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BRITAIN PRAISED  
BY FAMOUS  
U.S. BANDLEADER

A Letter That Speaks  
For Itself



CHARLIE BARNET ORCHESTRA

TELEPHONE  
BRYANPS  
9-3076

1501 BROADWAY,  
NEW YORK CITY

The Editor,  
Melody Maker,  
93 Long Acre,  
London W.C.2.

Tue.  
Apr.  
29th  
1941

Dear Sir,

I was very pleasantly surprised to read in a recent issue of the "Melody Maker" that my record of "Wandering Blues" was released in England. I should like to thank Mr. Jackson for his kind remarks about this recording and also add a few facts which might be of interest to your readers.

On this side I did not play alto or tenor but led the reed section on soprano sax throughout. On the reverse, "Leapin' At The Lincoln" the excellent trumpet solo in the first chorus was played by Bobby Burnet, who is now leading a swell little band of his own, and the arrangement was by myself and Billy May, the trumpet player.

I want to tell you how impressed and amazed I was to think that you can still pay attention to such matters as hot jazz in times like these and that the "Melody Maker", which I have followed with interest for many years, is still coming out regularly. I admire your spirit enormously and wish you continued success in everything.

Sincerely yours

Charlie Barnet

ACE-ALTO  
LEAVES RABIN  
AFTER 10 YEARS

AFTER ten years with Oscar Rabin, alto-ace Johnny Swinfen is leaving the band this week to await his call-up in the Police in London.

Johnny, of course, is one of the most experienced saxophonists now playing, and worked with Jay Whidden at the Carlton and in other jobs before joining Rabin.

He hopes to be available for odd radio and gramophone dates in London, and leaders can get into touch with him through this office.

Replacing Johnny is George Roberts, who was a member of Ken Johnson's Band at the Café de Paris. George was injured when the Café was bombed, but he is now perfectly well again and looking forward to a happy time with Oscar. Harry Gold is now on 1st alto.

Next week the Romany Band is in Manchester, and then, after a further week at Bolton, they come back to London for a fortnight of broadcasting.

Romantic note in the band: Diane, one of the vocalists, may have a matrimonial announcement very soon.

DEAN IN R.A.F.:  
PIANIST WHARTON  
TAKES OVER

FOLLOWING the posting into the R.A.F. of Astoria leader Syd Dean, pianist Les Wharton, late of Colin Malloy's Streatham Locarno Band, is now leading from piano.

Syd was posted on May 20 to take a five-piece unit into the R.A.F., and is fortunate in having three of his own men with him. Trumpet player Sonny Weston and drummer Billy Rawlinson joined him direct from the Astoria, whilst saxophonist Les Williams rejoins him after a period with Maurice Winnick.

Les is naturally most gratified to have received this request from Syd to take over complete control of the band, and reports a grand bunch of boys working excellently together.

The full line-up is now Tommy Cullum (first alto); Jimmy Armstrong (second alto); Stan Gibson (tenor); Bob Ellis (trumpet); Fred Brookman (trombone); Jack Grant (bass); Dennis McCarthy (drums); with Les on piano leading.

There is every likelihood of a couple of broadcasts from this band in the very near future.

RADIO DANCE MUSIC  
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EVERY afternoon at 4 p.m., on 373 metres, a new form of blitzkrieg descends on Germany. But it's not the R.A.F. which delivers it this time, only the best dance orchestras in Britain, presented with the acme of showmanship.

Wednesdays are the high-spot, for then the programme is specially presented for the entertainment of the German *Luftwaffe*, and on several occasions bands composed of R.A.F. players have actually broadcast to their German counterparts!

A week ago an R.A.F. band with some famous players included in the personnel aired on this programme, and the show they gave has already resulted in a surprisingly large number of letters from listeners all over the world—and some of them from Germany!

This was the line-up: Chick Smith, Ted Allaby, Les Lambert (trumpets); Jock Reid (bass); Paul Fenoulhet and George Thorne (trombones); Issy Duman and Bill Apps (altos);

Cliff Timms and Basil Skinner (tenors); Pat Dodd (piano); Jock Jacobsen (drums); Jack Cooper (guitar and vocals); and Cpl. George Beaumont conducting.

All the arrangements are by Paul Fenoulhet.

For the daily airings, however, Geraldo has become almost the house band, although Ambrose, Mantovani and Jack Payne have already broadcast in the series. On Wednesdays it is the B.B.C. policy to include as many of the R.A.F. combinations as possible.

The entertainment angle in these programmes is definitely swing, with only a small proportion of sweet tunes thrown in to make up the balance.

The success of the Wednesday afternoons has caused the

B.B.C. seriously to consider two special *Luftwaffe* airings each week, and a neutral journalist who recently arrived in this country after touring Germany and Occupied France is said to have told the officials of the Corporation that he actually heard the programme being received in the officers' mess at a German aerodrome!

Too much credit has been given to Dr. Joe Goebbels for his propaganda. We, for our part, tip our hats to the B.B.C. for its realisation of the persuasive powers of really good dance music put over with imagination and skill for the cause of Britain.

JACK T: FILM-STAR

ADMIRERS of the art of "Big Gate" Jackson Teagarden will soon be able to see and hear the trombone ace, for he has quite a part in the new Bing Crosby film, "The Birth of the Blues."

Some of the earliest Dixieland numbers will be included in the film, which is now nearing completion.

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M.M. 31/5/41

Billy Mayerl Airing  
From Grosvenor

BILLY MAYERL and the Grosvenor House Dance Orchestra will be on the air on June 14 from 11 p.m.-12 midnight and probably at the same time on June 21.

This will be the first airing of the band, which is now settling down into an excellent outfit.

Teddy Prince, who has been with Norman Cole, is now singing with Billy, replacing Jerry Grant. Presumably he will be singing some of the vocals on the broadcast dates, although Billy tells the MELODY MAKER that he will probably have a girl singer as well.

CLAES MOVES TO  
MONTPARNASSE

JOHNNY CLAES and his Swing Band have left the Beach Underground and are now at the Montparnasse, Piccadilly.

The band remains as it was at the Beach, except that two alto players have been added, and these are Jerry Alvarez and George Harrison.

The policy of out-and-out swing remains, and is proving remarkably successful at the Montparnasse.



## OUR RECORD COMPETITIONS

## THE DUKE'S TWELVE BEST

ACCORDING to the verdict of the majority, the twelve best records by Duke Ellington and his Orchestra are, in order of merit:—

*Echoes Of The Jungle* (H.M.V. B6066).  
*Dusk* (H.M.V. B9115).  
*Concerto For Cootie* (H.M.V. 9104).  
*Blue Goose* (H.M.V. B9115).  
*Linehouse Blues* (H.M.V. B6066).  
*Never No Lament* (H.M.V. B9090).  
*Rockin' In Rhythm* (Parlophone R924).  
*In A Jam* (Vocalion S31).  
*Sepic Panorama* (H.M.V. B9135).  
*Jack, The Bear* (H.M.V. B9048).  
*Colton Tail* (H.M.V. B9090).  
*Mood Indigo* (Parlophone R866).

Had there been a thirteenth place, *Portrait Of Bert Williams* (H.M.V. B9085) and *Hot And Bothered* (Parlophone R582) would have tied for it; *Black And Tan Fantasy* (H.M.V. B4869) would have been fourteenth; *Drop Me Off At Harlem* (Brunswick 01512), fifteenth; *Creole Love Call* (H.M.V. B6252), sixteenth; *Saratoga Swing* (H.M.V. B8828), seventeenth; *Morning Glory* (H.M.V. B9048), eighteenth; *Mood Indigo* (Brunswick 01068), nineteenth; and *Black And Tan Fantasy* (Brunswick 02306), twentieth.

The prize of 5s. cash goes to: Trooper John Alexander, of the Royal Tank Corps, whose list included nine of the sides in the Best Twelve list.

No one succeeded in getting eight "correct" results, but R. Christopher, of Marsden, Yorks; Leo V. Crowe, of Brora, Sutherland; and J. Dainty, of Wednesbury, Staffs, mentioned seven,

and forty-eight other entrants mentioned six.

Many competitors included such titles as *The Mooche*, *Black And Tan Fantasy*, *Soliditude*, *Mood Indigo*, *East St. Louis Toodle-O*, *Creole Love Call*, *Rockin' In Rhythm*, and *Echoes Of Harlem*, but failed to specify which of the two or more recordings Ellington has made of numbers they were voting for.

In consequence the votes could not be taken into consideration when compiling the number of "mentions" each record had received.

Could they have been, the placings of the Parlophone *Rockin' In Rhythm* and *Mood Indigo* might have been higher, but the Best Twelve list would not have been affected, except by the possible inclusion of a *Black And Tan Fantasy* in it.

Many entrants sent covering letters expressing their disapproval of the verdict being based on the opinion of the majority. They would, they said, have preferred the opinion of a committee of experts.

Well, that is a point, especially as 126 different sides were "mentioned" by the entrants, which just goes to show how opinions can differ.

But many of these 126 sides

received only a couple or so "mentions."

Against this, those in the Best Twelve list were all very heavily backed, which shows that the opinions of the competitors, no matter whether one looks upon them as expert or not so expert, were at least to a great extent unanimous.

So at any rate the "Best Twelve" list may be looked upon at least as containing the twelve most popular Ellington recordings.

## THIS WEEK'S COMPETITION

This week's competition, based on a query sent in to us by a reader, is as follows:—

ASSUMING IT TO BE A FOREGONE CONCLUSION THAT BENNY CARTER AND JOHN HODGES ARE THE TWO GREATEST ALTO SAXOPHONISTS IN JAZZ, WHICH DO YOU CONSIDER THE FINER—AND WHY?

Entries, which must not exceed 200 words, must be marked G7 in the top left corner of the envelope, and addressed to the MELODY MAKER, 93, Long Acre, London, W.C.2, to reach us not later than Monday, June 16.

A prize of 5s. will be awarded to the sender of the reply which is the best in the opinion of our record critic, Edgar Jackson.



## PIANO POINTERS—No. 1

IN response to many requests from readers, I have been asked by the Editor to conduct a piano corner, and this is the first of a series which I hope will continue for a long time.

Now the first question is, what interests you most, solo or ensemble playing. Your answer will, I know, be solo playing, and you will all have some particular star you want to emulate.

Every dance pianist has some favourite. It may be Basie, Wilson, Duke, Tatum, Ammons, Shearing, Stacy, or even Charlie Kunz, so I hope in this series to include short excerpts from the styles of these players.

But before I do, let us consider the extremely important aspect of dance piano—the ensemble. I constantly listen to bands in which the piano player seems to imagine that he is the soloist in every number, with

the other players merely adding an obbligato!

Don't tinkle! When playing ensemble, keep to the middle of the piano. I generally prefer the right-hand off-beat style rather than four beats in the right hand, although in strongly marked passages or slow numbers this might be employed.

## IDEAL FATS

Listen to the ideal band pianist—Fats Waller. The clean basses which Waller plays add tremendous lift to the ensemble.

If you are playing in a trio or quartet, of course, there will be a constant necessity to play the melody, but I still suggest that alternate choruses are the best procedure with "riff" last choruses. These can easily be arranged to fit the tunes.

And now for the first sample of a well-known player's style. Jess Stacy is a favourite white pianist of mine, and above is a typical phrase ending of his which you can transpose and use in any key.

## ISLE OF WIGHT DANCE BAND WEDDING

FELLOW artists in a band well known to dancers all over the Isle of Wight, and to patrons of the Sunday evening variety shows at the Commodore, Ryde, and the Medina, Newport, Peggy Till, popular vocaliste, and Ted James, tenor sax and violinist, of Drayson Marsh's Band, were married in Wales on May 21.

Miss Till, whose mother resides at Knighton, Radnorshire, where the wedding took place, is a sister of Mrs. Drayson Marsh, of Sandown, and has been vocalising in her brother-in-law's band for some considerable time.

The bridegroom, who has been playing with Drayson Marsh for the last three years, was formerly a Ryde man. The happy couple are making their home at Sandown.

The fact that the two artists were being married was announced at the previous Sunday concert at Ryde, where the event was humorously attributed to the match-making activities of "Uncle Percy" (Percy Simmonds), the popular compère of Drayson Marsh's Band.

Lauri Blandford and his Band take over at the Dennistoun Palais, Glasgow, for the summer season, beginning on June 2, and replacing George Elrick's combination.

Lauri was pianist at the Royal Opera House, Covent Garden, London, until a little enemy activity caused its closing last September.

Most of the boys have played together for some time, but the exact personnel is not yet to hand.

The fans are still catered for at the 101 Club, Leeds, with a seven-piece which has the following line-up: Bill Lawrence (piano); Cliff Lumb and Tom Eastwood (altos); Bob Duffy (tenor); Johnny Johnson (trumpet); Len Cornish (bass); and Joe Watson (drums).

They play every night at the 101, and the business being done is indicative of the worth of the band.

## ARRANGING AXIOMS—No. 1

MUST I learn harmony and counterpoint? That is the question practically every would-be arranger ever asks. He generally asks it, too, after an unsuccessful shot at studying these somewhat abstruse subjects.

Well, I could reply that quite a lot of successful arrangers began arranging without ever looking at Prout or Macpherson. Fletcher Henderson in America and Stan Bowsher over here are two examples of tip-top orchestrators who certainly never studied harmony before they began arranging.

But, then, look at the unorthodox Joe Davis at snooker and Don Bradman at cricket. Both of them could be pulled to pieces by the critics on technical grounds, but, in spite of it, they seem to do all right.

So it is in arranging. Fletcher and Stan obviously had some natural talent for the business which helped them to overcome any part-writing difficulties.

The great trouble about the ordinary harmony books, however, is that they talk about many chords with different names, and this confuses the dance musician, used as he is to chord symbols.

If the symbols still confuse you, by the way, drop everything else and learn them thoroughly in every key.

But the harmony primers will definitely teach you to write correct parts, and this is essential in arranging. They will teach you proper basses, too, and remember the old adage, "by their bases ye shall know them!"

We have had a lot of letters about these arranging hints, and I invite readers to send in their problems. I will answer them in this column, as I hope to include this feature every week now, instead of occasionally, as it has appeared in the past.

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## ECHO OF A SERENADE

S.O. 2/2

## TO-NIGHT

S.O. 2/2

## FRENESI

S.O. 2/2

All published by: SOUTHERN MUSIC PUBLISHING CO.  
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# Carter Goes 'Commercial'—

## BENNY CARTER AND HIS ORCHESTRA.

\*\*\*\*All Of Me (Simons, Marks) (Am. Bluebird OA.057656) (Recorded November, 1940).

\*\*\*\*The Very Thought Of You (Noble) (V. by Roy Fenton) (Am. Bluebird OA.057657) (Recorded November, 1940). (H.M.V. B.9180—3s. 8d.)

Carter (alto, tpt.) with Stafford Simon, Chauncey Haughton, George James, George Irish (reeds); Russell Smith, Sidney de Paris, Bob Williams (tpts.); Benny Morton, Milton Robinson, Madison Vaughn (trmps.); Sonny White (pno.); Everett Barksdale (gtar.); Hayes Alvis (bass); Keg Purnell (drums).

AFTER it is claimed by his American fans, a pretty raw deal at the hands of American Columbia and Decca, who failed to help his records by anything like adequate publicity, Benny Carter recently transferred to Victor.

Now whether or not any lack of success Benny may have suffered with Columbia and Decca was in fact due to inaction on the part of the publicity men, the fact remains that Benny certainly seems to have made a definite effort to make his Victor recordings—two of the first of which are the titles I am dealing with here—on what can only be described as more "commercial" lines.

In the first place we find him recording, in place of his own swing originals, two well-known pops, and secondly, stressing the melodic angle to an extent that unquestionably brings the performances into the sweet category.

### BRILLIANT SOLO

Such a remark would inevitably be enough to damn nine out of ten bands. It would merely mean that they had succumbed to popular clamour and were consequently no longer of any interest to anyone likely to be reading this column.

But, as regards these records, it means anything but that.

Sweet they undoubtedly are, but they have at the same time everything that has made Benny one of the outstanding figures of jazz. The arrangements are delightful. The band may yet be a little rough, but it plays with bite and ease, and already has the elegance of style that we have come to expect from a Carter-trained outfit.

Also, Benny himself shines as brilliantly as ever as a soloist. He plays the most delightful clarinet in *All Of Me*, and his lovely alto is a feature of the Ray Noble opus.

But the records have many other things besides Benny's solo contributions.

The five-piece sax team as led by him in *All Of Me* is one of

the most glorious things I have heard on the wax for many a long day, and one cannot conclude without a mention of the vocalist. Roy Fenton has what it takes to get the fans as well as the public.



## WOODY HERMAN AND HIS ORCHESTRA.

\*\*\*Boogie Woogie Bugle Boy (Film: "Buck Privates") (Raye, Prince) (V. by Woody Herman) (Am. Decca 68610) (Recorded January 22, 1941).

\*\*\*Bounce Me, Brother, With A Solid Four (Film: "Buck Privates") (Raye, Prince) (V. by Muriel Lane) (Am. Decca 68616) (Recorded January 22, 1941). (Brunswick 03154—3s. 8d.)

Herman (clart.) with Herbert Tompkins, Eddie Sealzi (altos); Sazie Mansfield, Micky Folus (tenors); John Downs, Cappy Lewis, Steady Nelson (tpts.); Neil Reid, Bud Smith, Vic Hammond (trmps.); Tom Linchan (pno.); Hy White (gtar.); Walter Voder (bass); Frank Carlson (drums).

OF course, you've heard *When That Man Is Dead And Gone* and *America, I Love*



Benny Carter

# —But With What A Difference!

the surroundings rather too uninspiring to enable it to mean much.

The Mills Brothers on the other side are their usual selves, except that, seeming to want to take a leaf out of the Ink Spots' book, they've gone more drippingly sentimental than ever.

Only interesting point is that they use piano accompaniment in place of their usual guitar. The lad has a delightful touch—quite harp-like in places.



## ELLA FITZGERALD AND HER ORCHESTRA.

\*\*The One I Love (Kahn, Jones) (V. by Ella Fitzgerald) (Am. Decca 68561).

\*\*Three Little Words (Ruby, Kalmar) (V. by Ella Fitzgerald) (Am. Decca 68558). (Brunswick 03146—3s. 8d.)

AND this is what happens when nice girls try to be too naive. Ain't it a shame?

\* \* \*

APOLOGIES for a stupidly careless slip-up I made in saying, the week before last, in

to complete it, as follows: 81301, 81303 and 81304 were, respectively, Sophie Tucker's *Blue River, I Ain't Taking Orders*, and *There's A Cradle In Carolina*. Armstrong's *Ory's Creole Trombone* is 81310, and then on 81311 and 81314 we find two more Sophie Tucker's (*What'll You Do?* and *There'll Be Some Changes*), with Armstrong's *The Last Time* only three more on, on 81317.

"As four of these five Sophie Tucker's had been issued by November, 1927, they must have been recorded before that date. Which means that, unless Okeh were playing tricks with the running order of their master numbers, so must the Armstrongs have been.

### BACK

### PERSONNELS

TWO personnels which I was unable to give when reviewing Decca's recently issued "American Jam Music" Album have been supplied by Mr. Sinclair Traill, of Leamington Spa. They are:—

## WINGY MANNONE AND HIS ORCHESTRA.

\*\*Tar Paper Stomp (Mannone) (Am. Champion 16951) (Recorded possibly about 1933).

\*\*Tin Roof Blues (New Orleans Rhythm Kings) (Am. Champion 17059) (Recorded possibly about 1933). (Decca F.7807—2s. 5½d.)

Mannone (tpt.) with George Walters (reeds); Miff Frink (trmb.); Maynard Spencer (pno.); Orville Haynes (bass); Dash Burkis (drums).

### SIX BLUE CHIPS.

\*\*Cheatin' Cheech (Am. Decca 60357) (Recorded possibly late 1936).

\*\*Steel Roof (Am. Decca 60356) (Recorded possibly late 1936). (Decca F.7809—2s. 5½d.)

Joe Marsala (clart.); Pee-Wee Irwin (tpt.); Frank Signorelli (pno.); Carmen Mastren (gtar.); Art Shapiro (bass); Stan King (drums).

Thanks, Mr. Traill. I hope to find a moment to answer your letter (not to mention dozens of others) shortly.

## NEW SWING DISCS Reviewed by EDGAR JACKSON

You, so of course you know that, inevitably, the war has reached America's popular music.

Unfortunately, it is also reaching the better forms of jazz. I say unfortunately, because true jazz is so wrapped up in its own origins and traditions that our present-day upheaval is hopelessly out of keeping with it. To try to mix up the war with jazz does nothing for either. It is no more likely to help the great effort than it helps jazz.

However, it's happened. *Boogie Woogie Bugle Boy* is all about a hot trumpet man from Chicago whose number was in too much of a hurry to come out in the ballot, so he had to join up.

He finds himself in Company B (to rhyme with Reveille!), but his boogie-woogie bugle calls soon get him taken off the square and put to playing the more familiar form of boogie for the edification of his Cap. (just like they do in the R.A.F.).

### GOOD JAZZ

As a tune this is little more than a "commercial" pop. Actually it comes from the film "Buck Privates." But, in spite of its lyric, it becomes, at the hands of Woody H. and his confederates, as near to being good jazz as I can imagine possible.

As a singer Woody is at least as much above the average crooner as the average crooner is above the Victorian ballad singer, and the band swings out a good arrangement in boogie-woogie style that is certainly no disgrace to the fine reputation the outfit has won for itself.

The other title, from the same film, is a sequel to the same composer's *Beat Me, Daddy, Eight To The Bar and Scrub Me, Mamma, With A Boogie Beat*.

In its way it is adequate as a tune, but once again it is the way this Herman combo puts it over that makes the record.

Muriel Lane is a singer who is likely to achieve a name; there's a nice spot of Hy White's guitar (incidentally, he came second to Charlie Christian in "Down Beat's" last popularity ballot), and some good trumpet work, and once again the band plays with the notable Herman efficiency.

## LOUIS ARMSTRONG WITH THE MILLS BROTHERS.

\*\*Boog It (Calloway, Palmer, Ram) (Am. Decca 67520).

### MILLS BROTHERS.

\*How Did She Look? (Silver, Shelly) (Am. Decca 68406). (Brunswick 03150—3s. 8d.)

BEST part of the Armstrong-Mills tie-up side is the chorus at the end, which Louis swings to vocal interpolations by the Mills boys. Whether or not familiarity has caused you to lose sight of the fact, Louis is still the most original and most characteristic croaker in jazz.

He also plays a spot of trumpet in the side, but, capable as it is, it is rather too polite and

connection with Louis Armstrong's *Ory's Creole Trombone* and *The Last Time*, that Okeh never had an 80-thousand Series.

They did, of course, have such a series, and many readers have kindly pointed out the fact.

One was a Mr. Rust, of Edgware, who goes on to say:—

1927

"It may interest you to know that I believe the recording date you gave [1927] for these two titles is nearer correct than the date [January, 1928] given by Bill Elliott in his 'Classics of Jazz' feature.

"Here are my reasons.

"The sequence of master numbers covering the records was, as far as I have been able

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The Fleet has been in the news this week, so here's a happy picture of the ship's dance band on H.M.S. "Warspite." They broadcast recently in a Middle East Forces programme, when, for the first time, the microphone had the temerity to invade one of His Majesty's warships on active service.



## WELLING BAND AIDS LOCAL WAR WEAPONS WEEK

MAY 24 saw the opening of Bexley's War Weapons Week with an inaugural luncheon at the Embassy Rooms, Welling, attended, amongst others, by Mr. Arthur Greenwood, Miss Jennie Adamson, J.P., M.P., and the Mayor and Mayoress of Bexley, at which music was provided by Stan Atkins and his Band, the resident outfit at the Embassy.

The War Weapons Ball the same evening, which is to be seen on the newsreels, was the start of a week of super-attractions designed to assist this district to raise £250,000, over half of which had been received by the following Tuesday.

To-morrow (Saturday) sees the culmination of the week's effort with a final War Weapons Ball, which will be attended by the author, director and stars of the film of "Love on the Dole," part of which will be shown during the evening.

## YOUNG DEWSBURY TRUMPET DIES

IT is with much regret that we have to report the death of one of Dewsbury's leading young trumpet players.

The name of Lawrence Fitton, of the Carlton (Dewsbury) Dance Band, headlined northern newspapers on May 21 as the victim of a shooting fatality in the corridors of the Town Hall, when he was accidentally killed by a bullet from a policeman's gun.

Starting as a cornettist in the Brighouse and Rastrick well-known broadcasting Brass Band, he graduated to the dance school in his teens and recently registered for the Air Force, with the intention of entering as a musician.

He was also a member of the Dewsbury Rhythm Club, who will join with the MELODY MAKER in extending our heartfelt sympathy to his relatives and friends.

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## TWO MORE SERVICE BANDS TO NOTE

TWO recent additions to Service dance bands are a ten-piece just formed at an A.A. camp in the East Midlands and a nine-piece at an R.A.F. station in the West of England.

This latter is under the leadership of Dick Johns, a well-known Swansea drummer, who has had much experience in London, and in addition to playing at the station dances and other R.A.F. functions has already broadcast.

The line-up is completed by Frank Morey (alto and cello), formerly with well-known Crewe contesting and broadcasting bands; George Ware (alto and violin), who was well known in the South London area; Griff Griffiths (tenor and violin), for some seasons first violin on Cromer Pier; Jack Wotton (trumpet), from Somerset; Bert Haines (accordion), from South London; Alan Foster, formerly bassist and secretary of Randolph Pillings' Lancashire contesting band; and Ernie Groom, from Newport, and Jack Adams, from London, on two pianos.

Officer in charge of the band is P/O Wright, who has given them much valuable assistance.

The Ack-Ack boys comprise Billy Phillimore (trumpet) and Bernie McGlone (tenor), of Chris Norling's Rhythm Boys; Snod Boyton and Brian Carroll (saxes), and Johnny Hay (trumpet), of the Baltimore Swingers; Luke Lockyer (drums), of Frank Story's Band; Jock Croy (piano); Charles Blore (guitar); Les Burchill (bass), and Frank Edwards (trombone).

These wish to be remembered to all their friends in the East End—and wonder whether any of them have S.O. parts which they could spare them for their library.

## CAMBRIDGE AGES

Snatching a few days' holiday in Cambridge, this correspondent was highly pleased with the polished playing of Sammy Ash and his Band at the smart little Rex Ballroom.

Sammy took over from ex-Mecca leader Les Walton when Les joined up, but the band itself is now going strong in its sixth year at Cambridge.

Sammy blows a nice alto and clarinet, and with two more saxes, trumpet, drums and piano, it only needs the vocal charms of smashing blonde Liela Roland to complete a fine little combo.

N. H. FRANK.

## American Waxworks

### DECCA'S NEW SEPIA SERIES

THE current talk of Swing Pan Alley is Decca's New Sepia Series. For some fifteen years it has been the custom to issue Negro blues records here in the "Race" category, and Race records have been segregated in the catalogues and supplements from the regular popular releases. The Sepia Series changes all this.

Decca have already stepped out of the normal blues field in its Race lists, producing many records of instrumental or popular-style numbers by small Negro bands or pick-up groups. From now on these items, together with other non-blues material, come under the Sepia heading, listed right along with the ordinary popular stuff.

To start the thing off with a bang, Decca has issued fourteen discs all at once, including the following:—

Four sides by Louis Jordan and his Tympany Five. Art Tatum's solos of *Rosetta* and *Begin The Beguine*. Two sides each by the Clarence Profit Trio; Maurice Rocco, a Chicago boogie pianist; Sam Price and His Texas Bluesicians; Skeets Tolbert's Gentlemen of Swing; Bud Johnson's Band; the Three Peppers; Bob Pope's Band; Erskine Butterfield, radio-popularised songs-at-the-piano man; the Hardin Brothers; the Four Blackamoors, and Sonny Boy Williams.

## MEN WANTED

WITH over a year's run behind him and bookings solid up to the autumn, Billy Thorburn is now looking for a trumpet player and a bass player to join him in his successful *Sh!... Keep It Dark* revue.

He seeks men either under or over military age, and can promise them long, steady engagements. They should contact him this week at the Theatre Royal, Barnsley, and next week at the Royalty, Chester.

## U.S. TWINS BAND

What will be one of the oddest bands in the business is expected to make its bow shortly at New York's Arcadia Ballroom.

Known as the Beverly Twins and Their All-Twins' Orchestra, it consists of Gene and Don Beverly, 25-year-old Philadelphians, with six sets of identical twins.

It took the leaders (who sing, but don't play any instrument) seven years to find a sufficient supply of musician twins for just this one band of its kind.

Sid Block is writing their arrangements.

# ASCAP BATTLE: PEACE IN SIGHT

NEW YORK NEWS

THE FIRST STEP TOWARDS FINAL PEACE IN THE FIVE-MONTH FIGHT BETWEEN ASCAP AND THE RADIO NETWORKS WAS REACHED LAST WEEK WHEN THE MUTUAL CHAIN SIGNED AN AGREEMENT WITH THE SOCIETY AND PUT ASCAP MUSIC BACK ON THE AIR WITHOUT DELAY.

WOR, the New York station of Mutual, which is the smallest of the four big networks but still a vital force in the radio world, was among the majority of the 169 active Mutual stations which voted 86 to 46 to approve the ten-year agreement presented to the stations after nearly two months of bickering and negotiation.

The agreement calls for the network to pay ASCAP 3 per cent. of its gross receipts for the next four years, and 3 1/2 per cent. thereafter until January 1, 1950, for use of the full ASCAP array of 1,250,000 tunes.

This action of the Mutual stations was bitterly opposed by the two big chains of NBC stations and by CBS, chief backers of BMI (Broadcast Music Inc.), which was set up with the idea of running ASCAP out of business. The Mutual deal breaks the united front which the networks were expected to present against ASCAP demands.

## MILLS BROS. KICK-OFF

The first artists to sing ASCAP numbers on the air again were the Mills Brothers, who have a series of late night sustaining programmes. A big celebration programme staged by ASCAP itself, featuring most of the country's biggest radio stars, was planned for the first Sunday following the signing of the contract.

With the annual convention of the National Association of Broadcasters now convening, representing the interests of all the major networks, it remains to be seen within the next couple of weeks whether or not NBC and CBS can still hold out for better terms or whether they will have to follow the Mutual lead.

## BAND NEWS

Another shake-up is reported from the Benny Goodman camp. Dave Tough again gave in his notice, and Johnny Guarneri, also on his second stand with the band, is expected to leave again. Neither of them played on Benny's most recent record session, for which Teddy Wilson and Joe Jones were used.

The Goodman band is taking two weeks' holiday before opening at Madison Square Garden, and several personnel changes can be expected when the gang gets together again.

Teddy Wilson, with a re-organised band, is expected to follow John Kirby into the up-town Café Society; Kirby leaves as soon as his present Saturday night radio series ("Duffy's Tavern") goes off the air.

Top record in the country continues to be Jimmy Dorsey's *Amapola*. And Decca here reports profits for the first quarter of 1941 double those of 1940!

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# Boogie-Woogie in Carnegie Hall

## Leonard Feather Reports A Unique Jazz Concert In New York

YOU could see it wasn't the usual Carnegie Hall audience the moment you walked up to its dignified portals. A sprinkling of the 52nd Street crowd, a sea of predominantly young faces, an open shirt here and there. And an atmosphere of enthusiasm bolstered by something approaching tension.

The occasion was remarkable enough to explain this phenomenon. The famous mecca of classical music had been handed over, for one evening, to the management of the two Cafés Society for a programme featuring the combined talent from its uptown and downtown branches. A programme, said the ads, of "spirituals, classics, boogie-woogie and hot jazz."

### "LONG HAIR"

Only twice before in the history of Carnegie Hall, when the two "Spirituals to Swing" concerts were given in 1938 and 1939, was anything remotely approaching this venture presented to the public. This latest effort was still more ambitious in its attempt to present an all-Negro show which, in effect, was a panorama of coloured musical talent in all its manifestations.

The curtain went up to reveal Leonard Lieblich, 68-year-old master of ceremonies, a serious musician who has spent the past 40 years with a "longhair" magazine and seemed more than somewhat at sea in this odd environment.

Introducing the first act, Albert Ammons and Pete Johnson, he pointed out Pete's inability to read music, and alleged that the pair specialised in "the most primitive forms of rhythm." When Art Tatum was announced later, he declared that "this artiste would move us up a step from the jungle."

### 2,000 AUDIENCE

But it didn't matter too much. The music was good enough to be its own justification. Albert and Pete pounded the living daylight out of the two big Steinways and made them sound as effective as the barrel-house pianos to which they are more accustomed.

Following them came Lena Horne, former Noble Sissle and Charlie Barnet vocalist, so stunningly beautiful that it seemed almost unfair she should also turn out to have an exceptional voice. As Lena sang Billie Holiday's blues, *Fine and Mellow*, the 2,000 spectators seemed to warm up visibly. Carnegie Hall was getting in the groove.

Then a hush fell over the hall as Art Tatum strode on to the

stage, planted himself brusquely at the piano and went into Dvorak's *Humoresque*. If ever there were a moment when I was tempted to forgive the jazzing of a classic, this was it.

But it was still a greater thrill to hear the fantastic things Tatum could do with *Get Happy* and *Begin The Beguine*. Hundreds of pianists in the audience seemed to be gasping as Art nonchalantly played runs that are obviously impossible. It was heartbreaking.

The only genuine concert artiste in the programme was basso-baritone Kenneth Spencer, who followed Tatum and, oddly enough, was the least successful item in the show!

John Kirby's boys brought the first half to a lively ending with a long version of *Rehearsin' For A Nervous Breakdown*, including an appallingly long drum solo which the audience found delightful. Kirby's other numbers were *Clair De Lune* and *Double Talk*, the latter described as a fugue.

And Eddie South, who opened the second half, played a Paganini work, and Cyril Scott's *Lotus Land* and Frank Worth's *Valse Tzigane*. Played them all well, to boot, but no better than a 100 other violinists could have handled them; whereas who can play jazz like Eddie South?

### CHARITY SHOW

Only when it came to encore time and the boys went into *Lady, Be Good* did the real South genius find its outlet.

By the time South got through with *Lady, Be Good*, I felt that the concert had already been justified. Outside of the fact that it was a charity show for the Musicians' Union Medical Fund, it was justified musically, too.

But it was becoming increasingly evident that what the audience liked to hear and what the artistes wanted to play, and what yours truly wanted to enjoy, were at least two, sometimes three, different things.

Take Hazel Scott, for instance. When the cocky, pert, little girl from Trinidad flounced onstage in a girlish white dress and bumped into those heavy opening bars of the *Second Hungarian Rhapsody*, everybody—except a few narrow-minded critics—was greatly impressed. What an ordeal it is to be a narrow-minded critic!

For Hazel's other two numbers were a two-part invention in A Minor by Bach and the *Ritual Fire Dance* by de Falla, both similarly converted at points into a combination of the original composers plus Tatum-Kyle-Scott-style.

### IN THE MOOD

Sure, the audience roared its approval. Hazel is a very good-looking gal. She came back and made one of those speeches, and then sat down at the piano again and sang. Sang a song called *Hey, Good Lookin'*. Carnegie Hall was Carnegie Hall no longer.

It was Manhattan Centre during a jam session; it was the Saturday Night Swing Club during a finale; it was Sunday afternoon at Milton Gabler's or Café Society.

Only a great act could have followed Hazel successfully; and a great act did. The Golden

Gate Quartet, singing their spirituals and Bible tales, accompanied only by that incessant beating of their feet on the floor and tapping of their hands at their sides, kept the audience in a pindrop state of attentiveness.

These four boys from Virginia, who sang for President Roosevelt at his Inaugural Gala last January and sang at the White House the next month; these four high-school graduates who just received honorary degrees of Bachelor of Music from Fisk University, have a unique place in American music.

Their *John The Revelator* was one of the most spellbinding moments of the concert.

For the last official item in the programme, Red Allen and his Band stepped forth; the only musicians of the evening who used no written music but played long "head" arrangements of *K.K. Boogie*, featuring pianist Kenneth Kersey; *Diga Diga Doo*, and *The Sheik*.

### JIVE HOLDS SWAY!

Red almost blew his brains out and Higginbotham was at his fiercest and best; Edmond Hall's intelligent, sensitive clarinet was a gem in Carnegie Hall just as in any other setting.

During Red's performance, anyone sitting near the front might have noticed something of a minor commotion backstage; little trickles of noise, and of irrelevant music, began to seep through. Something strange was going on.

Well, when Red got through with *The Sheik*, the secret was out. For a finale the organisers were presenting a jam session. Suddenly, while this was being announced, the stage seemed to swell.



DAFFODIL RD.: "Home Guard headquarters haven't supplied us with tin hats yet, but we managed to fix Stanley up all right for his fire-watching duties. But, blimey, it wasn't half expensive! It cost us one week's bacon ration, 4d. out of our Band Fund, and five Player's cigarettes!"

From one corner a steady stream of men with trumpets and saxophones seemed to flow endlessly. Within a couple of minutes all three handstands on the stage, all three drum sets and all three pianos, were in use.

Amidst the sea of dark faces a couple of pink complexions stood out. There, at one of the drums, was Ray McKinley, and beside him, trombone in hand, his partner Will Bradley.

A foot away stood Bunny Berigan and Maxie Kaminsky. And surrounding one of the pianos were Tab Smith, Don Byas, Buck Clayton, Freddie Green, Walter Paige, Jo Jones and, at the keyboard—yes, it was the Count himself.

And so the Count gave the down-beat, and it was *One O'Clock Jump*.

Ye Gods, what a session! The whole thing only lasted 20 minutes—10 minutes of *One O'Clock Jump*, and then 10 more minutes of some more blues—but during those two numbers the instruments were changing hands with every chorus. The wide stage was a madhouse of wandering figures.

### WHAT A BAND!

No less than nine pianists, six trumpets and five drummers somehow managed to get a few bars in somewhere.

Ammons, Pete Johnson, Buck, Stan Facey, Calvin Jackson, Basie, Kersey, Kyle, Tatum; Berigan, Kaminsky, Shavers, Clayton, Henry Levine, Red Allen; McKinley, Hoskins, Jones, Spencer, Specks Powell.

Even Eddie South was fiddling away there in front. Paige, Kirby and Billy Taylor went

berserk with the basses. All six trumpets tried to get together a form of riff. But nobody could hear what was going on.

It was just the loudest, craziest conglomeration of sound that ever set Andrew Carnegie's grave into perpetual motion; yet here and there you could pick out some great jazz.

Maxie Kaminsky, in particular, had long enough to himself to play some stuff which stole the show from all the great names around him.

For a few minutes it looked as though the jam session had reached a vicious circle; nobody particular was directing now, so nobody knew when or how to stop.

### "A SOLID MESS"

Jitterbugs in the upper gallery threw hats in the air and waved handkerchiefs wildly; the more staid section of the audience was both bewildered and impressed.

Somehow or other the session reached a final chorus. Café Society's Carnegie Hall concert was over.

Hundreds of folk will remember that evening for the way John Kirby played Debussy and Hazel Scott played de Falla and Art Tatum devoured Dvorak. Others will cherish the memory of the boogie-woogie boys.

As for me, one memory will always stand out; that of 34 musicians in a panic, playing the blues in the wildest jam session of a lifetime. Man, as they say uptown, that clambake was a solid mess!

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MARION DAY, who, as Pat Brand tells you on this page, has teamed up with her husband, famous pianist-arranger Reub Silver, in a musical act for the stage.

SOME guys have all the luck. How would you like to spend every morning and afternoon surrounded by a bevy of beauty in practice kit, stamping and kicking and tossing their heads like mad, while you sat at a grand piano being supplied with cups of hot coffee?

True, you might get a little giddy after a time, but you would be paid for it. And if you were **REUB SILVER**, who spent all last week in this manner, you would enjoy playing anyway.

Threading my way across the stage of the Chelsea Palace, nimble avoiding being kicked in the teeth by the aforesaid bevy of beauty, I learned that these were the rehearsals for the new revue in which he opened at the Boscombe Hippodrome last Monday.

He had just time to tell me that it was called "Glamorous Desires," when a clarinet tuned up suddenly in my ear, and I reached automatically for my tin hat.

Returning to sanity, I looked up to find the girl in the picture standing beside me. Some guys have all the luck, as I said before, and I began to wish I'd spent more time in my youth at five-finger exercises. For Reub introduced me to her as Mrs. Reub Silver.

MARION DAY, formerly with the Sandler Sisters, is an accomplished musician, but it was only on May 6 that she and Reub broadcast together for the first time, though they are to be heard again more frequently as a result of that airing.

Together they have a number of spots in the new stage show, which I hope to review

# BRAND'S ESSENCE

by  
**PAT BRAND**

Nazi airmen seem to have a personal grudge against **BILLY THORBURN**. They bombed his own house. He moved his home to a relative's—that was bombed. They took a "communal" house—that was bombed. And finally, while playing in his long-running show, "Keep It Dark," at Scunthorpe the other week-end, Billy learned that the Luftwaffe had returned to his own house and bombed it again.

"Goodness knows what we'll hear next," was Billy's comment on the latest news. "We still keep smiling."

George Korel has joined Billy's band as vocalist and dancer for the show. He began last week. George has played mostly variety, and was seen in "The Fleet's Lit Up."

Thanks to reader Joseph Nolan, of Liverpool, for helping me keep my end up against the Thief of Badbags on page eight.

He tells me that **COUNT BASIE** and **FATS WALLER** were dining together at a restaurant when the waiter came up with a letter addressed to *The World's Greatest Jazz Pianist*.

This naturally created something of a situation, each one politely insisting that the letter must be intended for the other, and each equally politely refusing to open it.

Finally it was decided to leave the matter to the waiter, who slit the envelope open, pulled out the enclosure, and read:—  
*Dear Meade Lux—*

There seems to be some doubt on the part of the "Blue Rockets" R.A.O.C. Dance Band as to when they are to broadcast.

In last week's issue we announced that it was June 9. Ex-Lew Stone trombonist L/Cpl. **ERIC TANN** says it's June 4, and asks me to correct our mistake.

But it was the B.B.C. who said it's June 9—so what am I to do?

Anyway, I'll leave it to Eric to tackle the B.B.C., and suggest you keep your eyes glued to the radio programmes to find out who's right.

Incidentally, Eric tells me that the band is rehearsed, conducted and generally supervised by himself, ex-Jackson bassist **LEE STREET** now being producer of the concert party.

So indelibly has *In the Mood* become associated with **JOE LOSS** and his Band, thanks to their best-selling non-vocal record of that number, that Joe has now scrapped *Dancing Time* and adopted it as his new signature-tune.

Listeners during this week and next, when the band is broadcasting regularly, are hearing Joe's new discovery, 21-year-old Leeds vocalist, Renee Johnson, for the first time on the air.

Finding her voice eminently suitable for blues singing, Joe now deplores the dearth of good

British blues. Although acknowledged as the truest form of Jazz, this form of composition seems fated to be ignored by British writers, *Limehouse Blues* standing alone as Britain's contribution to this type of music. Joe now passes the hint along to Charing Cross Road.

Renee Johnson makes the fourth youngster whom Joe has recently added to his personnel without their having any degree of previous stage or broadcasting experience. And with 21-year-old Bette Roberts, 18-year-old Bob Arden and 17-year-old clarinettist Walter Crombie in his line-up he can claim to be the only leader in the country who trains his own talent.

With a success that none can question.

Had an office call from organiser **LYN MORGAN**, who used to run those successful contests in and around the West End before the war.

These days he is still carrying on at Watford and Rickmansworth with the assistance of popular local bandleader Tommy Hunt, and even manages to book such name bands as Billy Cotton, Howard Baker and Nat Gonella for special nights at the Watford Town Hall.

Personally, I imagine the biggest attraction at the moment in the Morgan family is bouncing eight-months-old daughter Pamela Ann, who, sad to say, appears quite uninterested in her father's activities as yet.

In between dashing out to sea to pick up floundering Nazi airmen, pianist Harry Packham still has time for dance music, and it was while directing a band at an East Coast hotel the other night that he came across one of the biggest names in the business.

It was nearly four years since he had seen **CLIVE ERARD**, and even so their meeting was a case of *Hello!* and *Good-bye!* For Clive—"a tanned, healthy figure in battle-dress, was in a hurry. But he looked grim enough to tell me he was doing a real man's job somewhere."

Clive, who was with Ambrose's 1935 Super Stage Band as accordionist, arranger and a member of the famous Rhythm Brothers, was also responsible for the gigantic arrangements in the Jack Hylton-Brian Lawrence film, "She Shall Have Music." He was for some time associated with **MELLE WEERSMA**, the famous Dutch arranger-pianist, who, in turn, was in partnership with another famous pianist, **MONIA LITTER**.

Clive was able to tell Harry that Melle is now somewhere in South America, having managed to slip out of the Nazi network at the time of the invasion of Holland. But his charming wife is still in Holland and a reunion seems at the moment to be only a very remote possibility.

The Aspland Hall, Chatham Place, Hackney, has just been deprived of a 20-year-old hot violinist in the person of **SONNY BLAY**, who last week received orders to put down the fiddle and pick up his musket.

But, despite this blow, **STANLEY BEST**, on alto sax, is still leading his band in "Soft Swing."

This is something new in Hackney, but of its popularity there seems little doubt, judging by the audiences Stan is drawing.

Though I expect he has to bring up the volume a bit during blitz nights! . . .

## ★ TUITION CORNER ★

### Trumpet Tips . . . No. 41

HAVE you a Mark of Sorrow? (With apologies to the film of nearly that name!) But as applied to trumpet players it means that tell-tale red ring on the lips where the mouthpiece rests.

Now and then one sees a trumpet player with this mark. Ask him about it, and he will nearly always say that it doesn't worry him, that he didn't even know he had it, and that it certainly doesn't affect his playing.

Nonsense! All of it! It *should* worry him, because it tells him that he is playing pressure system; he can't help noticing it, for it amounts to a disfigurement (people look at him in buses and wonder if he's been kissed by a hedgehog); and it *does* affect his playing—as pressure system always will.

So watch yourselves, trumpet players. Take a look in the mirror after a hard gig; take another look in the morning. If there's a red mark on your lips, regard it as a danger signal, and sit down and think seriously about these pressure and no-pressure systems. The whole thing has been explained in detail in this column.

It means that you are putting such a strain on the flesh that even after months (or years) of playing the skin isn't sufficiently toughened to stand up to the terrific stress you are putting on it.

It means, accordingly, that you tire before you should, that your top notes are uncertain, and (in extreme cases) that you might very well destroy the labial nerve and never be able to play again.

Truly a Mark of Sorrow!

### Drum Dope . . . No. 39

IT used to be laid down as an axiom by the old hands, and listened to with bated breath by the youngsters, that a drummer should be felt and not heard.

This is all wrong. And you've only got to think for a moment, or listen to a really first-class band, to see that it is far from the truth.

It is a pernicious and dangerous error to fall into. It leads drummers into the habit of holding themselves in so much that not a beat is audible from the floor. The other members of the band don't notice it, because they are near enough to hear, and so the fault goes unchecked.

Let's hear you, drummers. Remember your bass drum beat is what keeps most dancers to the rhythm. Remember, too, that people like to hear some good rhythm.

Remember, too, that it is part of the drummer's job to fill in the holes in the orchestration—the "open spots"—and what's the good of filling in if the filling is inaudible?

Don't bash the daylight out of everything. But let's hear from you. If you're in doubt about balance, get one of the band to rip off the stand, *when the floor is crowded*, and quite honestly tell you whether you are too loud or not loud enough.

Up, the Kitchen Department!

### Dont's For Dance Bands . . . No. 30

DON'T WASTE TIME ON PIECES YOU CAN'T PLAY.

HOW many bands waste hours trying to do the impossible? How many three-piece bands attempt a full-blown Ellington orchestration? And how many large "sweet" bands try to play swing arrangements?

It's either stupidity or vanity, or both. In any case, it's a waste of time and does the band a lot of harm, both musically and financially. The boys get discouraged when they realise that it's just not in them, and band bookers don't like a band that obviously isn't bringing off what it is trying to do.

So, bandleader, take a critical look at your band from this point of view: Are they sufficiently good readers to tackle a hard orchestration? Even if they practise it until they know it, have they sufficient technique to be able to play it?

Are the soloists really good stylists, or do they just get raucous and jazzy?

Are the "straight" soloists (notably the violin) really "sweet," or do they just play straight solos because they can't do anything else, and then only produce scrapes and squeaks?

Come on, now, leaders, be honest with yourselves. It'll do you and your bands a lot of good.

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## Bill Elliott's CLASSICS OF JAZZ

No. 26—"Cheese and Crackers" / "Mug of Ale." By Joe Venuti's Blue Four (Parlophone R3440)

### PERSONNEL:

Joe Venuti (violin); Ed Lang (guitar); Arthur Schutt (piano); Adrian Rollini (bass sax).

AS one grows older, sadder, and perhaps wiser, I find myself turning more and more to the records of the Golden Age. I know that a lot of good jazz is still played to-day, and, as anybody can see by my recent "Classics," I am ready to appreciate it, but I shall always feel that the music of Bix, Nichols, Venuti and Co. was music in the true sense of the word.

It had a certain charm and freshness about it, and, above all, it had originality, something that is lacking in present-day jazz.

### NEVER-CORNY JOE

Joe Venuti was one of the great melodists of jazz. He never made a record that could be labelled "corny"; yet, with Joe and his bunch, you heard a tune all the time, and that's something I rarely seem to find nowadays.

*Cheese and Crackers* is a good example of all this, for it consists of a wistful little theme that serves as a framework for some grand solos. Intro and first chorus are taken by Joe, with Lang and Rollini riding behind him. Venuti and Lang were a grand team, but what a trio they become with Rollini added! This first part is intimate jazz at its very best.

A short piano solo in Schutt's usual florid style leads to a guitar chorus that, like all Eddie's work, is perfect, and that applies equally well to the duet between Venuti and Rollini that follows.

Rollini has a solo chorus next, and I confess that it's still my greatest kick in jazz to hear that bass sax driving away above everything. (I warned you that my own likes were going to be prominent in this next bunch of "Classics.")

Violin takes over for the rest of the time, with Joe at first trying to outdo Lang as he plays the same kind of single-string solos pizzicato on his fiddle.

Yes, I'm certainly glad that here's one lot of *Cheese and Crackers* that's unrated.

### VIRTUOSITY

*Mug Of Ale* is also a good tune—but then, it ought to be, as it's our old friend *Limehouse Blues* with an alcoholic title. It is taken at fast tempo, and reveals completely the astounding technique and virtuosity of this group.

Venuti and Lang share the opening bars, and you want to listen to the terrific rhythm that Lang's guitar imparts to the disc, and the neat way he hands over to Rollini for another bass sax ramble in rhythm.

The violin takes over again, and is followed by a Lang solo that I think ranks as one of his greatest ever.

A few bars from piano, a neat break from Joe, and then Rollini is off again, but this time with his hot fountain-pen. If you've never heard Adrian on that—well, you've got a treat in store.

The coda deserves a few lines to itself as, led into by violin, all four aces play a bar or so, each with perfect understanding. Call it a final sip at the mug if you like, but I wish they had made it a pint and played another couple of choruses!

# "Arrangers Are Food And Lifeboats To A Band"

says

## "MIKE"

I MAY be wrong, but I think it is only during the past few years that arrangers have been recruited from bands. Hitherto the career of arranger had been somewhat class-bound. There were arrangers, and there were dance-band players.

The arrangers rarely had time to play in bands, and the band-players had no opportunity of being allowed to arrange for the bands they played in.

Coincident with the democratisation of many other things, however, the arranger is now encouraged to gain his commission from the ranks. And so it should be, for if there is one person in this world who ought to be encouraged to arrange and orchestrate it is the dance-band musician himself.

He knows—or should know—more about it than anybody except the bandleader; who should know more than any of us, but too rarely does.

### PIANISTS

But in the old days arrangers—if they were dance-band players at all—were called in from anybody's band, but the one for which they arranged. Why this should have been so I never quite understood. In the majority of cases these arrangers were pianists; maybe because the ability to play the printed song-copy enabled them to know better what to leave out than would, say, a player of the trombone or tenor saxophone.

All this has changed, however; and two of the best arrangers I know in this country at present are respectively a trombone player and a tenor saxophonist.

Perhaps one reason why the rank-and-file arranger has taken so long to be recognised is that we are particularly prone in this country to ignore the talent under our noses.

Another reason, of course, is the unconscious way the British will always mistrust versatility. For the average British bandleader, the arranger and the dance-band player are two separate occupations. If you want an arrangement, you call in an arranger; if you want an instrumentalist, you send for one.

You never think of getting one individual who is both at once, though the multi-instrument man is always in great demand; but that is because of economic considerations obviously.

### STAPLE DIET

You must realise that I am discussing the question of arrangers and instrumentalists in the most general terms. It is easy for you to tell me that both Peter Yorke and Billy Ternent (to quote one famous example) were members of Jack Hylton's Band and his stock arrangers at the same time; I know.

But Jack Hylton's band led a particular family life of its own; it had to be self-sufficient, because when you're touring all over Europe your band has got to be like an ocean liner. And arrangers have to be carried with the band in the same way that food and lifeboats are carried by the *Queen Mary*.

Indeed, arrangers—if you think of it—are not unlike food and life-boats to a band. They provide the staple diet, and they have to be used in an emergency, when an unexpected national anthem is wanted at a moment's notice, for instance.

But I feel Jack Hylton's case is an exceptional one. One thing, however, pleases me; to note that, when Jack's band finally split up, both Yorke and Ternent became bandleaders in their own right.

I don't suggest that all arrangers should be bandleaders, but I do feel it is essential that a bandleader should be an arranger, unless he happens to be an outstandingly fine instrumentalist like Benny Goodman.

Ellington, Redman, Henderson are all instrumentalists of a competent and original turn of mind; but they excel as arrangers and it is their arranging which made their bands among the most important in all jazz.

Benny Carter, on the other hand, is that exceptional figure, the superb instrumentalist and the superb arranger-leader. Benny Carter's playing and his arranging are always heard at their best in the band he is leading.

But the people at the top of the ladder are not my concern. I am worried about the Little Man among arrangers, the youngster who has studied his records, studied the technique of orchestration and is filled with ambition to hear his work played.

Progress in any profession is largely a combination of hard work and luck, ability and opportunity, but I think we can safely say that there can be very few dance musicians who have failed completely to have their talents recognised. For the instrumentalist, there is always a MELODY MAKER contest within reach.

The arranger has no such opportunity to get a hearing. If he sits down and writes a score he can try sending it to

some bandleader of repute, but since few bandleaders of repute (if they can read a score at all) have the time to try out submitted items on the off-chance that talent may be discovered, the whole thing is a waste of time and postage.

### RHYTHM CLUBS

Local bands usually have their work cut out to cope with the printed arrangements they use on their gigs, and have not the foresight to encourage local arranging talent to score specially for their particular combination.

Even if the leaders of local bands did perceive that their band would sound 500 per cent. better for having special arrangements, there is still the question of payment to be settled.

Even the beginner in the art of arranging expects to be paid. Does this bring us to a dead-end then? No. the Rhythm Clubs have it in their power to come to the help of the student-arranger. I'll be telling you how.

### RHYTHM CLUB NEWS

No. 150. At the meeting of the Ilford Rhythm Club, on May 20, Ken Othick gave a recital of Rare Discs. Tom O'Callaghan presented his "Greatest Kicks in Jazz," and the Club Jam Group gave a Jam Session. The meeting on June 3 will include recitals by Jack Surridge and Harry Moulton. Best wishes are extended to Al Mead and Den Clarke, founders of the Club, now in the Forces.

No. 162. Everything points to an enormous success attending the recently formed Ashton Rhythm Club, which met at the headquarters at Messrs. Rex Hoults, Ltd., 215, Stamford Street, Ashton. Mr. R. A. Davies, founder and president, in his opening address, revealed that this was an ambition of 20 years' standing, and paid tributes to the directors of his firm, Messrs. R. Hoults and J. H. Bainbridge. C. Harrison, J. Morris, K. J. Tolley and A. Pilling were elected as committee. A recital was given of the H.M.V. 1941 Jazz Classics and request items. Meetings are held every Sunday, 7 p.m. In addition to this Rhythm Section of the Ashton Record Musical Society, a Standard Music Section is shortly to be formed. Entrance fee is 1s. with a weekly subscription of 6d.

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## SID ("NITWITS") MILLWARD IN LONG HAIR CONCERT

CAN you imagine Sid Millward, of Nitwits fame, playing Mozart?

Well, he has, if only to show that Benny G. is not the only jazz clarinettist who can play something else.

In a recent Forces concert the Mozart *E flat Trio* for violin, clarinet and piano had the former leader of the Nitwits playing clarinet, with H. T. Smith, formerly with Walford Hyden, at the piano and a medical soldier, E. W. Vincent, playing the violin.

The concert contained works by Grieg, Bach, Chopin and Brahms, and one of the players was A. M. Cook, D.Mus., the organist of the Leeds Parish Church.

## RHYTHM BOYS AIR

ON June 5, from 4.30-5 p.m. on the Home Service, Roy Plomley will present a most interesting recital of discs by the famous Rhythm Boys in their Paul Whiteman days.

He will use that great recording of *Mississippi Mud* as the signature tune for this programme, and include *When the Blackbirds and the Bluebirds Got Together*, which was almost a sensation when "The King of Jazz" film was shown.

In any case, a comparison of the Bing of those days and the Bing of to-day should make this programme a "must" for even the young fans who don't remember the Rhythm Boys as a unit.

No. 165. First meeting of the Twickenham Rhythm Club was held on May 25, when record recitals and a Jam Session were held. It is hoped to hold future meetings at the Twickenham Palais, where Syd Pettit, founder of the club, leads the resident band, and to whom application should be made for membership.

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**S**ATURDAY night at Hammersmith. On the dance-floor of the Palais a thousand worshippers at the shrine of terpsichore make mass obeisance to the modern deity known as jazz.

Overhead the slowly revolving crystal chandeliers stab the crowd with shafts of reflected brilliance like miniature search-lights in embryo, seeking some tinselled Messerschmitt through the haze of tobacco smoke that swirls below. It is waltztime.

For a moment bombs, black-out and blitzkrieg lie forgotten as the world outside waits upon the throbbing nostalgia of muted brass.

Suddenly the tempo changes.

The house lights brighten. And through the stillness sounds the clear bell-like notes of a vibraphone playing a riff hatched 2,000 miles away in some ebony playground of Harlem.

A flat-foot floogie with a brand new floy floy.

And, as one by one the instrumentalists add their contribution to the accumulating pyramid of sound, the hammeristic magic that is the call-sign of **ROY MARSH**, newest and brightest swing star in the jazz firmament, weaves a spell of harmonic subtlety around the changeless chord sequence of the blues.

Still only 22 years of age, this young musician has risen in the short space of eighteen months or so from comparative obscurity to become possibly one of the best-known members of the profession.

Tall, quietly spoken, with an engaging seriousness of manner, the carefully cultivated mask of boredom that covers his features on the stand is apt at a moment's notice to break into a slow grin of good humour that is undoubtedly one of his most outstanding personal assets.

Although admittedly it was with bandleader Phil Watts that he made his debut on the air prior to the war, I think I am right in saying that we have possibly shared more sessions together than is usually the case in this changing profession, and even back in distant gig days, adding an indifferent piano to the ensemble, I used

# MARSH MAGIC

## Personalities in Paragraph by ERIC WINSTONE

to watch him extract attention from even the most blasé of patrons by the sheer brilliance of his vibraphonistic gymnastics.

Obsessed by the piquant appeal of compound harmony, he invariably managed to insert more "screwy" chords into a popular song hit than any other musician I knew, and yet, like Raymond Scott's famous *Huckleberry Duck*, rude cracks concerning Chinese music always rolled "like water off his back."

Since then, however, those early excursions into the land of the ninth and thirteenth have formed the basis for some of the most outstanding of his improvisations, and, indeed, I feel that it is essentially this harmonic inventiveness that makes his own playing no copy of Lionel Hampton's.

Strangely enough, the only time I have ever seen him shaken from his passive imperturbability was after hearing himself described as an imitator of his American counterpart.

Personally, I consider nothing could be farther from the truth. Apart from the fact that they both play the same instrument, their extemporisations are as far removed from one another as are the pianistic ramblings of Art Tatum from the staccato exuberances of Basie.

I have beside me at the moment a test pressing of a new disc shortly to be issued in the Columbia lists for June, in which the fluid ingenuity of his invention has earned him a label credit as a featured artist.

Taking chorus after chorus at breakneck speed, he finally proves for once and for all that he has no competitors on this side of the Atlantic at least, and executives and musicians alike agree that it is undoubtedly the finest example of his work that has been waxed up to date.

The number is FB2621, and in two days from now you will be able to find it in the June lists for Columbia.

Hear it for yourselves and see whether or not you agree with me when I say it is indeed Marsh magic.

Genial Denmark Street personality **EDDIE STANDRING**, of Campbell Connelly and Co., back from up North, relates good story concerning well-known ex-bandleader **MICHAEL FLOME**, now serving with R.A.M.C.

Seems Michael has grown so accustomed to returning his tableware to the cookhouse after meals in camp that dining out with friends the other night at the palatial Queen's Hotel, in Leeds, habit proved too strong, and he left after dinner complete with hotel knife, fork and plate, to the amazement of both management and friends.

At least, that's Eddie's story ... and he's sticking to it.

Passing from the masculine to the feminine, and as a final proof that all the glamour in the paper is not to be found on page six, I bring you charming songstress **GLORIA BRENT**, currently singing with Jack Payne and his Band.

From originally crooning to her typewriter during the office hours of a well-known shipping firm, this talented young lady made the grade faster than most, and shortly after making her professional debut with gig



ROY MARSH

king Howard Baker, sang with most of the big-timers of the business.

Touring with the late Teddy Joyce, at the Dorchester with Jack Jackson, at the May Fair with Sidney Kyte, the London Casino with Jack Harris, and again touring with Maurice Winnick in the *Dorchester Follies*, her special brand of sophisticated vocalism rapidly brought her to the notice of the listening public, and to-day, under the auspices of the Payne office, the future certainly looks good to this attractive convert from the world of commerce.

Which reminds me of another little blonde typist who also quit her job recently.

Said the boss was so bow-legged she used to fall through his lap.

News that accordionist **REGGIE MANUS**, recently returned to town, is to take over the position of stomach pianist at the Queen's Brasserie in Leicester Square reminds me that it is now some time since old friend **DON DESTAFANO** left this well-known West End drinkerie to take his place in the R.A.M.C. at the invitation of His Majesty's Government.

Admirers of Don's fine playing will, I know, be glad to hear that he still manages to put in some time on his instrument when Army duties allow.

At present he is actually stationed in the Quarter-master's stores (cue for song!), and plays in the official R.A.M.C. band in that part of the world where he is quartered.

In addition to this, four nights a week he manages to play for dancing at a café in the neighbourhood, so it seems that at least his fingers will lose none of their old flexibility while he is away from town.

It is always good to hear from old friends now in uniform, and if ever I can help any of you fellows who have temporarily given up your customary places in Archer Street, you only have to write and let me know.

Big-hearted Eric ... that's me.

New faces and an extra solid lift to the music of Harry Leader and his Band signify the acquisition of something out of the ordinary in rhythm sections at Hammersmith these days.

Newcomers include bass player **JOE NUSSBAUM**, late of Java and his Orchestra at the Queen's Brasserie; **SID WRIGHT**, pianist from Teddy Foster and his Band; and drummer **BOB RICHARDS**, who put in some excellent skin work recently on the Ambrose airings.

Incidentally, pianist **SID WRIGHT** tells me he has his most important session booked for Monday next, when he bids

good-bye to bachelor days in the company of charming Miss Morrison, his fiancée.

**LOU NUSSBAUM**, younger brother of Joe, and also an expert at the gentle art of picking and slapping, is now with Harry Roy and his Band on tour, and, so reports tell, doing very well.

Seems the only people who stay put these days are the Accordion Dept. of the MELODY MAKER.

And now once again for correspondence corner.

At the moment I seem to be waging a losing battle.

As fast as I answer letters en masse through the columns of this page, so do fresh inquiries pour in through the post.

But never fear.

With patience, perseverance, and the Editor's forbearance, I shall clear my desk yet, and the only thing you don't have to do is to take me seriously.

Actually, of course, as I said last week, the best part of being a journalist is having so many letters from charming people like yourself.

So just keep writing.

First this week is a communication from the **BRITISH COLLEGE OF ACCORDIONISTS**, of 179, Tottenham Court Road, W.1, that will certainly be of interest to all earnest students of the instrument.

In spite of air raids and blasted windows, the activities of the College are still going on.

Examinations are being held at Paisley, Dundee, Ayr and Glasgow, and the number of entries is even larger than last year.

Manchester exams, follow this week, and Joe Gregory, of Cardiff, promises over 40 entries for his date on June 10.

London examinations take place from June 17 to 20, Hull on June 24, and Portsmouth on July 2.

In fact, learn the accordion and see the world.

Now another communication, this time from **A. L. DELLA PORTA**, a director of the Premier Drum Company, of Premier House, Golden Square, W.1, who writes an interesting letter concerning a recent article on this page about guitar ace Roland Peachey.

I was delighted to read your very interesting article on Roland Peachey in the MELODY MAKER.

May I point out, however, that readers may have gained the impression that Roland brought his three-necked guitar into the country with him when he first came?

Actually the instrument was built by us after a great deal of experimenting, and we believe it to be the first three-necked instrument to be built on either side of the Atlantic.

Thanks, Mr. DELLA PORTA, and congratulations; you certainly made a good job of the instrument.

Personally I like your neck ... all three of them.

Accordions teachers in South Norwood, please note following inquiry from reader **CECIL SNELL**, of 145, Whitehorse Lane, South Norwood:

Am just learning to play the accordion, and would appreciate it if you would tell me where I could get lessons in or near Croydon.

O.K., **CECIL**; maybe if an accordion teacher reads this he will get in touch with you. Let me know how you get on.

Congratulations to charming **PAULINE PONTING**, of 20, Langham Place, Northampton, who writes to tell me she is now completely recovered from her recent illness:

I thought I would just drop you a line and let you know that I have recovered from my recent illness. Of course, I had to cancel all my engagements, but am now starting again.

Your page proved a weekly tonic to me. Thanks a lot. May be touring soon with the accordion. Would like to take my complete kit of drums, xylophone, etc., but fifteen cases seem a great deal to look after in war time.

Very glad to hear the good news, **PAULINE**. Best of luck for future engagements.

And would you be popular in the Underground during rush hour with fifteen cases.

My, oh my!

**My sincere thanks** TO EDDIE

STANDRING, TO ALL FELLOW-BANDLEADERS AND

THEIR VOCALISTS, MUSIC-HALL ARTISTES, ORGAN-

ISTS, CONCERT-PARTIES, E.N.S.A. SHOWS, AND B.B.C.

PRODUCERS, ETC., FOR HELPING TO MAKE MY SONG

**Over The Hill**

INTO THE NATION'S NO. 1 BEST-SELLER.

GRATEFULLY,

**BILLY MERRIN**

(GERRY MASON)



# "CLASSICS OF JAZZ" ON THE AIR

## "DETECTOR" Reviews War Time Radio

MY thanks to Bill Elliott for his "Classics of Jazz" record recital for the Radio Rhythm Club in the Forces programme last Thursday week (May 22). I don't know that I quite agreed with his remark that before a record can be classed as a Jazz Classic both sides must be good. This would seem to suggest that whether a record can reach classic status may depend on what the recording company may have seen fit to back it with, which is absurd.

But I was pleased to hear Bill say that good recording and surface were essential factors.

Far too many pay all too little attention to these matters, especially the question of over-recording, which to-day is spoiling so many of the otherwise excellently recorded Victor performances issued by H.M.V. The technical aspect of recording and reproduction was fully explained in the "M.M." during April, May, June and July, 1939, by colleague "Dabbler" in his series entitled "Aids to Better Reproduction," so I need not go into the matter here.

### CRITICISM

Also, it is not my task to do so, so I return to this airing by Bill Elliott to say that I think it might have been wiser had he devoted this, his first broadcast in what I hope will be a series, to records he had dealt with in these columns. It would have given us all a chance to realise better the truth of what he has said of the records he has written about in his excellent weekly feature.

Still, I am sure no one can complain about the fare he gave us or deny that the performances have every right to the description "Classics of Jazz."

Here is the list of the records he broadcast: (1) Give Me Your Telephone Number, by Higginbotham's Six Hicks; (2) Clarinet Blues, by Jess Stacy's Band; (3) Yellow Dog Blues, by the Chicago Rhythm Kings; (4) Savoy Stomp, by Benny Carter's Orch.; (5) Wanderlust, by Johnny Dods and his Orch.; (6) Meet Me To-night In Dreamland, by Eddie Condon's Orch.; (7) On The Sunny Side Of The Street, by Louis Armstrong; (8) Ain't Misbehavin', by Louis Armstrong.

No. 1 is to be issued here shortly by Parlophone; No. 3, originally on Vocalion S.20, is to be reissued shortly by Parlophone; No. 7 is already available on Parlophone R.462.

Nos. 2, 4, 5 and 8 are either American Commodore's, Master, Variety or H.R.S., and there is little chance that they will ever be released here, the companies not being represented in this country.

The BLUE ROCKETS, dance band of the R.A.O.C., will give their second broadcast in the Forces programme next Monday week, June 9.

This outfit, produced and conducted by the well-known trombonist, and now L/Cpl., Eric Tann, contains four ex-Hylton men (Benny Daniels, Tommy Keith, Ronnie Rand and Lou Stevenson), two ex-Sidney Lipton players (George

Clouston and Sidney Pulfer), as well as Sam Gelsley (ex-Jack Harris guitarist), Jack Baverstock (ex-Maurice Winnick pianist), and Eric Whitley (ex-Carroll Gibbons bassist). The full line-up was given in the "M.M." for March 1 last.

When this combination first broadcast on February 21 last, I thought it the next best Service dance band to the famous R.A.F. outfit, originally billed as the Squadronairs—and it has had plenty of time to improve since then.

**\* \* \***  
**FRANK BINNS AND HIS BAND**—well known in their own district of Colne, Lancashire—will give their first broadcast on Tuesday next, June 3.

According to B.B.C. Press department, "though they tend to specialise in modern and old-time music, they are well able to put over the latest 'snappy' rhythmic and 'hot' numbers." Versatile—one hopes!

### WE WANT TO KNOW

But what this writer would like to know is: (a) What music is there which isn't either modern or old-time; (b) what difference is there between "snappy" "rhythmic" and "hot" numbers, at any rate as far as English bands are concerned; and (c) what are rhythmic and hot numbers if they are not modern music?

These B.B.C. publicity people certainly have a most unfortunate way of putting things. But then the B.B.C. never has been exactly renowned for its understanding of anything to do with jazz.

**\* \* \***  
"HAPPY DAYS" is the title chosen for the new Vic Oliver-Sarah Churchill show, designed to take the place of "Hi, Gang" during the summer, and due for its first broadcast next Tuesday, June 3.

The title has been chosen because *Happy Days Are Here Again* is Vic's signature tune. There is still no information as to whose the band in the show will be.

**\* \* \***  
"HAPPY-GO-ROUND," a new variety series which producer Eric Spier describes as out of the same stable as "Merry-Go-Lucky," will have its first broadcast on Wednesday next (June 4) in the Forces programme.

One of the items will be called "The Record Star." In this, each week an artist will bring along his or her latest record, to the accompaniment of which the artist will tell how he or she came to make it. The artist will then continue as an independent act.

Another item will be Charles Heslop, who will present "Any Answers"—a skit on the brilliant Brains Trust's "Any Questions."

Yet another item will require Hyam Greenbaum with the B.B.C. Revue Orchestra to give impressions of various well-known bands.

Why? Is there anything especially clever in one band attempting to copy another, and aren't the B.B.C. Revue Orchestra worth hearing for themselves alone?

**\* \* \***  
Apologies to **ERIC WINSTONE** for a recent mention in which I said that he was "unknown a month ago."

He has, of course, been broadcasting regularly for three years now, and my rather unfortunate phraseology was intended to mean that it is only a short time ago since he got his real big breaks.



YES, SIR, THAT'S MY BEBE!  
(B'n Lyon's Theme Song!)

A memory of "Hi, Gang!" Bebe Daniels goes over a new number with Matt Heft, her accompanist and a man whose intriguing ivory-tickling contributes much to the success of the show. Matt is now leader of the band at the select 400.

## Our "M.M." Sleuth Reports on Bradford Band News

WHILE in Bradford this week, the "M.M." man called on that city's live wire of dance music, Stanley North. Stanley is as busy as ever, despite war conditions slowing up activities.

Having just completed a successful season once again at the Windsor Hall, he commences at the Craighlands Hydro, Ilkley, for the summer with his orchestra.

In addition, he is broadcasting on June 9 in a programme called "Varie-Tea" from 4 to 4.30 p.m., featuring his Sweet Swing style which has always been a big part of his popularity.

As in previous years, Stanley has once again secured two special Sunday concerts in Horton Park, Bradford, on June 15 and August 3. Always very popular, these concerts attracted, afternoon and evening, tremendous crowds of around 50,000 people, which goes to show that popular music is still what the people want.

**\* \* \***  
Still great favourites around Bradford and district are that well-known "M.M." Contest winning band, the Ambassadors, still officially the Provincial Championship Band, as they were runners-up to Billy Lawrence and his Band at the last All-Britain Contest.

During the early days of the war, these boys received a hard knock. Owing to war conditions, their entire sax section (winners of numerous awards) left, but the other boys decided to carry on, and secured three good local boys, after much auditioning. Intensive rehearsals followed, and very soon the band was O.K. once again and playing as well as ever.

They report a very good season (not quite up to peacetime standard, naturally), but are booked pretty well ahead. They also broadcast recently on May 15 in an all-Bradford show called "Wool Clip," and put over a very good show.

Winners of many contests, this Band has been pleasing Bradford dancers for the past 12 years, and their present-day line-up is as follows:—Tom Woolley (1st trumpet and leader), Ernest Clewer (2nd trumpet), Hedley Taylor (trombone), Eddie Atkinson (1st alto and clarinet), Bob Pickles

(2nd), Frank Coleman (tenor and violin), Billy Shepherd (piano, accordion and treasurer), Tom Kaberry (bass), Tom Jennings (guitar and vocalist, worked recently with Henry Hall), and J. T. Rist (drums and manager of the band).

**\* \* \***  
For the first summer for many years, due to war work, Arthur Jackson and his Vauxhall Band find themselves playing in Bradford, their home town.

Previous years have always seen Arthur and the boys working by the seaside in summer shows, for many years being with the Arcadian Follies at Blackpool.

Formed in 1925, this band has also many contest awards to its credit, and once again has had quite a busy winter with gigs and private jobs, etc. The summer shows promise of keeping the boys occupied, as they have quite a number of gigs booked around Bradford and district.

Arthur now runs a nice little outfit consisting of himself (piano and leader), Albert Feather (trumpet), Fred Hollins (alto sax), Arthur Birkby (tenor sax), and Norman Hird (drums).

**\* \* \***  
Another busy Bradford band is the Connaught Players, a semi-pro outfit of 20 years' standing. Originally known as E. P. Smith's Band, they adopted the present name after performing many times at the Connaught Rooms in Bradford, being granted permission by the authorities, and they then copy-righted it.

Arthur Pratt, the present leader, who joined the band in 1927, tells me they have had a very busy season with gigs, and are booked well ahead through the summer.

The line-up is:—Arthur Pratt (1st alto, accordion and leader), Cecil Lumb (tenor), Owen Bottomley (trumpet and a Black Dyke Brass Band man), Frank Allen (piano and late his own Band), and Cliff Crompton (drums).

Duke Ellington, who is buried somewhere in the Middle West playing one-nighters (last time we heard from him he was in Oshkosh), has written eight new numbers for the new stage show *Jump For Joy*, which opens in Hollywood shortly; there's still talk of the band itself appearing in the show.

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Rene Guenot Tenor, s.p.g.b., repadded	28 0
Conn Alto, s.p.g.b., repadded	28 0
Selmer "22" Alto, s.p.g.b., overhauled	28 15
Selmer "Adolphe", 1 p., lac., like new	29 15
Selmer "Super", s.p.g.b., perfect condition	31 0
Martin Alto, 1 p., s.p.g.b., perfect, new	32 10
Conn Alto, lac., 1940 model, like new	42 0
Buescher Alto, g.l., 1 p., hdly. used, 1940 md.	42 0

TRUMPETS	
Lew Davis Special, h. & l., lac.	7 19
Tiger, s.p.g.b., h. and l. pitch	8 8
R.E.F., s.p., h. & l.	9 9
Jedson, s.p.g.b., a change, little used	10 15
Brown, s.p.g.b., like new	10 15
Broadway, s.p.g.b., h. and l., perfect	11 11
Comet, s.p.g.b., new outfit	12 12
Nat Gonella "Broadway", h. & l., lac., new	12 15
Paul Cavour, s.p.g.b., de luxe mod.	13 10
Dearman, "Master Model", like new, s.p.g.b.	14 10
Dearman, "H and Hammered", plated, h. & l.	14 10
Premier "Epic", h. & l. p., lac., as new	14 14
American Standard, s.p.g.b.	15 0
Premier "Ace", s.p.g.b., soiled only	19 10
Besson Proteau, s.p.g.b., almost new	20 0
Besson "International", s.p.g.b., perfect	22 0
Conn, s.p.g.b., 1 p., med. bore	25 0
Conn, lac., recent mod., 1 p.	28 10

GUITARS	
Spanish Guitar, good condition, case	4 0
Avalon, Cello Med. F. holes	7 10
Radiotone, hardly used, F. holes	8 8
Electric Guitar Amplifier only, new	11 11
Harmony, U.S.A., little used, F. holes	12 12
Paragon "De Luxe", almost new	21 0
Epiphone "Spartan", bd. new, value £40	25 0
Epiphone "De Luxe", bd. new, case soiled	25 0

TROMBONES	
Conn, 1 p., lac., perfect, key C	12 10
Buescher "Grand", s.p.g.b., like new	20 0
Selmer, 1 p., lac., brand new sample	27 10
Buescher, 1940 model, lac., terrific offer	28 0
Vincent Bach, 1 p., lac., like new	30 0
Olds, brand new, lac.	38 10
Super Olds, new, 1 p., lac., perfect slides	42 0

PIANO ACCORDIONS	
Settimio Soprano, 12 bass, like new	6 0
Geraldo, 48 bass, 2 voice, 34 p.k., new	11 10
Geraldo, 48 bass, 3 voice, coupler, new	14 0
Alvati, 80/2/34, black, as new	14 10
Alvati, 120/2/41, blue finish	15 0
Settimio Soprano Ravenna, 48/3/34, new	17 10
Ladies' Model, 60 bass, 34 p.k., coupler	15 0
Casali, 120/3/41, special model, coupler	21 0
Ehner "Tango", 120/3/41, cpl., perfect	22 10
Geraldo, 120/3/41, coupler, new	22 10
Gaiani, 120/3/41, special model, coupler	25 0
Santianelli, 120/3/41, late model	21 0
Santianelli, 120 bass, 41 p.k., two couplers, curved keyboard	28 0
Hohner, "1055", 4 voice coupler	32 10
Frontalini, Super Artists, 13 organ stops	34 10

CLARINETS	
Buffet, Bb, h.p., sim. sys., no case	5 0
Mabilion, A., simple system, high pitch	5 0
Martin Freres, 1 p., Bb, Albert	7 15
Martin Freres, Bb, 1 p., Albert system	8 8
Buisson, Bb, 1 p., Albert system	9 9
Lewin, Bb, Boehm, 1 p., perfect	14 14
Selmer "Sterling", Bb, Bbm, 1 p., cvd. hie.	17 10

DRUMS	
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# RHYTHM CLUB NEWS

No. 1. Last Sunday, 150 people enjoyed the Jamming of Norman Burns and his Band and the singing of Doreen Villiers at the Bag o' Nails, Kingly Street, W.1. Next Sunday's attraction is the visit of the entire coloured band from Jigs Club, Wardour Street, led by Cyril Blake (tpt.), with Laurence Caton (gtr.); Errol Barrow (piano); Clinton Maxwell (drums) and others. Percy Pring will also give a record recital entitled "Rare and Racy." Wednesday night extra meetings are proving a great success, the next including the usual Jam Session and record recitals.

No. 2. The Winchmore Hill Rhythm Club now meets weekly. On May 28 Dick Rowley gave a recital on Artie Shaw and Benny Goodman, and the subsequent Jam Session comprised Bryant Cornell (piano); John Ramage (drums); Reg. Norton (fiddle); Wally Harding (sax.); Norman Whiting (clar.); Ken Whiting (tpt.). A Swing Knowledge competition was also held. On June 4 Stanley A. Wright will give a recital on "Jazzmen that Matter." Meetings at the Tin Hut, adjoining Highfield Road School, Highfield Road, Winchmore Hill, 7.30 p.m.

No. 9. Membership is increasing with every meeting of the recently formed Erdington (Birmingham) Rhythm Club. Last Friday Fred Pearson gave a recital, "The Real Stuff," and there was the usual Jam Session.

No. 22. Last Monday's meeting of the Nottingham Rhythm Club at 9,

Rufford Buildings, 20, St. James's Street, comprised a Jam Session with two sax., two tpt., clar., bass, gtr., piano-accordion and drums. Last Thursday's meeting included a recital of "Unusual Records," by Mr. King.

No. 27. The Leicester Rhythm Club meets every Tuesday, 7 p.m., at the Hotel Victory, Great Central Street. Secretary: John Shields, 608, Welford Road, Leicester; phone 78445. The May 20 meeting comprised a talk on Blues Singers by Paul Gulliver and a Jam Session featuring Frankie Howard (clar.); Roy Gregson (piano); John Shields and Frank Capel (tpts.); Bunny Rawson (drums) and Fred Sanders (bass).

No. 31. The May 24 meeting of the Portsmouth Rhythm Club was held at the "F.F.F." Club, off Lower Brookfield Street, when Mr. Watkins gave a talk on "Fats Waller and his Rhythm," and the Jam Session followed with Jack Restall (tpt.); Roy Brewer (piano); Cyril Breese and Reg. Cressdee (tenors); Bill Proctor (drums), and clarinets.

No. 41. The first meeting of the newly formed Leeds Rhythm Club on May 16 included a recital of favourite discs and a discussion; the second meeting consisted of two recitals, by M. Hamilton on "Drummers and Drumming," by Mr. Carter on his favourite discs. There was also a discussion on "Has Commercial Swing Added or Detracted from the Value of

Jazz?" To-day's (30th) meeting at the Albion School of Dancing, 68, Albion Street, 1, when L. F. Farrar will present "Going to Town." A special meeting on June 1 at the Unity Theatre, 113, Park Lane, Leeds, 1, will include Jack Fields' talk on "The History of Jazz," and a Jam Session.

No. 114. On May 18 the Bradford Rhythm Club heard recitals of favourite discs by L. Jones and K. Achroyd, and the weekly Jam Session comprising L. Jones (tpt.); H. Shaw (tenor); L. Parkinson (gtr.); E. Grundrill (piano); F. Drake (alto); J. Saddington gave a recital on Bob Crosby's Orch. and there was also a mixed record recital and another Jam Session. Meetings every Sunday, 2.30 p.m., at the Limbley Ex-Servicemen's Room, King's Arcade, Market Street, Bradford.

No. 151. On May 22 the Dewsbury Rhythm Club heard Part I of V. M. Thorne's "Future of Jazz." Yorkshire clarinetist Bob Jackson dropped in to join the Jam Session, which comprised Derek Wraith (alto); Ronny Wraith (tpt.); Hugh Ramsden (gtr.); Cliff Fewster (bass) and Brian Coke (drums). The Club is fortunate in having B.B.C. recitalist Dennis F. Gallimore among its regular visitors. The May 31 meeting will include Ernest Love's recital on the Casa Loma Orchestra.

No. 152. At the May 18 meeting of the High Wycombe Rhythm Club, the

secretary gave a recital entitled "The Spirit of Rhythm—Teddy Bunn." The Jam Session featured George Oliver (alto, clarinet); Les Wilson (bari.); Pte. George "Buster" Greenwood (tpt.); Ron Cioke (cornet); Maurice Goodearl (electric gtr.); Jimmy Smith (piano); Bob Lord and Norman Hill (bass); and Paddy Fleming and Ron Clark (drums). Next meeting, June 1 Inquiries: P. Duffell, 295, West Wycombe Road, High Wycombe.

No. 155. On May 21 the Watford Rhythm Club heard John Cowan's recital of Unissued American Jazz Records, and a recital on "Boogie Woogie," by H. M. Forde. On May 28 Jeff Turnell gave Part 3 of his Blues recital, followed by a recital on J. C. Higginbotham by W. Nickell. Next meeting: King's Head, High Street, Watford, 7.30 p.m., June 4.

No. 159. The meeting of the Pinsbury Park Rhythm Club, to be held on June 4, 7.30 p.m., will comprise a recital by Eric Preston on Chu Berry, and a Jam Session by the Club Group.

No. 161. At last Monday's meeting of the Sidcup Rhythm Club, Private Liversedge presented "Down the Mississippi." Next Monday, at 7.45 p.m., at the Station Hotel, Sidcup, Mr. Arney will present "White Only." Details from R. J. Ash, 43, Cavendish Avenue, Sidcup.

No. 165. On May 23 G. C. F. Pollack presented his selection of Jazz Records to the Southall Rhythm Club. To-day's (30th) meeting will include

recitals on Jack Teagarden and Benny Goodman.

No. 166. First meeting of the Rotherham Rhythm Club was held at the Brecks Hotel, Wickersley Road, on May 19. Members talked of their favourite discs, and a competition resulted in five members tying. The play-off will take place at the next meeting on June 4, 7.30 p.m. Details from Alan Rippin, 7, Cowrakes Lane, Whiston, Rotherham.

Glasgow. All interested in the formation of a Rhythm Club in Glasgow should contact R. Smillie at 37, Nelson Street, Bailliestown, Glasgow.

Manchester and Salford. Rhythm fans in this district should contact Dave Field, 10, Hilton Street, Salford, 1, who is eager to get a Rhythm Club started.

N.W.3 Group. The Jam Session personnel at this Club's last meeting was: Sam Adams, Laurie Henehaw, Al Ferman (gtrs.); Warren Hastings (drums); Olaf Lindbergh (piano); Ted Snod (clarinet), and No. 1 Individualists' Award Winner Norman Wareing on trumpet. Rex Harris presented "String Bassists" on records. Next meeting, June 6, 7.30 p.m., will include "Hot Club of France" recital, a Riddle Rhythm, and Jam by André Goers, Norman Wareing and Ted Snod.

Prestwich and Whitefield. Hubert Chestney, of 9, Vine Street, Heaton Park, Manchester, has decided to form a Rhythm Club, and asks all who are interested to get in touch with him.

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Continued from previous page

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Watch for further announcements regarding projected **GRAND NORTH BRITAIN FINAL** which it is hoped to present at the end of June or early in July.

**Rhythm Club Band**  
**Clicks Niterie Job**

**T**HE No. 1 Rhythm Club holds two meetings each week at the Bag o' Nails, and Bill Elliott and the Club officials recently held a Swing Band Contest for semipro bands.

The show had as its aim the introduction of new blood into the realm of swing-music, but Millie Hoey, the Bag o' Nails proprietress, was greatly impressed by the contest, and particularly the winning band.

As a result, Eddie Malden and his Band have been offered, and have accepted, the resident job there, and the line-up is as follows: Eddie Malden (leader and piano); Pete Verney (drums); Dave Cohen (guitar); Ted Snoad (alto and clarinet); and Norman Wareing (trumpet).

All these boys are semipro and work during the day in munition factories; but they will be playing at the Bag o' Nails each evening from 7.30 till 11 p.m.

Harry Gerrard, ex-altoist and clarinetist with Syd Kite, is now billeted in Liverpool.

After a number of auditions had been held to find a second trumpet for Mrs. Wilf Hamer's Band at the Grafton Rooms, Liverpool, the job finally went to Norman White, who also plays in a certain factory band on Merseyside which contains some big names.

**Aircraftman TOMMY HEANEY,**  
**home on leave, finds time to write**  
**NORTHERN GOSSIP**

**I**N their fourth month at the Ritz, Manchester, Ralph Green and his Swingtette, ably supported by Toni and her Girls, continue to attract to this spot the usual consistently solid business.

Dance halls come and dance halls go, but apparently the Ritz goes on for ever. Down there on Monday afternoon, however, I was forcibly struck by a change that surely only a war could bring about.

In peace days, Monday afternoon at Manchester's Ritz Ballroom invariably found the balcony occupied by Northern dance musicians talking business and generally fixing their week's work.

As my good friend and esteemed "Northern Gossipist" Jerry Dawson once wrote, the Ritz on peace time Mondays was "the Archer Street of the North."

All that is changed now. Almost all the musicians who used to gather there to fix jobs over a cup of coffee are now engaged on a much bigger "job"—doing their bit in all three fighting services. *C'est la guerre!* When will those happy times of old return again? Probably sooner than most of us imagine just now.

Excusing the above digression and reverting again to Ralph Green and his Swingtette, this swiny little unit lines-up at the time of writing as follows: Ralph Green (drums); Jack Firman (piano); Les Moss (trumpet); Jimmy Gallier (clarinet and alto); and Jack Seymour (bass). Vocals are taken by Al Burrows.

At one time with the late Teddy Joyce and latterly with Ivy Benson, Toni makes her bow as a leader on her own account with a balanced eight-piece combination comprising herself on drums and Eileen Sloan, Pat Sloan and Ivy Gann (saxes); Winifred Roebuck (trumpet); Lilian Anderson (trombone); Marjorie Houser (piano); and Agnes Marshall (bass).

Toni reports the usual difficulty in obtaining girls capable of making the grade required for a first-class palais job, and she is always ready to hear from competent fem. dance musicians looking for work.

After a lengthy period as resident organist at Manchester's Gaumont Cinema, from where he made many broadcasts, Stanley Tudor has recently left to don R.A.F. colours. Good luck, Stanley, and happy landings!

Meanwhile, Lancashire-born Thomas Dando, another well-known radio organist, who returns to his native county from the Dominion Theatre, London, has taken over.

Northern xylophone and marimba maestro Roy Tomkins, for some time past manager of the dance band department at Messrs. Mameloks, the Manchester musical instrument dealers, has, I am told, been reluctantly constrained to relinquish that post in view of the heavy and increasing demands on his services as a musician.

Roy has, of course, played with most of the well-known Northern outfits at different times, in addition to running a gig outfit of his own.

The dance band department at Mameloks is now being handled again by an old friend in Eddie Poole, who is certainly no stranger at Oxford Road.

Incidentally, albeit somewhat belated, "Mac" Macdonald, who recently made a move from the Ritz, Manchester, to the Locarno, Glasgow, has been succeeded in the managership of the Whitworth Street rendezvous by Bob Davies, who comes north from the Paramount, Tottenham Court Road.

In Oxford Street, Manchester, I bumped into Home Guard Jim Reno, who told me of the formation of a new combination comprising himself on clari and alto, Joe Emmanuel on accordion and piano, Norman Cooke on drums, and Jimmy Brewer on trombone.

Incidentally, if there is such a phenomenon in these days as a good 1st trumpet looking around for a few gigs, Jim would be more than pleased to hear from him (the phenomenon) at Oxford Street.

In an exceptionally big week of Variety and dance band broadcasts from the North, Johnny Rosen and his boys will be heard to-night (Friday) in a studio cabaret entertainment, which also features an old friend in Len Bermon, now serving with the R.A.F.

Winding up the North's dance band week, the Amponians—comprising members of a Pioneer Corps serving in the North—will be airing to-morrow night (Saturday) to the Empire.

Since its formation some months ago, this combination has done some grand work at local concerts and has also put over some entertaining broadcasts.

Still they go... musicians into the fighting services. I mean. Formerly with Johnny Healey and other well-known Northern outfits, and latterly with Harry Roy on stage dates, saxist Ernie Mills is now serving with the Royal Marines.

Meanwhile, younger brother Billy is still purveying his stylish brand of drumistics to good effect with the Healey outfit at Bolton Palais.

**Melody Maker**  
Incorporating 'RHYTHM'

MAY 31, 1941 Vol. XVII. No. 410

**DAREWSKI TO SUCCEED NAT**  
**GLASGOW GOSSIP**

**N**AT GONELLA and his band are doing good business at the Playhouse, dancers and listeners being unanimous in their views here, so it comes as no surprise to hear that the band have been booked for a further fortnight.

After that Chalmers Wood tells us that Herman Darewski will be the attraction, a stranger so far to Glasgow dancers, but a welcome one nevertheless.

Chalmers Wood has been busy recently with various bookings, a notable one being the visit to Rotheray on a recent Sunday of Ronnie Munro and his B.B.C. Variety Orchestra, in a programme which included many stars of Scottish variety. Half an hour of this show was aired.

**ELRICK AIRING**

In addition, he also expects to book many attractions for George Bowie, the well-known producer, for summer appearances at Rotheray and Largs.

George Elrick's Band broadcast will be over by the time these notes appear, but George will have a solo airing on May 31 (10 p.m.), in a programme called "A Cheerful Earful."

He will be accompanied by Ronnie Munro with the Variety Orchestra.

The Forces are promised something interesting on June 3, when Ronnie Munro and Tom Dawson will present a programme called "Snap," the only details of which would indicate that it has something to do with an old parlour game.

At a recent Sunday concert

at Glasgow Empire a young man named Jimmy Neil stopped the show with his singing of his own song, *When The World Hears The "All Clear" Again*.

This budding composer is attached to a unit stationed locally, and although he sings with the unit band he is quite ignorant of printed music.

**DANCING BOOM**

June 16 is the tentative date for the Berkeley Ballroom, Glasgow, to go on "full time." By that time Bobbie Jones will have the lease to himself, and can open the hall every evening in the week. It is expected that the calls of war-work will necessitate changes in the band, Maurice Deans being almost a certain starter for the trumpet job, while Charlie Johnstone, brother of band-leader Alf, will probably come in on tenor.

Tommy Todd's local activities suffered to some extent by events which are now history, but Bill McEwen, the stylish drummer of the Swingsters, was snapped up by Alf Johnstone for the Berkeley when Charlie Stewart finished. Alf and Bill, are, of course, both Clydebank boys, the Burgh being a prolific breeding ground of dance band talent.

There has been such a terrific boom in dancing this past winter that it is not expected that any of the local ballrooms will close down, except the Plaza, which has never, so far, had a "summer" season.

The Albert used to go on a short-time schedule, but nothing has been decided to date.

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