

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 398

MARCH 8, 1941

THREEPENCE

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LATEST SENSATION

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"M.M." CONTEST FOR LANCASHIRE

B.B.C. BANS BANDLEADERS FOR POLITICAL OPINIONS!

DOES A GOOD BANDLEADER WHO CAN ENTERTAIN THE PUBLIC OVER THE AIR SUDDENLY BECOME A BAD BANDLEADER BECAUSE HIS POLITICAL CONVICTIONS ARE OPPOSED TO THOSE OF THE B.B.C.?

This is the problem raised by the B.B.C.'s decision to ban all bandleaders and artistes who have been connected with the People's Convention, and some of the bandleaders who will be affected are Lew Stone, Van Phillips, Phil Cardew and Ben Frankel.

All these leaders, and many other broadcasting stars, have been warned that, unless they renounce entirely their

connection with the Convention, they will be barred from broadcasting in future.

The problem raised is an extremely serious one since, for the first time, the private life and views of a bandleader are to be made the test of his entertainment value.

The leaders mentioned have for many years proved themselves to be first-class broadcasting artists, and what they do in their spare time or what they think should surely be secondary, in a democratic country, to their great popularity—as bandleaders—with the public.

STORM OF PROTEST

Quite understandably, a storm of protest has arisen against the ban, and, while the MELODY MAKER is not and never has been a political organ, we feel strongly that it will be nothing short of a tragedy if outside considerations are allowed to prevent the British public from listening to the music of Lew Stone and the others in the future.

The B.B.C. has taken the line that during the war it does not wish to give employment to artistes whose views are opposed to the national effort.

HARRY ROY FOR GLASGOW

CHALMERS WOOD has once again proved his claim to the title of Sensation Provider No. 1 by signing up Harry Roy and his Band for a short season at the Playhouse, Glasgow, commencing March 17.

Joe Loss, Teddy Joyce, Teddy Foster, Oscar Rabin and now Harry Roy are names which have certainly put the Playhouse right up the alley of radio and theatre fans, and the first extended booking of the Hotcha Harry line-up should keep the ticket-scalpers as busy as ever.

Harry is, of course, a house-packer on his occasional visits to the Empire, and, when his huge radio fan public is taken into account, there should be plenty of spectators as well as dancers at the Playhouse to have a closer look-see.

The other arrangements at the hall will continue, Louis Freeman providing a six-piecer to act as relief.

COTTON'S SWELL SHOW

BILLY COTTON and his Band close the bill at the Shepherd's Bush Empire this week with a twenty-five-minute act that sets a standard for stage shows throughout the country.

From start to finish there is evidence of the vast amount of stage experience and rehearsal that have gone to the making of the show.

It is not many orchestras that can switch direct from comedy to sentimental ballads, and do justice to both, and perhaps the success with which Bill's 14-piece do so is due as much to the fact that the comedy is as carefully disciplined as the grand musicianship of the boys.

The band will be broadcasting all next week from the West Country, and future stage dates include Coventry Hippodrome (March 24) and Dudley Hippodrome (March 31).

Lew Buckley Fixes Rochdale For Semi-pros' Big Night on March 28

WAR TIME CONDITIONS HAVE INEVITABLY MADE IT IMPOSSIBLE FOR THE "MELODY MAKER" TO CONTINUE THIS YEAR ITS FULL SEASON OF DANCE BAND CONTESTS. NEVERTHELESS, THERE IS TO BE AT LEAST ONE CONTEST FOR NORTHERN AND MIDLAND BANDS AND ANY OTHERS FROM FARTHER AFIELD WHO MAY BE AMBITIOUS ENOUGH TO MAKE THE JOURNEY.

It is to be held on Friday, March 28, that is to say in three weeks' time, at the Carlton Ballroom, Great George Street, Rochdale, Lancs, where so many successful contests have been held, and will be entitled the MELODY MAKER All-Lancashire 1941 Dance Band Championship.

BANDS FROM ANYWHERE

The contest is open to semi-pro. and amateur dance bands from all parts of Great Britain.

Service bands are eligible and will be very welcome.

For this opportunity to enjoy once again the contesting spirit and all the fun and entertainment that have regularly been a feature of MELODY MAKER contests during the last fifteen years, we have to thank that most enterprising and indefatigable promoter Lew Buckley.

"I am determined that this season

shall not be allowed, if I can help it, to pass without giving the boys one chance to get together and revive all the old associations and good-heartedness which have made MELODY MAKER contests the backbone of the British amateur and semi-pro. dance band movement," he says.

"All I need to make the evening a bumper success is the support of the boys.

ENTER NOW

"Time is short, we have less than three weeks to go, and I ask all bands who wish to enter to write to me for entry forms immediately, at 107, Broadway, Royston, Oldham, Lancs. (Telephone: Main, Oldham 1431.)"

Well, boys, it's up to you now, and we feel sure you will do your utmost to

Please turn to page 2

LOSS SIGNS 17 YEAR OLD SAX WIZARD MAKING FIVE-REED SECTION

ONE of the biggest breaks in the profession has befallen seventeen-year-old sax and clarinetist Walter Crombie.

He joins Joe Loss on Monday next, when Joe presents, for the first time, a five-piece saxophone section on the stage, and Wally will make his debut in the distinguished company of Norman Impey (first alto and clarinet), Danny Miller (second alto and clarinet), Reg Brewster (tenor and clarinet), and Micky Dean (tenor and clarinet).

First coming to Joe's notice a year ago, Wally's playing at once attracted this star leader. But Joe was due in a week's time to start what was to prove a phenomenal tour, and rehearsals were too far advanced for the inclusion of a new member.

At Joe's suggestion, Wally stayed behind to gather band experience, and joined Al Tabor at the Capitol, Wembley, afterwards playing with him at the Rougemont Hotel in Exeter. Later he has been a feature of Billy Smith's Cricklewood Palais Band, and although Billy had him under contract, he immediately released him when this offer came along.

Wally was intended for the Law, but such was his enthusiasm for swing playing (he practised ten to twelve hours each day), and such his obvious talent, that his father did not attempt to stand in his way, but arranged for him to study under Laurie Payne.

His decision has been more than justified, for, after only two years' playing, this youngster steps into one of the most coveted positions in the profession.

NAT ALLEN ADDS

NEWCOMERS to Nat Allen's Swing Five Group at the Café de Paris, W., are Jerry da Costa and Jock Salisbury.

Jerry, vocalist and drummer, was formerly in the pre-blitz band at the Embassy Club, and Jock, on trumpet and vibraphone, was with Sydney Kyte.

They replace Jack Clapper and Lou Nussbaum.



Walter Crombie

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M.M. 8/3/41

Our New York Correspondent Sends us the
Latest News from the States

SPANIER LEAVING CROSBY TO FORM BIG BAND

THE ASCAP situation seems to be more confused than ever this week; there is no indication of what, if any, the Government's next steps will be to force a settlement, and general opinion along Tin Pan Alley is that by the time it is settled this will have been the most expensive and complicated dispute in the history of American show business.

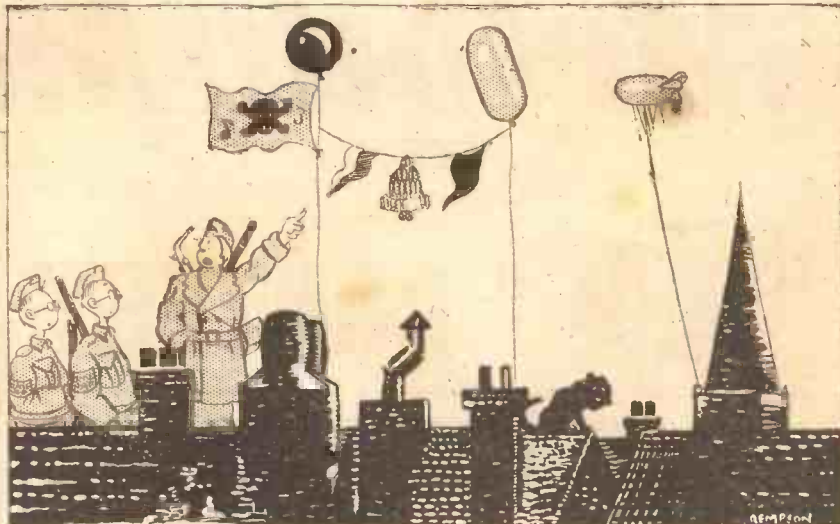
Last week, broadcasting on a series of independent stations which have licences to play ASCAP music, the Society's president, Gene Buck, took part in the first of a series of airings entitled *ASCAP on Parade*, featuring Irving Berlin and other famous composers in person. Buck stated during the course of the broadcast that he would like to negotiate a settlement, and proposed that a time and place should be arranged.

Apparently the likeliest solution lies in the possibility of adopting a "per

use" basis for the licences; in other words, the networks will be allowed to pay for the programmes on which they need ASCAP music instead of paying an overall fee covering all time on the air, regardless of whether music is used or not.

This would in effect be a partial victory for ASCAP, but the loss they have already suffered in the enormous expenses of publicity during the course of the fight, plus that of being entirely off the air so long, is already a heavy blow, and the fact that the rival BMI is now an established institution which will permanently baulk ASCAP's monopoly is another incontrovertible factor.

The jokes about that queen of the



BILLY PLONKIT: "They were left over from last Saturday's Gala Dance at the Drill Hall, fellows, an' I thought they might come in handy as our own Balloon Barrage in Daffodil Road."

public domain, *Jeannie With The Light Brown Hair*, are flying fast and furious. One ASCAP publisher is shortly putting out a song whose title bears ironically on the situation. It's called *Jeannie's Light Brown Hair Is Turning Grey*.

And one radio station has pinned up a notice strictly forbidding the singing or playing on the premises of the hackneyed opus.

A significant fact emerging already from the whole business is that radio undoubtedly is the commercial lifeblood of a song and that this is reflected in the financial returns, for by now all the top ten sheet-music sellers are non-ASCAP tunes, whereas the ASCAP numbers, denied the privilege of network publicity, have slipped down in sheet music and record sales alike.

The ASCAP publishers, cognisant of the impossibility of really working on numbers in these conditions, are bringing out nothing new for the present, but are still trying to squeeze the last drops of juice out of numbers they had started on before January 1, on the assumption that things are now virtually the way they were in the pre-radio era, when a song had a chance to last much longer because it couldn't be aired to death in a few weeks.

SPANIER'S PLANS

Big swing news of the week is the impending departure of Muggsy Spanier from the Bob Crosby Band. As soon as they've found a replacement for him, Muggsy will come to New York to get started with a big band of his own, playing an enlarged version of the Dixieland music he featured at Nick's and on records a year or so ago.

The fate of the Hal Kemp Band is still in the balance, and the chances seem to be that it will have to split up unless a leader with a big enough name can be found to front it. Skinnay Ennis, former Kemp vocalist, has been helping the boys out by fronting them recently, but he cannot do this permanently as he is too well set with his own band which he formed after leaving Kemp, and which now has a very good commercial radio spot.

Teddy Wilson's fine little band concludes its long stay at the Uptown Café Society shortly to go to the swanky Pump Room in Chicago, where John Kirby worked last year. Incidentally, if you read rumours in any of the American magazines that Teddy is to rejoin Benny Goodman, discount them.

TEDDY AND BENNY

Teddy has again assured me that there's no chance of it. However, Goodman's pianist, Bernie Leighton, is no longer with the band, and Teddy helped out by making a recording session with Benny this week.

Last Sunday was a gala jazz day in town. In the afternoon Milt Gabler gave the second of his jam sessions, and the music was as great as the crowd. Red Allen and Hot Lips Page indulged in a frantic "cutting session," supported by Higginbotham, Pee-Wee Russell, Joe Sullivan, Eddie Condon, Zutty and others. A humorous interlude was provided by, of all people, Jack Bland formerly well known as guitarist on those old Chicagoan records, and now very adept as a comedy M.C.

The same evening Charlie Barnet played a gig at the Savoy Ballroom. The turnout was immense, and the music—what you could hear of it—

first class. Charlie's new singer, Lena Horne, is a solid sender. She has just made her wax debut with the band on *Good For Nothin' Joe* and *You're My Thrill*.

Barnet is dropping her for a couple of weeks while he tours the South, where it is feared audiences would object to the mixed-colour angle. It's the same old South!

Benny Goodman is preparing to play President Roosevelt's favourite tunes at the presidential birthday dance in Washington. He was told that F.D.R.'s pet numbers included *Boots and Saddles* (by Teddy Powell), *Home On The Range*, *Happy Days Are Here Again*, *Yellow Rose of Texas*, *Lore's Old Sweet Song*, and *Anchors Aweigh*.

BANDS FOR FILMS

Joe Marsala, moving this week from the Hickory House to the Famous Door, takes on Dave Bowman, the former Hylton and Bissett pianist who recently left Jack Teagarden's bunch. Ernie Hughes is the new keyboarder with Mr. T., who's set to make his first Decca session this week. The band played this week at a big charity dance for the British Ambulance Corps at the Waldorf-Astoria.

Benny Carter has opened for a couple of weeks at Nick's in Greenwich Village, replacing Bobby Hackett. It's the first steady job he's had for many months and may enable him to stabilise his personnel.

Don Redman, reported last week to be taking up the baton again, has decided to front Snookum Russell's Band, a group that has been jobbing around for some years.

Big bands in the films are getting to be more and more fashionable. Glenn Miller makes his first feature in March; Bob Crosby is at work on his second at M-G-M; Glen Gray may start one soon; Ozzie Nelson and wife (Harriet Hilliard) will be featured in a Columbia production starring Ruby Keeler. The Ink Spots, highest-paid of all coloured quartets, are at work on "The Great American Broadcast" for 20th Century-Fox.

LANCS "M.M." CONTEST-MARCH 28

(Continued from page 1)

help Buckley and the "M.M." to make this event a roaring triumph.

You may rest assured that neither Lew Buckley nor the "M.M." will leave any stone unturned to make this a grand evening.

Doors will open at 8 p.m., and dancing will continue until 1 a.m. A bar licence has been applied for.

Freddy Platt and his 12-piece orchestra have been engaged as house band for the evening, so that dancing will be non-stop.

The contest is, of course, under the auspices of the MELODY MAKER, who will, as usual, provide the judges.

There will be the usual handsome prizes and "M.M." Diplomas of Merit for the winning bands and best individual instrumentalists, as well as the "M.M." Bannerette of Honour for winners of the Championship.

In fact, it only needs the support of all bands who can possibly enter the Contest to make the evening just like old times.

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HOW MANY TIMES	arr. Haymes	DARKTOWN STRUTTERS	arr. Murphy
MARIE	arr. Jenkins	CHINA BOY	arr. Murphy
MISS ANNABELLE LEE	arr. Clinton	CLARINET MARMALADE	arr. Murphy
REMEMBER	arr. Clinton	HOT LIPS	arr. Murphy
I NEVER KNEW	arr. Mundy	I'll See You in My Dreams	arr. Murphy
WHAT'LL I DO	arr. Kresa	I'M a DING DONG DADDY	arr. Murphy
RAMONA	arr. Mason	In a Little Spanish Town	arr. Mason
THAT NAUGHTY WALTZ	arr. Levy	LINGER AWHILE	arr. Skinner
ALICE BLUE GOWN	arr. Skinner	SUNDAY	arr. Murphy
BEALE ST. BLUES	arr. Dale	WABASH BLUES	arr. Murphy
DARDANELLA	arr. Mason	WANG WANG BLUES	arr. Murphy
SWEET GEORGIA BROWN	arr. Dale	MY BLUE HEAVEN	arr. Murphy
FIVE FOOT TWO	arr. Dale	SAM THE ACC. MAN	arr. Dale
OH BY JINGO	arr. Clinton	RAGGIN' THE SCALE	arr. Dale
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COLLECTIVE IMPROVISATION AT ITS BEST

EDGAR JACKSON hands a big bouquet to MUGGSY SPANIER in his Review of the New Swing Discs

MUGGSY SPANIER AND HIS RAGTIME BAND.

*****Relaxin' At The Touro* (Spanier, Bushkin) (Victor OA043895) (Recorded November 22, 1939).
*****Riverboat Shuffle* (Parish, Carmichael, Mills, Voynow) (Victor OA043894) (Recorded November 22, 1939).
(H.M.V. B9145—3s. 8d.)

Spanier (tpt.) with Rod Cless (clar.); Nick Caiazza (tenor); George Brunies (trmb.); Joe Bushkin (pno.); Bob Casey (bass); Don Carter (drums).

If any of you want to know the real meaning of collective improvisation in jazz, get Mugsy's *Riverboat Shuffle*.

This and its coupling, *Relaxin' At The Touro*, have come as something of a surprise. It is four months since H.M.V. released the previous Spanier disc, *Lonesome Road* and *Mandy* (B9103), and in consequence most people believed there were no more to come.

Apparently, *Riverboat* and *Relaxin'* (made at the same session as *At Sundown* and *Bluin' The Blues*, issued October last on B9092), had been over-

looked; but, like so many forgotten treasures, now turns out to be one of the finest of them all.

Apart from two swell solos, respectively by Bushkin and Mugsy himself, the jig tempo revival of the old jazz classic *Riverboat Shuffle* is practically all ensemble improvisation.

UNDERSTANDING

The way the front line works together is something that needs to be heard to be believed. This is not just a matter of three good players playing well individually.

The sense of understanding that exists between them has resulted in music that could not have been more perfectly balanced or proportioned had the parts been written in advance, and it has the added advantage of an atmosphere of spontaneity that is seldom, if ever, achieved in the performance of a prearranged score.

It is like a witty after-dinner conversation, when everyone has some comment to make on what has been said before. Each one always manages to say just the right thing at the right moment to keep the story running easily, and while everyone seems to say just what he wants to say at just the moment he wants to say it, no one ever clashes with or hinders anyone else.

Such sympathy among even the greatest exponents of jazz is indeed rare, and has produced, among other things, some most delicious contrapuntal effects.

By way of contrast, *Relaxin' At The Touro* is a slow 12-bar blues consisting almost entirely of solos.

Mugsy takes the first two choruses, and his playing is something out of this world—unexaggerated, unaffected, but so full of melodic invention, rhythmic detail, poise, style and meaning that one could hardly imagine anything better.

Next comes Bushkin, and if more charmingly melodic and tasteful music has been played in the name of the blues, I have yet to hear it.

Rod Cless, who follows, keeps up the standard, and then George Brunies takes four such magnificent bars that one can only wish he had taken a whole chorus before the ensemble, led by Mugsy, had to come in to finish all too soon what is certainly the month's most elegant and fascinating example of true jazz at its best.

WILL BRADLEY AND HIS ORCHESTRA.

**Five O'Clock Whistle* (Gannon, Myrow, Irwin) (V) (Am. Columbia CO28914) (Recorded approx. October, 1940).

***Scrub Me, Mama, With A Boogie Beat* (Raye) (V. by Ray McKinley) (Am. Columbia CO28654) (Recorded approx. September, 1940).
(Parlophone R2785—3s. 8d.)

Bradley (trmb.) with Art Mendelssohn, Yo-Yo Huffman, Nick Ciazza, Sam Sabelle (reeds); Steve Lipkins, Joe Wiedman, Al Mitchell (tpts.); Jim Emert, Bill Corti (trmps.); Fred Slack (pno.); Steve Jordan (gtar.); Doc Goldberg (bass); Ray McKinley (drums).

COMPOSER of *Beat Me, Daddy, Eight To A Bar*, now produces a sequel, *Scrub Me, Mama, With A Boogie Beat*. Of its kind it is an equally good number, but the absence of anything so neatly unexpected as the beating turning out to be only eight-to-the-bar may prevent the *Scrub Me* opus from capturing public imagination so strongly as did its predecessor.

The record opens with Fred Slack playing good enough boogie-woogie piano. Ray McKinley sings adequately, and the trumpet and trombone soloists are capable in their way.

But, taken all round, this side, like the coupling, is, in spite of a good arrangement, too "commercial" to be of any particular interest.

Incidentally, the lyric of this version of *Five O'Clock Whistle* has no resemblance to the original, and seems to be a special one devised exclusively for this band.

I'm still advising you to wait for the Ellington record of this title, due out on H.M.V. next month.



JIMMY DORSEY AND HIS ORCHESTRA (Am.).

**Cherokee* (Noble) (Am. Decca 66914) (Recorded November 27, 1939).

***Keep A Knockin'* (Mays, Bradford) (V. by Helen O'Connell and ensemble) (Am. Decca 66927) (Recorded December 5, 1939).
(Brunswick 03106—3s. 8d.)

KEEP A KNOCKIN' nicely shows the perversity of the female of the species. She only wants you to keep knocking just so that she can say you can't come in—rather like the lady who said to the vacuum-cleaner salesman:

"Call again to-morrow, and I'll tell you when you can call again."

Still, the number has the jazz slant, and the Dorsey boys put it over with all their usual musicianliness.

The same undeniable proficiency is also a feature of Ray Noble's *Cherokee*, but the side is too "commercial" to mean much to those likely to be reading this review, hence only one star.

P.S.—Jimmy D. has solos in both titles. Neat and tuneful.



FLETCHER HENDERSON AND HIS DIXIE STOMPERS.

Snag It (Oliver) (Originally 143334 on Am. "Harmony" and "Velvetone," now renumbered CO27904 by Am. Columbia) (Recorded January 20, 1927).

FLETCHER HENDERSON AND HIS ORCHESTRA (Am. N.).

Hop Off (Williams, Waller) (Am. Columbia W144955) (Recorded November 4, 1927).
(Parlophone R2783—3s. 8d.)

Henderson (pno.) with Buster Bailey (clar.); Don Redman (alto); Coleman Hawkins (tenor); Russell Smith, Joe Smith, Tommy Ladnier (tpts.); Charlie Green (trmb.); Charles Dixon (bjo.); June Coles (tuba); Kaiser Marshall (drums).

THESE two sides are respectively Nos. 3 and 4 in Parlophone's new Jazz Classics Series, which, as I said in this column on February 1 last, was the last straw that broke this camel's back, and brought forth his outburst the previous week headed "Surfeit of Series."

Immature recording methods, stodgy tuba, and old-fashioned idiom make these nearly fifteen years old Henderson resurrections sound very demode when listened to superficially.

Nevertheless, they will probably interest those who like to collect museum pieces for their value as such, and the means they provide of studying the evolution of jazz.

Snag It is conspicuous for solos by Tommy Ladnier and Joe Smith, in which they show how well they deserved their reputation in those days.

In *Hop Off*, never previously issued here or in America, you may hear the early work of Coleman Hawkins and "Buster" Bailey, not to mention an ensemble which cast more than a shadow of coming events.

I have refrained from giving any stars to either side, since the appeal of such essentially "historical" records must depend entirely on one's personal outlook on such things.

NEW BAND AT LIVERPOOL

NOW featured at the Rialto Ballroom in Liverpool in succession to Jack McCormick's Band, is Artie Williams—His Clarinet and His Music.



Artie Williams

Artie was for a long time associated with Tommy Arnold and his Band, and when this latter outfit returned from Gibraltar last year, he took over the first alto chair with Jack McCormick at the Rialto.

He has recently taken over leadership of the band, and has added somewhat to the personnel.

Playing lead alto and clarinet himself, the rest of his boys are: Arthur Gooding (alto); George Harris and Dennis Fenney (tenors); Harold Shields and Archie Godding (trumpets); Harry Foster (trombone); Bill Harrison (piano); Reg. Dykes (bass), and Arthur Daly (drums).

OUT FOR ENSA

WORKING for ENSA with a five-piece outfit, ex-Ambrose Octet trumpet-player and vocalist Ben Dudley writes glowingly of a new discovery of his, a swing accordionist whom he found working a solo act in Glasgow.

This is Jose Shulman, whose swing style is, in Ben's opinion, far ahead of anything he has heard in this country. Jose plays piano also, and is equally at home with straight music. He was featured with Roy Fox for some six months before the split-up of the band, when he turned to solo work.

It will be remembered that Ben discovered George Shearing. Jose is blind, too.

The line-up of Ben's outfit is completed by Harry Langsman (compère and sax); Lou Newman (drums); and Terry Leigh (vocalist).

WE regret to announce the death of Roy Goodman, leader of the late Grand Hotel Dance Band, Lowestoft, and recently playing at the Old Veterans' Club in Farnsworth, Lanes.

He was also a member of the Bolton Rhythm Club, four members of the committee of which acted as bearers at the funeral, which took place at the Farnworth Cemetery.

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QUICK STEP
DEVIL MAY CARE
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ALL THIS—AND RHYTHM, TOO!

The Story of Oscar Levant, Concert Pianist, Composer, Comedian, Author—AND He Swings!

By B. M. LYTTON-EDWARDS

Bing Crosby, Mary Martin and Oscar Levant go into a musical huddle during the filming of "Rhythm on the River" in which they all star.

MY morning mailbag was full of Oscar Levant—not in person, unfortunately, because I could do with five-foot-five of anti-blitz balm around the place. My correspondents who've seen Bing Crosby's *Rhythm On The River* divide their approbation between Oscar's dexterous pianistic rhythms and his comedy performance that put more stitches in their sides than a Victorian sampler. They would know more of him.

Vast interest was to be expected, for Oscar is the first bona-fide musician to bring something more than instrumental virtuosity to the screen. Shakespeare said something about all men and women being players; he'd never have said that all players are actors if he'd seen some of our Jazz Kings swing it on the screen with consummate ease, and then deliver spoken lines with a concentration-camp expression and the tones of a rusty buzz-saw.

But Oscar's screen performance is dynamic without even taking into account his exciting, absolutely underivative jazz playing. Every wise-crack he releases lands smack in the target area.

FILMUSIC

Rhythm On The River marks his second screen appearance; his first was in the straight rôle of a composer in *Dance Of Life*. He's written a quantity of screen music, which those who watch films with their ears open may remember. Ginger Rogers' *In Person*, and *Crime Without Passion* ("the brittle, disillusioned parts, not the big tuttis") were two assignments.

With tongue ensconced in cheek, he fathered the musical sequence for *Charlie Chan At The Opera*, which he called "a potent mingling of Moussorgsky and pure Levant!" The studio asked for something in Italian Grand Opera style, with the quaint stipulation that the music must fit in with a magnificent Mephistopheles cos-

tume available in their wardrobe department.

Not to be outdone, Oscar stipulated that the lyrics must contain his favourite Italian word. Accordingly the big aria began with a sonorous "Silencio!"

In the popular song field he composed *Lovable And Sweet* and *Lady Play Your Mandolin*, among others. His "straight" works for piano, string quartet, etc., have been widely performed in America, and probably this is his favourite field of endeavour.

But Oscar refuses to be drawn, beyond modestly suggesting that he might write a musical setting for Carlyle's *History Of The French Revolution*, scored for large chorus, orchestra of 150—and military band!

AUTHOR

In *Rhythm On The River* there is one intriguing moment when "Billy Starbuck" (played by Levant) is shown reading a book entitled "A Smattering Of Ignorance," by Oscar Levant. Everybody asks me if this is a real book.

Not only is it published by Doubleday Doran, N.Y., but it was the American non-fiction best-seller in 1940. The big English booksellers can obtain it on special order.

The book is a satiric dish, flavoured for every musician's palate, and ranging from Carnegie Hall to Hollywood, and intermediately; from the growing-pains of American music to the present day, in a series of vivid monologues, sometimes profound, often hilarious, invariably impudent.

Oscar hasn't a high opinion of the great men who have the final word on the musical side of films. "The humble artisans who are great music lovers (meaning they will stand for six hours to hear Gigli in *Pagliacci*) never seem to be the humble artisans who become movie producers."

Of one particular producer who engaged a trio to add class to his party he tells: "They were playing trios by Brahms to the considerable pleasure of the guests. As the applause seemed about to result in an encore, the host stepped forward briskly: 'All right, boys, that's enough!'"

MODERN MUSIC

Another mogul, after auditioning some music conveying a stroll through Paris, remarked: "Not bad, but not Frenchy enough. . . I've got it! Put in a few more French horns!"

Some of the modern music submitted for performance at the League of Composers' concerts in the early twenties was weird without being wonderful. One up-and-coming composer "scorned the use of traditional instruments and combinations, preferring to write for eight wood blocks, gong and tom-tom; or trombone, bass drum, crash cymbal and theremin." This neo-Wagner actually conducted in Carnegie Chamber Hall a piece called *Ionisation*, scored for thirteen percussion players.

My favourite section of this fascinating book is the part entitled *My Life: Or The Story Of George Gershwin*. With a thorough training in the classical field, and a certain contempt for dance and jazz music, Oscar admits

that Gershwin's works offered him "something worthy of envy."

Swept away by George's amazing talents and abounding vitality, Oscar whimsically admits that he allowed his own composing aspirations to lie fallow; virtually becoming a member of the Gershwin ménage, where he and George would perform on two pianos the "drafts," as it were, of the latter's major compositions.

Incidentally, besides being a masterly exponent of Chopin, Mozart, the three B's, etc., Levant is the finest performer of Gershwin—after Gershwin.

It's difficult to realise that the pudgy, pungent comic of *Rhythm On The River* is the same man whose exquisite mastery in *Concerto In F* has provided the high-spot in the Hollywood Bowl and Lewisohn Stadium Gershwin Memorial Concerts.

GERSHWIN

Gershwin's ingenuous vanity, which led friends to refer affectionately to him as a self-confessed genius, is amusingly referred to in Oscar's book. He describes an evening when George was comfortably expatiating on his composing, his piano-playing, his painting—"the audience absorbed with the fascinated attention of Storm Troopers listening to one of Hitler's well-modulated firehouse chats."

"Tell me, George," I said. "If you had to do it all over, would you fall in love with yourself again?"

George had his revenge when the two had an all-night train trip together. With a proprietary air, he eased himself into the lower berth—leaving Oscar the upper, much-vibrating one, where he uncomfortably ruminated on "the artistic-economic progression by which Paderewski has a private train; Gershwin a lower berth, and Levant a sleepless night."

"George opened his eyes, looked up at me and said drowsily: 'Upper berth—lower berth. That's the difference between talent and genius.'"

Quite needlessly the author apolo-

gises for his book being written "the way we do it at the Roseland" (ball-room); meaning that it's the book of a musician rather than a practised author—just a heterogeneous collection of anecdotes and impressions. But they provide the raciest reading imaginable, all being edged with that mixture of satiric fun and deep knowledge that made Oscar Levant famous as the "Musical Brat" who answered any and every question on America's No. 1 radio programme, "Information Please."

That "Roseland" expression, by the way, originated at a very "serious" broadcast some years ago.

"Among the members of the orchestra were Benny Baker, who is now first trumpet with Toscanini, and Benny Goodman, who is now Benny Goodman. The tenor player married a touring company *Madame Butterfly*, who was really Japanese. Everything happened in this programme. Despite the presence of Goodman and Tommy Dorsey, the orchestra played no real jazz and little popular music."

ROSELAND WAY

"A young singer named Nelson Eddy wanted to sing Iago's *Credo* from *Othello*. The singer's entrance is preceded, and his discourse is several times punctuated, by impressive chords from the trombones, with one solo instrument particularly prominent. To Dorsey fell the honour of playing the exposed passages. Anxious to do the job up brown, he played with a broad, mellifluous tone, fluttering his hand rapidly on the slide to give each note the maximum of throbbing, vibrating 'schmaltz.'"

"No!" cried the conductor in horror, "Not that way!"

"Sorry," said Dorsey phlegmatically. "That's the way we do it at the Roseland."

If Oscar makes you laugh in *Rhythm On The River*, his "Smattering Of Ignorance" will give you enough stitches to make a sweater for a soldier.

N.B.: A burly Guardsman at that!

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Potted Tips for Arrangers and Instrumentalists by Our Experts

HOW TO MAKE YOUR MUSIC "DANCEABLE"

Dont's For Dance Bands—No. 19

DO you know what Joe Loss's reputation is built on? The fact that when he was a palais band his music was eminently "danceable."

Long before he was a radio "name," a stage star or a show band, people would say "That's a damn good band down at So-and-So"; but often, when pressed, they couldn't tell you why.

The reason was that the tempos were chosen with an unerring ability to make every tune easy to dance to—even the world's worst dancer could get round the floor quite well to Joe's music, and therefore thought of it as a "damn good band."

There's a lot in this. It's a mixture of listening to the dance teachers (but not too much), lending an ear to the strict tempo fiends (but certainly not too much), noticing how the non-dancing bands—i.e., the recording and stage bands—treat the tunes (but not being bound by their versions), watching how your particular type of dancer reacted to various tempos (but not worrying about the eccentricities or outstandingly good couples), and generally having a flair for tempos that are at once suitable to the tune and suitable to dancing.

Unfortunately, it is impossible to lay down hard-and-fast rules about this vital matter of tempos. The speeds given by various societies of dance teachers must be regarded only as a general guide, and, in my opinion, should NOT be meticulously followed.

It's a very difficult problem, but chew over the various points enumerated above and see if you can produce a formula. It's at least something if you are even aware of the many factors.

Joe Loss was, and mastered them; and see what happened to him!

The Importance of Clamps

Dope for Drummers—

No. 28

YOU wouldn't think there was anything worth writing about in clamps, would you? Well, you're wrong.

A lot of manufacturers have given a lot of thought to the subject, because they realise that it's important.

With bad clamps the drummer never feels safe or comfortable—bits of equipment are apt to fall off at the most awkward moments, either wrecking what was to be a super break, or earning a black look from the violinist, who thinks that his best solo has been ruined.

Another thing: with bad clamps there is a tendency to use undue force to get them to hold on to the rim of the bass drum, resulting in crushing the wood and an even more uncertain grip. The bad old type shaped like a letter U, with usually a thin U-shaped metal strip inserted in it as the sole protection between the metal thumb-screw and the bass drum hoop—this was the worst offender.

It didn't grip very well even when new, and after a bit of use the U began to open out until it was more like a V.

If you've got any like this, sling them away. Put them on the Scrap-Heap-For-Victory dump, and buy some new ones.

The new ones are scientifically made on sound engineering principles—the more the pull, the tighter they hold.

There are many different types—but most of them have as guiding principle, a pulling together of the clamp, rather than the forcing up of the screw-piece.

No, clamps are by no means the trivial point they at first appear to be. It's well worth while paying heed to them.

STOP THAT CYMBAL "TICKLING"

Sid Phillips' Hints on Arranging—9

LAST in the rhythm section we have the drums and the day is past when one can ironically describe an orchestra as "so many musicians and a drummer." To-day the drummer has to be a musician, and possess a keen sense of rhythm with musical intelligence enough to appreciate the type of number being played.

More than anything else he should study the pianist and become "at one" with him.

This, by the way, applies to the whole of the rhythm section, which should strive for complete unity at all times.

In the case of the drums I do not feel that sufficient purpose would be served by quoting musical examples. This is because, apart from orchestrated special rhythms which, of course, the drummer would be expected to read, he should fit in with the bass and piano to the best of his ability.

However, I will take the opportunity of voicing a long-standing protest against "cymbal tickling."

When, at a given beat a cymbal crash is obvious, most drummers in this country seem suddenly to remember it and "graze" the cymbal, producing a weak and innocuous effect.

There should be a definite attack in the cymbal crash and the full tone of the cymbal utilised.

Unless it is specifically written in the part, refrain from hastily grasping the cymbal after it has been struck and stifling its rich timbre as though almost ashamed of the noise.

Should the reader insist on a standard form of drum part I offer the system which I adopt in my own arrangements.

In these I follow the piano part assiduously and treat the drums as though the bass-drum were the bass of the piano and the side-drum the right-hand.

In this way, we are at least assured of unity between the two instruments if the drummer happens to lack that innate flair for fitting in with the rest of the rhythm section.

Trumpet Tips—30

CONTINUING on the subject of "hats," we now come to the soft felt hat. This is a pet accessory of the recording musician, mainly because it goes so conveniently into an instrument case, or even into the pocket.

It doesn't produce the hollow, horn-like effect of the sized bowler described last week, but it does have a muffling effect on the tone, very suitable for soft solo playing.

The preparation of this hat is simplicity itself. All it consists of is an old trilby, shorn of its lining, its leather headband, its outside ribbon, and even its brim.

A slit is cut in the side of the crown about 3 in. from the edge, into which the lip of the trumpet or trombone is put.

The other remaining kind of "hat" is the metal bowler, specially made for the job. This can be anything from a perfect replica of the shape of a real bowler, or just a brimless metal pot.

No preparation is necessary with this type of hat—it is bought complete, ready for use.

It is not hung on the instrument, but is usually supported on a stand and the bell is brought to the hat, not vice versa.



TAKING HIS NUMBER!

A Numerical Interview with LES ALLEN

At what age were you a newsboy in Toronto?	13
How many different jobs had you prior to turning pro?	6
How long were you studying voice production in Toronto?	7 years
When did you first come to England from Canada?	1924
How many piece was the "Toronto Band"—which included Alfie Noakes—that you came across with to open at Rector's Club?	8
How much money in dollars had you on arrival at Liverpool?	10
How many instruments can you play?	8
When were you featured vocalist with Henry Hall?	1933/34
How many fan-letters did you receive weekly then?	350
How many records have sold of your "Little Man, You've Had A Busy Day," in which Mrs. A. and son Norman were featured?	60,000
How old is Norman now?	13
When did you appear in the British film "Heat Wave"?	1935
Broadcasts?	950
Most broadcasts in one day?	4
How many records?	300
How long have you been out with your solo act?	6 years
How far have you travelled in that time?	95,000 miles
How much time do you spend in rehearsal daily?	2 hours
How long does your stage presentation last?	17 mins.
How many Cellophane-wrapped onions did a Nuffield-natured fan send you recently?	4
How many songs have you written?	4
Height?	5 ft. 10 in.
Weight?	151 lb.
How many times have you been back to Canada since 1924?	4
What time do you go to bed?	1 a.m.
What time do you arise?	10 a.m.
How many thrillers do you read in a year?	20

CLASSICS OF JAZZ

by Bill Elliott

No. 15. — "Buzzing Round With the Bee" and "Whoa, Babe!"—Lionel Hampton and his Orchestra (H.M.V. B8581)

NO introductory remarks this week, and that is just as well, because No. 15 in this series is one of the best.

Full marks should be given in the first place to the person who first hit on the happy idea of co-starring three Ellington cornermen with such a rhythm section, and for using such discrimination in the choice of said section.

They really are good, and, if I don't refer to them much for the rest of this review, it's because the soloists steal the limelight, inspired, of course, by the lift department.

The Bee opens with some vibraphone by Hampton, who takes the first chorus in fast tempo, setting a pace that is kept up all the way. Stacy takes over and plays solo for a few bars until Hodges joins him, and with both of them on the top of their form, they turn in some grand stuff. Listen, in particular, to Hodges' lead-in and the way he dovetails with Jess.

BEE-STING

Cooty comes next, a growl solo in his very best jungle manner, but half-way through is apparently stung by the bee, and after complaining to the rest of the band, announces his intention of "swinging the bee" (I could bring in a lovely crack about Hitler here, but I must think of my public). Assisted by a drum break from Cosy, he proceeds to do so, aided by Hodges, who follows with a really grand solo, with Stacy again helping.

Lawrence Brown, who follows, tries hard to make his trombone sound like a bee, but fails rather. Still, it's good trombone, and all adds to the fun as the whole band riff along with Hampton, who plays out the record on vibes.

I know you're going to like this side.

Whoa Babe was, I believe,

Personnel: Cooty Williams (trumpet); Lawrence Brown (trombone); Mezz Mesirov (clarinet); Johnny Hodges (alto); Jess Stacy (piano); Allan Reuss (guitar); John Kirby (bass); Cosy Cole (drums); Lionel Hampton (vibraphone and vocal).

quite a commercial number in its time, but it has provided quite a suitable tune for some more good jamming, and although taken somewhat slower, the stuff is still mellow.

Hodges and Cooty share the intro., with Larry Brown coming in to take the first chorus with Cooty—middle bars from Stacy. Some nice guitar from Allan Reuss follows, leading to Hampton's vocal chorus.

Lionel is not a heaven-sent

vocalist, but, like all the coloured folk, he sings as if his heart is in it, no matter what the lyric. Hodges comes next—another grand solo—but then I've never heard him take a bad one, and I wish I could say the same of Lawrence Brown, who follows.

This particular one is O.K., however, and he riffs away nicely behind Hampton, who monopolises the rest of the side on vibraphone, and very nice too.

Sudden thought: Although Mezz is mentioned everywhere as being on the session, I can't hear him, not even in the ensembles; but still, I don't think the record could be improved.

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Harry Carney (Baritone sax)—"It's A Glory"	H.M.V. B 6293
Casper Reardon (Harp)—"Junk Man"	Bruno. 01979
Joe Venuti (Violin)—"Mug Of Ale"	Parlo. R 3442
Stiff Smith (Violin)—"Tain't No Use"	Vocalion 28
S. Grapelly (Violin)—"I Got Rhythm"	Decca F 5780
Red McKenzie (Blue-blowing)—"Tailspin Blues"	H.M.V. B 6252
Johnny Hodges (Soprano sax)—"Swing Low"	Bruno. 1426
Eddie Condon (Banjo)—"Minor Drag"	H.M.V. JF 1
Lionel Hampton (Vibraphone)—"Vibraphone Blues"	H.M.V. B 8563
Red Norvo (Xylophone)—"Hole In The Wall"	Bruno. 01568
Wayman Carver (Flute)—"How Come You Do Me"	Decca F 3972

THE last three paragraphs in Stephen Miller's letter regarding collectors' discs made me fairly seethe.

Just because he possesses all the Chicago discs, Mr. Miller seems to think nobody else has any right to possess these deleted gems. A more jealous and selfish opinion a man could hardly hold!

Why should he be so down on "new collectors"? He was new to the great jazz music once. And, let me tell him,

there are plenty of sincere jazz enthusiasts among the despised "new collectors" who are not content with the current inundation of Luncefords, Goodmans, etc.

I am beginning to wonder whether Mr. Miller really knows anything about Chicago jazz, but is just imbued with an antiquarian mania for rare records. Stamp—collecting should be his hobby!

R. H. PONTING.

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THE HISTORY OF JAZZ IS LIKE THAT OF DOMESTIC ARCHITECTURE

Says

"MIKE"

I WISH people wouldn't interrupt. I was just getting along nicely with the discussion of the jazz of 1941, when along comes Mr. Timothy Moore, of Cambridge, obviously wanting to start an argument on a subject which I thought had long been disposed of in this column.

The subject? That old one about whether "written" jazz is more "genuine" than improvised jazz, or not.

The trouble is that it's a subject I cannot easily resist arguing about. But just for now I will resist it, for there's something else on my mind.

Meanwhile, will anybody wishing to join in the old write-or-improvise controversy at a later date please reflect on one thing: How can anybody listening to the record know for certain that a solo is improvised or not?

Go on, tell me—and I'll discuss the subject with you again.

A ridiculous request? No. Ninety-nine out of every hundred of you who write to this paper know no more about jazz than what you hear on gramophone records.

1941 JAZZ

You have never been inside a recording studio; you haven't the faintest idea of the artistic methods, the technique of your heroes. You have absolutely no evidence that a Hawkins or Goodman solo has not been written down and studied for weeks before being memorised for eventual performance.

But I shall have to return to this unending subject later, I can see, for so many strange misconceptions and prejudices seem to persist concerning the whole question of the value of jazz that is written down that we shall be getting into a most cock-eyed muddle about music in general unless we get it straightened out.

Now where were we? The last conclusion I had come to was that a good deal of present-day jazz was no worse than it was in 1933, when the "Swing Age" was born.

In case you think that a rather patronising attitude to adopt, please remember that I have been frequently abused in recent years for showing a lack of enthusiasm for modern jazz.

I believe 1941 jazz to be worthy, if not of my enthusiasm, at least of a

certain attention, from a purely academic point of view.

The history of jazz has been a little like that of domestic architecture. We have had magnificent palaces on the one hand, while on the other the bulk of the population lived in hovels.

Gradually, the standard of living of the masses improved and the palaces grew fewer. It became possible for you and me to live in a house with a bathroom like any of the landed gentry, until in the end, by modern standards of plumbing, it was the palaces which began to seem out of date.

Let me translate that into terms of music. About fifteen years ago the standard of jazz living was appallingly low.

The average dance band lived in a musical hovel, and there was nothing between the hammiest "commercial" dance music and the luxury of "hot" music, which few people understood and most people condemned as a luxury, as "cacophonous," for all the world as though it were a capitalist ramp.

As time went on, however, the hovels of the commercial bands began to see that a certain musical elegance and comfort was not necessarily exclusively a matter of money.

So there came a time when, though the palaces of jazz remained, the common dwelling of jazz—the rank-and-file playing of the band-in-the-street—attained a higher standard of musical living.

PLUMBING AND POLISH

Finally, the average of musical living became so high that nobody bothered to notice the palaces any more.

Life in jazz became a matter of plumbing, of polish and efficiency; with the result that it was only the amateur who noticed that the palaces had a particular beauty which mass production would not achieve, and the artist who still had time to build a modern

house with the care and attention to artistic detail which an architectural masterpiece demands.

In 1927 or so the palaces were provided by Nichols, Bix, Venuti and Lang, and the rest; the hovels were lived in by—well, we need mention no names.

At the height of the "hot" jazz age, the palaces were more numerous; there were new gentry like Ellington and old county families just coming into their own again, like Goodman and Henderson and others.

The gentry and the county families began to mix and inter-marry; the common classes, with their new-found plumbing, no longer felt shy of trying to live on the same level as their former "superiors"; and the "superiors" were, for their part, no longer too proud to talk to their inferiors.

In other words, the gold and the dross of jazz were melted down, and a new form of jazz resulted—the swing-commercial alloy which is fashionable to-day. Mass production of this somewhat synthetic jewellery meant that craftsmanship almost died out, and dance music is naturally and perhaps irrevocably the poorer for it.

CATEGORISATION

But take a look at the current catalogues of the gramophone companies and you will see what I mean.

You will find, grouped together and cheek by jowl, so-called "swing" bands and familiar commercial bands sharing the new tunes between them.

And this is not just a matter of categorisation. There is no longer any great difference between Benny Goodman's band playing a revival in what we used to call the "hot" manner, and the same band playing the latest popular tune.

The result is certainly very pleasant and satisfying, inasmuch as the ordinary, non-highbrow listener gets a better class of musical plumbing than he used to; but whether that makes him able to appreciate the beauty of the palaces is another matter, and one which we might discuss another time.

BILL AIREY SMITH, one of the drum stalwarts of the profession, who has played with most leading bands, and is no mean hand when it comes to taking a vocal, has left Jack Payne's Band to join Sidney Lipton at Grosvenor House.

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Chit Chat About

The Profession by Eric Winstone

PROGRAMME, sir? Cigarettes? Chocolates? Ices? Slowly the life of the theatre creeps back to the West End, and with the abdication of "The Great Dictator" to the suburbs, music, mirth, and glamour girls return once more to the Prince of Wales' Theatre in Coventry Street.

Written and produced by Ronald Frankau, London's newest revue opened there last Friday under the title "Nineteen Naughty One."

The advertisements speak highly of it. It has wit, sophistication, spectacle, and feminine charm. It has everything. It has **JACK LEON**.

For seven years now the expensive aroma of Jack's cigars has hovered back stage at this palace of pulchritude. During that time he has seen over 40,000 glamour girls, conducted 8,700 shows, and given up 18 hours a day to his career.

But work, despite the proverb, has not made Jack a dull boy, and many a new act making its debut in non-stop variety has gained encouragement from the cheerful grin and friendly demeanour of this swlegant master of the baton.

Let's meet up with him for a moment and get acquainted.

No doubt most of his past history you already know.

Famous through his broadcasting and recording activities, he led his first orchestra at the age of 15, and has gathered both laurels and experience in every sphere of music from pantomime and the circus to ballet at the Albert Hall.

Over 3,000 musicians have worked for him at one time or another, and I have yet to meet the instrumentalist who has anything but praise for this dark, quietly spoken, cigar smoking band leader who, through his understanding and sympathy for the men working under his leadership, has earned himself a tremendous popularity throughout the profession.

So much for the past. Now let us consider the Jack Leon of the future.

Recently I had the pleasure of working with him on one of his many "Break for Music" airings on the Forces wavelength.

As a guest artist I listened with interest while Jack, who is, after all, first and foremost a straight musician, led a dance ensemble through a programme of popular tunes.

The finish and precision of the band was remarkable.

Faced with a leader who not only gave the beat but actually conducted each number from intro to coda, the boys on the session achieved a unity in dynamics that lifted the combination into the front rank class of broadcasting bands.

Already his ideas on the subject of dance music show originality, and one in particular caught my imagination when he outlined it to me after the airing.

Based on the current tendency amongst publishers to use classical themes as a foundation for many popular songs, he has devised a programme consisting of two bands, one straight and one dance, playing first the original version of each tune followed by an in-tempo interpretation by the swing outfit.

Personally, I think the sooner Jack and the B.B.C. get into a huddle about it, the better.

Invasion or no invasion, spring still seems to have the same old effect on a young man's fancy, and a letter arriving at the office this week brought news of the engagement of pianist **JACK PAUL** to **SYLVIA**, the charming young vocalist who used to sing with his band back in pre-khaki days.

Celebrating at a recent dance, Jack tells me he met four members of the famous Imeson family, who used to carry off all the Contest prizes with their band before the war.

Apparently they are still together, and playing as well as ever in spite of the fact that Air Force blue has replaced the immaculateness of their tuxedos.

Thanks for writing, Jack, and congratulations.

Shall be glad to see both you and the bride-to-be next time you are in town.

Recent letter bearing the signature of several soldiers from a camp in the North-West of England, and inquiring the whereabouts of a young boy accordionist who played for them at one of their concerts, appeared last week in the South Shore "Evening Gazette."

Musicians in demand was thirteen-year-old **FRANK WHITMORE**, who has been busy lately entertaining the troops with his instrument.

Seems a return visit is indicated in the near future.

Which reminds me of an introduction promised to me by saxophonist **MARTIN HAYES** to heart interest **CAROL CALORES**, charming brunette accordionist, who is touring at the moment in the revue, "Naughty Girls of 1941."

Strangely enough, these two nice people met twelve years ago to-day in the orchestral pit of a cinema, when the lady in the case got Martin a job in the same band as herself.

Even with one eye on Carol, this elegant swing star read his dots to such advantage that in a very short time he was able to return the compliment by booking her into his own ladies' band at the San Marco, where appar-

ently band boy finally met band girl to mutual advantage.

Wonder what it must be like playing a session next to Cupid?

Meet a swell fellow, a fine musician, and a live guitarist of the first order, **FRANK DENIZ**, a lad who seems to have travelled more than somewhat since the day he learnt his first inversion on the keyboard of his instrument.

Frank, who has played with most of the big time bands in this and many other countries, was originally responsible for introducing the guitar as an orchestral medium to the Philippine Islands when he visited there some time ago.

Sitting in with the various bands, he found that although the instrument was in constant demand as a courting asset with the local beauty queens, when it came to a solid four-in-a-bar it usually gave place to its more strident cousin, the banjo.

Frank, with his own solid six-string sending, soon changed all this, however, and by the time he left, guitarists were taking their place in bands all over the Islands.

While he was there he met up with "Red" Nicholls, the man who invented the proverb "Look after the pennies and the pounds will look after themselves."

"Red," who was on holiday, sent his regards via Frank to all his friends and fans in this country, and expressed a hope that one day he might yet appear over here fronting a real swing band of English musicians.

If it ever happens, I know of at least one name that will go to make up the personnel.

I'll give you three guesses.

The opening strains of *Ca C'est Paris* at a Southall concert for Belgium refugees last week marked a return visit from that fine accordionist **JACK KITSON**, who this time brought with him his accordion quartette, consisting of himself, Phyllis Earle, Gwen Martin, and drummer Cyril Tyler.

So infectious was the Continental rhythm of such numbers as *Valencia* and *El Relicario*, however, that soon chairs were pushed to the wall and the concert became a dance as the audience took the floor to the music of Jack's fine little ensemble.

Incidentally, this up-and-coming young player proved himself a friend in need the other day when journeying over from Yeading, in Middlesex; he lent me his instrument when mechanical troubles with my own made it seem unlikely that I should repair it in time for a week-end session.

Making his 60th broadcast yesterday (Thursday) on the Overseas wavelength, **LEN REED**, impressionist extraordinary, tells me that he is shortly to take over the part of Donald Duck in an English cartoon film to be made at the Ealing studios.

This talented mimic originally started his career as 50 per cent. of a dancing act with the late Teddy Joyce.

Now under contract to Harry Leader, he has apparently found his vocal chords an even more lucrative investment than his feet.

Took a girl friend of mine out to eat last Friday after getting my weekly cheque (yes, the Editor actually pays me to write this stuff!), and after looking at the menu she ordered twelve Welsh rarebits.

"I said: 'Excuse me, but you must be awfully fond of cheese.'"

She said: "Not at all. But I simply adore bicarbonate of soda."

No. 160. On Tuesday next, the Southern Rhythm Club moves to new quarters at the Beehive Hotel, New Eltham. Through unforeseen obstacles, the recital billed for March 9 has been cancelled. Inquiries to Raymond Savidge, 81, Belmont Lane, Chislehurst, Kent.

No. 161. The first meeting of the Sidcup Rhythm Club was held on March 3 at the Station Hotel, Sidcup. All rhythm enthusiasts are invited to the March 10 meeting at 8 p.m. at the above address.

Glasgow and Paisley.—John R. Jeffrey of Glenpatrick, Elderslie, Renfrewshire, is forming a Rhythm Club in this district, and would welcome inquiries from all instrumentalists and others interested to help the club to a good start.



JACK LEON

DANCE LOW-DOWN FROM SCOTLAND

DOWN in Clydebank the other night (writes Hugh Hinshelwood) I was invited to slip into the local Town Hall where Tommy Todd and his band were playing a big charity dance.

Well, I have been in the game too long to appreciate "rave" notices at anything else than their usual value, but if any band ever deserve superlatives, these Swingsters do. They were playing with a verve, precision and tonal quality which was quite equal to many a professional combination, bally-hooded and crooner-infested.

Charlie Todd (alto), who was laid up for a long while with illness, is certainly back again in the mood, and a solo of his found me hard to convince that he wasn't taking it off the record.

There are now three saxes in Tommy's line-up, the new men being a pupil of Tommy's, a young man called Tommy Queenan. Behind this innovation lies an interesting story.

'Way back in the old contesting days Tommy tells me that he had various discussions with Edgar Jackson on the subject of the big versus the small band. At the time they agreed to differ, but lately the modern trend in orchestrations and part-distribution has caused Tommy to remember some of Mr. Jackson's remarks.

RALPH ON LEAVE

Even knowing this band as I have done since their early days, their performance really surprised me, especially as present circumstances haven't made rehearsals possible, and the band's activities have been restricted.

Tommy says that his contesting experiences gave all the boys all the encouragement they needed, and their old days of intensive rehearsing have certainly borne fruit.

Home on leave the other day—Ralph Jaconelli, sax player and arranger who was on Chalmers Wood's staff for a while. Ralph has been stationed somewhere in Scotland, and has been getting "three nights a week," which is certainly more than some Glasgow gigsters are doing.

Jack Chapman, at the Albert, may have a new trombone by this time, recruit being Bert Inglis, Glasgow boy who has been playing in the South for a while and came home to go into the Alhambra pit band for a day or two.

More Albert news—Jack was on the Forces programme the other day, and quite a few of his numbers were arranged by Ian Gourlay, tenor man in the band. Ian is doing most of Jack's dot-work these days.

Hazel Barry, who got honourable mention by "Detector" in one of her very first broadcasts, is still tops at the Bath Street Hall.

Sunday opening decree has caused the makings of a mess-up here. If variety acts perform regularly on Sundays, it looks as if Monday night openings up here are ruled out. Solution would seem to be to make Scotland a civilised country...

SAVITT PAYS UP

WITH the help of Union intervention, Negro trombonist-guitarist-arranger Eddie Durham, of Luncford's, and later Basie's Orchestras, has just secured £125 which he said Jan Savitt owed him for arrangements.

Actually Durham was claiming about £180, but agreed to accept £125.

A.F.M. had threatened to expel Savitt if he failed to pay.

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BRAND'S

F.7736.

THAT'S the number of a new Decca record that I want you to listen to. You've heard it? Good. Now listen to this story behind the disc.

1939.—A Dutch musician is playing in Paris with Ray Ventura's Collegians. War breaks out. He packs a suitcase, dashes off in his car to his mother country. At the frontier between Belgium and Holland he is advised to turn back. He is too late. Holland has fallen.

Luckily he has friends in Belgium, and gets work with **ROBERT DE KERS** at the famous Boeuf sur le Toit, and later in Antwerp. Comes the invasion of Belgium and all the horrors of flouted neutrality. He gets into his car again, buys petrol at phenomenal prices, starts back for Paris.

The journey now takes him four days instead of one. Four days without sleep, without food save for an occasional loaf of rotting bread from abandoned shops, without water save what he can obtain from village pumps still standing. The sun blazes down, deadening the mind till...

Suddenly the dust along the road begins to leap and kick. A Nazi fighter-plane has forsaken its squadron deliberately to machine-gun this isolated little car. By the grace of God he sees a side turning, swings into it, and dives into a ditch below protecting trees.

He reaches Paris at last, catches a brief glimpse of **RAY VENTURA**, who afterwards disappears. All light music in France has been abandoned, so he is out of work for three weeks. The German advance continues; he is advised to move south. He reaches Biarritz, where he meets again **ALEX COMBELLE** and **LOUIS VOLA**, former Ray Ventura men.

But Biarritz itself does not for long remain unthreatened, and again the little car is on the road, this time with six occupants. St. Jean de Luz is reached, where a small British cargo vessel is about to take off Polish refugee soldiers. There is no place for extra passengers. The six musicians stand on the quay, watching.

A French officer approaches, offers them a passage in exchange for the car. Joyfully they accept. They are six days afloat—five hundred crammed about a ship designed to carry a crew of fifteen. Liverpool is reached at last, and, after the necessary formalities, our hero arrives in London.

He goes at once to see **LESLIE MACDONNELL**, Ventura's manager over here, and is at once recommended to **HARRY ROY**, who leaps at the chance of featuring him as soon as his permit to work is in order.

He waits, day after day... and nothing happens. He doesn't get his permit.

In August, 1940, a year after that first abortive attempt to join the Dutch Army, he enlists at the Free Dutch Army Headquarters in London.

That is the story behind F.7736. For just prior to this he assembled Jean Sasson and Ivor Mairants (guitars) and Tiny Winters (bass) to accompany him on four sides for Decca.

Now play that record again, and listen to that hunted, machine-gunned refugee musician—**MAX GELDRA**, whose equal on the mouth-organ I have yet to hear—playing *I Got Rhythm* and *My Melancholy Baby*.

And watch out for those other two sides, *The Blues* and *Sunny Side Of The Street*, which have yet to be released.

It's astonishing how I do it, isn't it?

In a recent issue, I mentioned the blonde croonette who sings with **REGGIE ATTEWELL'S** R.A.P.C. Band. Harry Packham, who told me about her, omitted to mention her name. Yet, if you will look above, you will see both her photograph and her name! Volunteer **RITA WOOLLEY**, A.T.S.

And, according to Reggie, she's got a voice as well, and what is equally important, she can swing. And if that doesn't induce musicians to clamour at the doors of the R.A.P.C. recruiting offices, what will?

Not but what Reggie and his boys are doing quite nicely, thank you. Situated in a district that has had as much blitz experience as anywhere, they nevertheless find they can take



bookings for dances practically every night of the week, every week.

"I think," says Reggie, "that this definitely indicates the spirit of the British people."

None of the places at which his boys play has as yet been hit, although a land-mine came unpleasantly close one night recently. It blew in all the windows and opened all the doors.

"But the most unpleasant part," he says, "was that for about fifteen seconds none of the boys could hear a thing. Naturally we continued playing, but it was a peculiar sensation playing and not hearing anything."

(You notice that "naturally.")

Reggie's band has five regular nights' work booked at various dance halls, it seems, for the duration. In fact, but for various military duties, which naturally come first, and the fact that most of their gigs are done in battle-dress, they tell me they can almost imagine there isn't a war on at all.

Well, if the band sounds half as good as its vocalist looks, I can well believe that!

BRANDYSNAP

Felix Mendelssohn
Used to sleep with his sendelssohn;
Now that he's in the Infantry
Household Cavalry
Do spurs put an end to such
dare-davalry?

Isolated two miles out at sea, off what the news-hounds call "Hell's Corner," are five musicians.

They manage to get shore leave about once a week, and the remainder of their time is spent manning one of Britain's Coastal Defence Batteries, scanning the grey seas about their lonely perch, and listening to the plaintive cry of sea-gulls, the pounding of the waves and the occasional drone of planes.

To relieve the monotony, they have formed a small band for their own entertainment. But Gunner S. TURP, the drummer of this valiant combination, needs bass and snare drum to complete what he terms "my so-called kit."

To buy them would put the boys in debt for about twelve months, without a drink or a cigarette. And he wonders if any of my readers could spare these instruments.

"Then," he says, "this small combination can get under way and liven things up a bit."

Well... I'll leave it to you. What do you say? Can we do something to help these five boys?

Bandleaders are busy acknowledging telephone message received from **MISS JOHNSON** (tel. Gerrard 1011), 8/10, Denman Street, W.1.

Message reads: *Miss Johnson phoned again today (for the very last time). Will all Artists please ring?*

A note adds that the message was

ESSENCE

by
PAT

BRAND

taken by—guess whom Laffeur's, who have adopted this novel means of plugging their latest hit, which was, incidentally, one of the first numbers recorded by **ERIC WINSTONE'S** Swing Quartet at the Decca studios on Monday last.

When I congratulated **TOM ELLIOTT** on the originality of this idea, he modestly told me that he still thought the palm went to **JIMMY LEACH**, of "Organola" fame, who, when he was with Ascherberg's, found an effective way of bringing one of his numbers to the attention of the fem. stars.

Jimmy would drop into the stage-door where they were appearing and ask that his card be handed to the lady in question.

When she read it, she

Volunteer **RITA WOOLLEY**, A.T.S., who sings with Reggie Attewell's R.A.P.C. Band.

found that it bore nothing but the brief and flattering words: *Good Evening, Good Looking!*

It seems pretty grim to be machine-gunned, but a certain musician you all will remember is, in a way, thankful that he did stop a Nazi bullet in the soft part of his leg!

Yes, the chap in question is **AL MORTER**, fine young sax and clarinet player, recipient of innumerable awards in *MELODY MAKER* contests, and an extraordinarily likeable and intelligent bloke into the bargain.

Al belongs to the Royal Artillery, and after completing his training in this country was already aboard a troopship bound for a spot which has recently been the scene of some fierce fighting, when a German aeroplane swept over the boat and machine-gunned and bombed its occupants, placing a nifty bullet somewhere where Al unfortunately felt it!

This injury has kept the bespectacled wit in Britain for the time being, stationed in the far North, since he came out of hospital. He's sorry... and yet he isn't, as you can well imagine!

Another well-known musician, also a saxist until his singing brought him quick fame, who is equally as proud of belonging to the Artillery is **GENE CROWLEY**.

Gene has only just reached his sixth month in the Army, but is already wearing a stripe on his arm, and seems to have almost *carte blanche* in his unit when it comes to arranging entertainment.

Installed at a desk littered with manuscripts, and surrounded by photographs of the various bands he has appeared with, Gene is G.O.C. (as it were) of anything from dancing to concert parties and spelling bees in the social sphere of the lads on the Square.

He has formed a very excellent eight-piece band, and had quite fun searching the pre-war occupations of the soldiers in his unit to find useful talent. His best discovery was a one-month "rookie" whose Army number and humble rank concealed Jack White's altoist, Tony Morris, who is also, of course, a fine vocalist into the bargain!

Other musicians Gene unearthed included a trumpet player named Norman Williams, who had been with Sonny Farrar; Bill Humphreys, a good semi-pro drummer who came from Billy Hansford's M.M. contesting band; Ron Dyer, a promising swing pianist; Alan Hawkes, bassist, who had his own band before he was called up; and Sid Hyams, violin and sax, late of Don Pedro's Band.

Once Gene got these lads rehearsed, he had a band which even made the Colonel tap his foot; and since Gene's popular wife, Tressa Dale, lives near at

hand, and often does a spot of solo and duet singing with Gene, there is not a dull moment in the unit when the day's drill and fatigues are done!

On February 23 a snappy little eight-piece outfit, consisting entirely of soldiers, opened its date-book at the New Zealand Forces Club in Charing Cross Road, when the High Commissioner of New Zealand himself came and gave the boys a fine send-off.

The personnel, under the direction of Sergeant **JIMMY HILL**, comprises Sgt. Brown, Cpl. Williams and Cpl. Argent (saxes); Pte. Curr (trumpet); Sgt. Brown (piano); Cpl. Harris (guitar); Cpl. Badrick (drums), and Cpl. Kingsley (bass).

From its showing on Sunday afternoon, when the boys featured a varied programme of sweet and swing numbers, the band looks like being especially popular with the different Services clubs in London.

Latest news from Blackpool reveals this resort more and more as the profession's home-from-home. **JACK MOLINE**, currently behind the drums at the Winter Gardens, reports terrific business as a result of West End talent in staggering proportions.

Not a little of this talent is to be found in the Services. Organist **SIDNEY TORCH**, of the State, is conducting a Forces Theatre Band, and tenor-saxist **BUDDY FEATHERSTONE-HAUGH** the Stage Band, and they give a first-rate show in the Opera House every Sunday afternoon under the title of "Contact," with guest artists drawn from the ranks of the visiting stars.

REG EVANS, of the Noel Gay Music Co., just back, reports seeing most of Tin Pan Alley during his visit. Jimmy Lorde, Jack Lawton, Leslie Simpson, John Coleman, organist Felton Rapley, Cyril Atkinson Smith...

It might be worth suggesting to the Editor that we move these offices to the north-west seaside. Especially with summer on the way...

And whilst we're on the subject of Charing Cross Road, let me record that ace arranger **HARRY STAFFORD** has just joined Southern Music, and that the Alley will greatly miss C. and C.'s **WALLY PECORINI**, who joined the R.A.O.C. on Thursday last.

Mr. Brand Wants To Know: Who is the brilliant violinist-arranger who married vocalist **PAT HYDE** a short time ago?

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AMERICAN RECORD NEWS

ARTIE SHAW continues to stir up comment with his jazz experiments. After getting a mixed but generally favourable reception for his "Gramercy Five" group, featuring Johnny Guarneri at the harpsichord, he now goes to the other extreme with a double-sided 12-in. record entitled *Concerto For Clarinet*, with the big band including eight strings.

This is the number featured by him in the new Fred Astaire picture *Second Chorus*.

The first half of the disc consists mainly of solos on the Blues basis, with excellent work by Shaw, Billy Butterfield, Jenney and Guarneri; but the second part is mostly showmanship stuff, with Artie doing a sort of *Sing Sing* act.

* * *

Dan Qualey's Solo Art label put out six new sides the other day. Cripple Clarence Lofton, that fabulous figure of boogie-woogie, made *I Don't Know* and *Pinetop's Boogie*; Pete Johnson did *Shuffle Boogie* and *Pete's Blues No. 2*, and Mead Lux's *Messin' Around* is backed with Ammons' *St. Louis Blues*.

* * *

GLENN MILLER'S double-sided ten-inch of the *Anvil Chorus* from *Il Trovatore* hit the record shops this week, and most of the reviews are in favour of it. Glenn has recorded very few out-and-out hot numbers lately.

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.

A/Capt. HENRY NICHOLLS, R.E., wishes to contact Driver Norman Maloney, R.A.S.C., 2nd-Lieut. Dave Shand, R.A., and 2nd-Lieut. Geoffrey Neetley, R.A. Capt. Nicholls, whose articles on X-ray embouchure in *Rhythm* caused such a sensation, obtained his commission on October 4, 1940, and wonders if he is the first professional musician in this war to do so. We think so. What do you say?

A.C.E.D. SMITH, writing on behalf of members of "M" Flight, find themselves with everything short of bass, trumpet, clarinet and drums to form a "Swing Five" Group for the entertainment of their comrades. Finances are limited, so he asks if there are any second-hand instruments going cheaply.

Gunner M. WATSON, 2084054, of the 38th S/L Regt., R.A., is attached to a unit so removed from civilisation that they cannot even get a daily paper! They have no means of entertainment whatsoever, and he asks whether any reader has an old battery wireless set he no longer needs, "and which will find a home where it will be fondled like a loving child." Such a gift would make all the difference in the world to these lads.

Pte. E. THORNTON, of the 218th Infantry Brigade H.Q., writes on behalf of his comrades, keen swing enthusiasts stuck out in the country miles from anywhere. They have been trying for ages to get hold of a gramophone, but without success, and now ask if any of our readers can help. What about it? Anybody got one they don't need, that'll make all the difference to these chaps and provide them with a little of their favourite music?

Wanted by the jazz fans of "E" Company, 7th (H.D.) Battalion, the ESSEX REGT., records of Duke Ellington, particularly *Misty Morning*, *Saddest Tale*, *Lightning*, and *Black And Tan Fantasy*. Also "Rhythm on Record," "Hot Discography," or similar books.

Signalman F. W. SHORT, of the Lincolnshire Div. Signals, is running his own band, known as the "Signal Swingers," a five-piece combination consisting of drums, piano, violin and accordion, with himself as vocalist-comper. He wonders if any guitarist has a spare instrument that is either too old or too worn for his own use, as, through being in the Army, Short is not financially able to buy one.

B. RICHARDSON, A.C.2, and his pal are stationed on an outpost and would like to get hold of a C melody sax and a ukulele so that they can amuse the boys. They would be very grateful to anyone who would thus enable them to while their loneliness away.

KEN GAMBLE (tenor and violinist) and SID THOMAS (piano and accordionist), both in the Army and possessors of a good library, ask whether any bands in the Doncaster area could do with their services. They would also appreciate letters from cronies in the West Middlesex area.

Pte. L. A. SEMMENS, of the Pioneer Corps, writes that they have formed a band in his company, and his C.O. is arranging for them to do two or three dances a week in addition to concerts. They would be exceedingly grateful if any readers could let them have S.O. parts that they no longer need.

Columbia's latest batch of reissues highlights an album of EARL HINES, including the four famous Okeh-Parlophone solos, two Brunswick solos, and two sides by the band (*Rosetta* and *Deep Forest*), the second of which, strange to relate, was never issued before except in England and France.

Also issued are second masters of the Rhythm-makers' *Mean Old Bed Bug* and *Yellow Dog Blues*; a 1937 Glenn Miller pick-up band in *Solo Hop* and *In A Little Spanish Town*; two Paul Mares 1935 Okeh sides, and two old Armstrongs, *Mahogany Hall* and *Beau Koo Jack*.

Classified Advertisements

CONTINUED FROM PAGE 11.



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WINSTONE'S FOUR WAX

BRINGING a new and original tone-colour to jazz, the elegant little quartette used by Eric Winstone for his recent series of "Starlight" broadcasts to America, and on the Forces programmes, waxed four sides last Monday at the Decca studios.

Titles were: *Beat Me, Daddy*; *Pennsylvania 6-5000*; *Miss Johnson Phoned Again To-day*; and *To-night*, the quartette's interpretation in each case being in distinct contrast to the standard instrumentation of the usual dance combination.

The only ensemble of its kind in the country, it combines the imaginative swing styles of Eric's accordion with

the vibraphone gymnastics of Roy Marsh, the other two members being guitarist Frank Deniz, and Joe Nussbaum on bass.

The lyrics of the commercial numbers are handled in each case by Jack Plant, but the eight-in-a-bar rhythm of *Beat Me, Daddy* contains a surprise for the fans, inasmuch as it marks the debut of Eric in the new rôle of vocalist.

Encouraged by the result of the session, he has already booked another airing for April 4, in addition to his several dates as guest artist with Harry Leader, Jack Leon, etc., and these new records of his, which are to be issued in the April lists, will undoubtedly be of great interest to dance musicians.

INSTRUMENTS WANTED

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3 OCTAVE vibraphone, good condition, wanted by JOAN DONALDSON, Ritz Ballroom, Manchester.

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WANTED, soprano sax, full range, low pitch, perfect condition with case.—Lowest price. BILL, c/o Hine, 164, Cunniffe Road, Blackpool, Lancs.

MUSICAL INSTRUMENTS WANTED for small band. Saxophone, accordion, clarinet, trumpet, guitar and drums. State lowest price for cash. No dealers.—68, Walton Street, Oxford.

WANTED, two trumpets, one alto saxophone.—70, Haydens Road, Wimbledon. 'Phone: L1BERTY 4913.

CASH given for Selmer alto or tenor saxophone.—Send details to HOOPER, 10, Northumberland Place, Teignmouth, South Devon.

WANTED, sep. tension collapsible bass drum, £7 offered.—LEN WOOD.

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"RHYTHM"

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JERRY DAWSON'S NORTHERN GOSSIP

A VERY welcome visitor to my office last week was pianist Reg Warburton, who, after three months in the R.A.O.C., has been returned to civilian life owing to his eyesight not being up to the required standard.

Otherwise he looks—and feels—fitter than ever, and can look back on his short term of Army service as a great adventure.

He tells me that bandleader Eddie Carroll was at the same training centre, and naturally, having so much in common, they were very good friends. Glad though Reg is to be back in "civvy-street," he regrets having to leave his new-found friends behind.

As was to be expected, he has not found it difficult to place himself in a job, and on Thursday of next week he opens up with Johnny Rosen at Liverpool in succession to Dennis Steele.

* * *

Currently featured with Jack McCormick's Band is speciality drummer-vocalist Norman Waddington, a diminutive boy of 16, whom I have mentioned before in this column.

On Sunday last the band played a concert at the Carlton Cinema in Salford, and so impressed were the management that they requested Jack to let him play a week on the stage at their Bolton show place—the Lido Cinema.

This Jack sportingly agreed to, and Little Norman makes his first solo stage appearance there the week commencing March 10.

* * *

After a long pantomime season, the Manchester Palace returns to variety this week for four weeks. On the bill is an old-timer of our business in Hal Swain, whose "Swing Sisters," with himself, are now well known in the variety world.

A forthcoming attraction is a return visit of the Dorchester Follies, with Maurice Winnick and his Orchestra, which show on its last visit several months ago played to colossal business.

* * *

Opening on Sunday next at the Capitol Theatre, Didsbury (afternoon), and the Apollo Theatre, Ardwick (evening), Sydney Kyle and his Band commence a week of one-night-stands under the aegis of H. Newton Lane.

Amongst the towns Syd will visit—apart from Manchester—are Rochdale, Huddersfield, Ashton and Oldham. Entirely new to all of these places, Syd anticipates a successful tour.

* * *

Another letter from a regular correspondent, Stan Jackson, tells me how things are in the Wakefield district of Yorkshire. At the Assembly Rooms, Harry Palfreyman's Band, directed by trumpet-man Bram Smart, is still doing big business each Wednesday and Saturday.

I believe that this band is blessed with a drummer, Arthur Sykes, who is thought very highly of in the district.

At the Music Salon, the Premier Band, directed by Dick O'Connell, is still going strong, and has recently played Sunday concerts at the Playhouse and Regal cinemas.

* * *

Stan himself has recently lost the services of one of his stars in Dennis Issett (trombone), who is now at the Wakefield Opera House. The line-up of his band, which he leads from piano, is now:—Ernest Pearson (drums); Stan Walters (alto and clar.); Norman Bantley (trumpet); Jack Bentley (trombone); and Les Halford (bass).

A great feature is made by these boys of Stan's own arrangements of current "pops."

* * *

Now serving in the Queen's Own Cameron Highlanders, noted Lancs guitarist Norman Taylor writes to tell me that last month, whilst home on leave, he "took unto himself a wife" in the charming person of Miss Winifred Pilling.

The wedding took place at the Wesley Place Methodist Chapel at Bacup, the

best man being Norman's brother Jack, well known in the district as a semi-pro alto player.

Before he became a soldier, Norman was with Macari's Accordion Serenaders, previous to which he was with the three "Edmund Boys" with Ted Lee. A very fine rhythm player and soloist, Norman was also an examiner for B.M.G. Diplomas.

* * *

It's amazing how old friends pop up in the most unexpected places, and it was quite a surprise to me last week in Glasgow to find in Teddy Foster's Band trumpet man Bobby Hutchinson, late of the Romany Band, whose early days in the business were spent in his home town of Manchester.

Bobby was as surprised as I was, and particularly asked me to give his best wishes to all the boys at home. He hopes to be in Manchester for a few days' holiday next week.

* * *

Also in the same band—playing lead alto—was ex-Alan Holmes tenor man Johnny Roberts. It was rather a sin to find him on alto, for on tenor he has few peers in this country as a soloist.

Now that the job in Glasgow has finished, Johnny has returned to his home to take it easy for a while prior to joining the R.A.F. He expects to be called up at any time now.

* * *

Still carrying on as best he can in these difficult times, Harold Bradley is giving Glasgow musicians the best possible service at his instrument store.

In a business which once employed several assistants, Harold is now compelled to carry on alone, chiefly owing to the call for the Forces and for Glasgow's war industries.

NOTTS HOULT IN STAR R.A.F. BAND

THE many friends of Tommy Hoults, erstwhile leader and trombonist with that well-known and successful contesting outfit, the Mayfair Super Band, of Derby, will be pleased to hear that he is doing so well in the Royal Air Force that it is now necessary to address him as Corporal.

Modest to a degree, Tommy, however, is less enthusiastic concerning his promotion than when relating the capabilities of his station band, and, judging from a perusal of the personnel, there would seem to be justifiable grounds for his pride in this outfit.

Here is the line-up:—

Piano: Jasper Long (who has several sessions on B.B.C. organ to his credit); drums: Joe Illingworth; bass: Norman Hester (late of Charlie Shadwell's Variety Orchestra); guitar and accordion: Slim Bailey; first alto and vocals: Jack Goddard (late of the well-known Leicester pro. outfit, the Ritz Players); second alto: Bill Cook; first tenor: Jim Shepherd; second tenor: Frank Parsons; first trumpet: Jack Guard (late of Lou Preager); second trumpet: Ronnie Bird; first trombone: Tommy Hoults; second trombone: Pip Orringe (late Eastbourne Municipal Orchestra); fiddles: Bernard Monshin (who formerly had his own light orchestra in London); second fiddle: "Tiny" Jager; third fiddle: "Big" Hunt.

The band has already done several broadcasts, and has just concluded arrangements for another series of four dates, besides which their services are in great demand for troop socials and concerts throughout the area.

No. 158. At the last meeting of the Staines and District Rhythm Club, Tommy O'Brien gave a recital on Coleman Hawkins. This was followed by a Swing Knowledge Competition, the prize for which being a record token. The next meeting will be on March 8, when the subject will be Mugsy Spanier.

No. 159. The Finsbury Park Rhythm Club meets every Sunday morning at 11 and Wednesday evenings at 8. Last Sunday morning Mr. Burke gave an interesting recital on Luis Russell's Orchestra. A club band is being formed and reed players would be especially welcome among new members.



The dance band of the Manchester A.F.S. talk it over before a rehearsal. This enterprising bunch is led by Auxiliary Fireman Mark Beard, an ex-London Philharmonic violinist, and younger brother of Paul Beard, leader of the B.B.C. Symphony Orchestra.

RHYTHM CLUB NEWS

No. 150. The March 9 meeting of the Ilford Rhythm Club at the Mayfair Café, 96, Cranbrook Road, Ilford, will include a record recital by Doug Mead entitled "Contrasts in Jazz," and Alan Mead will continue his recital on Teddy Wilson. In addition to a Jam Session by the Club Group, there will be a short session by Jack Surridge and his String Quintette.

No. 151. Despite the war and attendant distractions, the Dewsbury Rhythm Club has planned a series of ambitious programmes to take it well into May, covering every aspect of swing music. The February 27 meeting heard Ronald Wraith on Bix Beiderbecke in the "Kings of Swing" series, and a feature of the March 8 meeting will be club members' "Desert Island Discs" selections. A dance is being arranged this month in the local Ambulance Hall to raise funds for a piano and extra seating accommodation.

No. 155. The February 26 meeting of the Watford Rhythm Club comprised a recital by Billy Nickells on Jack Teagarden, and members were also invited to play their favourite discs. A Jam Session followed, with "Bix" Franklin (trumpet); "Buster" Brown (tenor and clarinet); Bert Wilson (piano); George Smith (guitar); Roger Bingham and Reg Sealey (drums).

No. 154. At the March 2 meeting of the Hornchurch Rhythm Club, Harry Snell gave a recital of the new Brunswick "Album of Chicago Swing." The next meeting will be on March 9 at 3.30 p.m., at the Kingswood Café, High Road, Hornchurch, when Stan Ginn will give a recital on "What is Swing?" which is the first of a series of members' views on swing. There will also be a Jam Session. All playing and non-playing enthusiasts should contact Harry Snell at Summerhill Lodge, Pippis Hill, Basildon, Essex.

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