



Radio Deadlock Over Vic Oliver Show Straightened Out

JOE LOSS FOR TROOPS AGAIN



Jack Hylton Celia Lipton

HYLTON PUTS CELIA LIPTON OUT SOLO

CELIA LIPTON, brilliant daughter of bandleader Sydney Lipton, has just placed her business in the capable hands of Jack Hylton, and is at Blackpool this week as a single act and at Brighton commenting next Monday for the week.

Celia joins Arthur Askey, Adelaide Hall, Pat Kirkwood and others in the constellation of star attractions now under the ægis of Jack Hylton, who is thus an impresario in addition to being a producer of shows and an ace bandleader.

SINGING TO DAD

Sgt. Sydney Lipton, Royal Corps of Signals, recently had a pleasant surprise at a troop concert to find that the star artiste was his daughter Celia, and the subsequent reunion was perhaps the nicest experience Sydney, has experienced since he joined the Army.

Another phase of Jack Hylton's multifarious activities was exhibited this week when he presented the London Philharmonic Orchestra under Dr. Malcolm Sargent in London for the first time.

Packed houses have welcomed the Orchestra after its triumphant tour of the Provinces where, according to Jack the best business was done in Glasgow and Manchester.

"There is an audience for everything," Jack told the 'Melody Maker', "from Delius to Gershwin, and the type of audience at the Coliseum depends entirely on the items which the Orchestra is going to play."

EDDIE CARROLL AIRING

MAKING one of his rare visits to the microphone since his call-up into the R.A.O.C. in January last, famous leader-pianist Eddie Carroll, will be heard again on June 14 as a solo artist.

His fifteen-minute programme on the Forces wavelength at 12.30 p.m. will be looked forward to by the many hundreds of admirers of his individualistic style of playing.

Gives Up Holiday To Work E.N.S.A. Week

ROMANCE has come to the Joe Loss Band for Harry Latham, the first trumpet player with the band, has just become engaged to Bette Roberts, the charming vocaliste with the organisation.

Both are Glaswegians, and, in the comparatively short time Bette has been with the Band, she has won golden opinions from the fans.

Following their present series of broadcasts, climax to a sensational tour throughout the country, the Loss organisation was due for a much-deserved holiday.

Instead of which, they have sacrificed a week of this time in order to work for ENSA, and begin a comprehensive tour of Garrison Theatres, Camp Halls, etc., on Monday next.

MONEY SACRIFICE

The fact that this will also be in the nature of a financial sacrifice to the boys will be obvious when it is considered that they can command top-billing in any part of the country, and, in point of fact, turned down excellent offers in order to be able to fulfil this engagement, for which negotiations have been in progress for some time past.

The entire company will be appearing, and it is no exaggeration to say that this band, which for five weeks toured France as one of the pioneers of star ENSA entertainment, soon after the commencement of the war, will prove one of the most outstanding attractions yet offered to members of the Forces.

KAY HARDING IS BLITZED & BURGLED

STRIP-TEASE would seem to be the obvious solution for vocalist Kay Harding in view of her recent misfortunes.

It was not so long ago that this former Roy "Sweetheart of Swing," now free-lancing in the West End, lost all her possessions when her house received a direct hit during a recent raid.

Painstakingly Kay restocked her wardrobe. Last Saturday evening, during her absence, her new address was burgled, and she returned home to find that, once again, she was left merely with the clothes she happened to be wearing.

By a cruel stroke of Fate, clothes-rationing was announced in the following morning's papers.

Possibly, Hanley audiences will be seeing her in a grass skirt on Sunday next, when she appears there in concert with Felix Mendelssohn's Hawaiian Serenaders.

Judy Shirley Stars

STARRING in George Black's forthcoming Blackpool show will be vocalist Judy Shirley, who is now busy on rehearsals.

Scheduled to open towards the end of this month, it is to be called "Hullabaloo," and will run for the summer season.



Bette Roberts Harry Latham

"... She joined Joe Loss and she Loss her heart!"

H.M.V. INAUGURATE SWING BUREAU

A NEW DEPARTMENT ESPECIALLY DESIGNED TO CATER FOR SWING FANS HAS JUST BEEN OPENED BY H.M.V. AT THEIR PALATIAL OXFORD STREET SHOP UNDER THE DIRECTION OF MISS GRAHAM, WHO REPORTS A HEAVY DEMAND FOR THE RECORDS OF BASIE, ELLINGTON AND OTHER SWING BANDS.

A special section of the Information Bureau has been opened with Hilton Schileman's "Rhythm on Record," Delaney's "Hot Discography," and other books on Swing, and also the current issues of the MELODY MAKER for the use of customers.

PERSONNEL PROBLEMS

This move is a potent indication of the tremendous interest in our kind of music, an interest which the officials of the H.M.V. Company freely admit has mainly been due to the pioneer work of this newspaper.

We are asked by Miss Graham to inform all our readers that all inquiries about personnels and other swing matters relating to discs issued by the H.M.V. Company will gladly be answered as far as possible by her and her associates, and, since everything has been done with the usual high efficiency of the firm, we are confident that the new Swing Bureau will supply what the text-books of our youth always described as a "long-felt want."

Husband and Wife On the Air

HUSBAND and wife will be featured in "Dance Cabaret" on June 17 (Forces), when that fine young vocalist, Pat Hyde, who only a few months ago returned from a most successful visit to Turkey and has since been occupied in extensive stage and broadcast work, will be one of the stars accompanied by Peter Rush and his Band.

This fine West Country outfit will provide the accompaniment and music for dancing, and will also be heard playing half an hour's "Music While You Work" on both wavelengths on Monday next at 3 p.m.

THE "MELODY MAKER" IS ABLE EXCLUSIVELY TO ANNOUNCE THAT THE NEW VIC OLIVER/SARAH CHURCHILL SHOW "HAPPY DAYS" WILL GO ON THE AIR PROBABLY ON TUESDAY, JUNE 17.

It will be remembered that, just before the show was due to be recorded prior to its initial broadcast this Tuesday, June 3, it was called off for reasons which were not made public.

We are now able to reveal that the question of extra payment to the musicians in Jay Wilbur's Band for use of the records in future programmes was the real reason for this postponement.

The unprecedented success of "Hi, Gang!" caused the Corporation to broadcast the recording of the usual Sunday show every Wednesday afternoon, and then weekly over the Overseas Service.

Leon—The Prince of Wales' King!

SHOWS may come and shows may go—but Jack ("Non-Stop") Leon goes on for ever.

At the conclusion of the run of "Nineteen Naughty-One" at the Prince of Wales Theatre, this former home of non-stop revue reverts to its old policy with a new Alfred Esdaile production scheduled to open on Thursday next, June 12.

Curtain rises at 2 p.m. and falls at 9 p.m.

As yet untitled, the show will follow the tradition of glamour, comedy and music so firmly set by this theatre, and will, as usual, find indefatigable, cigar-smoking Jack Leon wielding the baton over a small combination which will comprise many who have worked with him before.

M. U. DISCUSSIONS

Their offer, however, was decided to be inadequate, and the whole matter was then temporarily dropped pending discussions between the Musicians' Union and the B.B.C.

The matter reached a climax when the new "Happy Days" show mooted, and for some days there was an apparent deadlock, but now a solution has been reached.

We are authoritatively informed by the B.B.C. that the conditions which led to the original dispute cannot arise in future, from which we deduce that all extra transmissions on foreign services of the Corporation will be adequately covered in the inclusive fee payable to the musicians employed in the orchestra.

As in "Hi, Gang!" Jay Wilbur will again be providing the music.

Parks Dancing

DANCING round the Bandstand will again be a feature of London parks this year.

The L.C.C. announce that during the period from the beginning of August eight parks and open spaces will be providing dance music on certain week-day evenings.

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CLOTHES RATIONING—I.

BILLY PLONKIT: "We'll have to get out our old dress-suits now, fellows, and take the beerstains out. Remember, we can't use our margarine coupons, 'cause we want them for spot prizes at our Sunday night socials."

EDDIE SHAW DOUBLES BANDLEADER AND GENERAL MANAGER IN WALES

SPENDING his time between leading a very excellent little band on piano and strolling leisurely around the tables to ensure the comfort and contentment of his customers, Eddie Shaw plays a pleasant double rôle at Payne's Majestic Café, at Llandudno, where he has been acting as General Manager and

Musical Director since the outbreak of war.

A cheery personality, whose warm and welcoming manner equals his bright piano-playing, Eddie is attracting simply prodigious business, cramming not only the ballroom but also the balcony above and the adjacent café.

People are being consistently turned away morning, afternoon and evening. Indeed, it has even come to Service Officers squatting on the balcony stairs if there are no tables available!

A six-piece, which is augmented to eleven for broadcasts, the band features the restrained singing of Wyndham Adams, ex-Billy Merrin guitar-bassist, and Eddie is hoping to secure the services of another well-known vocalist shortly.

AIRINGS

It is an all-round outfit which deals capably with any type of number, and on Sunday evenings Eddie puts on an impromptu concert with local artistes as guests. However, the maxim is not all play and no work, for Eddie is an Air Raid Warden and most of his lads do munitions work.

In addition to further broadcasts with the band from Payne's Ballroom in the near future, Eddie will also be heard on the air soon in some piano-and-organ duets with a famous broadcasting organist.

Eddie is also M.D. of the comfy Winter Gardens Ballroom attached to the giant Odeon Theatre at Llandudno, where Les Seager and his Boys are also doing enormously. Les has a good reputation locally. He previously led his own band at the Craigsides Hydro.—C. H.

Accrington Bands—Please Note!

BEHIND the name of Edgar Harrison and his Band lies an imposing list of successes. Ardent contest supporters in addition to their work at such places as the Southsea Pavilion Ballroom and the Craigsides Hotel, Llandudno, they were first prize winners in the West Lancs championship and second prize winners in the South Cheshire Championship in 1938, and finalists in the 1939 All England Championship.

Now Edgar has been deprived of his 1st trumpet player, Wilf Vickers, an "M.M." Individual Diploma winner, who has been transferred to Accrington on Government work.

Such a man should prove of inestimable value to any semi-pro outfit in that district, and Edgar urges bandleaders there to contact Wilf at 60, Avenue Parade, Accrington.

No. 9. At last Friday's meeting of the Erdington (Birmingham) Rhythm Club a good attendance greeted Dave Mortimer's recital on Artie Shaw, and the Jam Session gained considerably by the introduction of several new instrumentalists, the line-up comprising three clarinets, trumpet, tenor, guitar, piano and drums.

2 HOAGY CARMICHAEL HITS!

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OUR RECORD COMPETITIONS

THE best twelve records on sale to-day for a novice wishing to study jazz are, according to the opinion of the majority, as ascertained from our Record Competition G4:—

After You've Gone and Farewell Blues, by Venuti-Lang and their Orchestra (Decca F5884).

Bald Headed Mama and Who's Sorry Now? by the Chicago Rhythm Kings (Vocalion S9).

Basin Street Blues, by the Charles-Lion Chasers, and Comin' 'nd Goin', by the Duke of Harlem and his Flunkies (Fletcher Henderson's Orchestra) (Parlo. R1356).

Beale Street Blues and Someday, Sweetheart, by Venuti-Lang and their Orchestra (Decca F5883).

Blue Mood, by Teddy Wilson's Quartet (Parlophone R2741).

Canal Street Blues and Dipper Mouth Blues, by King Oliver's Creole Jazz Band (Brunswick 02200).

Echoes Of The Jungle and Lime-house Blues, by Duke Ellington and his Orchestra (H.M.V. B6066).

Feeling Drowsy and Swing Out, by Henry Allen and his Orchestra (H.M.V. Special List B4970).

Hello Lola and One Hour, by the Mound City Blue Blowers (H.M.V. B4952).

Relaxin' At The Touro and River Boat Shuffle, by Muggsy Spanier and his Ragtime Band (H.M.V. B9092).

St. James' Infirmary, by Louis Armstrong and his Orchestra, and Nobody's Sweetheart, by McKenzie and Condon's Chicagoans (Parlophone 643).

West End Blues, by Louis Armstrong and his Hot Five, and Freeze an' Melt, by Ed Lang's Orchestra (Parlophone R448).

THE WINNER

The winner of the competition is Mr. John E. Hastie, of 7, Marine Place, Edinburgh, 9. His list contained eight of the above twelve titles. A P.O. for 5s. is being sent to him.

Generally speaking, the result of this competition cannot be said to have achieved its end very satisfactorily.

In the first place, the decision that the winning records should be those which received the most "mentions" may have resulted in a number of outstandingly good discs being recommended, but it has quite concealed the careful "build-up," in historical or educational progression, which so many entrants went to such pains to achieve.

Also, it has prevented the inclusion of many records by such essential contributors to the development of jazz as, for instance, Bessie Smith, the Original Dixieland Jazz Band, et al, just as it has prevented such essential factors as the various geographical districts, such as New Orleans, which played such a big part in the evolution of the music, and the periods covered by the districts, from being brought to light.

WELL, "MIKE"?

This is, of course, our fault for not having foreseen, when we formulated the competition, what the now obviously inevitable outcome of it would have been. But it's easy to be wise after the event.

We now realise, however, that no competition, except, perhaps, one in which the entrants were required to give their reasons for selecting the records they recommended, and then having the entries judged by a committee of experts, could have produced the desired result.

Well, that is the end of this particular effort to help budding jazz enthusiasts.

Or is it? It has struck us that "Mike" might like to select twelve discs from which a progressive study of the subject might be made, and add his reasons for selecting them.

How about it, "Mike"?

For details of this week's Record Competition, see page 9, column 3.

PIANO POINTERS

I EXPRESSED the opinion in my first article that Fats Waller is the ideal band pianist in ensemble. Now about his solo style. Of course much of the latter Waller has been pure exhibitionism, and when I saw him in variety here I could only regret that he found it necessary to play down quite so much to his audience.

In private, while he was in England, however, I heard Fats really play the piano—as he can when in the mood and in the right surroundings. Waller is a most musically solo pianist, although it is true that he is rather bound by clichés which, although copied extensively by other players, have become completely associated with him.

WALLER'S PIANO

Some of my favourite Waller piano has been in completely commercial sides, where the formula invariably has been first a slow chorus in rather rhapsodic style—which I prefer to his more raucous mood.

Fats has a great liking for thirds, and here is evidence of the excellent legitimate training he must have received. He

uses them as bridges, and in the first two examples appended to this article you will see the idea.

When he likes, Fats can exhibit an admirable octave technique, and now and again he has a series of ninths in his right hand, but immediately after will hit that (to me) irritating triplet figure which some of the Negro players repeat ad nauseum.

Harmonically, Waller is never too adventurous; and keeps, as a rule, to the accepted path. He can be almost as staccato as Basie, but Waller is more like Wilson in that he can play most of the Negro styles, and this is once again evidence of his excellent musicianship.

A NEW NUMBER

Those of you who are baffled by this boogie-woogie business would do well to get a number with the somewhat curious title of *Flingin' A Whing-Ding*, written by the piano expert of our American contemporary "Down Beat," Shandon Pease.

This is published by Keith Prowse in this country and shows an effective and technically simple form of boogie playing which will improve your knowledge and style.

It is nothing like so involved as some of the Meade Lux Lewis patterns, but it will be excellent as a solo piano number with the band.



ART GREGORY'S NEW SINGER

IN Town recently for a break in his extensive provincial touring, Art Gregory spent the greater part of the time in seeking a new male vocalist.

He was fortunate in fixing up a new singer whom he signed immediately to start with him at Hereford on May 26.

This is eighteen-year-old Syd Silver, a pupil of Maestro Mario, whom Syd Green, of the Norris Music Company, had heard and unhesitatingly recommended.

Syd Silver owes his life to his ambition to become a great singer. Recently involved in a

West End blitz, when blast from a heavy bomb resulted in his being in hospital for several weeks with severe injuries, it was chiefly to his determination to succeed that the doctors ascribe his complete recovery.

Billy Thorburn's new bass player, whom he contacted through the appeal in last week's MELODY MAKER is RON STONE, a semi-pro before the war and a pupil of Dick Escott's. He played in the Royal Engineers Dance Band when he was in the Army, but is now discharged.

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Hands Across the Ocean

How the American Jazz Business Helps Britain's War Effort

In all sorts of ways, the U.S. profession shows its sympathy with Britain

"MAN, just as soon as this war's over I want to go back to England and get my kicks."

This remark, echoed with slight variations by a hundred and one American jazzmen who have pleasant memories of working across the Atlantic, is characteristic of the attitude towards a country which did so much to foster the swing movement and gave honour to musical prophets who were without it in their own country.

And this attitude has found its expression more materially in the efforts that are constantly being made by members of the profession here in New York and elsewhere throughout the States to contribute whatever they can towards speeding a British victory.

During the first few months of hostilities all mention of the war was considered taboo. Radio networks and records companies had tacit agreements to steer clear of all songs which even vaguely touched upon the subject. It is remarkable how this standpoint has changed since the blitz assumed more serious proportions.

It is impossible to catalogue the list of bandleaders and musicians who have contributed to British charitable organisations; many of these gestures have been made without ostentatious publicity. However, in the past six months or so, there have been many great "benefits" staged on a big scale in which both the profession and the public at large have been eager participants.

RAY'S NOBLE WORK

Such organisations as the British War Relief Society and Bundles for Britain have been among the most active in this sphere. Ray Noble, whose conscientious and painstaking efforts to do all within his power for these causes have elicited much favourable comment, makes special arrangements to have these societies notified well in advance before he arrives in any town on a one-night stand or theatre date.

As soon as he arrives at the spot, Ray contacts the local office of one of these organisa-

tions and promptly goes to work in whatever way he can between his stage-shows; he has spent countless hours autographing his records, addressing bundles, signing photographs and making talk to meetings held by these organisations.

Another former London favourite, Roy Fox, was one of the main attractions in a giant concert staged at the Radio City Music Hall with a galaxy of stage stars a couple of months ago for British War Relief.

DORSEY SWING

Britain's Allies have also been remembered; during the blitz against Greece, Ray Kinney and his Orchestra, 'way down in Memphis, Tennessee, offered their services for a concert held for Greek War Relief.

Most of the activity, of course, has been centred in New York. One of the most successful efforts was the afternoon of swing staged by Tommy Dorsey and the owners of the Meadowbrook, popular New Jersey country club not far from New York. The proceeds of this affair, which was attended by a great line-up of jazz names,

by
Leonard Feather

went towards the purchase of an ambulance.

Sometimes it is difficult to tell how far these activities are motivated by a genuine desire to help a great cause and how far by the traditional American yearning for publicity. But this is one country in which sincerity of motive and awareness of the material advantages of one's actions are often combined.

For instance, there can be no doubt of the good that was done when the director of the County Hospital Blood Bank in Chicago issued a call for donations of blood to be sent over to air raid victims and wounded members of the Forces in Great Britain.

BLOOD-OFFER

On this occasion Del Courtney and his Orchestra made a concerted effort to help, and trooped along to the hospital together to offer some of their blood.

The fact that a photographer trooped right along with them and carefully shot all the proceedings, and that their Press agent managed to place stories and pictures of the event prominently in many musical and national magazines, does not lessen the good that was done.

Many folk in the music business have found other and less spectacular ways of being useful.

For example, the noted singer Barry Wood recently put out an SOS for used needle-steel from gramophone needles to be sold for national defence, with proceeds going to Bundles for Britain.

It is estimated that 750,000,000 needles were used last year in the United States, and Barry points out that he still has to collect 749,000,000 of them. Included in Barry's needle haystack were several dentist drills and 5,000 razor blades.

Although his take to date has been somewhat short of battle-ship proportions, the singer presented a cheque representing the value of the stock on hand to Bundles for Britain, and in this novel way he is still continuing to muster aid from all over the country.

HARLEM HELP

Naturally, you will find many of the Harlem musicians among the greatest helpers for all benefits destined to help the British cause, as they still cherish grateful memories of the democratic treatment accorded them during their travels through Britain, contrasting strangely with the illusory equality offered them in their homeland.

Harlem, in fact, provided one of the biggest of all charity concerts to date when the Apollo Theatre, as reported in these pages six months ago, was loaned for an all-night show in which Noble Sissie, always active in worthy charitable causes, was a chief protagonist.

The music and entertainment offered that night are still a thrilling memory to all who attended the affair: Andy Kirk, Jimmie Lunceford, Tiny Bradshaw, Bojangles Robinson, Alberta Hunter, not to mention

a number of white stars who made the trek uptown to do their bit towards the provision of a mobile kitchen for East End bomb victims.

A less-heralded form of aid from the music business—that of keeping the sympathy and understanding alive through the music itself—has been coming into considerable prominence since the unwritten ban on war songs was lifted by the radio and recording combine. As one writer put it: "London's fight and France's plight" have been set to music in a number of popular works.

SONGS

The Last Time I Saw Paris has been quite a big seller for almost six months, popularised largely by Yvette, who is really Elsa Harris from Alabama, but manages to get the right Parisian inflections.

Bob Chester's recording of *Till The Lights Of London Shine Again* is also doing nicely, and only the other day a surprisingly fine record came out to mark the disc debut of Sam Donahue and his Lunceford-like Orchestra in the Evelyn Love Cooper-Murray Rumsey song *They Still Make Love In London*.

Another popular song of the moment here with a topical touch is *We'll Meet Again*, one of the best records of which was waxed by Mitchell Ayres' bunch.

Sometimes Tin Pan Alley and the orchestra world may seem a little gauche in the manner of their spiritual and material contributions to the British war effort. But one salient point will stand out as long as the war continues: their heart is in the right place.

FORGES LETTER BOX

Billy Gaskin, formerly trumpet player with Payne, Loss, etc., is asked to get in touch with Mr. B. A. Tagg, of 128, Beverley Drive, Stag Lane, Edgware, who has lost touch with him since Billy joined the Army.

Shore leave is only granted once a week from the island on which Gunner Tury is stationed, and the dance band is therefore extremely popular. But they badly need a double bass to complete the line-up and tone of the band. Can any reader help them?

L/Cpl. T. Fletcher, of the R.A.S.C., writes that his section is anxious to form a small orchestra to entertain the lads, and asks if any reader has a cornet, tenor trombone, or Boehm clarinet to give them or sell cheaply so that they may get the music going.

Registered with the R.A.F. as wireless operator (ground staff), and A1 in his medical, is a tenor sax and guitar player who asks that his name be kept out of print for the moment. He's still waiting to be drafted to a training centre, and asks if any dance band in this branch of the R.A.F. could use his musical talent and thereby speed his entry into the R.A.F.

Capt. Henry Nicholls, famous saxophone tutor, now in the R.E., writes that his former letter in this "Box" has put him in touch with many old friends in the profession as well as several pupils. But he still has no news of ex-Eddie Carroll saxist Norman Maloney, for whom he was inquiring. What about it, Norman?

Opl. J. Tierney, R.E., writes that his company's dance band has just lost its trumpet and alto players through their being transferred. He wants to get in touch with players of these instruments who would like to transfer to a company with an organised dance band. They have instruments and music, and are allowed time off duty for rehearsals—so hurry up and let him have your names.

F & D's

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Editor's Note:

The article by R. D. Ramsey, entitled "Murder Most Foul!" which was published in our issue dated May 10, has evoked a storm of protest from readers, and selections from their letters will be published from time to time.

This article, by James Godbolt, is a fighting reply to Mr. Ramsey.—R. S.

SINCE the rising popularity of jazz various cults have been propagated by jazz journalists and enthusiasts alike. The "Golden Age," "Chicago," "New Orleans," "Negro," "White," "Beiderbecke" cults.

But there is one that for sheer bigotry stands head and shoulders above the aforementioned. One might describe it as the "Jazz is Dead/Dying" school of thought. A school fostered and plugged by the many who consider jazz to be a thing of the past. Those "Jazz Jeremiahs" are increasing. The older they become the louder they shout their one-sided viewpoint. Article after article is appearing decrying modern jazz and bemoaning the loss of the "good old stuff."

OUTPOURINGS!

"Twilight of Jazz," "I'm through with Swing!" are two headings that come to mind. One more Jeremiah has added his opinion, or to be more precise, has reiterated what is becoming a widely accepted fact. "Murder Most Foul," by a Mr. R. D. Ramsey heads the latest reiteration of this dogma. I agree. It is murder, and most foul, indeed. Murder to

read such biased, reactionary, irrational outpourings.

Mr. Ramsey's opinions are strongly similar to those of Grandma and Grandpa who peevishly remark that "You don't get the good old songs like *Excelsior* and *Come Into The Garden, Maud* nowadays. It's all, this noisy, jazz stuff." Opinions that are typical of the ever-growing clique of smug, self-satisfied "connoisseurs" living with the dead and faded, and sneering at the living. His opinion of a recording is apparently determined by the date of waxing and not by its musical merits.

SMUGGNESS

This view is strengthened by his rating of Kid Ory above Jack Teagarden. He is entitled to his opinion. But such opinions defy plain unvarnished logic. It is obvious that opinions of this type are prompted mainly by knowledge of the particular era in which the record was made. Therefore, to Mr. Ramsey, 1924 jazz was tops, 1934 onwards lukewarm, 1944 dead, dying or plain "lousy."

Mr. Ramsey, however, graciously informs us that there are three trumpet men "carrying on the torch." Muggsy Spanier, Manny Klein, and Charlie T. The first named, I am bound to agree, is amongst the world's half a dozen best. The choice of the remaining two as bearers of the "Golden Age" torch is somewhat questionable. Manny Klein leads a Hawaiian hula-hula group, and Charlie Teagarden has recently taken over a sweet band.

JAZZ JEREMIAHS

From whom is Manny Klein carrying the torch, Mr. Ramsey? Louis Armstrong and the Poly-nians? What a heritage!

I mentioned a "smug" Mr. Ramsey. All smug people consider their own tastes superior to that of the common herd. I quote: "To educate even a few of your readers to the fact that the old discs were the real stuff and not a mere novelty to be laughed at would be reward in plenty for my labours."

Shades of G. B. S.! I would remind this connoisseur of an irrefutable fact. He will not deny that the tastes of the public can be determined to a fairly accurate degree by record sales of individual artists and combinations. Therefore, how does he account for the large amount of old discs to be found listed in the general catalogues?

The original "Rhythm Style" series on Parlophone, for instance. I think I'm correct when I state that half or over of the whole "Rhythm Style" series are what Mr. Ramsey describes as the "real stuff."

RIDICULOUS

The early efforts of Armstrong, Ellington, Hines, Lang-Venuti, Nicholls, Dodds, Beiderbecke and many more who have since faded, retired, died or trod the profitable path of commercialism, are to be found in all the catalogues. Re-issues of ancient pressings made as far back as 1916 are amongst the best sellers!

Who buys those records? The knockers and the "carpers," just for old times' sake? Perhaps the record companies retain them to fatten their catalogues? Or maybe those "degenerate" jitterbugs buy them merely to criticise and compare with Glenn Miller?

Ridiculous suggestions. Yet if Mr. Ramsey's assurances that the young jazz fan is concerned only with *In the Mood* are correct, and I am wrong, then who does buy them? But I'm convinced that I'm right when I say that the young enthusiast's choice is not solely, or at all, Glenn Miller and *In the Mood*. Also, that the early giants' waxings figure prominently in his/her (mostly his) collection.

Mr. Ramsey makes the usual die-hard's bloomer of mistaking public acclamation of *Tuxedo Junction* and like pieces as representative of present-day jazz taste. Those people who exalt Miller's sax section, Goodman's slick brass and Krupa's showmanship and completely fail to understand the genuine article, are to him the only jazz students of 1935-1941.

QUESTIONS

Why the late 30's and 40's? Why is it that individuals like Mr. Ramsey choose the jazz and public taste of this period to vent their wrath and describe it as indicative of jazz's downfall? Hasn't there always been commercial music? Didn't the public once acclaim bands like that of Rudy Vallee, Fred Waring and Guy Lombardo and deride the hot men in 'twenties and early 'thirties?

Now that commercial jazz has changed from the melodic to the (pseudo) rhythmic, the public acclaim Miller, Goodman, Savitt, etc., instead of Vallee, Waring and Lombardo, and still deride the genuine article. So why choose the later period to describe as decadent and what-not? There has always been commercial music. There have always been commercial fans. And I expect there always will be.

Yet despite the usual amount of music (sic) pandering to public taste, there has been an undoubted rise in public appreciation of "hot" jazz. Ten to twelve years ago the record companies shied of issuing their

hot material. Many discs waxed in this period were not issued until the late 'thirties and 'forties. To-day, however, the companies are sure of a good market for their "hot" records. Isn't this indicative of a wider appreciation?

"DECADENCE"

Mr. Ramsey also labours under the impression that modern jazz is solely the hackneyed stuff, long-used and discarded, resurrected and over-orchestrated for slick-unisoned saxes, mechanical overpowering brass sections, high-register exhibitionistic "improvisations" on the clarinet and trumpet. Admittedly those things do, unfortunately, exist, but as "Mike" has so lucidly explained several times over, this is merely taking the place of the sweet commercial bands and popular tunes.

But perhaps he does not labour under this false impression? Perhaps he, so obsessed with the so-called "decadence" of modern jazz and its followers, purposely closes his eyes and ears to the fine jazz played and recorded to-day? Hear nothing, see nothing, say nothing!

On his own admission, his favourite topic is decrying modern jazz.

Such a person, concerned only with criticising the taste of a new generation is to me, hardly worthy of notice.

The objects of his criticism are the uninitiated "jitterbugs," who in turn sneer at the true jazz. The "jitterbug's" view is understood on account of his/her lack of jazz knowledge. But the dogmatic, prejudiced frothings (such as Mr. Ramsey's article) of a knowledgeable grown-up is utterly inexcusable. Like so many clever people, Mr. Ramsey's knowledge of jazz (it seems extensive) has given him a swelled head from which pour illogical, bigoted, sentimental and derisive platitudes.

NOT DEAD

Jazz is not dead. Nor is it dying. It is a potent and as living a force as ever. The output is as stimulating, as musical, as rhythmic as before. Those who moan at its decreasing values are the die-hards and sentimentalists who blindly refuse to accept modern jazz at its worth, and weep over the past, monotonously referring to the "Good old days."

Together with the continued success of the old-timers Ellington, Hawkins, Freeman, Carter, Waller, etc. (supported by the modern jazz student, Mr. Ramsey), this degenerate swing period has given us the clarinet of Fazola and Shaw, which despite its slick manner and excessive use of high register, has played wonderful jazz, the trumpet of Hackett and Butterfield, the vibres of Hampton, the piano of Basie and Wilson, the trombone of Brown and, if I may add one more British jazz player to Mr. Ramsey's alleged couple, George Chisholm, the guitar of Reuss, Reinhardt and Bunn, the bass of Blanton, the saxes of Miller (Eddie) and Webster, the violin of Grappelly, to mention only a few.

The majority of those artists have sprung into prominence and achieved renown since the coming of the so-called swing period. Their jazz is as inspiring and as worthy of support as the "good old stuff." Their spirit, tone, invention and style no less inferior or exciting as the performers of the (once again) "good old stuff."

I often wonder why there is so little defence of the later-day jazz.

To-day we are continually regaled with the wailings of those

by
**JAMES
GODBOLT**

mournful individuals forecasting the death of jazz, or indeed, asserting that jazz already is providing excellent fodder for daisies. Wilder Hobson, Hugues Panassie, "Mike," Alan Jenkins and many others have contributed their journalistic contributions to the widely spreading cult.

Those who live in the past. Declaiming, criticising, sneering, decrying, moaning at everything and everybody connected with present-day jazz. People who praise the present output are, to those die-hards, over-tolerant adolescents, enthusiastic bores, or mentally arrested jitterbugs.

POO BAHS

The outpouring of these one-track mentality poo-bahs seems to have monopolised the field of jazz journalism of late.

It is not jazz that has fallen into the rut. It is the journalism that surrounds it. The repetitive stuff in jazz is predominant of late. But not half so predominant as the repetitive catchphrases mechanically churned out by jazz writers wallowing in their petty little cults.

It would be refreshing indeed to hear or read a little praise of to-day's jazz. Someone prepared to cite the finest examples of the "swing" period and dispute the mournful meanderings of the Jazz Jeremiahs.

LETTERS

IN a recent article entitled "The Stars Behind the Vocal," Mr. Douglas Stannard states that Red McKenzie vocalises on *One Hour*.

I would like to point out that this is not the case, and that Mr. Stannard may be thinking of McKenzie and his Celestial Beings records, which had a very different personnel—viz., Jimmy Dorsey, Spanier, Hawkins, Krupa, et al.

However, I must thank Mr. Stannard for a very unique and interesting article, and suggest that there must be many more stars behind many more vocals.

Stafford.

At Stewart.

THE NIGHT IS BLUE, by Red Norvo's Swing Septet on Parlophone R.2088 (16034), contains a few bars of excellent tenor-playing which have a certain easily definable characteristic.

The jazz information sources say that Charlie Barnet supplies the necessary on this disc, but this delicacy of phrasing, mellowness of tone and nostalgia surely points to nothing else but "Choo" in rhapsodical mood.

Charlie Barnet and "Choo" to draw a parallel, may be said to imitate Hawkins, but there the parallel ends, and to say that they resemble one another would be a travesty of fact.

For further definition let us compare *The Night is Blue* with Teddy Wilson's *Too Good to be True*.

"Choo" is in the latter, which contains a fine representation of him in slow mood.

Note the similarity between the two excerpts: it is obvious that the harder toned, less shapely style of Barnet nowhere occurs on *The Night is Blue*.

"So what?" you may say, but at least it may start an argument.

Prunella Chester.

Hampstead.

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ARTIE SHAW'S FILM JAZZ

New Swing Discs Reviewed by Edgar Jackson

ARTIE SHAW AND HIS ORCHESTRA.

***Concerto For Clarinet (Shaw, Arr. Lennie Hayton) (Am. Victor 2A. 055226 and 055227) (Recorded December 17, 1940). (12-in. H.M.V. C.3231—4s. 10d.)

Shaw (clari.) with Les Robinson, M. Plumb, C. Basse, Jerry Jerome (reeds); G. Wendt, J. Cathcart, Bill Butterfield (pts.); Jack Jenney, Vernon Brown, Ray Coriff (trmps.); T. Boardman, T. Klages, B. Brower, B. Morrow, A. Beller, E. Lamas (violins); A. Harshman, K. Collins (violas); F. Goerner (cello); John Guarnieri (pno.); A. Hendrickson (gitar.); J. De Maut (bass); Nick Fatool (drums).

THIS Concerto For Clarinet was written for, and is featured in, the Paramount Fred Astaire-Artie Shaw film "Second Chorus," shown already in the West End and suburbs of London.

According to the film story, the number is to be played by Shaw and his Band in a big concert backed for them by a woolly old would-be music-lover who rejoices in the name of Chisholm, and thinks he can play the mandolin.

The concert actually takes place in the picture, but the Concerto is introduced in a scene in which we see Shaw and the band rehearsing for the great night in the restaurant where they have a resident engagement.

I tell you all this not so much to give you information about the film, but more because it is

essential that you realise, when reading this review, and when hearing the record, that Concerto For Clarinet is film jazz, devised with a big eye to all the requirements of film presentation music, and cashing in on its essentially spectacular journey everything from cadenzas to the kitchen sink.

By which I mean symphonic introductions, modulations and the like, movements in blues, boogie-woogie and most of the other jazz rhythms, not to mention a touch of Czardas and cadenzas by Shaw, all merging into and out of each other with kaleidoscopic variety and unexpectedness.

As film presentation music it is a suitable formula vigorously carried out.

As good jazz it sounds as though it ought to be lousy.

But, surprisingly, it isn't.

JAZZ MODES

Not only is the performance as good as anything Shaw has done with any of his other bands featured on records, but, taking the number piece by piece, the movements are more than good enough instances of the particular modes of jazz they deal with.

More to the point, however, because it is where such a venture would be most likely to fail, the whole thing not only hangs together, but, in spite of its "showmanship" aspect, is, in both composition and performance, most commendably free from any obvious exhibitionism.

The most that can be said of it is that it tends to dress up jazz in an attire which is rather too elaborate to be in complete keeping with its origins and traditions, and therefore may make it seem a little theatrical and self-conscious.

But as an attempt to take jazz a step farther along one of the roads which may be said to be its inevitable, and even natural, evolution, it has much to commend it.

FILM MUSIC

It has a certain originality of form and detail, and as music in the modern manner is not only entertainingly diverting, but achieves its end without destroying the better qualities of jazz.

Which is very much more than can be said of most similar ventures in jazz.

As regards the film, it might not be inappropriate for me to add that it is certainly not a world-beater. The story is worse than that of most musicals (if possible); the production is not a patch on that of, for instance "Strike Up The Band," with Judy Garland, Mickey Rooney and Paul Whiteman's Band.

But the music is great. Jazz enthusiasts can rely on getting a real kick out of it.

In addition to Artie Shaw's Concerto For Clarinet, the following records of numbers from the film are already on sale:—



FRED ASTAIRE.

Dig It (Mercer, Borne) (Am. Columbia LA2360).

Poor Mister Chisholm (Mercer, Hanighen) (Am. Columbia LA2358). (Columbia DB2014—3s. 8d.)

Love Of My Life (Mercer, Shaw) (Am. Columbia 2018).

Me And The Ghost Upstairs (Mercer, Hanighen) (Am.

Columbia LA2359). (Columbia DB2018—3s. 8d.)

Acc. by Perry Botkin (gitar.) with Jack Mayhew, Mort Friedman, Joe Grecher, Dick Clarke (reeds); Mannie Klein, Micky Bloom, Clayton Cash (pts.); Ed. Kusby (trmb.); Charles Lavere (pno.); Fred Whiting (bass); Lindley Jones (drums). Recorded September 22, 1940.

BECAUSE their appeal will depend on how much you like Fred Astaire's singing, I have refrained from allotting them any stars.

[But you will find a review of them in our new "Commercial" Records column by "Corny."—Ed.]



ELLA FITZGERALD AND HER ORCHESTRA.

***After I Say I'm Sorry (Donaldson, Lyman) (V.) (Am. Decca 91837) (Recorded October 12, 1939).

***Baby, Won't You Please Come Home (Warfield, Williams) (V.) (Am. Decca 67195) (Recorded February 15, 1940). (Brunswick 03159—3s. 8d.)

91837—Ella Fitzgerald (vocalist) with Milton Jefferson, Garvin Bushell (altos); Theodore McRae, Wayman Carver (tenors); Richard Vance, Robert Stark, Taft Jordan (pts.); Geo. Matthews, Nat Storey, Sandy Williams (trmps.); Tom Fulford (pno.); John Truehart (gitar.); Beverly Peer (bass); William Beason (drums).

67195—Ella Fitzgerald (vocalist) with Chauncey Haughton, Ed. Barefield (altos); McRae, Lonnie Simpons (tenors); Vance, Irving Randolph, Jordan (pts.); Matthews, John Haughton, Williams (trmps.); Roger Ramirez (pno.); Truehart (gitar.); Peer (bass); Beason (drums).

I SUPPOSE it has to be conceded that Ella is still one of the best of all the girl jazz singers, but when you remember what she can do, it's rather a tragedy that she should have sunk to singing like this.

Sorry she may be, but she doesn't sound very sincere about it, and when it comes to the last chorus she seems to have stuck her tongue even farther into her cheek.

And as for Baby... well, Ella, no more seems really to care whether he comes home than she has managed to make me care.



WILL HUDSON AND HIS ORCHESTRA.

*Hi Ya, Mr. Chips (Hudson, Arr. Hudson) (Am. Decca 68131) (Recorded September 19, 1940).

*On The Verge (Hudson, Arr. Hudson) (Am. Decca 68128) (Recorded September 19, 1940). (Brunswick 03161—3s. 8d.)

Hudson directing George Saravo, Joe Di Maggio (alto); George Borg, Bob Dukoff (tenors); Will Hudson, Frank Berardi, Carl Warwick (pts.); Ray Heath, Walter Burleson (trmps.); Mark Hyams (pno.); Tommy Morgan (gitar.); Marty Blitz (bass); Billy Exiner (drums).

THESE two sides were made at the same session as Hudson's Peakin' At The Deacon, reviewed on May 3, and follow on much the same lines.

They are two of those nebulous sort of records which are competently enough played when judged by ordinary standards, but mean just nothing.

Neither the compositions nor the arrangements have any originality; if the soloists have anything to say for themselves, they don't manage to say it; and the whole thing winds its uneventful way as inevitably and uninspiringly as a hole in your sock—always provided that you've been able to save a coupon to buy a sock.



The latest picture of the Daddy of piano-players, EARL HINES,



LOUIS ARMSTRONG AND HIS ORCHESTRA (Am. N.).

***Cain and Abel (Fenstock, Loman) (V.) (Am. Decca 67651) (Recorded May 1, 1940).

***You Run Your Mouth, I'll Run My Business (Armstrong) (Am. Decca 67649) (Recorded May 1, 1940). (Decca F7849—2s. 5d.)

ACCORDING to American Decca's recording sheet, the personnel of these sides is Rupert Cole and Joe Garland (altos), Higgy (trombone), and the usual Luis Russell rhythm section. But as there are at least two trumpets besides Louis, not to mention sundry other instruments unmentioned, I think we must take it that someone has made a little slip up somewhere.

Be this as it may, more important is the fact that these are two of the best sides we have had from Louis for a long time.

In the first place, both the numbers are so much better than the "pop" songs which a too commercially minded someone has for too long been foisting on an artiste who is worthy of a better fate.

As regards their lyrics, both are numbers with morals, rather on the lines of the spirituals, but musically they are just catchy little tunes which a far worse band than that which accompanies Louis here could hardly fail to swing. I hesitate to say that it is Luis

Russell's Band, but if it is, it is playing with much more ease and conviction, even though it is a bit rough.

But, of course, as usual, it's Louis who makes the show. Shadrach and Jonah And The Whale (Decca F6835) proved that he is in his element in tunes of this sort, and if one misses the Lyn Murray chorus in Cain And Abel and You Run Your Mouth, at least Louis is as good in them.

His trumpet is completely devoid of the exhibitionism which spoils so much of his 1930's work, and that's about all one need say to show that it's tops again.

His singing is just delicious. That beery (except that it's probably gin) voice, the sincerity behind the superficial levity, the amazing sense of rhythm, the dramatic instinct, the ease of delivery, and, above all, the unique originality—all are there, as gripping and as entertaining as ever.

It only needed a little better accompaniment to make these four-star sides.

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Nat Ayer Airs

PIONEER pop song-writer, Nat D. Ayer, composer of such world classics as If You Were The Only Girl In The World and all the famous Bing Boy numbers, is to have the peak-time of forty minutes at 9.30 p.m. on the Forces wavelength on Saturday next devoted to his compositions.

Appearing in the programme himself, vocalists will be Doris Hare and Patrick Waddington, with the B.B.C. Theatre Orchestra accompanying.



BRAND'S ESSENCE

by
PAT BRAND

One of the reasons why Billy Thorburn can't "Keep it Dark." The show's been running for over a year, and is booked for months ahead, and vocalist TERRY DEVON is one of the shining lights in it.

I'm not going to sully my own page with a translation of what this phrase really means. I will content myself by stating that the inclusion of my own name in it is a liberty which I find difficult to overlook!

FRIDAY night at Depot 2. In the Duty Room, thirty members of Rescue, Stretcher and Demolition Squads are standing by. Overhead, on a semicircular disc, the arrow points to yellow. It is blitz-time.

(No, you're not re-reading last Friday's Page Eight—but I am!)

For a moment bombs, black-out and blitzkrieg lie forgotten as yours truly peruses your favourite weekly.

Suddenly the tempo changes and through the stillness sound (not sounds, as my astonishing colleague has written) the clear bell-like notes of a journalist in agony.

For if my paragraphic pen-pal wants to save **ROY MARSH** a lot of embarrassment in the States, he'd better not refer to him as "a flat-foot floggie with a brand-new floy-floy."

Extract from my Gas Training notebook:—

Lachrymatory Gases—B.B.C., persistent, causing spasms of the eyelids, irritation of the nasal passages and profuse tears. Not lethal. Mainly used as a harassing agent with the intention of causing panic.

You will be relieved to know, however, that the discomfort soon passes off in the fresh air.

The quickness of the hand not only deceives the eye but very often succeeds in cheating death, and perhaps it was his agility on the saxophone that resulted in famous Carroll Gibbons alto star **LAURIE PAYNE** saving his own life and that of several of his war time colleagues.

Now in the A.A. section of the London Scottish, stationed somewhere in the thick of

things, he was engaged in unloading heavy shells when one began rolling off the lorry. Only Laurie's prompt action stopped it in time from crashing off into an ammunition dump and blowing them all to pieces.

A badly crushed hand prevented Laurie from accepting any gigs for some time afterwards, but now, I'm glad to say, this has healed completely, and he's back at his old love whenever circumstances permit.

Not that these are often. For when last I saw him, just after a series of big blitzes, he hadn't taken his clothes off for a fortnight!

Musicians, by the way, seem to be in demand among the Ack-Ack boys. Not only for their melodic capabilities, but because their lightness of touch proves of inestimable value on anti-aircraft predictors.

The last time I heard from **AL FELD** he was well and truly installed with his Trio at Sherry's in Brighton, cheering up the troops who flocked to this classic rendezvous, and, incidentally, finding plenty of talent among the boys who visited him.

Five months have passed, and we find him still entertaining the troops, but this time as a khaki musician himself.

For he is now Bandsman Al Feld, of the North Staffs, a member of the ten-piece dance band under the baton of Bandmaster Jones, playing at concerts and dances all round the Birmingham area.

And Al is doubly fortunate not only in being able to carry on playing, but also in having a real swing-enthusiastic bandmaster, who turns out excellent arrangements for the boys and lets Al feature his swing fiddle more than somewhat.

With her father now in the Royal Corps of Signals, **CELIA LIPTON** seems to be spending more time than ever cheering up the troops.

And to one at least of these fell a stroke of luck that will turn his musician colleagues green with envy. For when pianist-leader **BILLY MUNN** was prevented from turning up at one South Coast town, the honour of accompanying Celia fell to former night-spot pianist, now A.C.1 **BERT HOWARD**.

Bert has for some time past been leading a five-piece at this particular hotel, being responsible for all dances and concerts. At the moment composed of two R.A.F. and three civilian musicians, this band seems likely to be augmented very soon with professional R.A.F. men drafted to this spot.

There are, however, hundreds of Service musicians isolated from any form of entertainment whatever save for their own valiant efforts. And it is to them that I am offering bass-player J. C. Shaw's collection of orchestration, referred to in May 24's column.

They go to the outfit farthest from any source of entertainment, and letters are already

pouring in. So far the prize looks like going to an R.A.F. station band in a spot situated thirty miles from what they describe as "one cinema (?)," where there are no trains, buses or trams, and when (unkindest cut of all!) there is prohibition in toto!

Can anyone better (or worse) this? For everybody's sake, I devoutly hope not!

Yes, yes, I know! I knew almost as soon as I'd written it, and tried to catch it in the Press before it went through. But so quickly does the mighty Jugger-naut of Journalism move that I could only sit back and hold tight, waiting for the inevitable fan-blitz.

It came. And probably only **JOE LOSS** himself could have foretold the number of letters that would be hurled at this column for saying that his signature-tune was *Dancing Time* before he recently adopted *In the Mood*.

The mistake, though unpardonable, is understandable when you recall Joe's familiar "Dancing Time for Dancers" announcement over air and footlights.

Actually, as you all know, *Dancing Time* is Oscar Rabin's call-sign. And when it comes to fans, Oscar doesn't do too badly himself, believe me! In fact, he's just written to ask me:

"Who says that kids aren't interested in dance bands! Look at the enclosed fan-mail letter and note that the nipper is only six! I think this must be the youngest Rabin fan in the country."

I should think so, too. Written in ink (!), the letter asks Oscar: "Would you play me 'Wishing,' please and 'Run, Rabbit, Run,' 'Constantly,' 'Only For Ever,' for my Mammy, please? P.S. And 'The Umbrella Man,' please."

And it's signed Nancy Mary Rosaleen Wilkinson, of Mayfield, Garden Hey (?) Road, Sauchall, Massie, Moreton. Age 6.

"We are becoming quite popular in the Camp," writes pianist - arranger **TOMMY WOLF** from way up in North Britain. And a glance at the line-up of the five-piece R.A.F. dance ork he's with tells why.

Leading is drummer-vocalist-xylophonist **Al Clarke**, formerly with Sydney Kyte, and leader of his own band at the Cricklewood Palais. Then there's former Payne and Hall trumpet - violin - vocalist, **Bert Childs**.

Added to whom are Russ Allen, well-known London niterie and radio bassist, and Tommy (who had his own band at Moody's and has worked with Harry Leader, Reg. Williams, Sid Phillips at Le Suivi, and accompanied people like Judy Shirley and Mary Lee over the air).

"Quite popular" ... I should hope so!

About five hundred and fifty miles south of them is another R.A.F. combination, equally studded with former stars.

Playing under the name of the "Astral Swing Band," it comprises Cpl. Jack Geller, formerly with Jack Harris; L.A.C. Billy Porter (Sydney Lipton); L.A.C. Reggie Rutherford (Bram Martin); L.A.C. Jimmy Traill (Teddy Joyce); L.A.C. Geoff. Leader (Stan Atkins), and Norman Burgess, of whom my informant can tell me nothing as yet.

But, in return for this news of pre-war stars, A.C.2 Jock Ritchie asks if I can find him a pair of drum sticks and a practice-pad, so that he can continue lessons that were interrupted by his call-up. No drummer myself, perhaps you can?

CLASSICS OF JAZZ

No.27—"At the Jazz Band Ball"/"Sorry." Bix Beiderbecke and Orchestra (Parlo. R. 2711.) By Bill Elliott

PERSONNEL:—
Bix (cornet), Bill Rank (trombone), Don Murray (clarinet), Adrian Rollini (bass sax), Frank Signorelli (piano), Howdy Quicksett (banjo), Chauncey Moorhouse (drums).

It is a very difficult task for a great admirer of Bix to choose his favourite record. On modern standards, Bix was not a prolific recorder and so many of his finest solos were in the middle of a record that otherwise was the epitome of everything bad in jazz.

All of which means that I have had the devil of a job to select a disc for a Bix "Classic."

I ultimately chose *Sorry* and its backing, because not only is it good Bix, but the supporting group were all first-class hot men of the Golden Age and thoroughly in sympathy with Bix and his playing. Also this little bunch were favourites of Bix, and legend has it that his happiest recording times were with this outfit.

BIX "LEGEND"

I say "legend," because Bix, to a great many, has become a legendary figure in jazz. To my mind, that is a great pity, and I have great sympathy with the friends of Bix, who, getting impatient with tons of questions, said (according to "Jazzmen," from which the following is taken):

"Listen! How do I remember where it was? Maybe it wasn't *Dinah*, and maybe it was only ten choruses, but you had to hear that horn. If you heard the horn that's all there is. That's Bix and you don't need any more."

Jazz Band Ball is a good place to hear the horn, as it leads and dominates the first two ensemble choruses (notice Rollini's break in the second)

with that clear golden tone that characterised all Bix's playing. He had, I think, as golden a tone that ever came from a brass instrument and his notes were always hit and perfectly timed.

Rollini takes the next chorus—one of his happiest "honks"—and Don Murray comes next. Don was a clarinet player who, ranked with the best, and now, like Bix, he has passed over.

GREAT MELODIST

Signorelli on piano makes an effective lead to the last ensembles where the band ride nicely along with Bix playing high above them.

Sorry opens with a lively clarinet solo by Don Murray, nicely phrased, and then Bix leads the ensemble through a chorus and, strangely enough, the verse as well. I say "strangely," because we never hear the verse in these days of routine choruses.

Bill Rank comes in next with a half-chorus on trombone. Bill, who was one of the pioneer white trombonists, has a grand easy style, and I like his rough natural tone.

Bix takes the remainder of the chorus solo in his best fashion.

Like Venuti, Bix is also one of the great melodists of jazz, and all his solos show that strong, graceful melodic line. After the solo, he plays on to lead the final ensemble, and if you can listen to that golden horn riding high and jubilantly above the band without putting the pick-up back to the start, well, then, I'll start including Lombardo and Horace Heidt in this series!

WHO'S WHO IN JAZZ

(CONTINUED)

TEAGUE, THURMAN: W. bassist; b. Illinois, 1910. Started on banjo and guitar; first major job with Ben Pollack (records on Engl. Vocalion, Brunswick, then with Vincent Lopez, the King's Jesters, and misc. radio work in Chicago. Also records with Sharkey Bonano. Joined Harry James on formation of band; still with him in 1941.

TESCHMAKER, FRANK M. (r.n. Teschemacher); W. clarinet; b. Kansas City, 1906. Played banjo as child in Chicago, then violin; as schoolmate of Bud Freeman and McPartland, started playing sax; joined latter's Wolverines (managed by Husk O'Hare) in 1925, with Tough, Floyd O'Brien; did early radio work. Studied clarinet style of Johnny Dodds. To N.Y. 1928, joined Red Nichols; then back in Chicago on violin, doubling reeds, with Jan Garber, Charlie Straight and various others, 1931; was rehearsing for job with Bill Davison, but was killed in a car smash, Feb. 29, 1932. Since his death, the story of Teschmaker has become legendary, and the few records he made are much in demand. They include UHCA-Commodore releases by the Chicago Rhythm Kings, the Cellar Boys, the Jungle Kings, and Charlie Pierce's Orch.; Miff Mole's Mole's *Windy City Stomp* (HRS), and *Shim-Me-Sha Wabble* (Parlo.); McKenzie and Condon's *Sugar, Liza, China Boy, Nobody's Sweetheart* (Parlo.). Some critics consider his work lacked technical assurance and was out of tune, while others hail him as the greatest of all white clarinetists: since copied by Pee-Wee Russell, Rod Cless and others.

THOMAS, JOE: C. tenor sax; b. Pennsylvania, 1910. Played alto sax first, working with Earl Hood's Orch. in Columbus, Ohio; then one year with Horace Henderson, two years with Stuff Smith (1932-33), switching to tenor with the latter. With Jimmy Lunceford's Orch. since 1934 continuously, also featured occasionally as vocalist in such records as *Baby Won't You Please Come Home* (Parlo.) and *Rock It For Me* (Amer. Col.). One of the greatest and most popular of coloured tenor saxes.

THOMAS, JOE: C. trumpet. Played with Fletcher Henderson on and off from 1933 to 1936; recorded with Lil Armstrong's Swing Band, 1937 (Engl.

Bruno, 02396), also with Alex. Hill's recording band. Worked with Benny Carter, 1939; late 1940 and early '41 with Joe Sullivan's coloured ensemble at Café Society and Famous Door. Not related to tenor player of same name.

THORNHILL, CLAUDE: W. arranger, pianist. Worked briefly with Benny Goodman in 1934, recording with him on Columbia; joined Ray Noble's original American band, recording also with pick-up groups formed by members of Noble's band, incl. Bud Freeman's *Windy City Five* (Parlo. R.2210, 2285); Glenn Miller's first group, 1935 (Columbia); also with Gene Gifford's Orch. (H.M.V.), and all the earlier Louis Prima records on Decca, 1936. First achieved real prominence as arranger for, and discoverer of, Maxine Sullivan (q.v.), for whom his transcriptions of *Loch Lomond*, *Annie Laurie*, etc., resulted in his being in great demand as an arranger. Formed a commercial-style band of his own late 1940, recording for Okeh, and making successful debut in California.

TIZOL, JUAN: C. valve trombonist, of Puerto Rican origin. Joining Duke Ellington in 1929, he became a key member of the band, though the only one who at that time hardly ever took a solo. His importance was chiefly as assistant to Ellington in the transcribing and completion of arrangements; many consider he deserves a share of the credit for some of the greatest Ellington works. Tizol rose to national prominence only in 1937, when the first hit composition under his own name—*Caravan*—featured him in valve trombone solos on two recorded versions (Barney Bigard's group on Variety and Duke Ellington's full band on Master). Since then has been featured in many similar compositions in which he features his own solo work: *Pyramid*, *Congo Brava*, *The Flaming Sword*, etc. Is not a swing musician or hot soloist, but a brilliant and valued musician.

TRAXLER, GENE: W. bassist. Member of the first Tommy Dorsey Orchestra in 1935; stayed with him 4 years, then played with Joe Marsala for a while before joining Richard Himber, mid-1940. Featured on many records with Dorsey's band and Clambake Seven, Joe Marsala's Delta Four, etc.

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JAZZ FANS LACK A SENSE OF THE RIDICULOUS

says
"MIKE"

But in a way it is, lazy playing. It is playing that is unrehearsed, unpremeditated, playing with a spontaneous disregard for the true possibilities of music.

I know that to suggest to some of you that improvised playing is a lazy way of making music may be a heretical assertion. But improvisation is really only the fringe of music. There is so much more to be gained from music, once you have learned to take a less selfish standpoint; or, alternatively, have grown up enough to realise that your own little ideas which you play at a jam session are comparatively unimportant.

I know, too, that a jam session is a form of relaxation; it is also—very, very often—an appalling noise. Concerted improvisation is one of the most difficult things in all music to do successfully; it taxes the ingenuity of even the finest musicians in jazz. And yet we find the amateurs sitting down in the Rhythm Clubs and gaily rushing in where the most expert recording angels fear to tread.

NAUSEATING

One of the most disconcerting aspects of jazz is the lack of any sense of the ridiculous in its fans.

So long as there is enough noise going on, you will always find enough fans to encourage its continuance, fans who will stamp their feet four-in-a-bar and cheer at the end of every thirty-two bars or so.

Personally, I find the spectacle of this kind of thing as undisciplined and slightly nauseating. The last people to be pleased by such demonstra-

tions are the artistes at whom they are directed.

The main fault of the Rhythm Club jam session is that it encourages the amateur to ape the professional; the amateur starts out at a point which the professional reaches only after years of experience. The jam session should never be anything except an occasion for the expert to display his virtuosity.

Practical playing-time in the Rhythm Clubs would be far better spent in the reading of music, in the playing of printed arrangements, or of manuscript parts of arrangements by other members of the club concerned.

IMPROVISERS

I know that playing from music sounds awfully dull if you are dying to play the tenor like Hawkins or trumpet like Louis Armstrong.

But there is only one Hawkins, only one Armstrong; and there are innumerable amateurs who might develop into passable musicians if, instead of remaining—as the eternal jam session makes them remain—ath-rate improvisers, they concentrated instead on what they can do, instead of on what they would like to do.

The ideal Rhythm Club should be an institution where the first and final object is to teach the enthusiastic young jazz-hound to walk before he tries to run.

No. 159. At the June 11 meeting of the Finsbury Park Rhythm Club, at 7.30 p.m. at the Fishmonger's Arms, 287, High Road, Wood Green, N.22, Henry Bab will present a record recital entitled "Contrasts in Jazz." Rhythm enthusiasts are invited to these meetings. There is no membership fee, the weekly subscription being 6d. Instrumentalists can bring instruments and join the Jam Sessions.

Putney. Rhythm fans in the south-western London suburbs of Wimbledon, Wandsworth, Barnes, etc., are invited to get in touch with P. C. West, of 13, Lower Park, Putney Hill, S.W.15, with a view to forming a club in Putney.

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Incorporating RHYTHM

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Rhythm Clubs

No. 1. Over 200 people last Sunday voted the coloured band from Jig's Club as providing the best Jam Session yet. Augmented by Joe Appleton (tenor) and Brylo Ford (bass), the line-up is: Cyril Blake (tpt.), Clinton Maxwell (drums), Lauderie Caton (gtr.), and Errol Barrow (piano). Alec Ward, of Jig's, is arranging for a return visit in the near future. Next Sunday, West End musicians will provide another Jam Session, and the recital will be by Rick Sylvester on "Louis 18th." The usual mid-week meetings on Wednesdays are fast approaching Sundays in popularity.

No. 2. The last meeting of the Winchmore Hill Rhythm Club began with Stanley A. Wright's recital on "Jazzmen That Matter," and Mr. Wright and Bryant Cornell set alternate questions in the competition that followed. The Jam Session comprised Bryant Cornell (piano), Wally Harding (sax.), Dennis Cox and Norman Whiting (clar.), Den Walton (gtr.), John Ramage (drums), and Reg Norton (biddle). Next week there will be a recital on "Skin Wallopers," by Bryant Cornell. All interested should contact Mr. Cornell at 68, Dawlish Avenue, Palmer's Green, N.13.

No. 22. The June 2 meeting of the Notts Rhythm Club featured a Jam Session by club members, and that on June 5 included a recital by R. M. Taylor on "My Favourite Discs." A committee of four has been formed, and it is hoped to hold a dance very shortly so as to increase funds.

No. 41. The Leeds Rhythm Club met on June 1 at new premises at 113, Park Lane, to hear the first of a series, "The History of Jazz," by Jack Fields, and a recital by the secretary, Peter C. Littlehales, entitled "Great Names in Jazz." The Jam Session proved a great success. On June 8, at 2 p.m., the club meets again to hear the second in Mr. Fields' series, and there will be a Jam Session. All interested are invited, or may write the secretary at 16, Galway Street, Leeds, 11.

No. 150. A well-attended meeting of the Ilford and East Ham Rhythm Club on May 27 heard Wally Moffatt's recital on Joe Sullivan. Doug Mead also presented "My Greatest Kicks in Jazz," and there was a Jam Session by the Club Band. June 10 meeting will be an interesting innovation, as it will be entirely devoted to "The Blues." Bill Elliott will be guest recitalist, and the club band will devote their session to blues playing.

RHYTHM CLUBS

I didn't mean to suggest that what went on in a jam session should ever be committed to paper, nor even heard outside the four walls in which it takes place.

I notice, looking through the five-columns-per-page of the MELODY MAKER, that the Rhythm Clubs are flourishing. Records are being discussed and debated, recitals are being given, and the proceedings nearly always end up with a jam session of some kind.

These are the common functions of the Rhythm Clubs. I can't say that they are exactly my cup of tea, but I would never interfere with other people's pleasures. I decided that long, long ago, after my first and all-but-last visit to a Rhythm Club.

Some of you consider me intolerant from time to time. I'm not really; I am occasionally impatient, but I'm not intolerant. Thus it is that I usually refrain from commenting on Rhythm Clubs, except in A Nice Way.

I am too old now even to begin to wonder what on earth it is that inspires able-bodied young men and women to congregate together and solemnly discuss jazz, no matter whose jazz.

WAR AND JAZZ

It strikes me as being a completely pointless, unproductive pastime: an inexcusable waste of good time—except in war time, when the more useless things you can think of to fill your leisure hours, the better.

After all, one can't dig the garden indefinitely: even Lord Woolton occasionally goes home to lunch and spends an afternoon away from communal carrots. Thus in war time one might as well talk about jazz as about anything else. Certainly most of us are likely to know more about jazz than we do about the war.

We can't do anything about the war, whether we like what we hear about it or not. But we can do quite a lot about jazz. We can create it; we can shape its future. Not you and I, perhaps, but the members of all those Rhythm Clubs can.

How? you ask. I'll tell you. After reading through the minutes of the Rhythm Clubs as set out in this paper, it is obvious that a great part of the meeting time of these clubs is devoted to the playing of jazz.

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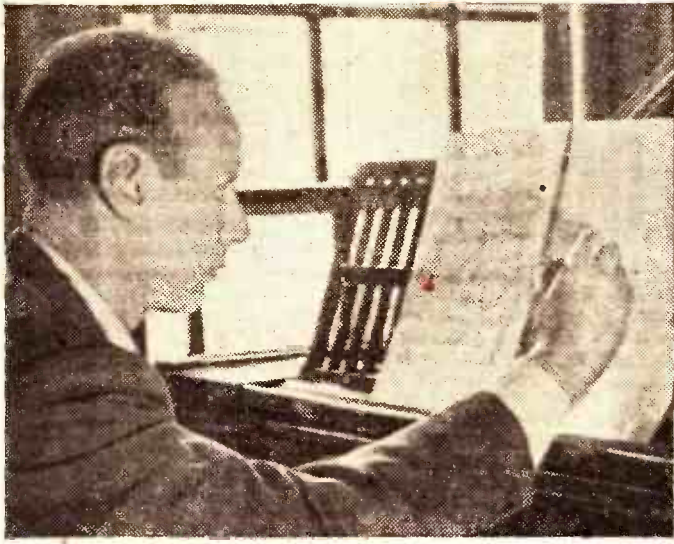
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MANNING SHERWIN

MANNING THE SONG HELM

Personalities in Paragraph

by
ERIC WINSTONE

Oliver film shortly due for production.

Yes, definitely, MANNING SHERWIN has journeyed a long way from the New York Stock Exchange, and while a single rung remains to be climbed on the ladder of success you can be certain he will not be satisfied until it is within his grasp.

Strangely enough, speaking of New York reminds me of the girl who went into a drug store for a bar of soap.

Said the girl, "Have you got any Lifebuoy?"

Said the shop assistant, "Set the pace, baby."

Just to show that Archer Street is not entirely to be found in Air Force blue these days, allow me to introduce Able-Seaman BEN CLARKE, who before the war used to be a very well-known accordion soloist up North.

In his old professional days Ben used to specialise in exhibition pieces such as *Flight Of The Bumble Bee*, *Jolly Caballero*, and other show numbers guaranteed to cram more notes into the minute than even Zez Confrey's famous musical *Kitten*.

Now, however, he has found that whenever the boys get together it is not the technique of the player that counts most, but the number of tunes he can remember, and it is the popular hits of yesteryear that have become the sea shanties of to-day.

Alas, for tradition! Where once in the days of Drake it was *Rolling Down to Rio*, the sailor of to-day confines his vocal efforts to such typical nautical stanzas as *Somebody Stole My Girl*, although where the Navy is concerned the boot is more likely to be on the other anchor.

Imagine "splicing the mainbrace," whatever that might be, to the strains of *Tiger Rag*.

Enough to make Nelson turn the other eye.

The sailor, of course, not our Stanley, the harmony king.

As pound, shilling and pence getters, JIMMY WICK and his Band of the Samson and Hercules Ballroom, Norwich, are certainly proving worth their weight in the same commodity to the Organising Committee of the town's War Weapons Week.

Playing every evening for charity dances, like the celebrated piper of Hamelin, their music has apparently cajoled a steady flow of subscriptions from out of the pockets of patriotic fans in the neighbourhood, and every day the financial total, like their own popularity, appears to reach higher levels.

Playing accordion solos with the band is ex-leader JACK SIMPSON, home on leave from the R.A.O.C., while another attraction for the residents is charming "DIXIE" MATTHEWS, described as one of the sweetest singers East Anglia can produce.

With Jimmy leading on trumpet, the remainder of the ensemble is as follows: Ralph Daniels (2nd trumpet), Albert Forster (trombone), Ralph Watling (1st sax), Basil Coleman (tenor), Dolly Bridges (piano), Bert Hollingsworth (bass), Harry Singer (drums), with, of course, Miss "Dixie" looking after the song section.

Incidentally, I hear all the boys double stirrup pump, and

Albert Forster, the trombonist, spends most of his time off the stand dashing round the streets in a Y.M.C.A. tea car, serving hot refreshments to the Services.

Reminds me of the tea, pie, and a slice I used to eat after midnight from a coffee-stall on the Embankment after a fifteen-shilling gig at Limehouse Town Hall, back in the roaring 'twenties.

In town last Saturday night, soldier guitarist TIG HART, recently returned from service in Egypt, came to the microphone to prove that the temperature in that part of the world has at least done nothing to impair the soothing qualities of that crooning voice of his.

Winner of a Mecca singing contest at Streatham Locarno many years ago, he was well on the way to making quite a name for himself in the profession as a vocalist when the war put a temporary stop to his promising career. As a skilled mechanic attending motor-transport out East, he has by now, no doubt, finally discovered just why the sands of the Nile should account for the camel's expression and the Sphinx's inscrutable smile.

Famous talent spotter LEONARD URRY, of the well-known radio feature *May We Introduce?* is shortly to turn film star in a new series of shorts to be made by Empire Films, Ltd.

Plan is to introduce many of those artists and musicians he has discovered in the past to cinema audiences all over the country, together, of course, with the old Maestro himself.

Sounds as if someone has discovered Mr. Urry...

Unprecedented happening in West End occurred recently when, going straight to his office after twenty-four hours on barrack guard, live-wire Lifeguardsman FELIX MENDELSSOHN was found shortly afterwards by client fast asleep in office chair.

First time he has ever laid down on a job... Straight from Hollywood by transatlantic carrier pigeon comes the news that crazy comedy in filmland will shortly lose the services of the famous MARX BROTHERS on the completion of their next picture *Step This Way*.

Should you pause here to ponder on the significance of such a statement in a musical journal, you may be interested to know that Groucho, he of the moustache, is planning to write a play, Harpo, the dumb harpist and blonde addict, is returning to Broadway to play in one, while Chico, who has often played piano in past films, has decided to go into the jazz business with a band of his own.

Featuring the well-known Chicago style, no doubt... Featured accordionist at the R.A.F. camp where he is stationed, KEN VOKINS tells me he is still putting in plenty of playing hours since he joined the glamour Service. Readers may remember that Ken came second last year in the All-

London Swing Accordion Contest, and as a Voluntary Bandsman he works in the Air Force Stores by day and swings out with the boys in the evening.

Wonder whether the drummer has his own Blenheim to carry his kit round on gigs?

Which reminds me of the two musicians in the Air Force who were sent over to Italy on a raid.

Flying over Naples, the pilot, an ex-trumpet player, suddenly asked his pal whether he had ever heard of the saying "See Naples and die."

"Yes," replied the other.

"Why?"

"Well," replied the first musician, "take a damned good look... the propeller has just fallen off."

From proud Father C. Edmonds, of 39, Royston Road, Penge, S.E.20, comes this excellent write-up on his son Gerald:

"Being a regular reader of the MELODY MAKER, I was pleased to read under the heading of 'Fifteen-year-old Troise Accordionist' about the player in question. This lad is my son, and, as you may surmise from his age, is just starting to make his way in the profession."

"I would like to thank you for the excellent write-up you gave him in your valuable journal."

"Prior to going with Troise, he was the boy soloist in Fredric Kupers Orchestra, of Plummers Restaurant, Bournemouth."

"Here once again the MELODY MAKER proved its value, as it was through the medium of the advertising columns that the lad was able to obtain an audition with satisfactory results."

Congratulations to both Mr. Edmonds and son Gerald. Seems to me there's a moral there somewhere for all musicians looking for engagements.

HIGHLIGHT of week at the Queen's Hotel, Southport, was visit of Freddy Schweitzer, tenor man of Hylton's "Garrison Theatre," and Kenny Baker, ex-trumpet with Ken Johnson. Both sat in with Harold Stevenson's Band.

Both are playing with the "Garrison Theatre" Show and they came along to enjoy a really good "bash" with Harold and the boys.

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In the palatial offices of a well-known firm of brokers a typist is engaged in giving a staccato impression of a tommy gun.

Behind her, like silent sentinels of commerce, a drove of tape machines are busily putting in a little private industry.

Out in the corridor bulls and bears chase one another merrily round the lift shaft.

But enough.

Come with me into the inner sanctum of this hive of finance.

There, beyond the door marked "Private," seated behind an imposing mahogany desk, is a young man deep in thought.

You hold your breath.

You remove your hat and hold it in the other hand.

What mighty problem can it be that furrows those boyish brows?

Have Balloons Incorporated gone up again?

Have the Italian Navy shares fallen below water level?

Listen... Why don't you stop guessing and ask me?

Actually, of course, since the young man's name happened to be MANNING SHERWIN, he was thinking of none of those things.

If you had gone a little nearer you would have seen that the document he was studying on the desk was nothing more than manuscript paper, and the problem of the moment was probably the insertion of a final melodic twist that would finally stamp the Sherwin personality on yet another song epic from the pen of this young composer.

Not that you would have realised this at the time, for strangely enough all this happened many years ago before he finally quit the Stock Exchange to find fame and considerable fortune in the world of music.

Quit he did, however, and Success, like the fickle goddess she is, did not smile on him for some time, until, after help from old college chum Richard Rogers, of the now famous Rogers and Hart team, he wrote the music for a new Broadway show titled *Bad Habits*, starring Robert Montgomery, film star to be.

This was right back in 1926, and for many years Manning marked time writing point songs for cabaret artists, eventually ending up by producing a number for Harry Richmond, that became a night club epic on both sides of the Atlantic.

Ask any club musician whether he knows a tune called *She Came Rollin' Down the Mountain*, and if he doesn't let's no club musician.

In spite of the profits shown, ambition still burnt strongly beneath the elegant folds of his tuxedo, and obtaining an appointment with Jack Robbins,

of the powerful Robbins Music Publishing House, he endeavoured to sell his music to the firm for publication.

At this juncture it pains me deeply that I cannot revert to popular fiction and tell you that he immediately sold all his material for an enormous sum.

In the interests of truth, and as some consolation for those readers who have nursed their frustration on the bitter pavements of Charing Cross Road, I must confess that the interview was not a success, and shortly afterwards, shaking the unappreciative dust of the big city from his semi-brogues, he motored out to the coast to seek consolation with old acquaintance "Bob" Montgomery, now on the up and up in motion pictures.

Enter the long arm of coincidence.

Within a week Manning found himself sharing the same residence as the head of the Robbins Publishing House, who turned out to be a fellow guest.

Under the mellowing influence of hospitality, however, the Great Man not only consented to listen to several songs, but finally signed him up on contract and introduced him to Hollywood executive Walter Wanger.

As a result of this good fortune Manning started to write music for films, and in the picture, "Vogues of 1938," produced that unforgettable hit melody *Lovely One*. Followed the music for "Blossoms On Broadway," "Stolen Holiday," and "Swing Teacher, Swing," which included the number *I'll Fall in Love With You Every Day*, a song which proved to be the theme tune of the *Queen Mary* when a few months later he made his first visit to this country.

Once in England, he joined the firm of Peter Maurice, writing such tunes as *The Same Old Story*, together with that epic ode to the Nightingale with a Berkeley Square complex that made the listening public bird-conscious for some considerable time.

By now, of course, Manning was established as one of the foremost writers of popular music in the country, and on the first night of the show "Magyar Melody," at His Majesty's Theatre, his latest composition titled *Music For Romance* literally stopped the show three times in succession.

Shortly after this he joined his present firm, Francis Day and Hunter, Ltd., for whom he produced *Who's Taking You Home To-night, If Tears Could Bring You Back, Moon For Sale*, and, currently, *The Little Boy Who Never Told A Lie*. With two brand new numbers in the show "Rise Above It," due to start next week at the Comedy Theatre, titled *This Heart Of Mine* and *How's About*, he is already at work on the score for yet another West End musical, together with several numbers for a Vic

A BIG BOUQUET FOR DOREEN VILLIERS

by "DETECTOR"

ONCE again it is Harry Parry and his Radio Rhythm Club Sextet who have to head this column for the week's outstanding broadcast for jazz enthusiasts.

Their performance last Friday (May 30) was conspicuous not only once again for the excellent playing of the group, but for two surprises.

First was the appearance of young Charles Chilton, who, home on short leave from the R.A.F., found time to come along not only to compère the show, but to sing a number and hear the Sextet play his composition *Two For Twopence*.

Chilton was, of course, Leslie Perowne's assistant in the B.B.C. Gramophone Department before being called up, and it is to his and Leslie's appreciation of good jazz that we owe the existence of Radio Rhythm Club, and, in a great measure, many of the better jazz record recitals.

As a singer, Charles would probably do well as a potato-peeler, but at least we have to thank him for an amusing song, *I'm Looking For A Guy Who Plays Saxophone And Clarinet And Doubles On A Flute, etc., etc.* (Incidentally, there's an American record of this number knocking about on some company's shelf. They might do worse than put it out.)

COMPÈRE CHILTON

As a compère, however, Mr. C. is a somewhat different proposition. His *Two For Twopence* had a trick rhythm which was as ingenious as it was effective. The fact that it more than once nearly stumped the Sextet is no reason why the number shouldn't be a great success if arranged for full band and published.

The second and even greater attraction was the singing of Doreen Villiers, who appeared in the programme as guest star.

Under the name of Pamela Gray she was with Harry Parry at the St. Regis about a year or so ago. She also broadcast with Ambrose recently.

Ambrose raved about her, but I doubt if even he knew what she could do. To my knowledge, she never sang with him the way she sang in this broadcast with the Rhythm Club Sextet. On her showing with Harry Parry's boys, I can say without hesitation and without fear of contradiction that she is so far and away the best hot girl singer—*forgive me*, Doreen, I should have said *girl hot-singer*—that this country has yet produced that all the others fade into insignificance beside her.

Properly handled—that is to say, put with the right bands and not ruined by commercial cornsters, she has a big future in front of her.

In fact, in Doreen, at last we have a girl who compares favourably with the better American coloured vocalists.

Listening-in during lunch last Wednesday week (May 28), I happened to hear "Calling The Canadians," a recording broadcast on the Forces wavelength of a Canadian Broadcasting Corporation programme.

I don't know how long these "Calling The Canadians" shows have been on the air here, but if this was a fair sample of them I can only ask why we can't have more of them, and why they don't put them on at times when more people are likely to be free to hear them?

As a variety show the broadcast was as good as many of the big high-spot American produc-

tions presented by N.B.C. and C.B.S. The band was excellent, there was a first-rate girl singer, and the comedy, with its first-rate script and slick comedians, made the B.B.C.'s efforts at what it calls humour sound about as funny and as snappy as an underdone poached egg reclining in a puddle on a wet Monday.

And having given the B.B.C. this kick in the pants, it is only fair that I should be allowed to digress from popular entertainment for a moment to suggest that the Corporation can do more than well at times.

It has in "Any Questions," presenting the "Brains Trust" (Sundays, 5.30 to 6 p.m., Forces), and the "Weekly News Letter" (Sundays, 7.10-7.30 p.m., Forces) two of the best programmes that any broadcasting enterprise has ever produced.

"Any Questions" has become one of the most popular airings, not only for the knowledge it provides on questions which have interested, but puzzled, most of us ever since we were kids, but also for the wit and humour with which the information is conveyed to us in a form in which it is most digestible.

I commend the "Weekly News Letter" to you as being the fairest, most complete, and most acceptable summary of the week's events that anyone could wish.

Back on the air again, Nat Gonella showed last week that he has lost nothing of his skill on his trumpet.

Ever since he became a star, Nat has been accused of copying Louis. The accusation is as well-founded to-day as it has always been. But, after all, Louis is worth copying, and it's probably better to be a good imitator than a bad originator.

Nat's band hasn't yet progressed far beyond the rough and ready stage, but it plays with a healthy swing, boasts a more than average pianist, and possesses a brass section that is showing considerable promise.

My thanks to G. F. Gray Clarke for his "One More River," which was broadcast last Wednesday (May 28) by Leslie Perowne.

The *One More River* was, on this occasion, not the Jordan, but, of course, the Mississippi, from whose towns jazz as we know it—or ought to know it—to-day came to us.

Among the more interesting information which the commentaries on the various records provided was the story of Handy's *Memphis Blues*.

In Memphis was a certain Mr. Crump.

"Mr. Crump," explained Leslie, "aspired to be Mayor of Memphis; so he planned an election campaign which would be, as they say, loud, fast and funny."

"In particular, he got himself a notably lusty brass band, and he craved a rousing, ear-and-toe-tickling tune for it to play. Handy provided him with that tune, and it swung Mr. Crump straight into the City Hall."

"But having served its original purpose, it refused, obstinately, to be forgotten. It acquired words and—eventually—a new name."

"Now, ironically, Mr. Crump is remembered only for his vicarious connection with 'Memphis Blues.'"

And there was plenty more on similar lines. I hope you heard it.

Arranging Axioms

THE study of arranging, it has been said with some persistence, is limitless. And the only way you will get anywhere at it is by continually studying the work of the well-known men. You see, there are fashions in arrangers just as there are in bands and styles.

For years, while Fletcher Henderson and Don Redman were doing admirable work, the fashion was for the white bands, and men like Arthur Lange and Frank Skinner were in the limelight most of the time.

Then you may remember what a terrific vogue Archie Bleyer had. He seemed to be doing all the arranging that mattered in America at one time. All these men are still very active, of course, but all the time new ones are springing up who get the spotlight.

One of them is Vic Schoen, a young ex-trumpet player who has been responsible for most of the arrangements used by the Andrews Sisters, and who is in terrific demand these days as an arranger in the swing style.

UNISON PASSAGES

Schoen uses a lot of unison passages in his arrangements, particularly in his introductions and modulations. In his trumpet-playing days Schoen used to say that if he ever got the chance of making stock arrangements he would see to it that the players all had interesting parts and that he would make them as much like specials as possible.

I think he has succeeded in giving the maximum of swing interest to even ordinary numbers. He often dispenses with the rhythm section altogether for a few bars, and quite often has only just a light drum rhythm going.

This is most effective, and I have shown an example of a modulation in this style from one of Vic's typical scores.

This arranger will repay a good deal of study, and I hope to include further quotations from Schoen scores in this series.

OUR COMPETITION

WHICH DO YOU CONSIDER THE TWELVE BEST RECORDS (SIDES) BY BENNY GOODMAN AND HIS ORCHESTRA (EXCLUDING HIS TRIO, QUARTET AND OTHER SMALL CONTINGENTS FROM HIS FULL BANDS) TO-DAY ON SALE IN THIS COUNTRY? (MAKES OF RECORDS AND CATALOGUE NUMBERS MUST BE INCLUDED.)

A prize of 5s. cash will be sent to the competitor whose entry corresponds most closely to the verdict of the majority.

Entries must be marked G8 in the top left-hand corner of the envelope, and addressed to the MELODY MAKER, 93 Long Acre, London, W.C.2, to reach us not later than Monday, June 23.

SUIVI CHANGE

MAX GOLDBERG, now in the R.A.F., has left the Suivi, and his place has been taken by Leslie Hutchinson, the former trumpet man with Ken Johnson, who has recently been playing on the air with Ambrose.

Sid Phillips is still leading the band at this very successful West End niterie, and with him are Max Abrams on drums, Phil Roberts on piano, and now Hutchinson on trumpet.

No. 163. Owing to Whitsun holidays, there was no meeting of the Twickenham Rhythm Club last week, but on June 8, at 2.30 p.m., it meets at 32, London Road, Twickenham, to hear Syd Pettit's recital on "Jazz Trombonists," which will be followed by a Jam Session. Instrumentalists especially invited.

COMMERCIAL CORNER

New Records Reviewed by "CORNLY"

IN introducing this new feature, or rather a revival of an old one by a new luminary to our constellation of star critics, we feel that the first thing we should do is explain that the pen-name under which he has decided to present himself is not intended as any reflection on the records with which he will deal, or the artistes responsible for them.

It is just the result of a circumstance which our scribe was in no position to influence when it happened—the bestowal upon him by his godfathers and godmothers, as one of a sequence of Christian names, of the appellation Cornelius.

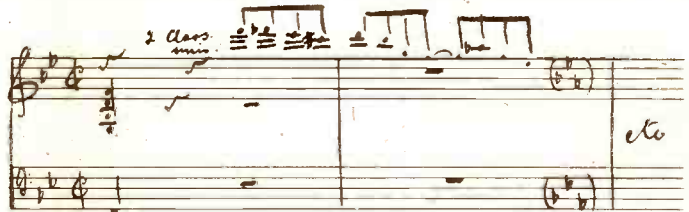
"On the other hand," says the worthy Cornelius (who, incidentally, is a critic whose opinions on jazz have been respected in the best circles for many moons), "if anyone should feel that my choice of the pseudonym 'Corny' is just my way of having a little dig at all

he has recorded four of the songs he sings in the picture—*Dig It* and *Poor Mr. Chisholm* (nothing to do with our George, by the way!)—on Columbia DB2014, and *Love Of My Life* and *Me And The Ghost Upstairs* on Columbia DB2018.

With good rhythmic accompaniments directed by guitarist Perry Botkin, all four sides are first rate, even though Fred may not be any Gigli, and even though in *Poor Mister Chisholm* one may miss the big-time arrangement which is such a feature of the number in the flick, and sprightly dancing which Fred does as he, in the film, acrobatically directs the orchestra.

TOMMY DORSEY and his Orchestra set something of a new high in vocal presentation with their new *Stardust* and *Swanee River* (H.M.V. BD5679).

This may be all very commercial for Mr. D., but it is effective



those good people who would have us believe that nothing in jazz that doesn't slavishly follow pattern of what they are pleased to call true jazz can be worth listening to or provide any enjoyment... well, that's O.K. by me."

And so, with these few words we commend you to "Corny," whose column, to be a regular feature in this publication, will, we hope and believe, give to our readers a service which in the past even the "M.M." has not always managed adequately to supply—a competent guide, written without favour, fear or prejudice, to the best "commercial" records, hot and up-to-date as they are issued.—EDITOR.

AMBROSE and his Orchestra have never shown to better advantage the superlative orchestral finish and knack of getting lovely arrangements than in the two delightful slow fox-trot songs *Falling Leaves* and *A Little Steeple Pointing To A Star* (Decca F7848).

Vocals, respectively by Sam Browne and Anne Shelton, are both outstanding.

And, what's more, the recording is so good. Why can't Decca always record like this?

LEW STONE, with what is described as his Concert Orchestra, has produced something which ought to be a big success—popular standard and light "classic" favourites dressed up, by means of novel and most ingenious arrangements, in new form.

First titles are *Turkish Patrol*, Mendelssohn's *Bees' Wedding*, and Rimsky-Korsakov's *Flight Of The Bumble Bee* (Decca F7784).

Needless to say, the musicianship is above reproach. But it's the ideas behind the arrangements that make the music so tasty.

I commend these records to the consideration of the B.B.C. A programme of things like this by Lew and his Concert Orchestra would be a change from what has become the all-too-well-trodden path.

FRED ASTAIRE fans, especially those who have seen, or will see shortly when it goes in the provinces, his latest film, "Second Chorus" (featuring also Artie Shaw and his Band), will be interested to know that

sweet music, and it has the benefit of a man and a band who even in such things let you know that they can play in the jazz idiom.

CONNIE BOSWELL'S is the first record to come out here (on Brunswick 03156) of *Amapola*, a song that is No. 1 seller in America, and may well achieve equal success here.

Its appeal lies in the fact that it is a simple intermezzoish sort of tune that reminds you of the late Herman Finck's *In The Shadows* and such things, but isn't really any of them, yet you find yourself humming it after only a hearing or two as though you'd known it all your life.

Connie sings it delightfully.

JACKIE HUNTER, Canadian ex-drummer, and now star comedian on Gerald's broadcasts, has provided the comedy hit of the month in *Down By The Winegar Works* and *The Life Of The Party* (H.M.V. BD921).

No need for me to tell you anything more about these sides, as you'll have heard Jackie doing the numbers over the air, except that he himself does the Hawaiian guitar and tap-dancing imitations.

LETTER

WHILE admiring Carter Hemen-dously for his alto playing, I cannot begin to place him on an even footing with Hodges as a jazz exponent in the true sense of the word. Although Carter's tone is perfect—perhaps a little too full for jazz—his solos do not seem to be inspired in the same way as Hodges'.

There is no finer example of a jazz musician than Johnny Hodges, with the possible exception of Armstrong or Hawkins.

His style is intensely Negroid, but the tone of his playing has not suffered at all. He possesses the Negro's gift for spontaneous invention, and it is this quality which makes him the greatest alto man. There is unlimited invention in his mind.

I defy anyone to produce a solo made by Hodges that is not outstanding; they are always perfectly timed and balanced, rushing all over the place with exciting trills. The vibrato he usually enters with on a high note is the loveliest thing in jazz.

It is impossible for me to give any one outstanding representative solo as Hodges' best, but I think his superbly varying alto in *Never No Lament* is as good as any, and serves to show him off at his best, and practically any Ellington side has some fine work by Hodges, usually alternating with Cootie Williams.

R. Vlasto
(playing alto in Charterhouse School Band).

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WANTED, versatile instrumentalist.
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WANTED, trumpet and clarinet;
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Rhythm Clubs

No. 151. The June 5 meeting of the
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New 'Jungle Trumpet' Craze," and
all interested in joining the club
should contact secretary V. M.
Thornes at "The Gables," 172, Wake-
field Road, Dewsbury.

N.W.3. The meeting of this club
on June 6, at 7.30 p.m., at "The
King of Bohemia," Hampstead High
Street, will include a "Riddle
Rhythm" feature, explained and
presented by Toby Hancock, with a prize
either of cash or records as desired.
The record recital of Stephane
Grappelly's work is in honour of his
acceptance of presidency of the club,
and will be arranged and presented
by Eric Preston. Records made by
members Ted Snoad and Norman
Wareing with Eddie Maiden's "Bag
o' Nails" Band will be presented in
the interval, and the evening will
end with a Jam Session. Visitors
welcome, and invited to sit in with
the band.

Whitstable. All interested in the
formation of a Rhythm Club in Whit-
stable should write R. Chandler, at
"Hillside," Bayview Road, Whit-
stable, Kent.

REVISED SCALE OF CHARGES

IMPORTANT ALTERATIONS IN CLASSIFIED RATES

The charge for Classified
Announcements is now 1/- per line,
with a minimum of 3 lines, for
advertisements under any of the
following headings:

ENGAGEMENTS WANTED,
MUSICIANS WANTED,
INSTRUMENTS FOR SALE,
INSTRUMENTS WANTED,
BANDS WANTED,
**MUSICAL SER-
VICES,**
**PRINTING RECORDS FOR
SALE,**
**RECORDING, PERSONAL
TUITION, JAZZ or SWING PUBLI-
CATIONS** and other ordinary an-
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for one insertion is **THREE
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SAXOPHONE 2/- PER LINE

Not more than 3 display
lines, of 2/- to 3/- per line
type, can be used in any
single advertisement.

All Small Advertisements must be prepaid
and sent to arrive not later than noon
TUESDAY, to the Advertisement Manager,
Telephone enquiries should be made to
Temple Bar 2468, extension 258.
Small advertisements received by tele-
phone will be held pending the receipt
of cash.

Classified Advertisements for insertion
in "The Melody Maker" should be
handed in at the Trade Counter, Third
Floor, 92, Long Acre, London, W.C.2.
NOTE—Insertion ordinarily constitutes
acknowledgment of remittance, but for
7 insertion orders or more a receipt
will be sent.

1.—All advertisements are accepted
subject to the "copy" being approved
by the Management. 2.—The Manage-
ment reserves the right to refuse to in-
sert any advertisement, even though
accepted and paid for, and to make
alterations necessary to the main-
tenance of its standards. 3.—The
Management does not undertake that
the Advertisement will be inserted or
that it will be inserted on any specified
date or dates. 4.—Cancellation or
alterations of "copy" must be received
at "The Melody Maker" offices not
later than Tuesday mid-day for the
issue of that week. 5.—All orders
and contracts are accepted subject to
cancellation by the Management
without notice.

F. S. PALMER, Advertisement Manager

"THE MELODY MAKER"

92 LONG ACRE, LONDON, W.C.2

Telephone: TEMple Bar 2468

CLARINET, Boehm "A2" low pitch, as
new £8 8s.

CLARINET, "Lamy," Bb, low pitch,
ebonite, simple system, as new £7 7s.

FOLDING BASS DRUM, "Warwick,"
double tension, gold glitter, new, in
case £16 15s.

TRUMPET, "Dominant," Bb, low pitch,
sil.-ptd., dance model, in case £7 7s.

50 PROGRESSIVE DRUM RHYTHMS
RAY BAUDUC. 2/1 Post free.

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WOOD'S, 59, Frith Street, W.1. 10
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RIDGEMOUNT Console, chrome, £7;
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Cymbals, £1/10; paper-thin 10-in.
Cymbals, 12/6.

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Accordion, as new, £20; Selmer Elec-
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FROST, 6, Meard Street, W.1.

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15/-, 17/6; white and transparent calf.
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SILVER Flash collapsible bass
drum, S. tension, your own bass drum
taken in part exchange plus £8/10.—
LEN WOOD.

CYMBALS, Zileco 10-in. £2, 11-in.
£2/5; paper-thin, perfect tone, imita-
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10-in. 12/6, 11-in. 13/6, 12-in. 15/6.—
LEN WOOD.

KRUPA style Tom-Tom, 14 in., blue
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internal tone control, £8/10.—LEN
WOOD.

KRUPA Stricks genuine Shinglerland,
8/6, post free.—LEN WOOD.

GOLD flash and chrome 14 x 7
snare drum, as new, £6/10.—LEN
WOOD.

£5,000 stock of piano accordions,
trumpets, saxes, ukas, banjos, etc.,
best offer; quickly.—SAMUELS, Man-
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COLLAPSIBLE console, blocks 15-
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ARISTONE guitar, 19 gn. model, as
new, 8 gns.—S. F., 247, Philip Lane,
Tottenham, N.15.

DRUM KIT, 26-in. B.D., chrome
floater-head S.D., tray, blocks L.L.,
cases, etc., nearly new, £16.—83,
Spencer Road, Wealdstone, Middlesex.

DRUMMERS—I have purchased the
entire salvage stock from Len Wood's
bombed shop in Richmond Buildings,
W.1. Bargains obtained in drum kits,
tymps, vibraphones, bells, consoles,
tom-toms, all accessories and special
finishes. Enquiries to K. STEARN,
115, Longwood Gardens, Ilford. Val.
1528.

DRUM KITS, 7 gns. to £20; all
full size, complete; all makes and
finishes. Tom-Toms, 5/- to 4 gns.
Pair of Tymps, 10 gns. Pedal Tymps,
£30. Leedy Concert Vibraphone, £30.
—KEN STEARN.

BANDS WANTED

Rate: 1/- per line. Min. 3/-

THREE OR FOUR-PIECE band
wanted, must be capable of strict
dance tempo and able to entertain,
for lounge and saloon bar; hours from
8 p.m. to 10.30 p.m. every evening and
Sundays; wages £12 per week; ladies
or coloured band not objected to.—
Apply, PIED BULL, 1, Liverpool
Road, N.1. Ter. 3218.

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A choice selection of New and Second-hand
instruments from the most comprehensive
stock in the country. Every instrument com-
plete with case and accessories and in perfect
playing condition.

SAXOPHONES. £ s. d.
York Soprano, Bb, l.p., s.p.g.b. 9 0
Buescher Soprano, l.p., s.p.g.b. 10 10
Hawkes XXth Century Soprano, l.p., s.p.g.b. 11 10
Hawkes C Melody, plated, l.p. 15 0
Pan-American Baritone, s.p.g.b., gold lac, as new 22 10
King, lac, l.p., perfect 25 10
Cona Baritone, l.p., s.p.g.b., almost new 27 0
Martin, l.p., s.p.g.b., excellent 27 10
Pennsylvania Alto, l.p., s.p.g.b. 27 10
Rene Guenot Tenor, s.p.g.b., repadded 28 0
Cona Alto, s.p.g.b., repadded 28 0
Selmer "22" Alto, s.p.g.b., overhauled 26 15
Selmer "Adolphe," l.p., lac, like new 29 15
Selmer "Super," s.p.g.b., perfect condition 31 0
Martin Alto, l.p., s.p.g.b., perfect, new 32 10
Cona Alto, lac, 1940 model, like new 42 0
Buescher Alto, g.l., l.p., bdy. und., 1940 mod. 49 0

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Tyer, s.p.g.b., h. and l. pitch 7 18
R.E.F., s.p., h. & l. 8 8
Jedson, s.p.g.b., a change, little used 8 15
Brown, s.p.g.b., like new 10 15
Broadway, s.p.g.b., h. and l., perfect 11 11
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Val Gondella "Broadway," s.p.g.b., h. and l., lac, new 12 15
Paul Gavoor, s.p.g.b., s.p.g.b., mod. 13 10
Dearman, "Master Model," like new, s.p.g.b. 14 10
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American Standard, s.p.g.b. 15 0
Premier "Ace," s.p.g.b., soiled only 18 10
Benson Proleano, s.p.g.b., almost new 20 0
Benson "International," s.p.g.b., perfect 22 10
Conn, s.p.g.b., l.p., med. bore 25 0
Conn, lac, recent mod., l.p. 29 10

GUITARS. £ s. d.
Spanish Guitar, good condition, case 4 0
Avalon, Cello Med. F. holes 7 10
Radiotone, hardly used, F. holes 9 9
Electric Guitar Amplifier only, new 11 11
Barnson, U.S.A., little-used, F. holes 12 10
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Epiphone "Spartan," bd, new, value £40 27 10
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TROMBONES. £ s. d.
Leviathan, h. and l. n. s.p. per 10 0
Boosey, l.p., lac, dance model 11 11
Conn, l.p., lac, perfect, key C 12 10
Selmer, l.p., lac, brand new sample 27 10
Buescher, 1940 model, lac, terrific offer 28 0
Vincent Bach, l.p., lac, like new 30 0
Olds, brand new, lac 38 10
Super Olds, new, l.p., lac, perfect slides 42 0

PIANO ACCORDIONS. £ s. d.
Settimio Soprano, 12 bass, like new 6 6
Geraldo, 48 bass, 2 voice, 34 p.k., new 10 0
Geraldo, 48 bass, 3 voice, coupler, new 12 15
Alvairi, 80 2/34, black, as new 13 6
Alvairi, 120 2/41, blue finish 15 0
Settimio Soprano Baritone, 48 3/34, new 17 10
Ladies' Model, 60 bass, 34 p.k., coupler 15 0
Casali, 120 3/41, special model, coupler 19 10
Hohner "Tango," 120 3/41, cpl., perfect 20 0
Geraldo, 120 3/41, coupler, new 21 0
Galanti, 120 3/41, special model, coupler 25 0
Santanderi, 120 3/41, late model 19 0
Santanderi, 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. £ s. d.
Buffet, Bb, h.p., sim. sys., no case 5 0
Mabilon, A, simple system, high pitch 5 0
Martin Freres, l.p., Bb, Albert 7 15
Martin Freres, Bb, l.p., Albert system 8 8
Buisson, Bb, l.p., Albert system 9 9
Lewin, Bb, Boehm, l.p., perfect 14 14
Selmer "Sterling," Bb, Bbm, l.p., evl. hls. 17 10

DRUMS. £ s. d.
Premier de Luxe Snare Drum, 14 x 5 5 0
Drum Kit, black, trap table, tom-blocks, etc. 21 0
Complete John Grey Drum Kit, little used 19 19
Complete Console Kit, gold glitter, bdy. used 36 15

AMPLIFIERS. £ s. d.
Tonemaster, 5 valves, complete 15 0
Melody Maker, "Twin Speaker," gnu., new 32 10
Truevoice 15, a.c., d.c., new 42 0

MY SPECIAL OFFER Tenor Sax M'pieces AT PRE-WAR PRICES!

PENNSYLVANIA (Various Lays) £ s. d.
JOE CROSSMAN (Various Lays) 0 10 6
PARAMOUNT 1 10 6
MARTIN (Metal) 1 15 0
GEORGE EVANS 2 5 0
BILLY AMSTELL 2 5 0
PAT SMUTS 2 5 0
CHU BERRY SPECIAL 2 17 6
HYMIE SHERTZER 2 17 6

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LONG LIFE TO NEW REEDS
NEW LIFE TO OLD REEDS
This truly amazing preparation, finally developed
by the largest laboratories in the world, is worth its
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as long or longer than 20! Invest immediately in
a bottle. 2/9 per Bottle. Postage 3d. extra.

Famous Precision Reeds

Alto 1/2 each. Tenor 1/3 each.
(postage 4d. extra with each order)

Special Offer!

REED EX

1/9 per bottle ONLY, with order for six reeds.
"Reeder-EX" reeds 3d. each extra.

SHOWROOM OPEN SATURDAY MORNINGS
EVERY INSTRUMENT GUARANTEED
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LEW DAVIS PRODUCTS LTD., 134, Charing Cross
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WANTED ALL-LADIES BAND

Leader must have ability and personality
and know "Palais" tempos.

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NO SHORTAGE OF SECOND-HAND INSTRUMENTS

Private individual has been appointed to dis-
pose of a large stock of second-hand instruments:

SAXOPHONES, TRUMPETS and CLARINETS

BARGAIN PRICES

All enquiries to Box No. 1026

FORTHCOMING CONTESTS
ALL-CHESHIRE
DANCE BAND CHAMPIONSHIP
FRIDAY, JUNE 20, 1941
 at the
PARR HALL,
WARRINGTON
Dancing 8 p.m.—1 a.m.
TICKETS: 2/6 in advance (obtainable from Dawson's, 65, Sankey Road, Warrington), or 3s. at doors.
 Organiser: Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham MAIn 1431), from whom Entry Forms are now available.
 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.

WARBURTON AIRS
 Jerry Dawson writes:—
 Yesterday (Thursday, 5th inst.) in the "Flippant Fingers" programme was pianist Reg. Warburton, and it has just occurred to me how strange it is that even though this feature has been on the air regularly for two or three years, this is the first time that Reg. has been included.
 Known for years as one of the best dance pianists around the north, Reg. has broadcast time and again with various bands and orchestras, but somehow this particular piano spot has always evaded him.
 I hope you heard—and liked him!

NORTHERN NEWS NOTES
 by Private **JERRY DAWSON**

TAKING his annual trip around the North, Stan Bradbury, of the music firm of Bradbury, Wood, Ltd., was in Manchester last week-end burning the town up as usual with his exuberant personality. Although only two-and-a-half years old, his firm appears to get more than its fair share of hits, and, big as some of them have been, his latest plug tune looks like showing a clean pair of heels to them all.

This is that delightful bit of nonsense *I've Got Sixpence*, which, though only three weeks old, is already a great favourite with the troops.

Also in Manchester last week-end, home on leave from his military duties, was trombonist Frank T. Tebb, late of Freddy Platt's and Jack McCormick's Bands.

Frank now has two stripes up and has landed himself a good job at his Brigade Headquarters. He still manages to do a little playing both at the station and at a dance hall in the northern town in which he is domiciled.

Also home on leave last week were Harry and Guy—sons of impresario H. Newton Lane, both of whom were in their father's business and are consequently well known amongst band leaders and artists. Guy, who is in the R.A.M.C., is now a Physical Training instructor and is very proud of his two stripes and crossed swords.

Owing to their being at different stations, this is the first time the brothers have met since Guy "joined up" nearly eighteen months ago.

By the way—H. Newton Lane has now relinquished control of the Levenshulme Palais, which is under new management.

Tommy Whitefoot and his Band have remained, and the band has recently been increased in strength to nine-piece. Tommy tells me that business is very good indeed, the only fly in the ointment being that he has recently been passed A1 and is awaiting his call-up for military service at any time now.

Still the postman delivers his "shocks"—the latest to receive his papers being pianist Harold Beasley, of Joe Orlando's Band at the Midland Hotel, Manchester, who reports for duty with the R.A.F. on Tuesday next (10th).

At the moment, it is impossible to even guess who his successor will be, and I don't envy Joe his job of finding someone to replace so fine a pianist.

Playing still another return visit to the Palace Theatre, Manchester, last week, Henry Hall's Band provided me with a couple of surprises.

Back on the piano chair was our old friend Bert Marland, who replaces Ronnie Odell. Ronnie is now serving with the R.A.F., and is, I believe, stationed in the North-East. Bert has been playing of late for Joe Orlando at the Adelphi Hotel, Liverpool, and that his hand has lost none of its cunning is evidenced by the fact that the lay Press in their weekly criticisms of the shows in town were very lavish in their praise of Bert's solos.

The other surprise was the appearance as featured vocalist of Jack Plant, who, like the famous brook, seems to go on for ever. Jack takes the place of Bernard Hunter, who moves on to a resident berth in the West End.

Probably Jack's greatest asset is his versatility, and in a band such as H.R.H.'s, which is expected to appeal to probably a wider public than any other name band in this country, he should prove a most valuable acquisition.

Did any of you chaps happen to hear last Saturday's "Saturday Radiogram" in the Forces Programme? I did, and was pleasantly surprised to hear a record of an interview with Duke Ellington, by our late editor Percy Mathison Brooks.

I haven't seen Percy since he joined the R.A.F., and it brought back a flood of memories to hear again the old familiar voice which to me will always be indelibly associated with the announcements of Contest results.

This was also, strangely enough, the first time I had ever heard the Duke speak, so that I had reason to be doubly pleased.

Another coincidence was that this programme immediately followed "Saturday Diversion," the entertaining Carroll Gibbons show, in which the voice of the present "M.M." Editor can be heard every week conducting a "quiz" of his own devising called "Transatlantic Tease-time."

Melody Maker
 Incorporating **"RHYTHM"**
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MUNRO BREAK RECORDS
Hugh Hinshelwood's Glasgow Gossip

RONNIE MUNRO tells us that on the visit to Rothesay recently of the B.B.C. Variety Orchestra, all records were broken for the Sunday concerts. The "Madeira" is certainly getting much more of the entertainment spotlight than of yore, and there ought to be more scope for record breaking when the holiday-makers arrive.

Business at the Plaza has been so good this past winter that, contrary to the usual custom, the hall is remaining open well into June, with Bennie Loban and his Boys still on the stand. Bennie has had a real successful season, pleasing "public" and "party" patrons alike.

SWING SLATED!

"Music of defeatism. That sort of dope is no use to Democracy... it stupefies souls."

In these words has Sir Patrick J. Dollan, Lord Provost of Glasgow, described swing music.

Well, this isn't the place for argument, but it does seem strange, considering the origins of swing music, that 130 million Democrats and Republicans have been wrong all these years!

Jimmy Love, well-known local sax-fiddle, has fixed up with the band at the Locarno Club, where he will join an old friend in Albert Gray, piano. The Locarno Club, like the Piccadilly, where Frank King plays, is managed by Alan Fairley, who has kept both these niteries going strong without interference by blitzes so far (touch wood!).

As announced last week, Laurie Blandford has been booked to direct a big band at Dennistoun Palais, Glasgow for the summer season.

Laurie is well known in the South of England, and has been playing, with some of the other boys in Edinburgh for a while.

Meantime, the Palais is carrying on right throughout the summer, as it has certainly shared in the good business done this past winter.

FOR CHARITY

George Elrick and his Music Makers supplied the stage band attraction at the big charity concert in the Alhambra the other Sunday, the pit band being recruited from various Glasgow theatre orchestras, with members of Louis Freeman's Band.

Neil McCormack, whose Glasgow Musical Agency is still going strong, was depping up at the Playhouse recently, but has now fixed up again on alto at the Lorne Dance Hall, with David Brown's Band. Neil left this job some time ago after a long spell there, but is back with the outfit again.

Arthur Jacobsen, ex-leader at the Floral Hall, Southport, is forming an 18-piece for the summer, and needs brassists particularly. All interested should apply to him at 64, Promenade, Southport.

No. 77, The Cambridge Rhythm Club, after a cessation of nearly two years, is being re-formed, and all interested should write Len Salmon at 46, Blinco Grove, Cambridge.

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