

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 396

FEBRUARY 22, 1941

THREEPENCE

LARRY CLINTON'S
LATEST SENSATION
THE PRISONER'S SONG
as Broadcast by
KEN JOHNSON and TEDDY FOSTER.
3/2 per Set, post free.
LAWRENCE WRIGHT MUSIC COMPANY LTD.,
Wright House, Denmark Street, London, W.C.2.

TEDDY JOYCE PASSES

WITH the boys of his band and famous Scottish musical personalities following the hearse, Teddy Joyce was buried at the Glasgow Eastern Necropolis last Thursday.

George Elrick, Teddy Foster, Chalmers Wood and Louis Freeman were among those who paid their last respects, and Miss Chili Bouchier carried Teddy's violin to the graveside, where it was buried with the coffin.

As a tribute to the memory of a leader who was responsible for bringing so many Glasgow instrumentalists into the big-time, the local musicians are inaugurating a fund to provide a headstone for Teddy's grave, with a suitable inscription.

There will be many "M.M." readers who would be glad to subscribe, and they are asked to send donations to Mr. J. D. McBean, M.U. Offices, 101, West Nile St., Glasgow.

The photos on this page show (right) the boys of Teddy's band following the coffin; and (bottom right) a "treble clef" wreath that was among the hundreds of floral tributes.



SYD LIPTON RE-OPENS WOOD GREEN EMPIRE

IN the forefront of the London theatrical "anti-blitz" drive, the Wood Green Empire reopened this week to good houses, with Sydney Lipton and his Band heading a strong bill.

Whilst there is little in Syd's programme to excite the swing fan, a well-filled house obviously enjoyed the opportunity of seeing so frequent a broadcasting band in person and so popular a radio vocalist as Celia singing the numbers that she has helped to popularise.

And a tribute to her artistry was to be seen in the fact that bigger applause rewarded her rendering of *You Made Me Love You*, with its incidental plug for Clark Gable, than the straightforward *Strike Up the Band*, to which it was an encore.

Using four trumpets, four saxes, piano, bass and drums, Sydney confined himself to popular numbers of the moment, with Harry Gray vocalising *The Best Things in Life are Free* and *If I Only Had Wings*.

We could have done with one or two swing arrangements and less comedy—Micky Lewis's clarinet was wasted in *Run, Rabbit, Run*—but the show abundantly proved that West End dance bands in variety are the best possible antidote to the air-raids.

After a Sunday concert at Kettering, the band plays the Shepherd's Bush Empire during the week commencing February 24.

WILL FELIX WALK OR RIDE IN THE ARMY?

ON Sunday last, at the Gaumont, Luton, Felix Mendelssohn led his Hawaiian Serenaders through their signing-off number, *Goodbye, Hawaii*, for the last time before joining the Army.

Yesterday (Thursday) he enrolled with the Infantry Household Cavalry. Arrangements have been made, however, to enable him to fulfil obligations regarding Sunday concerts, broadcasts and recordings, whenever these do not clash with his military duties.

Immediate Sunday concerts include the Gaumont, Hanley (February 23); Biggleswade (March 2); Grand, Northampton, and Coventry Hippodrome (March 9); and the Odeon, Manchester (March 16).

Two weeks, starting on March 24, have been booked for them at Bantall's, Kingston, and other dates to follow have been pencilled in. For most of these Felix expects to be granted leave.

The band has a two-year contract with Columbia, and last week played three sessions, waxing six new sides.

TWO LEADERS OUT: GREEN FINISHES AT BRIGHTON

THE Capitol, Wembley, home of such well-known bands as Eddie Carroll's, Bram Martin's, Al Tabor's, and finally Howard Baker's Band under the direction of Les Ayling, was taken over by the authorities on Monday last, thus depriving Wembley dancers of one of North London's most popular dance venues.

Efforts are being made by the lessee, Mr. King, to open up elsewhere in the district, where his ambitious programmes have attracted a huge following from among members of the Forces stationed near by, and a big local civilian population engaged in war work.

In the meantime, Les Ayling informs the *Melody Maker* that the six-piece band will be making a special appearance at the Orange Tree, Friern Barnet, on Sunday morning next, and he looks forward to a reunion with all his friends of the Gig Club.

Another well-known bandleader at the moment on the look-out for a new post is Alan Green, who has just finished at the Dome, Brighton.

Alan has behind him a very imposing record, including long spells at the London Palladium, Royal Opera House, Hammersmith Palais, Streatham Locarno, etc., etc., and it should not be long before news comes through of him in a really worth-while berth.

AMBROSE'S AIR DATES

THE resident broadcasting season of Ambrose and his Orchestra, which is being so eagerly awaited by fans, has been put back three weeks.

Instead of starting on March 3 for a fortnight, Ambrose will be heard regularly for a whole month from March 23.

KIRCHIN'S CHANGES

THE war has recently necessitated several changes in the line-up of Ivor Kirchin's Band, currently playing to capacity at the Paramount Dance Salon in Tottenham Court Road.

As Ivor himself is now doing full-time A.R.P. work, Mrs. Kirchin is fronting the band, other recent changes being Jim Harrison, who has replaced Taffy Davis on trumpet, and Geoff Lofts, who follows Cab Quaye as drummer vocalist.

Geoff will be remembered as the winner of the drum award at last year's memorable North-East London *Melody Maker* Contest at the Tottenham Royal.

BARRIGO LEAVES LEW STONE

ON March 1, ace tenor-sax Don Barrigo is leaving Lew Stone's Band at the Dorchester.

Don told the *Melody Maker* that he was leaving Lew on the best and most friendly terms, but he felt that conventional commercial hotel work gave him no opportunity to play in the way that he wants to play.

There is a dearth of first-class tenor players just now, so Don should have no difficulty in finding plenty of calls on his services, but it is an open secret that he is considering forming his own band.

Sid Manikin, from Harry Leader's Band at the Hammersmith Palais, is succeeding Don at the Dorchester.

Stephen Miller, of Jam Cats fame, who has recently had his band at the Cotton Club, W., is joining the R.A.F. next week.



WRIGHT HITS

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LAWRENCE WRIGHT MUSIC COMPANY LTD.
WRIGHT HOUSE, DENMARK STREET, LONDON, W.C.2

"DETECTOR" Reviews War-Time Radio

THE B.B.C. IS GETTING BETTER!

THIS so-and-so war has given us mighty little to be thankful for.

But it has given us one thing—Sunday radio the like of which was not only unheard-of in pre-war days, but which probably nothing short of the war could have brought about.

Forced last Sunday to stay home with the fashionable 'flu, I listened in nearly all day, and found that by switching about a little between the Home and Forces programmes, I could get bright, popular entertainment practically all the while.

As the Sunday programmes look like being more or less standardised for the next few weeks, you may care to keep this diary of what I heard for future reference.

SUNDAY DIARY

Coming to life in time for an early cup of tea in bed, I was just in time to catch:—

7.30 a.m. (Forces).—The daily "On Parade" records recital, which usually presents a good band and a couple of singers or other artistes, even if the announcer doesn't always put them over too well.

8.0 a.m. (Home).—Christopher Stone, giving his weekly choice of records, generally manages to produce a mixed bag that at least has something for everyone.

8.30 a.m. (F.).—An organ recital came here. Such things depend on the organists, and they're usually pretty corny when they try to play anything that calls for "dance" tempo. Still, it kept things going until:

9.0 a.m. (H.).—News.

9.15 a.m. (H.).—An interlude of records, followed by the Sunday Morning Service, and then a not-too-inspiring recital of French songs. But we returned to good enough entertainment when at:

10.30 a.m. (F.).—"Music While You Work" came on, this time by Cliff Greenwood, ex-Palladium conductor, and his Orchestra.

PAT HYDE IN FORM

11.0 a.m. (H.).—"In Town To-Night," a repeat of the preceding Saturday night's edition, was interesting enough until:

11.30 a.m. (F.).—"After Supper at Mrs. Pimm's" provided more records of "popular" music.

12 noon (F., H.).—Al Bollington at the organ, with no choice of anything else, followed by:

12.15 p.m. (H.).—Tzigane records did not make this the best half hour, but at:

12.30 p.m. (F.).—"Services Variety" was as good as the average B.B.C. variety show, and kept one pleasantly entertained until:

1.0 p.m. (H.).—News.

1.15 p.m. (F.).—"Music Hall," a recording of the previous night's performance, wasn't all it might have been. "Music Hall" has been going off lately. But Pat Hyde sang well. I still think her one of our most reliable vocalists, but she could be even better if she went in for more rhythmical songs. Pat can swing. Her break in Room 504 (the one phrase she sang hot) proved it.

2.15 p.m. (F.).—"Sunday Matinee," this time with Pat Burke, Issy Bonn,

and Mantovani, offered more quite acceptable variety, especially as compared by Jerry Wilmot.

2.45 p.m.—A choice between Shakespeare (H.) and an "inspirational" talk (F.) left me (and, I'm afraid, many others) rather at a loose end. But at:

3.0 p.m. (F.).—"Music While You Work," this time by Jack White's Collegians, showed the band to be greatly improved in spite of a pretty bad trumpet chorus in *Show Me The Way To Go Home*. At:

3.30 p.m. (F.).—"Sandy's Half Hour" had the attraction of human appeal, until at:

4.0 p.m.—A choice between the B.B.C. Salon Orchestra, with that capable soprano Olive Groves (F.), and a classical concert by the City of Birmingham Police Orchestra (H.).

4.45 p.m.—A choice between Classical Polish and Spanish Dances (F.), and a religious talk (H.) did not prove to be ideal programme planning. But:

5.0 p.m. (F.).—Leslie Mitchell interviewing well-known personalities was an interesting fifteen minutes.

RADIO AT ITS BEST

5.15 p.m.—Children's Hour (H.) or News in German (F.), followed by at:

5.30 p.m.—Children's Hour (continued (H.), or Ice Hockey commentary from Canada is certainly not ideal programme planning, and should, if possible, be improved by switching the times of one or other of the items. But after the:

6.0 p.m. (H.).—News, at:

6.30 p.m. (F.).—"Hi Gang" brought us back to what I am sure everyone will agree is popular radio entertainment at its best.

7.10 p.m. (F.).—"Weekly News Letter" turned out to be, as usual, an interesting digest of the week's news; but I cut it short so as not to miss:

7.20 p.m. (H.).—A play, in this case Thomas Hardy's "A Tragedy of Two Ambitions."

8.0 p.m. (F.).—"The Happidrome," one of the B.B.C.'s many new features that have been introduced recently, provided yet more quite acceptable variety until:

9.0 p.m. (H.).—News, after which I spent the next forty minutes listening to:

9.20 (F.).—"Romance In Rhythm," consisting of "concert" arrangements of well-known tunes capably played by Gerald and his Orchestra, with that pleasant soprano Margaret Eaves.

AND SO TO BED

10.0 p.m. (H.).—"Music From The New World" was the alternative for those who did not wish to listen to the "Forces" Epilogue, and, with its "word pictures" of the places represented by the compositions as played by the B.B.C. Military Band, was good entertainment for those who like this type of music and military bands.

10.30 p.m. (F.).—"Dancing Time," a programme of records of "Famous Bands Playing Popular Dance Tunes" was the obvious choice here, after which, from:

11.0 p.m. (H.).—The B.B.C. Northern Orchestra, playing the end of its classical concert, kept my set going until at:

11.15 p.m. (H.).—An organ recital came on, with no alternative, the Forces programme having closed down; after which, at:

11.40 p.m. (H.).—Sleepy music by the Chalameau Ensemble sent me to my night's repose.

It is, of course, unfair to go through a whole day's listening and expect to find something that will appeal to one's

own special taste every minute of the time.

The acid test is whether the B.B.C. can fairly claim that it has (a) given the majority of normal tastes their fair share of the time, and (b) whether the individual programmes have been good of their kind.

Taking all things into consideration, I think that the answer to both (a) and (b) is that they have.

In fact, it seems that, following the slatings it has recently been given in the Press, not excluding your own MELODY MAKER, the B.B.C. is commencing to get better.

SHOWS TO COME

WATCH out Thursday week (March 6) for first broadcast of "Quiet, Please," a new quick-fire crazy show series starring the popular American comedy trio, Forsythe, Seamon and Farrell, together with Rupert Hazell and Elsie Day.

In show's star-spot, a sketch entitled "At Home with Forsythe, Seamon and Farrell," the three are presented as father, mother and daughter.

In fact, they are not related. But two of them hope to be. Charlie Forsythe is engaged to Addie Farrell.

Sydney Lipton and his Band will be one of the attractions in a variety concert on Sunday afternoon (February 23).

Others will be Tessa Deane, Elsie Carlisle and Leonard Henry.

To-morrow (February 22) and the following Saturday, Jessie Matthews and Sonnie Hale star in "Stand at Ease," a burlesque of Army life.

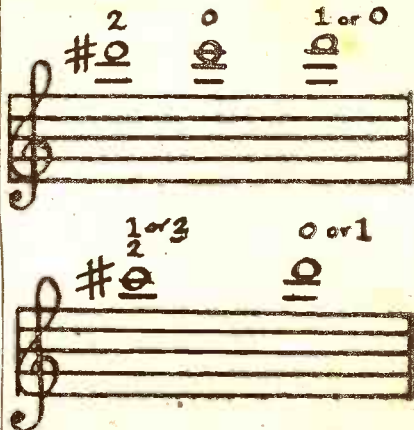
As Sonnie and his wife are currently appearing in panto, at the Prince of Wales' Theatre, Birmingham, "Stand at Ease" will be recorded.

TRUMPET TIPS-28

YOU should by now have got the right mental idea about top notes (which is just as important as the purely physical and mechanical side). So let's turn to the latter.

You have been told that you will want a bit of extra pressure, and, co-incidentally with this, you have been told not to depend entirely on pressure and also to relax pressure even whilst you are holding the top note.

The only thing that remains, therefore, is the fingering for these top notes, and here it is:—



Once again the awful warning—if you spend too much time and thought and trouble on these top notes before your embouchure has set you may do your lip in permanently.

So take heed of the aphorism that "A good middle note is a million times better than a bad top note."

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Yesterdays Dreams 2/6

Johnson Rag 2/6

When I'm In Your Arms 2/6

Down Argentina Way 2/6

Two Dreams Meet 2/6

Room 504 2/6

Five O'clock Whistle 2/6

All In Favour Say Aye 2/6

Just One of Those Things 2/6

Now Lay Down To Dream 2/6

This And Heaven Too 2/6

When Train Has Gone 2/6

Stars Look Down 2/6

Miss Johnson Phoned To-day 2/6

What A Surprise For Duze 2/6

Weep No More 2/6

Eep-Ipe 2/6

We Three 2/6

Down Every Street 2/6

Don't Want To Cry Any More 2/6

Set My Heart To Music 2/6

Looking For Yesterday 2/6

Beat Me Daddy 3/6

Missouri Scrambler 3/6

Southern Fried 3/6

Wednesday Night Hop 3/6

Overnight Hop 3/6

Our Love Affair 2/6

Moon For Sale 2/6

I Wouldn't Take a Million 2/6

Darn That Dream 2/6

My Romance 2/6

Blue Bird of Happiness 2/6

O-Hi-O 2/6

In Black-Out Last Night 2/6

Only Forever 2/6

Shame About Mama 2/6

Oh What Wonderful Night 2/6

Oh Buddy I'm in Love 2/6

You're Breaking My Heart 2/6

Sweetheart of the Fleet 2/6

Goodnight Again 2/6

Good Morning Sgt. Major 2/6

Pennsylvania 6 5000 3/6

Rumpelstiltskin 2/6

Badge From Your Coat 2/6

Theatrical (March) 2/6

If You Hadn't Ask Me (W) 2/6

Joy in Heart Coming Home 2/6

Prisoner's Song (A. Clinton) 3/6

Ridin' High 2/6

Best Things Life Free 2/6

Dancing on a Dime 2/6

I Hear Music 2/6

That's For Me 2/6

Rhythm of the River 2/6

Follow Your Shadow 2/6

Strike Up The Band 2/6

It Might Come to You (W) 2/6

Confidence (W) 2/6

Ferry Boat Serenade 2/6

Maybe 2/6

Swiss Bellringer 2/6

Say That You Care (W) 2/6

Over the Waves (Swing) 3/6

Rhumboogie 2/11

Love Stay in My Heart (W) 2/6

2nd Medley Popular Wzs. 2/6

Sleepy Lagoon (W) 2/6

1st Medley Popular Wzs. 2/6

WRITE AT ONCE for our Complete Catalogue for the season of ALL PUBLISHERS' ORCHESTRATIONS—COMMERCIALS—HITS—STANDARDS—DINNER MUSIC, etc., also INSTRUMENTS, ACCESSORIES, MUSIC DESKS and all DANCE BAND EQUIPMENT. Numbers listed above are some of the most popular items and represent only a small portion of our Catalogue.

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This list of Orchestrations is advertised in "The Melody Maker" on the last Saturday of each month. New issues will be automatically added with each advertisement.

ECHO OF A SERENADE TO-NIGHT

Southern Music Publishing Comp., Ltd.
London.

There are plenty of sensations in this week's RED-HOT DANCE BAND NEWS FROM THE STATES as our New York Correspondent tells of



HE CAN DANCE, TOO ! Fred Astaire sits in with the brass section of Artie Shaw's Band in Paramount's latest musical, "Second Chorus."

ZIGGY ELMAN FOR ARMY: MEZZROW FOUND GUILTY: SHAW "BREAKS-UP" AGAIN

ONCE more Artie Shaw's chequered career seems to have reached an impasse with the report from California that his 23-piece band is virtually breaking up prior to Artie's departure for New York.

Many of the musicians, apart from having their homes in California, are not anxious to make the trip for fear that Artie might pull another walk-out or some such sensational stunt while they are 3,000 miles from home.

Accordingly, Artie, who will only be able to bring a nucleus of his combination here for his scheduled theatre appearance, has cancelled several dates while he gets the situation ironed out. His picture, *Second Chorus*, starring Fred Astaire, is running successfully at the Paramount Theatre on Broadway, where Harry James is also doing a good job on the in-person show.

PLUGGERS' UNION

The BMI group again figures in several important new developments of the radio war. The song-pluggers' union has charged the company with unfair methods of competition, and has persuaded a New York Trades Council to write to the foremost radio advertising sponsors, urging them to use their influence to effect some kind of mediation in the whole dispute.

The pluggers' union also complains that the composers of BMI songs are doing too much plugging off their own bat. As a result of this last complaint, BMI has formally notified its writers to stop pestering the bandleaders to play their songs!

An odd twist to the ASCAP side of the trouble is that ASCAP publishers' men, coming from tours of the remoter localities, report that some

music dealers are now under the impression that they are not allowed to sell sheet music or orchestrations of ASCAP tunes.

This gives an idea of the general confusion about the whole situation, not only among the general public, but among those actively involved.

The unfortunate songwriters who are caught in the middle may try to obviate further troubles of this nature by forming their own labour union in the near future. Irving Caesar, president of the Songwriters' Protective Association, is examining the possibilities of attaching this association to the American Federation of Labour.

Kay Little, recently with Tony Pastor's Orchestra, has taken the place of Dorothy Claire in Bobby Byrne's Band, since Miss Claire moved over to Glenn Miller. Other vocalists switching around are Ford Leary, who has left Charlie Barnet and joined Larry Clinton; Marilyn Duke, a new addition to the rapidly rising Vaughn Monroe Band; and Dolores O'Neil, lately with Bob Chester, who now becomes featured singer on the popular NBC *Basin Street* broadcasts.

The trial of Milton Mezzrow, which at last came into court last week, resulted in a verdict of guilty against the ex-clarinetist on the dope-peddling charge, but sentence has not yet been pronounced, and there may only be a fine or a suspended sentence. Mezz produced letters from Gene Krupa, Charlie Barnet, and others testifying to his character, but to no avail.

Robert Goffin, eminent Belgian lawyer, author and jazz fan, was also present at the trial, though not in any official capacity.

UNA CARLISLE TRAGEDY

News has just reached New York that Una Mae Carlisle, whose colourful escapades have been making news ever since her return here, has been confined in a State hospital for the insane in Ohio.

The youthful pianist and singer, not long after the report of her suicide attempt, went temporarily blind, and was later rushed home with a serious ear affection. Una Mae's last active efforts in the music business were a couple of recordings for Bluebird.

Harry Jaeger, drummer with Benny Goodman's Band, has been left out in favour of Dave Tough, who leaves the Joe Marsala group to rejoin his 1938 boss. The Goodman band is still limiting its activities to one-night stands, recordings, and occasional broadcasts.

Benny Winestone, Glaswegian tenor man, who was not long ago reported to be set for a job with Jan Savitt's Band, recently left Toronto, where he had been gigging, and joined the Canadian Navy, playing first and occasional solo clarinet in a 52-piece band.

The Sunday jam session habit, revived recently at the Greenwich Village Vanguard, also figures in a new series of get-togethers organised by Milt Gabler, of the Commodore.

Hiring a little club right across the street from his 52nd Street club, and fixing a 3s. cover charge, Milt started off in great style last Sunday with a session featuring Lips Page, Bobby Hackett, Joe Sullivan, Billie Holiday, Teddy

Bunn, Eddie Condon, and others, in a three-hour "bash."

Teddy Powell, whose reorganised band has been doing nicely on one-nighters, is reported to be almost "gone with the draft," having drawn a low conscription number. Ziggy Elman will also be lost to the music game soon for similar reasons. Otis Johnson, former Don Redman trumpet player, has already gone off to camp.

HAL KEMP ALBUM

Don Redman, who reorganised his band briefly over the Christmas holidays, is now getting a different group together consisting of out-of-town musicians, for a theatre tour starting late in February. He's also arranging for Ella Fitzgerald.

Hal Kemp's untimely death in Decem-

ber has resulted in the release of two rival "memorial albums" issued by the Victor and Columbia companies, both paying wax tribute to Kemp in the form of eight sides by the band.

Included in both albums are different Kemp versions of *Got A Date With An Angel*, his theme, which he recorded for both firms.

Bob Crosby's first big film, *Let's Make Music*, debuted in town this week, and his efforts to emulate brother Bing's screen fame have been satisfactorily received. The band and Bobcats are featured in the production, two of the big numbers being *You Forgot About Me* and the famous *Big Noise From Winnetka*.

F&D's

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M.M. 22/2/41



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BEFORE getting down to business proper, may I apologise to the dozens of readers who have been kind enough to write to me, but whose letters I have not yet answered?

It will be realised, however, that what with National Service work, it is difficult these days to find time to do many of the things one not only should, but would like to do. Moreover, many of the letters involve the looking up of a good deal of data (such as "personnel"), all of which takes time.

I can only add that I hope in due course to be able to answer all correspondents.

And now to get down to the records. With the mid-February Brunswicks not yet to hand, it looks as though this week I shall be mostly clearing up what can hardly be more enthusiastically described than the oddments left over after having picked out the more interesting of the February releases for the earlier weeks of the month.

One of the brighter exceptions to this somewhat "Yes" and "No" remark is:—

GLENN MILLER AND HIS ORCHESTRA.

***Falling Leaves (David Carle) (Victor OA.055580) (Recorded September 3, 1940).

***Beat Me, Daddy, Eight To A Bar (Raye, Prince, Sheehy) (V) (Victor OA.056107) (Recorded September 12, 1940). (H.M.V. B.D.5651—2s. 5½d.)

BOB CROSBY



SHOWCASES

No. 1. BOB CROSBY & His Orch.

- F 7000 I'm Free Summertime
- F 7001 Swingin' at the Sugar Bowl I'm prayin' humble
- F 7002 Speak to Me of Love The Big Bass Viol
- F 7003 I hear you talking Call Me A Taxi
- F 7004 My Inspiration Loopin' the Loop
- F 7005 The Big Noise from Winnetka Honky Tonk Train Blues

No. 2. BOB CROSBY & His Orch.

- F 7151 Jezebel Big Foot Jump
- F 7152 The Big Crash from China Five Point Blues
- F 7153 Stomp off, let's go Eye Opener
- F 7154 South Rampart Street Parade Song of the Wanderer
- F 7155 Hindustan Mournin' Blues
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DECCA RECORDS

"Decca," 1-3, Brixton Rd., London, S.W.9

055580—Miller (trmb.) with Hal McIntyre, Gordon Beneke, Wilbur Schwartz, Ernie Caceres, Al Klink (reeds); Zeke Zarchy, R. D. McMickle, John Best, Charles Frankhauser (tpts.); Jim Priddy, Paul Tanner, Frank D'Annolso (trmps.); J. C. McGregor (piano); Jack Lathrop (gtar.); Tony Carlson (bass); Maurice Purtill (drums).
SOMEWHAT surprisingly, *Beat Me, Daddy* is the more "commercial" side. For one thing it has the inevitable vocal.

Still, don't let that put you off. This band of Miller's is a great outfit musically, and it plays here a good arrangement with enough jazz savvy to make its musicianliness by no means its only feature.

The piano and a clarinet who squeals with a characteristically croaky tone are among the more interesting soloists.

Falling Leaves, a more than average slow melody, keeps to the same "commercial" lines, but the attractive arrangement and the superb musician-ship of the band make the side very pleasing.

Next best is probably:—

SID PHILLIPS' QUINTET.

***Hawaiian War Chant (Freed, Noble, Leleiohaku) (V by The Greene Sisters) (Decca DR. 5243) (Recorded January 14, 1941).

***Ridin' High (Porter) (V by The Greene Sisters) (Decca DR.5244) (Recorded January 14, 1941). (Decca F.7723—2s. 5½d.)

Phillips (clar.) with Rex Owen (tenor); Max Goldberg (tpt.); Bert Barnes (piano); Max Abrams (drums).

WITH their tangy, vibratoless vocalising, the Greene Sisters, who know how to phrase as well as sing in tune, have the lion's share of Cole Porter's *Ridin' High*, but the band accompanies them well in addition to doing good work on it.

In *Hawaiian War Chant*, Sid Phillips adds to his musicianliness a keener than usual sense of style, and there are good solos by Rex Owen and Bert Barnes.

As a whole the group plays in an easy, relaxed manner, without sounding so uninspired as in its previous records.

The local lads are commencing to make good.

SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS.

***Ain't Misbehavin' (Razaf, Waller, Brooks) (Victor OA. 053433) (Recorded September 6, 1940).

*Blue For You, Johnny (Bechet, Barnes, Nelson) (V by Herbie Jeffries) (Victor OA.053432) (Recorded September 6, 1940). (H.M.V. B.9136—3s. 8d.)

Bechet (soprano sax., clar.) with Rex Stewart (tpt.); Earl Hines (pno.); John Lindsey (bass); Babe Dodds (drums).

I'VE said my say so often on Bechet that most readers know by now that he isn't my plate of soup.

So we'll pass over him by merely adding that he takes the first chorus on clarinet, half the third on soprano sax, and mugs in with the ensemble for the last sixteen bars.

If you like Bechet, you'll find plenty in what he does in *Ain't Misbehavin'* to thrill, but for me that whinnying vibrato kills it all.

There are, however, things about this side which I enjoyed. There is lots of Hines.

Apart from his work in the ensemble, he plays solo in the introduction, and splits up the second chorus by taking alternate two-bar phrases with Rex

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EDGAR JACKSON reviews the New Hot Discs

Stewart. Stewart is good, Hines is better.

But *Blue For You, Johnny* is a real tragedy, whether you like Bechet or not.

Written in memoriam of the late Johnny Dodds (whose brother is the drummer on the date), more than half of this sob-blues-ballad is taken up with a corny, tear-saturated vocal by Herbie Jeffries, who, known in America as the "Bronze Buckaroo" (that gives it away, doesn't it), sang in Ellington's record of *You, You Darlin'*, and nearly wrecked the show.

JIMMIE LUNCEFORD AND HIS ORCHESTRA.

***Let's Try Again (Hammond, Moore. Arr. Moore) (V by Dan Grissom) (Am. Columbia WC.3070).

***Swingin' On C (Durham, Arr. Eddie Durham) (Am. Columbia WC.3069). (Parlophone R2780—3s. 8d.)

Lunceford directing Willie Smith, Joe Thomas, Ted Buchner, R. Carruthers, Dan Grissom (reeds); Gerald Wilson, Paul Webster, Snooker Young (tpts.); Elmer Crumley, James Young, Russell Bowles (trmps.); Edwin Wilcox (pno.); Al Norris (gtar.); Moses Allen (bass); James Crawford (drums).

MORE singing, this time by Dan Grissom, hasn't made the last of the two choruses of which *Let's Try Again* consists more than just sentimentally pretty-pretty.

But the first chorus is another story.

Slow, simple and melodic, it features some rather sentimental, but this time attractive, sax playing, accompanied by an ensemble that has not only been well scored for, but plays with unusual musicianliness.

This Lunceford ensemble may go syrupy at times, but it certainly has the tone and the polish.

Willie Smith's alto is a high-spot of

Swingin' On C, and there is also some good tenor work and eight bars by a capable enough squeal trumpet.

But although the band plays with its usual competence, the record is nothing much more than just another fastish and quite ordinary swing opus.

ERSKINE BUTTERFIELD AND HIS BLUE BOYS.

***Boogie Woogie St. Louis Blues (Handy) (Am. Decca 67974) (Recorded August 9, 1940).

*Chocolate (Butterfield) (Am. Decca 67972) (Recorded August 9, 1940). (Brunswick 03098—3s. 8d.)

Butterfield (pno.) with Sid Stoneburn (clar.); Bill Graham (tpt.); Al Philburn (trmb.); Frank Victor (gtar.); Haig Stephens (bass); Vic Engle (drums).

IM afraid I must confess that I have included this record merely to enable me to mention the personnel, for those who like to keep note of such things.

Boogie Woogie St. Louis is, of course. *St. Louis Blues* played in boogie-woogie style. The performance is competent without offering anything outstanding or exciting.

Much the same may be said of the also boogie-woogie *Chocolate*.

Next week I hope to make a start on the March releases.

There are some grand things on the way by, among others, Muggsy Spanier and his Ragtime Band, Basie, who is at his best in two sides of *The World Is Mad* (as though we didn't know!), Artie Shaw, with a small hot combination featuring a harpsichord, not to mention the first records by Harry Parry's Radio Rhythm Club Sextet. Watch out for them.

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M.M. 22/2/41

REST IN PEACE, TEDDY JOYCE!



Bob Busby, the famous arranger and pianist, who was Teddy Joyce's right-hand man and closest friend, is here seen rehearsing the Joyce Juvenile Band.

I CAN hardly believe, even now, that Teddy Joyce is dead. It doesn't seem possible that a man of 34, strong as whipcord, full of energy, who had never had a day's illness in his life, should snuff out like that—one day leading his band at the Playhouse Ballroom, Glasgow, and the next lying on his deathbed in hospital.

Yet that is the way that Teddy would have wished to die—at work in Glasgow. Why Glasgow? I don't know. I think he must have had some Scots blood in his veins, because he was happier in Scotland than anywhere else, and happier with Scots people than with any others.

You can see that for yourself if you consider the famous Scots musicians who gravitated into the bigtime through their discovery by Teddy—George Chisholm, the Macaffer brothers, Harry Letham, Bill Dickman, Benny Winestone, Andy McDevitt, Eric Whitley, Duncan Whyte, Joe Gibson... the list is endless.

TALENT SPOTTER

Make no mistake about it—Teddy did discover these people. He wasn't, by any stretch of imagination, a musical genius, but he knew what was good, and he knew what he wanted. He had a flair for talent-spotting, and time has proved that those whom he spotted were just as good as he believed they were.

As a violinist, he was no Kreisler, but he could play sufficiently well to hold an audience spellbound with a solo. There was a lot of showmanship about it, but then—that was Teddy all over, a super-showman in everything he did.

And a really great guy, too. Yes, Teddy was one of the best, and I'm not saying that because one is supposed to speak well of the dead. I'm saying it because I mean it, and because, as his closest friend and musical right-hand man from the moment he landed in England right up to his death, I was privileged to know him better than most people and to appreciate the sterling qualities that made him such a lovable fellow.

The first of those qualities was initiative and self-confidence.

He would think of an idea for some form of presentation (and his agile brain never stopped thinking of bright ideas), and he would tenaciously cling to the idea, surmounting all the obstacles put in his way, pushing and pushing until, despite all opposition and discouragement, the idea became a reality. Then he would laugh, and think up another idea...

SWING PIONEER

Did you notice I used the word "discouragement"? That's the keynote to Teddy's whole career over here.

He was discouraged on all sides. He made propositions to theatrical managements that, honestly, would have revolutionised the show business here, and what happened? They thought he was crazy.

Do you realise that his was one of the very first British dance bands to go round the halls here and play hot music? His career in the States had told him that "swing" was what the public was leaning towards, and he was determined to get in first.

We used to play Ellington numbers in the days when audiences were corny to the nth degree. And Teddy forced those numbers down the managements' throats, ignoring their dubious headshaking and commercial

An Appreciation by BOB BUSBY

suggestions. He got his own way in the end, but not without a struggle.

In fact, nothing came to him without a struggle here. Do you remember when he achieved his life's ambition and started a club of his own? You'll remember, too, that the club went phut, and Teddy lost a lot of money.

Well, poor old easy-going, trusting, happy-go-lucky Teddy wasn't to blame.

DEPUTIES!

The whole affair was a bitter blow to him that might have wrecked the career of a lesser man. But it was typical of him that he took it on the chin, and was soon up again, ready to fight once more.

He took many cracks like that, but each one seemed to make him more resolute, more determined.

And it was also typical of his good nature, too, that he should have been shamefully imposed upon by people.

Some of his musicians, for instance. There is one case that comes to my mind in this connection.

Teddy had taken on a resident job and was most anxious to make a really good impression.

He called his boys together and told them this, asking them not to put in deputies unless it was absolutely a matter of life or death.

Well, at the end of the first week I went to see him (I wasn't in that particular band) and he greeted me, roaring with laughter.

"Do you know, Bob," he chortled, "I'm leading a new band out there. Eight of my twelve men have put in deputies!"

Teddy received a blowing-up over this from the management, but he protected his boys. Perhaps it would have been better for him if he had raised blue murder with the eight defaulters, but he could see the funny side of it all, so he took the rap himself.

People who knew Teddy slightly used to say that he was a boaster, since he was always talking of the big things he was going to do (and he certainly could talk—faster than any other man I've ever met). People who knew him better, though, realised that he invariably did do those things.

JUVENILE BAND

His famous Juvenile Band was a particular example. For a long time he had been telling everybody how he was going to hold auditions all over the country and get together a dance band of the finest juvenile talent he could find, and, as usual, people listened politely and then said he was crazy.

But he did all that he said he was going to do. He did hold auditions everywhere he went; he did form a juvenile dance band, and a darned good band it was, too.

I shall never forget when he held his first audition at a little hall in Peckham one Sunday afternoon in 1934. You should have seen his face when he saw not only hordes of kids with instruments, but hundreds and hundreds of parents and relations as well!

Anyway, we got down to it, and weeded out the best of some fifty violinists, dozens of saxes, pianists, drummers and a good few trumpets, but not a single trombone turned up.

Well, that was a problem, and the way it was solved makes a story that, while it really has little to do with this obituary of Teddy Joyce, may be interesting.

My son Lad had, at the age of about

five, been passionately attached to an alto trombone which I used to have at home.

He couldn't play it, of course, but he could produce queer noises from it, and, remembering this, I decided that here was the missing trombonist for Teddy's band.

At that time Lad was about 13, and had quite forgotten his very youthful trombone tinkering. I had a week before the next audition, and, during that time, I taught him the positions on the trombone for one chorus of our test-piece, *Mammy Mine*.

That was all he knew—just the one chorus, but, when he played it at the audition, he absolutely brought the house down—and I'm not saying it because I'm his father.

Well, I realised then that Lad had a real aptitude for the instrument, so I taught it him in earnest, and, after his start in Teddy's boys' band, he went on to play for Ambrose, Jack Harris, Ken Johnson, Eddie Carroll and Louis Levy.

Now he's in the East Surrey Regiment and plays in the military band.

After the boys' band had gone round the country, Teddy turned his attention to the other sex and launched his famous Girl Friends.

With them, he broadcast frequently, and they were the resident band on the famous Lux programmes over Radio Luxembourg.

It was another of his "crazy" ideas that came off.

Well, there's not much more to say about Teddy Joyce except that he was the soul of generosity. He would give away his money to anybody who really needed it, and his love for and care of his family were wonderful.

Every week, he used to send money

to his mother in Canada; he brought her over here for a holiday, and what a charming woman she was, too! She stayed with my wife and myself, and we were amused to notice how like Teddy she was—dynamic, quick-brained, energetic and truly delightful.

Teddy's father and brother Taylor also came over here, and certainly Teddy was a really fine son. He doted on his family and nothing was too good for them.

In conclusion, I'd just like to say how true were those headlines in the MELODY MAKER last week that said: "Hard work—no rest killed Teddy Joyce."

He never used to go to bed before 2 or 3 a.m., and would be up again, bright and smiling, at 7 a.m., ready for a hard day's work. And he had to be literally forced to eat anything because he never seemed to have an appetite.

When he gave a show, he absolutely wore himself out with his brilliant dancing and crazy antics. Often, he would roll up at the theatre as we were playing his signature tune—*The World is Waiting for the Sunrise*—and walk right from the stage-door through on to the stage to start the proceedings when all of us were having heart failure.

Well, there you are. Poor old Teddy is dead, and I shall always mourn him very deeply. He was a marvellous leader to work for—a great friend—a man of character and vision—a personality that our profession needed, and will miss.

I am proud to have had this opportunity of paying him my humble tribute, and I would like to extend my sincerest sympathy to that lovable couple, his parents, and to Chill Bouchier in their overwhelming loss.

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WHEN JENKINS MEETS FORESYTHE AND HUGHES— THEN COMES A "MIKE" AT WAR!

AS I am on the eve of my eleventh year of writing for this so esteemed organ, this peculiar gem set in a jazz sea, this MELODY MAKER, I have decided to take a week's holiday and give my Lebensraum to somebody else.

I'll get paid just the same, of course, if only because whatever goes into this column I shall have had to copy out on my own fair typewriter.

But this week I take a back seat for a very deliberate reason. I reached a point in my discussion of Alan Jenkins' article last week when personalities entered into the picture, and I was no longer able to discuss the author's viewpoint as thoroughly as I would like.

The reason is obvious: that when two living personalities are criticised for some action they have taken it is better to get the two people in question to answer for themselves.

Therefore (and let this be shouted from the housetops), I would like to hear from Reggie Foresythe. Alan Jenkins wrote of him:—

"...but Foresythe was a little precious and over-intellectual ('screwy,' 'highbrow,' the swingboys criticised uneasily)—he would keep writing scholarly opuses with abstruse satirical titles such as 'Serenade for a Wealthy Widow.'"

FORESYTHE

I have been one of Reggie's most persistent critics—perhaps just so much more persistent than I might have been merely because Reggie is a friend of mine.

I find that when one comes to write about one's friends and their work, one takes a slightly more critical view—for the very reason that prejudice must not enter into the business at all. Therefore, one errs in the other direction; perhaps unfairly, but if they are worth-while friends they can take it and are the better for it.

Meanwhile, the other subject of Alan Jenkins' article has written to me directly.

Following his rather ill-timed sneers at the British Dance Musician, Mr. Jenkins writes: "True, we in Britain had Spike Hughes and Reginald Foresythe." Then follows the reference to Reggie Foresythe which I have quoted above.

After which: "As for Hughes, he produced a few charming fragments—ersatz-Ellington plus cadences of Irish folk-song—and suddenly indicated his

satiety with the whole racket by joining the *Daily Herald* as a gossip-writer."

This is what Spike Hughes has to say about it:—

"I was wondering when you would get round to the part of Alan Jenkins' article where he came to the two British 'buts'—i.e., Reggie Foresythe and myself. It's nice to be an exception, but I feel he might have been a little less drastic in the way he described me—what shall I say?—demise in jazz.

"While it isn't exactly a matter of vital public interest, I would very much like to explain a little about a matter that has puzzled one or two people from time to time.

HUGHES

"I am afraid my retirement from active jazz was never quite so spectacular as Mr. Jenkins suggests, though it must have looked that way according to circumstantial evidence. Satiety—No. Satisfaction—Yes. Racket? Oh, come!

"Eight years ago—which is when I made my last records—those of us who were at all interested in jazz were virtually on the losing side. The records we made were segregated apologetically in the monthly supplements.

"It might appear from this that perhaps I was discouraged. The financial reward was not much, certainly; but that is no reason to be discouraged, so long as you write music because you want to.

"I liked jazz; I still like it. But I had a simple ambition, and I fulfilled it a lot earlier than I expected; I wanted to make records in America with coloured players.

"And I did—within three years of the first groping experiments which saw the light of day as performances by the 'Decca-Dents.'

"To have come back to England and started all over again with a local band—however good—would inevitably have been an anti-climax.

"This is not intended to be a reflection on the ability and enthusiasm of the British musician. It was just that my visit to America was the logical conclusion to a personal phase.

"It would have been different, of course, if I had been in any way a 'careerist' in jazz—that is, if I had had to depend upon running a band for my living. But I never did have a band in that sense; if the band ever appeared outside the Decca studios it was because of the records we had made: we never made records because

we had appeared in public.

"God knows, if we had had to rely on our 'live' reputation we should have starved, for we were notoriously incapable of coping with a gig after the first hour. We just dried up after that.

"Jazz was my hobby—something which was made possible for me by the hard and very boring work I had to do as a professional musician in other spheres—playing the bass, scoring tunes I never heard played for the Decca Swedish, Danish, French, Irish supplements—jobs of work for any combination between a flute and bass drum (for Ulster) to a full symphony orchestra (for France).

"Once a month I could forget all this and write music I liked, and it was the fee for six fantastically hard weeks' work on the score of Noel Coward's *Words and Music* that enabled me to go to the States in the end.

"Why did I give up then? Mainly because so far as I was concerned I had nothing more to say.

"If I had been a careerist I might well have sensed that 'swing' was on its way and that any semi-literate musician could make a success of that sort of thing. But why should I?

HALL

"I had gone into the world of jazz of my own accord; I reserved the right to leave it on the same terms. And there were more honest ways of making money than by exploiting something for which one had a great and sincere affection.

"If I had not been prevented by the war from going on with my autobiography in *Rhythm* I would have got to the point when I would have told you of a typical gesture of Henry Hall's.

"When I came back from the States he commissioned me to write him one new tune a week for as long as he was at the B.B.C. I didn't refuse the offer; instead, I promised that he would have as many new tunes as I could think of.

"I kept my promise—except that I never thought of any new tunes. If ever I do, then Henry Hall shall have first refusal.

"No, I left jazz behind me without regret; but I also left it without disgust, even though Alan Jenkins does vaguely suggest that I had the greatest contempt for 'the racket.' Sure, I have, too.

"But The Racket didn't begin until a long time after 1933. Which is just as well, for I should never have been clever enough to keep up with it. I liked jazz too much."

30

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TAKING HIS NUMBER!

A Numerical Interview
with HENRY HALL

At what age did you start on the piano?	10
When were you awarded three scholarships to Trinity College?	1910
How much time do you spend daily on the piano now?	1 min.
When did you join a R.A. Garrison band during the Great War?	1916
When did you form a band of your own?	1922
How many men were in it?	5
In what year did you make your first broadcast?	1924
How many broadcasts have you made since?	2,800
How many solid days does this work out at?	100
When were you B.B.C. resident dance band director?	1932/37
When did you evolve your Guest Night feature?	1934
How many "guests" have since appeared in it?	400
How many G.N.'s have you broadcast in your current series?	55
How many times have you broadcast to America?	28
How many broadcasts did you do from the "Queen Mary" on her maiden voyage?	14
In how many days?	4
How much time have you spent in rehearsals for broadcasts (in hours)?	14,000
During your residency at Broadcasting House, how many appreciative (or otherwise!) letters did you receive?	250,000
How many instruments do you play?	4
How many records have you made?	700
Height?	6 ft. 1 1/2 in.
Weight?	12 st. 8 lbs.
How many Continental countries have you played?	4
What is your golf handicap?	18.3
How many times have well-meaning producers tried to make you a film-star?	2
What are the ages of Betty and Michael Hall?	16 and 12
How many different bands have you controlled at one time?	32
How many different musicians have you employed?	400
When did you make your stage debut—at a Royal Command show?	1934

Harlemese As She Is Spoke

What They Say—And What They Mean—
Among Musicians in Harlem

"Hiya, gate?"	"How do you do, my good man?"
"Watcha know, man?"	"How do you do?"
"Man, I'm like the bear. I ain't nowhere. Gimme some skin, ole man."	"My friend, I have nothing new to report. Shake hands with me."
"Solid!"	"Willingly!"
"Man, I dug you with that fine queen last nite—you was really comin' on there, no jive!"	"I say, I saw you with that lovely lady last evening. You seemed to be progressing successfully, I really mean it!"
"Jackson, that sure is one mellow chick!"	"My good fellow, that is indeed a most acceptable young lady!"
"Where you-all blowin' at now?"	"At what establishment are you currently playing?"
"Aw, man, we're still scuffin'. We was up to the Track last nite."	"Oh, we are still working only intermittently. Last night we were at the Savoy Ballroom in Harlem."
"Is that right? Shoot. If I knew that I would have come along and dig you. Did it jump?"	"Well, well! My goodness, had I been aware of this I would have visited the place in order to listen to you. Was the atmosphere exuberant?"
"Man, that place leapt. We played a mess of fine jive. Ed like to broke it up when he got to ridin' on that stick. He was in there, man, I'm tellin' you. Them cats was frantic. We fixed up a gang o' heads and man, I swear, I like to blew my top!"	"In no small measure. We performed a quantity of good music. Ed nearly caused a riot when he commenced playing his clarinet. He gave a praiseworthy performance. I can assure you. Those musicians were excited. We improvised a number of arrangements and I am willing to concede that I almost lost control of myself."
"No — !"	"Not really!"
"Well, man, I gotta cut now. I got me a little gig with some dicty ofays downtown."	"Well, my good man, I must depart now. I have secured myself an engagement with some high-class white people in the white neighborhood."
"Solid, ole man, I know you'll have a ball."	"Splendid, old chap. I am sure you will enjoy yourself to the full."
"You ain't kiddin'. That lush will really be leavin'. I'll be mellow as a 'cello."	"You are very right. The alcoholic refreshment will be flowing like the proverbial water. I shall be inebriated."
"Well, I'll dig you later, gate."	"Well, I shall meet you on some future occasion."
"Take it slow!"	"Au revoir!"
"Solid!"	"Hasta la vista!"

AMERICAN NEWS FLASHES

GUY LOMBARDO was voted "King of Corn" in American "Downbeat's" latest popularity ballot.

Benny Goodman, Duke Ellington and Woody Herman were respectively first, second, and third in the best swing band section; Glen Miller, Tommy Dorsey and Jimmy Dorsey similarly placed in the sweet band section.

* * *

Stating that he proposed to retire, Paul Whiteman disbanded his band, only to make a comeback and form another one which opened at the Colonial Inn, Hollywood, on January 9.

New outfit contains many old Whiteman faces, plus a goodly array of newly discovered young talent.

Ex-Goodman trombonist Murray McEachern left the Casa Loma Orchestra to be a Whiteman star.

CLASSICS OF JAZZ

by Bill Elliott

No. 13—"Black Out" and "In a Jam," by Duke Ellington and his Orchestra. (Vocalion S. 31)

WELL, I thought I might be in for trouble, and I wasn't far wrong. When I included the double-sided Armstrong Classic. I expected shoals of letters from the Ellington fans, and I got them: so here we are with an Ellington disc that will keep one-third of the Duke's admirers quiet for a bit.

I say "one-third" because, strangely enough, the letters I received can be divided equally into three groups: (a) Those who want a record made from the very early Ellingtons about 1931-32; (b) those who want one from the middle period, about 1935-36; and lastly (c) those who want a modern Duke up to date 1939-40.

I can't please everybody in one record, so here is the middle period, and the other two will follow in the course of the next eight weeks. Everybody happy?—because I want to get on with this record.

DUAL THEME

Not a very well known one, but typical Ellington, and both the arrangement and solos show imagination, which is getting to be something of a rare quality in jazz these days.

In A Jam is built up on a dual theme, and although that may sound complicated, actually it's very simple. It starts with four phrases played by the brass ensemble, followed by piano, and these phrases and piano are repeated after every chorus throughout the record, though the actual chorus has a different melody.

Tricky Sam is heard first, playing fairly straight trombone for him, and behind we have Barney on clarinet.

Bigard takes the middle bars, and Tricky takes up again, this time in the growl manner we know so well.

The repetition phrase follows to lead to a lovely chorus that I am never tired of hearing. It's a trumpet and alto duet between Cootie and Hodges taking alternative phrases, like Bix and Tram used to do in the good old days, and I don't think I can give it higher praise than that.

Next comes Ben Webster with a good tenor solo, although Duke, with his eight bars of piano in the middle, rather steals your attention, as it's some of his best playing, with beautiful tone.

Rex Stewart takes the last chorus, and the disc tails off with the oft-mentioned phrase.

Black Out (a topical title, but it was

Personnel: Duke Ellington (piano); Bill Taylor (bass); Sonny Greer (drums); Fred Guy (guitar); Johnny Hodges (alto); Barney Bigard (clarinet); Harry Carney (baritone); Otto Hardwick (alto); Ben Webster (tenor); Rex Stewart, Cootie Williams, Charles Allen (trumpets); Lawrence Brown, Juan Tizol, Tricky Sam (trombones).

recorded in 1936) has fewer solos but grand ensemble work. It opens with some, and the first chorus features the reeds led by Carney on baritone, with the brass behind and Bigard taking the middle bars.

Some really grand piano leads into the next, which is Cootie's, who growls away with some neat sax work behind him.

The brass team, not to be outdone, shine next as, led by Lawrence Brown, they go to town behind Hodges on alto.

Hodges then leads the reeds for the last chorus with clarinet prominent. I know it sounds like a game of general post, but it's the arrangement and the way it's played that makes this side.

DRUM TOPS:

Representative Discs of Twelve Famous Drummers for the Student

Gene Krupa—"Who"	(H.M.V. B8402)
Sonny Greer—"Stevodore Stomp"	(H.M.V. B6106)
Chick Webb—"Apologies"	(H.M.V. B 8403)
Cosy Cole—"Rhythm, Rhythm"	(H.M.V. B8597)
Sydney Catlett—"Bugle Call Rag"	(Decca F3606)
Ray Bauduc—"Big Crash From China"	(Decca F7152)
Joe Jones—"Lady Be Good"	(Vocalion S68)
Paul Barbarin—"St. Louis Blues"	(Parlophone R618)
Kaiser Marshall—"Knocking A Jug"	(Parlophone R1064)
Maurice Purtill—"I Know That You Know"	(Vocalion S32)
George Wettling—"I Got Rhythm"	(Commodore 502)
Zutie Singleton—"Who Stole The Lock?"	(Bruno. 01737)

DANCE BAND DONT'S—No. 17

DON'T BE A DOT WATCHER.—No. 4. Now we come to the last bit of advice that may help you to free yourself from the tyranny of keeping your nose to the music—the ability to memorise music.

This is very largely dependent on your own individual capacity for remembering things naturally.

Some people can recite whole passages of poetry, for instance, after only glancing at it; others forget every word of a book as soon as they put it down.

But, whichever type you are, you will be helped by cultivating a twofold ability possessed by all expert professional musicians. These are (a) the ability to read a couple of bars ahead, and (b) the ability to carry a mental photo of the music in your mind's eye.

The first consists of becoming so expert and fluent with your reading that the whole business of music-to-eye-to-brain-to-fingers is accomplished so easily and slickly that it is effortless.

and you can pass on comfortably to the next bar and read it whilst you are playing the previous one.

This sounds impossible if you've never tried it, but any experienced professional musician will tell you that it is a commonplace.

The second one is closely bound up with the first.

Have you ever played that old parlour game of taking a glance at a number of articles on a tray, then trying to remember what they were?

If you have, you will remember that you closed your eyes and "saw" the tray before you in the effort to remember. That's just what you should do with music.

You look at the bars (one or two or more) and get a mental photograph of them, which you re-read when you want to recall the music.

These two tricks sound very hard, but they are both very susceptible to practice. Try them in easy stages and you'll find they come easily after a bit.

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Norman Burns



FROM CONTEST TO CONGA

ERIC WINSTONE'S

**Breezy
Chatter
About
Person-
alities**

INTRODUCING NORMAN BURNS, nicknamed "Tito" by his friends, and an accordionist who has travelled a long way in a very short space of time.

Back in the days when the first swing band contest of the war was organised, at the Royal Theatre of Dancing, Tottenham, Norman, then a semipro, "cocked a snoot" at convention by entering with one of the most unusual and unorthodox combinations ever seen on a contest stand.

Consisting of two accordions, bass, guitar, piano and drums, the line-up resolved itself into what was virtually a five-piece rhythm section backing the imaginative and outstanding swing solos of this young accordion star.

Indeed, Norman acquitted himself so creditably that, in spite of the obvious limitations of the instrumentation, the band came second in the judge's casting vote.

So impressed was pianist and arranger Reub Silver, one of the adjudicators on this occasion, that when

the famous MELODY MAKER Ball in aid of the late Jack Butterworth came to be arranged, he suggested that the inclusion of the Sextette in the list of artists and stars who were booked to appear would make a novel and interesting change from the more legitimate line-ups of the other bands.

The idea was taken up by the Organising Committee, and Norman proved to be such a success that shortly afterwards he started on his first full-time professional job at Murray's Club with a trio consisting of accordion, bass and guitar.

Like many other young musicians before him, he soon found that one club is usually a stepping-stone to another, and in rapid succession he did the rounds, playing at the Cuba, the Cabaret, the Boogie Woogie, and many other well-known nighteries.

At the Paradise Club he joined the existing band as featured soloist, eventually leaving town on an E.N.S.A. tour with a combination consisting of three accordions, bass and guitar, modelled on the famous quintette led by American accordion star Tito in the States.

Returning to London, he took his own band into the Spanish Restaurant in Swallow Street, where, backed once more by a four-piece rhythm section, he swung out nightly to such good effect that Don Marino Barreto, hearing him there one evening, offered him the job of accordionist with his own band at La Conga, where he is now currently working.

Not bad going when you consider that only a short time ago he was still only an anxious competitor hoping to catch the judge's eye.

Where Norman was concerned, adjudicator Reub Silver was certainly worth his weight in gold.

Back in the news again, after what seems to have been quite a time for so versatile a character, comes the perennial VIC PARKER, with the information that he has booked a solo broadcast on February 26 in an "E.N.S.A. Half Hour" programme.

The enormous demand for Vic's services as an orchestral accordionist these days sometimes makes one forget that he is also a talented soloist of outstanding ability, and it will be good to hear him accordionising on his own again after meeting him so often during the past few years on the various band sessions.

When I saw him last he was still undecided as to which of his numerous solos he intended to feature.

I hope he makes his mind up by the time he gets to the microphone.

Did you hear about the Air Force musician who said that, if it was just a matter of choice, he'd rather have a blonde on his arm than three stripes any day?

Fans of vocalist **CHICK HENDERSON**, late of Joe Loss and his Band, and now serving as an officer in the Royal Navy, will be glad to hear that I met him recently during his last leave.

Once a sailor means always a sailor in

Chick's case, for he was afloat for some time before he thought of entering the music profession.

When I saw him he looked very fit and well, and asked me to remember him to all his many friends in the business, and to tell them that the sight of a microphone still made him homesick.

Actually he must have been feeling pretty bad when I met him, for he had just done a farewell broadcast with his old boss, and was due to leave at the end of the week on foreign service.

Straight from the high C's to the High Seas, in fact.

Dedicated to "Eve," in appreciation of the courage and devotion shown during war time by the women of England, **GEORGE SCOTT-WOOD** introduced his latest composition, titled *Song Without Words*, during the Accordion Club airing last Saturday with his Grand Accordion Band.

Played principally by George on the piano, and supported in places by the band, it consisted of two main themes, each possessing a melodic construction of exceptional quality that will undoubtedly make it an outstanding hit in the field of light music.

Already composer of the famous *Shy Serenade*, this latest contribution of his to the world of orchestral music proves once more the value of this composer, who, in addition to being a well-known bandleader, is also first and foremost a talented musician.

Recent evening meal with percussion star **JOCK JACOBSEN** brought me an unexpected introduction to a physical culture expert whose speciality appeared to be the production of bigger and better muscles for musicians.

Afterwards Jock told me that every week, in company with many other famous members of the profession, he indulged in weight-lifting, toe-touching, wrestling, boxing, and many other athletic pursuits with the gentleman in question at Professor Klein's gymnasium in Tottenham Court Road, W.

There, stripped to what is generally referred to as the "buff," he works off the effects of his nightly segue sessions with Lew Stone at the Dorchester, and actually cherishes a secret ambition to match himself in the ring with boxer Dave Crowley, who is also often to be found there training for his bouts.

Personally, I'd rather get my muscles up playing the accordion.

Letter from young accordionist contemplating matrimony asks me whether it is right that married musicians are said to live longer than the single members of the profession.

Actually, of course, there is no truth in the statement.

They just think they do.

Smiling maestro of the violin, **DAVE JAVA**, undecided at the moment between khaki and Air Force blue, has registered for both Services, just to make sure.

Either way, his temporary absence will prove a sad blow to the patrons of the Queen's Brasserie, where he plays, and I do not envy the task of the leader who follows him into this Leicester Square rendezvous that has for so long been associated with his name.

From the time he took over the stand after leaving the Café Anglais, packed tables and soaring business have constituted a nightly testimonial to the pulling powers of the charming personality possessed by this fine musician.

Without him, I prophesy, even the beer will taste different.

Heard of "Bix," Louis Armstrong and Nat Gonella? Then meet **NORMA AND MAY**, two young ladies of nineteen and seventeen respectively, who possess a technique in the gentle art of trumpet playing that seems strangely

at variance with the femininity of their appearance.

Perfect triple tonguing, when combined with that certain brand of glamour known as "oomph," is liable to have a devastating effect on even the most hardened of bandleaders, and it is not surprising that already their climb up the ladder of fame has been both rapid and successful.

Daughters of the well-known ex-Army musician, Harry Birch, they learnt music from the cradle up, and as duettists have played at most of the Masonic Lodges, concert halls and restaurants in London.

Chosen at the age of ten and twelve to sound the fanfare preceding the reading of the King Edward VIII Proclamation in Sutton and Cheam, they have also appeared with the Scots Military Band in Hyde Park during a Whit-week engagement.

Now it seems, however, that the partnership may soon be broken, for with Norma showing a keenness for orchestral work, May has stated that her own ambitions lie more in the dance world, where, combined with her own particular brand of vocalising, her trumpet-playing will undoubtedly prove a valuable asset.

Wonder if they can also cook?

First letter from Denmark Street Air Force emigrant **JIMMIE LORDE** brings the news that he has at least found himself in good company.

Stationed in the same camp as himself is none other than the famous comedian-producer of the Northern Garrison Theatre, Flight-Sergeant Smith, better known to the profession, perhaps, as **BERT SIMES**, the American compeere, who prior to the war was often heard over the N.B.C. wavelength by short-wave enthusiasts in this country.

Every week he puts on a show for the boys that includes such stars as the Two Leslies, The Squadronaires, Cardini, Felton Rapley, and many other top-of-the-bill acts that would cost a small fortune in peace time.

Assisted now by Jimmie Lorde and Reg Evans, late of the Noel Gay Music Company, it is not surprising that the show is due for the Forces wavelength again to-night (Friday); and so, if you will excuse me, I'd like to finish now in order to give myself enough time to get home for the programme.

It should make good listening.

DOPE FOR DRUMMERS-26

I SEE that the bad old idea of painting the band's name on drum-heads is creeping back. Don't do it—it has several disadvantages and no merits.

Disadvantage No. 1 is that if you want to change your band (or even if the band wants to change its name—a by no means uncommon procedure) you're sunk.

Oil paints won't come off satisfactorily, although you can get some of them off with turps and careful rubbing with very fine sandpaper. But there's always a murkiness left behind like a ghost of the forgotten band.

There are water paints which come off more easily, but even these leave a stain behind.

There is nothing against displaying the band's name on the bass drum, but do it by means of a cardboard disc, held in position by its own springiness under the tension-rod claws.

You can change the name of the band as often as you like then with no more trouble than it takes to write out a new card.

If you can't get a new piece of card, you can paste white paper over the old one.

Another advantage of the card method is that it doesn't limit you to using only one head. Nor does it stop you becoming "anonymous" if you want to do a gig away from your own band, nor stop you lending your bass drum to a pal in an emergency.

If you want a light to shine through the lettering you'll have to mount linen on a child's hoop and paint very carefully on to that.

It's always best, by the way, to get a professional sign-painter to do the job.

Amateur lettering usually looks dreadful and makes a very bad advertisement for the band.

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BRAND'S ESSENCE

by
PAT BRAND

LET me open with some real news this week for a change. After all, this feature used to be called "Brand's Essence of News." But the strain became too great, and this stuff is now known in the office variously as Brand's "Nonsense" or the "Unessential" page.

But *revenons à nos moutons*, as the French used to say before Hitler arrived. Here is some grand news for would-be boogie-woogie pianists—and for me, since my post is full of their queries.

GEORGE SHEARING, famous Hatchett's and Radio Rhythm Club Sextette swing pianist, dropped in last week to tell me that Peter Maurice Music Co. had just signed him on a year's contract to write boogie-woogie piano transcriptions for them.

Based on piano-conductor parts, they can be played either solo or with the band, and George has already recorded *Over Night Hop*, *In the Mood* and *Southern Fried*, so that transcriptions can be done from them.

What's more, we've persuaded George to do a special article for MELODY MAKER readers, together with his own examples of boogie-woogie playing.

So now perhaps this page will be treated with a bit more respect in this joint.

One or two changes have taken place in the line-up that **DENNIS MOONAN** is leading on tenor and viola at Hatchett's.

Featured violinist is, of course, **Stephane Grappelly**, and the personnel is completed by **Frank Weir** (clarinet and alto); **Bruce Campbell** (trombone and trumpet); **Stanley Andrews** (fiddle and trumpet); **George Gibbs** (bass); **Chappie d'Amato** (vocals and guitar); **Charlie Pude** (second piano); whilst **Dorothy Carless** has been featured vocalist.

Dennis is no mean composer himself; remember his *Mind, the Handel's Hot?* A recent number of his, as yet unpublished, is *Sweet Sweetheart*, which George has been badgering him to put on the market.

And another new number over which George went into ecstasies after hearing the composer play it in P.M.'s, is **Arthur Young's A Corner Table in a Night Club**.

But George still has time for the more melodic type of composition.

He tells me that two of his favourites are *June Incendiary* and *Débris* and I...

You've heard of electric guitars, but have you ever heard of an electric guitarist?

I hadn't till **RAY BAILLIE** came in the other morning and offered a right hand heavily bandaged, with patches of violet analyne dye showing around the edges.

Just back from four months' ENSA touring, he explained that, at the finish of his act during a recent munition-factory concert, he walked to the mike to announce the next artiste.

With his guitar in his left hand, he gripped the mike with his right—and immediately became rooted to the spot. He was just able to croak: "Turn off the switch," for one of the audience to leap forward and kick away the mike in time.

Several hundred volts had been passing through him, and only a matter of seconds saved his life, for his heart and lungs would have been paralysed. All because his guitar was on one A.C. circuit and the mike on another, and the universal amplifier that he was using had no earth.

It was one case in a million, and one that is unlikely ever to occur again. But just in case I've put the wind up electric guitar players, Ray tells me that it's always as well to make sure that the guitar and amplifier plugs are inserted the right way up. You electricians can work it out for yourselves.

Anyway, Ray departed again last Monday for another ENSA tour of the munition factories, taking in his unit **PHIL MANNING** as vocalist, guitarist and compère.

He is taking also an instrument that is the only one of its kind in this country—a 16-string electric guitar built for him by Jack Abbott, which is not really an electric guitar at all.

Consisting of two groups of eight strings, he bills it as his "Singing Strings," and the factory boys and girls will certainly appreciate this kind of music while they work.

Leader of one of the first West End Hawaiian Orchestras, playing Hawaiian music throughout the evening at the Balalaika Club in Regent Street in 1937, another little feat of Ray's that gets the audience is when he renders the *Rhapsody in Blue* in its entirety on his ukulele!

Another ENSA casualty is ex-Café Anglais, etc., sax and fiddle player **STANLEY BARNETT**, who writes to me from a Southern hospital, where he is lying with a severely broken arm.

His unit was involved in a motor smash on the way to a concert in an aircraft factory, Stanley sustaining the brunt of the collision.

The rest of the company escaped with minor shock and bruises, and very bravely insisted on continuing the journey and giving the show. Miss **KITTY BIRD**, Stanley's vocalist, taking over his duties in front of the band.

All MELODY MAKER readers will join with me in sympathising with him over this misfortune, and wishing him a speedy recovery. And the more of you who write to cheer him up, the pleasanter will be his enforced absence from the stand.

I'll forward letters.

You've watched those beams swinging through the night sky, searching the clouds for enemy raiders? The searchlight units can no more see the 'plane than you can. But they can hear it a good deal better through their sound detectors, and when they get location and bearings exact, the bloke in charge of the apparatus sings out "On Sound!"

Well, the reason behind my divulging these military secrets is to explain why the 65th Searchlights, R.E., adopted this title for their present revue, which features an 11-piece orchestra under the direction of bassist **BERT SOLOMON**.

Personnel is **Ronnie Broid** (first alto), **Bob Winters** and **Dennis Harrington** (first and second tenors), **Dennis Olby** and **Sam Ethridge** (first and second violins), **Ken Wall** and **Alf Gregory** (first and second trumpets), **Johnny Sugg** (drums), who is also an accomplished tap-dancer, **Bob Bryant** and **Will Solomon** (pianos).

It was **WILL SOLOMON**, brother of leader Bert, who came through with the dope on this revue, which is not only going out on tour to the various camps around the district, but is also to be performed publicly.

It was Will, too, who is responsible for coaching a good many of these boys, and well equipped he is to do so.

You must have heard him when he was on the Old-English Swing records with **Leonard Feather**, and with **Eric Wild's** television sessions together with ex-"M.M." features editor **Dan Ingman**.

And a strange coincidence is that, having played drums with **PHIL WATTS' Trio**, Will has now been shifted to within seven miles of where Phil himself is stationed.

Though Phil doesn't know that yet...

Streatham rhythm fans must have had the time of their life on February 8, for on that date **TOM LATIMER**, trumpet player at the Locarno, became the father of a baby girl—and I bet he went to town that night!

The five-piece there which **JOE MOORE** leads on sax and clarinet, is in any case proving extremely popular with the S.W.16 fans, and a great feature is made of the two-piano work of **Sid Wright** and **Les Wharton**.

Roy Cresswell is on drums, and can you wonder at Tom blowing his own trumpet?



BILLY PLONKIT: "We always put this notice out during the interval. It stops the dancers from mucking about with our instruments while we've gone out for our beer."

Recent reference to the "Rapcats"—Royal Army Pay Corps Band—brings me a line from **L/Cpl. C. J. CARTER**, to tell me that this name is applied to most of the entertainment sections of the many detachments of the R.A.P.C. scattered up and down the country.

But Jack's unit must surely be one of the most fortunate of these, in that not only have they been equipped with first-class uniforms, desks, amplifiers, etc., with *carte blanche* to purchase as many band parts as they wish, but their O.C. is, in Jack's words, a brick, "and goes in a big way for *Jazz Me Blues*, *Southern Fried*, or any 12-bar, so you can imagine our library is rather startling!"

The full line-up of the band that Jack has been running now for nine months, for dance, cabaret and variety work, is: **Alan Colquhoun** (first alto), from Tyne-side; **Bill Burnell** (second alto), from Birmingham; **Johnny Stone** (tenor), from Croydon; **Jackie Archer** (trumpet), from Birmingham; **Freddie Sutton** (piano), a Londoner; **Harry Hurry** (bass), from Cambridge; **Norman Gilbert** (piano, accordion and vocals), from glorious Devon; **Alec Budden** (guitar and vocals), and Jack himself on drums, both from London.

For pit work the band is considerably augmented to support a 30-strong variety company, and their coaches have covered many hundreds of miles for Sunday concerts, apart from a steady average of four weekly gigs.

Incidentally, this detachment also sports a Rhythm Club, under the leadership of **JIMMY HILL**, late secretary of the Wolverhampton Club. "So," says Jack, "you can be sure the band would soon get the Bronx cheer if they were as corny as their name suggests!"

And now, having probably aroused the envy of all of you due for enlistment who are wondering how to keep your lip in when the time comes to lay aside the soup-and-fish, Jack says:—

"Tell 'em to roll up here for a good time with a really great bunch."

And now for a word about the other side of the picture. You recall what I said about **JOCK McLEAN**, ex-Payne trumpet player. His R.A. battery band asked for a drum and, of course, any orchestrations.

Almost by the next post arrived a huge batch of the latter for **Jock BILLY FLACK**, piano, accordion, and arranger for his own Criterion Dance Band, wrote from Heston, Middlesex, saying he was sorry he couldn't do anything about the drum, but hoped the music would come in useful for his old pal, Jock.

I've never seen such a wad! And I bet Jock had the time of his life going through it.

Billy began 'way back in 1920 with a combination consisting of piano, banjo, drums, and C melody sax, playing at the "Crooked Billet" in Staines.

He remembers it particularly, because things were so primitive in those early days of jazz that he had to engage a van to take his own piano from his home to the hall every Wednesday and Saturday night!

Since then he has never looked back. His band has featured at such noted places as the **Holborn Restaurant**, the **Café Monico**, **Criterion Restaurant**, **Park Lane Hotel**, **Dorchester**, etc., etc., not to mention hunt balls dinners, concerts and the like.

And it is not to be wondered at that through his ranks have passed many of the present top-liners in the musical profession, among them **LEO TOWERS**, who was with Billy as first alto doubling violin some time before he and Harry Leon ever thought of writing *Sally*...

Billy's present line-up comprises **Harry Hingston** (first alto, clarinet, and vocals); **Vic Brennon** (second alto, clarinet, violin); **Albert Rogers** (tenor, clarinet); **Jack Coote** (first trumpet); **Tiny Booth** (second trumpet, violin); **Laurie Payne** (trombone); **Dave Henwood** (bass, piano); **Alex Watts** (drums), and Billy leading on piano.

Note for football fans: Billy's son, **Douglas Flack**, keeps goal for Fulham, though at the moment he's playing for Portsmouth.

FLEEING WOPS INSPIRE NEW BALLROOM DANCE

HAVE you tried the ballroom "war dance"?

Best novelty dance since "The Lambeth Walk" craze swept the country, "The Tuscana" took the ballroom floor in public for the first time last week.

Early last week it was only a rumour, and a joke in the newspapers.

Later last week it became a better joke than ever, but a good real dance as well.

And here's how. Greek news agencies leg-pulled a "flash" that European capitals were doing a humorous jig of "one step forward, three steps back," named *The Tuscana*, after the famous Italian "Wolves of Tuscany" regiment.

In another kind of flash, well-known Fleet-streeter **Donald Buchanan** said to **C. L. Heimann**, producer of "The Lambeth Walk," "Let's make a real dance of it."

"Great idea," said Heimann. "Let's go."

They went. To Adele England (who arranged the ballroom routine of "The Lambeth Walk"), and then on to **Jimmy Phillips**, of Peter Maurice Co., to fix the music.

Next call for all three was **Eric Maschwitz** and **George (Goodnight Vienna) Posford**, for the words and music.

Everyone worked like fun, and within two days the job was done.

Third day, **Joe Loss** had the words and music on the air, and **Pauline Waddington**, one of the Windmill girls, had it on the floor for piz.

Next thing, **C. L. Heimann** is to have half a million people dancing at his palaces in London, Edinburgh, Glasgow, Manchester, Birmingham, Leeds, Brighton and all over the place, all on the same night, same as he did "The Lambeth Walk."

May this first dance ever to come out of Fleet-street have the same sort of success!

Incidentally, "To Scana" is modern Greek for "to run away," and the dance is still basically "one step forward, three steps back," with appropriate war cries (and suitable gestures).

JERRY DAWSON'S NORTHERN GOSSIP

STILL the search for musicians goes on, and this time it is a case of "Pianist Wanted" for Johnny Rosen's Band at Lewis's, Ltd., Liverpool.

Johnny's present pianist, Dennis Steele—the young Southport boy who played for some time with Henry Hall—is due to enter hospital shortly for a major operation, after which he will be required for service in H.M. Forces.

It is a very comfortable job at Lewis's—day time only—with plenty of Sunday concerts to fill up. Johnny will be glad to hear from anyone with the necessary qualifications.

Recent addition to the Rosen Band is bassist Eddie Andrews, who joined the outfit a couple of weeks ago. Eddie was for a long time right-hand man for Arthur Jacobson at the Floral Hall at Southport, which delightful spot is, of course, closed for dancing for the duration.

Still another request for musicians comes from a rather unusual source. This is an exceptionally big work in the Midlands which is carrying out a vital part of our war effort, and a dance band has been formed by the production planning department, the members of which carry out light duties in the works and also spend a lot of time entertaining their fellow-workers.

A number of first-class ex-pros, are already in the band, which is still in need of two alto saxes, one tenor sax, one trumpet, and one bass to complete the personnel. The wage offered is £4 per week, with plenty of outside dance work to augment this figure, and anyone up to the age of 45 would be considered.

If anyone interested would drop me a line at the MELODY MAKER offices, 2/4, Oxford Road, Manchester, 1, I will pass their letters over to the M.D. responsible.

Fares will be paid and accommodation found for anyone who is proved acceptable.

RHYTHM CLUB NEWS

No. 41. Although the Leeds Rhythm Club has temporarily disbanded, several of the members are intending to re-form it, and new members are invited to write to Mr. A. Spooner, 52, Woodside Avenue, Burley Hill, Leeds, 4. On February 13, he and Alf Walker gave a recital of "Good Records in Jazz," and the meeting was enlivened by the presence of some of the boys from Harry Roy's Band.

No. 43. On February 13 the Leeds Rhythm Club's meeting consisted of a recital entitled "My Personal Choice," given by Alfred Foster, and featuring Bob Crosby, Hot Club of France, Venuti-Lang Orchestra, Bud Freeman, Casa Loma, Count Basie, Dorsey Brothers, and Krupa's All-Star Orchestra.

No. 150. Henceforth the Ilford Rhythm Club will hold its meetings fortnightly at the Mayfair Café, 96, Cranbrook Road, the next being on February 23, when there will be two record recitals, two Jam Sessions, and the Club's Magazine will be introduced. All information from the secretary, Jack A. E. Surridge, 133, Katherine Road, East Ham, E.6.

No. 152. At the February 16 meeting of the High Wycombe Rhythm Club, Clifford Jones gave a recital on Fud Livingstone in the series "These Names Make Jazz." The meeting ended with a Jam Session featuring Les Wilson (baritone); Ron Hickie (tenor); Joe Webb (alto and clarinet); Ron Meachen and Peter Natley (piano); Maurice Goodearl and Peter Duffell (guitar); Norman Hill and Bob Lord (bass); and Ron Clarke (drums). Details from P. J. Duffell, 53, Millend Road, High Wycombe.

No. 154. Owing to uncontrollable circumstances, the last meeting of the Hornchurch Rhythm Club was postponed, but the next will be on February 23, at 3 p.m., at the Kingswood Café, High Road, Hornchurch, when there will be a "Bring Your Own Discs" recital, and a Jam Session by the Club group. All interested should contact Harry Snell at Summerhill Lodge, Pips Hill, Basildon, Billerica, Essex.

No. 155. On February 12 the Watford Rhythm Club met to hear John D. H. Brown, the secretary, give a recital entitled "In Appreciation of John Kirby," and a competition was also held. The programme finished with a Jam Session comprising "Bix" Franklin (trumpet); "Buster" Brown (tenor and clarinet); Bert Wilson (piano); Don Shepherd and W. Hubble (guitars); Roger Bingham and Reg Sealey (drums). For information, write the Secretary, 34, Stratford Way, Watford.

No. 156. The first meeting of the St. Gwladys Rhythm Club, Bargoed, was held on February 14, when all the officers were elected. The evening ended with a lively discussion between B. Shuttle and D. Mattock on Benny Goodman, during which many of his records were used to illustrate the argument.

Chislehurst and New Eltham. A Rhythm Club operating in the Chislehurst and New Eltham district has been formed, and the opening meeting will take place on February 25 at 7.45 p.m., at the Crossways Hotel, Sidcup By-pass, New Eltham. The inaugurator is Raymond Savidge, recently released from serving with the Royal Artillery, and formerly with Carroll Lewis.

Finsbury Park. Any instrumentalist interested in forming a Rhythm Club in the Finsbury Park district should get in touch with B. Jones, at 1, Endymion Road, N.4

Laurie Kelly dropped in the office the other day to report excellent business at the Ceylon Palais at Newton Heath, Manchester, where he and his band have been resident for the past three months or so.

Like every other leader, he has been compelled to make numerous changes in the band owing to boys being called up, but has nevertheless contrived to keep the band up to strength and standard.

Laurie still leads on tenor, and the rest of the boys are: Bob Mills and Jack Sheridan (saxes, etc.); Norman Dawson (trumpet); Stan Tilston and Stan Worthington (trumpets); Rowland Harrison (guitar); Bill Rowan (bass); Lou Frazer (drums), and Al Collins (vocalist).

Incidentally, tenor man Bob Scholes, who was with Laurie Kelly for a number of weeks, has been moved by his employers to Crewe.

He is in a reserved occupation, and is anxious to contact any semipro band in the town that could use him for a few gigs on either alto or tenor.

If anyone is interested, I would be glad to put them in touch with Bob.

It very much looks, these days, as if the centre of the dance band world in Britain has transferred itself from London via Manchester to Glasgow.

After all the rumpus caused by friend Benny Loban stating some weeks ago that there was plenty of work for musicians in Glasgow, which was categorically denied by the local branch of the M.U., it would appear that, after all, there was some substance in Benny's remarks.

Joe Loss's terrific season at the Playhouse is now history, and when tragedy overtook him last week Teddy Joyce appeared set to carry on the good work.

George Elrick has now opened up successfully at the Dennistoun Palais, and at the Plaza Benny Loban himself is still going great guns.

Last week at the Empire Theatre, Oscar Rabin and his Band played to fantastic business, and Oscar tells me that there is money in plenty in the town, which the people are spending with a will.

Oscar also told me that, wherever he went in Glasgow, business was just

100 per cent., and he and the boys played a one-nighter at the Barrowland Ballroom to a crowd of 1,500 people.

In conversation with friend Chalmers Wood, who has been responsible for the bookings at the Playhouse and Dennistoun, he tells me that this is not the end of things by any means.

He has a further couple of sensations lined up which give ample proof of my opening statement. See the front page of the "Melody Maker" next week for the full story.

Nat Gonella returns to Manchester next week, when he is due to play the week with his New Georgians at the Manchester Hippodrome in the Jack Hylton show "Swing is in the Air," which also features the ever-popular coloured songstress Adelaide Hall, in addition to comic Dave Morris and Duncan Gray.

I heard Nat's band once again a couple of weeks ago when they played a Sunday concert at Pendleton, and I was amazed at the improvement which had taken place since I had previously heard it just before Christmas.

Nat, of course, as he would be the first to admit, is not everybody's meat, but if you happen to be one of the many who like his particular brand of music, here you have it at its absolute best.

Nat himself is playing as well as, if not better than, ever before, and he certainly has the knack of rousing his audience with his trumpets and little bits of clever showmanship which always appear to be spontaneous.

At one time one of Manchester's best suburban dance spots, the Levenshulme Palais-de-danse has for a long time been in the "doldrums."

It has recently been taken over by impresario H. Newton Lane, and he has installed as leader Tommy Whitefoot.

Tommy—who plays fiddle—is very well known in the north by reason of his association with the L.M.S. hotels, the Manchester Limited Restaurant, where he led Wagstaff's Band for a long time, and Lewis's Restaurant, at which spot he succeeded Sydney Chasid as leader of the band, under Don Bamford.

He made himself a particularly popular figure in this latter job, and though he is somewhat new to the palais business, his knowledge of the business is wide and varied enough to ensure his making a "do" of it.

There is already a six-piece band installed at Levenshulme, and at the moment Tommy is busy bringing the band up to strength and licking it into shape.

In a brief note, drummer Bert Yates writes to tell me that, after a season of dancing to gramophone records, the Tower Ballroom at New Brighton has once again reverted to "live" music, with himself in charge of the band.

Business is very good there on the two nights it is open—Wednesday and Saturday—and the crowds at the moment are averaging 700 to 800.

Sunday next is a very important day in the life of 19-year-old Gordon Lewin, well known in Manchester as a saxophone and clarinet player. This latter instrument has always been Gordon's "first love," and he has been studying for some time at the Manchester College of Music.

On this particular day he will be found playing clarinet with the famous Hallé Orchestra for their Sunday afternoon concert at the Odeon Theatre, Manchester.

Gordon has played in the past with such as Tommy Matthews' "Swift Serenade" Orchestra, Arthur Jacobson's Band at Southport, and on occasion with the Alfred Barker Salon Orchestra. All this in addition to his activities as a dance saxophonist.

WANT TO HEAR THE NEWS?

Important extensions of the B.B.C.'s Overseas News Service have recently come into operation, and those with short-wave sets should note that the Overseas News Bulletins in English are now being transmitted as follows:—

7.15 a.m. (W.).—31.55, 31.32, 31.25, 25.53 and 19.66 m.
9.0 a.m. (W.).—31.55, 25.53, 19.82, 19.66, 19.6 and 16.84 m.
9.0 a.m. (E.).—49.59 and 30.96 m.
Noon (W.).—31.25, 25.53, 19.82, 16.86, 13.97 and 13.92 m.
2.0 p.m. (W.).—25.53, 19.82, 16.86, 16.84, 13.97 and 13.92 m.
2.15 p.m. (E.).—49.59, 25.38 and 25.29 m.
5.0 p.m. (W.).—31.75, 31.55, 25.53, 16.84, 13.93 and 13.92 m.
5.15 p.m. (E.).—49.59, 25.38 and 25.29 m.
7.0 p.m. (W.).—41.96, 31.25, 25.53, 19.82 and 19.66 m.
9.45 p.m. (W.).—31.25, 25.53, 25.38 25.29 and 19.82 m.
11.0 p.m. (E.).—373.1, 285.7, 261.1, 49.5 and 30.96 m.
11.45 p.m., 1.0 a.m., 2.45 a.m., 5.30 a.m. (W.).—49.1, 31.32, 31.25, 25.53 m.
All times are B.S.T.
E.—European Service; W.—World Service.

STRAIGHT GOODMAN

RECENTLY Benny Goodman appeared as guest artist with John Barbirolli and the New York Philharmonic Orchestra.

He played Mozart's *A Major Clarinet Concerto* and Debussy's *Rhapsody* so successfully that Columbia propose to record him in it with Barbirolli and orchestra.

Classified Advertisements

CONTINUED FROM PAGE 11.

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DOWN BEAT, January 15, 1/4; JAZZ INFORMATION, record collector's own fortnightly, 1/-; specially advantageous subscription terms.—Send stamp for list of American books, journals and photos of swing stars. JAZZ PUBLICATIONS, 62, Cross Roads, Bushey, Herts.

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THIS WEEK'S SPECIALS.

LOMBARDI PIANO-ACCORDION, 31 piano keys, 24 basses, period finish, just as new, complete in case, £6 15s.
Bb SIOMA SAX-FINGERING CLARINET, low pitch, covered holes, condition as new, in case, £7 10s.
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For further particulars, write or call—
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47, Gerrard Street, London, W.1.

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BOEHM metal B flat clarinet, silver-plated finish, 4 gns.; Bass clarinet, 4 gns.; Galanti accordion, 4-5 voice, £25; Ridgmount amplifier, two speakers, 15 gns.; drummer's trap-table 17/6, rad 10/-, either with four temple blocks 30/-; Premier pedals, 10/- and 15/-; Premier S. drum, 14 x 6, 4 gns.—115, Longwood Gardens, Ilford.

SELMER balanced action ALTO SAXOPHONE, gold lacq. like new, £25/15; MANTAN TRUMPET, late model, gold lacq., high and low, perfect condition, £6/17/6; ALVARI PIANO ACCORDION, marble, 24-25, like new, £5/10; COUTUUE Boehm CLARINET, wood, sound, low pitch, B flat, perfect, £7/15; SYD HOOPER, 10, Northumberland Place, Teignmouth.

CONSOLE!!! £4/10, write for pictures; single tympan, £5; 3-octave harpophone, £6; tunable tom-tom, £3/10.—J. PROST, 6, Meard Street, W.1.

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MANCHESTER FIREMEN'S BAND

THANKS to the efforts of an ex-London Philharmonic violinist, now an auxiliary fireman in Manchester, the city's A.F.S. organisation now boasts its own 13-piece dance band which is doing good work at staff functions and the like.

The organiser and leader of the band—which, aptly enough, has adopted *Smoke Gets in Your Eyes* as its signature tune—is A. F. Mark Beard, a medallist of the Royal Academy of Music, London, and younger brother of Paul Beard, well-known leader of the B.B.C. Symphony Orchestra.

IN PUBLIC SOON

The members of the band, among whom are several ex-pros and semipro, rehearse in their spare time and hope, before long, to play to the public.

"Many of our chaps stationed in the suburbs and on the edge of the city rarely find time to seek entertainment these days and so, official approval forthcoming, we plan to visit them and give them a show," Auxiliary Fireman Beard told an "M.M." reporter. "Our chief problem to date has been in getting the band together for rehearsal, but this has now been satisfactorily arranged."

Led by Mark Beard on violin, the band includes auxiliary firemen Dickenson, Misky, Samuels and Bruce (saxes);

Farrar, Moffatt and Cobham (trumpets); French (trombone); Williams (bass); Ingleby (drums); Ramsbottom (piano); and Philips (piano-accompanist). Vocalists with the band are A. F. Hillgrove and Marks.

NORTHERN STARS

Several of these names will, of course, be very familiar to Northern readers.

Saxist Ralph Bruce, apart from doing quite a lot of broadcasting with various bands from the Manchester studios of the B.B.C., has worked with Tommy Matthews both as arranger and player in the successful "Swift Serenade" series of some little time ago, and was co-founder with Alan Holmes of the "Alan Holmes Swing Sextette."

He has also collaborated with Henry Reed in arrangements for Reed's broadcast adaptations of popular fables, which attained national fame some months back.

A. F. Ingleby is the official title of drummer Maurice Ingleby, well known in the Manchester area for his work with George Colborn's popular Mecca Band, with which he has toured all the firm's well-known halls.

Syd Misky is another well-known Manchester saxist, as also is Sam Samuels, who in the past has worked with Lionel Ray's Band at the Ritz Ballroom, Manchester, and the Empress, Dundee, later leaving to form his own five-piece outfit.

BLUE ROCKETS R.A.O.C. BAND GIVE SWELL CONCERT: AIRING FRIDAY

SUNDAY, February 2, was a red-letter day in the history of the Royal Army Ordnance Corps Dance Orchestra, at present stationed somewhere in the Midlands.

After accomplishing several months' hard work entertaining the troops throughout the Command, the band were granted permission to accept their first public engagement, and that live-wire amongst Midland cinema managers, Harold Pryce-Davies, snapped them up for a Sunday concert at his Byron Cinema, Hucknall, on behalf of the funds of the local Services Comforts Fund.

To say that the event caused a local sensation is just to put it mildly.

With the theatre sold out two days before the show, and as many people left outside as would have filled it again, there was no question as to success from the box-office angle.

With the boys on their toes and obviously enjoying this return to the familiar surroundings of tabs, backcloth and footlights, the show went over with a verve and snap which labelled it as being the best ever from this popular cinema.

To pick out outstanding items in a programme which was so full of good things that it did not possess a dull moment is an invidious task: suffice it to say that there was something for everybody, and the whole show reflected great credit on Eric Tann, who is the band's musical mentor.

Genial familiarities, witticisms, and slick dancing from compère Lee Street; two splendid solos from Sam Gelsley on Spanish and Hawaiian guitars; a post horn number from George

Hawkins; Tommy Keith's *Toy Trumpet*; several pleasing vocals and an American "plug" radio skit from Eric Whitley... and the old Freddy Schweitzer "stooge," Benny Daniels, doing his best to prove that the pupil can be, to say the least, as good as the master in working the familiar Schweitzer gags.

Incidentally, Benny brought down the house with his "Famous Ghost Conductor" burlesque.

On top of all this, the "fem." angle is well looked after by a bevy of smart A.T.S. girls and some really great tap and speciality dance numbers by Joan Street, Lee's charming wife.

LISTEN TO THEM!

From this it will obviously be gathered that the programme was built up to please the public and not the fans, but the latter heard quite sufficient of the band in two remarkable swing arrangements of *Barcarolle* from the *Tales of Hoffmann* and Rachmaninoff's *Prelude* to label it as being one of the best Service outfits in the country.

Anyway, you will all be able to form your own opinions on February 21, the date on which the band—which, by the way, is now known as the R.A.O.C. Blue Rockets Dance Orchestra—makes its debut on the air at 8.25 p.m. (Forces).

This broadcast is being relayed from the band's own station and, naturally, the boys are keen to give the R.A.F. No. 1 Dance Band a run for their money for the title of the best Service band, so, if you wish to hear something good... listen in!

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