating but relaxing.

I know that we are constantly being treated to the spectacle of audiences clapping their hands and swaying

(apparently) to the beat, but I doubt if there is a musician who will disagree with me when I say that very rarely is there a real sympathy between the audience beat and the band beat. Nine times out of ten, the audience in any case will clap an off beat on the first and third beats in a bar, and one cannot make distance the excuse, because the musician will notice the mistake immediately.

People can dance to jump music all right, but the dancing is done with the legs and to a tempo. With Dixieland music, one feels first of all the music, then the urge to dance, and dancing and music become one, each contributing to the enjoyment of the other. Each musician in the band as a whole, the band to the dancers, the dancers back to the band, and so on. One thing that would appear peculiar is the way professional dancers react to the "Pieces of

way in the old days did so because they were unable to do better. They were natural musicians with an urge but no training. They weren't trying to play out of tune. It is bound to happen in most cases where there is no training. They were playing in the only way they knew how.

BACK TO JAZZ

By the way, when I am talking about playing out of tune, I am not referring to the flattened third, the "blue" seventh, etc. These intervals are an essential feature of the jazz idiom. To illustrate my point, Johnny Hodges will smear, gliss and play flat notes all over the place, but I don't consider that he plays out of tune or with bad tone. Armstrong doesn't play out of tune and his tone is superb; and Carter, as everyone knows, is an extremely tuneful player. I believe that musicians who deliberately and consciously play out of tune in order to sound "authentic" are trying to put the clock back and are ignoring the historic significance of the music of that era.

No one would suggest for one moment that we should fly the Channel in a crate like the one Bleriot used. At that time it was the only way it could be done. Now there are better ways.

By all means let us follow the swing road back until we pick up the road of jazz again, but, having reached the jazz road, go forward along it and develop it, not take it farther backwards and stay there.

DIXIELAND DISCS

Harry Gold recommends the following Dixieland-style records: "Riverboat Shuffle," by Muggsy Spanier and his Ragtime Band.

"At Sundown," ditto. "At the Jazz Band Ball," ditto. "Fidgety Feet," by Bob Crosby's Bob Cats. "Call Me a Taxi," by Eddie Miller (tenor solo), with four of the Bob Cats. "Parade of the Pennies," by Red Nichols and his Ork.

Too modest to list his own recordings, the MELODY MAKER suggests these by Harry Gold's Pieces of Eight:

"Meander in the Minor," "Sentimental Journey," "Doubloon," "Oh, You Beautiful Doll!" "Dixieland Dilemma."

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B.B.C. and the "M.M."

TWO weeks ago, in this column, we criticised BBC dance music policy and referred—among other things—to the bad balance of dance bands on the air.

On Tuesday morning of this week, the BBC staged a special demonstration for us of the problems and intricacies attendant on the correct balancing of radio dance bands.

Of what we saw and heard on that occasion, you will be able to read in a subsequent issue, so, apart from whetting your appetite at this stage, we will leave the facts to speak for themselves.

Underlying the demonstration, however, is a most significant change of attitude on the part of the BBC which we warmly commend.

It is the first sign of any co-operation between the powers-that-be of the BBC and the organ representing the dance musicians of this country—a co-operation that can have the widest and most beneficial effect on the whole thorny question of radio dance music.

In the past the BBC has adopted the somewhat Civil Service attitude that its own interior workings should be entirely its own affair. Ready and willing though it is at all times to give us news of forthcoming programmes, etc., we still felt that in the narrower aspects of dance music policy, an attitude of "if-it's-good-enough-for-us-it-should-be-good-enough-for-you" permeated the whole organisation.

That the BBC took our criticisms of at least one aspect of radio dance music to heart, and went to the trouble of showing us how it is done, how it is improving, and how it will be improved still more in the future—that is the thin end of the wedge—and it is an augury of the time when the BBC and those interested in dance music co-operate to ensure that bands take their rightful place as purveyors of good entertainment to the radio listeners.

"The Show Must Go On"

THERE are some sad stories behind the appearance of smiling dance musicians in front of the public—but few of them are sadder than the story of the Iford semi-pro, who lost his baby daughter in a tragic accident on Saturday night, travelled up to compete in the All-Britain by a later train and arrived too late to take part.

You can read the full story of the tragedy on page 2, and the feelings of the musician to whom fate dealt such cruel blows can be better imagined than described.

ESSENCE

by Pat Brand

THE eleven bands competing in last Sunday's All-Britain Contest at Blackpool needed to exert all their energies to prevent their thunder being stolen by the two fans in the picture on the right.

For seven-year-old Marjorie Buckley and 86-year-old Mrs. Bramwell, of Preston, Lancs., represent probably the youngest and oldest swing fans in the country.

Marjorie's interest is understandable: she is the daughter of the contest's promoter, Lewis Buckley. But Mrs. Bramwell's interest began two years before Marjorie was born—nine years ago, when her son became sax-leader of Rennie Roe's Band in Preston.

She told us that her greatest thrill was when she saw and heard the Ileson Brothers' Band play at Blackpool. Asked if she would be at next year's All-Britain, she replied: "Of course I live for them."

I DIDN'T attend the contest myself. I came into the office on Monday to suffer the enthralling accounts of my colleagues of the thrilling time they had had in Blackpool, and to find myself, on account of all the photographs they had brought back, left with this pathetically emaciated ESSENCE.

I listened with jaundiced men and then, my phone rang. The charming feminine voice that asked me if I were the Melody Maker somewhat mollified me.

But my spirits were dashed immediately when she inquired: "Who won the All-Britain?" I informed her that it was the Scott Henderson Quintette. "Oh? she queried. "Didn't the George Evans Orchestra come anywhere?" Yes. It's quite true. Though, in my present fogbound, jaundiced condition I don't expect you to believe me.

AND it gave me a kind of grim satisfaction when, in the day to walk round the office showing everybody the results of a recent New York radio station poll for the most popular crooner.

First came 60-year-old Al Jolson, beating Sinatra by 23 votes, with Crosby in third place.

Which proves something... I only could think what.

CARTOON by Betts



"Ted's been like that ever since the band came back from Scandinavia"



Here they are—the youngest and oldest "fans" at last Sunday's "All-Britain." Left is Marjorie, small daughter of the Lewis Buckley's, with (r.) 86-year-old Mrs. Bramwell, of Manchester Road, Preston, Lancs., who has seen every one of the last nine "All-Britain's"—including one at Wimbledon Town Hall.

BOOKSHELF

"JAZZ" From Congo to Swing WHEN Robert Goffin's "Jazz" (then sub-titled "From the Congo to the Metropolitan") was published in the States it was given a very full review in this paper. The review appealed for its publication in this country on the grounds that it would make a wide appeal as a history of jazz rather than a critical assessment of the work of the important artists.

Now, Musicians' Press, of Charing Cross Road, have answered the appeal, and Goffin's most famous book (he has written dozens on an astonishing variety of subjects) is available to all for 12s. 6d.

The English edition has an introduction by MELODY MAKER Editor Ray Sonin, who points out that the very breadth of this book makes it interesting reading both for the expert and the uninitiated. That is indeed its strong point; and for some it will be its weakness.

The author does not show much awareness of the strength of New Orleans improvised jazz, evincing a decided bias in favour of contemporary styles. He is rather like the people who believe Stokowski's scintillating adaptations of Bach's organ music represent musical progress and are, therefore, "better" than the original.

However, Goffin has some excellent early chapters that make a real contribution to the researches into jazz history. In view of the paucity of available jazz literature, its appearance here is a welcome event.

"REALLY THE BLUES" NEXT, and another grand attraction for the real jazz zealots, comes the life story of jazz-master Mezz Mezzrow, told for the first time by Mezz himself.

Mezzrow, besides being a great blues player in the opinion of the purist critics, is unquestionably one of the personalities of the business. His association with "the weed" is self-confessed and common knowledge. Mezz is even used as a synonym for marijuana, and his book tells plenty about the part this drug has played in the making of many a musician's session.

Mezz stands for the real stuff of jazz, of course, and his views will infuriate the swing addict and re-bopper. But his tales will enchant everyone with a passion for jazz in any of its guises.

Written by Mezz in conjunction with Bernard Wolfe, this amazing autobiography is entitled, "Really The Blues." It was published by Random House, Inc., New York, on October 25, and the price is three dollars.

MECCA CHANGES

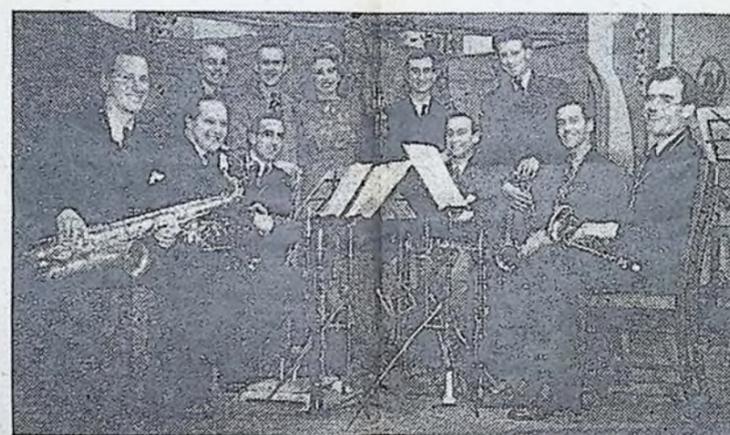
PRESENTING a rumba band on their dance-hall circuit for the first time, Mecca Agency have given a month's trial to Don Enrico and his Latin-American Band, who opened at the Paramount Salon in Tottenham Court Road, W., on Saturday last (2nd).

Don Enrico is, of course, well-known bass player Benny Worwood, who received a thorough grounding in Latin-American music for two and a half years with Edmundo Ros, joining Ros after playing in the Woodchoppers, opposite him at the Astor. Leading at the Paramount on maracas and singing, Enrico has Percy Post (drum), Archie Verrard (bass), Curly Clayton (str.), Ramon Jose (bongas, etc.), Bill Andrews (tr.), Tommy Spring (trump.), Pete Elgie (flute), Tony Barnard (vibes, maracas, etc.), and as guest, when possible, Bernardo Mendoza (Spanish waltz, rhythm). Arrangements are by Don Enrico, Mill Andrews and freelance Don Bowman.

Bert Messner and his Band continue at the Paramount but Joe Douglas, making way for Don Enrico, has gone to Sherry's. Brighton Other Mecca changes involve the Royal, at Tottenham, where Alan Green replaces Jack Riseman on November 9; the Lyceum, where Dick Denny replaces Les Ayling on the same day; Stratford Locarno, where Bobby Hogg, from Glasgow, replaces Basil Tye, who is retiring; and Glasgow, where Arthur Wallwork goes from Sherry's.



U.S. single-star swing pianist Minto Cato and ex-Hot Club of France pianist Ken Flandrake have teamed up in a smashing act which has been on Television (where this picture was taken) and has enjoyed a great success at Churchill's theatre. This Friday you can hear Minto singing Ken's own composition, "My Mellow Mood," with Oscar Rabin (4 p.m., Home).



Grouped around vocalist Terry Devon, the recently formed "co-operative" Starbusters have reason to look happy. Their Friday night 20-minute airings are putting them securely on the musical map.

SQUADS' CONCERT

ENTHUSIASM of the fans for the music of the Squadronaires has received renewed stimulation from the various appearances which the boys have made since the termination of their summer. Butlin's contact made it possible for them to feature in "outside" dates again. Only three weeks now remain before one of the Squads' biggest appearances in Town of the season—at the big Feldman Brothers' "Tribute to Swing" Concert at the London Coliseum on Sunday afternoon, December 1 (3 p.m.).

Apart from the inimitable Squads, remainder of the programme for this mammoth affair will include Duncan Whyte and his "Re-Bop" Band (incorporating the Billy Penrose Quartette); the famous Caribbean Club Trio (Frank Doniz (guitar), Dick Katz (piano) and Coleridge Good (bass)); the Song Peddars Vocal Quartette (Alan Dean, Bob Winette, Johnny Johnson and Helen McKay); and George Webb's Dixielanders—plus also the first appearance of Robert Feldman fronting his own orchestra of stars.

A terrific jam session, played by leading stars from the various bands, will be one of the big features. The complete show will be completed by stage celebrity Eleanor Farrell. Tickets, from 2s. is, down to 6s., from Mrs. Oreta Kramer, 78, Bedford Court Mansions, Bedford Avenue, London, W.O.1.

HEATH RETURNS

MET by the "M.M." at Liverpool Street Station on his return, via the Scandinavian Boat express from 4,000 miles travelling in Norway, Denmark and Sweden, Maestro Ted Heath gave us a graphic account of enormous distances covered, of concerts successfully carried out in Copenhagen, Gothenberg, Oslo, Stockholm, Upsala, Gavlé and Aarhus, of a gratifying enthusiasm for swing, particularly in Sweden; and of a type of reception by the Scandinavian newspapers which he and the boys found almost overwhelming.

"They certainly take their swing seriously over there," said Ted. "Knowing English reticence, where our music is concerned, I was genuinely astonished to discover my picture on the front page of the national newspapers in every country we visited, and to find ourselves met on railway stations by reporters and photographers."

When asked the most sensational success in his whole band, Ted gravely replied: "Johnny Gray's moustache." Discussing the odd little accidents on their journeys, Ted told of the occasion when Dave Sand got hold of a box of eggs, only to have them sat on by a short-sighted railway passenger; whilst on a more serious note, he mentioned a real "mid-home" was in West-End, where a noble contributes the words and music of a witty song that is not presented to advantage.

U.S. News cabled by Leonard Feather

DJANGO REINHARDT arrived in New York by plane on October 20 and left three days later for the first of a series of concert dates with Duke Ellington's Orchestra, which will include two 100 recordings on November 23 and 24. It is his first visit to this country.

The William Morris Agency, which brought Django over here, and which handles Duke, staged a big cocktail party for him the afternoon following his arrival. It was attended by Duke, Ambrose, Gerald, and many critics, music publishers, agents and bookers. Django speaks very little English.

He used me as an interpreter to tell Duke that it was "the greatest thrill of his life" to work with the Ellington Band.

Django's first question immediately after his arrival was, "Where is Dizzy Gillespie?" The agent to whom he put this question told him that Dizzy was in Baltimore, and Django could hardly be restrained from rushing out immediately to buy a ticket to Baltimore, regardless of the cocktail party and concert tour!

Next evening he spent several hours at the home of critic Les Lieber, whom he knew when Lieber was stationed in Paris as an interpreter.

After listening to jazz records of all kinds, Django reserved his main rave for Dizzy Gillespie and Charlie Parker, describing Dizzy's orchestra as "the band and the music of 1946."

Django told me he was getting an electric guitar for the concert tour. The night before his departure he visited the restaurant for Benny Goodman's opening, and shared the general opinion that Benny is still great, but the band is unworthy of him.

Django is supposed to return to France after the concert tour, but there already talk that the William Morris people may arrange further bookings here for him.

DEATH OF MAMIE SMITH

MAMIE SMITH, considered one of the greatest of all blues singers, took her final curtain call Wednesday at a hospital in Harlem. It was the end of a full career in which she reigned as queen of the blues singers.

Mamie was the first to make a recording in the popular field for Okeh Records back in 1920. She

SCREEN

A NEW English musical film, made by the independent Piccadilly Productions Company, brings to the screen quite a medley of familiar faces.

"For the stars of 'Walking On Air' which will show in London early next year, are such West End favourites as Johnny Worthy and Bertie Jarrett. Moreover, drummer Ray Ellington has a feature role as an actor, while the music (provided almost throughout by visible bodies) is played by Lauderie Gaton, Coleridge Good, Freddy Grump, Freddy Grant, Louis Steadman and Frank Williams, Joe Deniz and, of course, Bert Jarrett.

This is a quota feature, running for an hour, and there has been no attempt at making a big or expensive musical. 'Walking On Air' has many shortcomings. The acting is bad, plot is non-existent, continuity is poor, and (most striking of all faults from our viewpoint) the musical content has been largely wasted—to put it as mildly as possible.

But the film will appeal to dance music fans and to many of London's clubbers because it does make musical entertainment along unpretentious lines, using coloured musicians and cabaret artists who have established reputations.

In its intentions is not the fault of these artists. With the exception of the principal pair, they don't have much into which to sink their teeth. And the principals have a lot of flimsy material to put across.

DJANGO IS FETED IN NEW YORK

rescued the Okeh Company from near bankruptcy with her recordings of "Crazy Blues" and "It's Right Here For You." She had a brilliant career, not only in recordings, but also in vaudeville stage, paving the way for other blues singers such as Bessie Smith, Ethel Waters, Ma Rainey, and others. She helped to popularise the blues, and worked closely with W. E. Handy, Clarence Williams, James P. Johnson. She gave Coleman Hawkins his first job with her band.

Dizzy Gillespie, Helen Humes and others have recently made a picture for Associated Producers of Negro Pictures.

Rumours are flying that Tommy Dorsey is going to quit the band business to take over a staff conductor's job at MBS on the order of Paul Whiteman's at ABC.

Duke Ellington, having finished the score for "Bezzar's Opera," is busy writing another musical. Claude Thornhill's band has been picked as the coming band of the year by "Downbeat." The band is stuffed with talent, and the arrangements are full-toned, using French horns, etc.

Count Basie is on the first leg of his annual California tour that will keep him on the coast until early 1947. Star soloists with the band are Emmett Berry, Harry Edison and Snooki, in the trumpet; Rudy Rutherford, clarinet; and the Basic Rhythm section of Jo Jones, Walter Page and Freddie Greene.

It's All ACCORDION...

STILL more big news for accordions. This week I have received the first particulars of the Modern Accordion Publications, Ltd., a company which will publish music solely for the accordion.

Already this new venture has obtained sole publishing rights for American solos, and the first catalogue includes the following numbers: "Serenata Sevillana," "Variations on Three Blind Mice," "Waltz Impromptu," "The Rooster" and "Soliloquy of a Pedlar," by Joe Biviano.

"Rhythm in the Reeds" and "Snowtrain Shuffle" by John Cart, "Bass'n Boogie" and "Polketta" by Eugene Effore.

I have already had the opportunity of seeing and hearing these ten numbers and must say that they are the finest of their kind I have met up with for some time.

All these solos have been played with great success over the CBS and NBC American radio networks by the most outstanding of accordions in the States, and I feel sure they will meet with instant success and popularity in the country.

I understand that you will be hearing several of these numbers played over the air in the very near future by such well-known accordions as Danie and his Accordion Quartette, Lorna Martin, Barney Gilbraith and Kenny Thompson.

Further numbers are already in hand, and the MAP tell me that they are preparing a series of solos by famous British and Continental players and writers.

I should like to congratulate this go-ahead firm for their foresight in publishing such a series of solos for "our" instrument that are not merely teaching numbers, but pieces that will register immediately with audiences and will prove a very useful addition to all accordions' repertoires.

Watch out for the new coloured Ponce cartoon, "Moving Ahead." In this film there is some of the finest accordioning I have heard for some time. It wouldn't like to say for sure, but it sounds very like the playing of Gail Green.

SUNDAY LEAGUE BOOKS NAME BANDS FOR NEW SEASON

THE National Sunday League, celebrating some sixty years ago at the Queen's Hall, revive their Sabbath entertainment at the Casino Theatre, Old Compton Street, W., on November 24, after a lapse of five years.

Putting on a series of 20 concerts, scheduling three before Christmas and 17 afterwards, managed by Walter Dennis, a member of their entertainment at the Casino Theatre, Old Compton Street, W., on November 24, after a lapse of five years. Starting on November 24 with the Skyracketa, Kenneth Horne, Gillie Potter, Carl Carlisle, Bunny Doyle, xylophonist Doreen, etc., they have the Blue Rockets, the Radio Revellers, accordionist Rena Harrison, Peter Wang, Maizie Hildon, Peggy Desmond, Ken ("Stand Easy") Morris, etc., on December 1, and Erio Winston and his Orchestra, Reub Silver and Marion Day, Len Martin, of "Stand Easy," and similar stars on December 8.

ENFORCED hiatus in the career of young Yorkshire drummer Irven (Red) Tidswell who, as reported in the "M.M." last week, has left the Harry Parry Sextet, is due to his call-up for the Forces, which occurs on Tuesday next (12th), when he enters the RAF after being with Harry Parry for two years.

Desmond A. Hart

CALL SHEET

- (Week commencing November 11)
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George EVANS' Band. One-night stands.
Teddy FOSTER and Band. Green's Playhouse, Glasgow.
George ELRICK. Empire, Chiswick.
Gloria GAYE and Girls' Band. Palace, Dundee.
Henry HALL and Band. Empire, Chatham.
Ted HEATH and his Music. Empire, Glasgow.
Tommy HUNT and Band. Seaburn Hall, Sunderland.
Felix MENDELSSOHN and Hawaiian Serenaders.
One-night stand, North. Syd MILLWARD and Nitwits. Pavilion, Glasgow.
Fred NIBFIELD and Band. Court House, Wakefield.
Charles SHADWELL and Orchestra. Empire, Leeds.
Erio WINSTONE and Band. Empire, Hackney.

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**COLLECTORS' CORNER**

by REX HARRIS and MAX JONES

**DON REDMAN AND THE CHOCOLATE DANDIES**  
 Charles H. Wareing

THE fallibility of human memory has long been recognised as one of the heirs of the flesh, and that musicians' memories are no exception to the general rule has been demonstrated on more than one occasion—as witness Joe Venuti's identification of the personnel of Red Nichols' Five Pennies as enshrined on the labels of the British reissues of 1934.

It is, therefore, no matter for surprise that Don Redman's 1946 recollection of certain 1928 recordings ("C.C." 12/10/46) should not be 100 per cent. accurate; but, on the basis that there is no smoke without fire of some description, his remarks are at least worthy of consideration. And the first point to be observed is that "Cherry" (401171) and "Four Or Five Times" (401221) are the products of two different sessions. It is not clear from the "C.C." report whether Redman intends to indicate that there were two Chocolate Dandies' sessions for which he recruited white players or whether he believes that both titles were recorded at the same time, but as "Cherry" and "Four Or Five Times" were paired with each other on Parlophone R.365 (and may have been similarly paired on a Continental label—if such was the record which gave rise to the discussion). It is possible that musicians being more "coupling conscious" than "session conscious" (a typical instance occurred at the Duke Ellington Sunday concert at the Trocadero Cinema on June 25, 1933). Redman may have been misled by their juxtaposition into believing that they did, in fact, come from the same session.

groups, though the "Six Or Seven Times" session does appear to have been made at the same time and with part of the same personnel as the deputy McKinney group responsible for Victors 57064-8.

Diving into the archives, it appears that the McKinney dual personality story is also attributable to "Needlepoint," who first made the allegation in the issue of the "M.M." previously mentioned, the Big Chocolate Dandies being identified as the full McKinney group, the Little Chocolate Dandies as a contingent from the full band.

In the light of Redman's comments and our present investigation, therefore, the following conclusions may, I think, safely be drawn:—

1. That "Needlepoint" was at fault on most points, and that there was no connection between McKinney's Cotton Pickers and the Chocolate Dandies other than the presence of Don Redman and Prince Thomas—but this is too frail a connection to justify the dual personality suggestion.
2. That the Big Chocolate Dandies responsible for 401171 were nothing more nor less than the Dorsey Brothers Orchestra, varied by the presence of Redman and Thomas (and probably so designated as a gesture to Redman, the composer of the number).
3. That Redman was at fault in attributing three of the records of the Little Chocolate Dandies, a somewhat small group, to the full McKinney band; and—
4. That the Little Chocolate Dandies were, in fact, a pick-up group built around Redman and Thomas and comprising both coloured and white players.

But what was the exact personnel of the Dandies, both Big and Little?

**LATEST AMERICAN RECORDS**  
 Reviewed by Ralph Venables

Wingie has recorded some curious sides for Gilt Edge, the best coupling being on 635—"The Last Call For Alcohol"/"Big Les Mama." The band includes Matty Matlock, Ray Baudou and Joe Yuki, so should have been better. Wingie sings very high up (or is this a recording fault?), but is nowhere near so relaxed as his "Ester Kate" (Capitol 10024).

Joe Yuki again crops up for some couplings on Jump, La Vere's Chicago Loopers giving us a disappointing "If I Had You"/"Exactly Like You" on Jump 6, and Yuki himself coming through with "Sugar"/"Body And Soul" on 7 and Two Quart Blues"/"Royal Garden Blues" on 8. These last go under the name of Joe Yuki's Wabash Five and see the welcome reunion of George Thow and Joe Yuki (as on those marvellous Ray McKinleys).

In my opinion, the last two choruses of Yuki's "Royal Garden" represent the finest jazz yet offered on the Jump label—a joy to hear and a lesson to all Feather-brained jumpers and bouncers and rifiers and screamers who go rockin' at Ryan's and elsewhere. Jumps 4 and 5 have Floyd O'Brien instead of Joe Yuki, the first coupling ("Royal Reserve Blues"/"Caroline In The Morning") being rather better than the second ("Blue Lou"/"Can't We Talk It Over?"). Joe Bushton's warm bass sax relives great memories of Rollin on "Caroline In The Morning," but when the sponsors of Jump start messing about with "Blue Lou" and "Exactly Like You," the future looks less rosy than a year ago. It now only remains for Lu Walters to play "Doggin' Around" and we've had it!

I wish somebody competent to do so (i.e. plus knowledge and minus bias) would review such things as the Kid Ory Crescents, Bunk Johnson's Victors, Sidney Bechet on King Jazz, Baby Dodds on Circle, and all the exciting new things on American Jazz label. During 1946 the output of good white jazz has been lamentably low, despite the arrival of the new Lu Walters, the Peto Dalley's Chicagoans (Sunset), the Frisco Jazz Band (Pacific), and the Hackett (Melrose), Napoleons (Swan) and Yukis (Jump) mentioned above.

The infiltration of "be-bop" into jazz goes on apace, so that it is almost entirely the old-timers (that is those who can really perceive the shortcomings of modern jazz) who are able to rise clear above the bedlam and give us an occasional taste of sanity and sincerity. Long may they live!

Taking "Cherry" first, it is to be noted that this is an orphan recording, i.e., the only Chocolate Dandies' record made at that session. Immediately following it (matrices 401172-8) is an Ellington session, though immediately preceding it (401167-70) are two Dorsey Brothers' recordings, "Round Evening" and "Out Of The Dawn." And here is a logical tie-up with Redman's story, giving a cross-check not only to the Dandies' personnel, but also to the Dorsey recordings of which DeLaunay says: "No detail of personnel."

We may, therefore, at once concede Jimmy and Tommy Dorsey, Frank Signorelli and Stan King as being common to all three records. But the mention of Frank Teschmaker is at least suspect—I cannot detect any characteristics in the short tenor saxophone solo to confirm his presence—while the trumpeter who may be heard behind the vocalist is not Nat Natoli, but is clearly recognisable as Leo McConville. And, finally, please note that "Cherry" is by a full band, the Big Chocolate Dandies.

Now "Four Or Five Times" (401221), which Redman also claims as the work of a primarily white group, does come from the same session as "Paducah," "Stardust" and "Birmingham Breakdown" (401218-20), records which Redman attributes to McKinney's Cotton Pickers. Here, then, is an obvious discrepancy. Redman may have been correct in saying "Four Or Five Times" was by a white group; he may have been correct in saying it was a McKinney's Cotton Pickers' session; but he cannot be correct in both statements.

Moreover, "Four Or Five Times" is credited to the "Little Chocolate Dandies," a combination which "Needlepoint" in the "M.M." of July, 1929, identified as a five-piece group, whereas McKinney's Cotton Pickers were usually thirteen strong. And though "Needlepoint" may have been at fault in recognising no more than five members of the "Little Chocolate Dandies," the combination is certainly not thirteen strong—I cannot detect more than nine performers (or ten, including Lonnie Johnson).

To add to the confusion, the presence on this later session of at least one white player, Tommy Dorsey, seems to be confirmed by the second trumpet solo in "Stardust." This tends to confirm the Redman "white pick-up group" story, but immediately raises the query of where came the McKinney Cotton Pickers story.

The titles so far mentioned are the only five Chocolate Dandies' records ever alleged to be the work of the McKinney group—the later Dandies are acknowledged as Bennie Carter

# CHATTER—by Chris Hayes

OUR old friend vocalist Ken Crossley has made a fine comeback after three and a half years as a prisoner of the Japanese, who captured him at Singapore. After signing really well again with Dixie Slim at the Coconut Grove and doing 24 broadcasts with Roy Wallace from Oddenino's. Ken is now on the free list, out I can't see it being for long.

To leave for Cape Province, South Africa, next month, for at least six months at two hotels, Whitley Bay pianist-leader David Lee requires a sound altoist doubling fiddle, to add to another sax, one trumpet and three rhythm. Anyone interested should phone David's contact-man, Mickey Mickelborough, at North 2351.

Founder-member and programme-organiser of the forgotten No. 1 Rhythm Club James E. Cross, six years an Artillery captain, has become a dance promoter with two other ex-officers, Capt. Mervyn Church and Lieut. Haisall Rowlands. As Roschurch Enterprises, they've booked Streatham Baths on November 12, December 10, 18, January 3 and 31, and Peckham Co-op. House on December 13 and 20 for dances featuring Vic Arnold, Rodney Gibson and Geoffrey Panchaud and their Ballroom Orchestras.

Vacating the RAF after leading the dance band at Cosford Camp, near Wolverhampton, Surrey, leader Bert Giddings has opened with a six-piece at the White Lion Hotel at Cobham, where the restaurant has been altered to accommodate diners and dancers. Supporting Bert on piano are George Rankham (tenor, clar.), Charlie Keeling (elec. guitar), Arthur Wood (vln.), Stan Callaghan (bass), and Jack Bray (drums).

Led by pianist Martin Slavin, brother of well-known guitarist Archie, with Duggie Pont (alto), Jack Baxter (clar.), Bill Harris (tp.), Bill Matthews (tmb.), Stan Phillips (bass), and Harry McKen (drums), the No. 1 Band of H.Q. Central Pool of Artists is appearing widely with "Stars in Battledress" and making records for broadcasts on O.R.B.S. I'm told by reader Lew Green.

Wife of bassist-vocalist Ken Lyon sees more of her handsome adventurous husband these days, for Ken, having wandered all over the Continent, has anchored in Brighton and Hove his home locally, where he'll be free-lancing and bandleading, also

shooting a ten-minute rapid repartee-and-song act in cabaret, operating from 88, St. Aubyn's, Hove, Sussex.

On sale at bookstalls in early November at 6d. a copy will be a new monthly all-entertainments magazine called "Leisure Topix," to be edited by Bill Try, who runs the Helicon Club, which meets every Monday night at 8.30 at Ambler Road School, Blackstock Road, Finsbury Park, N. Dealing with films, radio, theatre, music etc., it will have a galaxy of distinguished contributors.

Arriving in England by Christmas, twenty-eight-year-old Indian crooner and mimic Charles Judah, who will be represented by G. T. Miller, of 39, Nicholas Road, Dagenham, is a star of All-India Radio and has sung for top-notch bandleaders Rudy Cotton, Boris Fedorenko, Slavia Taloff, and the late Teddy Weatherford. Said to have a most distinctive style, he croons any old tune and imitates all the famous film folk.

Bandleading around Beckenham when only 19, semi-pro, pianist-vocalist-arranger Freddy Scowan went into the RAF for five years and made a name for himself leading station bands at Whig Bay and Edzell, Scotland. Back in civilian circulation, Freddy, who lives at 41, Goddard Road, Elmors End, Beckenham, Kent, would like to hear from acquaintances who were with him or Andy Currie in the RAF.

## Letters

LAST week's letter from Ed. Hutchinson, rating the Squads above the Heath Band, caused an avalanche of mail, of which the following are representative:—

Ted Heath and his Music are the only outfit in the country to get out of the English dance band rut. Much as I respect the Squads' individuality, they have not the drive and polish of the top U.S. bands. I have yet to hear an English band even approach Glenn Miller's standard.  
P. D. HARWOOD.

Cowes, I.o.W.  
When the BBC decide to put on a few more Ted Heath programmes, Mr. Hutchinson will find he made a mistake.  
(MISS) I. CONNELL.

Flinchley, N.I.  
The Squads are a fine team and the best yet in Britain. But give me Miller, Dorsey and Herman, and you can keep the whole bunch of British corn outfits.  
ERIC DAVIES.

Dreonschire.  
Heath had a lot of regular airings spread over a period of months prior to the poll, whilst the Squads were conspicuous by their absence so far as airing time, and still are. That and the terrific fan following the Heath band have built up put the Squads in second place. Considering this, they did very well to run so close.  
ROY COBURN.

Southend-on-Sea, Essex.  
Mr. Hutchinson must be completely ignorant of sweet and good music.  
TWO HEATH FANS.  
Rotherham, Yorks.

He is crazy!  
YORK.  
DON MATHIESON.

He should study swing a little more before making such statements.  
PEGGY ROBERTSHAW.  
Nelson, Lancs.

I WOULD like to defend the semi-pros. It is often thought that it is the semi-pro, who starts the pre-cutting, but our rate of pay is often higher, our work harder and much more exacting. As Edgar Jackson has said, some semi-pro outfits would not disgrace themselves against pro. bands.

The whole solution lies with the Union, and I think it is time for them to adopt a more go-ahead policy. In Nottingham, strange as it may seem, there are musicians who have never heard of the Union.

S. SUMPTON.  
Arnold, Nottingham.

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R. Spofforth, Newcastle.—You can often remove the buzz from a cracked cymbal by cutting away the affected area: if the crack is on, or near, the edge, cut away a half-moon; if further in, cut out an ellipse to the appropriate shape. Smooth down the raw edges, and you should then have a cymbal which will give you some more useful service.

F. Wilson, Harrow.—The purpose of trumpets "in A" is as follows: B flat instruments play in the key two flats less or two sharps more than the concert key, and when the concert key is D or A, this would put the trumpet part in four and five sharps respectively. The instruction to change to A avoids these awkward keys, because the change has the opposite effect and puts the part in the key three sharps less than concert, thus from D to key of F, one flat, or from A to key of C.

T. Groves, Glasgow.—To settle the argument, the small B flat key on the front of the sax should not be played by the middle finger, but by the forefinger, which covers both the B natural and the small B flat keys, both keys being treated as one. It is easy enough then to roll on to the small key or away from it, according to which B is required.

T. Cook, Manchester.—Trombones should really tune to B flat, as the more usual A in the second position can always be humoured and is therefore deceptive, whereas the "open" B flat on a closed slide gives you the true situation. The pianist will give you the B flat; alternatively, you can ask tenor sax or trumpet to give you their C. You should in any case always tune with the tenor(s) so that you can be unanimous about unisons when they crop up.

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