

# Melody Maker

INCORPORATING RHYTHM

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JULY 5, 1941

## STARS TO TOUR IN NEW AMBROSE OCTET

THIS IS BLITZED  
PLYMOUTH!

### MANTOVANI LEADING FOR HYLTON

**JACK HYLTON'S** new show "Lady Behave," opened this week at the Palace, Manchester, where it will remain for two weeks before going to Blackpool.

Then it will open at His Majesty's Theatre, London, on July 30. Freddie Bretherton has gone up to Manchester for the first week to conduct the show, and, since he did the entire orchestration, he is obviously the man to take charge of the orchestra.

However, when the show comes to town, Mantovani will handle the stick, which should be a welcome departure for "Monty," one of the most accomplished and popular fiddle leaders in the profession.

### Fretlist Syd, R.A.F.

**ACE** Lew Stone guitarist, Sydney Jacobson, brother of famous drummer Jock in the same band, has received his calling-up papers, and leaves to join the R.A.F. on Tuesday next.

This will leave a hole in the Stone personnel that has yet to be filled.

Sydney is not joining as a musician, though there is little doubt that his guitar will accompany him north.



A regimental dance band plays on Plymouth Hoe, and you would hardly think, from this care-free scene, that Plymouth has been one of the most badly blitzed towns in England. The line-up of the band, which is very popular in South Devon, is L/Cpl. A. E. Bissenden (alto); Pte. K. Newport (tenor, clar.); L/Cpl. Bob Shields (trpt.); L/Cpl. C. Shepstone (trombone); Cpl. Tommy Thomas (piano); and Pte. Rex Frost (drums).

ON MONDAY WEEK, JULY 14, AT THE FINSBURY PARK EMPIRE, AMBROSE LAUNCHES A NEW OCTET SHOW, INCLUDING SOME ARTISTS WHO HAVE NOT HITHERTO APPEARED UNDER HIS BANNER, AND WITH THE ACCOMPANIMENT OF A SMALL, ALL-STAR BAND THAT SHOULD SET THE JAZZ FANS BY THE EARS.

Of the names permanently associated with Ambrose, only Ann Shelton and Les Carew remain, and since this is the first time that Ann has had an opportunity of appearing in public since her enormous radio success, she should go over very big.

Trombonist-comedian Les Carew will also receive a big welcome, for he is now back in harness again after being invalided out of the Army.

#### SWELL BAND

The band which will accompany the show consists of Carl Barriteau, the wizard clarinet-alto; Dave Wilkins, the phenomenal trumpet player, who has been playing on all Ambrose's broadcasts and records; Aubrey Franks, the up-and-coming tenor star; Max Abrams, who needs no introduction, on drums; George Gibbs, of Roy Fox and Hatchett's Swinglet fame, on bass; Ronnie Selby on piano; Norman Hackforth on second piano, and, of course, Les Carew on trombone.

Ambrose has taken the ambitious step of bringing into his new show a number of artists well known to stage audiences.

Film star Polly Ward (fresh from the "Orchids and Onions" show) will be a big attraction, and so will Bill Fraser, the comedy sensation of "New Faces."

The remaining star of the show is Hugh French, well-known singer and actor on stage and radio, and he will be seen leading the band—in which he is now receiving careful coaching from Ambrose.

Dates so far set for Ambrose's Octet are July 14, Finsbury Park Empire; July 21, Watford Town Hall; July 28, Metropolitan, Edgware Road; August 4, New Cross Empire; August 11, New Theatre, Oxford; August 18, Empire, Chiswick; August 25, Hackney Empire, and then a tour of the provinces.

### LOBAN TAKES OVER AT COVENT GARDEN

AFTER a tremendously successful season at the Plaza, Glasgow, Benny Loban will take his Music Weavers into the Royal Opera House, Covent Garden, commencing on July 7. So successful was Benny at Glasgow that the management of the Plaza kept the place open during May for the first time in fifteen years.

Benny goes into the Royal Opera House for two months, after which he returns to Glasgow in September.

He will use a 10-piece outfit with a girl crooner at the Royal Opera House, and a combination is now being set.

### More Chesney Lessons Over The Air

NEXT Thursday (July 10), at 7.30 p.m., harmonica-ace Ronald Chesney commences a new series of lessons over the air.

He will teach producer David Miller (and listeners) how to play the harmonica in a series of easy lessons.

Victor Silvester is also to give ballroom-dancing lessons over the air in a new series of programmes starting July 30.

The personnel of the band with which Miff Ferrie took over at the Nut House very successfully on Sunday is Reg Owen (alto and clar.); George Stevenson (alto and bari.); Jack Harris (tenor, trpt., violin, vocals); Bobbie Davis (piano); Les Leston (drums), and, of course, Miff leading on trombone.

## NORTH BRITAIN FINAL FIXED

All Set for Ashton-under-Lyne, July 18

### The Balloon Went Up So Rabin's Airing Went Off.

**LISTENERS** to Oscar Rabin's late-night broadcast on Saturday night had a surprise when, while Beryl Davis was singing *Goodbye, Heartaches*, her voice suddenly trailed away, and the band stopped playing.

They had not been faded out, and one could hear coughs and slight noises in the studio, though these noises were very different from the usual babel that greets the official end of a broadcast.

After a minute or so of waiting, an announcement was made that was the end of dance music by Oscar Rabin, and the remaining two minutes to midnight were occupied by the playing of a Billy Cotton record.

The MELODY MAKER has now discovered the explanation for this mysterious set-up.

The lights went out suddenly in the middle of Beryl's number, and, as the boys were playing the tune for the first time, they were unable to proceed.

With a self-control that does them all credit, they gave no audible vent to their feelings, but waited in silence until they were taken off the air.

And the omniscient MELODY MAKER has even discovered the explanation of the darkness.

A barrage balloon had broken adrift, and its trailing cable had fouled the B.B.C. light-wires.

SUFFICIENT acceptances from the eligible bands have now been received to enable us to state that, barring any last-minute war time emergency, the Grand North Britain Dance Band Championship Final, originally mentioned in the "M.M." of June 14 last, will definitely take place.

IT WILL BE HELD ON FRIDAY, JULY 18, AT THE PALAIS DE DANSE, ASHTON-UNDER-LYNE, LANCs—ONE OF THE LARGEST AVAILABLE HALLS IN THE PROVINCES, WHICH ACCOMMODATES WELL OVER 1,000 PERSONS IN ITS SPACIOUS GALLERY AND ON ITS LARGE DANCE FLOOR.

Dancing by the public, to which the contest will take place, will commence at 8 p.m., and continue, it is expected, until 1 a.m.

Adjudication will commence, according to the number of bands, between 9 and 10 p.m.

All competing bands will in due course be notified by organiser Lewis Buckley of the time at which their attendance will be required.

#### PRESTIGE VALUE

Tickets for the public are 2s. 6d. each in advance, obtainable from the Palais, or 3s. at the door on the night.

Bob Pendleton's resident band will be in attendance throughout the evening.

As this Grand North Britain Championship Final takes the place of the famous Blackpool All-Britain Final (which is having to be held in abeyance until after the war), the mere right to compete in it is in itself a signal honour for any band, the prestige and publicity value of which will alone be adequate reward.

Only those bands which have

been placed in an Area Championship this season, plus certain bands seeded by virtue of their being holders of championships held last season, are eligible to compete. Therefore their standing and merit are already assured.

But the supreme attainment for any band will, of course, be the winning of the event. It will mark the happy recipient of the award as the finest of all Britain's amateur and semi-pro. bands—an honour which will not fail to produce its more tangible rewards—and the keenest of fights between the best bands of the North is confidently anticipated.

Moreover, there will be all the usual prizes to be won as the more immediate symbols of success—including a Championship Trophy, the MELODY MAKER Bannerette of Honour, and Diplomas to each of its members for the winning band, mementos for each member of the second and best "small" band, and handsome donations for the best individual instrumentalists.

"K.P." 16<sup>TH</sup> STAR PARCEL

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**DON'Ts**  
FOR  
**DANCE BANDS**

### DON'T LEAVE YOUR SINGER IDLE.

I THINK it was Jack Hylton who made the great discovery that a singer looks out of place in a dance band when he's not singing.

The poor fellow just sits around—usually in the same costume as the rest of the band—feeling uncomfortable, and looking like a dog's fifth leg, just waiting for his few minutes in front of the mike, then slinking back to his seat and waiting—waiting—waiting.

J. H. observed this, with his usual flair for stage showmanship, and gave his miscellaneous singers instruments to hold, together with instructions that the singer should go through the motions of playing it.

Everybody thought this was very funny, and not a little ridiculous. But J. H. was dead right—and it's a trick that those small bands that support a non-playing singer should copy.

The guitar is the favourite "fake" instrument. Strung with thin elastic "strings," it can be strummed in a realistic manner without any danger to the band's musical reputation.

Timpani are another fake, but I distrust this one. A fake violin has been used, too, but this calls for quite a lot of skill and at least a working knowledge of the instrument.

Stick to the guitar—any old guitar will do. Your guitar player will give the singer enough instruction in half an hour for him to convince the casual onlooker that he is really playing.

Moreover, it gets over that great fault of most singers—what to do with their hands.

## She Can Make You Sing Low, High, Or Both!

TEACHER of Doreen Villiers, rated by the experts as perhaps the greatest swing singer in the country to-day, Miss Mabel Clifford is the exponent of an astounding vocal theory.

Miss Clifford claims that everyone can sing in every range, and therefore there are no sopranos, contraltos, basses or tenors; and in proof of this revolutionary contention she demonstrated to the MELODY MAKER by singing the famous bass solo *Drinking* and then a Donizetti aria for coloratura soprano!

Miss Clifford says that from the very first lesson she can do this, and in any case can expand the vocal range of dance band singers and improve their quality.

Doreen Villiers is a pretty good testimonial, and dance band vocalists who feel that their voices are not all they might be can get in touch with her at 6, Powerscroft Road, London, E.5.



Mabel Clifford

### PALLADIUM CLAUDE

CLAUDE BAMPTON, former leader of the Bandits, is now playing piano in the London Palladium pit band under the baton of Freddie Bretherton. He had been playing saxophone, but has now switched over to piano and doing occasional arrangements when new acts are added to the show.

Claude says that the pit experience is most valuable to him, although, since he still does his daily beat in the Police, he has little spare time these days.

# Spate of Musical Films

BIG BANDS ARE AGAIN IN THE FOREFRONT OF MOTION PICTURE PRODUCTION, WITH AMERICA LEADING IN A LARGE NUMBER OF MUSICALS.

Current American productions with topline bands include "Pot o' Gold," featuring Horace Heidt and his Musical Knights, a picture made by James Roosevelt, son of the United States President; "The Great American Broadcast," renamed for this country "The Great Broadcast," which is brimful of hit numbers by Mack Gordon and Harry Warren.

The Four Ink Spots feature many of these numbers, with Aliee Faye and John Payne.

Another film by the same company is "That Night In Rio," said to be one of the finest technicolour musicals. It has a band little known to British fans, which is Carmen Miranda's Orchestra, known as Bande de Lua.

British Lion are shortly to release "Sis Hopkins," a Judy Canova picture, in which Bob Crosby and his Bobcats play a big rôle, and, from what we hear, Bob Crosby, like brother Bing, is turning into a first-rate actor.

### WILBUR IN "HI, GANG!"

Another film of which we received advance news is the Paramount picture "You're The One," with Orrin Tucker and his Orchestra, and trade shown this week was "The Gay City," previously titled "Las Vegas Nights," which features Tommy Dorsey and his Orchestra.

Britain is not lagging behind in this onslaught of musicals, for at present Gainsborough are making "Hi-Gang!" with Jay Wilbur and his Band, Sam Browne and the Greene Sisters, the stars being Bebe Daniels, Ben Lyon and Vic Oliver.

Warner Brothers at Teddington have just completed "So This Was Paris," with music by Jack Beavir and Harry Foster.

A film recently completed at Denham called "Jeannie" is breaking fresh ground by engaging M. Spoliansky to write the musical score, which we gather is in a new style. Percival Mackey directs the London Symphony Orchestra in recording this music for the film, and Ann Shelton sings in it.

At Hammersmith, "He Found A Star" has just been completed, with Evelyn Dall singing her way through the film in her own inimitable style.

At present, several other British companies are working on scripts for musical films featuring well-known British bands.

### VIC FILMER FREE FOR JOB

AFTER touring with one of the most successful of the ENSA shows, Vic Filmer, Jazz Musician No. 1, tells us that the show is coming off on July 19, and he will therefore be available from that date.

Vic, of course, has one of the longest experiences in the dance business, and it is a moot point whether anyone in the game can claim a longer acquaintance with the niterie side of it.

Vic led the band in the show, orchestrated all the music as well as playing piano, and with an experience which includes practically every side of the business, it should not be long before he is fixed up, preferably in a West End dance job.

## Dewsbury Jazz Jamboree This Sunday

THE Dewsbury Rhythm Club will put on its greatest show next Sunday, July 6, in the form of a Jazz Jamboree at the headquarters, the Labour Rooms, Wellington Road, Dewsbury, and this feast of jazz will start at 2.30 p.m. and go on until 10 o'clock in the evening, with a break from 5 to 7 p.m.

Jam sessions featuring the pick of the West Riding representative swingsters, with players from the Leeds and Bradford clubs, will be one of the high-spots. Dewsbury's own Bob Jackson will add his clarinet and B.B.C. recitalist, Dennis F. Gallimore, will be among the record recitalists.

One amusing novelty in the programme will be a "Brains Trust" of matters rhythmic, paraphrasing the popular radio feature. The secretaries of the Leeds, Batley, Bradford and Dewsbury Rhythm Clubs, together with Dennis Gallimore, who will answer absolutely spontaneous questions.

Admission to this swing fiesta is the low one of 9d. for the day, and 6d. for a single session, so that a mammoth crowd should flock to the Labour Rooms next Sunday. A cordial invitation to all interested is extended by the hosts, the Dewsbury Rhythm Club.

## DRUMMER MARKS BACK IN TOWN

JOHNNY MARKS, erroneously described as "Jerry Marsh" in last week's issue, is now back in Town again after a year with Nat Gonella.

He feels that he would like to settle down again, after he was bombed out of his previous London home and there is no doubt that Johnny, undoubtedly one of the finest drummers in the business, should be very much in demand, particularly as he has had two Army medals and been turned down on both occasions.

While with Nat, Johnny did a number of shows on drums with Nat on trumpet, quite apart from the rest of the band, and this combination of trumpet and drums was not the least successful part of Nat's bright offerings.

## Gloria Gaye's Girls Go Touring

AFTER a most successful season at the Royal Opera House, Covent Garden, Gloria Gaye and her Glamour Girls Band are leaving this week with a theatre tour to follow. They open at the State, Gainsborough, on Monday, July 14, and then come to the Trocadero, Elephant and Castle, with a string of dates to follow.

## ALLIES ON THE AIR

ON Monday (July 7) a programme of Allied cabaret, broadcast over Forces and Overseas, as well as being relayed in various parts of the Empire and recorded for later transmission in other Empire networks, will include stars of almost every Allied nationality.

Jack Payne and his Concert Orchestra will prominently represent Great Britain, and the bill will include Richard Tauber, Julius Guttman, one of the most famous Czech operatic basses, a Polish military choir, and members of the Free French Navy and Army now in England.

## TRUMPET TIPS

THE old question of thick and thin lips has bobbed up yet again. This seems to be a perpetual source of worry to trumpet players.

"I have thick lips—all my friends say I should take up the trumpet. Is this right?" "My lips are very thin—is this why I can't play like Louis Armstrong?"

These and similar questions seem to cause an endless series of problems and worries to beginners on the trumpet.

The answer is, of course, that it doesn't matter in the slightest. The old idea used to be that it was necessary to have thin lips in order to tuck them into the mouthpiece. But one has only to think of the dozens of first-class Negro trumpet players to see that this is nonsense.

Nor, on the other hand, are thick lips an asset. The muscles of the lips (which are what really matter) have very little relation to the area of the "red part."

In any case, one does not "tuck the lips into the mouthpiece."

To paraphrase a famous advertisement: "It's the lip muscles that count—not the Cupid's Bow!"

## Atkins Airing

IMMEDIATELY after his most successful Empire airing last Sunday, Stan Atkins was fixed for a further broadcast this Sunday (2.15 to 3 p.m.) this time with a 14-piece band and singer Doris Lowe.

On this will be Les Lambert, ex-Roy Fox trumpet, and the young Ruislip boy, Ivan True-man, for whom a great future as a brassist is predicted.

Business remains excellent at the Embassy, Welling, and preparations are well ahead for the radio programmes with a small combination which Stan promises us definitely will be different.

THE tap dancer whom Pat Brand inadvertently referred to as "Charlie Ward" last week in his report of a charity show at the Phoenix Theatre, tells us his name is Woods. Sorry, Charlie Woods!

## LETTER

YOUR correspondent, Bernard Eastwood, who was responsible for that absurd letter in a recent issue, can be complimented on the courage of his convictions, but nothing more.

Every so often we are confronted with the spectacle of an alleged jazz enthusiast mounting the high horse and emitting a torrent of dogmatic nonsense. Actually, this sort of thing is scarcely worth attention, let alone challenging, but it would be interesting to learn Mr. Eastwood's opinion of what constitutes good jazz, apart from the Chicago style.

He yawns and smiles wearily at Bix, loathes Bessie Smith, and refuses to worship at the same shrine as the rest of the crowd, which is just as well, perhaps.

By comparing Bix with Armstrong, Allen, Cootie, McPartland, Spanier and the others, the author merely shows his ignorance, for there is room for all of these, without going into odious comparisons.

I would like to point out also that Bix is hardly the symbol of a vanquished age: the "Golden Age" has never been vanquished, and, strangely enough, Mr. Eastwood's idols of to-day, Spanier and Cootie, recorded much of their best work in that degenerate period.

No, Mr. Eastwood, it's really not good enough. In fact your cryptic question, "What's good about Miff Mole?" is absolutely priceless—if not unique!

I will not attempt to answer you here, but will conclude with a short quotation from Wilder Hobson—of whom you may have heard: "Mole" was the first outstanding jazz trombonist, an almost incredible technician whose playing made the other recorded trombones of the time sound rudimentary or fumbling. He had a very supple command of the staccato, slurring, and upper-register possibilities of the horn, and his long melodic inventions were intricately appealing."

CLIFFORD H. JONES.  
Kenton, Middlesex.

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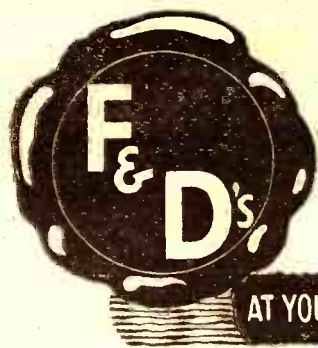
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2	DENVER, latest model, frosted silver, gold bell, pearl keys, full range, top F, low Bb, roller keys, condition as new ...	20	MARTIN - FRERES, Albert model, Bb, 14 keys, 2 rings, rollers, instrument is in new condition, special bargain ...	38	MANHATTAN, s.p.g.b., two water keys, adjustable slide change to A, extra high pitch slide ...	50	RIOSA, 34 piano keys, 80 basses, 3 sets of steel reeds, octave coupler, blue and white nacrolaque grille and casing ...	62	SILVER GLITTER snare drum, 14 1/2 x 6, chromium hoops and tension rods, quick snare release, condition as good as new ...
3	LEWIN, Continental model, silver-plated, gold bell, every possible improvement, brown waterproof pads, recently overhauled ...	21	LEMAIRE, simple system, Bb, 14 keys, 2 rings, Bb, condition equal to new, suit the most exacting player ...	39	BOOSEY, silver-plated, rotary change, N.V.A. valves, ideal instrument for the orchestral player, condition is first-class ...	51	HÖHNER TANGO III, 41 piano keys, 120 basses, 1 set reeds, push-in coupler, casing finished in blue and white nacrolaque, a popular Höhner model ...	63	APEX, black and gold snare drum, 14 x 7 shell, floating heads, tone control, all metal parts chromium plated ...
4	LEWIN FRERES, special Continental model, silver-plated gold bell, full range, rollers, re-conditioned by F. & D.'s, a bargain ...	22	CABART, Boehm Bb, 17 keys, 6 rings, full professional model, beautiful tone, very quick action, will pass any test ...	40	BROWN, silver-plated, with rotary change, a fine British-made instrument, suitable for dance and orchestral work ...	52	GERALDO, 41 piano keys, 120 basses, 3 voices, coupler in treble, special lightweight model, beautiful casing in red and black, pearl bass buttons ...	64	COMPLETE OUTFIT, glitter green bass drum, 26 x 15, metal snare drum, high speed pedal, cymbal, wood block, sticks and brushes, covers complete ...
5	PAN-AMERICAN, made in the famous Conn factory, every modern improvement, finished in brass lacquer, slightly used ...	23	STERLING, metal, Boehm Bb, silver-plated, this instrument has every up-to-date improvement ...	41	WASHINGTON, s.p.g.b., easy blowing, perfectly balanced, slide change to A, adjustable slide for third valve ...	53	CZERUBINI, 41 piano keys, 120 basses, 3 voices, coupler in treble, special lightweight model, beautiful casing in red and black, pearl bass buttons ...	65	APEX OUTFIT, 28 x 15, bass drum, natural finish shell, snare drum, 14 x 7, black and chromium, trap table, temple blocks, Chinese tom tom, 2 cymbals, high speed foot pedal, sticks, brushes, and all accessories, no cases ...
6	EXELSIOIR, silver-plated, gold bell, pearl keys, brown pads, instrument is secondhand, but has been kept in fine condition ...	24	BUFFET, Boehm Bb, 17 keys, 6 rings, a fine example of this famous French make, condition perfect ...	42	MANHATTAN, brass lacquer, super dance model, high and low pitch slides, an instrument for the discriminating player ...	54	HÖHNER VERDI III, 41 piano keys, 120 basses, 3 voices, push-in coupler, steel reeds, white nacrolaque casing, very powerful tone ...	66	DE LUXE KIT, 28 x 15, glitter gold, bass drum, chromium tension rods, snare drum, 14 x 7, glitter gold, chromium trap table, temple blocks, cymbals, Chinese tom tom, choke cymbal, high speed pedal, and all accessories ...
7	YORK, a fine example of this famous maker, silver-plated, gold bell, every possible improvement ...	25	MARTIN FRERES, Boehm, covered hole, 17 keys, 6 rings, pearl finger plates, brand new instrument ...	43	F. & D.'s special stream-line dance model, finished in gold lacquer, quick slide change to A, two water keys, brand new model ...	55	FRONTALINI, 41 piano keys, 120 basses, 3 voices, treble octave coupler, nacrolaque casing in blue and white, professional model, almost a brand new instrument ...	67	AJAX CONSOLE OUTFIT, 28 x 15, white bass drum, chromium tension rods, deep model snare drum, finished in chromium, twin snare and tone control, stage console, 2 goose-necks, finished in chromium, two genuine Zildjian cymbals, two 12 in. Turkish cymbals, special foot pedal, Chinese tom tom, choke cymbals, temple blocks, sticks, brushes, complete with cases and covers ...
8	SELMER, famous model 22, made as new by F. & D.'s, re-plated, brown pads fitted, full range top F, low Bb, pearl keys. Secure this bargain ...	26	BUISSON, Boehm, pair of Bb and A instruments, in excellent playing order, fitted with roller keys, etc., suitable for first-class professional player ...	44	KING, genuine American model. This trumpet has been thoroughly re-conditioned, finished in gold lacquer, perfect instrument ...	56	HÖHNER VERDI III, 41 piano keys, 120 basses, 3 voices, push-in coupler, stream-line case in white and chromium, instrument is demonstration soiled only ...	68	&
9	PAN-AMERICAN, a brand new instrument by the makers of Conn, all modern improvements included, American case ...	GUITARS		45	PARAMOUNT, super dance model, s.p.g.b., two water keys, full artist model, only very slightly soiled ...	57	SANTIANELLI, 41 piano keys, 120 basses, 4 voices, detachable treble keys, 2 couplers in treble, one in bass, brand new instrument, very special bargain ...	ELECTRIC GUITARS	
10	SELMER, super model, silver and gold, all key work in gold plating, pearl tips, ebony rollers, beautiful engraving ...	27	COLETTI, flat top and back, round sound hole, extension tailpiece, finished a dark mahogany, good instrument for the beginner ...	46	CRITERION, frosted silver-plating, gold-bell, patent valve casing ensures no leak, slide change to A, brand new ...	58	CO-OPERATIVA, de luxe, 41 piano keys, 120 pearl basses, 4 voices, this instrument was made in Italy for the American market, marvellous tone ...	69	ABBOTT-VICTOR, "Spanish Electric," hand-made throughout, highly sensitive electric unit fitted, as used by Frank Deniz ...
11	MARTIN special, in quadruple silver plating, sand-blasted body, hand-burnished keys, extended low Bb, auxiliary high F ...	28	COLUMBIAN Major, arched top and back, full-size body, adjustable bridge, F holes, instrument has fine tone, worth much more ...	47	BESSON PROTEANO, finished in gold lacquer, acclaimed one of the finest trumpets in the world, slide change to A, perfect valves, a snip ...	59	DALLAPE, special model, 41 piano keys, 120 basses, 4 voices, push-in coupler, selected hand-made reeds, ideal instrument for stage work ...	70	ABBOTT-VICTOR, "Double Six" Console, unscratchable black or white finish, toned volume controls, complete with amplifier ...
12	BALANCED ACTION SELMER finish in gold lacquer, definitely the finest instrument produced by Selmer ...	29	GIBSON L.00, ideal for the finger-style player, flat top and back, round hole, deep red mahogany finish, body size 14 1/2 in. wide, 19 1/2 in. long ...	48	FRANKS, Chicago, heavily gold-plated and engraved, modern streamline instrument, slide change to A, with extra rotary slide, beautiful instrument ...	60	HÖHNER-MORINO, 14 ivory finish piano keys, 120 basses, 4 sets steel reeds, Höhner patent bass mechanism, 3 couplers, automatic bellows closer, shop soiled ...	71	ABBOTT-VICTOR, "Twin Eight" Console Grand, silver glitter and chromium finish, special stage model complete with amplifier, featured by Ray Baillie ...
TENOR SAXOPHONES		30	KALAMAZOO, tenor, grand concert size, arched spruce top, mahogany neck, elevated finger rest, powerful tone, a Gibson product ...	NOW BEING RE-CONDITIONED		Last-Minute Additions		72	ABBOTT-VICTOR "Hawaiian Super," a manual, 8 string key-boards, tone and volume controls, finished in Bird's Eye Maple, black edging, complete with powerful amplifier ...
13	MARTIN, this instrument has been completely overhauled, re-padded, re-sprung, silver-plated, with gold bell, a perfect saxophone ...	31	KALAMAZOO, model 31, another Gibson product, large auditorium size body, Rosewood finger-board, joins at 14th fret, adjustable bridge, Sunburst finish ...	READY AUGUST 1st		73	STRING BASS, Continental model, 4 string, slightly soiled, but in good condition, complete with bow, and waterproof case ...	78	MILITARY DRUMS, Guards pattern, rope tension, instruments have been completely reconditioned, six drums available ...
14	PAN-AMERICAN, lacquer, every possible improvement, slightly used but in excellent playing condition ...	32	CROMWELL G.S., made in the Gibson factory, large auditorium size body, arched top and back, single plate machine heads, a brand new instrument ...	MACHINE TYMPANI, pair of Boosey and Hawkes machine tympani, all metal parts heavily gold lacquered, copper shells finished cream.		74	DEARMAN TRUMPET, silver-plated, gold bell, pearl valve tips, slide change to A, two water keys, streamline model, plush lined shaped case ...	79	HAWKES CORNET, class A, silver-plated, heavily engraved, instrument is in new condition, real leather case ...
15	ADOLPHE (Selmer), silver-plated, gold bell, articulated G sharp, low Bb, a first-class re-conditioned instrument ...	33	ABBOTT-VICTOR, a fine example of this famous maker's craftsmanship, specially selected spruce sound-board, carved top and back, hand-made throughout ...	EPIPHONE GUITAR, this instrument has a very powerful tone, suitable for professional player, carved top and back.		75	GEORGE FORMBY UKULELE, finished in Bird's Eye Maple, non-slip pegs, instrument is demonstration soiled, complete in case ...	80	PENNSYLVANIA BARITONE SAXOPHONE, gold lacquer, 1934 model, pearl keys, drawn holes, brown pads, waterproof case ...
16	SELMER Super-Sax, perin-gold finish, features include drawn sockets, ebony rollers, high F key, articulated G sharp ...	34	GIBSON, model L.37, guitarists who prefer a round sound hole will find this instrument ideal. Fitted with the Gibson patent truss rod ...	CO-OPERATIVE DE LUXE MODEL, 120 basses, 4 voices, 41 piano keys, when returned this instrument will be perfect.		76	CONN TRUMPET, heavily silver-plated, gold burnished bell, slides and valves are perfect, instrument is complete within special plush-lined case, and four mutes, terrific bargain ...	81	HAWKES METAL CLARINET, Albert system, Bb, low pitch, instrument has been very carefully used, complete in case ...
17	CONN, gold plated, this saxophone has been used but is in perfect condition, will pass the most exacting test ...	35	GIBSON L.4, the model with a cutting tone, elevated finger rest, adjustable bridge, selected spruce sound-board, pearl inlays, Sunburst finish ...	GIBSON ELECTRIC BANJO, equipped with vibra rest, tone and volume control on upper rim, as used by Ken Harvey.		77	CONN SOPRANO, low pitch, full artist model, silver-plated, gold bell, recently overhauled, first class condition ...	82	KALAMAZOO ELECTRIC HAWAIIAN GUITAR, body size 13 1/2 in. long, 9 in. wide, made by Gibson, shaped case, amplifier can be supplied at 12 gns. extra ...
18	SELMER, balanced action, quadruple, silver-plating, hand-burnished keys, every present-day improvement included in this instrument ...	36	GIBSON L.5, body size 17 1/2 in., 21 in. long, individual grover machines, compensating tail-piece, recognised finest Guitar in the world, demonstration soiled ...						

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# AN AIR BAND OF BANDLEADERS

Recent Radio . . . . . by "DETECTOR"

WHAT would a band of bandleaders sound like? This question is by no means new.

Dear old Christopher Stone not only asked it years ago, but endeavoured to supply the answer.

At his silver wedding party at the Monseigneur in Piccadilly, when the Monseigneur was a restaurant, prior to becoming a News cinema, he got a whole bunch of West-End bandleaders together, and induced them to go on the stand with their instruments.

Unfortunately — or perhaps fortunately — the result was not exactly conclusive.

For reasons, which to me at any rate, seemed to be obvious, the leaders refused to take the matter seriously, and although they certainly played their instruments within the meaning of the Act, they can hardly be said to have done so within the meaning of music.

But all that, as I say, was years ago.

## QUESTION AND ANSWER

More interesting at the moment is the fact that Ronnie Munro not only revived the question last week, but supplied an answer which, in addition to being conclusive, proved that whatever may have been the case yesterday, to-day dance-bandleaders are more than capable of practising what they preach.

It all happened last Friday (June 27), when, from a Scottish studio, Ronnie presented a programme entitled "Calling All Bandleaders."

Ronnie had invited to the studio saxophonist and clarinetist Ivy Benson, saxophonist Jack Chapman, violinist Bennie Loban, pianist Louis Freeman and drummer Pete Lowe.

All these musicians are to-day directing their bands in dance-halls in Scotland, and were obviously chosen because of their proximity to the studio. But they are not all Scots, and we may say that on the whole

they are fairly representative of leaders throughout the country, who, if not the biggest of noises as noises go, have established themselves on what may be called the backbone of British dance-hall music.

After a short interview at mike, each of these instrumentalists was called upon to play a solo, and the show most of them put up must have surprised even their more ardent admirers.

Jack Chapman's performance of *Sleepy Lagoon* was as fine a display of musicianship as was Bennie Loban's *Black Eyes*.

## WOMAN STAR

Pete Lowe's drumming in a somewhat noisy Scottish medley was almost completely lost behind the exuberance of the Scottish Variety Orchestra which accompanied the proceedings. But if only on the reasoning that the less you hear him, the better the drummer, Pete may be presumed to have done anything but disgrace himself.

Louis Freeman's classical piano which followed brought us back to things which could be heard and can only be praised in consequence.

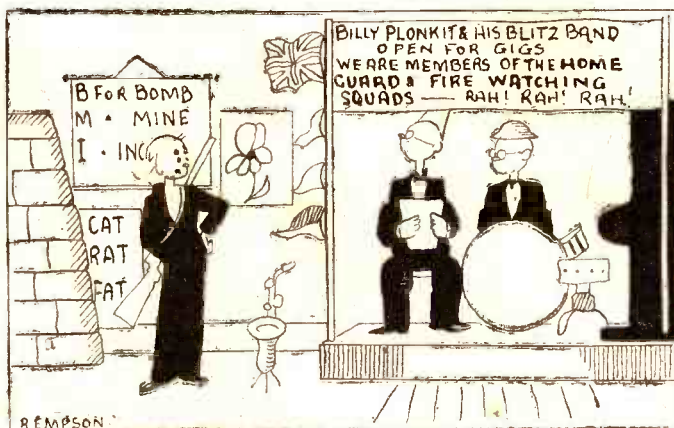
But the star of the whole show was Ivy Benson — a woman — playing a clarinet . . . and SWINGING IT!!

In her performance of *Stick Of Liquorice*, she not only played fast and difficult passages with the technique of a musician, but with a style that marks her as a real swing player.

And now, having had this most entertaining and instructive programme put over so well by Scotland, what about a follow-up by other centres, not forgetting London?

Or are the West-End bandleaders still too overcome by those Monseigneur memories?

Streatham. All interested should contact Roy Hardy, 13, Northanger Road, Streatham, or attend the second meeting on July 7 at 255, Valley Road, Streatham, at 8.45 p.m.



BILLY PLONKIT: "I've put the notice over the bandstand to let people who jump to conclusions like Paul Holt of the 'Daily Express'—see that we ain't dodging the column."

## COMMERCIAL RECORDS

By "CORN"

I DON'T mind admitting that I get a lot of fun out of records which many of you jazz fiends wouldn't tolerate once, let alone twice.

The reason is, I suppose, that I like simple music, for simple music's sake, and haven't yet risen, or (as I prefer to think) fallen, to the stage where I have to judge everything purely from the jazz angle.

But I'm quite prepared to concede that when it comes to dance records there is no reason why many of them shouldn't be very much better than they are.

The old excuse about being "commercial" no longer holds water. More than enough bands have proved that it's quite easy to play in a way that has the spirit of jazz, and is something more than a burlesque of its idiom, and yet be 100 per cent. commercial.

I've found quite a few of them this week already, although as yet I've barely had time to do more than glance at the labels of new July discs.

Take, for instance, the R.A.F. DANCE ORCHESTRA — the R.A.F. Dance Orchestra, I mean, which was originally known as the R.A.F. Squadronairs.

I've just been listening to their *Dolores* from the Tommy Dorsey film, "Las Vegas Nights," retitled, for the benefit of British filmgoers who may never have heard of this Nevada town, "The Gay City" (Decca F7893).

Even a mildly sentimental melodies like this they put over in a way that's not without style and interest (note, for instance, the neat one-note trombone modulation to the vocal — quite an original effect).

And I'm not going to let you miss their *It's Foolish — But It's Fun* (Decca F7861). This was released a few weeks ago, but I

## "Detector" writes:—

One of the questions put to the "Brains Trust" last Sunday afternoon was: How does one learn to appreciate good music?

Answer (boiled down): By listening to it.

And, of course, the same formula holds good for learning to understand jazz.

Tell your pals this next time anyone of them says he can't understand this swing stuff.

Next Sunday, July 6, will see the last broadcast of the Adelaide Hall-Oliver Wakefield production "Piccadilly."

It will be replaced on Sunday, July 20, by a new series, scheduled to consist of eight broadcasts, starring JACK BUCHANAN.

Since the first of his "Have You Any Memories" broadcast, the seventh of which is due for the air next Tuesday (July 8), JACK PAYNE has received over 5,000 letters and post-cards about the series.

They have come from all parts of the world, including German — occupied European territory.

make no apologies for reverting to it. With its swell solos by the elegant GEORGE CHISHOLM and ANDY McDEVITT'S tenor, it's as good a jazz version of this nursery rhyme as I expect to hear.

Then there's WOODY HERMAN AND HIS ORCHESTRA. I'm rather sorry that they've started putting out "commercial" titles by this band, because it may mean that its swing releases will be reduced in proportion. But I must hand it to the band for nice, if very sentimental, versions of *Do I Love You?* and *I Should Have Known You Years Ago* (Brunswick O3179), with vocals by Woody himself.

AMBROSE, of course, comes into the picture of bands where records usually manage to add style to taste and musicianship.

A whole string of "commercial" titles, with vocals by ANN SHELTON or SAM BROWNE, culminates in a subtle version of *Yes, My Darling Daughter*, featuring ANN SHELTON and DOREEN VILLIERS (Decca F7876).

But the best of Ambrose's eight sides since I last mentioned him are *My Yiddisher Momme* and a special version of *St. Louis Blues*, both designed as showcases for ANN SHELTON (Decca F7892).

Ann's voice couples the maturity of a woman of 40 (which she certainly isn't) with the freshness of a kid of 17 (which, in fact, she is!).

HAL KEMP also earns (I should say earned, because poor Hal was recently killed in a motor smash) the right to run in the style stakes with the Mercer — McHugh number *You're The One*, from the film of the same name, and another number with the almost similar title of *So You're The One* (H.M.V. B.D.5684).

But the race is won, as far as this week's entries are concerned by the GLENN MILLER and BOB CROSBY ORCHESTRAS. They deadbeat, the former riding a *Darling Daughter* so spirited that it almost gets into the hot category (H.M.V. B.D. 5683), the latter with two very personable mounts entitled respectively *Do You Know Why?* and *Isn't That Just Like Love?* both from the film "Love Thy Neighbour" (Decca F7883).

There's no doubt about it, good swing bands make the best "commercial" records when it comes to a question of jazz style.

No. 159. Owing to lack of support and other clubs holding meetings on the same night, it has been decided to incorporate this club with the Hampstead group, and all are invited to the "King of Bohemia," Hampstead High Street, for the next meeting on July 4. Old Painsbury Park members producing membership card or other means of identification will be granted free membership of the Hampstead group.

## RHYTHM CLUB NEWS

Note to Rhythm Club Secretaries.— All reports must be kept short to an eight-line maximum; they must bear the Club's number at the head of the report; and they must be in this office by Tuesday morning at the latest. Otherwise we shall reluctantly have to omit them from these columns. You have been warned!

No. 1. On June 29, the Club met to hear Rex Harris's broadcast recital on Higginbottom, which was followed by one of the best sessions to date with the following line-up: Andre Goersh, Ted Snoad and Eddie Morgan (reeds); Leonard Felix (piano); Lauderic Caton and Dave Cohen (gtrs.); Jaap Sajet (bass); and Les Leston (drums). Peter Burnley took over drums for the last few numbers. The bass player has only just arrived in this country and received a great welcome; he has promised to play in the Jam Session next meeting, July 6, which will feature West End star players. In addition there will be a novel recital by Bill Elliott, Eric Preston and Rex Harris entitled "Three Trombones." Wednesday evening meetings from 7.15 to 10 p.m. are still very popular.

No. 9. The June 27 meeting of the Erdington Rhythm Club opened with a record recital by D. Franklin on swing pianists. This was followed by a Jam Session comprising Dave Mortimer (clar.); D. Franklin and Pete McCann (piano); D. G. Parsons (tpt.); Cliff Smith (gtr.); J. Hacking and G. Notley (drums). The Club now has over 80 members and welcomes swing fans at 7.30 any Friday night at the Church House, Erdington High Street.

No. 22. The re-formed Notts Swing Club met in new premises at The Scout Hall, North Church Street, on June 23 to hear Alan Kayes' recital on "The Crosby Brothers," which resulted in a few arguments. A Riddle Rhythm arranged by Bill Kinnell was the main item of the June 26 meeting, which ended with the usual Jam Session. During the evening there was a Record Raffle. Anyone interested should come along any Monday or Thursday after 7 p.m., or write to the Secretary, Miss Marjorie Pepper, 127, Burton Road, Carlton, Notts.

No. 27. The last meeting of the Leicester Rhythm Club was made up of one continuous Jam Session, since the prearranged programme could not be given. Those taking part included Alan Wells (clarinet), Phil Sarworth (baritone), Wally Bosworth (alto and baritone), Roy Grogson and John Shield (trumpets), Mrs. A. Wells and Reg Purkiss (piano), Len Morgan (bass), Sammy Bryant (drums).

No. 65. On June 24, the Manchester and Salford Rhythm Club enjoyed Fred Carr's recital, "Clarinet Marmalade," and this was followed by Len Kane presenting Vice-President Max Geldray and his Royal Dutch Dance Band, featuring stars of the famous "Dutch Rhapsody." The line-up comprised Max Geldray (harmonic and drums); James Grootkerk (harp, clar., alto); Ben de Koning (piano); Kees van Dyk (acc.); and Joe Posener (vocals and compere). These boys really sent the crowd. Members and friends invited to bring their instruments every Tuesday at 8 p.m., Lesser Hall, Higher Broughton Assembly Rooms, Salford, 7.

No. 87. Since reopening, the Hitchin Rhythm Club's meetings at the Church House, Hitchin, have increased each week. On July 3, members heard Ken Payne's recital, "They Sing Jazz." On July 10, Joint Secretaries Peter Jenkins and Ken Payne will present a Rhythm Competition. All who play an instrument are invited to bring it to the next meeting, when it is hoped to form a Club Jam Group.

N.W.3 Group. At 7.30 p.m. on July 4, at the "King of Bohemia," Hampstead High Street, the N.W.3 Group Rhythm Club presents "Queens of Jazz No. 1—Mildred Bailey," by committee member Ron Chipperfield. Henry Bab's subject will be "European Jazz." The record auction, postponed from last meeting, will take place, and an important announcement will be made. The Jam Session will include the usual group of Norman Waring, Ted Snoad, Andre Goersh, and young Mervin Silver on drums. The Club has sponsored a grand private recording which will be heard in the near future.

No. 150. Last week's meeting of the Ilford and East Ham Rhythm Club included record recitals by Len Wood and Wally Moffat on the "Greatest Kicks in Jazz." The Jam Session by the Club Jam Group, directed by Tom O'Callaghan (drums), featured Doug Mead (trumpet), Ken Franklin (clarinet), Len Wood (tenor), Cecil Pressling (alto), Claud Hodson (piano), Johnny Crowe (guitar), Jack Surridge (bass). On July 8, Jack Surridge will give another recital in his campaign for better jazz.

No. 170. The fifth meeting of the Barrow-in-Furness Rhythm Club was held on June 23, when a recital on Muggsy Spanier was given by the chairman, Jimmy Vincent. The Jam Session comprised Bert Middlebrook (trumpet and piano), Denis Hughes (guitar), Jack Lytham (bass), and Bill Long (piano). Meetings are held at St. Matthew's Hall every Monday at 7.15 p.m., and swing fans, especially instrumentalists, should contact Eric Hoyle, 201, Rating Lane, Barrow-in-Furness.

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# ONE OF THE BEST BLUES SINCE BESSIE SMITH

## New Swing Records Reviewed

TEDDY GRACE.

\*\*\*Arkansas Blues (Lada, Williams) (Am. Decca 65558) (Recorded May 9, 1939).

\*\*\*Betty and Dupree (White) (Am. Decca 65557) (Recorded May 9, 1939). (Brunswick 02918—3s. 8d.)

Acc. by Buster Bailey (clart.); Charlie Shavers (tp.); Sonny Lee (trab.); Billy Kyle (pno.); Dave Barbour (gitar.); Delmar Kaplan (bass); O'Neil Spencer (drums).

AFTER sitting on them for over two years, someone at Decca has at last been bright enough to give us two of the best blues records I've heard since the days of Bessie Smith.

Teddy Grace may substitute restraint for Bessie's brazenness, just as she replaces Bessie's strident shouting with a more caressive quality of voice, but she knows how to sing authentic blues songs with style and character.

Betty and Dupree is the more colourful side. It's another Frankie and Johnny sort of story, except that this time it's Dupree who gets it in the neck (literally) for murdering a jeweller to give Betty diamonds.

Outwardly Teddy may seem to sing the song with a rather reprehensible nonchalance, but behind it you'll find nice shades

by  
**EDGAR  
JACKSON**

of pathos, resentment and regret.

The accompaniment, with its little comments and other touches of individuality, is ideal.

### ★ COUNT BASIE AND HIS ORCHESTRA.

\*\*\*It's Square, But It Rocks (Sigman, Slack (V. by Helen Humes) (Am. Columbia 29521) (Recorded approx. February, 1941).

\*\*\*Rockin' The Blues (Warren, Arr. Buster Harding) (Am. Columbia 29249) (Recorded approx. December, 1940). (Parlophone R2796—3s. 8d.)

ACCORDING to the Parlophone supplement, this coupling was "Specially selected by Harry Parry, of the Radio Rhythm Club," and is "The Swing Record of the Month."

How near it gets on the performances to justifying this ambitious claim I will deal with in

a moment, but first of all I want to say a word about what we comprehensively speak of as the recording.

### POOR RECORDING

In my opinion, it entirely prevents either side from being worthy of the claims made for the disc.

How far this will be apparent to anyone will depend on the efficiency of his gramophone.

It is one of the characteristics of the modern gramophone, and the methods of recording discs for it, that, while it takes a really good machine to obtain the full benefit of good recording, a poorly recorded performance will often sound better on a poor machine than on a good one.

One of the reasons for this is that the poorer machines are generally less capable of reproducing, among other things, the high frequencies which not only give instruments, voices and all other sounds their true quality, but are the chief constituents of that distressing effect which most of us know as surface.

Thus, whether or not, a record has a nasty, raspy surface (due, as it may be, to a poor or incorrectly heated wax, a badly sharpened cutter, inefficient processing, or the fact that it is pressed on too coarsely ground stock), or a generally rough, buzzy tone (due, as it often is, to over-recording, which not only prevents the reproducing needle from following the modulations in the grooves properly, but may also overload the amplifier), will be less apparent on a machine less delicately designed, and so less susceptible to such shortcomings, than on a machine which is capable of reproducing fine detail, both good and bad.

### DRUM DOPE

MANY drummers are worried by the problem of whether it is worth while buying kit during the war period. They argue that they may be called up, bombed, lose all their gigs, or perhaps just have all their belongings "incendiarised."

The answer is, of course, to carry on as if nothing had happened—as much as possible, that is.

Although dealers' stocks of drums are nothing like so wide or comprehensive as they were in pre-war days, there is still plenty of good stuff to be had.

British-made drums are available, and most dealers hold some stocks of imported articles such as Turkish cymbals. It is unnecessary to say that these latter will diminish, and that, therefore, a "buy" now is inevitably a good investment.

As for gigs falling off—reports from all quarters show that this is far from being true. And if you're called up, then rest assured that it won't be long before you are mixed up in your unit band, and will be glad to have your kit with you.

Finally, don't worry about Jerry's little tricks; if he gets you, it won't matter anyway, and if he doesn't—well, think of the chances you will have been missing!

And one way to thwart That Man is to insure your kit under the "M.M." scheme. Write in for details if you didn't see last week's announcement.



Tommy Dorsey, his Band, and Virginia Dale as they appear in the new Paramount film, "The Gay City."

Personally, I happen to be blessed—or, as I sometimes think, cursed—with a laboratory-built instrument capable of reproducing detail that is inaudible through even the better domestic radiograms.

Few people bother about obtaining instruments of quite such quality. But many have gramophones which are not so far behind, and these will not fail to realise that these two Basie sides reproduce about as badly as they well could. They get mushier, raspier and more indistinct as they proceed, and if that entitles a record to be hailed as *The Swing Record of the Month*, then I'm a Dutchman.

The fact that nearly all Basie's recordings suffer more or less from the same faults doesn't make these two any better.

As far as I can gather in such circumstances, the performances are good, especially *Rockin' The Blues*.

### BASIE PIANO

A fastish 12-bar blues opus, it contains in its exciting development some grand Basie piano, behind which Walter Page's bass is delicious, twelve bars of Earl Warren's grand alto, and ensembles which are none the worse because this rhythm section of Basie's is still about the most compactly scintillating team of which any band has been able to boast.

*It's Square, But It Rocks*, which runs at about the same tempo, may be differently routine, and as regards its words, as put over by Helen Humes, may be described as a jazz novelty. But otherwise much the same remarks on the efficiency of the band can be applied to it. It's the typical Basie formula for swing that swings, worked out by what always has been a grand band.

But if you can stand up to that raspy reproduction (which has forced me to give the sides only two stars each), you're a tougher guy than I am. I confess I just can't take it.

### ★ JIMMIE LUNCEFORD AND HIS ORCHESTRA.

\*\*\*Blue Afterglow (Glover, Hall, Arr. Segure) (V. by Dan Grissom) (Am. Columbia 29295) (Recorded approx. December, 1940).

\*\*\*Mix Up (Oliver) (Am. Columbia 24084) (Recorded approx. March, 1939). (Parlophone R2797—3s. 8d.)

Lunceford directing Willie Smith, Joe Thomas, Ted Buchner, Earl Carruthers, Dan Grissom (reeds); Gerald Wilson, Paul Webster, Snookie Young (tp.); Elmer Crumley, James Young, Russell Bowles (trbns.); Edwin Wilcox (pno.); Al Norris (gitar.); Moses Allen (bass); James Crawford (drums).

FOR reasons which I don't pretend to be able to explain, Jimmie Lunceford invariably has the benefit of reproduction which is about as good as Basie's is bad, and these two sides are no exception to what

has become practically a rule.

On this alone the average listener will probably think these Luncefords are also the better performances. They are certainly much more pleasant to listen to.

But, in fact, they cannot compare with the Basie performances.

This band of Lunceford's is, and always has been, such a mass of contradictions that I find it difficult to know exactly where I am with it.

In both its arrangements and the way it plays them, it is pretentious and exhibitionistic.

### PRECISION

When it attempts to play sweet, it often exaggerates to the point of fulsome. When it plays hot, it is often little better than definitely

bold. Yet it works with such precision, its tone is so full and rich, especially in the sax team, its intonation is so reliable, and its all-round musicianship so much more finished than that of most coloured bands, that you can't help being gripped by its music.

You'll find all this adequately proved in the fast *Mix Up* and the lovely slow melody *Blue Afterglow*, which is vocal throughout.

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M.M. 5/7/41



# BRAND'S ESSENCE

**T**RAGEDY nearly wrecked the future happiness of two shortly-to-be-wed young people the other day. **BERNARD RABIN**, Oscar's manager-son, was out cycling near Weston, with alto-player Harry Conn, Ted Hodgkinson, the band's props manager, and his fiancée, **DIANE**, when her brakes failed to act on a very steep hill. The bike gathered speed till she lost control completely, and was shot off straight into a stone wall.

Running up to her, the boys found her bleeding profusely about the face and arms and anxiously hurried her to hospital where, luckily, it was found that no bones were broken, though she had been severely bruised and cut about the body and has had to have stitches over both eyes.

Oscar and Harry Davis insisted that she took a complete rest to recover, which is why you missed her vocals during the band's radio sessions last week.

But even while the nurse bandaged her up at hospital, so enveloping her face that she could hardly open her mouth, she was urging her to be quick as she had to get back to the studio for a broadcast!

But the miraculous thing about it all is that, had she fallen off only fifty yards further along the road, there would have been no wall to stop her going over the cliff top on to the rocks below.

Since pianist-leader **LES WHARTON** took over Syd Dean's Band at the Charing Cross Astoria, nine changes have occurred.

Yes, I know it's an eight-piece outfit, and nine into eight won't go; but change number one is that Stan Gibson has had to leave owing to pressure of other business, and Denis Cracknell now occupies the tenor chair. A pupil of George Evans, Denis

is reported to be putting over some very fine swing at these sessions.

And the eight other changes are purely sartorial—for the boys now mount the stand attired in grey flannels, white shirts, and ties; a concession for which they are all feeling extremely grateful to Mr. Bourne, who has so ably managed this popular dance resort for the past thirteen-and-a-half years.

Yet one more change in the band is due on August 3, when Les relinquishes the pleasures of bachelor life for the joys of matrimony. On that date, at 12.30 p.m., he marries Miss Kitty Bezan at St. Matthew's Church, Brixton, whom he first met when playing at a dance hall a little over a year ago.

May I be 'way ahead of the crowd, and wish them both every happiness together?

To bear the nickname "Personality" certainly takes some living up to in this profession, and **CHARLES HARLOCK** had his work cut out whilst competing a recent concert in Town during a heavy blitz.

Following a near miss by an H.E. came the usual lumps of ceiling and blinding clouds of white dust that so swiftly transform us into millers' mates. The audience was temporarily stunned, and before it could find its feet and voices Charlie emerged from the fog, casually to remark:

"Well, they said we would bring the house down."

And not one out of the three or four hundred present left the building until the show had run its allotted length.

Charlie formed his band eight years ago, and despite call-ups is still going as strong as ever. Several of the old boys are now in the Forces, Les Hill playing trombone in an R.A.F. station band; Doug Wilkins abroad with the R.E.; Gilbert Christmas still playing violin, although with the R.A.O.C. somewhere on the

## by PAT BRAND

coast; Tony Budd, the accordionist, doing war work in Cardiff; whilst Charlie himself is engaged all day on essential war service as a radio inspector.

Present line-up is: Cecil Sheppard and Bert Terry (altos and clarinets), Wally Shelley (tenor and violin), Ray Hill (trumpet), Ernie Streeter (drums and effects), N. Streeter (piano), Bill Collins (violin), and Charlie leading on bass.

Vocalists are Grace Kent and Les Skeets.

Welcome news, after a long absence, from ex-Sid Millward vocalist and sax, **EDDIE LESTER**, now in the Royal Corps of Signals, stationed in the South of England.

Eddie's lost no time in getting a band together, and is at present awaiting a broadcast in the "Ack-Ack Beer-Beer" programme.

He asks me to remember him to his old "boss," and also to Van Phillips, with whom he worked in the Buchanan "Top Hat and Tails" show.

Another khaki musician from whom I've just had news is **WILL DE BARR**, now in the R.A.S.C., whose band is still running very successfully with Jack Hyman taking his place on alto, leading Len Tilney (drums); Bob Beaumont (piano and vocals); and Freddie Randall (trumpet).

Will tells me that he's far too busy with Army organisation to do any playing at the moment (I should think so, too, if he's as busy as it sounds), but at the first opportunity intends forming a swing combination from among Army musicians.

Meanwhile, it seems that Will's daughter, Diana, is pinching all the limelight. She is a pupil of the Walthamstow School of Dancing, and has won a silver medal for elocution, and was chosen to present a purse to the Mayor during War Weapons Week.

And she's only three!

The prize of **J. C. SHAW'S** gift of orchestrations to the Service dance band furthest removed from any outside entertainment, goes without any hesitation to an R.A.F. Station Band situated so far from civilisation that so far from congratulating them on their success, I feel more inclined to weep for them.

"We think," they write, "we have the necessary qualifications to claim the library you mentioned:—(i) Prohibition in toto; (ii) one cinema (?) 30 miles away; (iii) no trains, buses, trams."

Sorry, boys—the prize is yours.

The Editor has passed over to me a most interesting airgraph letter he has received from **STYX GIBLING**, now with the R.A.F. in Egypt.

You remember Styx, of course? As drummer with the B.B.C. Variety Orchestra, he not only did everything that could possibly be required from a percussion expert, but was responsible for those famous "special effects" that were such a feature of John Watt's "Mickey Mouse" programmes, and similar shows.

I quote from Styx's letter:—

"... Believe me, conditions are a trifle different from the studios at B.H., but after you get used to the taste of the sand, and immune from mass attacks by flies and bugs, things are not too bad. There are plenty of interesting things to see



**LAURETTA BOSTON**, Billy Thorburn's new singing discovery. She saw Bill's S.O.S. in the "Melody Maker," applied immediately—and clicked the job.

and hear, and quite a lot of activity—the latter in 'large lumps.'

You may wonder just how I managed to get on to the Egyptian tour, especially as I was apparently anchored with the Central Band for the duration. Well, the casually roll in London alone last winter convinced me that just hanging around a depot banging a drum and looking pretty was not going to reduce it any, so I resigned from the shelter of the Music Room and got myself re-mustered as an Airtaxi hand.

"I went through the last one in the R.N., and managed to do something useful. I hope to do the same again."

"Another of the old gang is out here doing a job of work—Roy Peever, the cellist and drummer of the Theatre Orchestra. He is now a wireless operator, and has gone out into the desert with his unit. Monti Warlock (ex-second pianist with Maurice Winnick) is with me here, and also Dicky Barker (ex-second piano and vocalist with Al Lever)."

"We have organised ourselves into a trio, and do quite a lot of entertaining at the hospitals, also a spot of broadcasting in the local Forces programme; but these are secondary considerations. Our principal interest is in the job in hand, and when this is finished, we shall come back with a whole lot of satisfaction in the knowledge that we were at the seat of things, and not 'safe at home'."

Well, Styx, all your old friends will join with us in wishing you and your pals the very best of luck. But, in this war, don't you think that the expression "safe at home" doesn't quite fit the facts?

The Anglo-Greek Ambassador of Song. So runs the billing of vocalist **JIMMY MESENE** as he successfully tours the country with his guitar.

But you know what some people are. They simply won't believe what they see in print! And one member of a Barnsley audience went still further and demanded proof that he was right in his disbelief of Jimmy's billing.

"Sing us a song in Greek!" he shouted from the stalls.

So Jimmy did.

And now his stock in Barnsley has risen to peak heights as a result.

**LATE NEWS FLASH.**—Despite war, Jazz Jamboree will be held on Sunday, September 7, but this time at the Odeon Cinema, Leicester Square. Doors open at 11.30 a.m., and the show starts at 12 noon. Apply immediately for tickets at 5s., from Reg Knight, the Musicians' Social and Benevolent Fund, 27, Rupert Street, W.1.

# Classics of Jazz

## by BILL ELLIOTT

No. 31.—"Bump It," "Four or Five Times," by Jimmy Noone and His Band (Vocalion S209.)

**PERSONNEL:** Charlie Shavers (trumpet); Jimmy Noone (clarinet); Pete Brown (alto); Frank Smith (piano); Teddy Bunn (guitar); Wellman Braud (bass); O'Neil Spencer (drums).

AS the weeks roll by and "Classics of Jazz" go on, I keep finding more and more people who have never had the recognition they deserve in the jazz world.

Not that Jimmy Noone is unknown to fame—far from it—but he gets about 1 per cent. of the publicity Shaw and Goodman achieve, and, to my mind, is an infinitely better player.

His style is typical New Orleans—flowing passages made up of fast runs of notes and sudden trips into the top register, and his lead of the first ensemble in *Bump It* is a good example of this. Give an ear also to Charlie Shavers, whose trumpet interjections behind Noone are the tops.

The first solo of note is taken by Teddy Bunn on guitar, and I don't think I am revealing any secret when I say that here is my favourite of the modern guitarists.

### GREAT GUITAR JAZZ

It's a great pity that all the fine work he is doing lately is not being released over here. His playing on the Blue Note records is really great guitar jazz.

Anyway, we have his solos here, and this one is typical Bunn—very simple, but musically perfect, with terrific swing.

He is followed by a trumpet player of the younger school who is busy knocking at the door of fame. Young Shavers is playing grand stuff these days with Kirby's little outfit, and I like his solo here with just a suspicion of Louis in those last phrases.

Alto comes next, and you don't want me to tell you about Peter Brown if you read the article in the "M.M." a short while ago. Suffice it to say that the alto here is usual Brown form, and that means good.

Noone lifts that clarinet now for a lovely chorus, most of it being in the lower register, and plays on to lead the last two ensemble choruses with trumpet backing up.

Notice that last riff—it's a good one, and what puzzles me is the fact that a British band hasn't copied it yet.

### REMINISCENT DANDIES

*Four or Five Times* is a grand number, and the treatment it's given is very reminiscent of the Chocolate Dandies' version issued on Parlophone many moons ago.

Some lovely chords by Bunn make an effective opening, and then we have a typical Noone chorus with Shavers—muted this time—riffing away behind him. Guitar next, a full chorus this time and still right up to standard.

Shavers, still muted, then takes a gem of a solo, and, believe me, Charlie is going places one day and that day is not far away.

You'll like Spencer's vocal that follows with echo from the band. O'Neil is no great singer, but, like all coloured folk, the feeling he gets into his voice makes up for a lot.

Alto takes over from him, and here is Peter playing in his favourite jump style.

Notice Noone's quick flow into the high register as he goes into the last ensemble, and the way that he and Brown split the last phrases.

Yes, this is a swell little band and they play swell jazz.

## WHO'S WHO IN JAZZ

### (CONTINUED)

**WEBB, WILLIAM "CHICK":** C. drummer; b. Baltimore. As a child sold papers, and practised drums for hobby; was victim of a physical deformity which handicapped his career, but overcame many difficulties in his determination to become a successful bandleader. Had his first job in a small Harlem group which included his cousin Johnny Hodges, Bobby Stark, Elmer Williams and Edgar Sampson. Played at Savoy and odd Harlem jobs for many years without attracting much attention; recorded for Brunswick, 1931, when band included Benny Carter, Jimmy Harrison, etc. Heard Ella Fitzgerald when she sang in amateur contest in 1934, at sixteen; became her guardian, and built her up as big name, which eventually brought the band itself to national prominence, recording regularly for Amer. Decca (Engl. Bruns.), and eventually tending towards a more commercial style. Band was fronted by Bardu Ali. Webb's illnesses became more frequent, and after an excursion boat engagement near Washington in June, 1939, he was rushed to hospital, dying a few days later. Besides records under his own name, Chick can be heard in many sides by Ella Fitzgerald's Savoy Eight, also sessions with the Gotham Stompers on Variety, and Mezz Mezzrow on H.M.V. Since his death the band has continued to work, though with numerous personnel changes, under Ella Fitzgerald's name, directed successively by Edgar Sampson, Bardu Ali, Taft Jordan and (currently) Teddy McRae.

**WEBSTER, BEN:** C. tenor sax; b. Kansas City. One of the best-known graduates of this city. In New Mexico with Gene Coy, 1929-30, then with Jap Allen, Blanche Calloway, Andy Kirk; came to New York and worked with Benny Moten around 1932. With Fletcher Henderson and Benny Carter, 1934; Willie Bryant, 1935; recorded and toured with Duke Ellington, 1936. Made many pick-up recording dates with Teddy Wilson, Putney Dandridge and Billie Holiday groups for Amer. Vocalion and Brunswick from 1935, also

session with Mildred Bailey, 1936, under pseudonym "Francis Love"; at this time was a member of Cab Calloway's Orch. Also worked with Stuff Smith, Roy Eldridge. Joined Teddy Wilson's big band, 1939, recording on Columbia. Then early in 1940 became permanent member of Ellington band. Has developed in past two years into one of the greatest tenor saxes of the Coleman Hawkins school.

**WEBSTER, PAUL:** C. trumpet; distant relation of Ben Webster; b. Kansas City, 1909. Joined Jimmie Lunceford, January, 1935, remaining with him ever since as lead, high note and solo trumpet and occasional vocalist.

**WEISS, SAM:** W. drummer. With Benny Goodman's original band in 1934 before Gene Krupa joined; briefly with Tommy Dorsey in 1936, also worked for Artie Shaw, Wingy Mannone and many small groups around New York. Not to be confused (as he is throughout "Hot Discography") with bassist Sid Weiss.

**WEISS, SID:** W. bassist. First prominent with Wingy Mannone's quartet, later with Artie Shaw until break-up of band late in 1939; joined Joe Marsala, then to Tommy Dorsey early 1940.

**WELLS, DICKIE:** C. trombone; b. Tennessee, 1909, moved to Louisville, Kentucky, when two years old. Never studied trombone; played baritone horn in children's band at 13. In 1926 took up trombone, joined Lucius Brown's band. With Lloyd Scott's band (later led by Cecil Scott) from 1927 to 1929, recording for Victor. With Luis Russell 1930-31, also with Fletcher Henderson on and off to 1934, recording with him on Columbia 1932. With Charlie Johnson at Small's Paradise, 1934; following year joined Teddy Hill, remained with him nearly three years, visiting London and Paris with him in Cotton Club revue 1937 and making a series of records under his own name for French Swing (H.M.V.). In mid-1938 joined Count Basie; still with him mid-1941. Also records with Allen-Hawkins Orch. for Brunswick, Spike Hughes (1933) for Decca, and Teddy Hill on Melotone, Vocalion, Bluebird. Very individual hot solo style.

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# Promising To Return To Jazz Next Week, "MIKE," Our Critic-at-Large, Takes Time Off To Say A Few LAST WORDS TO PAUL HOLT

**B**EFORE I say another word: let me endorse everything this paper has so far said about Paul Holt's story of the profession "dodging" military service. The few hundred words which this famous ex-film critic and present leader-writer of the *Daily Express* had to say were beside the point, a waste of time, and showed a lack of understanding of either British or Nazi—Yes, Nazi—appreciation of the value of music in war time.

I suggest that Mr. Holt listen to the German wireless occasionally—to the music, not the words, to the transmissions for the Germans by the Germans, and not to those intended for English listeners, and he will learn a lot.

I also suggest that if Mr. Holt is so keen on getting on with his own war effort that he should not be gadding around the West End or munition towns collecting such entirely irrelevant facts about a handful of dance musicians, whose circumstances he does not know.

## WHITE FEATHERS

Mr. Holt is in the position of the young women who handed out white feathers so gaily in the last war—usually to V.C.s on leave. It's a very risky business—especially in Fleet Street—to start generalisations of this kind.

If the musicians whom Mr. Holt accuses as "dodgers" lived in Germany they would be in uniform. Most people who live in Germany get a uniform, even when they are thrown into a concentration camp.

In this country we still consider ourselves civilised enough to allow people to work for the country in their civilian clothes.

I think—in passing—that it is significant that early in the war the *Daily Express* should have designed a special badge for Reserved Occupation workers. Nothing came of it, of course. But it must have been on somebody's conscience. The reservation age for newspaper staffs was very low at the time.

Fortunately, the white-feather mentality is a thing of the past as far as the country generally is concerned. It is

## RHYTHM CLUBS

No. 31. Members and friends of the Portsmouth Rhythm Club should note that it is now back at the "Country House," Commercial Road (opposite Savoy Cinema). New ideas on programmes will be welcomed, and the members would particularly like to hear from old members now in the Forces. New members should contact the Secretary, Mr. D. Priscott, 24, Merton Lane, Porchester, or apply at Murdochs, Commercial Road, where they will find an excellent supply of swing discs.

No. 41. The Leeds Rhythm Club met on June 29 to hear the Secretary give a programme of discs no longer available in catalogues. The Jam Session comprised Bert Quarumby (tmb.); Jeff Chapell (piano); and R. Davies (drums). Next Sunday (16th) the Club visits Dewsbury's first Annual Jazz Jamboree. July 13 sees the Club in new premises at the De Grey Firth School of Dancing, 1, Lands Lane (opp. Betty's Café). Meanwhile, for details, write the Secretary, 16, Gaiway Street, Leeds, 11, or on Sunday meet at the Swingate Tram Depot at 1.45 p.m.

No. 161. Despite the loss of our popular Treasurer, Gerry Russell, now in the Royal Navy, a recital on the Blues was given at the last meeting by Fawkes, at the Station Hotel, Sidcup.

No. 171. At last Sunday's meeting of the Whitstable Rhythm Club Mr. Pope gave a recital on Gene Krupa. Violin, cornet, piano and drums were featured in the Jam Session which followed. There will be a meeting as usual at the Marine Hotel on Sunday, and members are invited to bring along their favourite discs.

unbecoming for Fleet Street and for Mr. Holt to attempt to revive it in this way.

Fleet Street is doing its share in this war, and so is the musical profession. Mr. Holt ought to have had enough experience of the show business to realise this, and I am surprised that, a newspaperman whose reputation with the public was built up on his sympathy and enthusiasm for show-folk and their work should so far go out of his way to abuse those artists who have provided him with many happy hours of entertainment.

## BE CONSISTENT

If Mr. Holt has changed his mind, if he feels that even dance music—popular though it is with every class of war-worker—should have no place in the general scheme of things, then at least let him be consistent.

It is not so long ago that the *Daily Express*—and I suspect Mr. Holt, as leader-writer—was protesting editorially that film-technicians were being called up and that the British film industry would face ruin as a result. Regular readers (such as myself) agreed, and subscribed to the protest.

Now the *Daily Express* protests because dance musicians are not called up; worse than that, it alleges that dance musicians are swindling their way out of the armed forces.

Twenty million people go to the pictures each week. More than that number never get to the pictures at all; their only hope of entertainment is what the radio offers them. And the vast majority—God help us—prefer that entertainment to be dance music.

Young men, younger than Mr. Holt, who have no opportunity to go around the West End, who never get near even a munitions town, are only too glad that the B.B.C. can give them dance music. Young men on mine-sweepers, on gun-sites, at fighter-stations—they don't give a damn who plays the tunes, so long as they get the tunes.

## NO HIMMLER, PLEASE!

We need no Himmler methods in this country; we do not have to "ban" dancing because we are, and have been for a year, engaged in a campaign which makes the German invasion of Russia look like a cabaret at a road-house. For 12 months now we've been bringing ships across the Atlantic, shooting down Messerschmitts over three continents.

We play cricket on our days off. And why not? If we didn't—and even fighter pilots and newspapermen get a day off occasionally—we should only go to the pictures; or go dancing. What's the difference?

And suppose the B.B.C. did play only records; who is going to make them? Records don't grow on trees for the plucking. Use American records? What about the shipping space needed to bring over the matrices? What about paying out much-needed currency in royalties? What about the unemployment of medically rejected musicians that would result?

And does Mr. Holt suggest that the vast Overseas Service of the B.B.C., which, thank heaven, realises the propaganda value of cheerful music, should close down in order that a few talented musicians should be detailed to peel potatoes for a lot of fellow-soldiers who hate the sight of potatoes?

The Ministry of Labour has

very wisely not laid down any hard-and-fast rule, for instance, about the calling up of B.B.C. employees. Why not? Because broadcasting, like film criticism—and dance music—is a young man's job. You cannot bring people out of retirement, you cannot train people in a couple of months to do a job which a younger generation has grown up with.

The *Daily Express* is continually telling us that the war should not be run on pre-1914 lines. Right. This is 1941. The British people of 1941 happen to get some entertainment out of dancing; it demands dance bands. The Forces, the workers, the mere civilians like you and me, the people who really know our fellow countrymen, clamour—rightly or wrongly—for our dance music. It cheers us up. What depresses us is an out-of-tune chorus against the ensemble like Paul Holt's story.

Mr. Holt has a circulation of about two and a half millions. The musicians whom he libels have a nightly audience of ten times that number—here, in the Empire, in France, in Holland,

in every country that Himmler's yeggs have overrun.

At risk of their lives, millions of people tune in to the B.B.C. and know that England is dancing, and it gives them hope and courage. Yes, even the Germans listen, in spite of Himmler.

So dance musicians are "dodgers" are they? It's an easy thing to say, sitting at a typewriter in Fleet Street.

Mr. Paul Holt ought to play in a band some time. Particularly in war time. Easy money? "Dodging"?

No, Paul. Ruddy hard work—especially at the Café de Paris.

L/Cpl. E. Smith, of the Vehicle Maintenance School, 8th Corps H.Q., Home Forces, has had the ill luck to lose both his plectrum banjo and his guitar—the first at Dunkirk and the latter in the Coventry blitz. Since playing constitutes the greater part of his relaxation, he asks if any reader can come to his aid.

Recently two members of 1 Wing Dance Band, stationed somewhere in the Home Counties, were posted to other squadrons, and although two new members have been found, a B flat trumpet and a B flat tenor are lacking for them to play. Unable to afford a great deal, they would appreciate the gift or the sale very cheaply from any reader who has these to spare.

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# THE POSTMAN ALWAYS RINGS TWICE!

## Enquiries in Envelope

By **ERIC WINSTONE**

**T**HE postman, so asserts tough fiction writer James M. Cain, always rings twice. Six weeks ago I devoted the entire columns of this page to correspondence, and ended with an invitation to readers to keep writing.

Since then I am glad to see that you have taken me at my word.

Every week my mail increases, and while typewriter ribbon remains unrationed I am determined that no one who takes the trouble to put pen to paper shall go unanswered.

Once again, reader... the page is yours.

Always an admirer of initiative, first let me commend accordionist Ben Norris, of 331, High Road, Harrow Weald, for his mental ingenuity in suggesting a combined Hammond organ and accordion, even though I shudder at the prospect of anyone putting the idea into effect.

Readers may recall Ben's last letter on the subject which, I must confess, I did not take seriously.

This week, however, he returns to the attack with the following:—

Referring to the Hammond organ question, it appears to me that you must be either living in a small Anderson shelter, or you do not understand what I mean.

What I was aiming at was not to get the whole of a Hammond organ into an accordion, but just the idea, i.e., a small electric motor in the bass side working the tone wheels in the right-hand keyboard.

Sorry, Mr. Edison, but I still don't get it.

And neither, apparently, does reader Bill Morland, of The Old Cottage, The Abbey, Abingdon, who also ventures his opinion on the matter:—

I notice that one of your readers wishes to hang a Hammond organ round his neck.

If he had a Hammond organ, if he didn't contemplate moving while playing, and if he had the necessary technical knowledge, no doubt he could run a cable across to the organ and fit up the necessary unit inside his instrument.

By the way, speaking of innova-

tions, has a piano keyboard ever been tried for the bass side of an accordion?

Regarding the last suggestion, an accordion was put on the market some time ago with a small set of piano keys to take the place of the bass buttons, but it was never a success.

And I can't say I'm sorry at that.

Seeker after numerical knowledge, George Maryan, of 490, Rochester Way, Sidcup, Kent, comes up with a fast one and asks:—

As a regular reader of your page, can you tell me the number of women in Hal Swain's band? Also how many has Victor Silvester got (men this time)?

Well, George, Victor Silvester usually has seven musicians playing for him, and friend Hal Swain has three girls in his stage show. He doesn't run a band now.

From Cecil Cribb, a young man with ambition, of 42, Dawson Avenue, Barking, comes the next query.

I have an ambition to play the accordion, and have bought several tutors, but find I cannot get on with them at all.

I have tried in vain to find a teacher. Could you advise me what to do to realise my ambition?

I am afraid that every day I receive letters concerning the shortage of accordion teachers, and as far as I can see, until things return to normal, there is only one solution.

First, go to an ordinary piano teacher and learn such things as elementary harmony and theory together with scales and arpeggios on the piano.

When you have done this, then have another crack at the accordion with a reliable book of instruction. You will find that, armed with a slight knowledge of music in general, even the bass keyboard will not hold quite the same terrors for you as it did before you knew the difference between a third and a fifth.

Here is a letter with an unusual request from Payne admirer Peggy Thurgood, of "Emsworth," Lower Lea Lane, Charnmouth.

I find from reading your page that you are very helpful to readers, so I wondered if you would be of assistance to me.

I am a great admirer of Jack Payne, and have two press cutting books devoted to him, but realise there must be many mentions of him in the press that I have missed.

I wonder if you could put me in touch with anyone who has a collection and would be willing to part with it. I would gladly pay a fee for the cuttings. I want to make my own collection complete.

Well, Peggy, I hope that if another Payne fan reads this he or she will be willing to make a trade.

Next time I see Jack in person I'll make a point of letting him know just how thorough some of his followers can be.

Remembering with sympathy the time when I, too, used to press my nose in thwarted longing against the windows of expensive musical instrument emporiums, I bring you this week's heart-cry from would-be drummer, Royal Air Force man Harry Riley, of the Sea Brink Hotel, Somewhere in Yorkshire.

The reason I am writing this letter is to find out whether you can help me get a drum kit.

You see, we do not get much entertainment down here where I am stationed, and we are trying to get our own band together to play for dances.

As you know, a drum kit is very expensive, and although I cannot pay very much, I am willing to send you my pay if you could get me a set on deferred payments. The reason I am writing to you is because I read your page each week and feel that you are a friend of mine even though I have never seen you.

O.K., Harry, you've asked me, and now it's up to the old accordion man to do what he can to help the band along.

Deferred payments are out, I'm afraid. Instrument dealers are naturally keeping mostly to cash transactions during these uncertain days, but I am going to make some inquiries for you round Charing Cross Road and we'll see what can be done.

Incidentally, if any reader happens to have an old set of drums lying idle, and would like to repay a little of the debt we all owe to the Royal Air Force, possibly they would get in touch with me.

I'll personally pay all expenses incurred in getting it to the lads.

Here is some more news via the Post Office of a letter-writer who needs no introduction. Gunner Desmond Hart, now Somewhere in Wiltshire, who writes:—

I have just completed a gunnery course and am now back on a gun position, miles away from civilisation. Luckily, we have regular E.N.S.A. shows, and I have had the pleasure of meeting many old friends who have come down to entertain us.

I have been playing with a local band as featured solo accordionist, and, as a tip for accordionists in Army bands who want to make the most of their instrument, I have found that by reading from guitar parts it is possible to put much more into the ensemble.

Thanks for the letter, Desmond, and no doubt other players in the Services will take a note from your advice regarding orchestral work on the accordion.

Starving for music are five boys of the R.E. who are six miles from any form of amusement and are trying to form a dance band to cheer themselves and the villagers up. Anyone with any music to spare would earn the gratitude of Sapper H. Brown.

Seven miles from the nearest cinema, with a bus only once a week, Driver J. A. Sweeney, of the Field Ambulance, asks whether any reader has an old radio set to spare. Since the village possesses only a couple of grocer's shops, the boys cannot fire one, but would eagerly pay postage and even a small sum for the set.

## England's Greatest Exponent of 8-in-the-Bar asks

# WHAT IS THIS BOOGIE-WOOGIE?

By **GEORGE SHEARING**

**I** HAVE been asked so many times to describe just what is meant by this boogie-woogie piano-playing that I think a general article about this unique style is of interest now to every jazz fan and player.

The main thing to remember about boogie-woogie is that it consists of eight-in-the-bar in the left hand.

And the other thing is that it is nearly as old as jazz. Many people seem to think that boogie-woogie has developed in the last year, but this idea is quite erroneous. It was first played by Pine Top Smith in the middle 1920's, and then followed such famous exponents of the style as Jimmy Yancey, Albert Ammons and Meade Lux Lewis.

### CHANGE IN STYLE

Latterly, we have had Cleo Brown and Pete Johnson, but boogie-woogie has now become so popular that most pianists have included it in their playing at some time or another. And with popularity has come a change in style.

If you listen to the older records you will see what I mean when I say that in the Blues in C, for example, in the old records the common chord of C was sometimes used for three bars before changing to C7.

The two-bar F7 harmony remains, although it will be noticed that in the very old renderings the players were inclined to a more raucous right-hand with E-natural struck against the seventh, something which is not often done to-day.

To make this absolutely clear, here is an example of the 12-Bar Blues, old and new methods:

**Old method:** C6 for three bars, one bar of C7, F7 for two bars, C6 for two bars, G7 for two bars, with the last two bars of C6, making twelve bars in all.

**New method:** One bar C6, one bar F7, C6 one bar, one bar C7, two bars of F7, two bars of C6, G7 one bar, F7 one bar, with the last two bars C6.

The difference simply is that there are more changes of harmony in the new style than in the old.

And now for the crux of the matter—the left hand. One excellent method of practice is as shown in Ex. 1. These are to be played as written, little finger and thumb in quavers.

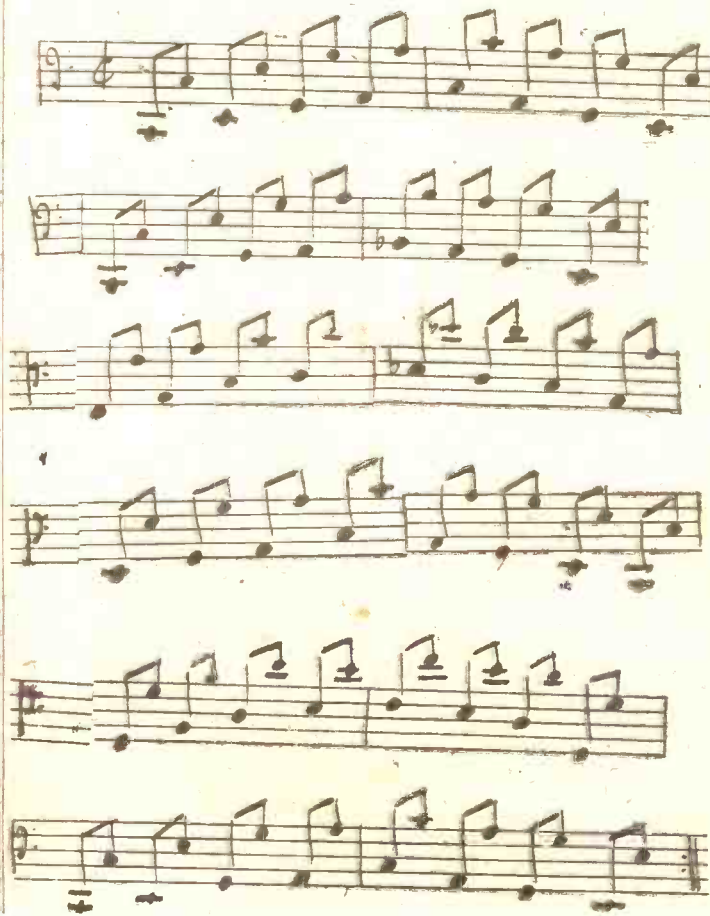
This is an exact 12-bar chorus of one form of boogie-woogie playing, although I am naturally not saying that it is the only way. There are many ways of playing this fascinating left-hand style, and here is a short discography which you will undoubtedly find very helpful indeed.

Cleo Brown's *Boogie-Woogie* (Brunswick O2037), and Count Basie and Albert Ammons's recordings of the same title for the piano (Brunswick O2521 and O2187, respectively). Then there is Meade Lux Lewis, with his *Yancey Special* and *Celeste Blues* (Brunswick O2343). For orchestrated boogie-woogie you can hardly do better than Tommy Dorsey's *Boogie-Woogie* (HMV8596) and also his record of *Twilight in Turkey* with his Clambake Seven.

Then, if I can say this in all modesty, there are my own Decca records of *Beat Me, Daddy* (Decca DR5611), *Scrub Me, Mamma* (Decca DR5610), and *Overnight Hop*.

### DEFINITION

I think that listening to these will give you an excellent idea of this form of playing, which was admirably defined to me by David Wilkins, that great trumpet player, as "Never letting your right hand know what your left is doing."



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## WHERE THE BANDS ARE—3

ONCE again the saying, "History Repeats Itself," is proving its truth.

As in the last war, this war has produced a boom in public dancing.

The large, popular dance halls—or, as we more generally speak of them, Palais—which are the backbone of British ball-room dancing, are enjoying the best business they have known for years.

This, and the fact that khaki and Air Force blue are the predominant colours in the kaleidoscopic scenes on the dance floors, are about the only differences between these Palais as they were in peace time and as they are to-day which are noticeable from the "front of the house."

But "backstage" it is a somewhat different story.

Managements are finding it

# DANCING BOOMS AT THE LONDON PALAIS

anything but easy to carry on. In normal times money, it is said, will obtain anything; but there are times when increased box-office returns are no solution to the problem of finding musicians, and, in fact, staff of all kinds.

Also, running expenses have increased to an extent which is often anything but balanced by the better box-office returns, and at the end of a week of record business a hall may still find itself out of pocket.

Yet in spite of this, managements are not only carrying on with a smile, but are always endeavouring to give better and better value to their patrons.

Many of them are also taking on, on compassionate grounds, responsibilities well beyond those called for in the way of ordinary patriotism.

We are not referring to the reduction of entrance fees which many halls allow to members of the Forces in uniform. These are just ordinary business

measures which probably pay for themselves by the increased numbers they draw into the halls.

But take the case of, for instance, the Mecca Agency Halls—that is to say, in the London area, the Locarno at Streatham, the Royal at Tottenham, Covent Garden Opera House, the Croydon Palais, and the Paramount in Tottenham Court Road.

## FORCES ALLOWANCE

To every member of its staff, including, of course, bandleaders and musicians, who has joined the Forces, and who has felt it necessary to call upon the firm for assistance, this company pays a weekly cash allowance. The number of people receiving such allowance runs into dozens.

Many other dance hall proprietors have like or similar schemes.

For instance, bandleaders Jack White and Syd Dean, from the Charing Cross Road Astoria, are both in the Forces, but they are allowed to continue their bands under their own name and draw the weekly pay for them.

This pay is sufficient to allow these leaders to pay their musicians a fair wage and yet have something to put in their own pockets, though in fact they are not in a position to render any direct service for the percentage they are able to retain.

## HAMMERSMITH

Then take the Hammersmith Palais.

There is no need for us to remind you that an all-star programme for the Forces is broadcast from here, under title "The Sunday Nighters," every Sunday from 6.30 to 7.10 p.m.

But it may be news to you when we say that, far from receiving a penny-piece for their efforts, the Palais is always out of pocket on these broadcasts, if not in actual cash, at any rate in time and trouble.

Miss Betty Lyons, who, as resident manageress, has been so greatly responsible for years for the success of this daddy of all London's dance Palais, has much to do with the organisation of these "Sunday Nighters" broadcasts—she is solely responsible for the "Services Spotlight" feature—and

The third of a series of articles giving you Personnels and Details of the Big Band at work.

anyone who has ever had any hand in the organisation of entertainment will realise the amount of work such a show entails every week.

Then there are cases of more or less privately owned halls where the responsible head has joined up, and the business is having to be carried on by a friend or relative.

## CRICKLEWOOD

Such is the case with the Cricklewood Palais. Manager Cyril Taylor is now in the Forces, and his duties are being carried out by Mrs. Betty Taylor, assisted by Mr. Cherry Angold. Yet the business goes on in a way that leaves nothing to be desired.

Well, there you have a brief picture of yet another phase of war time dancing and dance bands in London.

To say that it is a credit to all concerned is to do no more than grossly understate the position.

In the face of difficulties which they keep from their patrons, bands and managements are carrying on grandly in the patriotic task of providing their share of the healthy recreation so essential to keep up the morale of a war-burdened country.

## OUR RECORD COMPETITION

The twelve best records by Benny Goodman and his Orchestra are, in order of popularity:—

1. King Porter Stomp (H.M.V. B8374 and JF40).
2. Bugle Call Rag (H.M.V. B8569).
3. Sing, Sing, Sing (12-in. H.M.V. C2936).
4. Benny Rides Again (12-in. Parlophone E11450).
5. Bach Goes To Town (H.M.V. B8879).
6. Wrappin' It Up (H.M.V. B8798).
7. One O'Clock Jump (H.M.V. B8745).
8. Stealin' Apples (Parlophone R2749).
9. Stompin' At The Savoy (H.M.V. B8480).
10. Big John's Special (H.M.V. B8798).
11. Sugarfoot Stomp (H.M.V. B8671).
12. Opus Local 802 (Parlophone R2749).

This is the opinion of the majority, as ascertained by our Record Competition G8. According to the same source Goodman's next best twelve are:—

13. Basin Street Blues (H.M.V. B8461).
14. Zaggin' With Zig (Parlophone R2769).
15. I've Found A New Baby (H.M.V. B8481).
16. St. Louis Blues (H.M.V. B8504).
17. Sometimes I'm Happy (H.M.V. B8523 and JF40).
18. Jam Session (H.M.V. B8719).
19. Smoke House Rhythm (H.M.V. B8908).
20. Blue Skies (H.M.V. B8398 and B8810).
21. Moon Glow (Columbia CB768).
22. Texas Tea Party (Columbia CB712).
23. Riffin' At The Ritz (H.M.V. B8640).
24. Honeyuckle Rose (Columbia DB5079).

The winners of the competition are Edward J. Hillyard, of Nether Poppleton, York, and A. E. Price, of Grandpont, Oxford, each of whose entries contained nine titles from the Best Twelve list, and to each of whom a P.O. for 5s. is being sent.

D. R. King, of Birmingham,

and E. S. Woods, of Coventry, sent in eight "correct" titles, and nine competitors' lists contained seven.

Whatever the response may have been to that Benny Carter-Johnny Hodges problem we set you in Competition G7, on the paucity of which response we commented last week, we can make no complaint against the response to this Goodman competition. The entries ran to nearly four figures.

Even more interesting is the unanimity of the verdict.

King Porter Stomp was included in no fewer than 71 per cent. of the entries; Bugle Call Rag was mentioned in 58 per cent.; Sing, Sing, Sing in 59 per cent.; Benny Rides Again in 51 per cent.; Bach Goes To Town in 49 per cent.; Wrappin' It Up in 43 per cent.; One O'Clock Jump in 39 per cent.; Stealin' Apples in 34 per cent.; Stompin' At The Savoy in 33 per cent.; Big John's Special in 31 per cent.; Sugarfoot Stomp in 29 per cent.; and Opus Local 802 in 27 per cent.

In other words, seven in every ten people agree that Benny's King Porter Stomp is one of the twelve best records his orchestra has made to date, while as many as more than one in every four people have the same feelings concerning Local 802.

If only because the poll was so large that it cannot have consisted entirely of mugs, and even if it had, so many of them would hardly have been likely to have gone wrong in the same directions, the result of this competition must, it would seem, be accepted as authentic, even by those who are always writing to tell us that "popular" opinion is too inexpert to be taken as reliable.

And now here is this week's competition:—

WHICH DO YOU CONSIDER THE TWELVE BEST "SWING" RECORDS, STILL IN THE CATALOGUES, BY BRITISH BANDS?

For the purposes of this competition we will consider a band to be any instrumental combination of not less than three performers, and a British band to be one in which at least 75 per cent. of the players are British.

A prize of 5s. cash will be sent to the competitor whose choices correspond most closely to those of the majority.

Entries must be marked G12 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, July 21.

## GUIDE TO THE PALAIS BANDS

ASTORIA DANCE SALON, Charing Cross Road, W.C.2.

JACK WHITE'S COLLEGIANS—Jack Lennox (piano, leader); Charlie Tyler, Jimmy O'Loughlin (altos); Cyril Tudge (tenor); Tommy Balderson, Jack Cosker (tpts.); Freddie Butt (trmb.); Arthur Stevenson (bass); Jack Walker (drums).

SYD DEAN'S BAND—Les Wharton (piano, leader); Tommy Cullum, Jimmy Armstrong (altos); Dennis Cracknell (tenor); Bob Ellis (tpt.); Freddie Brookman (trmb.); Jack Grant (bass); Dennis McCarthy (drums).

Weekdays: 3-6 p.m. 1s. 6d., Forces 1s.; 7.30-11 p.m. 2s. 6d., (Sats. 3s.), Forces 1s. 6d.  
Sunday Club (Annual Sub. 1s.): 3-6 p.m., Members 1s. 6d., Guests 2s.; Forces 1s. 6d.; 7.30-11 p.m., Members 2s. 6d., Guests 3s. 6d.

CRICKLEWOOD DANCE HALL, Cricklewood Broadway, N.W.2.

BILLY SMITH AND HIS BOYS—Billy Smith (conductor); Rube Helton (alto, clarinet); Guy Snowden (alto, clarinet, vocalist); Bill Power (tenor, clarinet, accordion); Tommy Hyde, Jack Salisbury (tpts.); Jimmy Russell (trmb.); Joe Clark (piano, accordion); Maurice Reed (bass, violin); Denis Neale (drums). Vocalists: Kitty Raye, Carl Ramon.

Weekdays: 3-5.30 p.m., Thur. and Sat. 1s.; 7.30-11 p.m., Mon. Thur. 1s., Tue., Wed., Fri. 1s. 6d., Sat. 2s.  
Sunday Club (Annual Sub. 1s.): 3-5.30 p.m., Members 1s., Guests 1s. 6d.; 7.30-11 p.m., Members 1s. 6d., Guests 2s.

EMBASSY BALLROOM, Wellington, Kent.

STAN ATKINS AND HIS BAND—Stan Atkins (conductor); Alf Morgan, Tom Douglas (altos); Phil. Hoste (tenor); Les Lambert, Ivan Trueman (tpts.); Dave Westfield (piano); Sam Bass (bass); Cyril Bass (drums). Vocalist: Doris Lowe.

Weekdays: 3-5.30 p.m., Wed., Thur. 1s. 3d., Sat. 1s. 6d., including tea; 8-11.30 p.m., Mon.-Thur. 1s. 6d., Forces 1s.; Fri. (dance demonstration night) 2s., Forces 1s. 3d.; Sat. 2s. 6d., Forces 1s. 6d.; Sun. closed.

HAMMERSMITH PALAIS DE DANSE, Brook Green Road, W.6.

HARRY LEADER AND HIS BAND—Harry Leader, Martin Hayes (altos); Jack Lowe (tenor, violin); Bob Hutchinson, Dave Cant, Jimmy Mayers (tpts.); Percy Smith (trmb.); Sid Wright (piano, accordion); Joe Nussbaum (bass); Bob Richards (drums, arranger).

JACK HAMILTON AND HIS BAND—Tony Mervin (tenor, vocalist); Jack Hamilton (tpt.); Roy Marsh (vibes); Barry Mills (piano); Gerry Fitzgerald (bass); Lou Galken (drums).

Weekdays: 3-5.45 p.m. 1s.; 7.30-11 p.m. 1s. 6d.; Sat. 2s. 6d.  
Sunday Club (Annual Sub. 1s.): 3-5.45 p.m. and 7.30-11 p.m. Members 1s. 6d., Guests 2s.

Dancing shoes, but free to Forces.

LOCARNO DANCE HALL, Streatham, S.W.

JIMMY HONEYMAN AND HIS BAND—Honeyman (solo sax); Ken Lumb (alto); Al Troke (tenor); Jess Bines (tpt.); Bill Moss (trmb.); Phil Pickell (piano); Bob Carter (bass); Arthur Lawrence (drums).

THELMA HAMMOND AND HER ORCHESTRA—Thelma Hammond (alto, violin); Val Wilson (tenor, cello); Lena Stewart (violin, piano); Mabel Green (piano, gitar); Audrey Rees-Webb (drums).

Weekdays: 2.30-5.30 p.m., Mon.-Fri. 1s., Forces 6d.; Sat. 1s. 6d., Forces 9d.; 7-11 p.m., Mon.-Fri. 1s. 6d., Forces 9d.; Sat. 2s. 6d., Forces 2s.  
Sunday Club (Annual Sub. 1s.): 11 a.m.-1 p.m., Members 9d., Guests 1s.; 2-6 p.m., Members 1s. 6d., Guests 2s., Forces 9d.

PALAIS DE DANSE, Croydon.

TOMMY SMITH AND HIS BAND—Len Pooley (alto); Frank McNeill (tenor); Frank Hubbard (piano); Tommy Smith (bass); Arthur Amey (drums).

Weekdays: 2-30-5.30, Wed. and Sat., Dancing 6d., Balcony 3d.; 6.30-10 p.m., Mon.-Tue., Thur. Fri., Dancing 1s. 3d., Forces 1s., Balcony 6d., Wed. Dancing 1s. 6d., Forces 1s., Balcony 6d.; Sat., Dancing 2s., Forces 1s. 6d., Balcony 6d.  
Sunday Club (Annual Sub. 1s.): 2.30-5.30 p.m., Members and Guests,

Dancing 6d., Balcony 3d.; 6.30-10 p.m., Members and Guests, Dancing 1s. 3d., Balcony 6d.

PARAMOUNT DANCE HALL, Tottenham Court Road.

IVOR KIRCHIN AND HIS BAND—Ivor Kirchin, Mrs. Ivor Kirchin (conductors); J. Palfreman, Roy Rice (altos); Sid Kaye (tenor); Tim Carney (baritone); Dick Barrell, Ernie Watts (tpts.); Sam Elliott, Len Capon (trmb.); Joyce Mansell (piano); Jim Benson (drums). Vocalist: Renee Lester.

ALAN PARSONS AND HIS BAND—Carl Lloyd (alto, vocalist); Lucky Leighton (tenor, violin); Bert Lamprell (tpt.); Roy Bevan (trmb.); Albert Plozman (piano); Alan Parsons (drums).

Weekdays: 3-6 p.m., Mon., Tue., Wed., Fri. 6d., Thur., Sat. 1s., Forces 6d., all days; 7.30-11.30 p.m., Mon. 1s., Tue., Wed. 1s. 6d., Forces 1s., Thur., Fri. 2s., Forces 1s., Sat. 2s. 6d., Forces 1s. 6d.

Sunday Club (Annual Sub. 1s.): 3-6 p.m., Members and Guests 1s., Forces 6d.; 7.30-11.30 p.m., Members and Guests 2s., Forces 1s.

ROYAL OPERA HOUSE, Covent Garden, W.C.2.

BENNIE LOBAN AND HIS MUSIC WEAVERS—Personnel not yet fixed.

BILLY SPROUD AND HIS BAND—Billy Sproud (alto, tpt.); Fred Cranston (alto); Harold Levi (tenor); Mick Whelan (trmb.); Cyril Brooker (piano); Cyril Vidler (bass); Doug Mäne (drums).

As from Mon. July 7: Weekdays, 3-6 p.m., 6d.; 7-11 p.m., Mon.-Fri. 1s. 6d., Forces 1s.; Sat. 2s. 6d., Forces 1s. 6d.

Sunday Club (Annual Sub. 1s.): 3-6 p.m., Members and Guests 1s. 6d., 7-11 p.m., Members and Guests 1s. 6d.

ROYAL THEATRE OF DANCING, Tottenham, N.17.

LES AYLING AND HIS BAND—Sid Dowell, Bill Davies (altos); Ron Speck (tenor); David Mitchell (tpt.); Fred Hardy (trmb.); Les Ayling, "Taffy" Evans (pianos); Sid Peacey (bass); Eddie Freeborn (drums). Vocalist: Jack Oliver.

Weekdays: 7-10 p.m., Tue., Thur. 1s. 6d., Forces 1s.; Sat. 2s., Forces 1s. 6d.

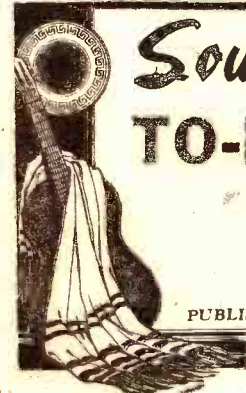
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### By ALTO SAXOPHONES.

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Conn, Artist Model, newly plated, new brown pads, most wonderful tone 28 0 0  
Buescher, newly plated, new brown pads, a wonderful instrument 30 0 0  
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**RHYTHM CLUBS**

No. 2. Next meeting of Winchmore Hill Rhythm Club will be on July 10, when Bryant Cornell will give a recital called "Skin Wallpapers." At the last meeting the Finsbury Park Jam Group gave a fine session, with Colin Beaton (piano), Ron Beaton (alto), Den Barry (guitar), and Ron Pash (violin).

No. 112. Next week's recital of the Batley Mill Lane Rhythm Club will be given by Secretary R. Worth, called Part 1 of his "History of Jazz," based on Len Hibbs' "21 Years of Swing." Then will follow the first "Rhythm Bee," and the club is gathering new members every week.

No. 140. The Stockton Club has now managed to find new premises at the Y.M.C.A., and a meeting was held, with Billy Walker and F. L. Kane, in the H.M.V. Masters of Swing—No. 2 Album.

No. 162. The Ashton-under-Lyne Rhythm Club meet at the Ladies' Conservative Pavilion every Sunday evening at 7 p.m. Next Sunday Percy Buckley, of Denshaw, near Oldham, will give a recital called "Spoke Hughes and his Negroid Discs." All visitors will be given a cordial welcome, and a special invitation is extended to instrumentalists in order that a Jam Group can be formed. Enquiries from interested persons should be made to R. A. Davies, Rex Houl, Ltd., 215, Stamford Street, Ashton-under-Lyne.

Southport Rhythm Club met in their new headquarters at the Y.M.C.A., Eastband Street, when Mr. M. T. Horwich ably presented a programme called "Clarinet Kings—No. 1." Johnny Dodds was the subject. Mr. R. G. Bennett gave a recital of "Desert Island" discs, and a jazz quiz by Mr. Jack Turnbull certainly taxed the knowledge of the members. A Jam Session concluded a most successful meeting. The next will be announced in the local dailies, and a dance is shortly to be arranged, information of which can be obtained from Secretary Jack Turnbull, 47, Pitt Street, Southport.

**Forces' Letter**  
Gnr. F. H. Holroyd, R.A., bought our first issue, still has it, and has not missed an issue since—until May 10, when he was called up. Now he finds himself unable to get a copy anywhere, and asks if any reader can spare our last seven issues so that he may keep his record complete.



## GLASGOW NOTES

IN happier times Tommy Jones led his band during several summer seasons at the Pavilion and Winter Gardens, Dunoon, but although Tommy is now absent on another job of work these days he is worthily represented at this resort by a band fronted by Gwyn Evans, trombone player in the line-up.

The band has got off to a right good start, despite reed-section troubles. The first tenor man to be fixed was taken ill, then the next man was called up for industrial service.

Just on the chance that Gwyn has not fixed up satisfactorily anyone interested in a good job can write to him; c/o. the Pavilion, Dunoon.

The line-up here comprises: Leo Ward (piano and accordion); Maurice Little (drums and vocals); Ron Peters (bass and guitar); Bill Reed (saxes and flute); Arthur Smith (sax and violin); Miff Hobson (trumpet); and Gwyn Evans (trombone and leader).

Miff Hobson is well known to Glasgow fans, as he led the band at Dennistoun Palais for a time.

### INTERNATIONAL

This is the band which at one time had real "international" fame, as Tommy played jobs not only in England, but in Llandudno, Belfast and Scotland inside a very short period.

At the North British Railway Hotel in Edinburgh the dinner

dances are looked after musically by Syd Loseby, who is now resident and working on 'war work in the Scottish capital. Syd was well known in Glasgow as one of Louis Freeman's No. 1 men.

The line-up is composed of Glasgow and Edinburgh boys, the usual personnel being recruited from Jackie Fain and Bert Boardman (saxes); Tommy Anderson (trumpet); Eric McKenzie (piano); Ken Robbie (drums); and Syd himself, who leads on violin and sax.

### "COAST FOLLIES"

Bill Livingstone, well-known Glasgow sax gigger, is stationed nearby and has an occasional spell with the boys.

Tommy Anderson is the trumpet player well known down South, while Ken Robbie had a spell with Teddy Joyce.

Since opening up full-time Bobbie Jones' Berkeley Ballroom has done excellent business. Alf Johnstone has now Brother Charlie in the sax section, as tenor man Bobbie Thomson could not manage the "every night" schedule.

Glasgow folks won't require to go to the Coast to hear the summer shows this year. George Bowie, the well-known promoter, has just staged a big Sunday show at the Paramount, with the title of "Coast Follies," the bill being recruited from all his various West Coast promotions.

## NORTHERN NEWS NOTES

by Private JERRY DAWSON

I AM writing this at the end of my leave, and have just returned from my promised trip to Blackpool, where, as usual, I have been able to combine pleasure with a little business.

There is no question at all but that Blackpool is now firmly established as the entertainment centre of war time England, there being hardly a show in the resort—and there are plenty—that is not worthy of London's West End.

"Star-studded" is the only way of describing the bills at the majority of the theatres, and perhaps the biggest aggregation of stellar names is contained in the show at the Opera House, which, presented by George Black, includes such as: Nervo and Knox; Webster Booth and Ann Zeigler; Frank Randle; Judy Shirley and Teddy Brown.

Owing to the shortness of the time at my disposal, I was unable to see this show through, but the volume of business to which it is playing is ample testimony to its quality.

On the North Pier, Lawrie Wright's "On With the Show" is certainly the equal of any of its predecessors, and better than most, and I was pleasantly surprised to find that in spite of the "man-power" difficulty which every bandleader is up against to-day, Bram Martin has managed to line-up a more than useful band, which accompanies the show in addition to doing its own spot in the bill.

Bram must consider himself very fortunate indeed, for although the band has little or no jazz to play, its musicianliness and stylish interpretation of a number of quite good "pit" type arrangements stamp it as an outfit which would, without question, be able to handle the other stuff quite as capably.

An interesting feature of the band is the inclusion on lead fiddle—under the *nom de plume* of Jenny Blank—of Mrs. Bram Martin, a fact which I have refrained from mentioning before, but which I feel I must point out if only to pay tribute to her very fine playing—both as a leader and in some neat restrained obbligato to Tessa Deane's singing.

The full line-up of Bram's outfit is: Cyril Roberts (piano); Harry Busby (bass); Teddy Higham (drums); Jimmy Redman and Ken Turner (trpts.); Stan Smith (trombone); Walter Stott, Al Mitchell and Wilf Breeze (saxes); and Jenny Blank and Felicite (violins), assisted at the electric organ by Joe Tunbridge, who has also collaborated with Marr Mackie in a number of the arrangements.

Over at the Palace Variety Theatre, Maurice Winnick and His Band were appearing for the week with Maurice's current edition of his Dorchester Follies show, and despite enforced changes in the personnel of the band and of the cabaret, it is still among the best shows in variety to-day, and is still "packing 'em in."

Harold Berens as compère-comedian once again stopped the show, whilst Doreen Stevens was very little behind him in public acclamation—and deservedly so.

I was very interested in the appearance of Maurice's newly discovered vocalist, Helen Ward, only to find out that she is an old friend of mine—and of my wife's in case you suspect anything—who has been touring the country for a couple of years with Dorothy Holbrook's

show in which she was known as Doreen Dene.

A 20-year-old Leicester girl, Helen first came to my notice when, at the age of 16, she made some records with a local professional band, in which her brother, Maurice Ward, played trumpet, and so impressed was I that at the time I recommended her to several bandleaders without result.

She has had plenty of good experience since then, and is ripe for the happy break which has come her way. Her rendition of *Yes, My Darling Daughter* in the Winnick show is a pointer, to me at least, that with careful handling she is set for a long and successful run in the top flight of this country's lady vocalists.

In the famous Tower Ballroom, Norman Newman's successor, Richard Crean, is, of course, fronting the Tower Band in which only vocalist Vi Bailey and Charlie Farrell (alto) and Bill Breaknell (bass) remain out of last season's band. Reginald Dixon, too, has answered his country's call, and Miss Ena Baga is now at the Wurlitzer in the ballroom.

Larry Brennan and the Empress Band are again at the Winter Gardens, Larry having only just returned to work after spending three weeks recovering from the effects of a motor-car accident.

Here, too, organist Horace Finch has recently joined the R.A.F., and his successor is noted London cinema organist Roy Page.

All these enforced changes have been a terrific headache to Frank Jepson, the firm's Musical Adviser, who is the father-confessor to the hundred-odd musicians which the firm employs at this time of the year, and it is a great achievement that he has been able to keep the various bands up to

strength let alone up to standard.

Even now he is anxious to contact any musicians who are available for well-paid work, and will be glad to hear from them at Empress Buildings, Church Street, Blackpool.

Passing through Blackpool on his way to a new station was A.C.1 Syd Flood—ex-trombonist in the Tower Band. Syd has been playing with his station band practically since he was called up, and the whole band has been transferred to a new Technical Training Command station where they will still continue their musical activities under their bandmaster, Warrant-Officer Newman.

Also in this band are two trumpet players well known around Manchester in Alf Sharkey (late Johnny Rosen) and Sol Peters (late Jack McCormick).

And so Blackpool goes on—in spite of a million restrictions—still doing its utmost to provide the very best of entertainment, whether it be dancing, show or concert party for those who are able to snatch a few days' respite from the job of winning this war of wars.

Reginald Dunston—not Burston, as published in the *Radio Times*—who presented the Al Bowly feature, "The Song Is Ended," in the Forces programme on June 24, has been backstage of radio for several years, but had to wait until he was in the Army to get his first broadcast.

Radio Editor of the *Newcastle Journal* for more than four years, he always gave modern music a break in his weekly column; the threat of war was the end of the column, for Dunstan was mobilised with his T.A. unit a few days before general mobilisation.

He says he enjoyed giving the Bowly broadcast because, he recalls, "I was a Bowly fan in those *Café Anglais* and *Mon-seigneur* days—my sister and I used to sit up nights to hear the last Bowly breath slide through the speaker."

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