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Vol. XVII. No. 403

APRIL 12, 1941

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CASPER REARDON DIES AT 33

NEWS REACHES US FROM NEW YORK THAT THE JAZZ WORLD HAS JUST SUFFERED A NEW LOSS WHEN CASPER REARDON, THE FIRST MUSICIAN TO ACHIEVE FAME AS A SWING HARPIST, DIED OF A KIDNEY AILMENT IN A NEW YORK HOSPITAL.

Reardon had a fine legitimate training, graduating in 1926 from the Curtis Institute of Music in Philadelphia, studying there with a noted harp virtuoso, Carlos Salzedo. When only nineteen years old he joined the Cincinnati Symphony Orchestra, also becoming a teacher in that city's music conservatory.

STARTED AT SIX

His theatrical career dated back to the time when, in his sixth year, he sang and danced with his parents' vaudeville act, known as John and Elizabeth Reardon. He never paid much attention to jazz for many years, but sprang to immediate prominence when an odd side made at the end of a Jack Teagarden session on Brunswick—*Junk Man*—brought rave notices from the critics.

Shortly afterwards he played briefly with Teagarden's own "Three T's" combination at the Hickory House in December, 1936. He guest-starred with Paul Whiteman, with the Saturday Night Swing Session, and at several big jam festivals and swing concerts. For the last couple of years he had been working frequently at a smart Park Avenue night club, le Ruban Bleu, taking part in a jam session there only two weeks before his death.

Reardon leaves a small group of recordings as evidence of his unusual talent. In 1937 he made a session under his own name for Irving Mills'

Master discs, now almost unobtainable. Last year he made a few sides for the Schirmer music shop's private label.

Reardon was 33 when he died. The only harpist now active in the swing field is Joe Marsala's wife, Adèle Girard, who had her first break when she followed Reardon at the Hickory House.

[EDITOR'S NOTE: Full biographical and discographical details of Casper Reardon were given by "Connoisseur" in issues of the MELODY MAKER dated March 1 and March 15.]

ARTIE SHAW SLAYS THE CATS IN NEW FILM

TUESDAY morning, at the Plaza Cinema, Lower Regent Street, W., saw the Press showing of "Second Chorus," which features Artie Shaw and his Band, with Fred Astaire, Paulette Goddard and Burgess Meredith.

This is the first Hollywood musical designed really to appeal to the swing fan.

To begin with, a good deal of the jargon will be incomprehensible to anyone who has not studied our weekly "Harlemese as She is Spoke" series—Charles Butterworth as an elderly swing fan is one of the high spots of the film—and, secondly, the Band and Shaw himself are really starred, the latter proving himself to be a first-rate actor, with a good speaking voice and complete self-confidence before the cameras.

Students of the clarinet will probably feel inclined to take sandwiches and thermos flasks with them for the sake of studying the close-ups of Shaw's playing in the final opus, during which the camera travels right through the orchestra, giving intimate glimpses of the men whose work they have been admiring for so long on wax.

Added to these, the dancing of Fred Astaire and the appeal of Paulette Goddard ensure a production that will rank with "The King of Jazz" in the memories of the genuine jazz-lover.

MIFF FERRIE LEADS AT MONTPARNASSE

BACK in the West End, after extensively touring for ENSA and a successful season at Bental's of Kingston, Miff Ferrie opened the new Montparnasse Restaurant in Regent Street, W., on March 28, with a band designed especially to attract the Allied Forces at present in London.

Leading a seven-piece combination, Miff informs the MELODY MAKER that this entirely new departure in West End entertainment is already meeting with the success its originality deserves, and that still further ambitious plans are being considered by restaurateur Monsieur André.

Decorated on the lines of a first-class Continental restaurant, the Montparnasse is attracting dancers who can nowhere else find the type of music to which they are used, and these are expressing a very high opinion of the way in which Miff and his boys are featuring it.

Musicians who can play the bandoneon are now being sought, further to add to the Continental atmosphere of the band.



WINSTONE TO RECORD ON TWO LABELS AT ONCE!

MUSICIAN-JOURNALIST ERIC WINSTONE, FAMOUS BROADCASTING AND RECORDING ACCORDIONIST, SIGNED A CONTRACT THIS WEEK WITH THE COLUMBIA GRAMOPHONE COMPANY FOR A SPECIAL DOUBLE-LABEL FEATURE ON BOTH COLUMBIA AND REGAL ZONOPHONE.

This is believed to be the first time that any artist or leader has negotiated an agreement whereby his name is featured on two separate and distinct makes of record at the same time.

On the Columbia sessions he will use the Eric Winstone Swing Quartette consisting of accordion (played by himself); vibraphone, played by that phenomenal virtuoso Roy Marsh; guitar, Frank Deniz, and string bass, Joe Nussbaum.

REGAL BAND

Bringing an entirely new tone-colour to jazz with his individualistic treatment of commercial dance tunes, he will present the current hit songs of the day in a manner that may well start a new vogue in modern style swing music.

On the Regal-Zonophone sessions, under the title of "The London Accordion Band—Directed By Eric Winstone," he will use several of the best accordion players in the country to interpret his own imaginative orchestral arrangements.

These recordings will, of course, principally cater for the enormous demand for accordion band renderings of popular tunes, and although necessarily commercial, will still contain much to interest the stylist.

A.R.P. MUSICIANS WANTED FOR AIR

HOW many star musicians are there in Town who double A.R.P.?

There must be dozens, and B.B.C. producer Howard Thomas wants to know about them.

Last Wednesday, Thomas and Bill MacLurg presented the first issue of their weekly radio magazine, "Under the Hat," which regularly features members of the A.R.P., A.F.S., W.V.S., Fire Watchers and all other Civil Defence workers.

They are on the look-out for musicians who can contribute to the series, and ask that all who comply with these requirements get in touch at once, c/o The B.B.C., Bristol.

STOP PRESS

1941 All-Yorkshire "M.M." Dance Band Championship just fixed for Friday, May 16, at Municipal Hall, Keighley, Yorks. Open to amateur, semi-pro. and Service bands from all parts. Entry forms now obtainable from the organiser, Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. Further details in next week's issue.

BRAM MARTIN FOR BLACKPOOL SEASON

FOR the third season in succession, Bram Martin has signed up with the Lawrence Wright production "On With the Show," at the North Pier, Blackpool.

This is scheduled to open on May 30, and in the meantime Bram is on the look-out for really good musicians capable of tackling this work, which entails accompanying first-class straight artists as well as playing dance music.

He is especially in need of good saxophone players doubling strings, who must be good readers. They should write to him at 74, Beach Road, Cleveleys, Blackpool.

Three consecutive years as band-leader with this show is a record, and one of which Bram is justifiably proud.

GONELLA WANTS ALTO

NAT GONELLA urgently needs a lead alto and will welcome inquiries at the Empire Theatre, Edinburgh, where he will be appearing from next Monday for the week.

Nat reports excellent business in spite of the visits of the Luftwaffe, and it would appear that Scotland is the centre of the dance band business these days.

DON BARRIGO LEAVES ROY

DON BARRIGO, one of the best-known tenor players in the business, has now left Harry Roy's Band and is back in Town. He feels that he would like a West End job again, and it should not be very long before he is fixed up.

— KEITH PROWSE 15TH STAR PARCEL —

A SONG OF THE PRAIRIE

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TEN SHILLINGS' WORTH OF BRASS HISTORY!

The Story of an Amazing Saleroom "Find"

by

LEW DAVIS

On the bell of this museum piece was engraved the following inscription:

"McFarlane's Improved Cornopean. Maker—Köhler, of Henrietta Street, Covent Garden, London."

Now, I have always been interested in the manufacture of musical instruments, and after a thorough examination of this early form of trumpet-cornet I lost no time in consulting the authoritative work on the subject by Adam Carse, F.R.A.M., the composer.

Trumpet players, and particularly valve instrumentalists, should be indebted, according to Mr. Carse, to Frederick Blümel and Heinrich Stölzel for the invention of the valve system on wind instruments. It has never been established which of these two pioneers actually was responsible, but both did immensely important work in the field.

Berlin was definitely the birthplace of the valve, and in 1815 a patent claimed that the full chromatic scale could be played on the trumpet, or similar instruments, without the use of crooks or stopping by the hand, the method then generally in use by brass instrumentalists.

VALVE EVOLUTION

The first actual type of valves in use were called "tubular push valves," and the second were designated "push box valves." These, however, were failures, and the manufacturers reverted to the tubular type. Apparently Berlin musicians opposed the introduction of valve instruments, and their development then proceeded in other countries.

Blümel was responsible for the "rotary" valve. English readers will not be very familiar with this type, as used on the trumpet, but a number of manufacturers have used the rotary valve for a quick change to A-natural, although this is disappearing.

The complete history of the valve system on brass instruments during the period from 1815 to 1830 deserves more than the cursory examination which I can only give it here. However, I can quote definite date when fundamental changes were introduced.

In this interesting article, LEW DAVIS, King of Britain's trombone-players, tells the story of a brass instrument, over 100 years old, which he bought at a sale for 10s. Here he is seen in his musical instrument shop trying a bit of jive on his pre-swing discovery.



In 1852, for example, Adolphe Sax, the inventor of the saxophone, brought out a six-piston valve system.

The following year G. Besson, of Paris, introduced an auxiliary tube to each valve. I expect this was to compensate for bad tuning, a defect from which most of the instruments of the time must have suffered severely.

Then in 1856 Courtois, of Paris, introduced two extra valves, making five in all, and this was no doubt to facilitate the playing of the fast passages which composers were continually writing for the brass.

Paris seems to have been the home of invention for valve systems, for in 1883 Arban, in his workshop there, developed a compensating valve system which had a fourth valve and a lever.

This lever transformed the third valve into a major instead of a minor third. From this time the present three-valve system finally developed and became standard on trumpets and cornets.

Four valves can still be found on the euphonium, tuba, etc.

FIVE KEY TRUMPET!

I have deliberately digressed from my Cornopean purchase to outline the present system of valves because it is very relevant to this old instrument. On the Cornopean, the length of movement of the valves is exactly the same as the modern instrument. The bore is the same, too, with the exception of the mouthpiece end.

The dimensions of the bell are identical with any expensively priced instrument of to-day. On the Cornopean there is one unusual feature—the tuning slides to each valve are marked with the various pitches. They are marked respectively A-natural, A-flat, G, F and E-natural, and, together with the special set of shanks supplied, the instrument can be changed into all these keys.

A special "clapper" key is also incorporated for trills and is similar to the usual water key. It has an aperture of $\frac{1}{4}$ in. diameter, and is actuated during playing by the left hand.

The mouthpiece, made of common brass, has a solid silver rim, and this was no doubt because electro silver plating was unknown in those days.

This, then, is the "Tishy" of the auction-room which I bought for only 10s. From an examination of its many interesting features, and the full round tone of which it is capable, I am certainly satisfied that I obtained a bargain.

One final word. Just imagine a trumpet which could be pitched in five keys!

RABIN'S SMASHING STAGE SHOW

AT the Shepherds Bush Empire this week, London fans of Oscar Rabin and his Band have a chance of seeing for themselves an act which has for the past few months been occupied chiefly in clocking up colossal figures at every date at which they have appeared.

The secret of this achievement would seem to lie in the fact that this star band itself offers star after star attraction from the moment it starts.

Oscar himself is introduced by Harry Davis, who in turn announces Diane to sing *Ferryboat Serenade*, Beryl Davis to give evidence of her versatility in taking *You Made Me Love You* first as a sentimental ballad and then as a swing number, Ken Beaumont excellently to put over *If I Only Had Wings*, Eddie Palmer to demonstrate the qualities of the Novachord, and finally the Polish tenor, Jan Zalski, to sing *So Deep is the Night* and *You Are My Heart's Delight*, the latter in Polish.

Added to this, biting brass, crisp rhythm and exciting sax work succeed in putting in that extra punch to commercial numbers which have made this band's reputation.

The final arrangement of *In the Mood*, though, gives the boys a chance really to swing out and close the programme on a high emotional note of excitement that will have this critic, at any rate, in the theatre for a second time this week.

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VENUTI	Violin	BERRY	Bb Sax.
HERMAN	Clarinet	HAWKINS	Bb Sax.
MURPHY	Clarinet	ELMAN	Trumpet
SENEKE	Bb Sax.	MILLER	Bb Sax.
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HOW MANY TIMES	arr. Haymes	DARK TOWN 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
WHAT'LL I DO	arr. Kresa	I'll See You in My Dreams	arr. Murphy
RAMONA	arr. Mason	I'M a DING DONG DADDY	arr. Murphy
THAT NAUGHTY WALTZ	arr. Levy	In a Little Spanish Town	arr. Mason
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

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MY LITTLE GIRL	arr. Clinton	BALLIN' THE JACK	arr. Nichols
I Never Knew (Roses Grew)	arr. Haymes	I Never Knew (I Could Love)	arr. Murphy
BOUNCING BALL	arr. Case	ANCHORS AWEIGH	arr. Skinner
CHANT OF THE JUNGLE	arr. Murphy	BIRD OF PARADISE	arr. Murphy
RHAPSODY JNR.	arr. Murphy	HOW AM I TO KNOW?	arr. Murphy
SINGIN' IN THE RAIN	arr. Murphy	PAGAN LOVE SONG	arr. Murphy
TEMPTATION	arr. Clinton	LINGER AWHILE	arr. Murphy
Shine On Harvest Moon	arr. Skinner	WONDERFUL ONE	arr. Skinner
BACK BAY SHUFFLE	arr. Murphy	My Melancholy Baby	arr. Finegan
RAGTIME COWBOY JOE	arr. Dale	Stomping at the Savoy	arr. Murphy

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THE SIX GREATEST SOLOS IN JAZZ

Stanley Nelson collates our readers' selections and finds that

LOUIS IS STILL THE TOPS

THE six best solos in Jazz. . . Graeme Butcher wrote an article on the subject, in a recent issue, and readers sent in droves of suggestions. This article is to tell you the consensus of opinion.

Every real jazz enthusiast must necessarily have his favourite solos on each instrument, and their choice may be dictated: (a) by factors outside selection on purely technical or emotional merit; (b) that the enthusiast himself plays a particular instrument, and is thus drawn to some instrumental phase of jazz; (c) on purely artistic merit.

It will be the third consideration which will cause the most controversy, for the regimentation of "artistic merit" is something which will never happen while freedom of thought in art, music and literature remains possible.

In a symposium such as this, a surprising catholicism of ideas is necessarily brought to light, but in spite of this it is good to see that some of the older values remain unchanged.

LANG "CHALLENGE"

There is Louis Armstrong, for example, with his epoch-making trumpet playing in *West End Blues*. There will be some among the correspondents who will not remember the furore with which this record was received in jazz circles in this country.

So many writers chose that particular example of Armstrong that Syd Pettitt's selection of *Dear Old Southland* is notable. Another reader thinks *Drop That Sack* is better than either as an example of "Satchmo" at his absolute best, but it is surprising that more do not instance Bix.

Reader Hislop, of Barnsley, however, brackets Bix's *Jazz Me Blues* with Louis' *Drop That Sack*, and this is obviously a favourite disc of his because he also selects Buddy St. Cyr's banjo solo in this recording.

As you would expect, Joe Venuti and Eddie Lang pretty well carve things up on the guitar and fiddle between them. One writer even ignores all the other instruments and lists nine solos by Lang, with a "challenge" for me to publish them! I can say that I like

Eddie just as much, but not to the exclusion of every other voice in the orchestra.

Others list Eddie's *Twister*, *Freeze and Melt*, *Pickin' My Way*, although surprisingly enough the gentleman with the nine choices doesn't mention any of these!

Charlie Christian, in his intriguing solo in *The Sheik*, with Benny Goodman, Django Rheinhardt and Lonnie Johnson, also find support among guitarists.

CLARINETS

On the fiddle, Joe Venuti is out on his own, although Stephane Grappelly has one vote for *I Got Rhythm*.

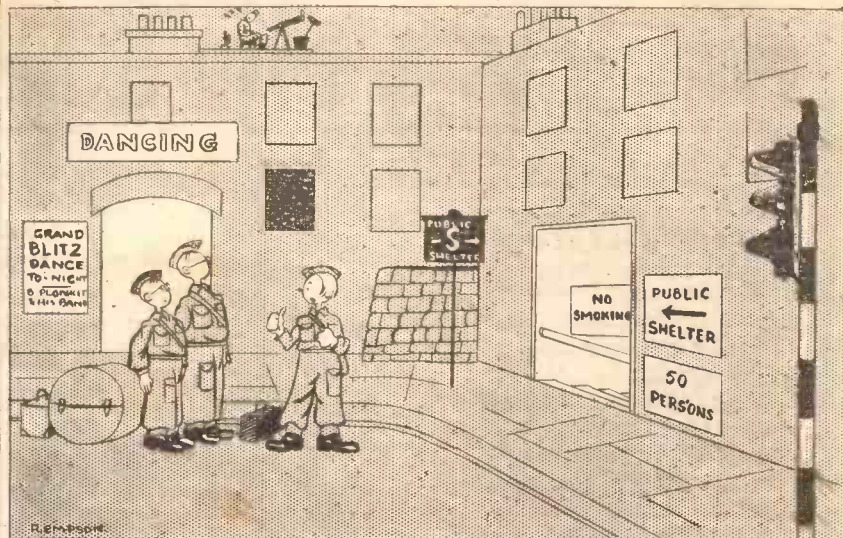
One could start something with discussion of just with what tone the clarinet should be played in jazz, and that produced by Teschemacher, Benny Goodman and others might be analysed. Both these get good support from correspondents, while the more "legitimate" enthusiasts will be pleased that Artie Shaw's *Blues* has several votes.

Barney Bigard gets the vote of Pte. H. Jennings for his excellent work in *Clarinet Lament*, I am glad to see, but Jimmy Noone, of whom both Graeme Butcher and Panassie had such eulogistic things to say, hardly gets a hand!

Sidney Bechet, of whose soprano playing many people have only rude things to say, has his admirers, mostly for his *Southern Sunset*, but Johnny Hodges also gets votes for his *Dear Old Southland* and *Reht Party Blues*.

Personally, I am not fond of this instrument, although I remember the sensation Bechet caused with it when he came over here, and also the wonder with which London musicians greeted Charlie Renard's playing of it.

On alto and tenor, Hodges, Benny Carter, Hawkins, Bud Freeman and Happy Cauldwell divide up the honours between them, which, I think, is fair enough. The choice, however, varies in practically every case, Hodges' work on alto, for example, being given on





The name of ALBERT AMMONS is so much in the jazz news as being one of the pioneer boogie-woogie pianists that we have had many letters asking us for a picture. Well, here it is—Albert beating himself eight in a bar with gusto

ARTIE SHAW AND HIS ORCHESTRA.

***The Blues—Pts. I and II (Am. Brunswick 21462, 21463) (Recorded 1937).
(Parlophone R.2790—3s. 8d.)
Shaw (clart.) with probably Les Robinson, Henry Freeman (altos); Tony Pastor, Jules Rubin (tenors); John Best, Malcolm Crain, Tom di Carlo (tpts.); Harry Rodgers, George Arus (trmps.); Les Burness (pno.); Al Avola (gtar.); Ben Ginsberg (bass); Cliff Leeman (drums).

ORIGINALLY issued on Vocalion S.124 in 1938, and withdrawn shortly afterwards when E.M.I. took over the American Brunswick (from which list the record comes) concession from Decca, this recording is this month reissued by Parlophone.

Dealing with it in detail in the "M.M." of March 15 last, in his "Classics of Jazz" Series, Bill Elliott described it as "one out of the hat."

I agree. Some months ago I broadcast it as an example of the lovely melody that is to be found in jazz.

But there is more to it than that. Played in 12/8 measure, it is, with its swell solos by trumpet, Tony Pastor's tenor, Les Burness' piano, and George Arus' trombone, not to mention Artie Shaw's always good clarinet and the work of the band as a whole, one of the grandest blues records ever made by a white band.



ART TATUM—Piano Solos.

***Begin The Beguine (Cole Porter) (Am. Decca DLA.2069) (Recorded July 26, 1940).

***St. Louis Blues (Handy) (Am. Decca DLA.2068) (Recorded July 26, 1940).
(Brunswick 03121—3s. 8d.).

GEORGE SHEARING—Piano Solos.

***Southern Fried (Leonard, Culliver, Ross) (Decca DR.5415) (Recorded March 3, 1941).

***Wednesday Night Hop (Johnakins, Kirk) (Decca DR.5417) (Recorded March 3, 1941).
(Decca F.7786—2s. 5½d.)

HERE'S your chance to study the contrasting styles of two pianists who, in addition to being in their respective ways fine artists, are both blind.

I know Shearing won't object if I say that Art Tatum has the greater technique.

In fact, Tatum plays so much piano that it's just ridiculous.

Exactly how much this adds to the jazz character of his music is a debatable point, but there's no doubt that when he sits down to the keyboard things happen. Phrases which are amazing, even if they are overflowy, just tumble out of both his hands. He is as fluent with his left hand as he is with his right. And if he too often delights in displaying his technique, at least the results cannot be called cheap or exhibitionistic.

ARTIE SHAW PULLS "ONE OUT OF THE HAT"

Edgar Jackson Reviews the New Swing Discs

Moreover, the gentleman is not exactly without imagination, even if it does lead him more to what is called rhythmic-concert style than out-and-out jazz.

Shearing, on the other, plays jazz pure and simple, and good jazz at that.

From the nervousness of his earlier days, which caused him to want to be rather too busy, and often had disastrous effects on his tempo, he has developed into a pianist whose music is as relaxed and easy, mentally and physically, as it is tasteful and rhythmical.

And if his technique isn't as amazing as Tatum's, believe me it's not only more than adequate, but a good deal more than many top-line ivory ticklers can boast of.



ERIC WINSTONE'S SWING QUARTET.

***Beat Me, Daddy, Eight To A Bar (Raye, Prince, Sheehy) (V. by Eric Winstone) (Decca DR.5411) (Recorded March 3, 1941).

***Pennsylvania 6-5000 (Sigman, Gray) (Decca DR.5412) (Recorded March 3, 1941).

(Decca F.7789—2s. 5½d.)
Winstone (accordion) with Roy Marsh (vibres); Frank Deniz (gtar.); Joe Nussbaum (bass).

"M.M." expert Eric Winstone here shows that he can do as well as say.

The performances are on semi-commercial lines, but that hasn't prevented

DRUM DOPE—32

THE last two bits of "Dope" described how to hold the sticks preparatory to practising the roll.

Next, the position of the drum—which is very important. If at the wrong angle, the sticks will tend to bounce in the wrong direction, since the natural tendency is to bounce off at right-angles to the line of impact.

The question of position has been discussed before, so there is no need to go into it again, beyond saying that (a) it should be sloped at about 45 deg.; (b) it should be a height sufficient for the left under side of the drum to clear the left knee (if it is a very deep drum—i.e., over 6 in.—the top must still be at the same height, but the left knee won't be able to go under it); and (c) it must face neither to nor from the player, but at dead right-angles to him.

The chair height is the next most important factor.

The average bentwood chair is not quite high enough—you need a couple of cushions or a folded blanket.

Check the positions by sitting in chair and bending the left arm at right-angles. The left hand should be two or three inches above the left side of the upper hoop of the drum.

Don't bend the arm more or less than at right-angles. Adjust the drum or the chair until you get the right position.

15-YEAR-OLD TROISE ACCORDION STEPS INTO THE BREACH

THERE was a minor drama at the Gaumont Theatre, Oldham, last week when, after the last show on the Monday night, a wire was received from the military authorities recalling two members of the Troise and his Mandoliers Band.

With two of his corner men gone, the position looked a little tough, but the rest of the boys nobly stepped into the breach, and a young 15-year-old accordionist named Gerald particularly distinguished himself for the rest of the week.

Like most other leaders Pasquale Troise finds it difficult to keep his boys together, although he is terrifically busy with stage dates and broadcasting dates.

Roy Marsh from playing grand vibraphone in both sides. It is his work that gets the sides their three stars. He steals the show.

Still, Deniz's excellent guitar and Nussbaum's musicianly bass do their share towards making the music presentable enough, and if Winstone's solo in *Beat Me* is conspicuous for too many arpeggios with too many notes, he plays pleasingly in the coupling, and shows that he knows how to present his titles attractively.

SQUEEZEBOX SCRIBE

For microphone work Winstone uses a specially tuned accordion with no vibrato. Originally a lay Press journalist, he has written for every British journal that deals with dance music. He was also responsible for the first swing arrangement for the accordion ever published in this country.

Fred Deniz is, of course, brother of Joe Deniz of the late Ken Johnson's Band.

He introduced the guitar to the Philippine Islands as an orchestral instrument, and played with many bands in America before coming to England.

Joe Nussbaum is a member of a bass-playing family. His father played bass with Jack Payne, and he has three brothers who play the instrument.

Starting as a straight musician, he turned to jazz two years ago.



BENNY GOODMAN SEXTET

***Royal Garden Blues (S. and C. Williams) (Am. Columbia CO. 29028) (Recorded 1940, possibly December).

***Wholly Cats (Goodman) (Am. Columbia CO.29027) (Recorded 1940, possibly December).
(Parlophone R.2787—3s. 8d.)

Goodman (clart.) with George Auld (tenor); "Cootie" Williams (tpt.); Count Basie (pno.); Charlie Christian (gtar.); Artie Bernstein (bass); Harry Yaeger (drums).

NOTE, first: Ex-Ellington trumpet wizard "Cootie" Williams plays in these sides, the first to be released here

presenting him as a member of the Goodman aggregation.

Note, secondly: Count Basie, one of the only two or three pianists who are said to satisfy Goodman, sat in on this session.

Result: While both Cootie's and Basie's individuality is strongly apparent as such, it is used less as an end, and more as a means to an end—the end of enabling Goodman to achieve to the full all that he seemed to have been striving to acquire in his previous Sextet recordings.

Exactly what that means is this. You will probably have noticed that in most of his other Sextet recordings Goodman has gone all out to produce a definite and to some extent new character—the character of suppressed excitement, built up to a climax, mainly by means of backgrounds of riffs which, if only because of their repetitive nature, had an almost devastating inevitability.

REPEATED RIFFS

Most times it didn't matter what the tune was.

After the usual choruses, the music generally, sooner or later, developed into a sequence of continually repeated riffs, with the fewest possible changes of harmony, to fit in with and stress the prominence of which the improvisation of the lead soloist was mainly designed.

These two new sides follow on these lines, only more so.

Cootie and Christian have more or less "ordinary" choruses in *Royal Garden*, and Basie and Auld in *Wholly Cats* (smart title, eh?), but all the rest of their and everyone else's efforts are devoted to exploiting this rifting business.

Well, the idea always was a good one, and in keeping with this language that is jazz; but the way it is put into practice here, by what can only be described as a line-up that is even better when heard than it looks when read, carries it at least a step further than anyone else has yet carried it.

All of which doesn't mean that the solos as such don't mean anything.

In fact, just how much they do mean is something you should get the disc to find out. You won't be disappointed.

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BRAND'S ESSENCE OF NEWS

BACK in Town again is **KAY HARDING**—beauty-prize winner, one of Harry's original "Sweetheart of Swing" trio (she made her stage debut with him some fourteen months ago), and up till last week one of the attractions of his successful season at the Glasgow Playhouse.

A charming personality into the bargain, she proved herself a real trouper not so long ago, when she was taken suddenly ill with appendicitis.

The band was then playing in Glasgow, and was due to travel to Manchester the following (Sunday) morning. A doctor was immediately called, but before he could arrive the pain got worse.

Distractedly, Harry racked his brains to alleviate it, and then hit upon the unusual, but apparently effective, course of heating silver ash-trays in hot water and pressing them upon the affected part—I daren't mention the word stomach in this column!

The doctor gave her a morphia injection and rigidly forbade Kay to travel next morning. Nevertheless, the 6 a.m. train-call saw her valiantly on the platform, insisting that she was not going to be left behind.

In Manchester, another doctor was called—who turned out to be the same as had operated on Harry's wife for the same complaint only a few weeks before—and he successfully managed to disperse the trouble and save the necessity of an operation.

Naturally enough, Kay could not go on the Monday night, and pianist Stanley Black's wife, **WENDY CLAIRE**, offered to deputise.

But on Tuesday Kay was back on the stage—and not one of the audience would have guessed the agony that she had been through for the past forty-eight hours.

Now family ties have made it imperative that she remain in London—but if I'm any judge of what the public wants, she won't be standing idle for many days.

Inveterate telegraphists **OSCAR RABIN** and **HARRY DAVIS** are determined that distance shall not sever the friendship that exists between us.

by
PAT BRAND

Last week the Romany Band was at the Coventry Hippodrome. This week they're at the Shepherd's Bush Empire. But Oscar and Harry couldn't wait. They had to send me a priority telegram from Coventry to tell me of the colossal business they were doing there.

It was the theatre's best week since the blitz, especially popular being the Polish tenor, **JAN ZALSKI**, who—disagreeing with "Pagliacci"—insisted on stopping the show rather than letting it go on.

Or rather the audience reacted that way to his singing. And to prove the contention that what the Midlands thought last week London thinks to-day, go down to Shepherd's Bush this week and watch Jan holding up the theatre traffic there as well.

A. P. SHARPE'S new B.B.C. series has been put forward, so that now Sol Hoopii is listed for April 12 at 4.45 p.m.; Len Fillis for April 15 at 11 a.m.; and Peter Hodgkinson for April 21 at 11.15 a.m.

A. P. S. (who should know) assures me that Sol Hoopii is still the standard by which all Hawaiian guitarists are judged, and although all his Brunswick records are no longer available, Columbia have started reissuing them on the Regal-Zonophone label.

This month we have *An Orange Grove in California* and *Ten Tiny Toes* on MR3452—and when you start raving about Sol's tone in *An Orange Grove*, remember that he's playing an ordinary wooden guitar, not an electric model!

A letter from bassist **RUSS ALLEN** assures me that R.A.F. life is proving extremely enjoyable. You must address him now as Aircrafthand/Musician, and he is in the outfit led by Cpl. Clark on vibraphone.

Tenor, clarinet and violin is ex-Henry Hall player Bert Childs; trumpet and fiddle is Arthur Rohleder, from the "Royal"; pianist is Tommy Woolf, ex-Robin Richmond and Harry Leader; and on drums is Tony Lytton. Vocalist is Al Clarke.

"We have developed a Dixieland style," Russ tells me, "having Jazz Me Blues as theme tune. Strangely enough, this style goes down very well up here, although the local populace are not really swing fans—and think 'jitterbugs' are things you get in hay"....

The confusion that seems to have existed between him and Radio Rhythm Club Sextette bassist **TOMMY BROMLEY** is probably due to his appearing in the No. 1 Rhythm Club's birthday Jam Session broadcast, and on several occasions with the St. Regis Quintette—all of which, of course, were R.R. Club programmes.

And incidentally, he pays high tribute to Tommy's work, expressing his hope that the tragic bombing of the Café will not affect his playing.

"For," he says, "he is definitely one of England's leading bassists, and well deserves his recent success with Ken and with the Sextette."

Writing to me from the wilds of Scotland, on paper originally intended for the Ken Harvey Modern Banjo Method, for which he was doing all the theoretical work, **RAY BAILLIE** tells me of the difficulty he has had of getting the "M.M." whilst on 'tour' for ENSA.

"Most of the newsagents," he writes, "have barely heard that there is a daily paper called the *Times*, and as for the 'M.M.'... well, the old reference books came out, and I was told that there was at one time a musical paper called *Musical Opinion*, but they did not think it was still published—it stopped during the last war!"

You remember I told you he was introducing an entirely new instrument called the Singing Strings, which **JACK ABBOTT** built especially for him, and this seems not only to have proved an enormous success but also to have caused considerable controversy at the various munition factories where he has played it.

"Strange as it seems," he tells me, "most people think it's a Novachord! Believe me, Pat, it's quite enough trouble to carry an instrument like mine about—but a Novachord—phew!"

Incidentally, as regards that Modern Banjo Method, frettists will be glad to know that he and Ken intend to finish it when better times come along and Ken returns from the States.

As a result of his request for members of the Services to contact him with a view to forming a Garrison Orchestra, **SYD MILLWARD**, one-time star-clarinetist-bandleader, and now in the R.A., has already got quite a few men together.

But lots of people have asked him to get them transfers to his part of the world, and this is impossible. Actually, it's not only men in the R.A. that he's looking for.

Anybody in the Army around the East Yorkshire area will do, and in point of fact he has already got men from the Royal Corps of Signals and Royal Engineers.

So, roll up, you lads, whatever may be the badge on your cap, and let Syd give you an audition. Write to him care of us, and he'll get in touch with you.

Starring at a concert in Ascot on March 30 was a name that is known to almost every bandleader and dance band vocalist in the country.

For **CECILY BROWN** is secretary to Syd Roy and also to the Norris Music Company.

No newcomer to the concert stage, such was her success at this appearance that she has been booked to repeat her programme of concert and popular songs at Bedford on Good Friday.



BILL ELLIOTT'S

CLASSICS OF JAZZ

No. 19—"Chips' Blues" and "Chips' Boogie," by Woody Herman's Four Chips (Brunswick 03188)

WELL, here is a brand new classic for you just issued (mid-March) by Brunswick, and it seems to me that fate and the recording companies are trying to make your swingscribe eat a few words.

You will remember my remarks about the Art Shaw Blues ("occasionally a white band pulls one out of the hat," etc.), and now just to make things awkward, Mugsy Spanier immediately goes one better. Well, now Woody Herman has pulled off a white blues hat-trick, and I'm giving up making rash statements.

LYRIC

Chips' Blues cannot be compared with the other two discs because it's just a quartet, but these four make some of the most charming music the blues has known.

Tommy Lineham sets the tempo with a tasteful piano intro, leading to Herman clarinet, low register and perfect phrasing. Woody soon puts the black stick down and sings a blues lyric which is

Personnel: Woody Herman (clarinet); Tommy Lineham (piano); Walter Yoder (bass); Frank Carlison (drums).

certainly unique and deserves a quote:—

"I've got fourteen cousins, all of 'em is dead, poor me;

I've got fourteen cousins, all of 'em is dead,

They had the blues so bad, they were all touched in the head."

There's more of it, so get the record and learn it. Ideal for singing in the bath, because no one dares come near you!

Listen to the neat drumming behind that vocal, and then lend an ear to the piano and clarinet that follows. Woody and Tommy dovetail perfectly and the coda is a gem all on its own.

The first thing that strikes you about the reverse is the atmosphere. That may sound rather strange, but I often think that some records have so much more than others.

This is one of them, for I

can listen to it with my eyes shut and forget it's a record. Instead, I imagine myself in a room with the band.

I seem to have neglected Boogie Woogie in this series, and I'll devote a complete Classic to it in the near future.

The drummer starts the excitement off and then Tommy, aided by clarinet, goes to town with some excellent piano. This boy has good ideas, and I should like to hear him in some solos.

RESTRAINT

The drums and bass get a chance to shine before the last chorus, and both of them deserve credit for the restraint they show.

Woody runs away with the rest, playing lovely clarinet in the high register and a riff that is fast becoming a favourite with me.

Full marks for the coda again. Those of you who remember the golden age will recognise it. "Fell off the bus" is the expression we used.

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TENTH ANNIVERSARY

by
"MIKE"

I HAVE suddenly realised that it is April, 1941. Many people have been aware of that for over a week now; but the date has a special significance for me.

It is now ten years since I first put pen to paper to discuss the vast, changing, infuriating and fascinating subject of jazz.

The less respectful among you will probably remark that I have been writing for ten years too many. Well, I often feel like that myself; on the other hand it pays the rent, and I can truthfully say that while I have lost some of my enthusiasm for and most of my interest in jazz, I still retain a considerable liking for this peculiar music.

That I should have lost some of my enthusiasm is natural. As old age creeps on apace, so one reacts more slowly; one inevitably grows more sophisticated, less easy to please; familiarity, if it doesn't actually breed contempt, at least leads one to know more or less what to expect.

THE BOMBING OF THE CAFE DE PARIS

It may now be revealed that the famous London restaurant bombed in a recent raid was the Cafe de Paris—home of Britain's greatest bands.

It was while leading his band on the stand here that Ken Johnson was killed, together with his tenor-player, Dave Williams. Four other members of his band were seriously injured, and M. Poulsen and Charles, proprietor and maitre d'hôtel respectively, were among the dead.

The photograph above shows the scene after the bombing, and (below) the wreckage of the bandstand is being searched. Standing on the left is Nat Allen, leader of the second band at the Cafe. He had just come off the stand when the bomb dropped, and helped in the rescue work. In the picture he is seen holding an ivory piano-key—all that remained of his accordion!

Lack of the more common, outward signs of enthusiasm doesn't mean that admiration is lacking.

Enthusiasm is more apparent when one makes acquaintance with great music or great poetry for the first time; when the first flush of excitement has passed, then one accepts things quietly.

And why not, after all? Only the most optimistic young man expects the first thrill of falling in love to last for ever, but it is a poor love affair that cannot settle down into a more restrained but permanent marriage.

I will avoid expressing some of the more obviously cynical thoughts that cross my mind at this stage; but, for general purposes, we'll let it go at that.

So much for enthusiasm. I know my explanation will not sound convincing to those who are just in the throes of their own first enthusiasm for jazz. But with age I kid myself I have acquired a little wisdom; it is sheer waste of breath to try and convince youth that passions and enthusiasm will last for ever.

How dull it would be if they did, to be sure!

Youth, thank heaven, is incorrigible and cannot be guided except by its own experience—which may or may not be bitter. If they are bitter, then what the hell? Youth, incorrigible and not to be guided, is also tough.

FALSE ATMOSPHERE

When I say most of my interest in jazz has suffered with the years, this too may be attributed to the wane in my enthusiasm. But not altogether.

The first, and perhaps the greatest, factor that has contributed to my loss of interest has comparatively little to do with the music. It is concerned more with the false atmosphere of Art that has enveloped jazz.

Argument and controversy may be the life-blood of criticism, but when these two elements become exaggeratedly important a third and very dangerous element arises: boredom.

Jazz, in the past ten years of my direct concern with it, has grown too big for its boots. It has been over-organised, over-written, over-estimated until something which was intended primarily as a functional music has tried to assume airs and graces, a sense of "Significance" which this funda-

mentally modest form of music never did and never will possess.

Jazz has been—in the past seven years anyway—boosted as everything except what it is in fact: dance music of the people played by the people, for the people.

If I were not afraid of being misunderstood I might sit down and show how jazz is one of the most democratic forms of dance music that ever was heard.

And, though it may be a rash assertion, this is perhaps one very good reason why the Nazis have officially forbidden it.

With characteristic inconsistency, however, they continue to try all they can to play it, and will even broadcast records sung by Harry Roy—though they do not announce the fact, of course.

(During the past week or so I have been delighted to hear Bremen plugging the music from "Top Hat." The composer? Irving Berlin—otherwise Israel Ballin, I believe!)

My interest in jazz, however, has flagged because not enough really new ideas have appeared to justify all the millions of words that have been written in praise of comparatively commonplace people.

SATCHMO AND BRANDY

Publicity has become too easy, and the study of jazz too serious; with the result that I, personally, find it a little embarrassing when I am asked solemn questions as to the place in the world's music of some obscure but quite charming tenor saxophone player.

In some ways I don't give a damn what the public thinks; but in others I am very sensitive. I happen to admire Louis Armstrong greatly (or I did some years ago), but I hardly knew where to look when he first appeared in this country.

Should I have had the courage of my convictions? Perhaps. And yet, watching the reaction of the ordinary public to his stage performance, I was as unhappy as though I had offered a glass of very rare brandy to somebody who had spat it out with the observation that it was awful stuff.

The obvious thing would have been to refrain from offering good brandy to a drinker who could appreciate nothing more than mild-and-bitter.

But such is the egotism of one's own likes and dislikes that it always hurts to discover that others do not share them.

Paradoxically, one somehow doesn't think: "If you don't like good brandy, all the more for me!" Instead, it is a direct challenge to one's own carefully developed taste.

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BUSINESS INTERVIEW

IT is mid-day in Charing Cross Road.

In fact, for that matter, it is mid-day in most other places round about; but, to the unknown and extremely nervous young man standing in the waiting-room of a famous music-publishing firm, it is also a very critical moment.

Five minutes ago, taking his courage in one hand and his hat in the other, he asked to see one of the directors, and already he is beginning to regret trying to reach the fountain-head without first getting acquainted with the fountain.

He looks round for his hat.

Picking up the manuscript—yes, you've guessed it, he's trying to sell something—he opens the door and runs... right into the arms of the man, he has been trying to see.

The young man stammers slightly—I told you he was feeling nervous—and starts talking fast, in the hope of reaching the point before being politely shown the pavement.

But, amazement... it doesn't happen. Instead he is taken into the big man's office.

He is offered a chair.

Would he care to smoke?

Still wondering whether he has been mistaken for someone really important, he explains the reason of his visit.

* * *

Fifteen minutes later, after a successful interview, he takes his leave. His manuscripts are to be considered.

But of far more value than the cheque that is to reach him later has been the encouragement he has gained by the courtesy and attention with which he has been received.

No, it's not just another journalistic fairy story.

It actually happened a long time ago in the offices of Messrs. Francis, Day and Hunter; and the director who gave up so much of his valuable time that morning was none other than good-natured, genial **JOHN ABBOTT** himself.

The young man?

Well, I happened to be present at the time, and as there was no one else there, I'll leave you to work it out for yourself.

Personalities in Paragraph by ERIC WINSTONE

Incidentally, Mr. Abbott, who has been in the music publishing business longer than most, has, since that far-off day, told me many interesting stories of life in the song trade of years ago.

In those days, apparently, unauthorised pedlars would sell privately printed copies of current hits at cut prices in the streets, and so prevalent did the practice become that an Act was actually passed in Parliament making it legal for any legitimate publisher to confiscate the stock-in-trade of any hawk who happened to be caught in the act.

Needless to say, this led to many skirmishes, raids and alarms when publisher met up with pedlar, and it became a recognised evening's occupation for several of the younger and more athletic members of the trade to go out on a Saturday night around the market-places looking, if not for trouble, at least for vendors of the forbidden wares.

Prominent amongst them was, of course, Mr. Abbott, and on one occasion, seeing several "pirates," as they were called, doing brisk business in a side street, he boarded a horse tram in order to approach unobserved, and as the vehicle swung by the turning, leapt upon his prey like an angel of justice bearing the fiery sword of copyright, putting the enemy to flight by the very unexpectedness of his attack.

Yes, sir, they were the days.

* * *

Asked a girl accordionist her name the other day at a rehearsal, and was told her husband called her "Dimple." I told her I was very sorry, but I couldn't see any dimples.

She said: "Well, you're not my husband."

* * *

Once upon a time it was Swanee.

Then it was Kentucky.

But to-day the lyricwriters have turned to little old "Crater" London for their inspiration, and the latest effort in this direction, titled *The London I Love*, and aired recently both by "Hutch" and Evelyn Laye in two successive "Sunday Matinee" programmes, looks like being the top of its class.

No ordinary musical splurge, it bears all the earmarks of a potential hit song, and the cheerful smile of genial Chappell chief **TEDDY HOLMES** is no doubt even broader than usual since adding the number to the firm's already formidable catalogue of successes lined up for the coming months.

* * *

South London dancers, and those members of the band business who used to visit the premises of Alex Burns, Ltd., in Shaftesbury Avenue, will no doubt recall the name of **TONY HUNTER**, and a letter this week bearing a Somerset postmark brings news of this well-known bandleader who a short time back exchanged his tuxedo for an Air Force uniform.

It doesn't seem so very many years ago since Tony and I, then two young and carefree bachelors, used to do gigs together in many strange and out-of-the-way places.

These days, however, he appears to be well up in the proud father class with a charming wife and a three-month-old daughter who, according to Tony, has yet to learn to keep in tune.

Fortunately, he still manages to find time to get in a little saxophone playing, and appears regularly with one of the bands there, giving clarinet lessons to one of the members in exchange for a supply of onions.

With the band is "Babette," a talented young fem-singer who before the war used to be with Philip

Ridgway's Parade, and also worked under contract to George Black.

The boys often organise concert and Sunday shows, and from all accounts seem to be well on top in that part of the country.

With Tony playing 2nd alto, clarinet and baritone, the remainder of the line-up is:—Bert Brown (1st alto), Billy Raddon (tenor), Vic Tout (trumpet), Colin Blackmore (2nd trumpet), Jim Hurley (trombone), Ron Woods (bass), Jeff Tout (cello), Harry Brown (piano), Billy Lockyer (drums), and Babette (vocalist).

* * *

If the mountain refuses to come to Mahomet, then it is an indisputable fact that, at some time or other, Mahomet will have to go to the mountain; and next week, at the Paramount Cinema in Tottenham Court Road, swing organist **ROBIN RICHMOND** takes over the console of the four-manual mighty Wurlitzer in a praiseworthy endeavour on the part of the management to bring a daily inoculation of jive to the regular devotees of the silver screen.

Whether or not the same hearts that throb to the voice of Charles Boyer and the contours of Claudette Colbert will react in like fashion to the rhythmic extemporisations of friend Robin remains to be seen.

But at matinees, at least, if the feminine element doesn't fall for his swinging left hand, he'll probably knock 'em cold with his profile, so either way it looks like being quite a party.

There is also a plan afoot to feature star musicians from the swing fraternity as solo guest artists between the entrees on the celluloid menu, and the first of these, engagements permitting, will be that vibraphone virtuoso **ROY MARSH**, who has made such a name for himself recently with the amazing ingenuity of his hammeristics.

* * *

Met a Scotch soldier in Regent Street yesterday.

Told me he was looking for one of those Free Frenchwomen that he heard were serving over here.

* * *

Speaking of organs, the local console community "let their hair down" with a vengeance recently down Brighton way, when, at a meeting of the Brighton and District Organist Association, Vice-President J. Saunders raised the point that straight orchestras might well study the methods employed by popular dance bands in the use of various instruments common to both.

He expressed the opinion that jazz had a very definite place in the musical scheme of things, and that once straight players got away from the idea that the music played by a dance band was bound to consist of the average commercial tune with its abominable lyrics, they would find that this thing called swing could be very musical indeed.

Mr. T. G. Dawes, another member who also seems to know his Ellington, insisted that many straight musicians, and particularly organists, could with advantage play occasionally with a dance band to improve their sense of rhythm.

The meeting ended with tea for the members.

A pity. I was beginning to expect a jam session.

* * *

In conclusion, did I ever tell you about the musician who got three years for sneezing in a bank?

Yes, he woke the night watchman.

* * *

Roy Fox, whose band is still doing a successful job at the Martinique Night Club, is due to headline a British War Relief carnival in Radio City Music Hall.

Said in New York that show may be relayed by the B.B.C.



JOHN ABBOTT

TRUMPET TIPS—33

MOST of the faults in trumpet playing come from straining.

Watch the average semi-beginner in a small dance band. His eyes and neck bulge, his face goes red, his lips are sore and puffed, and his brow is bedewed with sweat.

Part of it is nerves, most of it overstrain.

You jazzmen have been told over and over again that the secret of successful swing is relaxation. So it is of instrumental skill.

If you have to force to get above the staff, or to hold a long sustained note, or to read a difficult passage, then, respectively, your embouchure, breathing and reading method are at fault.

The answer to the first is non-pressure; to the second, it's breathing from the lungs, using the diaphragm to empty them; and to the last, it's just sheer practice at the art of reading a bar or so ahead.

Ask your pals if you fit the description in the first paragraph.

If you do—then do something about it, because you'll never be any good until you do.

Birmingham. All who are interested in forming a Rhythm Club in Erdington and Sutton district of Birmingham should call on or write to P. J. McCann, 83, Berkswell Road, Erdington, Birmingham, 24.

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CHARLES H. WAREING ON

BING CROSBY DISCS

... SOME OF HIS LESSER-KNOWN PLATTERS

THE records of Bing Crosby are, generally speaking, recognised as falling into one of two categories, namely (a) the H.M.V. and Columbia recordings of Paul Whiteman's Orchestra, which show Bing to have been the greatest rhythmic singer of all time; or (b) the more recent Brunswick recordings, by which he is known to the cinema-going public as being able to "put over a song" better than the next man.

There is, however, a third, miscellaneous, group of records which are not so well known, and which, in addition to containing several examples of his more robust style, show the early traces of the transition from "Rhythm Boy" to "Film Star."

Not being a freelance singer, as were so many of the well-known vocalists of what is now referred to as the "Golden Era," it is all the more surprising to find Bing making occasional appearances with orchestras other than that of Paul Whiteman.

The first venture in this direction was not, however, very daring, merely being to appear with a group of other Whitemanians under the direction of Frankie Trumbauer in the Okeh studios for the recording of two titles:—

400033—"From Monday On" (never released); and
400034—"Mississippi Mud" (Okeh 40979; Parlo R3526, 2097).

The first of these sides never having been released, we are left to reflect on what a good job of work Bing did on Whiteman's record of the same title, and to deplore whatever the reason may have been for the non-release of the Okeh recording.

Mississippi Mud presents Bing and Frankie Trumbauer as a pair of cross-talk artists who, apparently, so over-awed the Okeh officials with the number of words they managed to cram into one chorus (New Orleans style?), that they were mistaken for a trio instead of duettists, and have ever since been labelled "The Rhythm Boys."

"TRUANT" WITH LANIN

Early in 1929, while at the Columbia studios for a Whiteman session, Bing appears to have wandered into an adjoining studio where Sam Lanin was recording with his Ipana Troubadours. He consented to sing a chorus in:

147545—"I'll Get By As Long As I Have You" (Am. Col. 1694; Col. 5391).

He not only put up a typical performance himself, but inspired the Ipana Troubadours to the best recording of their existence. So pleased was Lanin with the result that Bing was induced to play truant from "Pops" Whiteman and attend another session at the Okeh studios.

This time, however, Lanin's group was engaged on much more commercial material, and Bing's contributions are the only reason for ever listening to:

401555—"I'm Crazy Over You" (Okeh 41228; Parlo E6148).

401556—"Susanna" (Okeh 41228; Parlo R440).

401557—"If I Had You" (Okeh 41188; Parlo E6148).

Before leaving the studios, however, the Dorsey Brothers and friends put in an appearance, and once again Bing found himself in congenial company. The result was three recordings which should find a place not only in a representative collection of Bing's records, but in any collection of worth-while jazz records. They are:—

401560—"Spell Of The Blues" (Okeh 41181; Parlo R385).

401561—"Let's Do It" (Okeh 41181; Parlo R331).

401562—"My Kinda Love" (Okeh 41188; Parlo R374, 2475).

These three sides show the Dorsey Brothers at their best, and though Bing seems to have strayed over to the other side of the studio for the vocal chorus in *Let's Do It*, this was the type of work which placed him at the top of the tree as far as rhythmic vocalists were concerned.

The last of these three titles appears to have been Bing's own favourite, for he featured it again shortly afterwards on his first recording session under his own name. This opportunity was presented to him by the Columbia Co., and "Bing the Crooner" (he has only himself to blame for being so branded—remember his *Learn To Croon*?) made his debut with:

148073—"My Kinda Love" (Am. Col. 1773).

148074—"Till We Meet" (Am. Col. 1773).

The accompaniment by three of the Whiteman boys on piano, viola and

guitar was merely adequate, but was retained for two further sessions which produced:

148610—"I Kiss Your Hand, Madam" (Am. Col. 1851).

148620—"Baby, Oh Where Can You Be?" (Am. Col. 1851).

(In spite of his previous successes when supported by an orchestra, Bing's attempt at "hot" singing in the latter number is a complete failure.)

149066—"Can't We Be Friends?" (Am. Col. 2001).

149067—"Gay Love" (Am. Col. 2001).

ARNHEIM

Bing's next appearance away from the Whiteman Orchestra did not occur until the Rhythm Boys had left the "King of Jazz," after appearing in the film of that name. The hot trio remained behind in Hollywood, and for a few months were featured with Gus Arnheim's Orchestra at the Cocoanut Grove.

During this time Arnheim's records soared to among the best sellers in the U.S.A., their popularity being due in no small measure to the following contributions of Mr. Crosby:—

61047—"Fool Me Some More" (Vic. 22561).

61048—"It Must Be True" (Vic. 22561, 25280).

61057—"Them There Eyes" (Rhythm Boys) (Vic. 22580).

61058—"The Little Things In Life" (Vic. 22580).

61068—"I Surrender, Dear" (Vic. 22618, 25280).

61075—"Thanks To You" (Vic. 22700).

61076—"One More Time" (Vic. 22700; H.M.V. B6047).

*61077—"Wrap Your Troubles In Dreams" (Vic. 22701; H.M.V. B3936 and BD470).

*61078—"Just A Gigolo" (Vic. 22701; H.M.V. BD470).

61091—"Ho, Hum" (Vic. 22691).

61092—"I'm Gonna Get You" (Vic. 22691).

[*Solos by Bing with light orchestral accompaniments.]

These discs show Bing in complete mastery of his unique voice, both as a singer of sentimental ballads, such as

I Surrender, Dear, and as a rhythm singer par excellence in *One More Time*.

One further record only remains to be mentioned and our story is told. Duke Ellington and his Band, in Hollywood for the filming of "Check And Double Check," recorded two of the numbers played by them in the film. One of these was:

61013—"Three Little Words" (Vic. 22628; H.M.V. B5945).

This was found, upon release, to feature a very smooth vocal trio whose identity was not pierced for several years.

Then once again credit was given where credit was due, and whatever vocal combinations had risen (and fallen) in the meantime, it was recognised that never would there be another team like "The Rhythm Boys" nor a soloist like that talented young man Harry Lillis ("Bing") Crosby.

The Export Counter

WHAT is 'The Butcher, The Baker, The Candlestick Maker' doing to help our export trade which is so vital for the bringing of victory? Nothing, you might say—he is concerned with home not foreign trade. You would be wrong. In wartime it is not what the shopkeeper sells that helps our export trade—it is what he does *not* sell. And is there a harder, more thankless task than deliberately restricting your own trade so that the factories which once served only civilian needs can go all out on vital war work* or send more goods abroad to bring back precious foreign exchange to pay for the munitions we need? Yet hundreds of thousands of shopkeepers up and down the land are doing this work every day—doing it with a good grace—doing it because they know their country must come first.

*A few examples: hollow-ware has given place to fire extinguishers; leather gloves to flying helmets; pianos to munition boxes; safety razor blades to surgical instruments.

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BILL MERRIN RETAINED FOR SUMMER AT DERBY

DESPITE the fact that, in company with most provincial leaders, the present acute shortage of musicians is occasioning Billy Merrin the utmost difficulty in keeping his band up to its old standard, the Commanders have proved such a terrific drawing card throughout the winter at the Plaza Ballroom, Derby, that it will occasion no surprise to hear that they are to be retained for the forthcoming summer season.

Possibly no one will be more gratified at the success of the Commanders than the proprietor of the ballroom, Mr. Sam Ramsden.

It was certainly a bold experiment which he undertook in installing such an expensive outfit in a ballroom which he originally opened with a semi-pro band, but Mr. Ramsden and bold experiments are as much akin as twin brothers, and great credit is due to Billy Merrin and his boys for the way they have worked to justify his confidence in them.

As both Alf Hemingway and Johnny Clay, first and second trumpets respectively, have recently left the band, Billy is anxious to contact brass instrumentalists; so that, if anyone cares for a job with a good long contract, will they please get in touch with him immediately?

That old Merrin stalwart, and member of the original Commanders, Les Cripwell (tenor), recently joined the R.A.M.C., his departure coinciding with the return to the fold of two other "old originals" in Ronnie Bradley (alto) and Cod Hill (bass), while yet another in Eddie Pullen (guitar) has recently returned to his home town, Nottingham.

Eddie was, of course, until quite recently with Billy Cotton, but he had to relinquish his job to take up employment as a fitter.

THE many friends of Jimmy Honeyman, who recently concluded a three years' contract with his band at the Victoria Ballroom, Nottingham, will be pleased to hear that he is at present quite fit and well, and enjoying his job as musical director with the Lucan and McShane "Old Mother Riley" stage show.

FORCES' LETTER-BOX

A.C.2 Manning asks whether any reader has back numbers of *Down Beat* or *Swing* that he can spare to cheer up a swing fan out of from his hobby and without the means of obtaining current issues himself.

Former well-known Tottenham semi-pro leader, Fred Wickens, now in the Royal Marines, where he has formed a small band which functions at various dances and tours neighbouring naval and marine establishments, wishes to get in touch with saxophonist Al Morter, who is now in the R.A. stationed in the North of England, and also with John Dilworth, late manager of the Tottenham Royal Theatre of Dancing.

A.C.1 A. E. Rickwood, stationed somewhere in Sussex, urgently needs an inexpensive 'cello-built' guitar, and wonders if anyone has one for disposal on terms of about £1 per month. Commercial firms having discontinued H.P. terms for men in the Forces. Reader Rickwood will otherwise be deprived of an instrument until the end of the war.

Leading Aircraftman E. W. Loader writes on behalf of the rest of the band they have formed at his Lincolnshire station, consisting of two saxes, two brass and three rhythm, together with a vocalist. Owing to lack of funds, they are greatly in need of orchestrations, and any donations of either commercial or swing parts would be exceedingly welcome.

Pte. A. W. Plant, at present in hospital, writes to say that his unit has the makings of a 15-piece band, comprising both pros. and good semi-pros., but the usual Army handicap has cropped up. They are short of instruments and music. Any sort of instruments—saxes, clarinets, trombones, trumpets, and spare parts of drums—would be very gratefully received from anyone who has any of these to spare for these lads.

A.C.1 R. C. Jones writes to say that, as the lads of "A" Flight get very little time off, the present of a battery wireless set would come as a godsend to them. They would be willing to pay a reasonable price for one.

Owing to Defence Regulations we are prohibited from divulging addresses of members of H.M. Forces. Please write to the above-mentioned c/o Forces' Letter-Box, "M.M.," 93, Long Acre, W.C.2.



IN THE NEWS.—(On left) **HARRY SARTON**, Decca recording chief, of whom Eric Winstone wrote last week, and whose picture we promised you. Well, here it is. (Right): Ace fiddle leader **LOUIS SIMMONDS**, now private in an armoured car regiment, dropped into the "M.M." office last week on short leave. We took this picture of him, and his many friends in the business will wish him all the best.

BENNY GOODMAN GUESTARS WITH KRUPA—ON TENOR!

NEW YORK, March 19.

BENNY GOODMAN figured in a surprise event last week which may well turn out to have important repercussions. Returning the compliment rendered him by Gene Krupa, who had guest-starred on the previous Monday's Goodman broadcast, Benny went out to Meadowbrook to sit in on one of Gene's informal sixty-minute airings.

Imagine everyone's amazement when Goodman used the occasion to play a swell solo on—tenor sax!

It was the first time Benny had touched a tenor since the old Billy Rose Music Hall Days, some seven years ago. Borrowing Georgie Auld's horn for the occasion, he gave out two choruses of *Georgia*.

The novelty attracted wide attention, and now pressure is being put on Benny to broadcast again, or possibly record, on the instrument he had neglected for so long.

To add to the irony of the situation, on this week's Goodman commercial programme the guest-star was Coleman Hawkins, and he, too, played two choruses of *Georgia*!

A MUSICIAN SEES GRIM WAR ON THE HIGH SEAS

FIFTEEN years ago a ship's mate left the Merchant Service to become a professional musician.

He played alto, clarinet and violin at cinemas and ballrooms in the north-east, and graduated to name bands in the West End.

He was deputy leader of Charlie Kunz's Band at the Casani Club, and eventually led his own orchestra at De Brett's, the Mirabelle Restaurant, the Hungaria, and the Barn (on the Barnet By-pass).

After fifteen years as a musician, he is now on his second voyage as Third Mate Fred Bruce.

His first passage was a hazardous one, from which he was lucky to survive. Standing on the bridge beside his captain, the ex-bandleader was peering into a foggy sky when a twin-engined bomber 'plane dived towards the ship, sending a spray of bullets across the deck.

The captain fell at Fred's feet, and three bombs dropped around the vessel as the raider banked steeply.

"I ran to the Lewis gun," said Fred, "but the enemy did not return. The captain was dead and the bullets had damaged the steering pipes, putting the ship out of control. We ran aground on the rock-bound coast of Northern Ireland, and villagers took us into their cottages, where we were warmed before peat fires."

Mrs. Ruth Bruce and son Billy (aged seven) knew nothing of their hero's adventure until he arrived in England.

RHYL ARMY RHYTHM

WITH a personnel drawn from the ranks of the training regiment in which the men are serving, Reveille Rhythm, a smart eight-piece outfit, is setting the pace throughout North Wales for slick orchestrations and presentations of hit numbers.

The band is also featured in the regimental revue, "Ack Ack Parade," which has played to the public throughout the area in aid of charitable funds.

As a band show it has won a great hand, and one of its recent engagements was at the Pavilion, Rhyl, in a gala Western Command performance in aid of unemployed artistes and musicians.

Local swing fans say the Army boys came well up to professional standards. Original numbers and excerpts from the revue are a feature of their stage show, while the outfit has frequent engagements for dances. Leader Mike Habesch, well known to Rhyl swing fans, has dressed his combination in white tuxedos, soft turned-down shirts, black bows and trousers.

Personnel is: Mike Habesch (piano); Gordon Walters (accordion and piano); John Walters (sax and violin); Steve Craggs (sax); Tom Burke (sax and clarinet); Joe Dunn (trumpet); "Styx" Jones (drums and effects); Charles Warner (string bass and guitar). Vocals: Don Jenkins and Len Tyrer.

Classified Advertisements

CONTINUED FROM PAGE 11.

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CONSOLE outfit. £25; Zildjian cymbal, 13 in. £2; shop-soiled console, £6; 10-in. thin cymbals, 10/6; Leedy bass drum dampers, 6/6 each; 28-in. by 16-in. bass drum, £6/10; 14 by 6 Besson glitter S.D., £7.—**JOHNNY FROST**, 6, Meard Street, Wardour Street, W.1.

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"**GRIMSHAW**" Hartford Hawaiian guitar and case, 1940 model, unused, no scratches. £3/15.—**D. FROST**, 1, The Pines, Stifford Clays, Grays, Essex.

TRIEBERT Boehm clarinet, articulated G sharp, perfect, 10 gns.; also H. J. Albert clarinet, Albert System, good condition, 4 gns.—**BOLNEY**, Blandford, Dorset.

1939 SELMER tenor, balanced action. Vocal-tone mouthpiece, hardly used, £39.—**ARC**, 4527.

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SUPER Oarlon silver flash drum kit, Krupa style, 28 x 15, B-drum, 14 x 8, S-drum, both perfect, all effects, including H. hat pedal, floor cymbals stand, both chrome, £35.—**LEN WOOD**.

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BARGAINS.—"Conn" G melody sax, S.P.G.B., brown pads, L.P., £29/10; Glitter silver snare drum, 14 x 6, new, £5/10; deep 11-in. snare drum, black gloss chrome fittings, £9/15; Carlton snare drum, 14 x 6, all chrome, £4/15.—**GEO. TREUTLEIN**, 11, Cecil Road, Peterborough.

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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, low-pitch saxophones, clarinets, trumpets, guitars and piano-accordions; state lowest price.—**BRONS ORCHESTRAL SERVICE**, 47, Gerrard Street, London, W.1.

RHYTHM CLUB NEWS

No. 31. The Portsmouth Rhythm Club meets every Saturday, at 3 p.m., at the "County House," Commercial Road, Portsmouth. The April 5 meeting began with Mr. Eastwood talking on "Trumpeters of the New Orleans Style," in which King Oliver and Louis Armstrong were especially featured. The Jam Session comprised Phil Bryant (trumpet); Pete Cochrane (clarinet); Cyril Breeze (tenor); Ted New (trombone); Bill Proctor (drums), relieved by Mr. Greene and Mr. Thompson. Membership is increasing daily, and all interested should write D. G. Priscott, 24, Merton Avenue, Portchester, or just attend one of the regular weekly meetings.

No. 150. At last Sunday's meeting of the Eford Rhythm Club, Jack Surridge reviewed this month's records, Tom O'Callaghan gave a recital on rhythm sections, and Alan Mead presented a boogie-woogie recital. This was followed by a Jam Session featuring Ken Franklin (clarinet); Len Wood (tenor); Alan Mead (piano); Jack Surridge (bass); and Tom O'Callaghan (drums). The April 20 meeting will include Len Wood's recital on his favourite tenor solos, Alan Mead will discuss Billy Kyle in the "Star Pianists" series, and there will be a Jam Session.

No. 151. Last Saturday's meeting of the Dewsbury Rhythm Club was due to hear Donald Wrigley talk on "The Pair Sex in Jazz," and April 10 is the date scheduled for Jack Wood's recital on "The Clarinet in Jazz." Meetings are held every Thursday and Saturday.

No. 152. At the March 30 meeting of the High Wycombe Rhythm Club, the Hon. Treasurer, R. M. Jones, gave a recital on Artie Shaw. This was followed by a Rhythm Bee won by Cliff Jones, and the evening concluded with a Jam Session featuring Jimmy Cummins (violin), "Speedy" Britnell (alto), Ron Cloke (trumpet), Ron Meachen (piano), Norman Hill (bass), Paddy Fleming (drums), and Ron Turner (guitar). The next meeting will be on April 20. All inquiries to F. J. Duffell, 295, West Wycombe Road, High Wycombe, Bucks.

INSTRUMENTS WANTED

ALBERT ALLNATT wants to buy saxophone, trumpet.—70, Haydons Road, Wimbledon, S.W.19. **LIBERTY** 4913.

GORDON BESSON wants to buy saxophones, clarinets, trumpets.—Torrens Works, Torrens Street, Angel, London, E.C.1.

WANTED to purchase electric Hawaiian guitar. Willing to pay reasonable price for good instrument.—Write, Box 2770, Melody Maker.

DRUM KIT and sax wanted, cash ready.—Full details, **GREEN**, 20, Hall Drive, S.E.26. (Syd. 6408.)

WANTED for cash.—Drum kits or separate parts urgently wanted for Forces order. Particulars or instruments to us. We pay carriage. Best prices given. Open from 9.30 till 5.30, Saturdays included.—**LEN WOOD**, 12, Richmond Buildings, off Dean Street, W.1. (Gerrard 1386.)

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Melody Maker

APRIL 12, 1941 Vol. XVII. No. 403

THE "MELODY MAKER" Special Musician's Diary

(1940-1941 Edition—to August 31st, 1941)

REVISED PRICES: 3/0d, 4/3d, 6/8d

Obtainable from "The Melody Maker," 93, Long Acre, London, W.C.2 (Postage 3d.), or from STATIONERS, DEALERS, Etc.

ELRICK WANTS A TRUMPET

ONCE again, dapper George Elrick is in the news. Chalmers Wood has booked George and his Dennistoun Palais Band to play a series of concerts, the first of which is to take place at Rothsay on Easter Sunday.

With George in his usual form, and the wealth of vocal talent available he should put over some great shows.

Since the start of his tenure he has had still another vocal attraction, Miss Brenda Martin, and has also been featuring Maurice Deans to advantage.

The band at Dennistoun is settling down nicely and good business is maintained. There was a big function the other night, held to help the fund for the victims of the Luftwaffe's cultural activities in these parts, and George had Miss Binnie Hale along.

At the time of writing there was a vacancy at the Palais for a good 2nd trumpet, so just in case George hasn't fixed up by the time these notes appear, anyone interested should get in touch with him, c/o Dennistoun Palais, Hillfoot Street, Glasgow.

JOE DANIELS LEADING BAND IN THE R.A.F.

THAT great showman-drummer, Joe Daniels, is now leading an R.A.F. six-piece band at a station somewhere in the North of England. We learn that this really is sensational, and already the band has fixed up some recording sessions.

The personnel of the band is not yet to hand, but the combination is two saxes, trumpet, piano, bass and drums, and we are promised that at least two of them are genuine discoveries.

Len Daniels, Joe's brother, is carrying on Joe's business in London in the interim.

No. 114. The inaugural meeting of the Bradford Rhythm Club took place on March 24, when the secretary, Alan Holgate, gave his "Spot the Tune" competition, and followed with Count Basie in the series, "Swing Kings." Next, Stanley Fletcher gave a short recital of his favourite discs, and Alan Holgate's New Swing Quartet concluded the meeting with a Jam Session, comprising A. Holgate (piano), F. Bowers (drums), E. Bracewell (alto), S. Barraclough (clarinet).

EDINBURGH LEADER'S FINE GESTURE

DICK DENNY, who has been band-leading for quite a while now at the Palais de Danse, Edinburgh, had a birthday the other day, and the management promptly showed their recognition of this event by presenting Dick with an electric clock.

Now, a popular Glasgow columnist who sponsors a "Shilling Fund" for troops' comforts, reports that Dick had the clock auctioned at the "Birthday Dance" and proceeds, £14 11s. 3d., have been handed over to the fund, a welcome and praiseworthy gesture.

Ross Shields and his Band are at the moment playing the Saturday and Monday dances at the Couper Institute, Glasgow, this hall being a well-known dancers' Mecca. Ross was associated with Dan Ferguson at one time when Dan was playing the weekly dances at Airdrie and Kilmarnock.

Next month, or near enough anyway, Jack Chapman will have completed eleven years of service at the Albert Ballroom, Glasgow, this tenure being easily a record among present-day locally resident bands.

Jack's continued popularity speaks volumes for the helpful policy of the Albert management.

Tommy Renwick, originally on guitar, but now on bass, is the oldest "inhabitant," starting off with Jack in 1930, while Jack McLeod (drums) joined the band a few months later.

Ed Miller and Band still swinging out nightly at the Kingsland Ballroom, Birkenhead, and local opinion seems to incline to the view that these boys have put this spot well on the local map.

NORTHERN NOTES

NELSON'S Lew Askew, who claims on his letter-headings to have the "finest swing band in the North," is able to report that it is going strong and will soon be doing some Sunday concerts in the Lancashire area.

Threat to "shake up Scotland with the finest band and variety show in the Services to-day" made by Bandmaster G. Birch, now somewhere in Scotland.

This R.A.S.C. band claim to have been the first to have put on shows for the troops as a unit, for they were doing it as long ago as September, 1939, and since then they have made more than £800 for Comfort and Instrument Funds.

The band lost its instruments at Dunkirk, but among the 12 players they now have 26 instruments.

Maestro Birch was 1st trombone with Doug. Swallow before the present spot of trouble, and modestly claims that there isn't another Service band to "touch" them.

Well, if you happen to hear one of their concerts during their forthcoming series of one-night stands up and down Scotland, you can let me know if this claim is justified.

I'll have to tick off one of my spies, for he led me all wrong about Norman Trafford. Truth is that the old members have all been replaced by newcomers, only the name being retained.

Here are the whereabouts of the old players as far as is known: Syd Kirkness is in the R.A. and not the R.A.F., and he is in a band in his detachment.

Matt Turpin (alto), Bill Courtrie (trpt.) and Jack Terry (drums) are in Service bands, while all the other members are serving in the Forces. Norman himself is in the infantry somewhere, but my informant, Bill Courtrie, doesn't know where.

Thanks for putting us right, Bill.

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