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incorporating 'RHYTHM'

Vol. XVII. No. 397

MARCH 1, 1941

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LOSS LENDS HIS WHOLE BAND TO VAN PHILLIPS FOR WEEK ON AIR

ELRICK SMASHES RECORD IN FIRST WEEK'S LEADING AT GLASGOW

GLASGOW seems full of big news just at the moment.

On March 3, Oscar Rabin and his Band are taking over the stand for a short season at the Playhouse Ballroom, Glasgow, and this is a continuation of the same band policy which this enter-

BARRIGO JOINS HARRY ROY

DON BARRIGO, the ace tenor sax, has not taken long to fix up a new job since it was announced in the MELODY MAKER last week that he was leaving Lew Stone.

He left Lew on Saturday, travelled to Morecambe on the Sunday, and rehearsed on the Monday afternoon with Harry Roy's Band to take over his place in the sax section of that outfit on the Monday evening.

Don is very enthusiastic about his new job, and says that, under the inspiring lead of Joe Crossman, the sax section is a pleasure to work with, and the whole band is sounding fine.

It is interesting to record that Don's change is a return to one of his earlier leaders, for he worked with Harry and Sid Roy for a month in the band which they took to Berlin in 1929.

Harry Roy is playing Don's next week, and then will be heard over the air for a week.

RUSS ALLEN FOR R.A.F.

RUSS ALLEN, Canadian bassist-leader, member of the Radio Rhythm Club Sextette, and recently leader of his own band at the Cuba Club, has left this Gerrard Street niterie to take a five-piece outfit into the R.A.F.

Russ made many friends in the West End. His personality and the ability of his boys to accede to every request, however out of the ordinary, make the breaking-up of this band sad news for Cuba patrons.

His acceptance into the R.A.F. will add to the already impressive number of star musicians in this branch of the Services.

Herman Darewski's Week on the Air

IN place of Ambrose and his Orchestra, whose broadcasts have been postponed until March 23, the band of the week commencing March 3 will be Herman Darewski's.

Darewski will also take Ambrose's place in "Let's Have a Chorus," a programme for the Forces devised by Neil Munro, in which the band will compete with Charles Shadwell's B.B.C. Variety Orchestra before an audience of nearly eight hundred from the Forces and munition factories.

prising management inaugurated so successfully with Joe Loss and, later, with Teddy Joyce and Teddy Foster. Once again, Chalmers, Wood has a hand in the booking, which should be a very profitable one for all concerned.

At the Dennistoun Palais, the policy of engaging a star attraction has met with terrific success, for George Elrick and his Band in their first week broke all records for the hall.

This is a great tribute to George's own personality, and to his careful selection of first-class instrumentalists for his band.

It is understood that George may do some broadcasting shortly with his boys, so he left nothing to chance in fixing a really versatile line-up.

On the piano, there is a real star in the person of George Bowie, that stylish young Glasgow pianist, one of the best in the country, who would have spread his wings before this if it had not been for home ties.

Then there is Bobbie Foley, considered one of the most solid senders in the percussion business around Glasgow.

Robert Duffy, bassist with the previous Ben Reynolds' Band, completes the rhythm section.

LINE-UP

A four-piece brass section includes Maurice Deans, Chick Mayes, and Stan Goodall (trumpets), and Bill Matthews (trombone). Maurice has played with most of the name bands in Scotland, and is a pleasing vocalist in addition, while Chick Mayes (late Bennie Loban's Band), does a spot of arranging.

Other songsters in the line-up are croonerettes Jean Rogers and Irene King, while George, of course, contributes plenty in this line.

A sax quartette is made up of Eddie Cromer, one of George's old buddies in Henry Hall's B.B.C. band; Johnnie Johnston (altos), and Norman Fantom and Jimmy Kerr (tenors). Altogether, this is a fine line-up, and under George's capable guidance it has given the Palais a good send-off for what is, this month, its twentieth birthday.

DUKE'S GESTURE TO R.A.F.

NEWS comes to us this week from Harold Taylor, once News Editor of the MELODY MAKER, a post he resigned in 1939 to become a Professor of Philosophy in Canada.

Harold tells us of a swell spontaneous gesture by Duke Ellington, who is sending a set of his records to the R.A.F. club which bears his name.

Duke was overwhelmed to think that his fans across the Atlantic have not forgotten him, even when they are involved in the toughest war of all time.

STOP PRESS

Bram Martin, at Sunderland Empire this week and Middlesbrough March 3 week, urgently needs alto, piano and trumpet for long stage tour. Phone or wire Bram at theatre mentioned.

"A Gesture of Gratitude"

JOE LOSS HAS BEEN RESPONSIBLE FOR A PROFESSIONAL GESTURE THAT IS WITHOUT PRECEDENT IN THE HISTORY OF BRITISH DANCE MUSIC. HE HAS LENT THE WHOLE OF HIS BAND AND TWO OF HIS VOCALISTS TO ANOTHER BANDLEADER TO HELP HIM PERFORM A WEEK'S BROADCASTING.

Hearing that Van Phillips had a B.B.C. engagement throughout this week, and knowing the great difficulty that all bandleaders are experiencing just now in securing musicians, Joe offered his whole band to Van for the week—an offer which, needless to say, was very gratefully accepted.

Joe himself is taking the week off for the purpose, he has announced, of undergoing a slight operation.

FIRST-CLASS BOYS

The magnificence of the gesture can be understood when it is realised that Van Phillips has been saved endless time and trouble in finding musicians, and, in addition, has a first-class bunch of boys, already rehearsed and accustomed to working together, to do justice to his orchestrations.

Van's band has been augmented by

eight other musicians for the week's broadcasts, and Annette Mills and Leslie Douglas are also appearing in the programmes.

VAN'S GREAT WORK

Joe Loss told the MELODY MAKER: "I'm very glad to have been able to make this gesture to Van Phillips as some token of my gratitude to him for the valuable time and attention that he has for so long devoted to the interests of the profession."

"His work for the Musicians' Union, Dance Band Directors' Association, Musicians' Social and Benevolent Council, etc., is too well known to need stressing, and the band and I are showing him this week that we not only appreciate his services to musicians generally, but that we feel they put us under an obligation that it is difficult to repay."

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POLICEMAN'S HOLIDAY

ERIC WINSTONE'S PAGE



of accordion players. NAT ALLEN, policeman by day, bandleader by night, and current up-and-coming personality from the Café de Paris, London. (Yes, that's his photo on the left.)

Starting ten years ago as guitarist with Pete Mendell's Rhythm Kings at the Carlton Dance Hall, Tottenham Court Road, he gained his first experience of the baton when he took over the job on Pete's departure. There it was that he also first became acquainted with the accordion.

Requested by the manager to feature the instrument in tangos, he spent an afternoon with one of the Lewin brothers at their shop in Cambridge Circus diligently learning *O Sole Mio* in readiness for the next evening session.

The innovation was a success, and after further lessons from the late Andy Hodgkiss, Nat eventually joined Sydney Kyte at the Piccadilly Hotel, playing the instrument like a veteran.

At this time he was also beginning to make a name for himself as a small-part actor, and appeared in the film "The Lost Chord" as Silvio, the inn-keeper's son, and also as a street musician in "Monte Carlo," directed by Tom Walls.

* * *

The world still called, however, and leaving his connections at the studios, he sailed with the band on the *Queen Mary* on her fourth trip to America. In New York he spent his four days ashore doing the rounds, and listening to the way the accordion was used in small rhythmic combinations.

Back in England, he began to put into practice some of the things he had learnt in the States, and soon returned to the Piccadilly, this time with Jerry Hoey and his Band.

Things soon began to look up for this talented young musician, and even the outbreak of war could not halt his rapid climb to recognition.

Joining up as a special constable, he still managed to retain his front rank position in the musical profession, and last January was offered the job of taking a relief band into the Café de Paris to play opposite swing maestro Ken Johnson.

His smart five-piecer, consisting of accordion, piano, bass, and two saxophones, was immediately popular with both customers and management alike, and already he is planning fresh ventures that may shortly bring him to the notice of the listening public.

With a brand new combination known as "The Beat Swingers," he hopes to air in the near future, the band consisting entirely of policemen, wardens and Home Guards. All people, in fact, who have a beat to patrol when not swinging out under the leadership of this young very special constable.

Yes, lady, I agree with you, our policemen are wonderful...

* * *

Twenty-year-old Palmers Green pianist FRED SPEED enters the Royal Air Force next week with the satisfaction of knowing that, after seven years of lyric writing, he has at last made the grade in the song business with his new waltz, *Deep In The Heart Of The Country*.

Shortly to be published by the Cecil Lennox Music Company, it has all the earmarks of a hit tune in the making, and should definitely put him right on the map where Charing Cross Road is concerned.

Incidentally, in a roundabout way the MELODY MAKER also had a hand in producing the number, as it was through an advertisement in the paper

that Fred first got in touch with his talented collaborator, Phillip Brown.

There's a moral there somewhere for budding songwriters.

* * *

Newest recruit to British screen is accordion-playing boy star GRANT TYLER, who, together with actor John Warwick, plays the part of down-and-out street musician in "Danny Boy," a new Butcher-Signet production now being made at Ealing.

Shown playing in side streets and air raid shelters, talent, destiny, and the script man eventually lift him right into cabaret at a swank London nighterie with old friend Percival Mackey and his Band in a sequence culminating in a dramatic rendering of the number from which the film takes its name.

If only life was really as the camera sees it...

* * *

Glen Howells (accordion), Eric Wheeler (piano), Hugh Hopkins (trumpet), John Phillips (guitar), and Pete Thomas (drums) make up the personnel of what must be one of the youngest dance teams working in Middlesex.

With the exception of Glen Howells, the accordionist, who has reached the ripe old age of eighteen, the remainder are all seventeen years old or under, and reports say that they are rapidly becoming the number one band in the Harrow district.

With few blank spaces left in their MELODY MAKER diaries for months ahead, the lads have reason to congratulate themselves on a fine connection.

* * *

Played for cabaret recently at a famous institute for the deaf and dumb. After the show they had dancing, and going up to a nice little piece of blonde homework standing on her own, I indicated in sign language that we should join in.

After dancing in dead silence for ten minutes, the leader of the band came up and reminded her that she had promised to sing.

"Yes, I know," she said. "But I can't get away from this deaf and dumb accordion player."

* * *

Opportunity knocked good, hard and proper last week at the door of BILLY WILSON, well-known Norwich bandleader, when one of the acts dropped out of the bill at the New Theatre, Norwich, at the last minute.

Approached by the management to fill the gap, Billy stepped in with his snappy eight-piece accordion band, and, backed by the rhythm section of Bill Holdren's pit Orchestra, put over a show that made it hard for their fans to believe it was their first appearance in variety.

Booked by Ian Volger, resident manager, who first met Billy through his Service entertainment activities, the line-up consisted of five girls and three men playing seven accordions and a violin.

Unfortunately, I was unable to find out the names of the personnel, but you can rest assured that they will be back again shortly for a return date, and no doubt I shall be able to write more about them in the near future.

* * *

It may be a long time ago, but smiling EDDIE STANDRING can still remember the day at Blackpool when, with George Mee, the ex-Blackpool and Derby County outside left, he walked into one of the singing booths on the pier and sung himself into the job of promenade song-plugger for the firm of Lawrence Wright.

In training for the Blackpool Football Club at the time, Eddie gave up his sporting ambitions for a career in the song business, and, judging from results, certainly has no cause for regrets.

After singing at Blackpool for three years, he came to London to join the Professional Department of Messrs. Francis, Day and Hunter, and known as

the Happy-Go-Lucky Songster, sang in practically every cinema in the country.

In those days the words of the song were flashed on the screen, while he was singing, by the use of slides supplied by the publishers, and the enormous success he achieved eventually took him right into the post of Exploitation Manager for the firm of Campbell and Connolly in Denmark Street.

This was in 1925, and in June of 1926 his ability and popularity in the profession brought him the general manager's chair, which he occupies to-day.

Once past the charm department in the outer office, you will find him brisk, businesslike, and friendly. But—and this is strictly in confidence—in spite of his executive position, still as much the same smiling song-plugger as the day he took that eventful stroll on the sea-front at Blackpool.

* * *

Spotlight on swing organist ROBIN RICHMOND, who got himself a 16-piece band, including a five-piece brass section, for his debut in "Sunday Matinee," a new programme for the Forces that was broadcast last Sunday from Hammersmith Palais.

From my position behind the slide arm of the second trombone player, I watched with interest while Robin led his largest ensemble yet through a programme that included a tremendous (and I mean tremendous) arrangement of *Caravan*, and also a concert version of that beautiful melody *After The Rain*.

Personally, I would have liked to hear more of those organ swing styles of his that first brought him to prominence in the dance world, but possibly he was saving them for his next airing that takes place shortly with a smaller combination.

I may be mistaken, but Robin seems to be bob-bob-bobbing along mighty fast these days.

Good luck to him.

* * *

And in conclusion, congratulations to new Dorchester recruit SYD MANIKIN, who joins the Lew Stone ensemble this week on tenor, fiddle, and (believe it or not) the bongas.

Since his recent discharge from the Army, Syd has been working with Harry Leader at the Palais, where his fine solo and ensemble work was one of the distinctive features of the band.

Syd is, of course, no stranger to the West End, having played at the Café Anglais and most of the class jobs in town, and it should not take him long to settle down in his new surroundings.

Shall miss the pleasure of seeing both him and his charming wife next time I drop in at Hammersmith.

No. 156. The Staines and District Rhythm Club has now been formed, and on February 21 the meeting consisted of a recital entitled "The Dorsey Brothers," given by Edward Mullins, which was followed by a recital of members' requests. The next meetings will be on March 1 and 8, and all interested should write to E. G. Mullins, Red Rice, Tinsway, Chertsey Lane, Staines. Instrumentalists especially welcome.

No. 160. The first meeting of the Southern Rhythm Club, held at the Crossways Hotel, Sidcup Bypass, New Eltham, on March 4, was attended by some fifty people, including many well-known semi-pros. A dance will be held at the Co-op Hall, New Eltham, on March 7, and on Sunday, March 9, at 11 a.m., a gramophone session will be held at the Crossways Hotel, when members are invited to bring interesting discs. All inquiries to Raymond Savage, 81, Belmont Lane, Chislehurst, Kent.

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ARTIE SHAW'S SENSATION No. 5

The New Swing Discs Reviewed by

EDGAR JACKSON



ARTIE SHAW AND HIS GRAMERCY FIVE.

****Special Delivery Stomp (Shaw) (Victor OA.055061). (Recorded September 3, 1940).

****Summit Ridge Drive (Shaw) (Victor OA.055062) (Recorded September 3, 1940). (H.M.V. B.9146—3s. 8d.)

Shaw (clart.) with Bill Butterfield (tpt.); John Guarnieri (harpsichord); Al Hendrickson (gtar.); Jud De Naut (bass); Nick Fatool (drums).

AMERICAN bandleaders have never been slow in the art of creating sensations, but the greatest sensationalist of them all is surely Artie Shaw.

Let us take a glance back. Shaw first became conspicuous here for a band with strings and only one sax. In those days he professed to dislike saxophones.

Not that there was anything sensational about not liking saxophones, or running a band in which they were mostly replaced by strings.

STRINGS TO SAX

But the way Shaw used his strings, showing that they were worthy of a place in the jazz ensemble, and the brilliant records he turned out with them (remember *Sobbin' Blues* on Vocalion S.632) certainly was unexpected.

Next, after having, don't forget,

scorned the humble sax, Shaw promptly proceeded to form a new band with a full sax section.

Moreover, before long it became such a hit in America that it even beat the believed unassailable Goodman aggregation in the popularity stakes. Sensation, one may fairly say, No. 2.

Sensation No. 3 came when, at the absolute height of his fame, Shaw published an outburst in the American Press against what he described as the whole dance music racket, and

walked out from his band, swearing he had quit the profession for keeps.

The next thing one heard was that he was in Mexico, but this news had hardly got the chill off it when out came a bunch of new records by a thirty-two piece band directed by... Artie Shaw.

And if that wasn't sensation No. 4, one of those records has become it. *Frenesi* (H.M.V. B.9079 over here) is not only top seller in America, but has helped to make the tune, previously unknown, America's No. 1 hit song.

OUT-AND-OUT SWING

And now here in these two new sides is what is likely to prove the famous Artie's Sensation No. 5.

From the big bands he had lately been using for sessions, and the semi-symphonic swing they produced, Shaw now turns up with an out-and-out swing combination which is startling for more reasons than that it is only six strong, including Mr. S. himself.

In the first place the basis of the outfit is a harpsichord.

Of course you have all heard about, and also probably imagined for yourselves, the possibilities of the harpsichord in jazz, but hitherto it had been mostly talk. No one had done anything much to test the theory.

But now here comes along ex-Goodman pianist John Guarnieri, and settles the matter once and for all. To hear him in this record is to realise not only what a fine performer Guarnieri is, but that the harpsichord can be one of the finest mediums for jazz.

But Guarnieri doesn't have it all his own way. Shaw is outstanding, even for him, Butterfield is fine, Hendrickson's guitar is worthy of Charlie Christian, and De Naut and Fatool leave nothing to be desired.

If there is anything to choose between the two sides, the blues *Summit Ridge Drive* may be rather better than the faster *Special Delivery*. But this is certainly a disc you should get for both sides.



ELLA FITZGERALD AND HER ORCHESTRA.

***Five O'clock Whistle (Gannon, Myrow, Irwin) (V) (Am. Decca 68146) (Recorded September 25, 1940).

***Tea Dance (Vance) (Am. Decca 67359) (Recorded March 20, 1940). (Brunswick 03107—3s. 8d.).

67359—Ella Fitzgerald with Chauncey Houghton, Eddie Barefield (altos); Lonnie Simmons, Theo. "Teddy" McRae (tenors); Richard Vance, Irving Randolph, Taft Jordan (tpts.); George Matthews, John Houghton, Sandy Williams (tubs.); Tom Fulford (piano); John Truheart (gtar.); Beverly Peer (bass); William Beason (drums).

68146—Ella Fitzgerald (vocalist) with Houghton, Peter Clark (altos); Simmons, McRae (tenors); Vance, Randolph, Jordan (tpts.); Matthews, John McConnell, Earl Handy (tubs.); Fulford (piano); Ulysses Livingstone (gtar.); Peer (bass); Beason (drums).

because the five o'clock whistle failed to remind him when it was knocking-off time.

Of course, most of you will say that no one could be such a sap, and judging by myself, I'm in complete agreement with you. It would take more than a busted whistle to keep me on after time.

However, possible, or impossible, this is an amusing enough piece of nonsense, and Ella puts it over with a naïveté that is almost convincing.

SECRET

Nevertheless, I should wait until you've heard the Ellington version of the opus, with Ivie Anderson, which—and now I'm letting myself in for a kick in the pants by giving away secrets—is due out on H.M.V. next month.

I make this suggestion to you, in spite of the fact that *Tea Dance*, with which the whistle saga is coupled, is a quite good piece of work by a band which, if it doesn't know how to play dance music, ought to.

Under the late Chick Webb it was for years the No. 1 outfit at Harlem's famous Savoy Ballroom.



MAX GELDRAZ QUARTETTE.

***I Got Rhythm (Gershwin) (DR.4896) (Recorded July 26, 1940).

**My Melancholy Baby (Burnett) (DR.4897) (Recorded July 26, 1940). (Decca F.7736—2s. 5½d.)

Geldray (mouth-organ) with John Sasson, Ivor Mairants (gtars.); Tiny Winters (bass).

HERE'S one for all you lads who play or like mouth-organs. Max Geldray has a good enough style for anyone to follow—easy, clean, convincing, without

being exhibitionistic, and conspicuous for pleasant melody rhythmically phrased.

In fact, Mr. G. swings on the old harmonica as effectively as anyone I have heard.

What's more, his tone has none of that croaky, paper-and-comb quality that so often spoils the instrument. He's a class player all right, is this young Dutchman, who—as you have already read in the "M.M."—is now fighting with the Dutch Army over here.

Full marks on these discs also go to Ivor Mairants. His guitar accompaniments are great.

RHYTHM CLUB NEWS

No. 57. A general extraordinary meeting of the Newcastle and District Rhythm Club will be held on March 4. All past, present and intending members, including members of H.M. Forces and all Newcastle swing enthusiasts, are urged to attend or communicate with John G. White, 39, Kenton Gardens, Garforth, Newcastle-on-Tyne.

No. 150. At the last meeting of the Ilford Rhythm Club, Alan Mead gave a recital on Teddy Wilson, which was the second in the series "Star Pianists." There was also a Jam Session under the supervision of Alan Mead (piano), and featuring Terry O'Neil (clarinet), Den Clarke (alto), Charlie Weedon (cornet), Harry Eldridge and Johnny Rous (trumpets), Harry Moulton (drums), and Jack Surridge (bass).

No. 153. Apologising for the last-minute cancellation of February 16's meeting, the committee of the Chelmsford Rhythm Club announce that future meetings will be held fortnightly at 30, Sunningdale Road, Chelmsford. On March 2, at 2.30 p.m., the programme will include a recital by Keith Briggs on "The 12-Bar Blues," and by Dave Rumsey on "Kings of the Keyboard."

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20 NUMBERS FOR 12/6

YOUNG MAN WITH A HARP!

"A HARP," says Jack Teagarden, "don't jump right."

In making this somewhat ungrammatical statement, Mr. T. delivers a striking paradox, for was it not under the Teagarden banner that Casper Reardon first came to the notice of jazz enthusiasts?

Remember the tremendous sensation, back in 1935, caused by the release of *Junk Man*?

Reardon was prominently featured throughout this unique record, and there was surely not a single critic who failed to give the performance his utmost praise.

Such praise, moreover, was wholly justified, for not only was Reardon breaking entirely new ground, but few finer records than *Junk Man* could well be imagined. As a result of the harp's presence, the whole timbre of this disc was strange and exciting, and if only upon the showing which he put up here, Casper Reardon could justly lay claim to the title of "Hot Harpist No. 1."

Indeed, with the doubtful exception of Adele Girard (Mrs. Joe Marsala), there were simply no contenders, so Casper reigned supreme.

8-YEAR-OLD HARPIST

As is not infrequently the case, the first attempt was the best, and up to the present there has never been another *Junk Man*—although Reardon has figured in no fewer than twenty-two records since then (two of these, *Stars Fell On Alabama* and *Your Guess Is Just As Good As Mine*, being products of the famous *Junk Man* session).

A complete discography of Reardon's work will be given at the end of this article, but meanwhile let us consider what had been happening to this young man before he jumped so abruptly into the limelight.

It was in 1907 that Casper Reardon was born (in Little Falls, N.Y.), and at the tender age of eight he commenced studying the harp.

His progress upon this exceptionally difficult instrument was so satisfactory that, when only fifteen, young Casper was tutored by no less a personage than the great Carlos Salzedo—foremost harpist of the time.

This confidence soon proved justified, for the next rung in the ladder to fame came when Reardon won the coveted scholarship to Curtis Institute, and here he studied harp, piano and composition under Leopold Stokowski and Artur Rodzinski.

At the age of twenty our up-and-

"CONNOISSEUR"

tells the story of
CASPER REARDON

Hot Harpist No. 1

coming hero was engaged by Fritz Reiner as first harpist with the Cincinnati Symphony Orchestra, this important position coming largely as a result of a highly successful season spent with the Philharmonic Orchestra at the New York Stadium.

For such a young man to occupy this post was hitherto unheard-of, but the ability of Reardon was so altogether exceptional that for the next five years he headed the Harp Department of the Cincinnati Conservatory.

NEW HARP TECHNIQUE

In the Symphony Orchestra he was under Eugene Goossens—who expressed the opinion that Reardon was quite the most outstanding symphonic instrumentalist of his age—high praise indeed.

During this time he became interested in Negro spirituals and the blues, and since there was virtually no precedent for rendering such music on the harp, Casper worked out a new technique for these and other jazz forms.

He found such work of unexpectedly absorbing interest, and in 1932 he shocked the "long hairs" by resigning his symphony position and taking up radio work.

Admittedly he broadcast all types of music, but his ruling passion was now jazz, and he was soon appearing as guest soloist with Gershwin, Goodman, Whiteman, Templeton, Rich, Warnow, Frank Black, and even Duke Ellington.

At the same time, Casper continued to put in spasmodic appearances with various symphony orchestras, but without question the "jazz bug" had bitten him well and truly.

In 1935 came his first record—the aforementioned *Junk Man*—and whatever one's taste in jazz, there is no gain-saying that Reardon's contribution to this disc overshadows even the inspired work of Jack and Charlie Teagarden.

He unquestionably "makes" the record, and just why Jackson should complain that a harp "don't jump right" remains a mystery.

The richly deserved fame of this "Young Man With a Harp" is still increasing, but few people seem to realise the extent of Casper's appearance on wax, so it is proposed to conclude with a full discography of his always outstanding work.

1935.

Junk Man (15938), *Stars Fell On Alabama* (15939), and *Your Guess Is Just As Good As Mine* (15940).

These three titles were waxed for Brunswick under the name of Jack Teagarden's "Orchestra," with Jack (trombone and vocal), Charlie Teagarden (trumpet), Bill Rank and Jack Fulton (trombones), Benny Goodman (clarinet), Frankie Trumbauer (sax.), Roy Bargy (piano) and Casper Reardon (harp).

DISCOGRAPHY

(The following year Reardon went into the Hickory House with the "Three Ts"—comprising Tram, the Teagarden boys, Stan King, etc.—but, unfortunately, no records were made during his short sojourn with this band. He said he found the life "too hectic.")

1936-37.

In A Sentimental Mood (19094) and *Tormented* (19095).

Summertime (19911) and *You'll Have To Swing It* (19912).

Washboard Blues (21115) and *What Is This Thing Called Love?* (21116).

These six sides were issued by the Liberty Music Shop under the name of Casper Reardon, his Harp and his Orchestra (on L193, 199 and 218 respectively). As might be supposed, *Washboard Blues* is outstanding.

Moonburn (60337) and *My Heart and I* (60338).

It's Been So Long (60339) and *Sing An Old-Fashioned Song* (60340).

These recordings were made for Champion by Bob Terry's Orchestra, and besides Reardon, appear to feature Bunny Berigan, etc.

The first coupling was issued in this country on Decca F5901, and *Sing An O.F.S.* was released on F5950 (with a Dick Robertson backing).

JUNE, 1937.

Ain't Misbehavin' In A Sentimental Mood (Master 133).

Reardon made this pair for Irving Mills' new (and now defunct) label, the session being under the direction of Lou Raderman.

ALL STARS

Lou's brother Max was on piano, and the rest of the all-star personnel was as follows: Spivak, Weinstein and Case (trumpets), Russo and Turner (trombones), Ricci, Brilhart, Usifer and Adler (saxes), Korman, Bluestone, Simmitt and Hammer (violins), Stürkin (viola), Reardon (harp), Cola (guitar), Bernstein (bass), Weiss (drums)—and Franklyn Marks doing the arrangements. (Much the same line-up appears to have been used for the Liberty sides.)

MARCH, 1940.

I Can't Give You Anything But Love (2015) and *Easy To Love* (2017).

I Got Rhythm (2016) and *They Didn't Believe Me* (2018).

These two couplings marked the return to recording of Casper Reardon after three years' absence, as well as the entry into the "hot" field of Schirmer, Inc. (for their Library of Recorded Music).

They were issued on Schirmer 511 and 512 respectively, with the following personnel: Casper Reardon (harp), Angel Rattiner (trumpet), Milt Cassel (bassoon and clarinet), Alfie Evans (bass clarinet), Henry Wade (tenor), Art Zazmar and Chauncey Morehouse (drums)—with Loulie Jean taking the vocals on two sides.

(This is the young lady who inspired Red Nichols' recording of *Poor Loulie Jean*, and a further interesting point in connection with Reardon's choice of personnel is the presence of Alfie Evans—veteran reed man from the old California Ramblers. It is also curious to note two drummers, but no piano, guitar or trombone.)

Schirmer has also issued a most remarkable album comprising two 12-in. records, titled "Young Man With A



Casper Reardon

Harp" (being a suite composed specially for Reardon by Dana Suesse).

Chauncey Morehouse is again present, and on the last side he delivers an 18-bar break which makes Krupa's efforts in *Sing Sing Sing* quite childish by comparison!

At the conclusion of side 3, this old stager from the Bix-Tram days works in some amazing stuff on his now famous N'Goma drums (comprising fourteen drums, tuned to play every semitone in the ninth from E up to F).

The suite consists of three movements—*Processional* (Thebes, 1300 B.C.), *Evensong* (Ireland, A.D. 1300), and finally a two-part *Twentieth-Century Madrigal* (described as a Study in Jazz, designed to display the technical resources of the harp as applied to this musical idiom).

Miss Suesse is at the piano, but she allows the harp to take a lion's share of the honours.

And, with the exception of twelve piano solos recorded for Victor (for their "Tap-Dance Accompaniment" series), that is Casper Reardon's varied discography to date.

At present he is leading a small band at the New York night club—Le Ruban Bleu, and may we wish this quite exceptionally talented young man all success.

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Duke Ellington



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★
A
BIT
OF
OLD
TIME
JAZZ
SECRET
HISTORY
★

by
**Douglas
Stannard**

IF... Yes, I know, the whole course of one's personal history (and the world's, too, for that matter) might have been different if...

But this story is still more than worth telling, even eleven years after it happened.

Because—as long as you can replace that needle-worn pressing of *Dipper Mouth Blues* (and even if you couldn't), you'll never forget Joe "King" Oliver, the man whose trumpet playing has left an undying imprint on the whole course of jazz.

Properly, the story of Joseph Oliver began in 1885, when the greatest of all the pioneers first saw the light 'way down yonder in New Orleans—but right now we're specifically concerned with a particular story.

The setting for this was 1929 New York, when the speak-easies might have offered corn in their liquor, but assuredly put none in their jazz.

"Open to Engagements"

It has been said that, around this period, Joe was already getting old, but he wasn't a great deal over forty, and anyway he could still hit the high ones and (more important) play with that terrific flair for real jazz which has given his name a permanent niche in the history of this music.

The truth is that more than a fair share of ill-luck had dogged Joe from the day, nearly four years previously, when his original group disbanded.

The break-up has never been satisfactorily explained—although the theory that the pupil Louis Armstrong was striding ahead of his tutor may have some basis in fact.

Anyway, Joe carried on without his original band at Chicago's Lincoln Gardens, but, with business flopping along with Wall Street docks, the Big Shot of Jazz, who had been used to picking his own jobs, had to advertise his band as being "open to engagements."

But work was as elusive as Hoover prosperity was rapidly becoming, and Joe, his money dwindling, was having a thin time.

Then the Lincoln Gardens (formerly the Royal Gardens, which speaks for

itself) called in Joe to help jack up tottering business, and the King formed a group which later was to augment under the name of Luis Russell.

Joe seemed all set now for another ride on the big-time bandwagon—and then fire gutted the club.

To add to his troubles, talking pictures were now producing a Mississippi flood of jobless musicians, and with forty years of life behind him, he began to feel that maybe he'd better quit. So he tried his hand at the publishing game, but met with very little success.

Ultimately the sun seemed to break through. He got fixed at the Plantation Café—only to have this spot fold up on him too.

You might have thought that, with all these reverses, Joe would be pretty well down in the dumps—but Joe had a big heart in that big frame of his, and he kept right on making ends meet as best he could with one-nighters and recording dates.

And then, at last, he came to New York in 1929 to front a band at the Savoy Ballroom in Harlem. And here "King" Oliver was king again, for his crystal-like, driving trumpet-playing was a solid sander to the Savoy's patrons.

Cotton Club Offer!

Joe was truly back on the road to jazz fame; his name began to mean plenty once more—so much so that the Cotton Club invited him to sign a contract.

This was the crucial moment in his career. Maybe he didn't really know that, otherwise jazz history might conceivably have taken a different turn.

When the contract was offered, Joe hesitated; he was coming up again, and the figure wasn't what he'd been used to asking and getting in the heyday of his fame.

Well, to cut it short, he turned the job down; the Cotton Club management cast round for a substitute, and their offer looked mighty attractive to a young coloured guy who not long before had been jerking soft drinks in a soda fountain. So Joe went out into the wilderness of one-night stands and Edward Kennedy Ellington went in—to the club which was to become lastingly associated with his name and his music.

It is interesting to ponder on just

what would have happened had Joe taken that job and left Duke still looking for work. We must all believe that music such as Duke's would have rocketed up sooner or later, but it's hard to resist the conclusion that in some respects the course of jazz might have been different.

And perhaps the saddest tale is that by rejecting the Cotton Club job Joe signed his musical death warrant.

Full of hope, he embarked on a new series of one-nighters—but he was playing to a public which knew not "King" Oliver, and, anyway, was attaching itself to the growing fad for swing.

Gave His Money Away

His players left him; he couldn't induce old friends in New Orleans to leave their home town and try their luck with him.

But Joe never saw the danger lights—or, more fairly, he must have seen them but didn't care, for he spent his dollars aiding young musicians, although all he now had to live on was a recording contract.

Yes, Joe Oliver was that kind of a guy.

Then, his recording contract finished, "friends" vanished—yet this indomitable coloured veteran staged a last attempt at a come-back by forming a band for a tour.

Even in this enterprise, however, ill-luck dogged him, for the barnstorming coach was completely wrecked. His sister sent him some money—but it was no use.

The king of the trumpet went bankrupt.

Finally, only five years ago, came the crowning blow—the disaster dreaded by musicians everywhere. Pyorrhea had been troubling him, and at last he lost all his teeth. So now he was completely out—unable to play his last cent gone... his health cracking up.

Old, ill and penniless, the man who has been "King" Oliver eked out a humble living as a ballroom attendant, too poor even to buy a set of dentures which would have enabled him to play trumpet at least for his own pleasure.

Latterly, he lived in Nashville, Tennessee, forgotten by the fans who had shouted their admiration of his torrid playing with Buddy Bolden, Bunk Johnson, Freddie Keppard, Kid Ory, Armstrong, Dodds, Dutrey...

Only Memories

A new generation had grown up which knew nothing of that night in New Orleans in 1916 when, his boys beating out a lowdown rhythm, Joe walked into the street and played an almost endless stream of inspired blues phrases which brought people pouring out of the dance-halls and sporting joints on Canal Street to acclaim him as "King."

Down in Nashville, Joe had only memories of the great days of pioneer jazz, of the first really hot band of all time—that and his correspondence with his sister in New Orleans.

So, at last, Joseph Oliver died at fifty-four years of age. And now, years after his death, he has made a posthumous come-back because, amid the welter of smart riffing and slick orchestrating, fans are discovering that King Oliver's jazz had something after all.

Maybe Joe himself has provided the best of all memorials, sociologically and musically, in his immortal *Canal Street Blues*.

The group which made this ranks as one of the most important ever assembled in jazz history; Oliver, trumpet; Armstrong, cornet; Honore Dutrey, trombone; Johnny Dodds, clarinet; Lil Armstrong, piano; Bill Johnson, bass; Baby Dodds, drums.

You can still hear them giving out on *Canal Street* and *Dipper Mouth Blues*—on a single disc, Brunswick B 02200.

Joseph Oliver died unhonoured and unsung... but he's still "King" Oliver.

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Our Readers Write—

ABOUT "MIKE" . . .

"MIKE" in a recent article ignores entirely the fact that the sort of music improvised jazz usually is simply cannot be written down because there is not—indeed, could not be—an adequate musical notation to express the infinite variety used of degrees of accentuation, of tone-colour, of note-lengths, of degrees of vibrato and of rates of diminuendo, etc., of the notes.

He says that "the best artists ought to be good enough to have their thoughts digested and multiplied by the performance of other, less distinguished players," but there are certain "thoughts" which cannot be at all adequately expressed in writing, and, therefore, cannot be conveyed to other players, at any rate in written form. If "Mike" will try to transcribe an improvised solo he considers "some of the best jazz we have ever heard," in such a way that it can be reproduced fairly accurately by "another, less distinguished player"—or even by another very distinguished player, such as Sigurd Rascher on alto sax—he will discover soon enough how impossible it is, even if he invents a special, very complicated, notation, which he carefully explains to the other player.

In fact, written jazz has very much more limited possibilities of expression than improvised jazz, and I consider this an important criticism for the following reason, viz., that the most noticeable feature of jazz, as distinguished from "legitimate" music, is the rhythm section, and I can see no sufficient justification for a rhythm section (in jazz as a pure art) than the fact that, by providing a basic harmony and a basic beat, it saves the melody-instrumentalists from the intolerable burden of having to, at the same time, supply, or imply, basic harmony and the basic beat, and construct parts the melodic and rhythmic interest of which lie, respectively, partly and almost entirely in their conflicting with the basic harmony and basic beat; that the rhythm section allows them almost infinite melodic and rhythmic freedom. And so to reduce the possibilities of melodic and rhythmic freedom of expression—and they are enormously reduced if one confines oneself to jazz that can be written down—is to make hardly any use of a very important advantage of jazz (some would say its only advantage) over "legitimate" music.

TIMOTHY MOORE.

Cambridge.

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ABOUT "DUOPHONE" . . .

MAY I make an appeal to your readers for assistance in the compilation of a Duophone catalogue? These now defunct records are worthy of considerable study, for behind a multitude of pseudonyms are to be found bands featuring such jazzmen as Nichols, Mole, Livingston and McPartland, and I hope eventually to track down details of every issue.

Apart from a query concerning the actual company for which these recordings were made, I look to some of your more knowledgeable readers for information regarding the following numbers: D.4004, 4011, 4013, 4022, 4026/7/8, 4031, 2/3, 4037/8, 4041, 4043/4050/1/2/3 and any subsequent to 4054. Such information will be most welcome. Just jot down details of title, artist, matrix and catalogue number on a postcard, and send it to me at the address below. Thanks in anticipation!

Of course, if anyone happens to be in possession of a Duophone catalogue, then things would become a whole lot easier.

R. G. V. VENABLES.

ABOUT NOONE . . .

I READ with interest the appreciation of Jimmy Noone that appeared in a recent issue.

It is very gratifying, in these days, when what was once jazz is being rapidly superseded by commercialised "swing" and falling into obscurity, that the times when clarinet solos were not drowned by batteries of violas and cellos are not altogether ignored.

Are not Joe Marsala and Arnold St. Jurgen worthy of inclusion in the front rank of the world's clarinetists? The latter, at any rate, has escaped the influence to which Shaw and even Goodman have succumbed.

J. N. STEDERS.

Bromyard, Hereford.

ABOUT "DUBBING" . . .

THE review of the new Count Basie record *Gone With What Wind?* and *Blow Top*, by Edgar Jackson, this month contains a remark that the disc is "presumably a dubbing."

I have been wondering how long it would be before the reviewer would arrive at this conclusion when it is amusing to note that almost every record issued on Parlophone for months has been "dubbed" from an American Okeh, Columbia, Vocalion or Brunswick pressing.

There is a never-failing method of determining a "dubbing" from those taken from the original master. By looking at the run-off groove on these discs, just notice whether this joins a single "swinging circle." If it does, the disc is "dubbing," but if it joins a double "swinging circle," this is a genuine pressing from the master.

For example, compare the recording by the Benny Goodman Sextet of *Boy Meets Girl* with

the above-mentioned Basie recording, and you will see what I mean. The former is from a master; the latter a "dubbing."

The single "swinging circle" (an expression I use for want of a better one!) is always used on recordings made over here by the Gramophone Company, and this accounts for the reason why it is always found on the "dubbings" of American recordings.

All records by Will Bradley, Raymond Scott, Red Nichols, Joe Sullivan, and many others issued recently have been "dubbed," and the same remarks as those contained in the review of the Basie record could have well been applied in some of these instances.

Has anyone a copy of the *Blues* by Artie Shaw (Vocalion S.124) they would sell me? Would they write to me c/o the Melody Maker?

STEPHEN MILLER.

ABOUT JAZZ'S PLACE . .

THERE have been many arguments on the subject of whether Jazz has any real place in the realms of music. If we are to decide, we must ask ourselves, "What is music?"

It takes, I think, two forms:—
(1) The expression of human emotion in sounds of definite tonal and rhythmic form.
(2) Sounds beautiful in themselves or pleasing to the ear.

The best music is found where these two ideas are combined.

Can Jazz be said to conform to these principles? I say emphatically, Yes! Its very essence is the untrammelled expression of emotion in sounds which are pleasing to the ear. Ensemble "jamming" holds the same position in Jazz as counterpoint in "straight" music.

It is the same emotion expressed by several themes at the same time.

The difference between Jazz and "straight" music is that the former is the expression of the instrumentalist, whereas the latter is the expression of the composer.

DESMOND VARLEY.

Leeds.

ABOUT DODDS . . .

MANY of your readers will be aware that Bluebird reissued several sides by that superb New Orleans clarinet artist, the late Johnny Dodds, over a year ago.

May I suggest that as a fitting tribute to this great player, H.M.V. make these sides available in a special "Johnny Dodds Memorial Album"? You will remember that the Parlophone Co. did this when Bessie Smith died. Will all readers who are in favour of this please drop a line to the H.M.V. Co. asking for this to be done?

I was glad that Fusilier Lipscombe has done something to boost the purest form of Negro music—the blues. Hidden away in the American Race catalogues are magnificent examples of the purest Jazz.

Such blues singers as Roosevelt Sykes, Pettie Wheatstraw, Big Bill Broonzy, Yas Yas Girl (Merline Johnson) and Alberta Hunter deserve much more attention than 90 per cent. of the present releases.

The accompanying groups include such stars as Henry Allen, Barney Bigard, Walter Davis, Charlie Shavers, Buster Bailey, Honey Hill and Josh Altheimer.

The above race artists produce music that is truly art, as it expresses the joys, sorrows and other emotions of the people concerned, as all true art should and does.

To those brought up to the "refined" art of Red Nichols playing *Roses of Picardy*, and to the followers of Mr. Edgar Jackson, whose standard is Woody Herman's *Get Your Boots Laced*, Pappa, or even those of "Mike," who can see no farther than 1933, these race items would be "crude," but to all true lovers of Jazz and Negro folk music, they would be very welcome releases.

ALBERT J. MCCARTHY

Shirley, Southampton.

DRUM DOPE-27

SOME old tricks are worth keeping going—and here is one which used to be a standby with the old-timer, but which is not used a great deal these days.

It consists of using the bass drum as a cross-rhythm provider—by which is meant that it should be played on with the snare drum stick as well as with the pedal.

The first essential is that the skin shall be board hard—otherwise the whole thing is impossible and only makes a boomy mess instead of adding to the rhythm.

Next, don't crowd your kit round the bass drum so much that you can't get unrestricted movement of the stick.

Next, be very sparing with the effect. Use it mostly for "fills" between phrases, something like this:—



Next, when a number comes along that it lends itself to (such as *Begin The Beguine*), use a bass drum figure for, say, the middle eight (or the first and last eight), something like this:—



Finally, for the love of Mike (yes, the chap who writes such scathing remarks about drummers), don't overdo it.



TAKING HIS NUMBER!

A Numerical Interview with TEDDY FOSTER

When were you born?	1/1/08
How old were you when you began playing piano?	11
When did you take up trombone?	1923
And the trumpet?	1927
When did you join Percival Mackey on trombone?	1927
When did you begin leading your own band at Tony's Ballroom, Birmingham?	1933
When did you make your first broadcast with your own band?	1933
When did you take the "Kings of Swing" on tour?	1938
How many broadcasts have you done since May, 1940?	30
How many ounces of tobacco do you smoke a week?	4
When did you appear in the Coliseum Command Performance?	1939
When did you tour Switzerland, Holland and Belgium with Van Toff?	1927
How tall are you?	5 ft. 8½ in.
When did you join Billy Cotton?	1933
Ambrose?	1937
And Jack Payne?	1938
About how many cars have you owned?	19
When did you first admire Betty Kent's voice?	1931
When did you marry Betty Kent?	6/2/35
How many lost pipes has Betty replaced for you?	11
How many are still "missing"?	2
When did you first record with your own band?	1936
When did you first appear in films?	1935
About how many special orchestrations do you possess?	1,500
What is the greatest number of notes you've played on trumpet in one bar?	14

CLASSICS OF JAZZ

by Bill Elliott

No. 14—"That's A Serious Thing" and "I'm Gonna Stomp, Mr. Henry Lee"—Eddie Condon's Hot Shots (Special H.M.V. B 4987)

THIS is a record of Chicago style jazz—an expression that has often been abused and has been given many meanings without anyone being quite sure of the correct one. Panassie and Co. used to say, "a small band improvising collectively," but I've heard dozens of small bands doing that and the dire noise is certainly not Chicago jazz as I know it.

You can't get out of it by saying that Chicago style is merely a name and does not exist either, for if you think that way, listen to any of the records that feature Eddie Condon and I'll wager you find something different in the style from that of the average pick-up-recording band.

CHICAGO

Any rate, I don't want to get involved in any argument, so let me say that this record is a perfect example of Chicago style and as such must be included in this series.

I'm Gonna Stomp is a fairly fast side and opens with an all-in chorus, led by Charlie Davies on trumpet.

In passing, let me add that, to satisfy the purists who regularly check up my personals with the reference books, I have put Charlie Davies, although it is a well-known fact that Charlie Teagarden changed his surname for this session. His chorus is in a simple style and with easy phrasing.

Condon on banjo and Stafford on drums are making themselves heard in the rhythm section, and the banjo behind the tenor solo that follows is superb. Happy Cauldwell is the tenor soloist—a coloured player we don't hear enough of—who plays in the croaky tone beloved of Pee Wee Russell.

Jack T. takes the vocal

Personnel:—Mezz Mezzrow (alto); Happy Cauldwell (tenor); Charlie Davies (trumpet); Jack Teagarden (trombone and vocal); Joe Sullivan (piano); Eddie Condon (banjo); George Stafford (drums).

the tenor boy honking away with him.

Then comes Joe Sullivan with a typical gin-mill blues solo that I especially like, followed by Big T. in a trombone solo that needs no boosting from me.

The next chorus is rather strange for it is an alto solo from Mezz. I know the croaky-toned clarinet and tenor of Mezzrow, but here we have a croaky-toned alto, and yet I like it and it certainly fits into the general atmosphere.

His solo leads into the last ensemble with the trumpet leading.

This is a grand record and one that's going to stop on my turntable for the next 30 minutes, long after I've finished typing this.

VOCAL TOPS:

Twelve Discs by Famous Chirpers

Bessie Smith—"Muddy Water"	Parlo. R 2478.
Billie Holiday—"Billie's Blues"	Vocalion S 38.
Mildred Bailey—"Squeeze Me"	Parlo. R. 2257.
Ethel Waters—"Porgy"	Bruno. 01522.
Adelaide Hall—"I Can't Give You Anything, etc."	H.M.V. B 4959.
Ella Fitzgerald—"Sing Me A Swing Song"	Bruno. 02264.
Ivy Anderson—"It Don't Mean A Thing"	Bruno. 1292.
Maxine Sullivan—"Blue Skies"	Vocalion S122.
Connie Boswell—"Dinah"	Bruno. 01926.
Cleo Brown—"I'll Take The South"	Bruno. 02013.
Helen Ward—"Dixieland Band"	H.M.V. BD 183.
Rosetta Crawford—"I'm Tired Of Fattening, etc."	Vocalion.

VOCAL TOPS: The Best Male Singers And Their Best Records

Bing Crosby—"Someday Sweetheart"	Bruno. 01992.
Louis Armstrong—"Ain't Misbehaving"	Parlo. R 462.
Jack Teagarden—"Basin Street"	Parlo. R 1356.
James Rushing—"Good Morning Blues"	Bruno. 02496.
Don Redman—"Two Time Man"	Bruno. 1400.
Henry Allen—"Patrol Wagon Blues"	H.M.V. B 6377.
Fats Waller—"Believe It, Beloved"	H.M.V. BD 134.
Bob Howard—"Whisper Sweet"	Bruno. RL 221.
Billy Banks—"Yellow Dog Blues"	Vocalion 20.
Bill Coleman—"Object Of My Affection"	Fr. H.M.V. K 7618.
Taft Jordan—"It's Over Because We're Through"	Bruno. 02929.
Red McKenzie—"Darktown Strutters Ball"	Parlo. R 1044.

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SOME REFLECTIONS ON JAZZ, 1941

by
"MIKE"

LEST some of you should think that I adopt a deliberately ostrich-like attitude towards modern jazz, I have been thinking of some of the music I have heard recently.

In the course of a job of work which I need not mention here, I have to listen to quite a few recordings which in the ordinary way I would not hear at all—being content to read what Edgar Jackson has to say about them, and leave it at that.

I must confess at once that the score of recent discs which I have heard have done little or nothing to make me change my mind on the subject in general. In particular—yes.

But then I have always had quite an open mind, even a liking, for new jazz in particular; it is the new jazz in general which depresses me.

So let me reflect on Jazz, 1941.

EFFICIENCY

The first thing that strikes me is the colossal efficiency of the playing. Even British players, who were at one time far behind their American colleagues in purely technical matters, seem to play with a confidence and slickness which nobody would have thought them capable of a few years ago.

Alas, that this technical efficiency did not come when British jazz was younger and more inspired!

One impression this technical slickness creates is that the music is very much more brilliant than it really is. I can imagine, in fact, that the unwary novice may easily be taken in on hearing, say, Duke Ellington's *Dusk*.

The novice, having read this column, for instance, will probably have some idea that Duke is something of a figure in jazz.

So off goes the novice and listens to *Dusk*. He hears in this performance everything that he would expect to hear from Duke's band.

The tune is slow, wistful; the scoring is lovely; the piece has atmosphere; it is beautifully played. It is also almost unusually dull and uninspired in comparison with other music by Duke Ellington in the same genre.

I can well imagine, however, that the novice, having heard of this genre, will suppose *Dusk* to be as typical, as in-

spired, as *Mood Indigo* and some of the earlier slow pieces that made Duke's reputation.

The truth is, however, that beneath the polish and elegance of the playing and the orchestration, we encounter nothing more than a rather ordinary piece of music of the kind which Duke could write in his sleep, and probably does.

Mind you, I find this particular record quite charming; Duke would not be half the composer he is if he could not turn out charming music without effort at leisure. But that is not the point.

My point is that Duke's musical physique does not seem to have developed in the last eight years.

Jazz, indeed, seems to be suffering less from old age and its attendant decline in powers than from arrested mental development. Technically jazz has got along fine; more people can play better than ever before. There are more opportunities to play, more encouragement.

It is the brain which has not developed.

I am particularly interested in the case of this Ellington piece. It has been quite a time since we had any new Ellington; at any rate, there was a gap of what seemed like a couple of years when we heard nothing new from his pen.

JAZZ TYRANNY

After such a long interval one surely has the right to expect a composer to have developed a little since the last time we heard his work.

But in *Dusk* there seems to be no development. The music is not retrograde. We do not find Duke "swinging" the classics, or reviving old tunes for want of new ones. But, equally, there is no sign of looking forward.

Superficially there is a slight "progress" to be noted in the harmonic structure of the music. But I do not count that as a step forward.

After all, whatever "new" chord progressions Duke uses in *Dusk* were not suddenly unearthed in 1940, or

whenever the piece was written. The chords were there for the asking at least ten years ago.

Still, it is refreshing to find that there is a tendency to try to get away from the eternal tonic-and-dominant tyranny of average jazz, even if—when the harmonic structure is stripped of its decorations and "screwiness"—we find that we are still with our old friends Tonic and Dominant after all.

In its way, modern jazz can be as fascinating a study as the jazz of the Golden Age, though for rather different reasons.

However, I will come to that another time.

For the time being let me say that a good deal of the jazz of to-day is no worse than it was in 1933, when the "Swing Age" began; on the other hand—well, I'll come back to that, too, in due course.

TRUMPET TIPS—29

WHAT do you know about hats and trumpet playing? Probably you think you know it all, for the simple reason that there seems so little to know.

As a matter of fact, it's quite a subject.

Take, for a start, the three different kinds of "hat"—(a) the genuine bowler, (b) the soft felt, and (c) the metal bowler.

The genuine bowler takes quite a lot of preparation. Here's how:—

Strip the bowler of its lining, headband and outside ribbon. Then cut a hole in the crown about 2 in. in diameter (if you don't, it has a tendency to make you sound flat).

Then get some size from the local ironmongers, mix it up with hot water—about $\frac{1}{4}$ lb. to a quart of water. Paint it on to the hat, inside and out, brim and all. Lay aside for a day or two until it's quite dry.

You'll probably be surprised to notice that all the size has apparently disappeared—actually it's been absorbed by the felt.

Repeat the painting and the drying. Do it half a dozen times, until the hat is board hard.

Then give it a couple of coats of aluminium or "gold" paint.

We'll deal with the other kinds later.

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"DETECTOR" writing about War Time Radio says



WATCH THE ROCKETS

ONCE again the high-spot of last week's dance music was the R.A.F. Dance Orchestra, directed by Sgt. Jimmy Miller.

With a host of new numbers, this combination put up, on Friday, February 21, a show which even it had never equalled. Swell arrangements, played with a verve, style and musicianship never surpassed by any British band, made this 40 minutes all too short.

An innovation was the "Small Fry Section"—a contingent of the band, consisting of clarinet, trumpet, trombone and the rhythm section, which was used for hot numbers. Its performance of *Honeysuckle Rose* was superb.

R.A.F. RIVALS?

Nevertheless this section didn't have things all its own way. A concert arrangement of *Estrelita* made even yours truly, hardened rhythm fan that he is, realise that such things can be most enjoyable.

Other grand items were the well-known *Beat Me, Daddy*, with Ronnie Aldrich's boogie-woogie piano; *Eep, Ipe, Wanna Piece Of Pie*, with Billy Nichols singing; *Moon For Sale*, *Five O'clock*

Whistle, with Sid Colin singing, and *We Three*.

But brilliant as this R.A.F. Dance Orchestra is, it may soon be having a rival in the R.A.O.C. Blue Rockets, who had the lion's share in "Odds and Ends," a troop concert, which was on the air the same evening.

The weakness of this band at the moment is that it lacks confidence, due probably to the short time it has been together and lack of rehearsal.

But the musicianship is there, and it has the right idea.

THE RIGHT IDEA

At the start the saxophones especially seemed nervous, resulting in slightly faulty intonation. But as the boys warmed up things improved.

If the Army wishes to produce a band which can equal that which is such a credit to the Air Force, it must realise that bands cannot be built in a day.

No matter how good the musicians may be individually, only hours of daily rehearsals, with every encouragement and assistance, can build them into a first-class ensemble.

I hope the Blue Rockets' C.O. will realise this. The R.A.O.C. has the chance of possessing a grand orchestra.

SOAR!

not the least advantage of which would be the healthy competition it would provide for the R.A.F. lads.

Although nothing succeeds like success, nothing breeds success more than a little healthy competition.

And the country could well do with one or two more really good dance bands on the air to help keep up its pecker in these trying times.

FORCES' LETTER-BOX

Forces! This is your own special corner of the MELODY MAKER. Whether you want news of old pals, orchestras, instruments, records or just to send greetings to other members of the Forces, write here. Here is where all readers will look to hear from you. Keep your communications as short as possible, and address them to: Forces' Letter-Box, THE MELODY MAKER, 93, Long Acre, W.C.2. No charge. All done by kindness.

Here goes for this week's batch. A.C. 1377624 wants good copies of Elizabeth British Brunswick discs, in particular *Dizie*, *Crazy Rhythm*, *Shy Anna*, *Under The Moon*. They must be in first-rate condition.

F. TRACY, 940095, R.A.F., stationed in a lonely part of the Northern wilds, is anxious to obtain a battery operated radio set so that the lads can have some kind of entertainment. Having only hurricane lamps for lighting, it must be a battery set, and he hopes some kind reader will satisfy the requirements of a bunch of swing fans and a fellow musician.

A.C. ART FRANKLIN, formerly with the Windo Martin Viennese Orchestra at the Dome, Brighton, is M.D. of an R.A.F. Band in Sussex, and is anxious to enlarge the band. Besides weekly camp dances they have bags of gigs, and any musicians in the Services stationed within this area, particularly tenor, trumpet, trombone and bass, should contact him. He's also on the look-out for a decent alto instrument.

JACK CURRIE, Glasgow saxophonist, now in the Rescue Service at Fulham, is eager to contact fellow musicians in his district who are also in the A.R.P., with a view to forming a dance band of a really decent standard. He'd also appreciate news from his old Glasgow cronies.

The 131st LIGHT A.A. BATTERY, R.A., has formed a dance band in order to entertain its members who are for the most part deployed in very remote parts of the country. They need especially piano, alto and violin parts with which to start a library, and so provide entertainment of which they would otherwise be deprived.

NEW RHYTHM CLUBS

FINSBURY PARK. The introductory meeting of the 159 Rhythm Club took place last Wednesday at 7 p.m. The organiser, Mr. B. Jones, of 1, Endymion Road, Harringay, N.4, is keen to get in touch with all enthusiasts, instrumental or not, in the Finsbury Park district.

N.W.3 GROUP. Although the Kingsbury Rhythm Club has had to close down, the secretary, Eric Preston, is forming a new club, and asks former members and new enthusiasts to contact him at Keats House, Keats Grove, Hampstead, N.W.3. Telephone: HAM 2062.

REDHILL. Swing enthusiasts in the Redhill area interested in forming a Rhythm Club should communicate with Mr. A. C. Murphy, "Casita," Cavendish Road, Redhill, Surrey.

SOUTHPORT AND DISTRICT. Mr. Bart Taylor, of 5, Everard Road, Southport, invites all interested instrumentalists to write to him for particulars regarding the formation of a Rhythm Club.

COVENTRY. All readers interested in the formation of a Rhythm Club in Coventry should write to Mr. G. F. Greene, at 46, Cleverley Avenue, Radford, Coventry.

THE R.A.O.C. BLUE ROCKETS DANCE BAND as they appeared at a recent concert.

The full line-up is:—

Eric Tann (ex-Lew Stone, Henry Hall and Roy Fox), trombone - leader, with George Clouston (ex-Sidney Lipton), Victor Knight (ex-Louis Levy), altos; Benny Daniels (ex-Jack Hylton), Shirley Waldron, tenors; Tommy Keith (ex-Hylton), George Hawkins (ex-Jack Payne), Harry Cocker (ex-South African Broadcasting Co.), trumpets; Ronnie Rand (ex-Hylton), trombone; Eric Robinson (ex-B.B.C. Television Orchestra), Eric Harrington (ex-Sidney Phasey's Orchestra), violins; Keith Pace (from Nottingham), Jack Baverstock (ex-Maurice Winnick), pianos; Sam Giesley (ex-Jack Harris), guitar; Eric Whitley (ex-Carroll Gibbons), bass; Lou Stevenson (ex-Hylton), drums. Vocalists: Eric Whitley, Sidney Pulfer (ex-Sidney Lipton). Compère and producer: Lee Street (ex-Jack Jackson).

DANCE BAND DONT'S—18

DON'T TAKE IT EASY AT A GIG.

This sort of advice is a lot easier to give than to take. But if you can take it (and that's the current phrase now, isn't it?), it's worth its weight in, well, onions.

The ideal band (from the dancers' point of view) is that which never stops from the time the gig starts to ten minutes after it should have stopped. This is more than human musicians can stand, but the nearer you get to it the better.

At a recent dance the band was very good. But it had a cast-iron habit of playing through a number, giving one encore, and then stopping for a rest, no matter how hard the dancers clapped.

It was a dreadful sight to see the dancers standing on the floor, slowly and disappointedly realising that the band just wasn't going to play another note, beg they never so hard.

I spoke to one of these disappointed dancers. "Good band, isn't it?" I said. "Haven't had a chance to hear it yet," he growled, and went away feeling that it was the worst band in the district.

So what's the good of all the record-studying, band practice, equipment buying, and all the rest of it, if people think the band is rotten because it is giving "under weight"?

So remember.

The golden rule is: Slog yourself to death, spare neither yourself nor anyone else to give the dancers the time of their lives.

It's a hard rule, but, after all, nobody ASKED you to be a musician, did they?

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BRAND'S ESSENCE by PAT BRAND

gathered together afterwards, swapping cigarettes and bomb experiences like long-lost brothers while they waited for another bus.

It takes a bomb to break down the Englishman's reserve like this (especially with cigarettes the price they are)—and it takes an Englishman to be more impressed by this than by a near miss.

Uniformed visitor smartly stepping up to my desk the other morning proved to be ex-"M.M." Birmingham correspondent and Wally Dewar sax player, **SONNY ROSE**, now L/Cpl., and leading light in

a fifteen-piece R.A.O.C. Orchestra that scintillates with talent.

Leader is Sheffield pianist, **RAY GATTIE**, and amongst his boys are Eric Jacobs (1st violin) from the Shrewsbury Symphony Orchestra; Len Rispin formerly played drums with "M.M." contest-winning Mayfair Dance Band; Bill Hort, from the *Daily Sketch*, on 2nd alto, blew with the journalists in the St. Bride's Orchestra; Joe (bass) and Phil (guitar) Hamon were both frequent visitors to the mike; and Ken Tunstall toured the halls as a juvenile accordionist.

The above selection shows that the band can dispense straight and swing music with equal ease. It is the official garrison orchestra for the West Midlands, covering all the concerts and dances in that area, and Sonny tells me that there's quite a chance of our hearing it over the air before long and seeing it on a G-B. tour.

An enthusiastic C.O. is not the least of the band's assets, and he's very keen for the line-up to be augmented.

In particular, a good lead trumpet and two trombones are wanted, and boys already in the R.A.O.C. who would like to transfer, and instrumentalists not yet called up, should write to Sonny, c/o this paper.

Returning to the profession after a few years' absence is that young veteran pianist-leader **MAURICE L. BOWMAN**, whose name will be familiar to most of the present-day big-timers.

For through his ranks have graduated dozens whose names are eagerly sought by the stage-door autograph-hunters.

He was at the Wimbledon Palais at one time. His violinist left and a new fellow came down to take his place—a lad no one had ever heard of, called **JOE LOSS**.

Lead violinist in another of Maurice's bands was another young player—**JOE CROSSMAN**. Yes, violin for Joe was then just starting to learn clarinet

and soprano sax—from a coloured gentleman who always played best lying flat on his back, dead drunk!

SAM WEBBER is another ex-Bowman graduate, so is the Ambrose drummer, **MAURICE ZAFER**. So it's not surprising that pianist Maurice should find the call of the profession too insistent to be ignored.

At one time he had one of the most coveted West End gig businesses, apart from doing gigs for **AMBROSE**.

What with resident jobs at the Criterion Roof Garden, Cabaret Club, Maxim's, etc. etc., there's hardly a West End hotel where he hasn't led his band, and many is the tale he has to tell of those earlier days.

He remembers in particular the early days of night-club cabaret. At Maxim's one week was starred a famous West End dancer. She'd run through the music with them on the Monday afternoon—and it consisted of the fastest fandango Maurice and his boys had ever seen.

Maurice, to add to his troubles, was seated at an upright piano with his back to the floor (why is this so often the case?). So he looked to his lead violin to keep him posted as to what was happening.

The time came for the cabaret, down went the lights, off went Maurice's hands on that incredible fandango. He hadn't the foggiest idea of what was happening out on the floor. Vainly he listened for a lead from the rest of the boys.

The sax was mute, the drums all over the shop, and from the violin came the most excruciating noises. Desperately he carried on to the end of his music, then turned round.

The dancer was clad in the flimsiest of costumes yet seen in public—and the boys had been held too pop-eyed in amazement to so much as glance at the music!

A far cry from those days to non-stop revue!

MAX BACON, who is now able to get out of bed and hobble about a little on crutches, points out a radio announcement which caused him a bit of amusement.

It appeared in the Press on Wednesday, February 19, and read: *Forces*, 12.30 p.m. *Carroll Lewis Carries on—with Issy Bonn*.

Queer how things work out, isn't it? Some years back, there were two singers, Mr. and Mrs. Lyndon. They sang at such places as the Gaiety, Coliseum and Daly's, and then Mr. Lyndon went into theatrical management and was to be seen at the Grand, Edgware Road.

Musical director there was a young man named **JACK LEON**.

Time passed, and the son of Mr. and Mrs. Lyndon in his turn went into management, first at various cinemas and latterly at the Twickenham Palais. Musical director at the Palais is a young man named **SYD PETTIT**.

Mr. Lyndon, junior, used to listen to the band night after night, humming the familiar melodies. And one evening he thought: "It must be fun to sing with a band." A day or two later, he plucked up courage and joined Syd on the stand.

He lived to tell the tale—and Mr. Lyndon, senior (now manager at the Regal, Marble Arch) heard it. He listened to young Victor, nodded his head. The lad was taking after his parents. He bethought him of a friend who might be interested. The friend was.

On February 10, vocalist in Jack Leon's E.N.S.A. Half-Hour broadcast was **VICTOR LYNDON**.

That was only the start. **ARTHUR SALISBURY** used him four days later, and again on the 19th. And he's lined up for many more dates with his father's former M.D.

Youth seems to be taking a number of bows on this page this week.

A line from **NOBBY KNIGHT**, late drummer with the London Palladium Orchestra, keeps me posted as to his extensive travels for E.N.S.A., and writing from Scotland he tells me he's working out J. B. Priestley's slogan, "Let the people sing," with amazing success.

With him are Bill Richardson on violin, late leader at the London Palladium; Ray Jorre, late leader with Bobbie Howell's Band; and Bert Castle, of "Peter Pan" fame, on piano.

Vocalising with this combination is Nobby's 16-year-old daughter, **DORIS KNIGHT**, and on one occasion, out of four shows they did in 24 hours, she sang no fewer than 36 numbers!

Goering should employ her, for I hear on good authority that every time she stands up before these Scottish munition-workers, she brings the factory down.

Anyway, **BASIL DEAN** himself visited one place where they were appearing and expressed a very high opinion of the show. Nice work, Nobby! Keep it up.

And another youngster who writes to me is sixteen-year-old **ERIC DELANEY**, whom you have probably seen billed as "Britain's Youngest Swing Drummer."

A pupil of **MAX ABRAMS**, he's now at the Floral Hall, Morecambe, all set, it seems, for the summer season, with **NORMAN ROBINSON'S** Band.

Three broadcasts from these boys soon. Watch out for them!

Two programmes which will prick up the ears of all guitar-players and disc-collectors generally, since they are being given by **A. P. SHARPE**, are scheduled for March.

The first, "Guitar Blues," will come over the Forces' wavelength on the 5th, at 11.15 a.m., and will be twenty minutes of blues played by Teddy Bunn, Django Rheinhardt, and duets by Eddie Lang and Lonnie Johnson on the old Okeh discs that have never been issued over here.

The second programme is on the same wavelength on March 10 at 10.45 p.m. Under the title of "Carl Kress—Plectrum-Guitarist," it is a biographical study of this player's life, illustrated by records from the American Decca album that Kress made some months ago.

And it's no use your offering fabulous sums for these discs (A.P.S. has already refused pounds for the Lang-Johnson duets), as he's just not parting with them. He'd sooner take the risk of one of Jerry's eggs finding 'em!

An E.N.S.A. artiste who has been lucky in escaping serious injury is **BARNEY POWELL**, known to audiences as the "hands and feet xylophonist."

He recently returned safely through the minefields and storms of the Western Ocean, only to be involved in a train smash five days later.

Since the start of E.N.S.A.'s activities Barney has been most active, including a tour in France, a lengthy tour of R.A.F. stations, and recently with the "Here We Are!" concert party in Iceland, whither he journeyed last November.

Originally intending to stay four weeks, the tour ran for nine, during which time the company presented 83 concerts for the troops, broadcast from Reykjavik, incidentally travelling right round the island by boat, a distance of over 1,000 miles.

On his return, Barney was snapped up to complete the bill at the New Theatre Royal, Norwich. Travelling up there, his train was the one fated to be wrecked that morning.

But Barney's luck held good. His only injuries were sustained through a typewriter and a heavy suitcase falling on his outstretched arms from the rack above.

After rendering all possible help to the injured, he proceeded to Norwich, and played that evening apparently without discomfort, though he agreed that it was a nerve-racking experience, and that he was terrified at the time lest his arm muscles might be affected.

Barney has been filling in with E.N.S.A. prior to joining the R.A.F. on March 1.

JEANNE D'ARCY, former Harry Roy "Sweetheart of Swing," is now resident croonette with Norman Chard's Band at the Wellington Club, Knightsbridge, London, S.W.

HANDSOME tribute to British dance musicians, the dance-music profession, and the *MELODY MAKER* comes from Australia's *Music Maker*.

Entire front page of our August 31 issue is reprinted in their November number, just received, with its bold headlines, "Air Raid No Scare Raids—Thanks to Dance Bands," and the detailed review we gave of how West End entertainment carried on during blitz hours.

Says *Music Maker's* editorial:—

"On our Overseas News pages you will read epic stories of British musicians sticking gamely to their posts and entertaining crowds of people throughout the night and far into the following morning, while marauding Messerschmitts and Dorniers roar incessantly overhead.

"You will read how musicians and singers have worked until exhausted in their efforts to keep high the spirits of a brave, war-scarred people.

"Music firms, too, are shown to be manfully carrying on under nerve-racking conditions.

"And yet, despite their privations and discomfures, and the ever-present knowledge that the next bomb may blast them into oblivion, these people are cheerful in spirit and demeanour.

"There is a great object-lesson for Australians in this attitude of the British folk under fire.

"We salute their tremendous bravery and limitless courage, and because we are musicians and music-lovers, we applaud the steadfast devotion to duty of our English confreres, who have risen so nobly and gloriously to their country's call, and are answering it in their own particular way!"

We, for our part, remember that front page, knocking it together at 4 a.m. in a cramped office on the ground floor, since the architects who designed our own office had not allowed for high explosive and incendiary bombs.

We remember working out those headlines whilst the crump and whistles (that were then a novelty) echoed in the blacked-out streets around us—and discovering when daylight broke that all that had been protecting us from the blitz was a thin piece of plywood over the window under which we had been working!

We can laugh—now. But those headlines are still holding good.

One person who's convinced that he's going through this war unscaathed is Decca record chief, **HARRY SARTON**. Harry has had his home bombed, and suffered no personal injury. Three times he has been within a few yards of exploding bombs, and has suffered no injury. After this, he feels pretty confident.

The third near miss occurred the other night when he was on a bus. The bomb burst in the roadway forty yards ahead. The blast brought the bus up standing. All its windows shattered into tiny fragments. Bits of the road whizzed down on the roof. But no one was hurt.

Three times lucky, says Harry. But it seems to me it was just as well the driver wasn't going any faster.

What impressed him most of all, it seems, was seeing all the passengers

NORTHERN RADIO NOTES

FEATURED at the Ritz Palais-de-Danse, in the small Lancashire town of Bury, Jack Cannon and his Band have made themselves very popular there during their sojourn, and have also reached a wider public through the medium of Sunday concerts in Manchester and district.

Their music will shortly reach a still wider public when, on March 22, they are due to broadcast in the Forces programme from 5 to 5.30 p.m.

Other dates of interest to musicians are March 11, when Johnny Rosen and his Band again "take the air" (5 to 5.45 p.m., Forces), and March 29, from 5 to 5.30 p.m., when listeners will again hear Jack McCormick and his Band.

On March 13, from 2.45 to 3 p.m., Kitty Masters and Len Berman—both ex-Henry Hall vocalists—will be the stars of "Musical Matinee."

Continuing the popular Northern radio feature, "Flippant Fingers," Eric Stevenson—well known locally as the "Whispering Pianist"—will be heard once again playing in the Forces programme from 5 to 5.15 p.m.

SENSATIONAL MIDLANDS BUSINESS

PHENOMENAL! This would seem to be the only word to use in aptly describing the volume of dance business being met with in the Midlands during this present winter.

Despite black-out, blitz, bombs, and the rest of the war time afflictions, even the oldest hands in the business are unanimous in the opinion that "there never were such times," and increased admission charges to all evening sessions have been met with a corresponding increase in box-office figures.

One small but interesting illustration as to how even the oldest established of institutions is being affected by the boom is the cutting out of "Old Tyme Night" at the Nottingham Palais de Danse.

To the uninitiated this means just nothing... but to any musician who has worked at the Palais it will convey worlds.

For more years than one cares to remember, "Old Tyme Night" at the Nottingham Palais has been one of those unchangeable spots in a changing world, besides which, from a financial standpoint, it was easily the best night of the week... but these are certainly the days of youth.

MUSICIANS WANTED

Another interesting sign of the times is that most ballrooms throughout the area now display the terse announcement: "Jitterbugging is not allowed in this ballroom."

What of the bands amidst all this prosperity? Just harder work for the musicians and headaches for the leaders! The former are standing up to their tasks very well, but it must be said that the present dearth of musicians is developing into a serious problem with all leaders, and it is difficult to surmise how anything short of a miracle can cure the headaches.

For instance, Rube Sunshine, resident at the Victoria Ballroom, Nottingham, is anxious to contact altos, tenor, piano and trumpet; Les Thorpe at the Nottingham Palais requires a trombone; whilst Billy Merrin, at the Plaza Ballroom, Derby, is anxious to hear from musicians on any instrument, and, as Billy says, "either sex."

This remark should not be taken as a cry of despair, however, as, from what one can gather, and always providing that the material is available, Billy is considering the formation of a ladies' band.

By the way, Billy Merrin's Commanders are due for their next airing on March 10.

SCOTS NEWS

EDINBURGH dance halls still continue to do good business, not surprising in view of the talent available.

George Adam and his band, with croonerette Bryce Davis, still continue (of course!) at the Havana Niterie, while Tim Wright is still pulling them in at the New Cavendish, Tim of course being the power behind the bandstand nowadays.

Dick Denny and John Holton carry on for Mecca at the Palais, where C. L. Heimann's new dance, the "Tuscan," a satire on "Musso's" activities, is the current attraction.

At the Excelsior Ballroom is Harry Murray, an old Edinburgh favourite, who is remembered in Glasgow for the time he played his "bent" soprano at the old Ritz.

The capital is certainly upsides with Glasgow when it comes to providing snappy Sunday entertainment for all and sundry. In the famous Usher Hall the Edinburgh Corporation is providing "Sunday Night at Seven," a show featuring the musical activities of the Royal Artillery concert orchestra, military band and dance orchestra.

News is to hand of a once well-known Glasgow sax player, who went off to South Africa some time ago. David Crawford is the man, and we hear that he signed up not so long ago with the South African Air Force.

Next of the local boys to depart for service is saxist George Noble, who was until recently playing at the Glasgow Locarno, after a previous spell at the Berkeley. Like a few other local lads George had completed a course at a wireless school, and is due for the R.A.F.

Classified Advertisements

CONTINUED FROM PAGE 11.



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TUNABLE chrysoflash tom-tom, £3/10; 14 x 8 dual snare s drum, 8 gns.; consolette, 45/-; thin cymbals, 10-inch, 12/6, 11-inch 14/6, 12-inch 16/6; B flat saw-fingering clarinet, £6/17/6.—115, Longwood Gardens, Ilford.

DRUM kit. 28 x 15 bass, blocks, etc., excellent condition, £15/10; trumpet, £4/15; bass drum and case, 28 x 15, £7/10.—ALBERT ALLNATT, 70, Haydens Road, Wimbledon, LTBerty 4913.

BARGAINS.—White "Swing King" tunable 12-inch tom-tom, double-headed, £2/15; console, two posts, wheels, etc., £2/10; snare drum extension arm for console, 35/-—G. TREUTLEIN, 11, Cecil Road, Peterborough.

TRUMPETS. Besson international low pitch, Conn high and low, both S.P.G.B., like new, £15 each.—FRASER, 29, White Road, Basford, Nottingham.

CARLTON pro. kit. Premier chrome console, tunable tom-tom, temps, goose 4 cym., whole outfit cost £62; would exchange for 5 or 6-voice Hohner, Scandell, De Lappe, etc., or would sell.—PEMBER, 41, Cumberland Avenue, Basingstoke, Hants.

HOHNER piano accordion. "Tango IV" (120-41), perfect, £20 or offer.—PAYNE, 26, Ashwater Road, S.E.12.

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ELECTRIC two-neck Hawaiian guitar, brand new, no case. £20.—8, Rostrevor Gardens, Hayes, Middlesex.

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MAR. 1, 1941

Vol. XVII. No. 397

Your Diary for 1941—

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JERRY DAWSON'S NORTHERN GOSSIP

ALWAYS a popular stage outfit, Younkman and his Gipsy Band have recently been playing a number of Sunday shows around Manchester and district with conspicuous success. A mixed band of boys and girls dressed in Russian style, it is a colourful show with the gipsy atmosphere preserved throughout.

Russian by birth—he was naturalised 17 years ago—Nat Younkman has had a long and varied career in the dance band and show business. At one time a dancer in the Russian Ballet he afterwards took up drumming as his career and played in all sorts and sizes of bands and orchestras. He was one of the first drummers in the country to play Jazz even before saxophones became popular, and in these days he was an expert performer on the xylophone.

His wife—a soprano vocalist—and his two daughters—playing piano and violin respectively—are members of his band these days, and outstanding amongst his various specialities in the show is his baritone vocalist, Ivor Adams, a very fine singer indeed.

Nat has recently made his home in Manchester, and actually chose the night of the "blitz" to take up residence there—certainly a very warm welcome to the North.

Now in their fourth year of residence, Vin Kelly and his Band are still hard at it at the Sharston Hotel at Wythenshawe, near Manchester, and report excellent business.

The band is basically a four-piecer with Vin leading on piano and Johnny Crane (tenor); Harry Aldcroft (trumpet); and Freddie Campbell (drums), but war has its compensations inasmuch as they very often have members of the Forces come along and sit in with them in order to "keep their hand in."

One of the "Tommys" who has played with the band quite a lot recently is alto man Stan Martin, who was for a long time with Ron Miller's Modernists, the well-known London contesting band.

Playing every Saturday at the Majestic Ballroom, Barnoldswick, Lancs, is the Savona Dance Band, which has been in existence now for no fewer than fifteen years.

In addition, they play a great deal in Skipton for various military dances and other private functions.

The leader is T. Chapman, who plays piano and accordion, and the rest of his boys are: R. Dickenson, A. Whittaker and R. Holmes (saxes, etc.); F. Hudson (trumpet); R. Hudson (trumpet and trombone); J. Dean (bass); C. Williams (drums); and J. Yeddall (vocalist).

Trumpet man Fred Hudson played with the Savona years ago before he took up the business professionally, and he played with Peter Fielding and Harold Ramsay before returning to the fold since the outbreak of war.

* * *

Received a long letter the other day from ex-Jackson trumpet man Bob Brown, who, as I mentioned some little time ago, is now in the Royal Corps of Signals, where he is in charge of the company's dance band.

He tells me of a young girl vocalist whom he heard recently singing at a local dance, and so impressed was he that he asked her along to the camp to appear at a concert that he and the band were giving. In spite of the cold weather, she knocked the boys colder still with her terrific Boswellian style and grand stage appearance.

Her name is Nesta Ivor Jones—something tells me that she's Welsh—and Bob assures me that she can hold her own with most female singers—English or American. (Picture next week, boys!—Ed., "M.M.")

* * *

Recent arrivals at the camp who are proving useful to Bob are Mark Maurice, late Geraldo alto player, whose wife, by the way, has recently presented him with an addition to the family; Tommy Benton, who for many years was pianist and right-hand man for Bram Martin, and another pianist, George Johnson, from Jack White's Band.

* * *

Bob's only trouble at the moment appears to be that the new intakes do not contain any trombone players, and for the concerts and dances he is compelled to rope in a couple of local civilians, which gives him a line-up of six brass, five saxes, five rhythm—including two pianos—and three fiddles. Some band!!!

Incidentally, Bob has lost touch with an old pal of his in Syd Fearn, ex-Jackson, Cotton and Payne trumpet player. If Syd should happen to read this and would care to drop Bob a line c/o this office, I will be delighted to forward same.

After spending the last couple of years in Liverpool—he has been playing recently with Bert Pearson at Reece's Restaurant—tenor man Ronnie Gallop has received his call, and is now serving as Third Wireless Operator in the Merchant Service.

Incidentally, Bert would be glad to hear from any tenor player with the necessary qualifications to take over Ronnie's chair.

* * *

At present on National Service in his home town of Oldham, Joe Kirkham has recently taken over leadership of a band which has been formed by the local A.F.S. Joe is highly delighted with the available talent, and he has high hopes of making it into a really good band before very long.

On Sunday last they made their first concert appearance at a show staged by the Chief Constable, at the Gaumont Theatre at Oldham on a bill which included Donald Peers, amongst others.

Donald, of course, is now serving in the R.A.S.C., but is luckily able to get away on occasion to play Sunday concerts and to broadcast.

He has had innumerable airings of late, and will be heard again on March 8, when he is due to take part in "Music Hall," and again on the 11th, when he will be heard in a show which is intended for America as well as for home consumption.

* * *

Still one of the biggest attractions in show business, Charlie Kunz played three concerts in Manchester on Sunday last, which were the usual sensation, Charlie proving once again a show-stopper.

At Pendleton he was supported by Jack McCormick's Band, which included for the occasion three boys now in the Forces in pianist Jack Jordan (Army) and saxists Bill Griffiths and Ernie Cadman (R.A.F.).

Strangely enough, Pendleton was the last theatre that Bill played as a civilian with Harry Roy's Band, where he received a tremendous ovation, when, at the close of the show, Harry announced that he was leaving the band to join the R.A.F.

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