

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 407

MAY 10, 1941

THREEPENCE

BANDLEADER GETS £425 IN IMPORTANT LAW CASE

DON'T FORGET

FRIDAY NEXT, MAY 16

the "M.M."

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ARMY DANCE MUSIC BANNED: STRANGE STORY

DIRECTLY after the exclusive publication in the MELODY MAKER last week of a scheme for providing jazz recitals for the troops, we received information that at a certain big Northern camp an order has just been issued that only military bands will be allowed to give concerts there and positively no dance bands will be used.

This in spite of the fact that the camp dance band has made more than £800 for the Troops Comforts Fund, from which it was provided with instruments costing over £200, and has given constant pleasure to hundreds of soldiers for the past eighteen months.

That this valuable part of the entertainment facilities of this particular camp should now have been withdrawn is, in our opinion, scandalous. In every camp dance music is considered essential for the well-being of the troops, and most Commanding Officers are fully cognisant of the fact.

COLLECTIVE PROTEST

More than 800 soldiers are considering a collective protest, and we call upon the authorities to remove this ridiculous ban immediately.

We can definitely say that this die-hard attitude is by no means the official one to our music, and as evidence to the contrary the Air Ministry is calling for another eighty bands to be enlisted for the entertainment of the Royal Air Force.

We might say finally that, in point of fact, Dr. Sydney Northcote, in lecturing to the East Surrey Regt. about music this week, found that he simply could not keep jazz out of the discussion, and the fact that he could intelligently discuss a comparison between the trumpet playing of Louis Armstrong and Bix Beiderbecke sent up his audience's enthusiasm tremendously.

ROY TROMBONE BACK

WELCOME return to the profession was made on Wednesday last when trombonist Dick Boothroyd stepped straight from the parade-ground to the stage to rejoin his old boss, Harry Roy, at the Alhambra, Bradford.

Dick, who is one of the young "veterans" of Harry's band, was only three weeks in khaki before getting his discharge on medical grounds.

A CASE of paramount importance to musicians was decided in the King's Bench Division this week, when an action brought by Paul Lombard against Lansdowne House Restaurant for breach of contract was settled in his favour at £425 with costs. Lombard commenced an engagement at the Restaurant on March 11, 1940, and, after a month's trial, the option on him was taken up and he was given a six months' contract.

On April 19, however, he was taken ill with appendicitis and had to be operated on immediately. During his absence, the band was given notice, although the plaintiff submitted that Harry Balen, who had conducted the band in his absence, had given every satisfaction.

Principal witness for the plaintiff was Miss Sarah Weiner, manager of the Music Corporation of America (England), who said that the reason given for the dismissal of the band was that the restaurant had been losing business steadily since Lombard had first entered into the engagement.

DEFENDANTS' OFFER

Miss Weiner said that adverse war news, the stoppage of leave, and the fact that Paul Lombard had followed a very well-known and popular West End bandleader in Brian Lawrance, must inevitably cause a decline temporarily but, as the representative of Mr. Lombard, she was definitely of the opinion that he was an asset to the restaurant who would be well-established before the contract was due to terminate.

After a day and a half of legal argument, the defendants made the aforementioned offer, which was accepted.

In expressing his satisfaction at the outcome of the case, Mr. Justice

"HI, GANG!" TO BE "BYE-BYE, GANG!"

AFTER a record run of a year, "Hi, Gang," will be given its last broadcast on Sunday, May 18, until its probable revival next autumn.

But this does not mean that Vic Oliver will be lost to radio listeners during the summer.

On Tuesday, June 3, the B.B.C. will introduce a new weekly variety series featuring Vic and his wife Sara Churchill.

The B.B.C. tell me (writes "Detector") that, as in all presentations of this kind, a star band will play a big part in the proceedings and that producer Ronnie Waldman has everything set for the first performance except a name for the show and—the band!

Suggestions have been made that a combination should be specially formed and led by Vic Oliver on his fiddle, but to Vic's amazement, no one seems to be taking this idea very seriously...

COTTON CHANGE

ABE HUNTERMAN, trumpet player with Billy Cotton, has now left the band to take up munitions work, and Len Whiteley, a Manchester brassist, has taken his place.

Whiteley, who has played with Tommy Matthews' Swift Serenaders, Alan Holmes' Swing Sextet, and Jack McCormick, has a great reputation as a swing stylist and that he has also a sound musical equipment is shown by the fact that he has also played with the Bridlington Municipal Orchestra.

Meanwhile, everything goes well in the Cotton camp with two broadcast dates next week, and full weeks on the radio on May 26 and June 2.

Wrottesley pointed out that although it was probably true that the restaurant lost some favour with its clientele as a result of Mr. Lombard's unavoidable absence, it could also be argued that Mr. Lombard himself had acquired an enhanced value as a bandleader by his connection with Lansdowne House over and above the loss of salary for which he was claiming in this action.

Paul Lombard, who is now Lance-Bombardier Lombard of the Royal Artillery, had obtained special leave for the hearing of the action, and on his return to camp will await his transference to an Officers' Training Unit, for which he has been provisionally accepted.

TEST CASE

The value of this case from the point of view of the professional musician is obvious (writes the "M.M." Legal Correspondent). If Lombard had lost, then every time any member of a band performing either in a restaurant or theatre is absent the management would have legal grounds for dispensing with his services.

As a matter of fact, in this action, counsel for the defendants was developing his case along the lines of previous litigations, which seemed to support the idea that there was a legal ground for such a standpoint.

However, during the lunch-break on Wednesday, the second day, the defence—who had repeatedly expressed their satisfaction with the band during Mr. Lombard's engagement—brought the case to a conclusion, as stated above.

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GREENE SISTERS FIX STAGE TOUR

FOLLOWING their outstanding success at Morecambe and Glasgow, the Greene Sisters, who are appearing next week at the Watford Town Hall, have been booked for a tour on the G.T.C. circuit.

This follows the conclusion of their record "run" with the "Hi, Gang" programme, and will take them to Edinburgh (May 19), Manchester (May 26) and Newcastle (June 2), with other dates to follow.

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The "M.M." photographer looks in at a BILLY MAYERL rehearsal, and takes this shot of the piano-maestro surrounded by boys of the band with which he opened very successfully at the Grosvenor on Monday of this week.

????

THE announcement in Charles Graves' column in the *Daily Mail* on Wednesday last that "the six surviving members of 'Snakehips' Johnson's Band from the blitzed Café de Paris have been recruited en bloc into the R.A.F." has resulted in numerous inquiries reaching this office.

To which we have been able only to ask in return where West End columnists obtain their information.

For readers will know that there are eight and not six surviving members of the band; that one—drummer Tommy Wilson—is already in the R.A.F.; and that four of the members are still on the injured list, two of whom are likely to remain so for some time to come.

Which seems to dispose of that.

LEWIS BY THE SEA

BACK again on the Central Pier Open-Air Ballroom, Blackpool, is Tommy Lewis and his Band.

Tommy, formerly with Bertini, Percival Mackey and the late Will Hurst, leads on drums with Henry Hedges (bass), Vic Smith (piano), Jimmy Brown (trumpet) and Eric Robinson (alto) replacing Jack Howard who has just received his R.A.F. papers.

Playing three sessions daily, Tommy reports phenomenal business, and intends augmenting the band with trombone and tenor sax at Whitsun.

NEW 400 LINE-UP

FURTHER to our announcement in last week's issue that Canadian pianist Matt Heft is stepping into leadership at the "400" Club on Monday next in place of Reginald Foresythe, who is now in the R.A.F., we are able to state that the eight-piece line-up will comprise five of Reggie's band.

These are Jack Colyer (bass); Dick Ballinger and George Romano (altos); Fred Ballerini (tenor), and Barry Gray vocalising.

Bob Midgley (drums) and Kenny Baker (trumpet) were previously in Syd Millward's "Garrison Theatre" Orchestra.

We would like to correct the statement that the Club reopens on that date. In point of fact, it has not been shut since the departure of Reg Foresythe.

CUBAN ACES AIR

DON MARINO BARRETO and his Cuban Rumba Music, who have recently been featured by Jack Payne as a contrast to his own Orchestra over the air, will be heard on Monday next (May 12) broadcasting once more as a solo band on both wavelengths.

This is the first of a series of such airings, and Kay Harding, for fourteen months vocalist with Harry Roy, will be heard with the band.

AMERICAN WAXWORKS

Recording News from New York

LOUIS ARMSTRONG fans who reminisce sentimentally over his good old days will be pleasantly surprised by a news item which emanated from the Decca studios here last week.

Tired of trying to get perfect results from Louis's never quite perfect band, they made a session the other day with Louis, using just six men from the band: Prince Robinson on clarinet, George Washington on trombone, and Luis Russell (piano), Lawrence Lucie (guitar), Big Sidney Catlett (drums) and Johnny Williams (bass).

The titles were also a little different from the usual run of things inflicted on Louis during recent years—*In the Gloaming, Long, Long Ago, I Cover the Waterfront, and Everything's Been Done Before*.

* * *

Mildred Bailey's first records with the Delta Rhythm Boys, new coloured quartet whom she has taken under her ample wing, came out on Decca this week. Titles are: *When That Man is Dead and Gone*, Irving Berlin's ode to Hitler, and *Jenny*.

Coincidentally, Mildred's four famous sides, *Willow Tree, Honeysuckle Rose, Squeeze Me* and *Downhearted Blues*, made for Parlophone five years ago, had their first American release in Decca's "Gems of Jazz" Album, together with titles by Bud Freeman, Jess Stacy and Meade Lux Lewis also previously unissued in this the country of their origin.

Mildred is now back in full-time activity, having opened with the Delta Boys at the Ruban Bleu night club operated by the owner of the old Bœuf Sur Le Toit in Paris.

* * *

Wingy Mannone blew into town this week and, being minus a band, proceeded to pick up some first-rate men for a Bluebird session.

Using Joe Marsala (clarinet), George Brunies (trombone), Mel Powell (piano), Carmen Mastren (guitar), Al Morgan (bass) and Zutty Singleton (drums), plus Marty Marsala (trumpet) on a couple of sides, he waxed *Stop That War, Them Cats is Killin' Themselves*, a new tune which he wrote all by himself to express in his characteristically naïve fashion his view of the foreign situation.

The other numbers were *Mama's Gone, The Boogie Beat'll Get You*, and a weird version of the traditional *Dark Eyes*.

Joe Marsala, by the way, was set to make his first date with his own regular band for Decca this week, the titles being Joe's latest original *Bull's Eye, Spanish Shawl, Slow Down*, and a blues, *Low Register*, which should be as good as its title, for I know of few clarinettists who can sound as exciting as Joe in the Chalumeau register.

* * *

Glenn Miller's double-sided *Anvil Chorus* [to be issued on H.M.V. on BD.5671 on May 1.—EDITOR] is now in the best-selling disc lists all over the country.

It was the medium for a good gag on Major Bowes' Amateurs' radio hour the other evening.

One of the amateurs announced that he was going to play the *Anvil Chorus*. "From 'Il Trovatore'?" inquired the Major.

"No," said the youngster, "from Glenn Miller."

* * *

Sam Donahue, whose excellent ofay band I recommended when it was under the direction of Sonny Burke on Okeh, has just switched to Bluebird.

This means its stuff is available for H.M.V. Watch out for it.

Watch out also for new waxings by Sister Rosetta Tharpe, the Holy Roller singer, who has signed up for another year with Decca.

HALL'S AIR-FORTNIGHT

Starting on Monday next (May 12), Henry Hall and his Orchestra will be heard regularly on the air for two weeks.

This week, the band is at the Palace Theatre, Reading.

FORCES' LETTER-BOX

A/C.2 I. H. Armstrong, stationed somewhere in Scotland, has been trying for some time to obtain a gramophone-record player, and wonders if any reader has one, either new or second-hand in good condition, that he could supply him with.

Sgt. Harry Taylor, stationed also in Scotland, is willing to pay good money for a second-hand piano-accorion, preferably Hohner or Scandalli. It must not be less than 120 bass, 4 voice and 41 treble. Bellows must be perfect, and a Hohner Tango 4 or Organetta would be ideal. Can any reader assist?

Signalman F. W. Short, who was a semi-pro drummer and vocalist before the war, has been taking lessons on the B flat tenor sax until the fellow that owned the instrument left the brigade, and thereby rendered Short saxless. Can any reader let him have one, however aged, so that he may continue his studies?

Swing men in the R.A.F. who are not playing or who would like to transfer to a growing outfit are invited to write to us, c/o this column, and head their envelopes "R.A.F. Swing."

A/C.2 A. McIntyre asks if any reader has for sale a copy of Red McKenzie's *There'll Be Some Changes Made*, on Parlophone R.3382, also Hoagy Carmichael's *Barnacle Bill*, on Victor, at reasonable prices.

Jack Greaves (trumpet), of the Pioneer Corps, would like to hear from readers who have jazz or swing records for sale. He also wishes to be remembered to his friends in Sheffield and Blackpool.

A/C. H. Allmann is playing in the station band somewhere in Nottingham, and asks if any drummer-reader has a console which he may have cast aside as useless or would consider giving for a good cause. It would help the boys no end in entertaining their comrades.

Pte. J. R. Peveler, now in hospital in Berkshire, writes that they have with great difficulty succeeded in forming a dance band in their unit and have everything now except a guitar. Any reader who could supply this want would earn the very sincere thanks of these lads.

CROYDON D.B.D.A. GROUP PLAN BIG THINGS

AFTER a successful winter's season at Epsom Baths, Bert Johnson's Croydon Metro Band (winners of the "M.M." 1938 "All London" contest) have switched over to Wimbledon Town Hall and other well-known South London halls for the summer.

Of this outfit, only two members have been taken into the Forces, the remainder being in reserved occupations, and the present line-up comprises Norman Yarett, late Harry Roy (piano); Arthur Calkin, also ex-Roy (bass); Edgar Harris and Les. Crowther (1st and 2nd altos); Gray Grant (tenor); Billy Why and Johnny Forward (1st and 2nd trumpets); Bob Garbutt (trombone); with Jack Blanks on drums, when Bert Johnson is conducting.

Vocalists are Jackie Bond (late of Teddy Joyce), Elsie Taylor and Madge Morel.

Bert informs the "Melody Maker" that the Croydon group of semi-pros, who became linked with the D.B.D.A. prior to the war are still well associated, and that as soon as conditions return to normal the Semi-Pro Association intends branching out on its own account in a big way.

Bands included in this group, in addition to Bert Johnson's, are David Carey's, Ken Dore's, Fred Hedley's, George Kirchel's, Frank Powell's, San Remo, Cliff Pyne's, Jim Scott's, Ted Stirling's, Alex Thorne's, Billy Watts's, Sid Bransby's, etc., etc.

LATE RHYTHM CLUBS

No. 140. Stockton Record and Instrumental Club, May 4, heard Len Collegan presenting his favourite discs. Jam Session team was Pete Lythe (tpt.); Ken Sierwald (tenor), and Gene Lloyd (clar.), with seven instrumentalists sitting in.

No. 152. High Wycombe Rhythm Club, May 4, held special All-Star Jam Session with Harry Parry (clar.); Harry Hayes (alto); Rex Owens (clar.); Jack Jacobson (drums); and completed by George Oliver (alto); Buster Greenwood (tpt.); Tim Holden (tmb.); Ron Meachen (piano); Maurice Goodearl (gtr.); Bob Lord (bass); and Ron Clark (drums).

No. 159. Finsbury Park Rhythm Club, May 7, at "Fishmonger's Arms," 7.30 p.m. Dick Barrell presented favourite discs. Today (Friday) Rhythm Bee Competition v. N.W.3 Group.

No. 161. Sidecup Rhythm Club, May 5, at Station Hotel. W. A. Rickus gave a recital on Benny Goodman and Orch. May 12 meeting will hear R. J. Ash and G. A. Russell on Duke Ellington, at 7.45 p.m.

No. 164. The recently formed Windermere Rhythm Club held its seventh meeting on May 7. All communications to Leslie M. Woolley, 22, Crescent Road, Windermere, Westmorland.

Ashton-under-Lyne. A Rhythm Club is being formed with headquarters at Rex Hout, Ltd., 215, Stamford Street, Ashton-under-Lyne, and there will also be a classical section of the club. Inquiries to that address will bring full details.

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EDGAR JACKSON'S Review of the ★ New Swing DISCS DUKE: ALWAYS CONSISTENT— ALWAYS THE TOPS

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA.
****Across The Track Blues (Ellington) (Am. Victor OA.053579) (Recorded November, 1940).
****Chlo-E (Kahn, Moret) (Am. Victor OA.053580) (Recorded November, 1940).
(H.M.V. B9171—3s. 8d.)

Ellington (piano) with Barney Bigard (clarinet); Johnny Hodges, Otto Hardwick (altos); Ben Webster (tenor); Harry Carney (baritone); Cootie Williams, Wallace Jones, Rex Stewart (tpts.); Lawrence Brown, Joe "Tricky Sam" Nanton, Juan Tizol (tmps.); Fred Guy (gitar.); James Blanton (bass); Sonny Greer (drums).

WITH two slowish-tempo presentations, the Duke is once again among the month's high-spots. If ever there was a consistent group on the wax it's this band of Ellington's.

"Tricky Sam's" growling-wa-wa trombone starts off the evergreen classic Chlo-E, and there is a lovely solo by Ben Webster's well-defined and melodious tenor.

But once again this is a side which owes its success to the unique treatment Ellington gives the number and the forcefully characteristic way in which the orchestra puts the maestro's ideas into practice.

Behind those vivid and ever-changing tone colours which the Duke knows so well how to use to the greatest effect is harmony as entrancing as it is unexpected.

And if the whole atmosphere is once again that of the bizarre of the jungle it merely adds to the character which is as inseparable from that of the Ellington band as it is faithfully in keeping with the origin and traditions of true jazz.

Across The Track Blues opens with Bigard expressing himself as only he can with his low, rich tone, over the Duke's piano.

It has been said that of all Ellington's virtues his piano technique is perhaps the least. Be that as it may, he plays more than enough piano to convey all he wants to convey, and the stuff he puts over here is as convincing in performance as it is fascinating in conception.

After this Bigard-Ellington opening the side develops to feature both Cootie and Lawrence Brown. But Bigard is heard again later, and on the whole, in spite of the grand performance by the band of another uniquely Ellingtonian treatment, this is in the main Barney's record.

★
JOHN KIRBY AND HIS ORCHESTRA.
***Can't We Be Friends? (P. James-Swift) (Am. Vocalion W.26998) (Recorded 1940).
***Milumbo (Shavers, Kirby) (Am. Vocalion W.26758) (Recorded 1940).
(Parlophone R.2791—3s. 8d.)

Kirby (bass) with Buster Bailey (clarinet); Russell Procope (alto); Charles Shavers (tpt.); Billy Kyle (piano); O'Neil Spencer (drums).

WITH Procope playing stuff that would not be a disgrace for its melodic charm to Benny Carter, Kyle's

piano, which, for its incisive touch alone, makes Mr. K. comparable with the Earl Hines of old at his best, and Shavers's intriguing trumpet, these sides compare with anything this grand little combination of Kirby's has produced.

At least that goes for Milumbo. The old favourite Can't We Be Friends? is another swell side of what always was a good tune until we get to Bailey's solo. Then I'm not so sure about it. Seems to be a bit schmaltzy to me.

Still, you've got to hand it to this little outfit. For good stuff put together in a way that's as attractive as it's agile, spontaneous and convincing, this Kirby crew has got most of 'em skinned.

★
ZIGGY ELMAN AND HIS ORCHESTRA.
***Bye 'n Bye (Engvick, Hathaway, Elman) (Am. Victor OA.043922) (Recorded November 27, 1939).
***Deep Night (Vallee, Henderson) (Am. Victor OA.043924) (Recorded November 27, 1939).
(H.M.V. B.9172—3s. 8d.)

Elman (tpt.) with Jerry Jerome, Noni Bernardi, "Toots" Mondello, Arthur Rollini (reeds); Milton Raskin (piano); Ben Heller (gitar.); Arthur Bernstein (bass); Nick Fatool (drums).

IF you think the sax team in these records sounds like Benny Goodman's you won't be far wrong.

Of this line-up, Jerome and Mondello (not to mention Ziggy Elman, Bernstein and Fatool) were with Benny at the time the sides were made, and Bernardi and Rollini had only just left him.

As a matter of fact, the only reason the records don't sound more Goodman-esque than they do is probably only because with only one brass instrument, and that played by Ziggy Elman, whose prowess as a soloist the records are designed to exploit, you can't have the same sort of arrangements that you would have for a large band with a full brass section.

Actually the only section work is that by the sax team, which is all to the good because it lets the team stand out to show how musical and polished it can be.

The rest of both sides is mainly taken up by Raskin's clean, effective piano and Ziggy's trumpet.

In keeping with this, one might almost say quasi-commercial, style of the presentation, Elman keeps fairly close to the original melody in both titles, but that hasn't prevented him from displaying nice phrasing and his effective tone and technical ability. All round, the records have style and character, even if they don't go, in general conception, very far beyond the confines of everyday dance music.

But perhaps their chief feature is the clean-cut certainty with which everything is done and the excellence of the recording.

★
LOUIS ARMSTRONG AND HIS HOT SEVEN.
*The Last Time (Ewing, Martin) (V) (American OKeh W.81317) (Recorded probably about 1927).
*Ory's Creole Trombone (Ory) (American OKeh W.81310) (Recorded probably about 1927).
(Parlophone R.2792—3s. 8d.)

Armstrong (tpt., vocalist) with Johnny Dodds (clarinet); Edward "Kid" Ory (tmb.); Lil Armstrong (piano); Buddy St. Cyr (banjo).

THESE two I recommend exclusively to those good people who like collecting early Armstrongs and other curios for their jazz museums.

Neither side has ever previously been issued here or in America. Although labelled as by Louis Arm-



The Merry Macs are one of America's most popular vocal quartets, and are famous on this side through their recordings on Decca. Here you see them as they appear in the new Paramount film, "Love Thy Neighbour."

strong and His Hot Seven, only the five men in my personnel seem to have been on the date, and I think the proper labelling should have been Louis Armstrong and His Hot Five.

It's true that the Parlophone Supplement adds to my personnel Babe Dodds on drums, but if there were a drummer on the session I defy anyone to hear him.

Normally it might have been possible to verify the personnel from the master numbers, because they would have given a good indication of the recording date.

But, unfortunately, the master numbers given on the disc are not the originals. OKeh, by whom these records were certainly made, round about 1927, never had an 80-thousand series.

Perhaps I ought to point out that Parlophone here are hardly to blame for any errors there may be on their labels or in their supplement. Knowledge of early jazz recordings has never

been a strong point with English recording companies, and all Parlophone have done in this instance is to copy parrot-like the information given on the labels of the American pressing. But that doesn't make the information correct. America has been wrong before, and may quite well be again.

As regards the performances... Well, believe it or not, Ory's "laughing" trombone in Ory's Creole Trombone is cornier and cruder even than the sort of stuff he usually played round about that time.

Otherwise both this side and the coupling are the usual sort of thing Louis and his satellites were playing in those days.

Louis' trumpet is, of course, the trumpet that only Louis could then play, but generally speaking I can only say that in those days jazz was trying to say a great deal, but seldom got much further than trying.

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MURDER MOST FOUL!

by
R. D. RAMSEY

who explains his outspoken point of view in the following letter which accompanied his article :

I have for some years read in the "Melody Maker" the puerile outpourings of adolescent swing fans and their endless arguments on the relative merits of Doyle and Gonella playing such gems as "Laughing Trumpet," or the obvious superiority, in their opinion, of Harry Roy over Artie Shaw.

It had been my intention to write a letter to the Editor on the subject, but my eloquence on this, my favourite topic, cannot be confined to a hundred or so words.

To educate even a few of your younger readers to the fact that old discs are the real stuff and not mere novelties to be laughed at, would be reward in plenty for my labours.

Being a seafarer, I have had the opportunity to listen and talk to swing musicians of half the countries of the globe, and the only conclusion to be drawn from these chats was that British swing music is a joke, and that the public had no idea as to what it was all about.

Now, of course, when American "orks" have plugged and butchered it for years, they, the British public, have awakened to swing, but I'm afraid they've arrived at the scene of battle too late. The poor over-worked four-in-a-bar is dying.

It should, of course, last out the war, which seems to have given it a new lease of life, but the monthly issues, and the efforts of the homeland musicians are too hackneyed to cut any ice for very long.

R. D. RAMSEY.

JAZZ is dying. The present-day species is on its way out. The real jazz, the art of the coloured musician, has disappeared, buried under an avalanche of commercialism, of bowing down to false gods. The "almighty dollar" has triumphed over the Negro's love of his music.

Instead of being enjoyed by the privileged few of the white race, who are born with the "feeling," it has become the plaything of the masses.

Jazz still does, and will always, live in the coloured people; it is their own music. I have heard it in the voices of natives of Portuguese East Africa, loading wool and hides on a Union Castle liner. Those boys would not have known a "bull fiddle" from a slide trombone, but they were born with a four-in-a-bar beat in their souls, and four-in-a-bar they chanted.

Jazz was not a unique discovery of the "Original Dixieland Jazz Band." The O.D.J.B. were but inept imitators of the musicians of the South.

Jazz is not the music of the white man; to him it is but a fashion, a craze, to be interpreted for mercenary purposes, and only rarely for love, or a true appreciation of its values. To the white musician it is but a commercial asset.

JAZZ WAS MURDERED

Musicians in large "Swing" bands to-day are not "Jazz" men. They offer the public choruses which have been played many, many times before, but now they are played from written copies.

Jazz was raised and featured by a select few, but these same few contributed to its downfall. Jazz was brought to the big cities by men like Oliver, Henderson, Armstrong, and Ellington. But the cities, and the ever-increasing sophistication of the Negro, transformed it into "white folk" music.

Jazz was, in fact, murdered. Sacrificed on an altar of public favour, it had to be diluted to pander to fashionable tastes. No longer was it the mood of the Negro crying his blues, or expressing his brighter moods, his ecstasies, with a snappy four-in-a-bar.

It was the pleasure of any who professed to like it, even though to them it carried no message, none of the sorrow, or the joy, of the coloured man. Jazz was becoming "Swing," the music of the masses.

Swing music has now reached its peak of stagnation. Musicians have lost sight of their goal. They are wallowing in a welter of over-orchestrated, popular, "swing numbers." Outsize sections of brass and reed blow their hearts out, knowing not what they play; thinking only of their pay cheque.



DOWN EVERY STREET

WILLIAM PLONKIT: "Yes, fellers, I'm wearing my dress suit in respect for my alto, which departed in last night's blitz on Daffodil Road."

one eye glued to the copy, the other on the leader.

Shades of Buddy Bolden, King Oliver, et al!

Even to-day we have real "Jazz men." Mostly Negro, but they are voices crying in the wilderness. Take any of twenty large American "orks," and they will all churn out the same, slick, killer-diller rendition of the same number. No longer do bands possess character.

Ellington, Goodman, Shaw, Henderson, Dorsey or Jan Savitt, Teddy Powell or Teddy Wilson—they all sound the same.

All clarinettists now sound like Benny G.; not the Benny G. of old, but the B.G. of to-day. All trumpeters produce the same screeching, aimless high-register choruses. There are a few who are still worth hearing. Ladnier is dead, yet three white men carry on the torch—Spanier, Manny Klein and Charlie T.

The rare tenor sating of Hawkins, Fud Livingston and Bud Freeman on the old discs is now copied by one and all. These present-day chameleons can change their style as often as their shirts.

INSTRUMENTALISTS

Dick Wilson's tenor was sneered at as unorthodox, but there are few tenors to-day who don't play in this style at one time or another. Thank heavens, we still have Eugene Cedric, "Bean" and Lester Young.

Drummers are legion. The great Neil Marshall is dead. He did the "hide beating" on Ed Lang-Joe Venuti's *Beala Street*, *After You've Gone*, *Farewell Blues* and *Someday Sweetheart*. The present, over-noisy Krupa school leave me cold, but again we have such stalwarts as Eddie Dougherty, Zutie, Cosy Cole, Joe Jones, and, when someone can find him, Dave Tough.

Since the retirement of James P. Johnston, Fats Waller and Joe Sullivan have dominated the piano school. Fats is at one moment the most commercial, and with the next, the most sincere piano player.

All the best trombone choruses have been played. Jay C. Higginbotham has the lion's share, but Mole and Kid Ory have made some fine stuff. Jackson Teagarden should learn a few more, or maybe he has a one-track mind.

The banjo had some real exponents, but Lon Johnson can still pick up his guitar and sing about his "fresh baked" Jelly Roll! He's the tops.

Johnny Hodges is above criticism.

QUESTION-SONGS IN NEW FILM

BASED on the three-year-old radio feud between comedians Jack Benny and Fred Allen, the new Paramount film, "Love Thy Neighbour" (Carlton, Haymarket, W.), poses three musical queries, two at least of which should have no difficulty in equalling the popularity already attained by the film's fourth number.

For here again we have Mary Martin singing the song that put her on the map, *My Heart Belongs To Daddy*, in addition to *Do You Know Why?* *Dearest, Darest I?* and *Isn't That Just Like Love?*—the last-named being this critic's favourite, although they're all good.

The film is also noteworthy for the inclusion of the Merry Macs, whose vocalising of these tunes is one of its high spots.

Carter can sometimes be caught out. Pete Brown is certainly no clouch, but Tab Smith and Charlie Holmes bow their heads to no man. On looking them over, one would think we still had some real artists, but present waxings don't click; they are too shallow.

British Jazz never was. It never will be. In the early thirties, a very few students of Jazz heard a voice trying to make itself heard above the hubbub of the rank commercialists. It wanted to open the eyes of "Young England" to a new music.

The voice was that of Lew Stone. Few heeded him. "Young England" wanted crooners, Crosby imitators. "Young England" lost its chance to take to its heart a music still young, and as yet fairly fresh. Now it takes to its bosom a music that is stale and stagnant.

A QUICK DEATH

We have a few Jazz musicians in England. They number about five. Two of them are called Barrigo and Featherstonehaugh—not one of them is in the R.A.F. Dance Band.

This may not please all the fans who have known all about Swing since Joe Loss made *In The Mood*, but they'll find out.

Let them go on murdering it. Jazz, as we know it now, deserves a quick death. It's getting it. Remember. It's all been done before. So many times. Anything you hear to-day you can hear better on an earlier disc.

It simply depends on how long it takes this fact to dawn on this swing-satiated universe. Or how many times the "fans" can stand this unexciting repetition.

It may be that the youngsters will learn. They just don't understand jazz music the way we old fogies—we "knockers" and "carpers"—do. *East St. Louis Toodle-oo* may not mean a thing to them, but they go for high Cs. After all, the public is paying.

If musicians depended on the "connoisseurs" they would starve to death. But even this philosophical point of view won't make me listen to their tepid, mass-produced outpourings.

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PUBLIC GROWLER No. 1

COOTIE WILLIAMS' place in jazz is unique. He is the only great trumpet player to have earned his entire fame and spent his entire career as a member of someone else's orchestra.

Yes, Cootie's name will always, for most of us, be inextricably linked with the Duke's; yet from now on we have to think of him differently, as the featured man with Benny Goodman's Sextet.

Instead of dilating on the pros and cons of this unexpected move, let's pause to look back on Cootie's little known personal history. The story begins in a little town called Mobile, in Alabama—a town which Cootie commemorated in his own record of *Mobile Blues* not so long ago.

This was such a small town that little Charles Williams had to travel miles away to hear any music. Nor did he get much encouragement from his father, for the elder Williams had a medical career in mind for the lad, and was greatly pained to see his son playing with musical instead of surgical instruments.

The job that resulted in Cootie's adoption of music as a profession was a humble one at one dollar and fifty cents per week in a shop owned by a retired musician known as "Charlie the Tailor."

Various musicians who made the shop their headquarters would leave their instruments there, and Cootie, the messenger boy, would take time off to toot around quietly in a corner. His first instrument was drums, and to this day he plays more drums than most people realise, except such minorities as those who saw him deputise when Sonny Greer was taken ill in Sweden a couple of years ago.

Switching to trumpet, Cootie prac-

A Pen Portrait of Cootie Williams by LEONARD FEATHER

tised assiduously until a Florida travelling band came near by and, looking for a new trumpet man, offered Cootie 35 dollars a week—more money than he thought there was in the world; so off he went, touring with this gang for a few weeks, and finally landing in Harlem. The band ran into the usual money troubles, and Cootie decided to stay in New York and try his luck. Killing some time at the local union headquarters, he ran into Chick Webb.

Chick heard the young trumpet kid, liked him, and hired him; but two main snags arose. First, Chick had very little work to offer him; secondly, an official found Cootie had no union card, and wouldn't let him play anyway. Finally, Chick gave Cootie money enough to eat and keep practising while these difficulties were cleared up.

In the meantime along came Fletcher Henderson and offered Cootie a job. Chick objected. Ultimately it was

decided that Cootie should accompany Fletcher to Philadelphia for a single engagement and hurry right back—not that Chick, it seems, had much to offer him if he did return, for those were lean days for the little dynamite drummer.

Fletcher liked Cootie's work so well that, when Russell Smith was taken ill, he asked him to stick around. Cootie's memory is a little vague on the subject now, but he seems to remember taking part in quite a few records made by Smack around that time, in 1928; among them were *Blazin'* and *Wang Wang Blues* on the old Columbia label.

Then things began to go a little slow with Fletcher, too. In the meantime Duke Ellington had run into trouble. His ace growl trumpet man, Bubber Miley, had to leave on account of failing health. Who could possibly take the place of the famed soloist of *East St. Louis Toodle-oo* and *Black and Tan Fantasy*?

Well, some time in 1929 Duke decided to give Cootie a trial for this responsible spot. At first he didn't make out so well, for the growl style was difficult to master. At one time there was talk of getting rid of Cootie and trying out Jonah Jones.

SMOOTH STORY

But Tricky Sam Nanton, whose trombone style was so closely parallel to the growl trumpeting of Miley, became Cootie's staunch pal, and before long Cootie had learned how to growl to his, and Duke's, heart's content.

From this point on Cootie's story was a smooth one, of constant tours throughout the States, Canada and Europe with this great organisation, sharing hot solo honours first with Freddy Jenkins and later with Rex.

Cootie's solos and frequent handling of the lead work can be heard on so many hundreds of great Ellington records that it would be hard going to sift out two or three of the best. For the most copious samples of his work, however, there is the long series of small band recordings on Variety, Vocalion and OKeh by Cootie Williams and his Rug Cutters.

There are nearly forty sides issued under Cootie's name, most of them also featuring Hodges, Carney, Lawrence Brown and the rhythm section. Among the finest are *Blue Reverie*, *The Boys From Harlem*, *Delta Mood*—a growl solo; the second version of Duke's concerto for Cootie entitled *Echoes Of Harlem*, *Lost In Meditation*, and *Swing Pan Alley*.

Several others in this series feature Cootie's quaint and at times effective



Cootie Williams

vocal style, among them *Ain't The Gravy Good?*, *Dry Long So* and *She's Gone*. Cootie also sang on one or two records with the full band, one of the earliest and best examples being *Baby When You Ain't There*.

Recently Duke wrote another concerto for Cootie, and called it just that, recording it on Victor. Cootie and Rex shared the spotlight in an amazing trumpet duet called *Tootin' Thru The Roof*, which they waxed on Columbia last year. Cootie was an invaluable key-man of the organisation right up to his departure, and Duke made no bones about expressing regret at his departure.

DUKE—"A FINE GUY"

"Duke is a fine guy, and they have been a swell bunch of fellows to work with," said Cootie as he celebrated at a farewell party offered him during the last days of his eleven years with the world's greatest jazz orchestra.

To go into details about Cootie's work would require elaborate technical analysis. The variety of effects he can produce with a plunger or with any of his assortment of mutes is without equal in the business; and they are not just effects for the sake of novelty, nor do they sound the least bit corny.

Cootie found a style, which is as ageless as Louis', and has stuck to it. But his open tone and, on many occasions, his masterly leading of the section, must also be credited among his greatest contributions to Duke's music.

Now, with this illustrious career behind him, and \$200 a week dangling before his eyes, Cootie deserts the Duke's music for the pop songs and riff numbers featured by the Goodman gang. Regardless of which, he'll always be, for me, one of the unchallenged kings in the realm of hot trumpet.

FANS—CAN YOU ANSWER THESE QUESTIONS?

What are the real surnames of Bill Coleman, Ziggy Elman, Mezz Mezzrow, Tony Pastor, Eddie Lang, Johnny Mince?

How many records by Benny Goodman's (a) Trio and (b) Quartet have been issued in this country?

What famous coloured band did Adelaide Hall sing with before coming to Europe?

What are the nicknames of Earl Hines, Freddie Jenkins, Sterling Ballard, Otto Hardwick, Coleman Hawkins, Fletcher Henderson?

What are the real Christian names of "Red" McKenzie, "Bunny" Berigan, "Babe" Rusin, "Jack" Teagarden, "Teddy" Wilson, "Buster" Bailey, "Barney" Bigard, "Hoagy" Carmichael, "Nick" La Rocca, "Cab" Calloway, "Pee-Wee" Hunt, "Benny" Carter, "Bing" Crosby, "Bud" Freeman, "Wingy" Manzone?

Pianist Jess Stacy's name is often erroneously spelled Stacey. Is there a Stacey, and, if so, what is his Christian name and what instrument does he play?

Can you name four bands, apart from his own, with which Tom Dorsey has recorded on Victor?

What records are on sale here featuring Danny Polo with American bands since his return to America?

What instruments do the following Smiths play and with whose bands: Harold, Howard, Joe, Russell, Walter, William, "Willie"?

Also the following Johnsons: Albert "Bud", George, James P., Keg., Wallace, William?

Also the following Joneses: Bob, Claude, Dick, Henry, Joe, "Jonah", "Slick", Wallace, Wardell?

Have the following recorded with bands other than those stated against their names, and, if so, whose?

Dave Matthews Benny Goodman
George Arus Artie Shaw
Noni Bernardi Benny Goodman
Lawrence Brown Ellington
Joe Bushkin Muggsy Spanier
Harry Carney Ellington
Otto Hardwick Ellington
Johnny Hodges Ellington
Carmen Mastren Tom Dorsey
Django Reinhardt French Hot Club 5
Jess Stacy Goodman
Rez Stewart Ellington



THIS isn't a competition quiz. It's just a few of the literally hundreds of interesting questions which are answered in the new H.M.V. personnell booklet just published by the Gramophone Company, Ltd.

The work of that seemingly indefatigable fountain of record knowledge, Edgar Jackson, this booklet gives the personnell of practically all the close on 600 jazz sides issued up to and including December, 1940, and to-day available under the H.M.V. label, including 244 sides in the H.M.V. Special List, which

contains a host of grand recordings about which the average jazz fan knows nothing because the titles are neither listed in the general catalogue nor generally stocked by dealers.

This H.M.V. booklet is set out in the same manner as its recently issued Parlophone counterpart, reviewed in these columns on March 22 last.

It is in three sections. The first presents the records together with their personnell, in numerical order according to their catalogue numbering.

*LONG- FELT WANT

The second is an "Index to Artistes," in which over 680 bands, instrumentalists and vocalists are listed alphabetically, together with the catalogue numbers of the records for which they are responsible. The third section is an alphabetically-arranged "Index to Titles."

What a long-felt want such a work will fill, and the demand there should be for it may be gauged from the immediate call there was for the Parlophone booklet.

Almost before our review of it was in circulation, inquiries commenced to pour into this office, and our staff was kept busy for days dealing with them.

Which reminds us to request all readers not to make their applications to the MELODY MAKER.

This H.M.V. booklet (price 1s.), as well as the Parlophone one (price 9d.), is available from all records dealers, or alternatively from the Gramophone Company, Ltd., Hayes, Middlesex, to whom all orders which cannot be filled by local dealers should be addressed.

RHYTHM CLUB

No. 2. On May 7 the Winchmore Hill Youth Centre Rhythm Club held its first meeting, when there was a recital of "Jazz at Random" by the president, Bryant Cornell, to whom club inquiries should be addressed at 68, Dawlish Avenue, Palmers Green, N.13. The Jam Session comprised Ken Whiting (trumpet), Norman Whiting (clarinet), John Ramage (drums), Bryant Cornell (piano) and Reg. Norton (violin). Meetings will take place every other Wednesday, and on May 21 Bryant Cornell will give a recital on Fats Waller in addition to there being a competition and Jam Session.

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BRAND'S by PAT BRAND

ESSENCE

IT was in 1936, when VAN STRATEN and his Band were playing at Quaglin's and doing a long series of Empire broadcasts, that the voice of the girl in the picture first went over the air.

For a year, EDNA KAYE sang with Van, and then left to free-lance with various bands, including a season with George Elrick, as well as gracing the line-up whenever Van took his band to private parties.

War broke out in 1939 (as you may remember), and Edna—5 ft. 2 in., 8 st. 1 lb., blonde, unmarried but (she tells me) still in the market—joined the A.F.S., where her experience at the mike ideally suited her for the very important job of telephone switchboard operator.

But the call of the mike persisted, and early in 1940 Edna returned to the public as vocalist with Reg Pursglove, Al Collins, and Maurice Winnick, with whom she sang exclusively on the stage and on the air, including various weeks at Bristol.

Van heard some of these broadcasts at a time when he was looking for someone better even than his original prodigy of 1936, and so—four years later—he rang Edna's number again, and since last September she has been his only vocalist, doing all his Sunday concerts, troop concerts, dances and broadcasts, including "Music While You Work."

And so the music goes round... but in this instance, like a good record, it seems to get better with each revolution.

Listen to Van and Edna (still a voluntary A.F.S. worker) on the air at 3 p.m. to-morrow (Saturday).

Early in the war, BILLY MAYERL hurried up to the War Office in the hopes of being found some post wherein he could do his bit for his country.

"But," expostulated the Brass Hat, "you know what you musicians are—scatterbrained, unreliable, unstable—"

"Oh, I wouldn't say that," Billy protested modestly.

"Well! What have you done, for instance, beyond play the piano?"

"Me? Oh, I've run a correspondence school for some fifteen years," Billy told him, "taught about fifty thousand pupils, employed a staff of a hundred and seventeen, had branches all over

the world... and, in any case, look at Paderewski. A brilliant pianist! And Prime Minister of Poland, into the bargain!"

"Yes," drily commented the Brass Hat. "And look at Poland!"

The familiar phrase, "a real trouper," however much it may have been merited in the past in this hazardous profession of ours, has surely never been so fully deserved as by those who supply the public's entertainment these days.

BILLY THORBURN told me last week that never before in all his experience has his regard for his fellow pros. risen so high.

During a Sunday train journey recently a land-mine wrecked half the train his "Sh! Keep it Dark" company was in. Doctors who attended the injured forbade them to appear the following night.

But every single member of the cast turned up.

And what goes for them goes for Billy, too. For he has been bombed out of London homes three times already since the blitz began, and has only just settled into his fourth address. What's more, the company was playing the Shepherds Bush Empire on the night of London's biggest attack recently. And the show went on.

In fact, it's been going on for fifty-two weeks already, and is booked ahead until next August.

Anticipating several future broadcasts from the Piccadilly Club in Sauchiehall Street, Glasgow, are FRANK KING and his Band—and if you listened to them on Home and Forces last Tuesday week, you will understand their optimism.

For you would have noticed the unusual combination that he presented—three violins, viola, tenor, clarinet, and five brass—a welcome and successful



EDNA KAYE

change from the usual broadcasting line-up.

Vocalists were Frank and Ann Rich, and you probably recognised Duncan Whyte, Eddie Lee and trombonist Jock Bain among the boys giving you this original session.

Brief but welcome visit last week from bandleader, now A/C, HAL ROSE brought news of the Station Revue Company, of which he has been one of the moving factors.

In collaboration with A/C Royston Evans, well-known peacetime journalist and script-writer, he has already put on three shows, which are supported by the Station Dance Band, led by ex-Winnick and Gibbons violin and tenor player (now Corporal) LES BAKER.

Hal tells me that for all that he led his own outfits at such places as the Gaiety, Manchester, and the London Studio Club in Knightsbridge before the war, he himself is doing little playing these days, contenting himself with his new career, and his occasional relaxations in putting on these revues.

It took fire-bombs to shift guitarist WALLY MITCHELL out of his recent resident job at a well-known Great Yarmouth restaurant.

Previous to hostilities, Wally was playing with Ben Oakley at the Savoy Hotel for the seasons 1937-1938-1939, and with Billy Gerhardt, A. J. Powell's Banjo Octet, and various other well-known leaders.

But in September, 1939, he was called for full-time service by the Metropolitan Police, only to be discharged without a pension five months later. After leaving hospital, he started with ENSA, but had to pack up in September last year, again owing to health reasons, and returned to his native Great Yarmouth.

Now, once more, he's on the look-out for another job. Not that this should worry him much, for, apart from doubling violin and specialising in comedy roles, and having covered pretty well every branch of the profession from films to broadcasting, he's permanently incapable of military service.

Although he's busier than ever before thanks to the war increase in population, High Wycombe bandleader ERIC WAKEFIELD finds time to tell me of a joke recently played upon a certain well-known band in his town, and the Bucks Free Press.

The band in question has lately been advertising in that journal as "the leading band in the county." Last week, looking down the list of dances, Eric suddenly came upon this:

BOOK THE SECOND LEADING BAND IN THE COUNTY—BILLY PLONKIT AND HIS BAND.

No one seems to know who was responsible and the other band doesn't think it very funny. And Eric asks if this is the first time Billy has advertised for gigs in an outside paper.

Maybe Dick Empson can answer that. But what I want to know is who's the guy behind the gag? Come on now; own up. I promise not to tell!

BILL ELLIOTT'S Classics of Jazz

No. 23—"The Last Time" and "Ory's Creole Trombone," by Louis Armstrong and his Hot Seven (Parlophone R2792)

PERSONNEL: Probably Louis Armstrong (trumpet and vocal); Kid Ory (trombone); Johnny Dodds (clarinet); Lil Armstrong (piano); J. St. Cyr (banjo); Pete Briggs (bass); Babe Dodds (drums).

HAVING had rather a lot of modern records lately, I propose to go back a bit for the next few "Classics." Here is a good start—a real vintage Armstrong disc recorded (it's not listed in any of the reference books, but I've carefully traced the matrix number) in January, 1928.

It may sound a little strange to some of the moderns whose acquaintance with jazz only dates back a year or so, but I would advise them to think twice before they label the record "corny" or "just a joke."

Louis and this bunch played from their hearts and the music they felt is improvised jazz at its greatest.

The Last Time has a rather shrill clarinet intro., followed by a grand Armstrong first chorus, and Louis carries on leading the ensemble for the next. Johnny Dodds' clarinet is the next thrill, and you should listen to that glorious lead-in. What a grand player Johnny was!

"TAIL-GATE" ORY

Piano next—a shortish solo that serves as a build-up to the vocal, and this is one of Louis' best. He takes two choruses in his grandest manner with a lovely chuckle in the last as he twists the lyric somewhat.

Ory's trombone may be difficult to take (more of that in a minute) but I like the solo here, especially the way he hands over to Louis for the last chorus.

You don't want me to write about that, I know. As I've said before, it's impossible to put your descriptions of an Armstrong last chorus on paper so we'll turn the record over.

Edward "Kid" Ory will never go down to fame as a great trombone player, but he made music with a group who laid the foundations of jazz. He was no technician and his tone was rough and crude yet his sliding ("tail-gate" was the description King Oliver gave it) trombone was an integral part of Armstrong's early records.

In his own Creole Trombone (which I suspect to be a very close relation of Bugle Call Rag), he plays a lot of short trombone breaks, and the rest of the band take the main solo work. Louis has some grand spots, one in particular—about the third chorus—where he and Johnny Dodds play together.

I think that's all I'll say about the record. As I write this particular "Classic" it is still April, and the record is not due to be issued until May 1.

If you buy it—and I hope you will—don't judge it on one hearing. Play it half a dozen times at intervals and I'll bet a copy of Empty Bed Blues to 3 lbs. of butter that it will get you in the end.

EDITOR'S NOTE.—On page 3 of this issue, Edgar Jackson gives this record one star. Here, Bill Elliott rates it as a "Classic." It is these different points of view that make jazz the controversial, ever-exciting subject that it is. Or—as a better writer once expressed it—"you pay your money and you take your choice."—R. S.

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WHO'S WHO IN JAZZ

SPENCER, O'NEIL: C. drummer; b. Ohio, 1909. Spent youth in Buffalo; first job in minstrel show at school. Joined Mills Blue Rhythm Band c. 1931, under Baron Lee, later under Lucky Millinder. Left Millinder '36 to join John Kirby's Orchestra, remaining with Kirby ever since. Also recorded with innumerable pick-up groups, mostly for Amer. Decca, incl. Milt Herth (with whom he also sang frequently), the Andrews Sisters, Sidney Bechet, Jimmy Noone, Johnny Dodds, Willie the Lion Smith. Led own Spencer Trio (with Billy Kyle and Buster Bailey), released on Engl. Brunswick. Excellent all-round drummer.

SPIRITS OF RHYTHM: C. Instrumental and vocal act. First prominent in the late 1920's as protégés of Ben Bernie. Came under the wing of Joe Helbock, manager of the Onyx Club, and worked in and out of there for many years until it finally closed in 1939. Original members of the group were Wilbur Daniels (tiple, bass and vocal), Douglas Daniels (tiple and solo vocal), Wilson Myers (bass), Leo Watson (tiple and scat vocal), Teddy Bunn (guitar and vocal), Virgil Scoggins (suitcase). Also led by bassist Wellman Braud in 1937; featured "Slam" Stewart on bass. 1938; Marlowe Morris, piano, occasionally since '37. Working at Nick's, the N.Y. World's Fair and the Hickory House in 1940. Earliest records: Bruns. 01698, 01715; with Red McKenzie on 01891, 01997.

SPIVAK, CHARLIE: W. trumpeter, leader. Team-mate and friend of Teagarden, Miller, etc., in the old Ben Pollack band from 1928. Later worked with Ray Noble, Goodman, Tommy Dorsey, Bob Crosby. Early in 1939 helped Jack Teagarden form his first band and acted as co-director; featured prominently on trumpet in T.'s first Brunswick discs. In January, 1940, formed his own semi-sweet band. Though a first-class hot trumpet, has generally been known as outstanding lead and straight man. Band playing at Glen Island Casino, N.Y., Nov.-Dec., 1940.

STABLE, DICK: W. alto, leader. Featured for many years with Ben Bernie; formed his own band in 1936, starting with more of a swing style, later veering to sweet music. Is an acknowledged technical master of C Melody, alto and other reed instruments, though not generally considered a hot man. Married to his vocalist, Gracie Barrie. Band playing mostly better-class hotel jobs throughout 1940, not recording.

STACY, JESS ALEXANDRIA: W. pianist; b. Missouri, 1904. Started professionally with Tony Catalano's Iowans, 1925. Went to Chicago with Joe Kayser's Orch. and was prominent in early days of Chicago jam music, playing in various bands with Muggsy, Teschmaker, etc., from 1927 on, also with commercial band such as Louis Panico, Art Kassel. With a small swing band at Harry's Bar, Chicago, including Santo Pecora, Paul Mares, George Wettling, Boyce Brown, began to attract attention in 1935; recorded with similar group under Mares' name for OKeh. Later at Subway Club with Frank Snyder's band, was heard by John Hammond, who arranged for him to come to N.Y. to replace Frank Froeba in Benny Goodman's Orch., 1935. In

1936 recorded solos for Parlophone, also heard with Gene Krupa's Chicagoans. Left Goodman '39 and joined Bob Crosby's Orch., featured with band and Bob Cats on Amer. Decca. Also made solos and jam sessions for Commodore label, 1938-40, and various record sessions with Lionel Hampton and Ziggy Elman on Victor, Harry James on Bruns. Is one of the most popular and individual-styled of all white pianists.

STEPHENS, PHIL: W. bass; b. Atlanta, Georgia, 1910. Started with Charlie Fulcher, 1925; worked with Phil Spitalny, Benny Meroff and other commercial bands before joining Charlie Barnet in Jan., 1939.

STUHLMAKER, MORT: W. bass. Heard in many jam bands on Fifty-Second Street and recordings since 1935, incl. Bunny Berigan, Joe Marsala, Wingie Mannone, etc. In 1940, with Bud Freeman's Orch. and other small groups.

STULCE, FREDDY: W. alto, baritone, etc. Joined Tommy Dorsey's Orch. late 1935 and was only member to remain through changes and still with him at end of 1940. Not featured as solo man, but best known as arranger of Dorsey's two biggest selling numbers on wax: *Marie* and *I'll Never Smile Again*. Also arranged *Little White Lies* and other pops for the band; played organ on burlesque corn record of *Friendship*.

SULLIVAN, JOE (r.n.): Dennis Patrick Terence Joseph O'Sullivan; W. pianist; b. Chicago, 1906. Took piano lessons from his fifth year, studied at school, later at Chicago Conservatory of Music. On mother's death, took up playing as a career, jobbing around with own quartet. Was intimate of Condon - Wettling - Krupa-Spanier - Freeman-Teschmaker Russell clique in Chicago. After 18 months in vaudeville, started with name bands: Huston Ray, Red Nichols, Enoch Light, Roger Wolfe Kahn, Russ Columbo, Louis Panico, Coon Sanders, Ozzie Nelson, the Dorsey Brothers. Recorded with Five Pennies and other Nichols groups, also Benny Goodman's Boys (Bruns.) in 1930; Eddie Condon groups, 1929 and '33; Billy Banks, '32; Venuti's Blue Six and Goodman's Orch. (Columbia), 1933. Solos of original compositions, *Gin Mill Blues*, *Little Rock Getaway*, *Onyx Bringdown*, on Parlo., 1933; more solos on Bruns., 1935. Worked briefly with Bob Crosby, '36, contracted tuberculosis and went to California to recuperate. On recovering, early 1938, worked as studio accompanist for Bing Crosby (heard with him on *Moonburn* and other discs); after 18 months with Bing, rejoined Bob Crosby's Orch.; formed own band autumn, 1939, at Café Society, N.Y., turning it into a mixed band shortly afterwards and recording for Vocalion. In summer 1940, worked with all-star white Chicagoan group at Nick's; then returned to Café Society, leading all-coloured jam group. One of most highly regarded of white pianists, he is an admirer of Fats Waller and Earl Hines. Is first white leader ever to front an all-coloured band.

MOTIFS..MORALITY.. AND MONOTONY

I CAN'T think exactly when it was that the *motif* first began to be used as *Ersatz* for a melody in jazz. It must have crept in gradually without anybody noticing it.

At least, I never noticed it until a number of comparatively upstart arrangers began to masquerade as composers because they had persuaded the gramophone companies, the bandleaders and the public that a couple of bars played for three minutes and given a smart-sounding title was the *Spirit of Swing*—or something.

Anyway, the old familiar 32-bar tune gave way to the glorified riff, which I call a *motif*. Mostly these *motifs* are heard played in unison; indeed, unison passages are characteristic of the "swing" era—unison introductions, unison codas, unison (particularly brass unison) passages to bridge the gaps between one chorus and another.

I have so often heard that independence and individual "feeling" were the be-all and end-all of all "true" jazz that I find this strange unanimity a little perplexing. However that may be, there is no denying that "swing" introduced the fashion of using a few off-repeated bars where a good tune had sufficed before.

SWING-NUMBER FORMULA

The drawback of the *motif*, to my mind, is that it leaves the individual (who is held by many to be all-important) with nothing on which to sharpen his musical wits.

A typical "swing" number of the past seven years is virtually little more than an introduction, a first-time bar or two and a coda. Between these brief episodes the band is given a series of well-worn harmonic sequences on which to go to town. Perhaps—as a great treat—the last chorus is an ensemble chorus.

Which means that either everybody plays at once variations on a tune which the listener has never been allowed to hear, or else a figure is played very loud by the brass, with another figure recurring in the reeds.

This may read like an exaggeration, but it is substantially true. I do not expect the more enlightened among you to accept *In The Mood* as a masterpiece of modern "swing," but it is most depressingly characteristic of the whole

by
"MIKE"

attitude of mind which has made "swing" what it is.

If I believed the gift of parody to be among the virtues of modern jazz musicians, then I would hail *In The Mood* as a brilliant parody.

But, alas, I have a sinking feeling within me, and I suspect that this masterpiece of banality is only too representative of the "sincerity" which inspires present-day dance music.

The truth is that the easy-money approach to what nowadays passes for composition has resulted in almost anybody being able to make a name for himself once he can prevail upon a band to play a *motif* loudly and clearly.

MEMORY FEAT

Beyond that little is needed; for the solo choruses the inevitable blues formula can be dragged in.

And since the modern musician is now capable of memorising the harmonic sequence of these famous twelve bars, the composer-inventor of the *motif* can sit back, let the boys get on with it, and draw a handsome royalty for the title and the few bars which have justified putting his name on the label in brackets.

This may appear a rather cynical way of looking at things, but there is no doubt that the standard of morality in jazz has definitely fallen in the past few years. True, we find arrangers getting credit mentions on gramophone record labels.

On the other hand, when I hear the tune from Ravel's *Pavane pour une Infante déjunte* played quite straight as *The Lamp Is Low*, and find no mention of Ravel's name whatever—not even as a source of origin—then I think the lamp of musical morality is low indeed.

Mind you, I have no doubt that Ravel's publishers get their cut. That isn't the point. The point is that, so far as the public is concerned, the composer of the theme which suffers transmutation is never mentioned.

In most cases where a "classical" theme is taken, I must admit that

those responsible for the words and structural alterations to the tune are most scrupulously honest—even to the extent of telling us that *The Isle Of May* is not only by Tchaikovsky, but that the tune comes from the Andante Cantabile movement of his String Quartet in D, Opus 11. It's a wonder, indeed, that we are not told the date and circumstances of the composition as well.

However, the bare facts which tell us of the movement, the work from which it comes and the opus number, prove that the jazz merchants have done a little commendable research, thereby implying that they are not really so ignorant as the public supposes, or as you and I know them to be.

JAZZ MONOTONY

If I have suggested that the popularity of the blues is in part responsible for the growing monotony of modern jazz, we must also blame those who have exploited the thin, frail framework of the riff-number.

Numbers on the lines of *Christopher Columbus* are amusing once; after that, they become a bore. Consisting as they do of "tunes" which cannot reasonably be expected to be taken seriously, as themes for variations, the soloist has to be given something more or less conventional on which to cut his teeth and earn his keep.

The result is—as ever—a familiar sequence of chords which are guaranteed to give nobody but the listener a headache.

I wonder why it is that nobody thinks of the listener any more? Everything has been made easy for the player in jazz, and for the expert. But the ordinary listener is forgotten.

I count myself as an ordinary listener, and I find it all very difficult indeed.

N.W.3 Group. On May 9, at 7.30 p.m., at the "King of Bohemia," Hampstead High Street, this club presents an inter-club Rhythm Bee versus the Pinsbury Park Rhythm Club. Rex Harris will be "Question Master." The Jam Session will include Ted Snood (tenor), Norman Wareing (trumpet), Eddie Malden (piano), Pete Verney (drums) and Dave Cohen (guitar). Eric Preston will give a recital on Chick Webb's Orchestra in the "Kings of Jazz" series. Also present will be Al. Ferdman's Quartet.

Twickenham. Syd Pettit, of the Twickenham Palais, is starting a Rhythm Club and asks all interested to contact him at the Palais or by 'phone: Sunbury 2885.

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IN THE MOOD-Y

Personalities In Paragraph

SORRY to have kept you waiting. Yes, I know it's seven days since we met, but with a recording session falling on the same date as press day I think the best thing you can do is to come with me into the studio and we'll have our weekly chat between titles.

By the way, just in case you would like to put a good word in for me, the young man you have been talking to for the last 10 minutes happens to be the "boss."

Yes, I thought that would surprise you... you don't often find 'em so human... but then Artist and Recording Manager "WALLY" MOODY happens to be rather a special kind of a fellow at that.

As a matter of fact, I did hear he first came into the business at the age of 16 when he used to work at a big gramophone and cycle wholesale firm putting the spokes in the wheels.

From all accounts, in a very short time the wheels went round and round and he came out in the music department where he made his first professional acquaintance with those wax discs that were to play such a big part in his future.

* * *

I wasn't there at the time, of course, but I can well imagine him taking time off on a slack afternoon, if afternoons were ever slack with him around, and going carefully through a stack of band recordings in the listening booth, making notes on such subjects as balance, title coupling, and all the many angles that go to make a best-seller with the public.

In spite of what the manager of the department might have said if he had caught him during the private recital, "Wally" was certainly not wasting his time, for a few years later, after opening two retail businesses of his own at Forest Gate and Tooting, he got himself a job with the Parlophone Company as Title Picker, an occupation that may sound easy in theory, but happens to be extremely difficult in practice.

It's hard enough when buying records to choose tunes that will be popular with every member of the family when you take them home, but his job was to pick numbers that would sell to every family in the country who owned a gramophone.

Soon he became known as one of the best title pickers in the business, and when the big reorganisation came in the industry, "Wally" became Artist and Recording Manager for all dance music sessions on H.M.V., Columbia, Parlophone, and Regal Zonophone labels.

Since the time he took over the job, he has recorded practically every big name in the profession including Geraldo, Harry Roy, Joe Loss, Victor Silvester and many others.

* * *

And now that many of the bands are out of town, he often travels all over the country in order that the recording leaders shall keep up to date with their sessions.

Yes, I thought all this would surprise you.

But although he is one of the boys off duty, you'll find him right on the job when it comes to session time.

Did you notice how quickly he checked up on that "screwy" coda in the last number?

If we don't get another master "in the bag" soon he'll be checking up on me, so if you don't mind waiting a little longer I'll finish the rest of the page during the play back.

by

ERIC WINSTONE

If, as you skim through this week's "M.M.," you fasten on my page to the complete exclusion of all the other good things that this issue has to offer, I am modest enough to know that the reason is, not my deathless prose, but the picture of JOAN ALEXIS which adorns this page.

Nineteen-year-old Joan is a very charming example of a sailor who hates the sea. In case that remark leads you to think that I have joined the Admiralty, I propose to translate it by explaining that she is a most accomplished accordionist who refuses to play the accordion!

Joan comes from a theatrical family, for her father (now Squadron-Leader, R.A.F.) and her mother have toured all over the world as a musical-dancing act called Isolde and Alexis. In due course, the billing was changed to the Isolde-Alexis Trio, the "Trio" being none other than young Joan and accordion.

She plays that instrument very well indeed, and has enjoyed a great deal of success with it.

She toured France with the Piccadilly Revels Concert Party, and when she was signed up for the Eric Maschwitz show, "New Faces," she gained the honour of being the first female accordion act to appear in a West End show of that nature.

But she doesn't like the accordion. She hates lugging it about. She's discouraged by the number of players who deceive the public by their one-handed faking. She's had lots of offers for jobs on the instrument, but she won't take them.

In any case, she wants to concentrate on singing and dancing in musical comedy, and if good looks, charming personality and a driving ambition are any criteria, she will get there, and I shall be in the front row of the stalls saying "I told you so."

* * *

This week Joan is back with the "New Faces" show at the Brighton Hippodrome, making her fifth appearance in that town. She has played there before with a symphony orchestra; with Teddy Dobbs and his Dance Band; with her parents in cabaret at the Metropole; and at E.N.S.A. concerts for the troops round there.

If you will now excuse me, I propose going in to have a word with the Editor to see if I can cadge the fare to Brighton.

* * *

It had to happen.

Yesterday, a carefree journalist laughing at fate, the Editor, and even such stories as find their way into the pages of lesser columnists, to-day I stand bloody but unbowed beneath the bludgeoning pen of accordionist FRANK HAWKINS, a young man who achieves a mention this week by casting the first brickbat of the season.

Accustomed as I am to finding my office desk littered by bunches of fresh Spring flowers sent by admiring readers, the following epistle cuts me to what is generally referred to as the quick.

Dear Sir.—It is with great concern that I write this letter to you, not particularly for the sake of a grumble, but rather in perplexity. Namely... what has happened to the Accordion Page?

Meaning, of course, that in recent weeks, and commencing from the last week in

January, there has been little or nothing of accordion interest in its reading.

When the war commenced, we accordion fans lost the "Accordion Times." Then Desmond Hart took up the matter in your weekly issue of the "M.M." This, during the time he was in charge of the page, proved to be a blessing owing to the great field his work covered in the accordion world all packed into a solitary page.

Recently, comes Eric Winstone, whom we all know as someone associated with the accordion from a varied number of angles.

Now I have nothing personal against Eric... but he promised to give accordionists what they wanted but has he?

Looking back I find most of the page devoted to various instrumentalists and a number of these issues headed "Personalities In Paragraph."

To my way of thinking this is a sorry state of affairs.

How about Eric finding a few more accordion personalities and less of the stuff the page is devoted to?

Yours sincerely, FRANK HAWKINS.

Following on my usual practice of turning the other cheek, I suggest that if Mr. Frank Hawkins, as a well-known accordionist, cares to forward me details of his current activities, I shall be only too pleased to print same in next week's issue as an example of what is happening in accordion circles at the moment.

Maybe they don't have black-outs, bombs, and blitzkriegs in this accordion world he mentions.

It must be quite a place.

* * *

Letter from ace song-writer TOMMIE CONNOR brings news that he has severed teamship with partner Manning Sherwin after two years of successful partnership.

Was flattered to read that last opus had been titled *Our Winstone* until, turning over page, found it referred to Prime Minister not columnist.

Even if he doesn't mean me, it's still a grand song.

* * *

From the W.A.A.F.s to the West End comes charming singer PAT KELLY, golden-voiced winner of Gaumont-

★ TRUMPET TIPS 38

YOU have already been told how to keep the inside of your trumpet clean, and that is really the most important. As the advertisement says: "Inner cleanliness is the thing."

But external appearance should not be neglected. A stained and dirty instrument is no credit either to the band or to the player.

The average player lets his instrument slide for weeks or months, then is thoroughly ashamed of its dirty appearance and starts a grand clean-up.

But the corrosion has usually got so bad that it takes a lot of rubbing, aided by chemically strong cleaners, to produce any sort of result—usually the removal of the plating along with the stains.

The proper procedure is to clean the instrument lightly and often. And there is only one thing to do the job properly—jeweller's rouge. It is possible to buy cotton-wool impregnated with jeweller's rouge, or, failing this, in powder form.

This will produce a terrific polish on plating, even better than new, without doing it the slightest harm.

Put a pad of this in your instrument box and give a five-minute rub over to your trumpet before every performance. You usually spend that five minutes doing nothing, and you might as well do something useful.

If the instrument is very bad, then the only thing to do is to go on using jeweller's rouge until you get it right. Don't use ordinary metal polish. If the rouge won't shift it, then there is really nothing for it but to have the instrument replated.



Photo]

JOAN ALEXIS

[Fred Daniels

British Competition, who found fame singing with the Squadronaires.

Featured artiste with the late Norman Austin on the stage of the New Victoria Cinema, Edinburgh, Pat joined up at the start of the war, only to find that a smile and a song still went a long way in uniform, especially if the former happened to be a "Pat Kelly special."

Auditioned by Harry Fryer over the telephone, she returned to "civvies" to sing with his orchestra at Bental's Restaurant, and has since appeared at many Sunday Concerts with leading bands.

Equally at home crooning "pops" into a microphone or singing straight numbers such as *Musetta's Waltz Song* from *La Boheme*, with even less than the usual amount of luck she should soon be headed straight for the big time her singing deserves.

* * *

By the way, she assures me there is no truth in the rumour that the first instruction given to new recruits in the W.A.A.F.s is that they should answer "Yes" all the time when on duty, and "No" all the time they are off.

DON'TS FOR DANCE BANDS—27

DON'T CLUTTER YOURSELF WITH EQUIPMENT.

SOME dance bands make a fetish of collecting instruments, stands, P.A. sets and speakers and all manner of gadgets.

This is good for the instrument trade, and very good for the static band. But for the gig band is disaster—especially in these days of black-out and difficult transport.

Many gig bands who used to travel by their own cars now have to make do on buses and trains—and even lifts in private cars. It is obvious common-sense, therefore, to cut down equipment to the minimum.

Yes, but exactly what minimum? Well, the saxes should have one case each, containing their sax, clarinet, music stand and banner.

(Collapsible wooden music stands are all very well, but take up a lot of room and weigh a lot—the "wire" stand plus a banner is quite adequate.)

Similarly the brass, "bowlers" and mute stands take up quite a lot of room and can be ditched. A soft felt hat, a fibre mute and a wow mute are enough to see you through any programme.

The rhythm section are the principal offenders, and we'll deal with them next week.

Glasgow. Bob Smyly, of 37, Nelson Street, Bailliestown, Glasgow, wants to hear from anyone interested in forming a Rhythm Club in his district.

Crews. All interested in the formation of a Rhythm Club in Crews and district should write to R. W. Bannister at 52, Lunt Avenue, Crews, Cheshire.

LEW DAVIS

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DRUM DOPE—36

GOING on with this subject of stick twiddling, we now come to brushes. I said in the last "Dope" that, if you must twiddle, then brushes are the best things to do it with.

Brushes cannot be twisted in the way that sticks can—the balance is all wrong. But it is practicable to twist them round by a circular motion of the wrist.

But this is no good unless it is accompanied by arm movement, and the secret of this is to make the movements slow and sweeping and to go somewhere.

That is, make a beat with one hand, and bring the brush over, hand high, for the next beat, describing a wrist circle meanwhile.

To do this properly you want at least two cymbals and two tomtoms. And the secret is to keep a continuous rhythm going on these, by keeping one hand busy on fours-to-the-bar, whilst the other describes its sweeping movement. Then the latter does the rhythm whilst the former does the sweep. And so on.

Finally, practise in front of a mirror, without the band or a gramophone. This will enable you both to see and to hear—the latter being equally important and usually forgotten.

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War Time Radio Reviewed

BOUQUET FOR BARRETO: A PAN FOR PARRY . . .

by "DETECTOR"

THOSE of you who have heard the excellent rhumba band which Jack Payne has incorporated into many of his broadcasts may be interested to learn that Don Marino Barreto, who directs the group, is one of the greatest authorities on South American dance music in this country to-day. Born in Cuba, he is a brother of Don Barreto, whose band was one of the sensations of Paris. A large number of its records are available on Decca.

Marino Barreto first came to England in 1929, since when he has become best known as a cabaret artiste, both here and on the Continent. In 1935, Jubilee year, he appeared at the Carlton and Ritz Hotels as a part of the Marino-Norris Trio. In 1936 he made a picture in Spain—"The Negro with a White Soul"—which was extensively shown throughout South America.

Long renowned as a brilliant rhumba pianist, it is only comparatively recently that he has taken to running a band. At the moment, in addition to its broadcasts with Jack Payne and in its own programmes, it is playing nightly at the Conga Club in London.

The line-up is Barreto himself on piano, Frank Williams (trumpet), Robin (saxes) and clarinet from the late Ken Johnson's Band), Cyril Blake (gtar.), Tito Burns (accordion and effects), Arthur Ford (bass), Clinton Maxwell (drums), and Arthur Gibson (effects). Practically all these are coloured boys.

My respect for Harry Parry as a clarinet player is exceeded only by my admiration of the way in which he has coached what most of you know as the Radio Rhythm Club Sextet into one of the finest little swing bands the B.B.C. has ever put over the air.

But because a man knows as much about jazz as Harry obviously does doesn't necessarily mean that he will be a success in every sphere of broadcasting connected with the subject, and after having listened to two reviews by him of the month's new records, I am forced to the conclusion that record recitals are not friend Harry's metier.

PRESENTING RECORDS

To make a good record recitalist, three things are necessary. First, the ability to recognise the interesting points about the records; secondly, the knack of presenting these points interestingly and in their correct proportion; thirdly, a way of speaking which is not only appealing but which carries conviction.

I am afraid that even his best friends could hardly say that Harry excels in any one of these essentials.

The best that can be said is that he played good records, but that wasn't difficult because one's choice is limited to the comparatively few hot discs that are issued each month, which means there are not so many to pick from.

Mind you, I'm not blaming Harry Parry so much.

After all, if you were invited to do a broadcast of any sort, you'd probably have a shot at it, wouldn't you?

No, the people who are to blame are the B.B.C. They were apparently so overcome with the undeniable success Harry has made of his Radio Rhythm Club Sextet that they never troubled to find out whether he was also a good record recitalist.

Or is it that they still know so little about jazz that they just can't see where Harry Parry's record-compering fails? I wonder.

The Radio Rhythm Club broadcast on Wednesday next (May 14) is to be given over to one Eric Preston, who will endeavour to prove that in his opinion there has never been a real swing violinist.

Possibly he's right. But remembering Venuti and Eddie South, I should feel more inclined to think that he would have an easier task if he endeavoured to prove that it's not the players but

the instrument that's at fault.

However, let's wait and hear what Mr. Preston has to say.

Under title "The Medicine Man for the Blues," G. F. Gray Clarke has written the story of Ted Lewis. It will be broadcast in the Forces programme on Wednesday, May 28.

If Mr. Clarke is anything like such a good leg-puller as Ted Lewis was, this ought to be good fun.

Comments on my recent criticisms of "Oi" continue to be a large proportion of this column's postbag.

Some writers agree with me; others seem to think that "Oi" is all a good radio show should be, and to these latter I am just everything from someone who is too dumb to recognise a good radio production when he hears it to a downright rogue.

"OI" GOES OFF

Well it's O.K. by me, but it may interest you to know that "Oi" is about to be taken off the air.

The "official" reason is that it was only booked for a series of six airings, which will have been completed. But so was "Hi, Gang," and it has run for nearly a year!

The demise of "Oi" is a tough break for those grand comedians Flanagan and Allen. But even their great efforts could not compensate for the lack of imagination at the B.B.C. which allowed "Oi" to be merely a weak attempt to follow the general plan of "Hi, Gang."

"Music Hall" will be revived to replace "Oi" as the regular Saturday night feature programme.

RHYTHM CLUBS

No. 1. At the second meeting of the No. 1 Club at the Bag o' Nails, Kingley Street, W.1, last Sunday, police were needed to control the biggest crowd ever assembled at this club since its inception seven years ago, three hundred people cramming the large premises. Harry Parry and the Radio Rhythm Club Sextet gave a grand show, after which Eric Preston gave an impromptu recital on Teddy Wilson, and the afternoon ended with Bill Elliott's second "Classics of Jazz" series. Next Sunday James Holloway will give a recital on rare discs, and Rex Harris will be heard in his postponed programme of American discs. Jam Session will include George Shearing (piano), Carlo Krahmer (drums), Frank Thornton (trumpet) and others. Guitarist Lauderie Caton will also be present. Anyone interested in a Dance Band Contest, to be staged at the Club, should contact Bill Elliott on Sunday about it.

No. 9. The inaugural meeting of the Erdington (Birmingham) Rhythm Club was held on May 2. Future plans were discussed, a committee was formed, and Pete McCann and Ken Hovers were elected secretary and treasurer respectively. The meeting ended with a recital by Fred Pearson of his favourite discs. The next meeting will be held on May 9 at 7.30 p.m. at the Church House, Erdington High Street, when there will be a recital and a Jam Session.

No. 22. The May 5 meeting of the Nottingham Rhythm Club, which since its recent inception already boasts 53 standing members and more enrolling, featured a Jam Session by members, and on May 8 A. Kaye gave a recital on "Types of Swing Today," followed by a discussion on new discs. All interested should visit the club room, Rufford Buildings, St. James's Street, any Monday or Thursday at 6 p.m.

No. 31. Despite difficulties on finding new premises after recent enemy action, the Portsmouth Rhythm Club met on May 3 to hear members' records and a Jam Session by Phil Bryant, Jack Restall and Bernard Eastwood (trumpets), Roy Leggat (cornet), Ted New (trombone), Ron Male and Pete Cochrane (clarinet), Cyril Breese (tenor), Bill Proctor (drums) and two guitarists. Latest information from Murdoch's, Commercial Road, or D. G. Priscott, 24, Merton Avenue, Portchester, Hants.

No. 114. Bradford Rhythm Club meeting on May 1 began with a recital on Boogie-Woogie by Alan Holgate, followed by Laurence Jones' recital on "British Jazz." Alan Holgate then chose Duke Ellington in the weekly "Swing Kings" series, and the meeting ended with a short Jam Session. Next meeting on May 11 at 2 p.m. in the Lambless Ex-Service Men's Association Room, King's Arcade, Market Street, Bradford.

No. 150. At last Sunday's meeting of the Ilford Rhythm Club, Alan Mead's recital on Billy Kyle was followed by a session by the Club Jam Group. Owing to increased attendance, meetings in future will be held at Herbert's School of Dancing, 738, Barking Road, near the "Boleyn," East Ham, every Tuesday at 7.30 p.m. On May 6 Len Wood and Alan Mead presented recitals, and in addition to a session by the Club Group, there was a short presentation by the Jack Surridge String Quintet.

NOEL "GAY" AGAIN!

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Continued from

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GEORGE ELRICK AND BAND TO AIR
Hugh Hinshelwood's Glasgow Gossip

FANS of George Elrick will have had an earful of their favourite by the time these notes appear, George being booked for a "solo" airing.

Now a date has been given for a band broadcast from the studio, so on May 22 George will lead his Dennistoun outfit to the mike.

The end of May marks the unofficial close of the winter season in these parts, and it is understood that George has some plans for the future, details of which will be announced later.

Sydney Kyte, resident at the Playhouse, was booked by Chalmers Wood for a Sunday concert at Rothesay, which is being quite well served these days by visiting attractions. Nat Gonella is, of course, the next booking at the Playhouse, no further plans being available, although further big names are being whispered.

WINESTONE MOURNED

It would seem that the Rogano, one of Glasgow's best known hostellers, is fast becoming the Mecca of visiting big-timers. Maurice Winnick, Harry Roy, and George Elrick, with a party which included Binnie Hale and Stanley Holloway, have all been seen around here recently.

Leslie Dudman is back working for Louis Freeman with the Playhouse resident band, sharing the alto chair with Charlie Lamb.

Gerald Shaw, who used to entertain cinema audiences with his organ inter-

ludes at Glasgow Paramount Theatre, is now in the ranks, and is in the lime-light with his leadership of a lively concert party, which is entertaining the troops and their friends in various parts of the country. The talent is of a high order and there is a snappy dance band attached.

It is certain that it will be a long time indeed before Glasgow's business forgets Hymie Winestone, whose death was reported recently. Hymie led the band for the popular Sunday dances at the Jewish Institute for a long time, and many visiting stars found their way there for jam sessions.

Quite a few who are now in "big time" made their first appearances with Hymie. His talents as a pianist were not of a high order, but he had that priceless gift which makes one man's four-in-a-bar different from another's.

Robbie Jones, whose plans for making his Berkeley Ballroom an "every-nighter" were announced recently, is at present in hospital, but hopes to be out soon, the hall meantime being managed by F. McCrae, a well-known figure in the dancing profession.

Good reports are to hand of the recent broadcast from the studio by Frank King, leader at Glasgow's Piccadilly Club. Frank used an unorthodox instrumentation, featuring himself on tenor with the rest of the front line brass only, but to all accounts the experiment was a distinct success.

Melody Maker

MAY 10, 1941 Vol. XVII. No. 407

NORTHERN NEWS NOTES

FOLLOWING Johnny Rosen at Lewis's, Liverpool, Artie Williams, also leader at the Rialto Ballroom, Liverpool, is scoring with a sextette modelled on that of John Kirby. The management asked for something different, and so Artie has given them a small band of clarinet lead, trumpet, trombone and three rhythm.

Unfortunately his star trumpet player, young Harold Shields, is leaving soon to join Maurice Winnick, and so there is a job waiting for a trumpet stylist at very good money. All applications to Artie at the Rialto.

Jackie Brooks, of Manchester, will also be a newcomer on drums when he replaces Arthur Daly (called up into the R.A.F.) this week.

Since he is running two bands and has lost his home and all his possessions in a recent raid, Artie is a pretty harassed young man in these days.

Nat Gonella certainly "sent" them at the Garrick Theatre, Southport, last week with his new band. Queues for every performance and terrific enthusiasm. Nat, Bill Hemmings and some of the boys sat in with Billy Bevan's Band at Cambridge Hall after the show on one or two nights.

Brother Bruts is playing second trumpet with Nat, and, for the information of curiosity collectors, Nat is using two string basses in his band.

Another "Gatley celebrity" in Roy Tomkins, xylophone and marimba star, did a successful week with Billy Tennant last week, and at a moment's notice, too. Roy has played with Dick Valery, Tommy Matthews, Henry Reed and other Northern leaders, and run a successful ten-piece gig band.

Roy is manager for Mamelok's, the Manchester musical instrument dealers,

who kindly allowed him to fill in with Billy for the week.

Three of Ivy Benson's girls register next Saturday, so all you blokes needn't moan so much! Ivy did a spot on the air with Ronnie Munro last Monday, but she was suffering when she did it, for someone had walked into her dressing-room last week and stolen her uninsured mink coat.

Ivy can't believe it, even yet!

ENTER FOR OUR RECORD COMPETITIONS NOW!

SO many entries have been received for the competition (No. G1) for the twelve best blues records that it has been found impossible to comply with last week's announcement that the result would be published in this week's "M.M."

The result will, in consequence, be published next week, the date originally announced.

This week's competition is as follows:—

WHICH 12 DISCS (24 TITLES) WOULD YOU RECOMMEND TO ONE WHO WISHES TO COMMENCE STUDYING TRUE JAZZ, BUT WHOSE UNDERSTANDING OF IT IS AS YET IN THE EMBRYO STATE?

All entries must be marked G4 in the top left-hand corner of the envelope and addressed to the MELODY MAKER, 93, Long Acre, London, W.C.2, to reach us not later than Monday, May 26 next.

A prize of 5s. cash will be paid for the entry which corresponds most closely to those of the majority.

The name of the winner and his entry will be published in the "M.M." for Saturday, June 7 next.

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