

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 391

JANUARY 18, 1941

THREEPENCE

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NEW IDEAS IN DANCE

BAND RADIO

Geraldo Leads Way

A NEW departure in British dance music occurred on the Forces wavelength last night (Thursday), when Geraldo's Chorus was featured in his "Dancing Through" programme at 7.40 p.m.

This is none other than Rudolph Dunbar's Negro Choir, details of which were given in last week's issue of the MELODY MAKER.

The inclusion of choirs in dance-music programmes has for some time past been a most popular feature of American radio programmes.

This, however, was the first time that anything of the kind had been attempted in this country, and it has been left to Geraldo, responsible for so many new ideas in British radio, to adopt it.

SWING SEPTETTE

Typical of his flair for the unusual is the inauguration of a Swing Septette from within the band. It broadcast this week for the first time, and is to be heard again on Sunday (19th) from 12.30 to 1 p.m.

The line-up consists of Geoffrey Gilbert (flute), George Evans (tenor), Harry Hayes (clarinet), Ivor Mairants (electric guitar and arranger), Sid Bright (piano), Don Stuteley (bass), and Jackie Hunter (drums).

After eleven weeks of broadcasting, there is no doubt about it that Geraldo, thanks to bright ideas and terrific efficiency, is putting over exactly the sort of entertaining musical programmes the British public needs at this time.

Always out to improve his star-studded band, he has engaged trombonist Ted Heath to join the combination next week, and this week captured Ronnie Priest on second trumpet—a young player whose talent has often been eulogised in the "M.M."

In addition to the seven boys mentioned in the Septette, and his two newcomers, the rest of his line-up includes Alfie Noakes (first trumpet), Joe Ferrie (trumpet and trombone), George Rowe (second trombone), George Pallat (second alto), Aubrey Franks (second tenor), and Dorothy Carless and Len Camber (vocalists).

MAY FAIR BOOM

TYPICAL of the West End's anti-blitz attitude is the boom at the May Fair Hotel, where Jack Jackson and his Band have been installed since October.

In addition to the resumption of cabaret entertainment, it has now been found necessary to open up the back part of the restaurant in order to cope with the number of patrons.

The only difference that the blitz has made is that Jack is frequently to be seen on the roof in a tin hat, coping with incendiaries.

During a recent night's blitz, drummer Maurice Burman was called off the stand in order to officiate in his capacity as a Home Guard.

In addition to their work at the May Fair, Jack Jackson and his Band have been doing a great deal of work for the War Savings Committee.

Little change has taken place in the line-up of the band since its opening. Cyril Grantham is now in the Royal Navy, and his place as vocalist has been taken over by Bert Soar.

A temporary change is that of George Swift, deputising for George Radcliffe, who is in hospital owing to a leg injury.

U.S. Tunersmiths Launch their own Band—"Hits, Inc."

SOMETHING NEW AND UNIQUE IN THE WAY OF DANCE BANDS HAS BEEN LAUNCHED IN "HITS INCORPORATED," WHICH LEFT NEW YORK FOR ITS FIRST THEATRE DATE IN PENNSYLVANIA.

"Hits Incorporated" is the name that has been given to the Songwriters' Band, a strange assortment of folks most of whom are familiar to the public as creators of at least one world-renowned song hit.

LINE-UP

The idea of getting a group of this kind together as a stunt proved difficult at first. Many of the band had not been active as musicians for months, or even years. Most of them had to rejoin the Union.

Van Alexander (*A Tisket A Tasket*), who has been working only spasmodically with his own band, helped to get the group together and supervised the early rehearsals, but the direction has now passed into the hands of Al Lewis, writer of *No, No, A Thousand Times No*, *Blueberry Hill*, and other hits, who acts as vocalist and manager.

Singing and compering with the band will be a broadcast favourite also well known for his work in pictures. The instrumentalists are as follows:

Al Hoffman (*Auf Wiedersehen, I Saw Stars*, and many hits written in England for Jessie Matthews), alto; Guy Wood (*After All*), alto; Manny Thaylor, alto; Buddy Kay (*Shades of*

Twilight), tenor; Jimmy Mundy (*So Far So Good, Springtime in the Rockies*), tenor; Irving Gordon (*What Will I Tell My Heart*), violin; Arthur Altman (*Play Fiddle Play*), violin; Walter Kent (*Love Is Like A Cigarette, Apple Blossoms And Chapel Bells, Mama I Wanna Make Rhythm*), alto, violin, piano and vocals.

The brass and rhythm sections consist of Ed Farley (*The Music Goes Round*), trumpet; Don Jacoby, trumpet; Buck Scott, trombone; Eddie Edwards (*Clarinet Marmalade* and other hits he wrote as a member of the Original Dixieland Jazz Band), trombone; Vincent Rose (*Avalon*), piano; Larry Stock (*The Umbrella Man*), second piano; Irving Cutler, drums; Slam (*Flat Foot Floogee*), bass.

MIXED-COLOUR

The presence of Slam and Jimmy Mundy makes the venture even more unusual in its mixed-colour angle.

Mundy was associated in an unhappy band venture of his own a year ago, and had confined his activities since then to arranging for several leading bands. Slam recently emerged from a short-lived reunion with Slim, and has also been working a few dates with Van Alexander's band.

It's strange to see him alongside of grey-haired Eddie Edwards and bald Vincent Rose, knocking out waltzes and ancient ballads.

The band's performance consists mainly of a series of choruses each featuring the composer doing one of his own biggest tunes. The inclusion of two or three swing men results in an occasional moment of interest for the hot fans.

CASSELL GERRARD HURT IN BLITZ—SO FELIX KEEPS ON TALKING!

KETTERING, on Sunday last, saw the first stage appearance of Felix Mendelssohn and his Hawaiian Serenaders from the Café de Paris, W.

The band signalled the occasion by bringing in terrific business, topping by a large margin several of the top-line swing bands that have played this popular date.

The occasion was also marked by the first appearance of Felix himself fronting the band and compering the performance.

This was due to the fact that Leon Cassell Gerrard, who was to have compered, had injured his leg the previous night while tackling incendiary bombs in the West End.

Many more Sunday concerts are being lined up for the Serenaders, Luton on February 16 being already fixed.

Furthermore, the Café de Paris has renewed its option on the band, which now alternates with Ken Johnson's West Indians at tea dances and during evening dancing. Columbia have also renewed their contract with the band.

Mr. Gerrard informs the MELODY MAKER that he is on the look-out for a really good feminine ballad singer, and also a good tenor vocalist, who should contact him at Anglo-American Artists, Ltd., 32, St. James's Street, London, S.W.1.

AMERICAN RECORD COMPANY'S

TRIBUTE TO AMBROSE AND HARRY ROY

THE American Decca Company's tribute to Ambrose, in the form of an album of his best recordings of rumbas, tangos and paso doubles, is scheduled for release in the States in a couple of weeks. Ambrose is still a consistently big seller on the American lists (*writes Leonard Feather from New York*).

The twelve sides in this album, collectively described as "A Latin from Mayfair," will include four pieces by Reg Howard ("Don Marzede"), formerly of the Irwin Dash London office.

Decca also plans an album called "Piano Madness," featuring Harry Roy, another of the few British recording stars who continue to impress the U.S. jitterbugs.

REG EVANS, the popular exploitation manager of the Noel Gay Music Company, is now in the R.A.F., and his many friends who will want to write him on hearing this news should do so care of the Noel Gay office.

Ted Morgan has taken over the exploitation reins and will undoubtedly continue the good work of his predecessor.

THE many friends and admirers of Alan Breeze, Billy Cotton's vocalist, will be pleased to hear that he has just become the father of a baby girl.

With Billy and his Band, Daddy Alan will be at the Hippodrome, Aldershot, next week, and will spend the following week broadcasting.

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DANCE BAND PLAYS IN GLASGOW CHURCH FOR SERVICE

IT might be a long time before we hear dance bands playing in our churches as a matter of course, but there has been at least one pleasing innovation adopted in Glasgow, John McArthur and his Orchestra being featured in a city church during the Sunday service.

John McArthur is the well-known violinist who has held the resident job at Copland's Restaurant for some years, and his Quintette is a favourite with radio listeners.

In the halcyon days he had a gig connection to be envied, many of his dates being lucrative out-of-town ones which have since gone we know not where.

Another Glasgow church is having Sunday entertainment for the Forces, local vocalists and variety artists being on the bill.

GLASGOW NEWS

The Locarno had some "attractions" on view last week—fourteen of them, in fact, these being Gloria Gaye and her all-ladies dance Band.

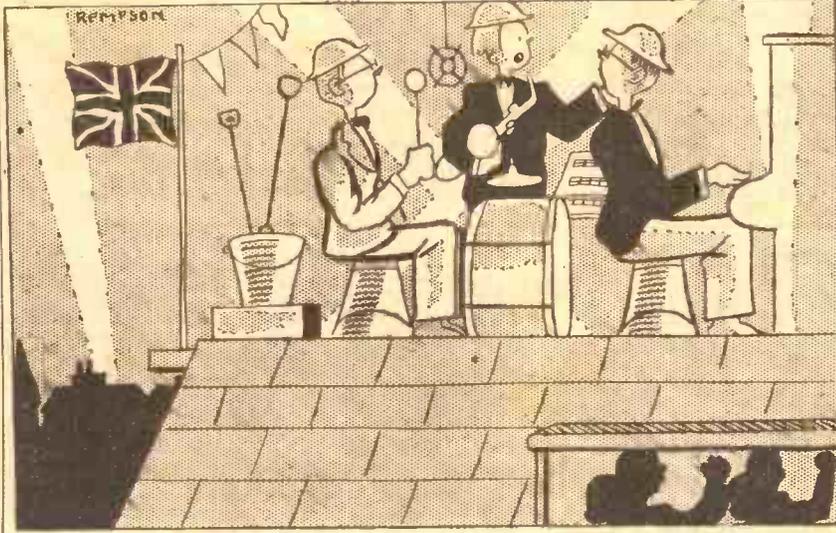
This is the first time a ladies' outfit has appeared in a Glasgow palais since 1926 or so, when Gertie Desmond, wife of Teddy Desmond, the one-time Dennistoun M.D., had a snappy four-piece at the old Ritz. Mecca, of course, had Peggy Poulton as band-leader at the Locarno not so long ago.

Down at F. and F. Ballroom in Partick, George McCallum's two bands are still providing snappy, non-stop entertainment for the patrons, George still being able to keep up a high standard despite war difficulties.

During the holiday period, when business was even brisker than usual, George's main band augmented with the smaller group, the Weston Players, for the last hour of the session, providing a real "American size" brass section.

Bobbie Leitch, who has been on piano at the Berkeley since Joe Gibson's time, has now finished up, and news is to hand that his place is being filled by Tommy Dummer, who left the Playhouse recently and had a brief spell at Dennistoun Palais.

BILLY PLONKIT—FIRE-WATCHER



BILLY: "Don't forget, fellers, one eye on our dots and one on incendiaries. They're going to give us an extra ninepence on our fee for every one we put out."

Notts News

BANDS HAD BEEN CALLED-UP SO PROMOTER FORMED HIS OWN

AS was only to be expected in what is so essentially a young business, the calls of national service upon rank-and-file musicians have been so intense that, nowadays, it would seem that it is not news to hear who has joined the Forces, but rather who is still left at home!

This fact was recently brought home to Harold Pryce-Davies, manager of the Futurist Cinema, Nottingham, and the Byron Cinema, Hucknall.

Before entering upon his present vocation Harold had several years' connection with the dance business in managerial posts at the Nottingham Palais and the Plaza Ballroom, Derby, and this former experience has given him a flair for introducing band shows into his cinemas.

SIX-PIECE

There are few musicians who have worked in the area who, at one time or other, have not worked for him, so that it was nothing new that he should conceive the idea of putting on a band show at the Futurist Cinema on one night each week.

It was only when he commenced looking around for a band that Harold's troubles began, and it soon became apparent to him that there was not an established band left in the town capable of undertaking the work.

Nothing daunted, he started out upon the job of forming his own band but, even so, it took him fully three weeks before he eventually lined up Frank Brown (piano), Joe Orton (drums), Alf Harris (trumpet), Arch Perkins (alto), Charlie Lawrence (tenor) and Arthur Smith (accordion).

SUNSHINE'S SAXES

Harold's persistence and labours have been amply rewarded, however, and, compered by Johnny Green, an old name in the dance and entertainment business, "Sing Song Night" is going over big. The rafters at the Futurist Cinema are sorely taxed every Tuesday night when the patrons exercise their voices and lungs in "pop" tunes old and new.

Undoubtedly this is a long story, but it amply illustrates the band position in Nottingham to-day.

Musicians in the resident outfits come and go with such frequency that, as one leader remarked, "They just clock in and then—clock out."

Rube Sunshine, resident at the Victoria Ballroom, has acquired for himself a new sax section in Ronnie Bradley and Percy Williams (altos), and Ray Pillow (tenor), the first-named coming from Billy Merrin, and the latter couple from Wally Dewar. Jack Dell (drums) is leaving to join the R.A.F., and Jim Bentley, well-known local percussionist, is taking his place.

Across at the Palais, Les Thorpe is also having the same experience, and one of his changes, Julie Rogers (late of Ivy Benson's Band) on piano, establishes a landmark in Nottingham's band history, Julie being the first "fem" musician who has ever worked in a resident job in the town.

MERRIN WANTS MEN

Another newcomer is Les Ernest (alto), who comes from one of the Morecambe bands, whilst further news from the Thorpe camp is to the effect that Roy Copestake, late Henry Hall trumpet man, and Arthur Jacobson (guitar), who are stationed somewhere in the Midlands, are filling in whenever their duties permit.

At the time of writing Billy Merrin, resident at the Plaza Ballroom, Derby, is busily engaged in trying to enlist the services of trumpet and alto and tenor saxes.

If anyone should want a good job with the prospect of a long contract in front of him, will he please contact him at the Music House, Sherwood Street, Nottingham.

RHYTHM CLUB NEWS

No. 41. The Leeds Rhythm Club opened the New Year with a meeting on January 9, when Les Thorpe gave a record recital illustrating the work of Coleman Hawkins, whom many remembered taking the stand in the actual place where these meetings are now held. The Jam Session included Northern bandleader Johnnie Adlestone on piano, Les Cornick (bass), Les Thorpe (accordion), and two of Barry Rockitt's radio band on drums and trumpet. Meetings are held every Thursday at 7.30 p.m.

No. 150. Last week's meeting of the Ilford Rhythm Club included a miscellaneous record recital, a Riddle-Rhythm competition, and a recital by Jack Surridge entitled "New York After Midnight." Meetings are held every Sunday at 3 p.m. at the May Fair Café, 96, Cranbrook Road, Ilford, and full information may be had from the Secretary, Jack Surridge, 133, Katherine Road, East Ham, E.6.

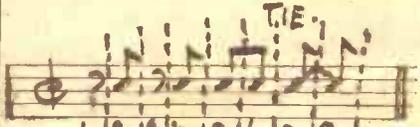
No. 152.—The next meeting of the High Wycombe Rhythm Club will be on Sunday, January 19, at 7 p.m., at the White Hart Hotel. Guest recitalist will be Bill Elliott, who will present some Commodore and Blue Note waxings. There will be two Jam Sessions: one by the Club Quintet, and the other featuring George Oliver (alto and clarinet), Les Wilson (baritone), Ron Meachin (piano), Maurice Goodheart (guitar), Bobbie Lord (bass), and Ron Clark (drums).

DRUM DOPE No. 21

CONTINUING about how to improve your reading, if the exercise given you in the Dope a fortnight ago is still too hard to get your sticks round (and there's no disgrace if it is—we all have to start some time), then the only thing to do is to break it up into very small beats and count them out slowly. For instance, a rhythm like this:



could be written out like this:



R. B. R. B. B. B. B. R.

(R = Rest; B = Beat.)

then all you have to do is to count out 8 beats, play a beat where one is indicated, and rest where there isn't one.

Go as slowly as you like. Then, once you have got the rhythm in your head, speed it up.

Very soon you will be able to play it counting four beats. Finally, it will come quite easily by counting merely two beats to the bar.

The secret of getting it right is to change the counting, but not the speed, at each change-over.

That is, count a slow eight—speed up to as fast as you can go in eights—then change to fours, keeping the tempo of the bar the same (i.e., don't speed up the beating). Then speed up slowly whilst counting four—then, without changing the speed of the beats, change to counting twos.

This is a cast-iron method of sorting out tricky beats. If there are a lot of semiquavers scattered all over the bar, you can divide the bar up into sixteenths, then speed up to eights, then fours, then twos.

Watch your ties very carefully, however, if you divide up as much as this—you will be sorely tempted to play the held over notes instead of letting them "sustain."

The only snag about this dividing up method is triplet figures, which, because they are in "three" metre against "four" rhythm, won't divide up satisfactorily.

These will be dealt with next week.

SCOTS R.A.F. BAND

STATIONED with the R.A.F. in Scotland, Cpl. Margillis writes to tell us of a band which he has formed in his unit, and which is comprised wholly of ex-West End musicians.

He himself plays bass, and the others are: Syd Wolfson (saxes and clarinet), Bernard Browning (saxes and fiddle), Syd Walsh (piano), Dick Slater (drums and accordion).

They play quite a lot in the camp, and are also able to fulfil gigs.

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M.M. 18/141



EDGAR JACKSON

REVIEWS THE LATEST SWING RECORDS

RED NICHOLS

RED NICHOLS AND HIS ORCHESTRA.

****Beat Me, Daddy, Eight To A Bar* (Raye, Prince, Sheehy) (V by Harry Jaeger) (Am. OKeh WCO. 26921) (Recorded June 11, 1940).

****Lowland Blues* (Nichols, Jaeger) (V by Harry Jaeger) (Am. OKeh WCO.26919) (Recorded June 11, 1940).

(Parlophone R2777—3s. 8d.)

Nichols (tpt.), with Con Humphreys, Henie Bean, Bob Jones, Ray Schultz (reeds); Douglas Wood, Hilton Brockman (tpts.); Al Mastren, Jack Knaus (trmps.); Bill Maxted (pno.); Merritt

Lamb (gtar.); Frank Ray (bass); Harry Jaeger (drums).

WHAT would you think if you saw on a record label *Beat Me, Daddy—Fox-Trot (8 to the bar)?*

My first thought was Sadism, and I got ready to work up the necessary degree of righteous indignation.

CATCHY

But all to no avail. I soon found it was just my nasty mind again. The title turned out to be no more than Parlophone's way of saying *Beat Me, Daddy, Eight To A Bar*—a tune which, if you don't know it already from your radio, you soon will.

As a popular song this one has its more laudable aspects. It is not only an amusing and catchy bit of work, but if only because it so obviously shrieks for 8-in-the-bar rhythm that even the most "commercial" bandleaders will hardly be able to descend to playing it otherwise, it is likely to popularise this rhythm.

Which is a step in the right direction. Eight-in-the-bar is the stepping-stone to boogie woogie.

Red Nichols actually plays most of the opus in boogie woogie rhythm, and, taking into consideration the fact that this, after all, is first and foremost a Tin Pan Alley product, makes quite a good job of it.

T.-ESQUE

Honours for quality as well as quantity go to pianist Bill Maxted and Harry Jaeger for his almost Teagardenesque singing, and the band generally acquits itself well.

The coupling is even better. *Lowland Blues* has the right slant in both its words and music. Jaeger again sings well, the Teagarden pattern is again reflected in a good trombone solo, and the band as a whole not only has more to do, but does it very satisfactorily.

It looks as though Mr. Nichols may be on the road to becoming once more as outstanding a personality in jazz as he was a dozen years ago. And why not?



TO revert to the sadistic saga that isn't, it is available also on the following disc:—

ANDREWS SISTERS.

***Beat Me, Daddy, Eight To A Bar* (Raye, Prince, Sheehy) (Am. Decca 68020) (Recorded August 3, 1940).

***Ferryboat Serenade* (Di Lazzaro, Adamson) (Am. Decca DLA.2055) (Recorded July 15, 1940). (Brunswick 03082—3s. 8d.)

—and once again the boogie woogie rhythm for which the number calls (*vide lyric*) is made a feature of a side in which both the Andrews Sisters and Vic Schoen's Band do nothing to belittle their reputations.

They are also well up to form in the commercial hit, *Ferryboat Serenade*.

SADISM OR SWING...!

LEW STONE AND HIS STONECRACKERS.

****Basin Street Blues* (S. Williams) (V by Dave Wilkins) (Decca DR. 5112) (Recorded November 15, 1940).

***Loveless Love* (V by Frenchie Sartell) (Handy) (Decca DR.5114) (Recorded November 15, 1940). (Decca F.7685—2s. 5d.)

Stone directing Joe Crossman (alto, clar.); Jim Easton (alto); Don Barrigo (tenor); Dave Wilkins, Frenchie Sartell (tpts.); Jack Penn (pno.); Sidney Jacobsen (gtar.); Tom Bromley (bass); Jock Jacobsen (drums).

ALTHOUGH there are moments which might be better—e.g., the vocal refrains (quite superfluous, anyway), and Joe Crossman's sometimes rather milk-and-watery clarinet—these records take their place among the local lads' better efforts at better jazz.

PENN'S PIANO

I have heard Don Barrigo play better tenor than he does in *Loveless Love*, but Jack Penn's piano is a high spot of a side which, after a rather mediocre first half, bucks up after the vocal refrain.

The slower *Basin Street Blues* is, however, the better side. It not only has more atmosphere, but gets it right from the start in the rich-toned trumpet solo and its convincing accompaniment.

The accompaniment to the following vocal is also good. Don Barrigo's tenor chorus, which comes next, is a decided

improvement on his solo in *Loveless Love*, and there's a nice all-in led by the trumpet at the end.

Sidney Jacobsen is Jock Jacobsen's young brother. He won the guitarist's prize at the "M.M." Swing Band Contest at the Covent Garden Opera House last year. Watch this lad, Unless I'm mistaken, he is destined to make a name for himself.



ELLA FITZGERALD AND HER ORCHESTRA.

**I Fell In Love With A Dream* (Fitzgerald, Skye, Goldsmith) (V) (Am. Decca - 67706) (Recorded May 9, 1940).

**Shake Down The Stars* (Van Heusen, De Lange) (V) (Am. Decca 67700) (Recorded May 9, 1940). (Brunswick 03083—3s. 8d.)

Ella Fitzgerald (vocalist) with Chauncey Houghton, Peter Frank Clarke (altos); Lonnie Simmons, Theo McRae (tenors); Richard Vance, Irving Randolph, Taft Jordan (tpts.); James Aichey, Floyd Brady, John McConnell (trmps.); Tom Fulford (pno.); John Truehart (gtar.); Beverly Peer (bass); William Beason (drums).

ELLA has captured everything that goes to make a popular star—the polished technique, the suave mannerism, and the polite sentiment.

But I'm afraid that, after all, it is no more than the case of a star having shaken itself down.

TRUMPET TIPS—No. 23

YOU have had explained to you the correct method of getting vibrato—i.e., with a back and forth rocking movement of the right hand.

Now for some remarks on what *not* to do.

Don't try to get vibrato with the throat. Some players make a sort of stuttering noise with their throat, alternately impeding and letting flow the current of air.

This is very bad indeed, and invariably results in what is called the "nanny-goat bleat." In no circumstances should the flow of air be impeded or made anything but even and smooth.

Another bad habit is to try to get the vibrato by moving the jaw. Some self-taught trumpet players, noticing that sax players get their vibrato that way, try to adapt the same method to the trumpet.

It doesn't work, because the method of tone production is essentially different. With much hard work a vibrato of sorts can be obtained this way, but it will always be bad, and pitch, tone, technique and everything else will suffer.

A point which worries a lot of young players is how to keep the hand vibrato going when the fingers are busy with rapid passages. The answer is—Don't.

When the notes are short, vibrato is not needed and its absence is not noticeable.

You will find that, after a bit, the hand movement becomes subconscious and that automatically the hand starts to move as soon as it comes to rest, even for a fraction of a second.

When the fingers are busy moving up and down (say, in a passage of quavers), the rocking movement ceases, and this is quite in order.

The essential points to remember in vibrato are (1) *not too deep, not too shallow*, (2) *not too fast, not too slow*, and (3) *by hand movement only*.

This, like tone, is one of the things that are best learned by imitation.

Listen to records and broadcasts of the best players and copy them.

It is the only way to learn, once you have the principles in your head.

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M.M. 18/1/41

"CONNOISSEUR" takes up
The VENUTI PROBLEM
 set by Charles H. Wareing last week

CHARLES WAREING has certainly started something with his request for definite information concerning the musicians gathered together by Joe Venuti for his orchestral sessions on OKeh, but I very much doubt whether any such information will be forthcoming.

Mr. Wareing has made an important point concerning the restrictions imposed by Whiteman, and the fact that none of Whiteman's men could have appeared on the records under discussion makes Charles Delaunay's reference to "members of Paul Whiteman's Orchestra" look somewhat ridiculous.

Any idea which I might have had to turn this Venuti problem into another of our provocative "Bix v. Secrest" arguments must of necessity be ruled out, for in all but a few trifling details I am in entire agreement with what Mr. Wareing says.

STRING-DUO

Being of an habitually (I might say, notoriously!) argumentative turn of mind, this comes as a disappointment.

However, I feel that I can amplify Wareing's statements to a certain extent, and I would begin by drawing attention to the fact that Venuti and Lang actually joined Whiteman in 1927 (not, as stated by your contributor, in 1929).

But this famous string duo remained with Paul for only a month on this occasion, so that for the present discussion Mr. Wareing's statement may well be regarded as correct.

I mention it merely as a point of interest, for it has no bearing on the fact that during the time these records were made (1928 and early '29) Venuti was not employed by the "King of Jazz"—and that the musicians which he selected for these sessions must therefore have come from another source.

This, as explained last week, was due to Whiteman's contract restrictions, but I must challenge Mr. Wareing here, and point out that these restrictions could not always have remained in force—for in later years we find Tram and the Teagarden brothers making records in company with Goodman, Freeman, Reardon, Tatum, etc., and I need hardly draw attention to the fact that these gentlemen have at no time in their chequered careers been members of the portly Paul's orchestra.

We are thus forced to assume that Whiteman eventually relaxed the rather unfair stipulation that his men could only record with other members of the Whiteman brigade.

PERSONNELS

Mr. Wareing fills the greater part of his admirable article with the names of musicians who *could not* have played on these Venuti sessions, so with this in mind I propose to list the probable personnel for each of the ten sessions now under discussion.

First comes *I Must Be Dreaming/Tain't So* (matrix Nos. 400706/7), and we are at once faced with the mysterious trumpet player whom Charles Delaunay erroneously states to be Sylvester Ahola.

Wareing points out that this musician (together with Bob Davis) was in England at the time, so we can rule him right out! He also draws attention to the similarity between the Venuti personnel as listed by "Needlepoint" at the time of issue, and that of the concurrent Dorsey brothers' outfit.

Here, I think, lies an important point, for the general atmosphere of these two sets of records is very much alike, and the lead trumpet would therefore seem almost certainly to be Leo McConville.

Others present include Tom Dorsey, Arnold Brilhart, Joe Tarto, Chauncey Morehouse, Smith Ballew and, of course, Joe and Eddie.

Next comes *Because My Baby/Just Like a Melody* (400767/8), and the personnel here would appear to be much the same. Brilhart takes a straight alto solo, and Fud Livingston comes in

to give us two short but typical passages on his always incomparable tenor sax.

On none of Venuti's records does Jack Pettis appear, and it is, I am afraid, only too typical of Delaunay that he should in every case confuse Pettis with Livingston—in the same way as he mistakes Jimmy Dorsey for Bobby Davis. Incidentally, Howdy Quicksell is present, as well as Ed Lang.

The next coupling is *Pickin' Cotton/Crest of a Wave* (400884/5), and with the substitution of McConville for Klein and Ballew for Lambert the personnel as listed by "Needlepoint" (in the "M.M." of May, 1929) seems to be quite correct—i.e., Venuti (violin), Dorsey, Brilhart and Livingston (saxes), Klein and Farrar (tmpts), Butterfield (trom), Lang, Tarto, Morehouse and Signorelli (rhythm), and Scrapy Lambert (vocal).

The fourth session produced *Doin' Things / Must Have That Man* (401193/4)—only the second title having been issued here.

Again we find little change in the line-up, but Fud is unfortunately absent, and such reed honours as there are go to Jim Dorsey for a rather unusual clarinet solo.

Hoagy Carmichael gives us a scat chorus on *Must Have* which has seldom, if ever, been equalled. Several notes are purposely off-key, and with pluperfect phrasing and an indescribable "tone" we get a chorus infinitely preferable to most instrumental solos on these Venuti discs.

Presumably Hoagy is also on piano, and Joe Tarto gives the whole performance a real Dorsey Bros. atmosphere.

The next coupling—*Good Old Sunny South/Weary River* (401584/5)—bears an even more striking resemblance to the Dorsey discs, and is, in fact, a mere four matrix numbers removed from a record by Milt Shaw's Orchestra of *Precious Little Thing*, which was actually released over here as being by the Dorseys.

PRE-WHITEMAN JOE

"Needlepoint" says he thinks the personnel is as follows: Venuti, the Dorseys, Crossan, Evans, Farrar, McConville, Lang, Schutt, Morehouse and Tarto. Subtract Morehouse, add Manny Klein, Stan King and Smith Ballew—and there you have it.

Then comes *Seventh Heaven/Little Pal* (401846/7—note correction on "Hot Discography" numbers).

Again we turn to "Needlepoint" for suggestions, and we find that he has by now realised that King replaces Morehouse. There is also a second fiddle (Joe Raymond?), and Fud is back on that incandescent tenor of his. Otherwise the personnel is the same.

With this coupling comes the end of Venuti's pre-Whiteman records, and as a result of this we find the cumbersome line-up used for *Chant of the Jungle / Wonderful Something* (403071/2) as given in Discography.

But Joe and Eddie made only one other record under Venuti's name during their sojourn with the King of Jazz, this being the Blue Four's *Runnin' Ragged / Apple Blossoms* (403078/9), and as soon as they had severed their connection with Paul they roped in Adrian Rollini for a real return to the old days with *Raggin' the Scale/Put and Take* (404005/6).

Incidentally, Delaunay states that Izzy Riskin was on piano here, but Riskin tells me that on no occasion did he record with Venuti.

In the next pair—*Promises/Dancing with Tears* (404032/3)—we find no less a personage than Jack Teagarden, but "Hot Discography" is incorrect in listing Jimmy Dorsey—the clarinet here being Izzy Friedman (who also, of course, had by that time left Whiteman).

Hayton, Lang, Leibrock and King form the rhythm section, and the corny tenor man is, I need hardly point out, not Dr. Livingston. Ballew is back as vocalist.

Of *It Seems to be Spring/Beware of*

Love I have, unfortunately, no details whatever, and I am almost beginning to doubt its very existence! It appears, however, to have been issued concurrently with *Promises*.

Last of the OKeh Venuti orchestral discs was *Only Human/Out of Breath* (404431/2—the first side composed by George Gershwin and the second by Johnny Mercer. These are very "arranged" performances—with even a few embryo-riffs.

DORSEYS

The Dorsey boys are there (Jimmy especially typical), together with Venuti, Lang, Seacrest, Schutt, Ballew, etc., but the record is not really outstanding, and is, in fact, less successful than several sides issued by Parlophone as by the New York Syncopators.

This is really a Venuti group (Klein, Margulis, the Dorseys, Cornell, Hayton, King, Ballew, Joe and Eddie), and were recorded shortly after *Out of Breath*. *Cheerful Little Earful* (404555) is excellent, with *Little Things in Life* (404558) rather less spirited. They were issued on R.857 and 874 respectively, but are long since cut.

With half a dozen Blue Four sides, Venuti's activities in the famous old OKeh studios came to an end, and whilst there is certainly much doubt regarding the musicians whom he used from time to time, there is no question as to the merit of these exceptionally polished performances.

Our thanks are due to Charles Wareing for bringing them into the limelight, and for pointing out the gross inaccuracies contained in "Hot Discography."

With subsequent Venuti data, however, poor Delaunay sinks even deeper into the mire of confusion.

In the not-too-distant future I hope to publish a few facts for the benefit of those misguided people who have as yet failed to "outgrow Venuti."

I am proud to number myself among these poor unfortunates, for, when listening to such discs as *Humpty Dumpty*, *Doin' Things* or *A Good Man is Hard to Find*, there is borne home to us the positive realisation that Joseph Giuseppe Venuti is, without a shadow of doubt, Jazz Violinist Number One.

MELODY MAKER

Incorporating RHYTHM
 PUBLISHED EVERY FRIDAY
 Editorial, Advertising and Business Offices:
 4, ARNE STREET, LONG ACRE, W.C.2
 Correspondence to 93, LONG ACRE, W.C.2
 Telephone: TEMPLE BAR 2468.

Editor: RAY SONIN
 Advertisement Manager: F. S. PALMER

Comment

THERE are two sides to every question, and it has always been the policy of the MELODY MAKER to give both of them wherever possible.

Consequently, we make no apology for returning to a discussion on the attitude of certain variety artistes (including dance bands) who have recently been castigated in the Press for refusing to play dates in blitzed areas.

On the surface—as we have said before in this column—this is a regrettable state of affairs, but it has since been pointed out to us by an interested party that there is another side to the question.

A DANCE band is always a formidable financial proposition for a leader to carry on the halls, and in a bad week, working on a percentage basis, he stands to be a great deal out of pocket.

Variety theatres are now being worked on the principle of "no play—no pay," and that means that, if the band plays a date in a blitzed area and, through the ramifications of the *Luftwaffe*, certain performances cannot be held, the resulting financial loss to the leader concerned may be extremely heavy—in fact, crippling.

There seems to us to be drastic need for a revision of the terms under which managers and artistes co-operate in these difficult times.

If some means could be devised whereby both the managements and the artistes shared equally any responsibility for a bad week, the problem might be made easier, and a number of artistes—whose patriotism and unselfishness are not in question—might be able to afford to play some of the blitzed dates.

As far as we can see, the blitz hits the artistes first and foremost.

But, once again, there may be two sides to this postulation.

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HOW I PLAY THE ELECTRIC ORGAN

by **MILT HERTH**

(In an interview with **LEONARD FEATHER**)



Milt Herth (left) at the organ, with Frank Froeba.

BEFORE I start on the details about my "hot organ" playing and how my effects are produced, I'd like to say a little about my personal background to give you an idea of how I came into my present position.

I suppose you are all too familiar with the phrase "I come from a musical family."

Well, my case is no exception to the rule; my mother was a choral singer and pianist, and my father played almost every stringed instrument.

Personally, I started at the age of six as an amateur drummer! A year or so later, I started my lengthy piano studies, and I was only sixteen years old when I played my first professional job with a little band which played the equivalent in those days of swing music.

HINDU'S PUPIL

But I wasn't supposed to take up music as a permanent career, and when I revolted against preparations for a law examination and ran away from home, my job for a year was a very humble one.

I worked with a wandering troupe in which I played the parts of medicine vendor, truck driver, character actor, pianist and assistant electrician for over a year.

Eventually my parents gave way and allowed me to come home and organise a nine-piece band.

I began to learn organ as the pupil of a Hindu exponent at a local theatre. In those days the general belief seemed to be that the organ should be played loudly with a lot of bells.

My own opinion was that it was better to classify the numbers I played and arrange the different passages in the manner of a complete orchestration, thus taking advantage of the variety of instrumental effects obtainable.

In fact, although a great deal of my work may sound improvised, I have

LOSS AT GLASGOW

JOE LOSS'S visit to the Playhouse has certainly given this hall a real glimpse of old times, shown by the attendance figures, and signs are not lacking that the management intend to take advantage of the immense prestige gained by the visit of the London band.

Louis Freeman, manager, has already stated his intention of recruiting a real "big" band after the current programme is finished.

It may be difficult to get material, in quantity and quality, but Louis has provided the goods before, and will no doubt do so again.

Teddy Joyce is still one-night standing round about Glasgow, and has naturally not missed having a night or two at the Salon, Hamilton, which has always been a favourite with "tourists."

A big shake-up in the **RAY NOBLE** band is reported from Chicago, where six men walked out on Ray, among them the ace guitarist, George van Eps. Ray has not yet permanently set all the replacements.

often used standard orchestrations, using in the different instrumental passages on the piano part and re-creating the whole thing in terms of the organ.

For three years I worked at a small theatre in my home town, filling in my spare time with the study of theory, harmony and counterpoint at the American Conservatory.

TRIO IS BORN

I combined my classical training and modern ideas during five years touring the Paramount Publix cinema circuit.

It was after this, when I was playing for a small Chicago radio station, that I started to experiment with one of the new electric organs, which the studio had purchased.

Soon afterwards they made me musical director for the station, and in the year and a half I spent there I was heard on an average of eleven programmes every day!

Then I was invited to New York as guest artist in a big broadcast. This led to my first appearance in the recording studio. One day up at Decca, after I had made three solos and had run short of ideas for a fourth number, Willie "The Lion" Smith happened to stroll into the studio and suggested helping me by beating out some rhythm on the piano.

We found the idea went well, particularly with a background of drums, and in this purely accidental fashion the Milt Herth Trio was born.

It was my record of *The Dipsy Doodle* which more or less established me, and, I suppose, helped to start the general fashion for Hammond electric organs. This recording sold a hundred and ten thousand copies!

Later, my records were augmented by Teddy Bunn, who also chanced in on us, just as "The Lion" had, and provided an excellent supplementary effect with his guitar solos.

BACH MODEL

As you may have noticed if you studied my wax-works, I have endeavoured to achieve a complete independence between hands and feet. That comes from the invaluable help I have found in the study of Bach.

In all my playing, I try to come as near as I can to the Bach conception.

That was how I started to develop the rhythmic counterpoint effects which enable me to play bass parts in walking rhythm, melody in the left hand, and leave the right hand free for riffs and improvisations.

Thinking in terms of the different instruments of which I give impressions in my solos, I find the tenor saxophone perhaps the most easily adaptable and the most enjoyable to play. It is easier to slur and achieve a legato style for this instrument than for, say, clarinet effects.

Another thing about the electric organ is the difficulty of avoiding an exaggerated staccato.

In addition to bearing this in mind, I try to imagine the exact tonguing and other technical details connected with the instrument I am imitating; all this goes through my mind while I play.

To all young pianists who are thinking of taking up the organ—and

they must be increasing rapidly in numbers to-day—I would say that it is best to study concert organ first, and afterwards you will be surprised at the flexibility of the electric instrument.

Most of my work will look far from complicated if you put it down on paper.

In a hot trumpet or tenor solo passage, for instance, I will play a single-note melody line in the right hand composed mainly of quarters or eighths (crotchets or quavers), while the left hand plays one sustained note every two bars and two off-beat quarters in chords every bar.

Meantime, the bass just plays down-beats, two in a bar with an occasional passing note on the fourth beat, rather in the manner of the string bass.

On these lines I try to duplicate any sound or effect I may hear.

two feet, in the manner of a hot solo by tuba or string bass.

This is good practice for the foot-work—and, incidentally, I always spend several hours a day practising, even when I was playing in a date as busy as that I had in the Lincoln Hotel.

For that engagement, I had the brilliant Frankie Froeba with me on piano—he's also been heard on some of the Trio recordings—and a drummer named Dick Ridgley, who is also a very fine xylophonist.

\$2,000 ORGAN

We played in strict tempo all the time and avoided all the outmoded commercial ideas which make so much of the present-day organ playing uninteresting and unambitious.

My present organ, which is probably the most expensive instrument ever used for swing music, is a modernistic-looking affair decorated in mother-of-pearl; it cost over two thousand dollars, and it's my pride and joy.

I wish you could see it!

I have always been interested in the widest possible variety of musical forms, but one of my particular favourites of to-day is the orchestra of Bob Crosby, because it recreates the style of the old Dixieland records which my schoolmates and I used to listen to when we were in need of ideas for our amateur band.

But I don't believe in confining myself to the study or execution of any one style, as you guess from the fact that my library includes a very large selection of works by Ellington, Gershwin, Will Hudson, Handy, Waller, La Rocca and many other immortals both inside and outside the realm of jazz.

From Bach to *The Dipsy Doodle*—that's the range I've adopted for myself in my musical career, and I must admit I've had no reason to regret it!

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20 NUMBERS FOR 12/6

BRAND'S

MORE news from dance band stars in the Forces. Lanky **LES CAREW**, Ambrose's former trombonist and funny man, is now in a Scottish regiment, and so is violinist **GENE PINI** (though not the same Scottish regiment).

More music for the R.A.F. is coming from that grand tenor and clarinetist **BILLY AMSTELL**, who is in the same bunch as bassist **TINY WINTERS**.

BILLY SMITH, trumpeter with Henry Hall, Billy Ternent, etc., writes most cheerily to say he's now in The Duke of Cornwall's Light Infantry as a bandsman, and can't find praise enough for their Bandmaster, Mr. De'n.

They have also a first-rate dance band, which Billy leads, and when he goes out on gigs, this is what he takes with him—trumpet, music and stand, rifle, and fifty rounds of ammunition!

Incidentally, Billy is tremendously enthusiastic about the young lad who took his place in Billy Ternent's Band—18-year-old **GEORGE WHITE**, who plays second trumpet.

Billy's brother, **CHICK SMITH**, formerly trumpeter with Lew Stone, Ambrose, etc., is now in the Balloon Barrage as well as being in the band.

He's only been in uniform for four months, as against Billy's six, and gets 1s. 6d. a day more!

But Billy's not grumbling. With his wife with him, a charming little flat, and next to no air raids, he certainly could do far worse.

Just had news of **MARTIN TAUBMAN**, famous electrophone player. He had the bad luck to be called up six days before Christmas.

Martin, who has broadcast frequently and made a number of records, is now with the Green Howards somewhere in the North, and is already a most popular figure in the camp.

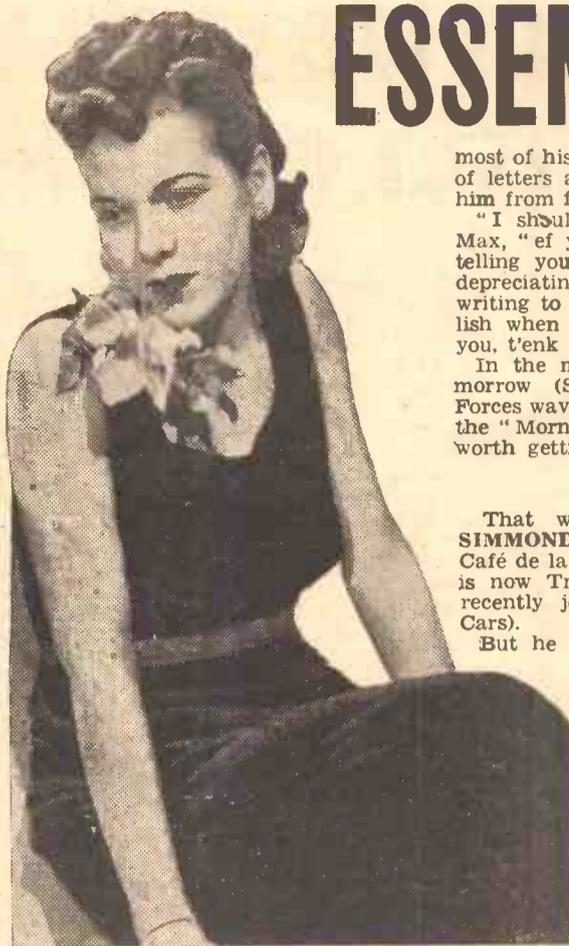
Yet, strangely enough, he is of German extraction!

His instrument, the electrophone, which he took with him all the way from London, is only the second one of its kind in Europe.

He has already given a concert for the troops in the North, and unofficially entertains the boys in barracks at night on the violin.

The Green Howards, I think, go back to Oliver Cromwell days.

Bit of a difference between Oliver's lute, or whatever it was they played then, and Martin's super-modern instrument, don't you think?



Annette King, blues songstress of N.B.C. Chicago, comes in with the morning tea over the "Breakfast Club" programme, and again at 4 p.m. with "Club Matinee" broadcasts.

ESSENCE

most of his time reading the thousands of letters and cards that are reaching him from fans all over the country.

"I should be very gratefully," says Max, "if you would be so kindly and telling your readers how much I am depreciating dear letters, and I will writing to dem all in de properly English when I am feeling better. T'enk you, t'enk you, t'enk you."

In the meantime, listen to Max tomorrow (Saturday) morning on the Forces wavelength. At 7.15 a.m. he'll be the "Morning Star"—and if that's not worth getting up early for, what is?

That well-known violinist, **LOUIS SIMMONDS**, formerly leader at the Café de la Paix, Café Anglais, etc., etc., is now Trooper L. Simmonds, having recently joined the Army (Armoured Cars).

But he is also M.D. Inns of Court

The kindness and generosity of **BEN LYON** and **BEBE DANIELS** need no stressing in these columns—they are a by-word in the profession. But **MAX BACON** can testify to it in no small way.

On Christmas Day, Max was lying in the London Clinic, bored stiff, and chafing at the knowledge that it will be weeks yet before he will be allowed to walk. Suddenly, in the stillness of his room, the bedside 'phone rang.

The call was from Ben and Bebe, who were having a party. In the midst of

BRANDYSNAP

Ray Ventura
Is no friend of the Fura;
And Ambrose is very touchy
About Il Douchy.

the gaiety, they had remembered him, and they, and all their guests, most of whom were personal friends of Max's, came to the 'phone to wish him a speedy recovery.

Since the announcement of his accident in the *MELODY MAKER*, Max spends

Regiment, and has already lined up piano, drums, two saxes, two brass, guitar and vocalist.

As soon as the band gets under way, I'll let you have more details. In the meantime, good luck, Louis.

Just had news of **JAMES GILRAY**, well-known radio playwright, producer and songwriter, who enlisted in the R.A.S.C. as a driver a few weeks after the outbreak of war.

Now, after fifteen months in the ranks, he is a Lieutenant, and in addition to his military duties he is officer i/c Entertainment, Yorkshire area, and is busy organising a unit on variety lines with acts and a sweet-swing style 6- to 8-piece orchestra.

The show is to be called "The Royal Waggoners," and he would be glad to hear from any "pros." in the R.A.S.C. stationed in or around York. His address is: 4, Maida Grove, Fulford Road, York.

Incidentally, his latest song, *Cottage by the Glen*, has been bought by **BILLY BOUGHTON**, of Southern Music, and

Back in Town again after a brief sojourn up North is **PERCIVAL MACKKEY**, who has just done a piano-solo for Pathé.

No stranger to fan-mail, Percy treasures this one from a factory Somewhere in England:

"As one worker to another, my pals and myself would like to thank you for your broadcast in 'Music While You Work' on December 11.

"It is the best band yet to play in that series and, gee, do we go to it! If the B.B.C. would have your band to play for us at least once a day, we feel sure that production would go up a great deal."

It's signed Elsie, Dorothy, Mary, Louie and Elsie, and they enclose a little verse summing up their reactions.

Oh, you and your boys,
You bring such joys
To those who work hard and Go
To It;

Oh, boy, when you play
That half-hour is gay,
It's a pleasure for us to Go To It!

That's the sort of thing that encourages a bandleader, and we may expect a big increase in production to-morrow afternoon (Saturday), when Mac comes on the air for half-an-hour at 3 o'clock on the Home Service wavelength.

My sincere thanks to **BRYAN TOWLE**, who has just sent me a whole batch of S.O. parts for the use of service bands, as well as some piano copies that he hopes will beguile the time for "some lonely searchlight detachment Somewhere in England."

TAKI NUM

A Numerical
OSCA

At what age did you start in it?
How many years were you in it?
How many jobs had you prior to it?
How many instruments can you play?
At what age did you join up in it?
How many piece was the gang?
When did you form a band of your own?
When was the Romany Band formed?
How many pieces was it then?
How many pieces is it to-day?
Of the five founder members of the band, how many are still with it?
How many years have you been an operator?
When did the band go into the studio?
How many more years has you got?
How many "Star" Champions have you got?
How many times have you conducted?
How many people have mistaken you for a singer?
How many times per annum do you broadcast?
About how many pounds do you receive?
What is your height?
When did your son Bernard start?
How many times have you started a band?
How many broadcasts have you made?
How many weeks is it since you started?
Decca?

CLASSIC

No. 9—"Higginbotham"
Number.—Higginbotham

WELL, here is the HRS. record I mentioned last time, and it is really a Classic. I can't imagine anyone disputing that statement; it's one of the grandest records our dumb gramophone companies have never issued.

The *Blues* opens with Henry Allen on trumpet and the rhythm section. I say that because the rhythm section in this record deserve everything I say about the soloists.

Their tone is superb, the four men playing as one with that glorious foundation of Foster's bass as solid as a rock.

Next we have Higgy and Charlie Holmes sharing a chorus. The trombone here is rather foreign to the usual Higginbotham style—I could best describe it as sombre playing—but it fits into the spirit of the record.

SURPRISE

Charlie Holmes is terrific. Both in his interjections with Higgy and his own solo that follows, he blows some of the swellest alto ever waxed. In this form neither Hodges nor Carter have anything on him.

The next solo is rather a surprise, as it comes from Will Johnson, a guitarist I don't think I've ever heard mentioned except as part of the Russell rhythm section, but I'd certainly like to hear him again in a solo, judging from his work here.

"Red" Allen comes into the limelight next with a typical solo in his best blues vein, and he hands over to Higgy, who, again assisted by alto, takes the last chorus and the coda. It's typical Higgy this time, rough, fierce trombone that only he can play.

And just listen to that coda. J. C. must be a prophet, for, some time after this record was made, his little phrase became the theme of one of the most popular commercials of the last few years.

The other side is in faster

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... our own?	1919
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...CS OF JAZZ

by Bill Elliott

...am Blues" and "Give Me Your Telephone"
...inbotham and His Six Hicks (H.R.S.14)

Personnel:—Henry Allen (trumpet); J. Higginbotham (trombone); Charlie Holmes (alto); Luis Russell (piano); Will Johnson (guitar); Pop Foster (bass); Paul Barbarin (drums).

tempo and will please students of bass playing as Pop slaps away all through. Thanks to the grand recording (some of the best I've heard), his playing gets the justice it deserves. Higgy and Red take the first chorus and they make a grand team together. Charlie Holmes again assists with his alto, and I specially like his lead-in to

his solo that follows; more fine stuff with that easy, fluent style.

The last three choruses are terrific and save me a lot of typing as it's just a succession of short solos building up to the end in this order:—Allen—Holmes—Higgy—Holmes—Higgy—Allen—Higgy—and lastly the three of them, with Higgy having the last word.

If you haven't got this record—well, beg, borrow or steal a copy.

It's a "must" in every collection.

MORE ABOUT THE "BED BUG" FEMALE!

WITH regard to the controversy on the female vocalist on the Billy Banks record which Bill Elliott reviewed recently, I can offer definite information who this is, as I know the person who does this vocal.

It is Una Mae Carlisle. As a matter of fact, I had been making many inquiries after the issue of the record on Vocalion, and it wasn't until, quite by chance, I was discussing various records with her, that I mentioned *Mean Old Bed Bug Blues*, and she told me that it was she who had done a sort of crazy vocal in it. She was in the studio at the time, and although it was originally intended only as a private recording, it was found to be so good that it was commercialised.

Now regarding a remark by Edgar Jackson in a recent review about the last Muggsy Spanier record (*Mandy*) to be issued. He states that this is the final session which the great cornet player made with his Ragtime Band.

This is so, but there is still one of the finest examples of the band's playing to be found in two sides which they cut on November 22, 1939, when *At Sundown* and *Bluein' The Blues* were waxed.

These are *Riverboat Shuffle* and *Relaxin' At The Touro* (Bluebird B.10532), the latter being dedicated to the place where Spanier recuperated after a serious illness once; so may we request Mr. Moody (of the Gramophone Co.) to release this on H.M.V. as soon as possible?

As a collector, particularly keen on Chicago style music, I was naturally annoyed to see that one of your correspondents requested that the Gramophone Company reissue all those valuable Chicago jazz recordings, "just because Brunswick have done so."

I think I echo the words of all collectors who have all those Billy Banks / Jack Bland / Eddie Condon records, that we certainly don't want to see them lose their intrinsic value just for the benefit of a few new collectors who have suddenly become "Chicago jazz-minded."

However, just to make sure on my own behalf that these don't get reissued, I have written to the Gramophone Company with a reminder that they have plenty of current recordings which assure them of good sales to issue.

STEPHEN MILLER
London, S.W.1.

FRED ELIZALDE WAS FIRSTLY A MELODIST

by

"MIKE"

STANLEY NELSON, in his letter to this paper last week, threw a cap at me. But the cap didn't fit, so I do not feel obliged to wear it.

Perhaps the sum total of words I have written about Fred Elizalde during the past few years has not been enormous, but I will insist that, whatever other critics and historians of jazz may have done, I have at least devoted a whole article to him and his music.

The last occasion, I believe, was that of a grand-scale release of his recordings; recordings on which I had cut my jazz teeth, but which were unknown to 90 per cent. of the readers of this paper.

Like Stanley Nelson, I, too, noticed that M. Panassie omitted to refer to Elizalde in his book on jazz, just as he made no mention of Reggie Foresythe.

OLD-STAGERS

The truth is, of course, that Stanley Nelson and I are old stagers. We have been interested in jazz since both jazz and we were in short pants.

It is not easy for us to forget things which we actually experienced; and we happen to have experienced Elizalde.

But unless one has lived through the very exciting times of Fred's Savoy band, it is not easy for a writer on jazz to remember not to forget the Elizalde Era.

For one thing, most of Fred's records were made for the old British Brunswick Company, and they were not merely withdrawn; they just went out of business altogether, for the simple reason that there was no catalogue to keep the records in.

It was best part of ten years before these recordings saw daylight again, and their reissue was one of the more miraculous things in British jazz. How the original master-pressings survived the decade has always been a mystery to me.

But Stanley Nelson must see the point of view of the younger critics. They had never heard Elizalde; they had barely heard of his name. They were suddenly confronted with music from the past without having any real background, any knowledge of the period in which it was created.

For the most part, it is not essential

music, but on account of his personality, which was excitable and carefree.

He was even original enough to have been wounded fighting for the wrong side in the Spanish Civil War.

But Fred's personality is nothing to do with what Stanley Nelson considers the neglect of his importance as a figure in jazz.

Perhaps the biggest reason of all for his non-inclusion in Panassie's book—why he did not feature in Alan Jenkins' article—was that he was first and foremost a melodist.

Now, in 1938, to be faced with the reissue of ten-year-old recordings by a man who is a melodist in jazz is not asking for trouble. It is asking for complete bewilderment on the part of the young listener.

There may have been records by Duke Ellington released in 1938, and he is a great melodist. But there were also records by Duke issued in 1937 and 1936, and for years before that.

D.F.C. S.O.S.

Any changes there may have been in Duke's music were gradual changes.

But the reissue of Elizalde's recordings came as a shock. As a shock; or they left the listener unmoved. There was no half way. In the midst of the noise and clamour of "swing," I can well understand that the best of Fred's music made no impression at all.

The world that makes a best-seller out of *In The Mood* has no time for the mood of *Melancholy Weeps* or *Siam Blues*.

For the rest of us, they were a welcome, peaceful voice from another world; but then we had known that all along. The reissues to us were merely a way of renewing copies of well-worn records.

Of Fred Elizalde as a pioneer, of his place in British jazz, I will write another time. I am not surprised that his name did not appear in Alan Jenkins' article, for the reasons I hope I have shown.

But his personality has quite a lot to do with Mr. Jenkins' opinion of the paucity of British jazz.

And talking of the old days of Elizalde: Squadron-Leader Richard Bickford, D.F.C., lately of Elizalde's Quinc Dance Band, wishes to be remembered to Mr. Phil Cardew, late of Elizalde's Savoy Band. It happened in a pub. last night. . .

—if one is to write a more or less superficial study of jazz—to have lived through the period of the music concerned.

By a somewhat laborious study of gramophone records, the average hack could sit down and write quite a tolerable history of jazz; he might not be able to decorate his manuscript with funny, personal stories about the artists concerned, but there is very little *musically* that he could not deal with.

But imagine yourself sitting down to study jazz in, say, 1938. The catalogues still contain a very representative chronological survey of jazz from its earliest days down to the latest monstrosities of "swing."

Suddenly you are faced with a bunch of recordings by Elizalde, most of them made ten years previously. You are a little hazy as to exactly who he was, but you recall having heard the name of Adrian Rollini.

ROLLINI

But Rollini doesn't play at all as you are accustomed to hearing him play. It is very pleasant, certainly, but it is not what you have heard with Red Nichols or with the Blue Four. Why should it be, anyway? He is playing with Elizalde, whose views on music are quite different from Nichols' or Venuti's.

The latter-day historian, hack, critic, or what-have-you, because he is unfamiliar with Elizalde, is completely unable to throw his mind back to think of that music in terms of its place in the jazz of its time.

Fred Elizalde was a unique figure. He employed well-known players, brought across the Atlantic at great expense, but he can never be fitted into the ordinary pigeon-holes of jazz. He was neither British nor American.

He was a Spaniard, educated at Cambridge, who employed American musicians; he was dubbed a "stormy petrel" of jazz, not on account of his

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SO LONG, DON!

ERIC WINSTONE'S PAGE



PAULETTE GODDARD
does a little "dictating"
on her own account
with her accordion

accordionist who was so short that
when he pulled his socks up he blind-
folded himself . . . !

Elegant piano interpolations on
records by the London Accordion Band
these days are by young up-and-coming
musician **RON SELBY**.

Only eighteen years of age, away from
the studios Ronnie can be heard push-
ing down the keys for Harry Leader at
the Hammersmith Palais, where he is
proving that, in spite of his years, he
lacks nothing in experience.

Believe it or not, he actually started
playing at the age of four, when,
balanced on a pyramid of telephone
directories and cushions *ad lib.*, he ham-
mered out a juvenile version of
Valencia.

Later, armed with a concertina, he
apparently spent most of his school
days strolling from classroom to class-
room serenading masters and pupils
alike.

A definite improvement on the old
system of providing apples for
teachers.

In need of an accordionist to play
with his Hawaiian Serenaders at
Kettering last Sunday, Felix Mendels-
sohn put through an urgent 'phone call
to my home address to know whether I
could make the date.

Unfortunately, previous commitments
prevented me from going, but, passing
the message on to **JIMMIE ROBERT-
SON**, I had the satisfaction of being
able to help friend Felix out of a diffi-
culty at the last moment.

Actually, Jimmie's past experience
on the stage makes him an ideal person
for stepping into a programme at a
moment's notice, and playing as he is
at the Coliseum, he must have found
the swing rhythms of Maestro Mendels-
sohn a pleasant contrast to the more
restricted tempos of pantomime.

American evacuee **DAVID DUNCAN**
had an unusual break recently in the
States when he appeared with his
accordion during the Original Amateur
Hour that goes out every week over a
coast-to-coast Columbia network.

Introduced by Major Edward Bowes,
famed radio impresario, David, who
lived before the war in Dundee, posed
for a photograph clad in a Stewart
plaid kilt, and told the genial Major
that he hoped to shortly return to Scot-
land to lend a hand in entertaining the
troops.

At the moment he is living in
Syracuse.

I wonder whether he has met any of
the celebrated "boys" from that
locality.

Harmonica player **HARRY RAY**, who
broadcast on January 4 in the "In
Town To-night" programme, certainly
lays claim to having played his instru-
ment in many unusual circumstances.

From an audience of bargees at the
London Docks, where he originally
worked, he has played on horseback on
East, and also while sitting on the top
of the highest Pyramid in Egypt, a fact
that no doubt accounts for "the camel's
scornful expression and the Sphinx's
inscrutable smile."

In Africa he taught six native boys
to sing *Yes, We Have No Bananas* in
parrot English to his musical accom-
paniment.

Well, so far as that goes, he was quite
right.

We haven't . . .

If any of you happen to pass a news-
reel theatre showing a certain Para-
mount short titled "Swing Rhythms,"
I strongly advise the immediate invest-

ment of ninepence at the box-office of
the entertainment palace concerned.

In return you will get, half way
through the film in question, a four-
minute glimpse of Tito and his
Accordion Swingtette, a combination
consisting of three accordions, string
bass and guitar, that plays with an
attack that has never been equalled on
this side of the Atlantic.

TITO himself, as probably some of
you may know, is one of the foremost
accordion swing stars in the States, and
I have a Bluebird recording of his that
has to be heard to be believed.

At the moment I am agitating with a
leading publisher in this country to
obtain the issue of an album containing
a selection of his arrangements and
original compositions.

Possibly, now that we are finally in
the New Year, I may have some more
news for you in this direction soon.

Talking of music publishers, a girl
friend of mine went into a shop
yesterday to buy some popular songs.

Smiling at the assistant, she said:
"Can I get 'Careless' for one and
six?"

"No, miss," he replied. "But I
can get you 'In The Mood' for two
shillings."

As an "Agony Column," this page cer-
tainly achieves results.

Following last week's inquiry by
Douglas Pearse concerning the
whereabouts of accordionist **CHAS.
ROBERTS**, I am now able to print the
exclusive information that the gentle-
man in question is working for the
E.N.S.A. organisation, and wishes to be
remembered to all his friends back in
Yorkshire.

So if you still want to trace that
little blonde you met on the pier at
Southsea last year, you had better tell
me all about it.

Well, perhaps not *all* about it.

* * *

In contrast to the "blitz" tales that
originate from the Dover district comes
a heartening letter from drummer
FRED HAWKINS, who plays at the
Town Hall every Saturday with the
SELMER ACCORDION BAND.

In spite of air raids, augmented by
cross-Channel shelling, couples still take
the floor nightly to the strains of two
of the leading bands in this locality.

Over Christmas a record crowd turned
out to support the pluck and enterprise
of these young musicians, and when on
one occasion a shell exploded just
behind the hall, putting out the lights,
the band carried on without stopping,
and without even a wrong note.

I should imagine the saxophone sec-
tion developed a sudden tremolo,
however. . . .

BARNET AT WORK AGAIN

Red-Hot U.S. Dance Band News

**CHARLIE BARNET IS BACK AT WORK! THE SERIES OF ALTER-
CATIONS BETWEEN HIS MANAGERS, THE UNION AND HIS
BOOKERS WERE FINALLY STRAIGHTENED OUT; CHARLIE
BOUGHT BACK HIS CONTRACT FOR AN UNSPECIFIED BUT
ALLEGEDLY FIVE-FIGURE SUM, AND PETRILLO REINSTATED HIM
IN THE UNION. THE BAND OPENS AT HARLEM'S APOLLO THEATRE
THIS WEEK (writes Leonard Feather from New York).**

To add yet another touch of glamour
to his escapades, Charlie astonished
everyone last week by running off to
Miami and eloping with Harriet Clark,
beautiful blonde, who worked with the
band a few months ago, when he always
expressed his dislike for her singing.

The latest Mrs. Barnet is eighteen;
Charlie, though now on his fourth mat-
rimonial venture, is only twenty-seven.

COUNT BASIE is another big-timer
whose managerial troubles look like
being straightened out.

The failure of M.C.A. to secure book-
ings worthy of the band, which resulted
in rumours that Count would break up
the group and join Benny Goodman,
led to a decision by Petrillo that if
M.C.A. does not do a satisfactory job
within a specified time, Basie may con-
sider his contract invalid and will join
the William Morris office.

FATS' NOM-DE-DISC

In the meantime, Count is filling in
with a week at the Savoy, which is
small-time stuff for a big-time band,
though the band certainly sounds won-
derful there and is attracting large
crowds.

However, the appalling Erskine
Hawkins trumpet on the opposite band-
stand is no less popular, and it is Haw-
kins, not Basie, who is doing the broad-
casts from the famous ballroom.

BON-BON and **EDDIE DURHAM**
have succeeded in getting together on
the plan to have the singer front
Durham's struggling band as an
urgently needed name attraction. It
will be called Bon-Bon and His Band
featuring Eddie Durham. Recordings
for Decca are under consideration.

A new star jam session was waxed for
Milton Gabler's Commodore label last
week, with one surprise in the person
of **FATS WALLER**, who, masquerading
under the name of Maurice (his son's
moniker) cut four sides with Marty
Marsala, George Brunies, Pee Wee
Russell, Eddie Condon, George Wettling
and Artie Shapiro. Titles were *Oh
Sister Ain't That Hot!*; *Dancing Foot!*;
Ugly Child and *Georgia Grind*.

BENNY GOODMAN visited the
studios again this week for four more
sides with the full band, on two of

which Cootie played lead trumpet, while
for the other two numbers Benny's three
white trumpet men read the music and
Cootie lounged around in the control
room.

This seems to confirm general com-
ment in the musical as well as the Negro
Press here that **COOTIE** was not making
the wisest possible step in leaving
DUKE ELLINGTON.

The latter arrived in town last week;
currently he is the Duke of Flatbush,
playing at the Flatbush Theatre in
Brooklyn; next week he is the Duke of
the Windsor Theatre in the Bronx, and
after that he reaches Harlem.

Ray Nance, now permanently in
Cootie's chair, is reported to be con-
tinuing an admirable job in this tough
spot. The band has six weeks at the
Casa Manana, a club outside Los
Angeles, starting January 2, with fre-
quent broadcasts. The Casa Manana is
currently occupied by your old friend
Ben Pollack.

EDDIE DE LANGE, that mercurial
eccentric, is up and at it again with
a new band, rehearsed by Henry
Biagini and featuring a style described
as strictly two-beat Dixieland. Which
is strange when you consider that de
Lange spent the last year outside the
band business writing songs with
Carmen Lombardo!

Elise Cooper, recently heard with
Tony Pastor's bunch, rejoins de Lange
in his new venture.

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BRON'S ORCHESTRAL SERVICE

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YESTERDAY **DON DESTAFANO**
left the musical profession to
join the Royal Army Medical
Corps for the duration.

There can be few accordionists in
this country to whom the name is
not familiar.

Broadcasting as far back as 1927
from the old station at Savoy Hill,
Don became famous as a stage and
variety attraction even before he
made his name in the orchestra's
world.

Even to-day his early Columbia
recordings are still sought after by
students as models on which to base
their own technique and many of you
may remember how, in 1929, with
brother Rico, he scored such an out-
standing success in the West End
revue "Dear Love" at the Palace
Theatre.

With the advent of the talkies, he left
variety for the band world, and opened
with Alfredo Campoli at the Devon-
shire House Restaurant, now known as
the San Marco.

From there he went with both Manto-
vani to the Monseigneur and with
Geraldo to the Savoy, finally joining
David Java at the Café Anglais for a
memorable month's engagement that
eventually lasted four years.

His final move was made some time
ago, when he went with the same leader
to the Queen's Brasserie in Leicester
Square, where to-day a vacant place on
the stand denotes a gap in the West
End that cannot be filled by all the
demolition squads in town.

During the past two years I have had
the privilege of working with him on
many occasions.

On Saturday we did our last broad-
cast together, lurching afterwards in
a little restaurant in Compton Street,
where we discussed plans for the future.

During his temporary absence, the
profession will undoubtedly miss him
for the fine musician that he is.

I shall miss him as a personal friend.

* * *

Strangely enough, even as I took the
sheet containing these words from my
typewriter, I received a 'phone call for
the first time in months from **RAY
WEBB**, another old pal of mine who
joined the Royal Air Force some time
ago.

Ray, who at the outbreak of war was
probably one of the three best guitarists
in this country, told me that he is
studying for a post as Air Mechanic.

In between exams, however, he still
finds time to run through a few chord
progressions on his instrument, and
with typical modesty confessed a hope
that his name would not be forgotten in
the profession by the time he once more
returned to civvies and Archer Street.

He need have no fear of that
happening.

Even those musicians who have never
had the opportunity of meeting him and
finding out for themselves what a grand
person he is will not easily forget the
fine work he used to do with Benny
Carter, Phil Watts and Jack Jackson,
both on records and over the air.

What a session it will be when we all
get together again for the first time
after the war!

* * *

*And now, before we all finally burst
into tears, let me tell you about the*

THE GREATEST DANCE BAND AIRING!

WHEN in the *Radio Times* I saw listed for 12.30 p.m. last Sunday week "A Dance Band Of The R.A.F." I wasn't unduly impressed. I had heard "A Dance Band Of The R.A.F." over the air more than once previously, and the result hadn't been anything to get madly excited about.

But this broadcast had not been going for more than three minutes before I was so excited that I had the whole household in a dither thinking I had gone scatty.

Perhaps I had. But there was good reason for it.

Any of you who were lucky enough to hear this airing will, I am sure, agree that I am not exaggerating when I say that it was the greatest dance band performance that has ever been broadcast this side of the Atlantic.

The terrific attack, the fine precision, the understanding of the jazz language shown in the phrasing, the irresistible rhythm this produced, the swell arrangements, and the excellence of the solo work were but some of the many features which went to make this

Recent
Radio Reviewed
by
"DETECTOR"

should be—let alone about jazz in its better forms.

This particular dance band (officially known as the Dance Section of the Central Band of the R.A.F.) is that which recorded, and was originally presented over the air, as the R.A.F. Squadronaires, and the sooner it again gets a distinctive title worthy of its ability, the better it will be for all who wish to make certain of hearing it on all the future occasions the Air Council allow it to broadcast—and let us hope they will be many.

As you will see from the personnel herewith, the line-up consists of many of the boys whom we knew as the stars of jazz in the days before the black-out was a signal for the nightly din, and you were just as likely to find shrapnel as sausages on your supper plate.

Having gone through an intensive course of training, they are now qualified in their Service duties, and are more or less free to devote most of their time to their work in the band.

They rehearse for an average of three hours a day, and play dances and concerts at various R.A.F. depots throughout the country about every other night.

LEADER SAYS...

"The boys are in excellent form and health," Sergeant Jimmy Miller told me when I rang him up to congratulate him on his broadcast.

"One great advantage is that, being now outside the scope of 'commercial' considerations, we are able to play as we feel we should play, and that seems to have gone a long way towards making everybody happy.

"Although I'm officially in charge, all the boys have a say in what we shall play and how we shall play it. So if the broadcast was the success you say it was, the credit goes to all the boys equally.

"In addition to having been booked for a series of B.B.C. overseas broadcasts to North America, we hope to be on the Home wavelenghts again soon.

"Meanwhile we are doing a session for Decca in the next few days, when we shall record 'All Of Me' and 'The Nearness Of You,' which we broadcast, Chisholm's arrangement of 'Indiana,' and another title yet to be chosen."

Well, that's all great news—especially the fact that the band will be broadcast to America. Immediately I heard it, I wished it had been in that Christmas Day "Transatlantic Rhythm" exchange programme. It would, I think, have surprised our American friends.

Finally, although it may be invidious to single out any individual in such an all-round excellent effort, a word for Andy McDevitt.

You will notice that he is now playing tenor (instead of alto), and a great success he is making of it.

But it was his clarinet again that stood out. His two choruses in the final busk of *I Got Rhythm* were the sort of things one dreams about but seldom hears.

WINSTONE...

THE standard of Eric Winstone's Quintette seems consistently to have risen during the past few months. Their broadcast last Saturday (Forces: 11.45 a.m. to 12.15) showed a fine idea of the type of music that can be pro-



Wing-Commander R. P. O'Donnell discusses a musical matter with Jimmy Miller, leader of the R.A.F. Dance Band, while four of the boys look on. They are (left to right): Tommy Bradbury (sax), George Chisholm (trombone), Sid Colin (guitar) and Tommy McQuater (trumpet)

duced from accordions backed with solid rhythm.

Before the war the Quintette was known for its straight broadcasts over Empire and National wavelenghts.

The recent addition of Roy Marsh on vibraphone has made it possible to intersperse straight numbers with swing rhythms from a quartette consisting of accordion, vibraphone, bass and guitar.

The inclusion of Jack Plant gives scope also for Eric's fine imaginative phrasing behind vocals.

Definitely a Quintette to watch.

JACK PAYNE...

LAST week Jack Payne and his Band completed the first of their engagements for an indefinite period with the B.B.C.

Of course, I was not able to listen to all their programmes, but I heard sufficient to enable me to realise the general trend of the band.

Except for the uncertainty of the brass section (there were far too many cracked notes from the trumpets), it seemed to be reasonably competent as bands go these days; but whether Jack Payne's attempts to provide everything, from jingles to Jazz, and comedy to classics, will be as successful as he hopes remains to be seen.

As usual with J. P., the programmes were largely filled with so-called concert arrangements, and, as usual, they were mostly too overdone. But I did like his arrangement of *Star Dust*, especially the accompaniment to the vocal chorus.

But perhaps the most interesting behind-the-scenes story about Jack Payne's broadcasts is the co-operation that exists between him and Mrs. Jack Payne (Peggy Cochrane to you).

Before each programme, they go into a huddle to discuss musical "ways and means," and one of the results of these huddles has been the composition of a signature tune *Your Company Is Requested*, for the programmes of that title which Jack is to broadcast.

PEGGY COCHRANE...

Peggy Cochrane, in addition to her skill on piano and violin, is particularly keen on modern arrangements of rhythmic tunes, and spends hours listening to America and hearing how they do things over there.

She has just published a novelty piano solo *Busy Day*, and, of course, is being featured in "Moods Modernistic" on piano.

A compliment to her piano-playing is the fact that Arthur Young specially asked her to play his new duet with him on his forthcoming programme "The Young Idea," with Jack Payne. This is a number called *Politics*, in which they will both be heard.

Incidentally, while still on the subject of Jack Payne's broadcasts, I am not a particular admirer of so-called comedy arrangements, but members of the public to whom I happen to have been talking seem to have been much taken by Jack's comedy version of *Good Morning, Sergeant-Major*.

Be that as it may, the interesting part about this number that will not be generally known is that Jack Payne himself took all the parts, adjusting his voice suitably.

DANCE BAND DON'TS—No. 12

DON'T FORGET DRESS DETAILS.

I have stressed over and over again in this feature the importance of detail. One of the points that many leaders miss is that of dress.

Whether you dress your band in some specially designed uniform, or in straightforward evening dress, for goodness' sake do pay attention to detail. Some quite trifling error can often nullify a tremendous amount of effort.

For instance, I saw a band recently which was immaculately turned out in starched, white, well-tailored jackets. Collars and ties were up-to-date, clean and well-adjusted.

Shoes were elegant and trousers nicely creased. In fact, the whole set-up was a delight to the eye.

The bandleader evidently thought so, too, for he had had the band built up on a high dais, so that every detail of his men's attire was visible. But, alas, this proved his undoing.

For one of the boys, sitting in the front row, was wearing a pair of strike-me-dead socks—horrible monstrosities in coloured stripes.

Against the immaculate dressing of everybody else, these socks struck the eye like a flash of lightning.

The dancers soon began to notice them. Couple after couple, as they went past the stand, took a glance at the socks and giggled.

For a long time the leader noticed nothing. Then he began to see that every time there was a crowd round the band they were sniggering and passing some kind of joke about the band.

The leader looked round the band but could see nothing. His searching glance put the boys off, who wondered what was the matter and couldn't even guess.

Finally the band, which had been an excellent outfit, deteriorated so much that it became out-and-out bad. In a word, the band's performance was wrecked by the socks.

Sounds silly, doesn't it? But I saw it happen.

Mark the moral.

U.S. JOTTINGS

The SAM DONAHUE Band, formerly Sonny Burke's, started the new chapter of its career with the tenor man in front at an Albany hotel while their "fired" leader, Burke, is arranging for Charlie Spivak's Orchestra.

JIMMIE LUNCEFORD'S Orchestra, whose record sales had dropped considerably since his transfer from Vocalion to the more expensive Columbia label, went into the Decca fold from January 1.

Also signed by Decca is HAZEL SCOTT, who, in addition to making an album of piano solos featuring her classical transcriptions, will do a vocal session with a pick-up jam band, two of the four numbers being shared with the increasingly popular Erskine Butterfield.

Hazel is the British-born girl who for the past year or more has been the big hit at Café Society.

THE R.A.F. DANCE ORCHESTRA

Sgt. Jimmy Miller (ex-Ambrose Octet), directing; A.C.1 Tom Bradbury (ex-Eddie Carroll), Harry Lewis (ex-Ambrose and Jack Harris)—altos; A.C.1 Andy McDevitt (ex-Ambrose and Harris)—tenor and clarinet soloist; A.C.1 Jimmy Durante (ex-Brian Lawrence)—tenor; Cpl. Tommy McQuater (ex-Ambrose), A.C.1 Archie Craig (ex-Ambrose)—trumpets; A.C.1 George Chisholm (ex-Ambrose), Eric Breeze (ex-Hylton, Ambrose and Harris)—trombones; A.C.1 Ronnie Aldridge (ex-Elsie Carlisle accompanist)—piano and tenor sax; A.C.1 Sid Colin (ex-Lew Stone and Ambrose)—guitar and vocalist; A.C.1 Arthur Maden (ex-Stone)—bass; A.C.1 Jock Cummings (ex-Harris, Ambrose)—drums; A.C.1 Billy Nicholls (ex-Oscar Rabin)—vocalist.

Programme: *Something In The Air* (Signature) (Arr. George Chisholm); *South Rampart Street Parade* (stock); *Down By The Ohio* (busk, based on stock arrangement); *The Nearness Of You* (Arr. Chisholm); *All Of Me* (Arr. Chisholm); *Beat Me, Daddy, Eight To A Bar* (Arr. Jimmy Durante); *Memories Live Longer Than Dreams* (Arr. Phil Cardew); *Drummer Boy* (stock); *Farewell Blues* (from Glenn Miller recording); *I Got Rhythm* (busked).

not merely a technically good, but an irresistibly inspiring instance of what a dance band can do when it has the right boys intelligently directed.

By intelligently directed, I mean a good deal more than academically well rehearsed and conducted.

A director has to understand the spirit of jazz as well as the spirit of his men, and while this may be a platitude to some of you, it is excusable on the grounds that it is a point which most dance bandleaders understand no more to-day than they did yesterday.

You have only to listen to most of present-day dance band broadcasts to realise just how much our bandleaders know, or seem ever likely to know, about even everyday dance music—or at any rate what everyday dance music

JERRY DAWSON'S GOSSIP FROM THE NORTH

ON the air to-night (Friday) admirers of diminutive George Elrick will be interested in his new radio programme, "Cheerful Earful," which will include as guest artist songstress Evelyn Laye.

George is pleased with life these days, for not only is his solo variety act doing very well indeed, but his new party dance, written in collaboration with John Warren—*The Anderson Stoop*—is now the rage of the ballrooms in Glasgow.

It is also currently featured on the stage by Flanagan and Allen and will be released to the southern ballrooms in the near future.

In spite of frequent losses owing to the boys being called up for military service, most Lancashire bandleaders are contriving to keep their bands more or less up to standard, and amongst these is Jack Cannon, whose band is still pulling 'em in at the Palais de Danse at Bury.

Small though this typical Lancashire town may be, its dancers are numerous and the Palais plays to capacity on most evenings.

Jack and the boys have been doing a number of Sunday concerts of late, and only last Sunday they played the Ambassador, at Pendleton, on a bill which included Al Bowly and Jimmy Mesene and Flotsam and Jetsam.

Al and Jimmy, by the way, have considerably altered the style of their act since I last saw it at Huddersfield some months ago, and good though it was then, it is even better now.

The two boys are now using some very good arrangements, and with both of them right on top form the result is an act which is as good as anything of its kind in vaudeville to-day.

I still can't understand how they do it with two such different voices, but there it is . . .

This current week, Al and Jimmy are playing the Trocadero, Elephant and Castle, and return to Lancashire next week to play the Theatre Royal, Rochdale.

With an average age of 17, a recently formed band—Ken Walls and his Boys—is doing some good work around the Wigan district of Lancs. With no immediate "call-up" worries, these boys should be able to look forward to the future with confidence.

Ken leads his boys on alto and clarinet, the others being:—Charlie Davenport (trumpet); Trevor Evans (guitar); Ron Walters (piano); Norman Walls (drums).

Playing every Saturday at the Holly-oak Hall, Liverpool, Charlie Ellison and his Collegians are pulling in some very good business, and let in the New Year with a record crowd.

This is still another very youthful band—only two of its members being over 18—and, in spite of the fact that Merseyside has so often been the target centre for the Nazi bombers, only on one occasion have any of the boys failed to turn up.

This was during a particularly heavy raid, but even then piano, trumpet and drums carried on in spite of the fact that some of the windows were blown in whilst the session was in progress.

With Charlie Ellison leading on alto and clarinet, the rest of the line-up is: Fred Roberts (alto and fiddle); Les Pierce (tenor and fiddle); Stan Crouch (trumpet); Bill Williams (piano), and Ron Robertson (drums).

February 2 is an important date for northern maestro Johnny Rosen, for

this completes for him and his band six years' service with Messrs. Lewis's, Ltd.

Naturally in so long a period, there have been numerous changes in the line-up of the band, and since the outbreak of war Johnny has lost all but one of those who were with him in the days immediately prior to the war, but he still, nevertheless, manages to offer a band which upholds the standard which he set himself when he left the Hylton organisation to become a bandleader.

The band is remaining at the Liverpool store for the time being, and in his spare time Johnny is a member of a recently formed fire-watching squad in Wallasey, where he lives.

Yesterday (Thursday) tenor saxist Ernie Mills made his initial appearance on the stage with Harry Roy's Band. Ernie has for long been known in Manchester and district as a very fine tenor player and his break is well deserved.

At one time with Freddie Platt at Rochdale and later with Joe Kirkham at the Palace, Douglas, he has for some months now been a corner man with Johnny Healey's Band at the Palais-de Danse at Bolton, and Johnny has sportingly agreed to release him at short notice to enable him to join the Roy outfit.

His successor at Bolton has not— at the time of writing—been announced.

A few weeks ago I mentioned in these columns a certain party of gunners on a lonely searchlight station who had no radio.

My notes were read by a widow, a Mrs. Cuddington, who lives in Lancaster, and she has offered to supply a portable

set which she has, to be sent to these boys.

I have already written to her accepting her most generous offer and would like sincerely to thank the lady for her practical and welcome gesture. I have also written to the boys concerned, and although I have as yet not had a reply, I am sure they will be "tickled to death" at the prospect.

Gestures like that of Mrs. Cuddington help to restore one's faith in human nature, and I hope to have the pleasure of thanking the lady personally some day.

Have heard from Frank King—Piccadilly Club, Glasgow—to the effect that following my remarks in the "M.M." a couple of weeks ago, he was able to contact pianist Arthur King, who is now with the band.

As he is augmenting his band, Frank would like Frank Osborne, a trombone player, to write or 'phone him at once.

In succession to Loraine and his Band, Ralph Green's "Swingtette" opened up on Monday at the Ritz, Manchester.

Ralph was the drummer in the Loraine outfit, and has retained the services of the bassist, Jack Seymour. The rest of the boys are: Jack Firman (piano); Jimmy Gallier (alto and clarinet) and Les Moss (trumpet).

This outfit, even in its initial stages, it a swingy little unit, and when it settles down should prove more than ordinarily good. Ralph himself—he is only 18—is a very promising drummer, and was strongly commended almost a year ago when he played drums with the winning band—Stan Scholes Kit-Kat Band—at the MELODY MAKER Contest at Rochdale. This is his first venture as a bandleader, and looks like turning up trumps.

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CONTINUED FROM PAGE 11.

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MUSICIANS WANTED

TRUMPET, tenor, bass, piano, drums, under 20, rehearse three weeks view to perm.—Sunday, 11 a.m., or write 19, Northanger Road, Streatham, S.W.16.
CAPABLE PIANIST wanted immediately; good reader and busk.—Call 10a, Radbourne Avenue, South Ealing, W.5. After 7 p.m. Local if possible. F. E. ROCKALL.
ALL INSTRUMENTS, short stature, males over 18, good straight/dance readers, doubling vocals preferred.—Box 2721, MELODY MAKER.

MUSICIANS WANTED, ALL INSTRUMENTS,

PARTICULARLY TRUMPET, ALTO SAX, DOUBLING VIOLIN, BASS DOUBLING VOCALIST IF POSSIBLE. Good money, permanent job in reception area. All letters to—
Mr. EDDIE SHAW, Payne's Majestic Ballroom, Llandudno.

INSTRUMENTS FOR SALE

DRUM BARGAINS!!
FULL supplies in stock at LEN WOOD'S, 12, Richmond Buildings, off Dean Street, W.1. (Gerrard 1386) 10 per cent. discount to members of H.M. Forces. No H.P. terms.
LEEDY PEARL d.t. b. drum, 28 x 15, Ludwig super s. drum, nickel, 14 x 5, Leedy foot cymbals, complete high-speed b.d. pedal, spurs, Leedy wood block, cow bell, damper, sticks, wire brushes (new), s.d. stand, cymbal arms and post, Zildjian 11-in. cymbal, 20 gns.; Tru-voice 16-watt amplifier, two speakers, m.c. mike, real bargain, 20 gns.; owner called up—J. WILKINSON, 26, Rainville Road, Hammer-smith, W.6. After 5 p.m.
12-in. silverflash T.T., metal rim, £3.—LEN WOOD.

FOOT PEDAL and cymbals, 10/-; rhythm brushes, 2/9 pair; chrome s/drum stands, 10/-; dampers, 1/-; b/drum, 2/-; thin Turkish cymbals, 10 in. 10/-, 11 in. 15/-; Zildjian, 13 in., 27/6, 15/-, 30/-—115, Longwood Gardens, Ilford.

PEDAL TYMPANI, first-class condition, £30.—LEN WOOD.

PIANO-ACCORDION, Hohner Imperator model, little used. Pre-war price £56. Offers invited.—G. V., 50, Morden Court, Morden, Surrey.

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1939 GERALDO 38 bass, modern white pearl finish, almost new, shaped case, bargain, price £19/10.

1939 SUPER Selmer clarinet, Barret action, B flat, low pitch, used few times, plush Selmer case, under pre-war price, £9/15.

1938 BESSON tenor horn, silver-plated, class A, low pitch, almost unused, leather case, half pre-war price, £11/10.

1939 GERALDO 12 bass accordion, modern black pearl, mother-of-pearl keys, shaped case, as new, £13/15.

1937 CONN curved B flat soprano saxophones, sandblast gold-plated, low pitch, little used, fitted case, £8/15.

1938 SUPER Couesson B flat trumpet, silver-plated, low pitch, almost unused, case, bargain offer, £5/10.

1937 SOBERANO 48 bass accordion, grey pearl, exceptional condition, shaped case, £8/15.

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OLD SAXONE VIOLIN, handsome figured back and sides, perfect preservation, bow and case, £1/15.

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Melody Maker

Incorporating "RHYTHM"
JAN. 18, 1941 Vol. XVII. No. 391

Your Diary for 1941—

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SID PHILLIPS
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with some words on

WANDERING BASS-PLAYERS

HAVING dealt with the brass and the saxes in our reduced orchestra, I now propose to talk about the rhythm section.

I am still assuming that the exigencies of war time have hit your band in this department, also, and that what was a four-piece section has only three men now.

The instrument most likely to be discarded—and this is practically without exception—is the guitar.

We have thus piano, bass and drums at our disposal, and since I am on the subject of the rhythm section, it gives me the opportunity to say some timely things about the bass.

I have repeatedly noticed a habit among bass players of wandering up and down their instruments, producing notes from the highest positions on the top string to the lowest on the bottom string.

This may look effective, but you can

take it from me that the musical value of the "part" thus played is less than nil.

Personally I generally laugh when I see an enthusiastic bass player whose idea of "going to Town" consists of travelling through every street in it by 'bus!

My advice to bassists is: **STICK TO YOUR PART**, or at least play similarly with the piano, or the result will be a jumble of sound which will completely upset the rhythm of the band.

"BUSY"

You must always remember that it is the bass which decides the harmony, and the bass part is the most important part in the whole scheme with the exception of the melody.

The "busy" bassist is so concerned with "flying about" on the fingerboard that he forgets this absolutely vital point.

In Ex. 18 you will see a typical bass part which is quite adequate for any type of playing, and, in the following excerpt, I show you the kind of thing which so many bassists deliver and which merely detracts from the clear-

cut quality of the music.

I seem to have occupied all my space this week in airing this grievance against bassists and will, therefore, have to leave the piano and drums for future consideration.

Ex. 18

Ex. 19

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AND

{ I'LL NEVER SMILE AGAIN }
{ TINY OLD TOWN }

AND

{ EV'RY DAY IS ONE DAY NEARER }
{ CAN'T GET INDIANA OFF MY MIND }

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- SWEET SUE**
- I AIN'T GOT NOBODY**
- DREAM LOVER (Waltz)**
- TIME ON MY HANDS**
- GEORGIA**

24

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