

Melody Maker

INCORPORATING RHYTHM

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PREAGER HURT IN ARMY CAR CRASH

THE MANY FRIENDS AND FANS OF BANDLEADER LOU PREAGER WILL BE VERY SORRY TO LEARN THAT, AS A RESULT OF SERIOUS ARM INJURIES SUSTAINED IN AN ARMY CAR CRASH, HE IS NOW LYING IN HOSPITAL IN SCOTLAND, HAVING ALREADY UNDERGONE TWO OPERATIONS, WITH A THIRD SET FOR THIS WEEK.

SIDNEY BECHÉT ANSWERS HIS

"M.M." CRITICS — See page 4.

Another Goodman Shake-Up

LOSS AGAIN IN LONDON

AFTER a record-breaking week in Scotland and a Sunday concert at Carlisle, followed by an all-night train journey from Carlisle, and then an early morning broadcast, Joe Loss and his boys came up to Town on Monday of this week to open at the Finsbury Park Empire, their first stage appearance in London for fifteen months.

Presenting a show which relied almost wholly on admirably played music, Joe's pleasing personality scored heavily with a remarkable attendance in view of the weather.

But it was even hotter in the theatre when the boys got going on their signature tune *In The Mood*, and Harry Letham's trumpet starting riding high.

SINGING STRENGTH

Then came Bob Arden, up-standing son of Johnny Sharpe, the well-known boxing manager, in an appealing vocal rendering of *Over The Hill*; the vivacious Scots girl, Bette Roberts, in *Johnny Peddler*; and a chance for the boys to swing out in *The Wood-chopper's Ball*, in which Norman Impey, Harry Letham, Reg Brewster, Wally Crombie and Don Macaffer all did their stuff impeccably.

I particularly liked the tenor playing of Reg. Brewster.

Then came a girl who definitely is a vocal sensation—Irene Johnson, whom Joe Loss heard singing in her father's hostelry in Leeds.

She came on here and sang *Basin Street Blues* in a way that couldn't miss. Given this type of number, there are few girls singing in this country who can compete with her.

Monte Rey remains, however, the vocal star of the Loss show, and he was in grand form throughout, while other high-spots were the post-horn solo by Bill Burton, neat work by the piano and bass, and the solid rhythm of that grand young old-timer of the band Jackie Greenwood. S. R. N.

HEDLEY'S DATES IN THE PARKS

FRED HEDLEY and his Band, 1940 All-London and First British Swing Band Championship winners, among other distinguished performances, have had their talents amply appreciated by the L.C.C. Parks Committee, who have booked them for the following "Dancing in the Parks" engagements:—

July 19, Newington Recreation Ground, Elephant and Castle; July 24, Clapham Common; July 26, King Edward Memorial Park, Shadwell; July 31, Myatts Fields, Camberwell; August 2, Newington Recreation Ground, Elephant and Castle. All these take place from 7.30 to 9.30 p.m.

In addition, Fred and his eleven-piece play Wimbledon Town Hall every Wednesday.

Benny Changes His Entire Rhythm Section

NEW YORK: By Air Mail

ONCE again there is news of a far-reaching shake-up in the Goodman band. The unpredictable Benny has changed his entire rhythm section and dispensed with several key men in the past couple of weeks.

Not all the details are yet set, but at this writing the new bass player is one Walter Ioss; the guitarist to replace Mike Bryan has not been selected, and Mel Powell, from Muggsy Spanier's Band, has taken over from Johnny Guarnieri on piano.

Most sensational is the signing by Benny of Sidney Catlett, that great coloured drummer who for the past couple of years has been featured with Louis Armstrong. With Cootie Williams now playing in the band most of the time, this will give B.G. two permanent coloured stars in his group.

GOODMAN FOR ARMY?

Catlett replaces Nick Fatool, who has rejoined Ray Conniff's Band at Nick's. The latter spot is also featuring Guarnieri as intermission soloist.

Gene Kimsey is playing alto with Goodman in place of Gus Bivona. It's again reported, but definitely this time, that Georgie Auld will be out of the band very soon.

And, to add to all the confusion, Benny himself has received his draft questionnaire and is seriously contending with the possibility that the Army may cut short his musical career. His trumpet-playing brother Irving has already left the band and is in camp.

Another big surprise of the week is the return of Bobby Burnet, for the third (and, one hopes, last) time, to Charlie Barnet's Band. Bobby really intends to stick this time, as his Sextet arrangements will be featured on "band-within-a-band" lines, featuring Barnet, Burnet, clarinetist Leo White, and the rhythm section, in the same arrangements used by Burnet's own coloured sextet not long ago.

BLIND PIANIST

Bobby replaces Charlie Zimmerman in the C.B. Band. And Horace Henderson is no longer arranging for Charlie, having been supplanted by the ex-Cal-loway arranger, Andy Gibson.

Bobby Byrne, with whom Burnet had been filling in lately, takes an eighteen-year-old prodigy, Tony Faso, in his place. Byrne has now also signed Don Redman as full-time arranger.

The irrepressible Wingie Mannone is at it again: news comes from the Coast that he now has a fourteen-piece band, set for a job in San Diego.

Joe Mooney, a brilliant blind pianist, accordionist and arranger, has joined Charlie Teagarden's Band. Old-timer Fud Livingston is sharing the arranging work with Mooney; and another veteran, Vic Engel, of Red Nichols fame, is drumming for Charlie T.

JAZZ JAMBOREE: B.G. DEMAND FOR TICKETS

ALREADY, the demand for tickets for the Jazz Jamboree (September 7, Odeon, W.) has caused a minor panic in the offices of the Musicians' Social and Benevolent Council at 27, Rupert Street, W.1.

Secretary Reg. Knight tells us that, although no details of the attractions are yet available, letters of application for tickets have poured in and he asks us to say that these will be despatched as soon as they are available.

Incidentally, a job is waiting at the Musicians' Social and Benevolent Council for a short-hand typist (of either sex).

This is a paid job which will last until the Jamboree and should be a valuable experience for anyone interested in the music business.

LOBAN'S LINE-UP

WHEN Benny Loban and his Music Weavers opened at the Royal Opera House, Covent Garden, on Monday last, Benny was seen to be leading the following line-up:—

Bobby Leitch (piano), Frank Freeman (second alto), first alto not yet fixed, Jimmy O'Loughlin (tenor), Frank Pritchard (trumpet), Johnny Black (trombone), Dicky Spence (drums), and Johnny Malgrew (bass).

On Monday next George Burgess joins this aggregation on trumpet, and Benny also hopes that Duncan White, who was unable to follow him south from the Plaza Ballroom, Glasgow, will shortly be rejoining him.

Vocalist, also playing accordion, is Ella Clapham, and in this connection it is interesting to learn from Benny that the Plaza Ballroom bans girl vocalists from the stand, though there is no objection to their playing in the band.

Readers will also be interested to know that trombonist Johnny Black is reputed to have been responsible for the first Jazz Jamboree ever to be held in Scotland.

Short-Wave Stars

MOST of you don't hear the short-wave programmes broadcast by the B.B.C., and this is a pity because a newly formed orchestra styled the London Studio Players' Ensemble—including as it does such big names as Fred Hartley, Reg Leopold, Albert Sandler and Monia Litter, with arrangements by Van Phillips—is definitely a No. 1 listening attraction.

Some of the programmes which this all-star combination will broadcast, however, will be included in some Home and Forces airings, and we understand that the programmes will include some of Van's intriguing arrangements, and also Monia Litter's original compositions.

JACKIE COOPER FOR AMBROSE

SINCE the personnel of the new Ambrose Octet was published in last week's issue, vocalist-guitarist Jackie Cooper has joined the bunch, and will be heard with them when they open at Finsbury Park Empire on Monday.

All this week the show has been rehearsing solidly, and looks all set to be the usual Ambrosial mixture of comedy, good music and bright presentation, all the arrangements being in the capable hands of Art Strauss.

A bit of inside news concerning the Octet trumpet-player Dave Wilkins is that he has just been married to Miss Ethel Logan. Congratulations!

Celia Solo

MAKING her first solo appearance in London under the Jack Hilton banner, Celia Lipton scored a great personal success at the Golders Green Hippodrome this week in the Arthur Askey show "Hello, Playmates."

Accompanied in admirable style by Jules Rubens at the piano, Celia sang *Dear Mr. Gable* in a manner which compared more than favourably with Judy Garland's own version, and then *Waltzing In The Clouds* and *It's Foolish, But It's Fun*.

Celia broadcasts this Sunday in "Sunday Matinee," and is also recording solo.

WRIGHT HITS

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BILL COTTON'S REEL OF RED TAPE!

War-Time Radio
Reviewed by "DETECTOR"

WHAT'S happened to, Bill Cotton's announcing? Where are all those dry little witticisms and quips which, with his terse, offhand way of putting them over, gained Bill the reputation for being the most amusing dance band comper on the air?

The answer is: Gone with the wind—the wind that the B.B.C. has got up about letting anyone go on the air without a prepared and carefully vetted script.

"I have to send in a script of all my announcements days before each broadcast so that they may be passed by the powers-that-be," Bill told me the other day. "and I confess it has cramped my style."

SPUR OF THE MOMENT

"The sort of little jokes and remarks I try to make just can't be thought out in cold blood in advance. They come naturally on the spur of the moment. And even if I could think them out in advance, they'd only sound laboured and so lose their effect if I had to read them instead of being able to trot them out spontaneously as they come to me."

On first thoughts it might seem that the B.B.C. is right in demanding the opportunity to censor every word that goes over the air.

After all, there have been too many cases of comedians shooting over gags which no decent fellow likes to feel might be heard by his womenfolk and young people.

Also, there is always the chance of someone inadvertently saying something which might convey information to the enemy.

CUT THE RED TAPE

But is that any reason why a hard and fast rule must be made for every broadcaster?

Has Bill Cotton, for instance, ever cracked an even mildly blue one? Can anyone imagine him doing so?

Doubtless the B.B.C. will reply that you can't make one law for one and another for another; that a big concern like it is can only be run on methods and rules which must be adhered to by all.

If it does make such reply, it will prove its own inefficiency by doing so.

Rules and regulations are all

very well, but the really efficient concern is the concern which knows when and how to relax its rules and has enough confidence in the discretion of its officials to allow them authority to cut the red tape as and when they may think desirable.

After a month's delay "Happy Days," the new Vic Oliver-Sarah Churchill show, which is taking the place during the summer of "Hi, Gang" as the Vic Oliver ration on the air, was given its premiere last Tuesday week.

Everyone will be delighted to know that Jay Wilbur's Band, from "Hi, Gang," is responsible for the music.

I was rather disappointed to find it given only one number to itself, especially as it might well have taken the place of the Wembley Civil Defence Choir.

But, all round, "Happy Days" is good fare.

OLIVER SHOW

If it does not introduce anything startlingly new, at least it has speed and variety and presents Vic Oliver and his wife, Sarah, in the right proportions of the right material.

The sketch "Flat Tyre" was ideal stuff for them both, and the dramatic poem "Reveille" was just long—rather should I say short—enough to enable Sarah to prove her ability as an elocutionist without becoming boring.

Vic Oliver's double act with Producer Ronnie Waldman, which opened the proceedings, the subsequent insight into his "Private Life" (where we were told how Vic is supposed to have acquired his smashing [you can take that which way you like] piano technique) and his final "Ode To A Butterfly" were all good Oliverian fun.

It only remains for them to be able to keep up the standard and this fortnightly entertainment will be more than good enough to keep quite a number of sets tuned in until "Hi, Gang" once again unites Vic with his erstwhile confederates Ben Lyon and Bebe Daniels.

R.A.F. SUCCESS

Listeners who were prepared to take their chance in radio dance music's most uncertain of all lucky dips, better known by that nebulous description "A Dance Band Of The R.A.F.," found last Sunday afternoon that they'd drawn one out of the bag.

On this occasion it was the band of No. 1 Balloon Centre, and to say that at least it gave Jimmy Miller's famous R.A.F. Squadronairs a run for their money is no exaggeration.

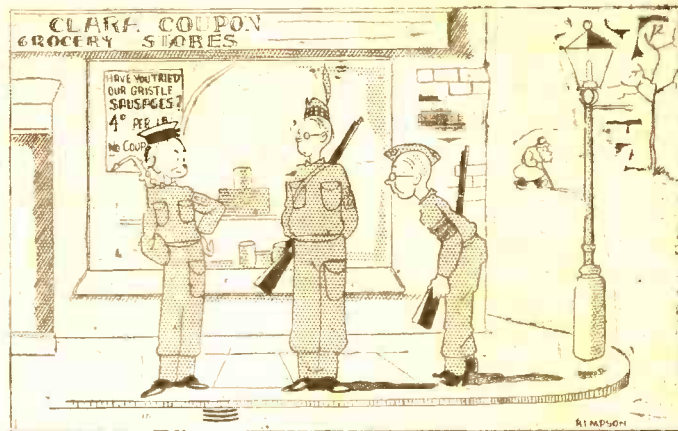
Much of its success was due to the excellent orchestrations by Paul Fenoulhet, notable among which were *Do You Ever Think Of Me?* and *Blue Skies*, but the way these were played was pretty outstanding, too.

This band has a sax team that not only knows how to phrase, but how to phrase together. The rhythm section played just as rhythm sections should play, and the brass had a bite that was a real treat.

Among the soloists, Pat Dodd stood out, as he always does; and Jackie Cooper's vocals were excellent.

But the man who stole the show was trumpet-player Chick Smith. His reliable leading of the brass team was excelled only by his excellent solos.

Here's the full line-up of the band, and let's hope it will be on the air again soon:—



BILLY PLONKIT: "We're all ready for our patriotic medley—so the least you can do, Stanley, is go out and scrounge yourself a Cossack cap!"

COMMERCIAL RECORDS

Reviewed by
"CORN"

DECIDING I'd try to give you all a change this week by getting away from the usual run of dance band and crooners, the first record I hit was CARMEN MIRANDA'S new disc on which she sings *South American Way* and *Touras Em Madrid*, accompanied by LUE E. GAROTO AND HIS ORCHESTRA (Brunswick O3187).

South American Way is, of course, the song Carmen sings in the film "Down Argentine Way." You'll like her fascinating broken English.

But the side which has intrigued me is what the label calls *Touras Em Madrid*, but which should be *Touradas Em Madrid*—Portuguese for *Bull-fights In Madrid*.

BRAZILIAN

It's a typical Brazilian March tune, probably much more authentic, and certainly much more exciting than the typical Hollywood synthesis. *Down Argentine Way*, and march though it may be, as they play it on this record it swings.

Seems, in fact, that there's more than a suggestion here of a new rhythm for our dance bands and dancing teachers to exploit.

And what a guitar player there is in this band of L. Garoto's!

Those of you who like South American rhythm should also hear *Echa Un Pie* (which ought to mean *A Pie For Each Of You*, but, in fact, means *Throw A Foot*, or, as we would say, *Step Out*), played by DESI ARNAZ AND HIS LA CONGA ORCHESTRA (Parlophone R2800).

From the music it seems to be a rumba, but whether it is or not, it's a fascinating noise. So, too, is the band's *Ahi Viene La Conga* (meaning *Here Comes The Conga*—and it does!) on the reverse.

HAWAII

The scene now changes to Sunday Hawaii, where we find JOHNNY KAONOMI PINEAPPLE AND HIS NATIVE ISLANDERS playing *Little Brown Gal* and a hula entitled *Kawika* (Regal - Zonophone MR3490).

I'll give you *Little Brown Gal*, and I hope you'll like her. But I'm keeping *Kawika*.

Not speaking Ancient Greek, Hebrew or the original Latin, I haven't the least idea what it's all about, but I find the bits where a native girl sings to no more than just hot rhythm on bongas (or whatever they call them over there) a good deal more than mildly interesting.

Conductor, Cpl. George Beaumont; A.C. Jess Duman (alto, flute); A.C. Bill Apps (alto); A.C. Cliff Timms, L.A.C. Basil Skinner (tenors); A.C. Chick Smith, A.C. Les Lambert, A.C. Ted Allaby (tpis.); A.C. Paul Fenoulhet, A.C. George Thorne (tubs.); A.C. Pat Dodd (piano); S.A.C. Jack Cooper (gtr.); A.C. Jock Reid (bass); A.C. Jock Jacobson (drums).

Where we've got to now, I don't quite know. It ought to be New York, but with *Phil The Fluter's Ball* and *There's Nae Luck About The Hoose*, ELLA LOGAN makes it seem anywhere from Caithness to County Cork (Columbia FB2631).

But that doesn't matter. Ella is worth hearing for more than the memory of the days when she sang with Roy Fox, Jack Hylton and Jack Payne.

They tell me that the little girl whom I last saw in a small flat in Brixton surrounded by innumerable little brothers and sisters has become quite la grande dame.

And good luck to her. She deserves her success. She was one of the first British gals to show any appreciation of style in their singing.

MACS...ERIC

This time we are definitely in the U.S.A., listening to the MERRY MACS singing the slow *Do You Know Why?* and the faster *Isn't That Just Like Love?* both from the film "Love Thy Neighbour" (Decca F7887).

If there's a vocal quartette whose intonation is better, whose voices are better blended and balanced, or who are more polished, I have yet to hear it.

Back home again get a load of ERIC WINSTONE'S SWING QUARTET with Roy Marsh and vocalist Julie Dawn.

Hitherto this group has been featured in swing titles. Now they've put it on to commercial tunes, and the result is a honey.

Eric plays so much better stuff so much more easily when he isn't consciously trying to swing, and the simple melodies do nothing to detract from Roy Marsh's always elegant vibrato.

Titles are *How Did He Look?* and *Isn't That Just Like Love?* (Columbia FB2634). Note the lyric of the latter number. Makes you believe that songwriters can not only be sane, but even clever and original.

TROMBONE ADDED

And finally, if you like 'em bright and lively, try *Come, Happy Day*, and *Polato Pete* by HATCHETT'S SWINGTETTE.

They've added a trombone to the outfit which does no more than make it sound a bit less like Hatchett's Swingtette and a bit more like an ordinary dance band.

But it still retains enough of its own character for one to be able to class it among the "novelties," even if it is playing foxtrots, and Charlie Fude's performance on the Novachord goes a long way towards making up for the absence of Arthur Young, who originally formed and directed the group.

A Direct Hit . . .

JACK HYLTON & WILLIAM MOLLISON

Present

Lady Behave

NEW MUSICAL PLAY

Music by EDWARD HORAN

Two PETER YORKE arrangements:

THINK IT OVER

FOX-TROT

IF THIS IS LOVE I LIKE IT

FOX-TROT

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by PEGGY COCHRANE

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BENNY KEEPS HIS EYE ON THE BOX-OFFICE

EDGAR JACKSON
reviews New Swing Discs

BENNY CARTER AND HIS ORCHESTRA.

****Cocktails For Two (Johnstone, Coslow) (Am. Victor OA057658) (Recorded November 19, 1940).

***Takin' My Time (Carter) (Am. Victor OA057659) (Recorded November 19, 1940). (H.M.V. B9186—3s. 8d.)

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

DEALING on May 31 last with *All Of Me* and *The Very Thought Of You* (H.M.V. B9190), made by Benny Carter at his first session under his then new Victor contract, I suggested they proved pretty conclusively that Benny had decided that it would be wise, at any rate for a start, to keep his main eye on the box-office.

These two latest releases, made at the same session, only go to confirm that opinion.

PIANO POINTERS

THE most interesting article by George Shearing in last week's issue which took the place of my usual contribution reminded me that a strict boogie-woogie bass cannot be as effective as a combination of this with other styles.

George asks me, by the way, to tell you that there was a mistake in the musical example, printed with his article. Bars 7-8 should be the same as Bars 1-2 and 11 and 12.

By all means stick to boogie-woogie in a special chorus, but also interpolate in your ordinary style a few bars of boogie, combined with tenths and left-hand figures.

The player who uses four tenths in some bars and then pick-ups to fill in between phrases is the man to whom I can always listen, whereas the boogie-woogie player who does nothing else becomes maddeningly monotonous.

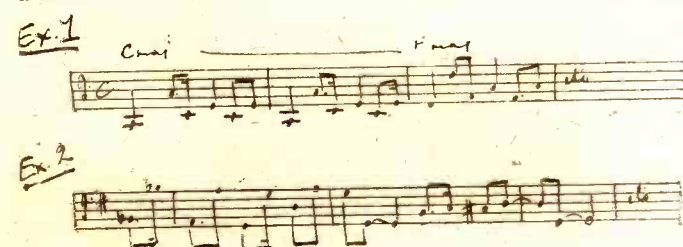
You can have players like Albert Ammons, with their ruthless left hands. Boogie-woogie is all very well, but its effect can easily pall if the style is used too much.

While on this subject, I must tell you of a quite interesting piano solo in the boogie style which has been sent to me by Ken Williamson, North-Eastern Correspondent of the "M.M."

Ken calls it *Rock It Out*, and some of you probably heard it featured by Harry Parry in the Radio Rhythm Club feature recently.

In Ex. 1 this week you will see the sort of bass rhythmic figure which Ken uses as the foundation for his solo, and it is most effective.

In the second example, I give you the combination type of left-hand style which I mentioned at the beginning of this article.



They are about as "commercial" as the most commercial-minded sales manager could wish.

But, believe it or not, oh my children, jazz can be commercial and good at the same time. Benny Carter is the latest to prove it.

In fact, he has treated *Cocktails For Two* in the one way he ought to treat every simple melody—tunefully, unpretentiously, with anything in the nature of a "big-time" arrangement conspicuous mainly by its absence, and with the limelight full on his own inimitable alto.

After a short introduction, Benny goes straight into an alto chorus.

For a start he is content to play the tune "as wrote," leaving it to his perfect phrasing, lovely tone and sympathetic feeling to hold the stage. But he can't restrain himself for long.

In the eleventh bar the real Benny bursts out, and continues to blossom forth music such as only he can produce from an alto.

More than once I have said that he gets more real music into one bar than most of the others put together can get into a whole chorus, and what he plays here only proves the truth, if also the inadequacy, of the remark, high praise as it may be.

The next chorus is piano solo, and it says much for Sonny White that he not only manages to maintain the character set by the worthy Benny, but to do so in a way that makes his work a worthy contribution to the record, even if at times he does tend to tinkle.

After this the ensemble comes in. You wouldn't call it the world's greatest, but the scoring is nice and the band gets through it adequately.

But it's the last four bars of this chorus and the following coda by Benny's alto again that save the side from ending in what otherwise could only have been an anti-climax.

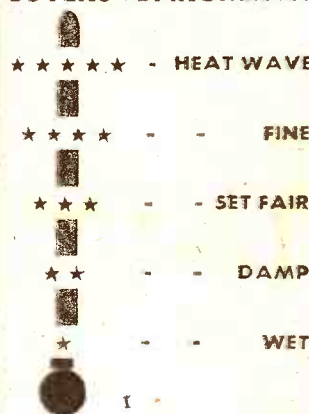
OUR RECORD COMPETITION

Benny Carter's best twelve alto solos on records to-day on sale in this country are, in order of merit:—

1. *I'm In The Mood For Swing*—Lionel Hampton's Orchestra (H.M.V. B8928).
2. *Krazy Kapers*—Chocolate Dandies (Parlophone R1743).
3. *Crazy Rhythm*—Coleman Hawkins' Jam Band (H.M.V. B8754).
4. *Sugar*—Teddy Wilson's Orchestra (Parlophone R2660).
5. *Pastorale*—Spike Hughes' Negro Orchestra (Decca F3606).
6. *Sweet Sue*—Spike Hughes' Negro Orchestra (Decca F3972).
7. *Blues In My Heart*—Benny Carter's Orchestra (Vocalion S104).
8. *Blue Lou*—Benny Carter's Orchestra (Columbia CB720).
9. *Symphony In Riffs*—Benny Carter's Orchestra (Columbia CB698).
10. *Blue Interlude*—Kai Ewans' Orchestra (H.M.V. X4699, Special List).
11. *Once Upon A Time*—Chocolate Dandies (Parlophone R1717).
12. *Just A Mood*—Willie Lewis' Orchestra (Columbia DB5019).

This is the opinion of the majority as voiced in our Record Competition G9.

BUYERS' BAROMETER



Takin' My Time on the turn-over is a Benny Carter original. It's an easy-on-the-ear little swing opus, tastefully scored, with the band as a whole playing well enough (especially in the first chorus), and another Carter sax. chorus as the high-spot.

But on the whole, while it may be, as a tune and an arrangement, more in keeping with the spirit of real jazz, it lacks the melodic appeal and strength of character of the *Cocktails* side.

EDMUNDO ROS AND HIS RUMBA BAND.

***Mama Yo Quiero (Rhumba) (Jararaca, V. Paiva) (V.) (Parlophone E10727).

***Toku (Canto Indio) (Magarita Lecuona) (V.) (Parlophone E10726). (Parlophone F1832—2s. 5d.)

***Los Hijos De Buda (Rhumba-Conga) (Rafael Hernandez) (V.) (Parlophone E10728).

***Te Quiero Dijiste (Cancion) (Maria Grever) (V.) (Parlophone E10729). (Parlophone F1839—2s. 5d.)

Ros (vocalist, drums) with Dennis Walton (tpt.); Roberto Ingles (pno.).

The winner of the competition is Mr. P. Charlewood, of Mutley, Plymouth, whose entry included seven of the above titles, and to whom a P.O. for 5s. is being sent.

Other well-backed records were: *Big Ben Blues* (Vocalion S9), *Blues In My Heart* (Parlophone R1478), *When Day Is Done* (Vocalion S11), *These Foolish Things* (Vocalion S9), *Serenade To A Sarong* (Brunswick 93088), *Waltzing The Blues* (Vocalion S19) and *The Very Thought Of You* (H.M.V. B9180), all by Benny's own bands; and *Blue Call Rag* (Parlophone R1645), *Blue Interlude* (Parlophone R1792), and *Good-bye Blues* (Parlophone R882), all by various Chocolate Dandies combinations.

THIS WEEK'S COMPETITION

WHICH DO YOU CONSIDER THE BEST TWELVE RECORDS (SIDES) TO-DAY AVAILABLE IN THIS COUNTRY BY LOUIS ARMSTRONG?

Records by Louis with his Orchestra and with other groups are all eligible.

In addition to titles of tunes, you must give makes and catalogue numbers of the records.

Entries, which must be marked G13 in the top left-hand corner of the envelope, should be addressed to the MELODY MAKER, 93, Long Acre, London, W.C.2, to reach us not later than Monday, July 28.

A prize of 5s. cash will be awarded for the entry which corresponds most closely to those of the majority. Result of the competition will be published in the "M.M." for August 9 next.

Frank Deniz (gitar.); Leslie Thompson (bass); Donald Griffiths (maracas, etc.).

WITH so many of the local baton-wielders still believing that a conga's nothing more than a rhumba with the hiccoughs, it's a treat to realise that we have in our midst two coloured bandleaders, who happen to know something about these South American dances and their music.

One is Don Marino Barreto. He has his band at Ike Hatch's La Conga Club, and you may have heard it over the air a short while ago in some of Jack Payne's broadcasts. Its first records are to be issued by H.M.V. next month.

The other is Edmundo Ros who doubles Martinez' Restaurant, in Regent Street, with the Coconut Grove niterie, and whose first records are the subject of this review.

As you will see, they range from such things as *Canto Indio* to *Cancion*, but don't let that scare you. *Canto Indio* merely means Indian Chant; *Cancion* is simply Spanish for song; and if neither is a rhumba nor a conga, both have more of the flavour of this Spanish dance music than comes from the mere fact that tom-toms and maracas are used in their rhythm.

I suppose really there's nothing to choose between the four sides, but I've taken a special liking to the slow, fas-

cinating little song *Toku*, with its delightful guitar playing by Deniz, and the faster *Los Hijos De Buda*, with its swell rhumba drumming by Ros.

ANDY KIRK AND HIS ORCHESTRA.

**Cuban Boogie Woogie (Lake, De Vere) (V. by June Richmond) (Am. Decca 68546) (Recorded approx. December, 1940).

***Ring Dem Bells (Ellington) (Am. Decca 68549) (Recorded approx. December, 1940). (Brunswick 93180—3s. 8d.)

A TRUMPET solo that bites none the less because player Hal Baker knows how to hit it up without rushing, spots of Lloyd Smith's guitar, Theo Donnelly's trombone, and somebody's tenor, and plenty of Mary Lou Williams' always good piano, are the high-spots of *Ring Dem Bells*.

More of Mary's piano and more accurate playing than usual by the band's brass are among the better things of *Cuban Boogie*.

But, on the whole, both records are disappointing. These are not the sort of tunes for this band, even if Ellington hadn't said the last word about Ringing Bells, and even if June Richmond were a better singer than she seems to be from the Boogie-Woogie number.

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M.M. 12/7/41



Vera Lynn listening to the Band of His Majesty's Life Guards at the Derry Gardens, Kensington, where she opened the Gardens last week in aid of the Hospital for Sick Children, Great Ormond Street. Lieutenant Lemoine seems to be enjoying Vera's company.

FROM CHAPPELL'S TO WRIGHT'S

ON Monday of this week, Jimmy Allan, popular contact man of Chappell's, shifted his headquarters from New Bond Street to Denmark Street, where he joined the old-established house of Lawrence Wright as Provincial Representative.

Jimmy's valuable knowledge of all branches of the business assimilated carefully during his many years in the publishing world will serve him in good stead in his new berth as, in addition to their current dance tunes, the Wright catalogue contains a great number of well-known Standards, "Evergreens," and Ballads.

His immediate task is to get cracking on Bill Ward's current songs. For *All that I Care and Forever and a Day*, in North Wales, where he is again established.

Jimmy will go out of his way to give his old friends in all walks of the profession every assistance and service.

Pte. Tom Bainbridge, formerly a pupil of Max Abrams, and now in the Pioneer Corps, has a chance of joining a dance band unit. But a recent raid on his hometown destroyed his home and all his kit. He appeals to anyone who can let him have any percussion instruments, and will gladly pay postage on these.

Gnr. Roy Langford, formerly with the "Six Harmonists," and now with his regiment in an isolated spot in Northern Ireland, writes that their small, though first-class, combination is incomplete owing to the lack of an alto sax and bass. Roy lost his alto in a raid on his home town, and asks whether any reader can spare either or both of these instruments to help fill their very great need for entertainment.

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A RHYTHM CLUB FOR PALESTINE

FOLLOWING the recent formation of the Rock Rhythm Club, where members of H.M. Forces in Gibraltar can meet to keep alive their interest in swing, comes news of another Services' Rhythm Club—this time situated at the opposite end of the Mediterranean.

In the form of an air-graph, details of the Middle East Forces Rhythm Club No. 1 have just reached this office from Palestine.

Writes Honorary Secretary, Pte. D. Ward, R.A.P.C.:

"At the moment we have twelve very keen members, and while we cannot hope to undertake many of the normal activities of a Rhythm Club, we hope at least to keep alive our peace-time enthusiasm."

"A series of talks and recitals by members has been arranged; we have a good portable gramophone, but naturally it is hard to get a representative collection of records and magazines."

"Out here, jazz news is almost non-existent, and we would therefore be pleased to receive news or assistance from any of your readers (we are particularly interested in the Golden Age period). And we take this opportunity to appeal to all students of Le Jazz Hot who are readers of the MELODY MAKER for any spare records they may possess (Bix, Teagarden, Lang, Nichols and Co.). We would be only too willing to reimburse our benefactors for any out-of-pocket cost they incur in postage, which is only slightly more than the U.K. inland rate."

"Continued success to the MELODY MAKER and all good wishes to jazz enthusiasts at home."

PAT BRAND WRITES:

Which would you say is the most swing-minded provincial town in the British Isles?

According to both OSCAR RABIN and JOE LOSS, there is only one answer, and that is Kettering.

In no other place have these hands found such knowledgeable and enthusiastic audiences with such an obvious and expert appreciation of the finer points of swing playing.

Why this should be so, neither Oscar nor Joe can explain. Kettering, as a town, is unknown territory to me, so I'm equally at a loss.

Perhaps some Kettering swing fan can tell us. . . .

Ron Davis, popular M.C. and promoter, is back in Medway after three months in the Army. He has been released from the R.E.s (where he had picked up his first stripe) to rejoin his old firm for a short period.

SIDNEY BECHET ANSWERS HIS CRITICS

HAVING followed closely the heated arguments in these pages a while ago on the provocative subject of Sidney Bechet, pro and con, I decided the other evening to pay a visit to the Grand Old Man of jazz and get a few personal statements on his musical ideas and other relevant subjects.

Bechet is quite the bandleader nowadays. For the first time in his variegated career he has a substantial-sized group of his own in a prominent New York niterie. The spot is known as the Mimo Club, owned and operated by another great veteran, Bill "Bojangles" Robinson, and situated in Harlem, catering to a pretty nifty combination of white and coloured trade.

CONDUCTOR NOW

My first surprise came on entering the place. Bechet, still a dignified figure with grey hair that seems to add to his forty-four years, was standing in front of the band waving his hands. Not a clarinet in sight, let alone a soprano sax. The instrumental virtuoso had turned conductor.

And what he was conducting showed all the earmarks of a stock orchestration of some current pop song.

However, there's some good talent in the band. The lead alto man, Joe Hayman, will be familiar to many who heard him in Paris with Willie Lewis and elsewhere on Continental jobs. With him are Frank Powell on alto and baritone, and Lem Johnson on tenor.

Leonard Davis, who's been with Luis Russell and most of the better-known bands around Harlem, and Henry Goodwin, who visited Europe with Edgar Hayes, are on trumpets. The rhythm section has Lloyd Phillips on piano, Gene Moore on drums, and the old stalwart Wellman Braud plucking the bass.

VIBRATO

Naturally my first question when Bechet came off the stand concerned the "M.M." disputes about his style.

"Sure, I've read some of them and heard a lot of talk about it," he said. "The way I look at it is this; anybody is entitled to his opinion, but some of those guys need to think and listen a little more carefully before they write. They sound to me as though they don't know how to practise what they preach."

"What about the remarks about your vibrato?" I asked.

"Well, it's this way. I play every number the way I feel it. Do you know how I get the best effect out of a piece, most often? I look at the lyrics and try to get the same sort of effect through my instrument that the words of the song express. The vibrato is just a form of that expression and I'd do it on any instrument I might play."

"Another reason is that all my life I've been doing mostly solo work and, like vocal soloists, I believe that the vibrato plays an important part in any solo that has to build up to a real effect."

"What about this question of whether or not you read music?"

"I can read, sure, but only slowly; not enough to do section work without either spending some time learning the part, or else just faking it by using my ear. I used to be afraid to read; always I wanted to express them myself rather than contradict myself."

In an Interview with LEONARD FEATHER

musically; that's why I don't like big bands in general, though there is a lot of good written music that I do like to play."

"What is your idea of the best kind of written music?" I countered.

"Duke Ellington comes first. You know, I worked with Duke for almost a year at the old Kentucky Club around 1924 and '25. We made some records for Brunswick, I think it was, 12th St. Rag, and some others, but as far as I know they never came out."

"Did you play alto in the old days?"

"No, never alto, but while I was with Noble Sissle I used to double on baritone and bass sax."

Seeing that the conversation was taking a turn towards reminiscences, I asked Sidney to tell me a couple of things about the early days, starting with his trip to Europe.

LONDON VISIT

"I was in London from 1919 to 1922," he recalled. "One of my biggest thrills was when the Prince of Wales used to come in to hear us. I was with Will Marion Cook then, and the Prince liked us so much that he selected a few men from the band to play a big afternoon garden party at Buckingham Palace. I played a number I used to call the *Characteristic Blues*."

Sidney recalls that the first records he ever made were waxed in London, with Benny Peyton's Jazz Kings. After his return to the States, he became almost permanently identified with the Noble Sissle Band, but about 1933, he says, he "got disgusted" with music business as a whole—the effects of the slump being felt by everyone—and went right out of music to run his own tailor's repair shop in Harlem, on St. Nicholas Avenue and 128th Street, with trumpeter Tommy Ladnier working as shoeshine boy.

"All the cats used to drop in to have a jam session in the back room," he recollects, "and I used to cook for them. We had some good food and good music, too; that was when I really felt I was playing the way I wanted to."

After about a year's retirement he came back into Sissle's Band until 1938, and since then has led various small combinations, mostly in or around New York. After he'd made quite a few record sessions with small companies he was signed up by Victor, and has been making sessions regularly with various pick-up groups.

However, of all the numerous waxings of his past three years, Bechet thinks the best are *Sweet Patootie*, which came out on English Brunswick; *Blues in Third*, and *Save It Pretty Mama*, both available to H.M.V. He also likes eight sides he made with Muggsy Spanier, for HRS and some twelve-inchers with a quartet for Blue Note.

Just before he had to go back on the stand I asked Sidney what he thought of the swing music craze as a whole from his veteran perspective.

"Listen," he said, "all that's happened is, ragtime has grown up and become respectable. I can remember the time when you'd play a fox-trot and they'd

be dancing a waltz. Parents would tell their children it wasn't decent to dance anything but waltzes."

"Ragtime stood for riotous, fast living, and down in New Orleans the men who worked for Joe Robicheaux were the only musicians who could ever be classed as gentlemen. Of course, the same ideas do exist to a certain degree even to-day, but the swing craze has helped to broaden the scope quite a lot."

"Don't go for a moment," I said. "Just one more question—give me your dream band. If you had unlimited money at your disposal to get your idea of the best bunch of musicians in the world together, whom would you use?"

"Man, that's a difficult question. I'll think it over during this set and give you a list when we come off."

IN ACTION

This was a small band set. The admirable Cliff Jackson took over from the other pianist, and together with Braud and the drummer he provided a solid rhythmic background while Bechet, no longer a mere conductor, took his soprano through the winding changes of *Muskat Ramble*, *Dardanella*, *There'll Be Some Changes Made* and *Lonesome Road*.

The blasé night club crowd didn't seem to be taking much notice, though quite a few of them were dancing, but to me it was a fresh and interesting experience to hear the old man on the job.

Gradually I realised that at certain tempo in certain moods, the vibrato becomes quite secondary, and all you are aware of is that Bechet is building some fine choruses. Say what you may—and I've said plenty myself about that vibrato—it must be admitted that Bechet's talent is something strange and almost unique.

Yes, it was quite an experience, listening to "Bash" in the flesh; and by the way, it would be even more of a thrill listening to that dream band which he listed for me before I left.

Here is the Bechet choice for the all-American all-star combination: Louis Armstrong, Bobby Hackett, Sidney de Paris (trumpet); Higginbotham, Teagarden, and Tommy Dorsey or Glenn Miller (trombones); Jimmy Dorsey, Johnny Hodges (altos); Ben Webster, Chu Berry (tenors); Cliff Jackson or Duke or Fats (piano); Carmen Mastren, Braud and "Jo" Jones (rhythm); vocalist, Dinah Shore or Ella Fitzgerald.

If dreams like that could come true. . . !

DRUMMERS

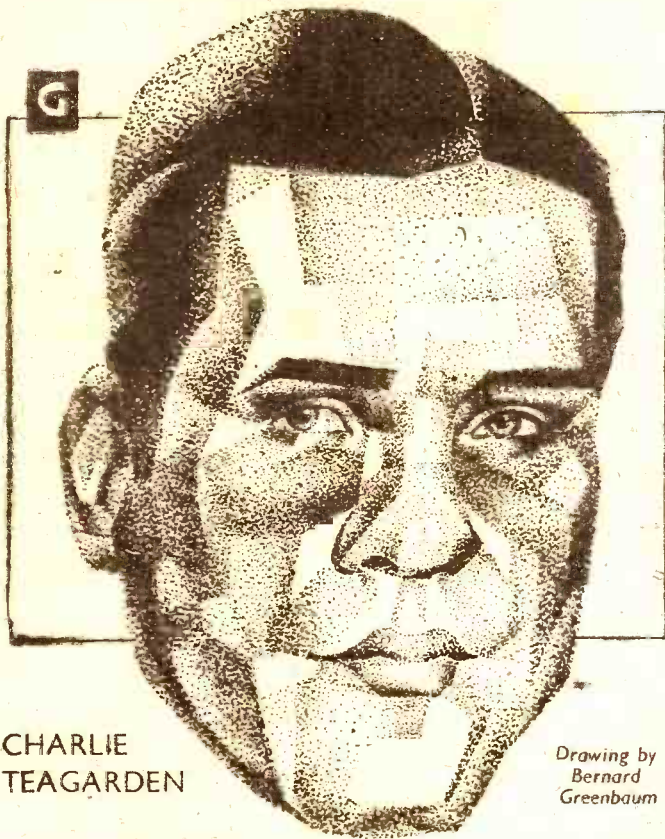
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I WONDER whether many readers ever stop to think of the number of promising young jazz musicians whose work is overlooked by the fans merely because they have a brother who is an accepted "King of Jazz."

No doubt many could compile an interesting list, for there are many great musicians in this somewhat unfortunate position, but to my mind one of the most amazing cases is that of young Charlie Teagarden.

Mention Charlie to any enthusiast, and the almost inevitable reply is: "Oh, yes. He's Jack Teagarden's brother, isn't he?" Too often is this fine artist dismissed in this manner, for the average fan does not seem to be fully aware of Charlie's talent, and overlooks the fact that he is a truly great jazz musician in his own right.

YOUNG STAR

Like brother Jack, Charlie was born in Vernon, Texas, and at the age of six began taking piano lessons, although he was never very fond of this instrument, and later took up the trumpet.

Charlie seems almost to have started his career in the "big time," for by the time he was eighteen he had recorded with such stars as Benny Goodman, Red Nichols, Joe Sullivan, Eddie Condon and Gene Krupa, and had replaced Jimmy McPartland in the famous Ben Pollack Orchestra.

After leaving Pollack, Charlie spent a couple of years playing in the pit orchestras for various Broadway musical shows, and as well as being in Benny Goodman's group for the show "Free for All," he was to be heard in many bands with the Ziegfeld shows which were usually led by Al Goodman.

Just prior to this, he played with the all-star pit group which Red Nichols assembled for the Gershwin show, "Girl Crazy."

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LITTLE GATE

The Story of
Charlie
Teagardenby
ARTHUR
PARKER

Wolfe Kahn's Orchestra, young "T" took part in that memorable session in the autumn of 1932 when the Venuti-Lang All-Star Orch. waxed four sides which are held in high esteem wherever good jazz is discussed.

Although he doesn't get the opportunity to take very lengthy solos, his work on these sides is really brilliant, ranging from his wistfully melodic solo on *Someday Sweetheart* to the exhilarating drive of *Farewell Blues*.

"THREE T'S"

I always think that the former is one of the most beautiful trumpet solos in recorded jazz, and Charlie's tone and melodic construction are comparable to those of Bix himself.

When brother Jack joined Paul Whiteman in December, 1933, young Charlie followed suit, and so two of the greatest artistes in jazz were swallowed up amidst the innumerable busy fiddles and rank commercialism of the cumbersome Whiteman aggregation.

Chances of hearing him became increasingly fewer, and, except for occasional recording work with Frankie Trumbauer (Brunswick), brother Jack (Columbia and Parlophone) and Benny Goodman (Columbia), little was heard of his brilliant trumpet.

For a short glimpse of his work around about this time, listen to his grand solo on *Tram's China Boy*, where he does his best to instil a little pure jazz into an otherwise slick and busy arrangement.

Incidentally, here's a correction for your "Hot Discography." Delaunay includes Charlie in the Adrian Rollini line-up which recorded *Riverboat Shuffle*, *Sugar*, *Davenport Blues* and *Somebody Loves Me* for the American Decca label in October, 1934, whereas the actual personnel is Benny

Goodman (clarinet), Arthur Rollini (tenor sax), Adrian Rollini (bass sax), Manny Klein, Bunny Berigan (trumpets), Jack Teagarden (trombone), Fulton McGrath (piano), George van Eps (guitar), Artie Bernstein (bass), and Stan King (drums).

Towards the end of 1936 Whiteman installed a small jazz group in the Hickory House, and, as the featured artistes were the Teagardens and Tram, what could be more obvious than to call the group the "Three T's"? Others in the group were the late Casper Reardon and that veteran hide-beater, Stan King.

CHICAGO ALBUM

The Teagardens really let themselves go here, and it was nothing unusual to see Jackson and Charlie change over instruments, so that whilst Charlie and Tram devised chords together on trombone and C Melody respectively, Big T. played some really solid blues on trumpet.

This venture was short-lived, however, and the brothers T. returned to the interminable tours and theatre work of the P.W. group.

When Whiteman signed up to record for American Decca towards the end of 1938, the brothers got their first opportunity to "let it go," for the portly Paul included a small jazz group known as the "Swing Wing," and both Jack and Charlie can be heard with this outfit, breaking through a

welter of smart licks and sophistication with some of the "real stuff."

Jackson quit the Whiteman fold in December, 1938, to organise his own outfit, but "Little Gate," as Charlie is affectionately known, remained behind, for his contract with the "King of Jazz" still had another three years to run.

He never had to wait that long, fortunately, for the Whiteman band broke up last year and Charlie went over to the Roxy Theatre for a short while and played with Paul Ash's Orchestra.

Probably his biggest break for a long while came when he waxed with George Wettling's pick-up group for George M. Avakian's Chicago jazz album, issued over here on Brunswick, and I personally rate Charlie's performances as the highlight of the album, never failing to get a kick from his thrilling solo on *I've Found A New Baby*.

BANDLEADER

For a short while last autumn Charlie joined brother Jack's orchestra, but left to go into the pit orchestra for the Ethel Waters' show, "Cabin in the Sky."

In April of this year, however, he quit this outfit in order to form his own orchestra, and at the moment has managed to gather around him a very promising group of young musicians, and has opened at Donahue's, Mountain View, N.J., with the welcome addition of broadcasts via N.B.C.

If this youthful aggregation can in any way approach the undeniable artistry and musicianship of young Charlie, then this is one group on which the fans would be well advised to keep a watchful eye, for it may turn out to be the surprise of the year.

Who knows? Perhaps the jazz fans in the near future, if asked about Jackson, will say: "Oh, yes. He's Charlie Teagarden's brother, isn't he?"

Then a great artist will receive the recognition he so rightly deserves.

ARRANGING
AXIOMS

ONE of the greatest difficulties of the beginner in arranging is to know whether the combinations he writes will sound effective. He often wishes to get away from the orthodox ideas, but is naturally a little chary of doing so because he is afraid the result might be bad.

I have always been of the opinion that it is possible to tabulate various combinations, and while it is obviously not possible in these days of paper shortage to be exhaustive on the matter, I propose this week to include a few here.

Similar Instruments and Tone Colours.

Saxes: Two tenors and one baritone: Only for sustained low organ harmony.

Claris: Three clarinets: Not so good in medium register, but very effective in high swing solos. Also good in sweet passages in the low register.

Different Instruments and Tone Colours.

Violin and two altos: Violin melody with saxes harmony. Saxes playing harmonised counter melody is fairly effective.

Violin and two trumpets: Trumpets harmonised counter and violin melody is a fairly effective combination.

Violin and alto and trombone: Effective with alto and trombone playing sustained harmonies or harmonised obbligato. Violin on melody, of course.

Alto sax and two trumpets: Alto melody with staccato or organ obbligato. Or alto obbligato with harmonised or unison melody.

Alto sax with tenor and trumpet: Alto-melody, tenor-harmony and hot trumpet obbligato. Tenor melody with organ trumpet and alto obbligato is only fair.

Obviously, the number of combinations is very great indeed, but I will try and include more from time to time, and I advise you to cut out these suggestions for reference.

RHYTHM CLUB NEWS.

N.W.3 Group. The July 18 meeting at the "King of Bohemia," Hampstead High Street, at 7.30 p.m., includes record recitalists Percy Pring and Toby Hancock, the latter presenting Ellington's works. The Jam Session will include the club group, the club's trombonist discovery, Harry Poppy, and a well-known Dutch bass player who has recently arrived in this country. Regular visitors are advised to sign on as regular mem-

bers before the club is forced to adopt a "members only" policy as a result of persistently large attendances.

No. 171. The next meeting of the Whitstable Rhythm Club will be held on July 15 at 7 p.m. at the Conservative Hall, when Miss P. L. Sewell will give a recital on Artie Shaw. George Shearing has very kindly accepted the office of president of the club.

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BRAND'S ESSENCE

by
PAT BRAND

HALF-WAY through a twenty-four hour shift after fatigues, drills and other duties, frequently entailing the demolition of unsafe premises, loading lorries, shifting concrete and rubble under the mid-summer sun, with the possibility of a night's heavy blitz ahead of them, you wouldn't think the Rescue and Stretcher Party lads had much inclination to dance, still less to play for dancing.

But they do. And Monday night's Warden's Dance at Post Don in Chelsea gave ample evidence of how much energy they have stored up when a packed floor composed of all branches of the A.R.P. danced to the Rhythm Boys, all save two of whom are themselves members of the Civil Defence services.

How they would play after a series of blitz nights it's difficult to say; but, judging from their showing on Monday, I wouldn't put it past them to do pretty well.

The seven-piece combination is led by Stretcher Bearer Charlie Brown on piano, and features Fresnoy Colmar and Ray Flaxman on guitars, both stretcher car drivers; Stretcher Bearer Maurice Smith, formerly trombonist in the L.P.O. and now playing drums; Stanley Harris from Chelsea's Depot 1 on accordion; Ted Richards (bass); and saxophonist Jack Stromboli playing in khaki, who can tackle anything from latoratorio to swing and could (before all but his sax were blitzed) play any instrument from oboe to euphonium. Vocals were taken by Maria Stormonth, whom London

audiences formerly saw in "Elephant in Arcady" and other West End successes, and whom they now see driving a stretcher car; and by former professional actor, present Stretcher Bearer Chris Hewitt, also a member of the Stretcher Party.

It was only fitting that Chelsea's elite should turn up in force to dance. Fresh from her Birmingham triumphs was **VIRGINIA DAWN**, fresh from the salt breezes of the Lower Thames, in Naval uniform, was **A. P. HERBERT**; from Depot 1 had come Stretcher Bearer and Negro music expert **CEDRIC DOVER**, who found little fault with his colleagues on the stand.

Especially appreciated was the appearance of local inhabitant, film-star **CONSTANCE CUMMINGS**, who, with two colleagues, began with Negro spirituals and finished up with numbers more modern both in melody and verse!

And when, at eleven o'clock, the last waltz pulsed through the quiet streets of Chelsea, I could only echo (a little breathlessly) the old familiar cliché: *Isn't our A.R.P. wonderful!*

The last time **A. P. SHARPE** did a broadcast on the work of **IVOR MAIRANTS**, Ivor was lying on the operating table of the Middlesex Hospital, mercifully unaware of what was going on.

On Friday next, A. P. S. is doing another programme featuring Ivor (it is erroneously billed in the *Radio Times* as "Accent On Rhythm"), at 10.30 a.m. (Home), and this time it will be a happier occasion for the star under discussion.

For not only will Ivor be able to hear it, but July 18 is his birthday!

"Aren't our postmen wonderful!" says bandleader **FRED HEDLEY**.

The other day a fan of his sent a letter by the last post from Preston, Lancs. The letter reached this ace contest-winner at 8.30 the following morning.

Nothing wonderful in that? Well, considering the envelope was addressed merely: *Fred Hedley, Bandleader, London*, Fred thinks it's pretty good, and so do I.

Or is it just that the Postmaster-General reads the *MELODY MAKER*? ...

Entering the ranks of professional dance musicians is "M.M." "Youth Takes A Bow" discovery, 20 year-old **HERBERT STOKES**, whom thousands of you heard recently in a Radio Rhythm Club broadcast.

Knowing the dearth of swing violinists, and knowing how Herbert can swing, I can only wonder at his leaving it so long to take this step.

A line from Flight Sergeant **ROBERT FOX**, in charge of an R.A.F. dance band stationed somewhere on the West Coast, brings in more news of where the lads have got to.

For in his line-up is Richard Valery, whose own orchestra was a regular feature on the air; Cavalloto, from Alfredo's Orchestra; Buddy Lee, formerly with Ivor Kirchen; Stan Green, from Michael Flome's Band; Andy Fowler, from George Elrick; Jack Rowke, from Sydney Lipton; Leslie Hatfield, from the London Symphony Orchestra; Duncan Brodie, who formerly played at the Marine Gardens; Portobello; and Ivan Grey, from Billy Cotton's Band.

Since their formation, these boys have done quite a bit of broadcasting, as well as playing pretty well every night at dances, concerts and stage shows, and are thoroughly enjoying war time life.

They are especially fortunate in having Ivan Grey to do special orchestrations for the band, and, in addition, he is now engaged on a number written by himself which advance reports suggest should be something of a winner by any standard.

Home again after five months from his visit to South America is coloured vocalist **CAB QUAYE**, rapturous in admiration not only of the music that they play out there but also of the boys that play it.

In Rio, at the Capa Cabana where he was appearing, three bandoleons, four fiddles, sax, trumpet, bass and guitar (but no drums) were putting out Argentinian rhythms that, Cab tells me, make you forget there was ever any other kind of music.

Business was swell ... and so were the boys, all of whom are strong M. Unionists. Furthermore, they are all members of the Bellows Club.

Entrance fee to this is \$1, after which they pay 10 c. for every German plane destroyed. There are five thousand members of this club.

So you can imagine how much money they have contributed to Britain's war effort!

There's no blitzing the Jazz Jamboree. As you read last week, it's taking place again this year, on September 7, at the Odeon, Leicester Square.

But drummer **LEN HUNT**, advertising manager of the

Jamboree, never had any doubts about its taking place.

Whilst he was on tour with Jack Hulbert, his London house was bombed to smithereens and everything in it completely destroyed.

Except all the files and papers connected with last year's Jamboree and the advance plans he had drawn up for this one.

And these were discovered in a neat pile on top of the rubble, waiting to be salvaged. ...

Incidentally, Len Hunt is playing the drums, while Billy Munn and Alec Blackford play two pianos, as accompaniment to the Ambassadors Revue which opens at the Ambassadors Theatre, London, to-day (Friday).

In the ruthless manner associated only with Editors and Dictators, the Editor of the *MELODY MAKER* has elbowed me out of the way while he gets something off his chest—without a by your leave, mind you! I complete my retirement to a new position, and leave him to it.

Last Thursday (writes Ray Sonin) I travelled North to give a recital to the first Army Swing Club, organised in the R.A.O.C. Stanley Nelson had been down there before, and painted such a pleasant picture for me of the interest taken by the soldiers in matters rhythmic that I thought I would go down myself and see what it is all about.

Well, my recital was called "Swing And All About It" (I didn't choose the title, of course!), and it was given in a marvellous new canteen to a large audience of soldiers and civilians who seemed to like it. The civilians are employed at this huge camp in clerical and other jobs, and the Swing Club is run under the auspices of the very businesslike Welfare Committee.

Bouquets for organisation should go to dapper Tony Baker (secretary); Pte. Charles Cassell, late Chairman of the Portsmouth Rhythm Club, and Corp. Sonny Rose, who leads the Band—and a very good band it is, too.

I had the good fortune to meet the efficient and friendly Colonel in charge of all welfare among the troops in the camp, and when he gave me some idea of his multifarious activities, I realised exactly how important the modern Army authorities regard entertainment.

The Camp has two big theatres, there is a third building, and a debating society, straight music club, dramatic society, swing club, etc., etc., all hold weekly meetings.

Incidentally, while I was up there, a bronzed, lean private in the Pioneer Corps hit me on the back. It turned out to be my old pal, **GEORGE PALLAT**, sax and flute with Carroll Gibbons and, before that, with Sidney Lipton.

In town on forty-eight hours' leave this week was **HILTON SCHLEMAN**, the industrious compiler of "Rhythm On Record," who now has other things to occupy his mind since he is a Flight-Lieutenant in the Royal Air Force.

He is going on a course shortly which will give him another ring, and, without disclosing any official secrets, he is doing highly important and exciting work.

Good luck, Hilton! When this little how-dye-do is over, we'll have you back to get out a new edition of your invaluable opus—that is, unless you feel a bit browned-off concerning jazz-subjects these days. ...

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"MIKE," Our Controversial Critic, is More-Than-Usually-At-Large As He Indites a Few Scathing WORDS TO THE B.B.C.

WITHOUT asking the permission of anybody in particular, I propose this week to act the part of critic more-than-usually-at-large.

In these days, when daily papers are limited to four pages, there is no space for considered criticism of the B.B.C. and its ways. The radio critics are busily engaged in writing about other things. It is inevitable, I suppose, but it is a pity, because one thing the B.B.C. needs is good and constant criticism levelled at it.

As it is, the boys at Broadcasting House and points North and West of Portland Place are getting very slack and complacent. Naturally. As each department is evacuated in its entirety the members of the staff tend to see nobody, talk to nobody but their immediate colleagues.

LOW QUALITY

With the result that there is an absence of fresh air, an absence of contact with the listener, and this staleness is reflected in the programmes. A couple of days spent in the "George," round the corner from Langham Place, would be enough to clear some of the cobwebs out of the programme-builders' brains.

These thoughts are thoughts of broadcasting in general, and I am convinced that a great deal of the low quality of broadcasting at present is attributable to the lack of strong and well-informed Press criticism.

One incident in particular, however, has prompted me to appoint myself a radio critic for one week only: the programmes which were scheduled for the Fourth of July, 1941.

The day's total of broadcasting on that day was about

33 hours. Home and Forces combined. Of that time, less than two hours' programme time was devoted to anything which was remotely connected with Independence Day.

JULY 4th

Forty-five minutes were given over to a feature entitled "The Tradition of Liberty": ten minutes (in the Children's Hour) to a reading of Longfellow's "Paul Revere's Ride"; half an hour to Leslie Perowne for a gramophone recital of Anglo-American recordings; the Symphony Orchestra spent some minutes in the first performance of a new work by John Alden Carpenter.

Finally, as a last-minute extra, there was President Roosevelt.

Now I have no complaint to make of the quality of any of these items; knowing the capabilities of the producers responsible for them, I am willing to bet that they were all up to standard, although the only thing I heard myself was Roosevelt's address.

That, however, is not the point. My grouse is that the B.B.C., who can rise magnificently on an occasion, lost a heaven-sent opportunity to give us a stirring and entertaining day's broadcasting on Independence Day.

The one thing that strikes me most, looking through the programmes for the Fourth of July, is that not a single one of the many American artists at present living and working in this country was given a broadcasting engagement.

Bebe Daniels, Ben Lyon, Vic Oliver, Claire Luce, Dorothy Dickson, Elisabeth Welch, Adelaide Hall, Carroll Gibbons—the list is unending. Why, not even the Variety Department's own Jimmy Dyrenforth got a look-in.

The American artists working over here with us have stayed in spite of the bombs; they have lost their possessions and their sleep with the rest of us. They have travelled through raids to get to work, they've carried on with their shows during the worst bombardments, singing to the troops and endearing themselves to the whole country.

HIGH POLICY

I have heard it said that High Policy was behind the B.B.C.'s restraint in this matter—the idea, being, apparently, that if the B.B.C. let themselves go on Independence Day it might look as if we were "sucking up" to America in some way.

If this is the truth, then all I have to say is: Nonsense. The Home and Forces programmes are intended to be just what their titles imply. I don't want the B.B.C. to broadcast about America to the Americans; I want them to do it for us—as a gesture of respect and gratitude to the American artists who have stuck with us.

I wanted to hear the B.B.C. telling the listeners at home of the greatness of the United States. We should have had a comprehensive ear-view of the best of American music of all kinds—recordings of the great American symphony orchestras, of Sousa marches, of the best jazz.

We should have had an all-American cabaret on the air, and Carroll Gibbons should have supplied the music.

But wait a minute. Carroll *did* broadcast—in the B.B.C. German service. He was featured specially in a programme of American tunes from Alex-

ander's Ragtime Band up to the present day; and it was specially pointed out, I believe, that Carroll (who came back to England when the war started) was still playing in a hotel that had been twice hit by Nazi bombs.

That was good propaganda. Why shouldn't propaganda of this kind, gestures of this kind, be offered to the British people? We, the listeners, are grateful to America for many things, and not least to the American artists with us now.

It isn't as if we knew too much about America. Nine out of ten people in this country can't tell the difference between the Civil War and the War of Independence, and fewer than that have ever heard of the war of 1812.

"UPLIFT"

I can't understand why the B.B.C. didn't at least make the Fourth of July an excuse for "uplift" in this subject, if nothing else.

The B.B.C. has a Controller of Programmes. "Control" has come to have a new meaning these days. "Controlled prices" means the disappearance of

commodities from the market. I guess the same thing happens with programmes that are "controlled."

What a negative title! Programmes aren't meant to be "controlled" in radio; they're meant to be created. But as far as Independence Day went, the programmes were "controlled" all right.

ULSTER

And now will any Ulsterman please study the B.B.C. programmes for the Twelfth of July. Fifteen minutes of Ulster Amateur Flute Band is the only contribution the B.B.C. sees fit to include from the Six Counties—from a part of Ireland that is richer in lovely folk-tunes than any other part of the world.

If this is a question of High Policy, the Foreign Office or what-have-you, then the sooner music is divorced from politics in broadcasting the better.

But I suppose the Ulsterman can always tune into the B.B.C.'s European Service on Orange Day. He's more likely to hear his national music there than anywhere else nowadays.



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OUR PICTURES

After a very successful run of eighteen consecutive weeks on the air, "Saturday Diversion"—that popular afternoon programme which features Carroll Gibbons and the Savoy Hotel Orpheans—winds up to-morrow (Saturday).

Candid cameraman Joe Hollander took these pictures at the broadcast last week, and they show: (1) The Orpheans in action; (2) Jack Miles, balance-and-control ace, puts the programme out at his "key-board"; (3) B.B.C. producer Douglas Lawrence (left), Carroll Gibbons (centre), and "M.M." Editor Ray Sonin (who writes the script of the feature-spots in the programme, and also conducts his own "Transatlantic Tease-time" quiz; (4) Film-star Wally Patch relaxes; (5) Guest-vocalist Eric Whitley, now in the R.A.O.C., runs through his number while Anne Lenner looks on; (6) West End cabaret stars Daphne and Jack Barker do their stuff; (7) Carroll talks over a knotty point with his secretary, Ethel Levy; (8) The sax section swings out; (9) Anne Lenner, Eric Whitley and Tom Henry (Henry Hall's vocalist, now in the Army); (10) Corporal George Melachrino studies the script with Mrs. Melachrino (extreme left) and the Barkers; (11) Anne Lenner in pensive mood.

HE CAME... HE SAW... HE CONGA'D

LOOK up, reader, and meet six-foot odd inches high EDMUNDO ROS, South American and good fellow, and the current rumba sensation of High Society. Like to chat with him for a moment?

You would?
Then I'll just leave you two together for a couple of paragraphs while I answer the telephone.

O.K., Edmundo, it's all yours... so get acquainted...

"Hello there, reader, this is Edmundo speaking.

"I am very pleased to meet you on this page, and while I am here I would like to tell you a little about myself, so the next time we see each other we shall feel like old friends.

"I came to England in 1937. I like the country and I like the people; but, best of all, I like having a band of my own to play the kind of music I love. To-day, it is true, we are only six, but to-morrow, who knows how big we shall grow? It all depends on people like yourself.

"Back home I used to study to be a lawyer, but it was no good. I could not get, as you say over here, 'in the groove.' So I quit and went to Military College, where I joined the band and learned to play the drums.

"In a short time I found myself becoming a musician, and after working in Caracas, I decided to come to England and form a band of my own. When I arrived in London, however, I found it much harder than I had anticipated. Over here you have to work a long time until the breaks start coming to you. So I had to give up the idea of bandleading, and worked instead for Marino Barreto at the Embassy Club.

"Time passed, however, and, encouraged by many kind friends, I decided to try my luck on my own, and commenced looking round for musicians who could play rumba music as I knew it should be played. I was very lucky.

"First I found pianist Bert Inglis, and then, after a lot of persuasion, Frank Thompson, who gave up his trumpet to play bass for me. Dudley Misso came in on guitar, and with the addition of comedy man Donald Griffith, and trumpet player Denis Walton, the band was complete.

"We started on August 8, 1940, at the Old Cosmo Club, where we remained until Jack Hargreaves heard us and took us to the St. Regis Hotel as a cabaret attraction. From there we started to double the Coconut Grove and the Martinez Restaurant, in Swallow Street, where we are to this day, and still doing well.

"Well, now you know all about me.

"On August 8 of this year I am having a birthday party at the Grove to celebrate the completion of my first year as a leader, and I want you to come along and meet the boys.

"I want you to hear us play some of our original rumbas in our own manner.

"And when the party is over, I hope you will come up to me and say, 'Edmundo Ros, you certainly have your band at last.'

"And now I must go, but thank you for listening, and don't forget the date of the party."

Latest absentee from song-

Personalities In Paragraph

by
ERIC WINSTONE

land is Lawrence Wright contact man NOEL ROGERS, now in the Royal Air Force, and learning his drills in the heart of the country.

Once a musician, always a musician, however, and Noel, who has always been a more than useful pianist, will no doubt soon discover that there is nothing like the sight of the old familiar keyboard in the mess to make a new recruit from the profession feel at home.

Next door, at Francis Day and Hunter, and at the top of the iron staircase where the staff arrangers live in solitary splendour, another empty chair denotes the going of technical editor DUDLEY BAYFORD, who, after ten years with the firm, has joined the Royal Artillery.

Let's hope he scores as many big hits in the future as he has done in the past.

Driving home next to shrewdly humorous EDDIE STANDRING, genial chief of Campbell and Connelly, is rather like sitting in the front row of the stalls at the Palladium.

Uproarious reminiscences follow one another with astonishing rapidity, and this well-known personality of songland has many good tales to tell of those far off times when he was still an earnest songplugger up North intent on collecting the maximum number of club subscriptions from the local band-leaders of every neighbourhood he visited.

Perhaps the best yarn of all concerned his visit to a certain drill-hall where, in conversation with the very semi-pro band-leader playing there, he began to recount the names of the hit tunes on the firm's catalogue.

"Have you got *Down Old Kentucky*?" inquired our hero. "No, I must get that one," replied the local Ambrose.

"S.O.?" queried Eddie, with one eye on the size of the combination.

"No, I haven't got a copy of that one either," replied the hopeful. "Better send me one of each..."

Nineteen-year-old, blonde Bolton songstress, OLIVE BAILEY, airs with Johnny Rosen and His Band on July 14, at 4.15 p.m.

Nothing new in that, I will admit.

Crooners come and go so fast on the air these days, it is sometimes difficult to keep count, but with Olive at least there is something above the average. Possessing what she describes herself as a "Mildred Bailey figure" and a deep voice of the same category, she sings the blues with the best of them and has been heard often in the past with Alan Holmes and his Swing Sextet.

Wonder whether she will now make *Oh Johnny* her signature tune?

Contrasting news of two well-known musicians, both at present in hospital, will, I know, be received with sympathy by all members of the profession who have worked with them in the past.

First trumpet player BOBBIE HUTCHINSON, in the Fulham Hospital recovering from a successful operation, and no doubt looking forward to the time he can get back on the stand with his pals.

Secondly, bass player and gentleman, ALF LEAR, who is lying very ill in Highgate Hospital, and to whom the entire profession extends its sincerest wishes for a speedy recovery.

Heat wave or no heat wave, they still line up outside the Odeon Cinema, Kingsbury, every Wednesday and Friday evening for the special variety feature put on by energetic musician, Manager HARRY FAIRS.

Harry, who is the brother of Edward Fairs, the banjost in the Kentucky Minstrels, has found that nothing seems to put out the "House Full" boards like an accordion band, and not only does he arrange the programme and book the guest artistes, but when the curtain goes up for the stage show, he straps on his own instrument and leads on the accordion to the delight of his many friends and patrons in the district.

At the moment this new local orchestra consists of three accordions, piano, guitar, drums, violin, and vocalist, but Harry is always pleased to hear from musicians who can read well and who are willing to rehearse on a Sunday morning at the theatre.

Let's wish him the best of luck with his new venture.

It is all too rare these days that I hear of anything happening of any consequence in the amateur accordion world that used to be so full of news before the war.

And now, in conclusion, just three more replies to three more letters.

First, Phyllis Weasex, of 2, The Lindens, Gravel Walk, Faringdon.

The accordion is a favourite instrument of mine even though I do not play one, and I never miss your broadcasts.

I wish the B.B.C. could have an accordion band regularly on the air. In conclusion, could you tell me the whereabouts of Lou Preager these days, as I used to enjoy his accordion playing.

Well, Peggy, it's rather a sad coincidence that your letter should be answered in the issue which contains news, on its front page, of Lou's serious accident. I hope you'll write to him, Phyllis, and all his other fans, too!

And now for Sapper R. W. Knaust, of the 87th Company, Royal Engineers:

"Being an ardent fan of Tollefsen, I wonder if you can tell me where he is. Also whether there are any records available in England of the American accordionist Tito and his Quintette?"

Regards Tollefsen, I'm afraid that the information I gave in last week's page still stands.

Strangely enough, Tito and his Quintette, although best-sellers in the States on the Bluebird label, have never been released in this country. As a matter of fact, I believe I possess one of the only discs in England made by this combination.

Try to get it.



Birds of a feather... not a picture of Edmundo Ros, but the next best thing—the Rumba Band that plays throughout the new Fox picture, "That Night in Rio."

TOMMY DORSEY'S BAND SHINE IN NEW FILM

LAS VEGAS is one of those towns in Nevada, U.S.A., where everyone is so busy enjoying the sunshine and telling everyone else what a friendly little spot it is that neither the natives nor visitors get time to realise that its chief industries are slot machines, gaming-tables, night clubs and crook-lawyering.

In such setting one finds Bert Wheeler and oomph girls Constance Moore, Lillian Cornell and Virginia Dale (as the members of a vaudeville act), Phil Regan (as the handsome hero) and Hank Bevis (as the crook lawyer) enacting a story that is as hopelessly impossible as such film stories usually are, but is a good enough excuse for lots of inconsequent fun, swift action and—Tommy Dorsey and his Band.

In this 85-minutes film, entitled "The Gay City," Tommy and the boys are the resident outfit at Las Vegas' high-spot restaurant or night club (I never quite realised which).

DORSEY ACTS

Tall, dark, quiet, straight-haired, bespectacled Tommy has to do a spot of acting in various other scenes, and gets through it without undue traces of awkwardness, but it's in the club shots, of course, where you hear the maestro and his band complete, with solo vocalists and glee party, in all their glory.

They start off with their famous version of *Song of India*.

LUNCEFORD GOES OVER TO DECCA

JIMMIE LUNCEFORD and his Orchestra have severed their connection with American Columbia and returned to the American Decca Company. Their new records will consequently be issued henceforth under the English Brunswick label.

At their first session under their new Decca contract, on March 26 last, four titles—*Blue Prelude*, *Twenty-four Robbers*, *I Had a Premonition* and *Battle Are*—were recorded.

The personnel remains much the same as previously—Willie Smith, Ted Buchner, Earl Carruthers and Dan Gressom on altos; Joe Thomas on tenor. The trumpets are Gerald Wilson, Eugene Young and Paul Webster; the trombones Elmer Crumley, James Young and Russell Bowles. Edwin Wilcox (piano), Al Norris (guitar), Moses Allen (bass), James Crawford (drums) are still the rhythm section.

Streatham. The Streatham Rhythm Club will hold its next meeting on July 15 at 8 p.m., at St. Helens Hall, Valley Road, Streatham, when a record recital will be given followed by an informal Jam Session. All inquiries to Roy Hardy, 13, Northanger Road, Streatham.

GRAND DRUM SOLO

Although for the most part the band plays its sweet or "commercial" swing styles, it has its moments of better things.

One of these is Buddy Rich's drum solo.

This is going to be at once the delight and despair of all drummers. It is questionable if such a fast and terrific technique has ever been seen or heard, even from the illustrious Mr. Krupa.

In fact, Mr. Rich and a little atom of flesh which pops up to sing in the last number steal the show when it comes to anything worth talking about as jazz.

Looked at from any angle, this is not a great film; but it is in every way an entertaining one, which you should see especially for Tommy Dorsey and his Band.

TOO LATE FOR CLASSIFICATION.

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RHYTHM CLUB NEWS

No. 1. Last Sunday, a novel debate recital was given by Bill Elliott, Eric Preston and Rex Harris on the respective merits of Miff Mole, Tommy Dorsey, and Jimmy Harrison. The Club welcomed an old and valued friend in George Shearing, who played some of his piano solos to an enthusiastic audience, later leading a line-up comprising Norman Waring (tpt.); Andre Goersh, Ted Snoad and Mal Turner (reeds). Leonard Felix took over the piano when George had to leave. Next Sunday (13th) the recitalist will be Hector Stewart on leave from the R.A.F., who will present a programme on Tommy Ladinier. There will be the usual Jam Session.

No. 2. A recital on "Skin Wallpapers," by Bryant Cornell, opened the Winchmore Hill Rhythm Club's last meeting, and formed the basis of a competition. The ensuing Jam Session comprised the Club's two Jam Groups. Membership is now 190, but there is still room for more.

No. 3. At the Manchester (Heaton Park) Rhythm Club meeting, at the Heaton Park Assembly Rooms, on June 6, at 2.30 p.m., H. Lang gave a recital entitled "Jazz Album de Luxe," and the Jam Session comprised J. Cooke (clart.); C. Heap (piano); and J. Turner (drums). Next Sunday, J. Thornton will give a record recital and will raffle a disc to help Club funds. A new committee will be elected, and, should time permit, a Rhythm Bee will be held.

No. 9. The Erdington Rhythm Club's meeting on July 5 at 7.30 p.m., at the Church House, Erdington High Street, opened with D. A. Olsson's recital. "Swing that Trumpet," and the usual Jam Session comprised Roy Brownson (clarinet), Bill Stanfield (alto), D. Tongue and D. Parsons (trumpet), D. Franklin, W. Hall and P. McCann (piano), and G. Nottley (drums). Meetings every Friday at above time and place.

No. 22. A number of true jazz-lovers in Nottingham have formed a Club to be known as "The Jazz Lovers," meeting every Wednesday, at 7.30 p.m., at the Imperial Hotel, St. James's Street, and only real jazz lovers are invited.

No. 24. The Southport Rhythm Club met at the Y.M.C.A. Clubroom, Eastbank Street, on July 4, when Freddy Six (piano), Gordon Munro (gtr.) and Ernie Howard (drums) gave a swing programme. Colin Britland gave a recital entitled "Big John Special," featuring John Kirby and his Orchestra. The Jazz Knowledge competition was given by Mr. Horwich. The concluding Jam Session comprised Peter Heyes (piano); Ken Oldfield (acc.); and Jim Shipperbottom (gtr.). Next meeting at 7.30 p.m. on July 15, at above address, will include a recital on "The Tenor Sax in Jazz," by Ernest Spacey.

No. 31. The Portsmouth Rhythm Club met at the Country House, Commercial Road, on July 2 to hear Mr. Brewer give a recital on boogie-woogie. The usual Jam Session followed. New officers were elected: D. G. Priscott (chairman), C. Breeze (treasurer), and R. O. Leggett (secretary). Meetings each Wednesday at 7 p.m. Inquiries to the Secretary, 424, Copnor Road, Portsmouth.

No. 33. On July 4, the Southsea Jazz Club held its first meeting this year and opened with a recital of records by Secretary Roy C. Brewster, including rare and American discs. The Club band also gave a session featuring well-known jazz numbers.

No. 41. On July 6, about forty members of the Leeds Rhythm Club visited the Dewsbury Jazz Jamboree. The large number of instrumentalists enabled them to provide two separate Jam Sessions, the second of which (drums, piano, guitar, trumpet and clarinet) received a terrific ovation from the crowd, the clarinet player in particular being outstanding. Next Sunday (13th) there will be a recital, a raffle, a competition and a Jam Session at the School of Dancing, 1, Lands Lane.

No. 114. Bradford Rhythm Circle met on June 29 and opened the evening with Alan Holgate's "Spot the Tunes" competition, now a weekly feature, and won this time by L. Jones. Half an hour's live from visiting Halifax combination, "Mike Reilly's Pennsylvanians," followed, and then Mr. Holgate gave a recital on the Benny Goodman Sextet, following with Bing Crosby's *Ballad for Americans*, which formed the basis of lively discussion. Excellent guitar duets by Roy Plummer and Leslie Parkinson paved the way for the final Jam Session.

No. 150. At the July 1 meeting of the Ilford and East Ham Rhythm Club, Jack Surridge began his campaign for better jazz with a recital entitled "The Birth of Jazz." Ken Othick followed with his "Greatest Kicks in Jazz," and the meeting ended with a Jam Session by the club jam group. There will be a special meeting on July 11 at 8 p.m. in honour of trumpet player Billy Bryant, home on leave from the Army.

No. 166. The June 30 meeting of the Rotherham Rhythm Club opened with A. Burkinshaw's recital on Bob Crosby. Miss P. Cooper won the fortnightly competition, and the well-known Rotherham pianist Donald McWhinnie (recently on the air) gave a session. New swing enthusiasts, especially instrumentalists, invited to the next meeting at the Park Hotel.

WHERE THE BANDS ARE—4

HAVING dealt with London's hotel, restaurant and night-haunt bands, we now come to the stage bands.

Because these tour the country, it might at first seem that they are beyond the scope of any series of articles dealing with London combinations, but as the majority of them originated, and have their headquarters, in town, and consist mainly of London boys or boys who came to London to establish their reputations in the Metropolis, they may fairly be considered as London outfits.

The difficulties of these bands in war time are much the same as those of all other dance bands, only more so.

PERSONNELS

Their main problem is one of personnel.

It is bad enough for a band with a resident job in town, playing only for dancing, to have to keep on finding new men to replace those called up.

But for the touring stage band it is worse.

If a man is suddenly called up from a band with a resident job in town, it is always possible to replace him temporarily until a more permanent substitute can be found by borrowing

BANDS ON TOUR

from some other band which may be working at different hours. For instance, an hotel or restaurant band can generally borrow from a night club band, and vice versa.

Also, for the important matters of recording sessions and broadcasts, bands can borrow from one another, even though the times of their resident jobs may overlap.

But the touring stage band has no such "pool" on which to draw. It is usually in some place where good enough musicians would be few and far between in peace time, and are non-existent in these days of war when, if such local talent as exists is not in the Fighting Services, it is engaged either on munitions or some other national work.

Also it must be remembered that, whereas a strange player can take his place in a band playing merely for dancing with but the minimum of rehearsal,

The fourth of a series of articles giving you Personnels and Details of the Big Bands at work.

or, in an emergency, with no rehearsal at all, it takes a while to train a man to pull his weight in a stage band, where, in addition to memorising the musical part of the show, it is often necessary for him to share in the comedy and other "production" aspects of the proceedings.

Yet, in spite of all this, our stage bands are not only carrying on, but managing to keep up the standard of their shows to an extent which is amazing.

For instance, last week this writer saw Bill Cotton's show at the Golders Green Hippodrome, and Joe Loss's show at Finsbury Park, and it is no exaggeration to say that they were at least the equal of any big-band pre-war presentations.

BIG MONEY

Reports from "M.M." representatives throughout the country suggest that the same may be said of most, if not all, of the other stage bands.

On the other hand, if the stage bands are suffering from the same difficulties as their ballroom counterparts, they are at least enjoying similar benefits.

The music-halls where they play are enjoying the same record business as the dance-halls.

Theatres which in peace time could be relied upon to gross, say, £700 a week, can now be relied upon to gross at least £850. And the increases are the same proportionately at both the larger and smaller theatres.

It is true, of course, that certain theatres have been blitzed out of existence, but they are far fewer than some people might expect, and there are far more than enough left to enable all the worthwhile variety acts still working to play fifty-two weeks a year if they want to.

In fact, the difficulty is to find enough good acts to complete the bills, especially tops.

Well, there you have yet another phase of London's dance bands in war time.

Our next article in the series will deal with bands used specially for broadcasting and recording dates.

Leading an R.A.F. Station dance band in the Midlands is former Carroll Gibbons' saxophonist, Bob Wise. But their activities are restricted through lack of instruments and music, and they appeal to publishers and readers to help them extend their scope and consequently help them entertain a far wider circle of fellow airmen.

Bandsman D. Fronger, with the Canadian Forces over here, is eager to hear from saxist George Wright, now in the Royal Navy, and also from William Davis, former Bandmaster of the Navy Band, Toronto, Canada, or from anyone who knows of their present whereabouts.

L/Cpl. Jack Evans, of the Dorset Div. Signals, writes that some of the boys are in process of forming a small swing band so as to be able to hold dances. They have a trumpet player among them, but no trumpet, and can only afford to pay a small amount, as they have no fund to draw upon at present. Can any reader assist?

GREAT JAZZ DAY FOR DEWSBURY

THE Jazz Jamboree organised by the Dewsbury Rhythm Club last Sunday definitely proved the greatest show ever for rhythm fans in the West Riding, and anyone who thinks that the hard-headed Yorkshire people are not interested in swing had better think again.

Both musically and financially the show was an enormous success, and although it was not the intention of the organisers to make a profit, more than £5 was made. Among the visitors were members of the Doncaster, Sheffield, Wakefield and Batley Rhythm Clubs, and certainly the Labour Rooms have never had such a riotously enthusiastic audience.

Highlights of the afternoon show were a record recital called "Technical Swing," and a jam session of Leeds swingsters with the following line-up: Eric Smith (trpt.), Cliff Grey (piano); George Atkins (trpt.); Eddie Scott (drums); and Syd Roberts (alto and clart.). Two of these boys have been with big bands, Eric Smith with Joe Daniels and Ron Davies with Eddie Carroll. Joining the boys as the only local was Derek Wraith, on alto.

Then came Dennis Gallimore, who repeated a recent radio record recital called "Quiet Jazz," and a final jam session by another all-Leeds outfit, including Arnold Morris (clart.), Eric Smith (trpt.) and Cliff Chappell (piano).

The "Brains Trust" and guitar duets by Roy Plummer, the well-known broadcasting guitarist, and Les Parkinson followed.

"BRAINS TRUST"

Plummer and Parkinson had the crowd gasping with their work on some good ol' good ones. The "Brains Trust" of Dennis Gallimore, with the secretaries of the Batley, Leeds, Bradford and Dewsbury faced a battery of questions from the quizmaster, Alan Sharpshoe, of Wakefield, and such teasers as what was Benny Goodman's only vocal, and others were all answered successfully until an Irish visitor stumped them all when he asked who was Teddy Weatherhead? (How many readers know this one?—Ed.)

More jam sessions with Alan Holgate's Swing Sextet, consisting of Alan, on piano, Roy Plummer (guitar), Stan Barraclough (clart.), Laurie Jones (tpt.), Len Craig (tenor) and Jack Fiddington (drums). Alan, by the way, is now playing on the stage for Turner Layton's daughter Lelia. Then piano duets featuring Alan Holgate and Jack Mitchell of a Halifax outfit, Mike Reilly's Pennsylvanians, and, finally, just one more jam session to conclude a really thrilling day which will long be remembered by all West Riding rhythm fans.

The utmost credit is due to local secretary Vernon M. Thornes for his great organising work, and he must have been much encouraged by the wires of good wishes he received from Harry Parry, Bill Elliott and Rex Harris.

GUIDE TO THE TOURING BANDS

BILLY COTTON.

Mick Burberry, Bert Jackson (altos); Stan Quiddington (tenor); Len Dryden (baritone); Teddy Desmond, Len Whitley, Stan Romano (tpts.); Bill Mulraney, Ellis Jackson (trmps.); Phil Phillips (violin); Laurie Johnson (violin, banjo); Clem Bernard (pno.); Bill Herbert (gtr.); Joe White (bass); Reg Bryant (drums).

Vocalists: Alan Breeze, Dolly Elsie. Conductor: Billy Cotton.

Calls: Week commencing July 14—B.B.C.; July 21—On holiday; July 28—New Theatre, Oxford.

NAT GONELLA.

Jack Bonser, Joe Moors (altos); Mickey Seidman (tenor); Nat Gonella, Jack Wallace, Cecil Oughton (tpts.); Miff King (trmb.); Norman Stenfall (pno.); Bill Hemmings, Roy Dexter (basses); Johnny Rolland (drums). Vocalists: Stella Moya, Nat Gonella, Roy Dexter.

Calls: Week commencing July 14—Hippodrome, Norwich; July 21—Ice Rink, Kirkcaldy (for dances); July 28 and August 4, 11 and 18—Green's Playhouse, Glasgow (for dances).

HENRY HALL.

Billy Turnbull, Tommy Bonny (altos); Leslie Watson (tenor); Freddie Mann, Pat O'Day, Joe Parker (tpts.); Miff Smith, Jack Davis (trmps.); Bert Marland (pno.); Arthur Baker (gtr.); Theo Farrar (bass); Jimmy Jack (drums).

Vocalists: Betty Driver, Jack Plant. Conductor: Henry Hall.

Calls: Week commencing July 14—Empire, Nottingham; July 21 and 28—B.B.C.; August 4—Palace, Plymouth; August 11—On holiday.

JOE LOSS.

Norman Impey, Danny Miller (altos); Reg Brewster, Mickey Dean, Walter Grombie (tenors); Harry Letham (tpt. pno.); Bill Burton, Stan Stanton (tpts.); Bill Boland, Don Macaffer (trmps.); Albert Gordon (pno.); Sid Burke (bass); Jackie Greenwood (drums).

Vocalists: Monte Rey, Bette Roberts, Irene Johnson, Bob Arden. Conductor: Joe Loss.

Calls: Week commencing July 14—Empire, Liverpool; July 21—Alhambra, Bradford; July 28—Lido, Bolton; August 4—Blackpool; August 11—Garrick, Southport; August 18—Hippodrome, Dudley; August 25—Empire, Newcastle.

OSCAR RABIN.

George Roberts, Harry Conn (altos); Harry Gold, Benny Keene (tenors); Chick Mayes, Bob Benstead (tpts.); Jack Jones, Fred Holmes (trmps.); Eddie Palmer (pno., Novachord); Wally Mitchell (gtr.); Bill Whinnie (bass); C. Lailey-Walden (drums).

Vocalists: Beryl Davis, Diane. Bob Dale, Jan Zalski. Compere: Harry Davis. Director: Oscar Rabin.

Calls: Week commencing July 14 and 21—B.B.C.; July 28—New Theatre, Northampton; August 4—

Empire, Newcastle; August 11—Empire, Edinburgh; August 18—Palace, Blackpool; August 25—Empire, Glasgow; September 1 and 8—B.B.C.; September 15—Town Hall Music Hall, Watford; September 22 and 29—B.B.C.

HARRY ROY.

Joe Crossman, Joe Arbiter (altos); Paul Freedman (tenor); Jimmy Lonie, Roy Williams, Danny Dean (tpts.); Jack Collins, Dick Boothroyd (trmps.); Maurice Sterndale (violin); Stanley Black (pno.); Lou Nussbaum (bass); George Fierstone (drums).

Vocalists: Marjorie Kingsley, Jean Farrar. Conductor: Harry Roy.

Calls: Week commencing July 14—Empire, Glasgow; July 21—Empire, Edinburgh; July 28—Empire, Nottingham; August 4, 11, 18, 25—B.B.C.; September 1—Empire, Finsbury Park; September 8—Empire, Chiswick; 15—Streatham Hill Theatre, September 22—Hippodrome, Preston; September 29—Empire, Middlesbrough; September 29—Palace, Blackpool; October 6—Hippodrome, Coventry; October 13—Hippodrome, Keighley; October 20—Royal, Hanley.

BILLY THORNBURN.

Stan Osborne (sax.); Bill Millett (tpt.); Billy Thornburn (pno.); George Korel (gtr.); Ron Stone (bass); Ralph Bacon (drums).

Vocalists: George Korel, Lauretta Boston.

Calls: Week commencing July 14—Bristol; July 21—Burnley; July 28—Bolton.

MAURICE WINNICK.

Harry Hines, Harry Turf, Douglas Stimson, Reg Quesnel (saxes); Harry Owen, Harry Shields, George Payne (basses); Eddie Lisbona (pno.); Arthur O'Neill (bass); Bernard Miller (drum).

Vocalists: Helen Ward, Doreen Stevens. Conductor: Maurice Winnick.

Calls: Week commencing July 14—Hippodrome, Golders Green; July 21—Metropolitan, London; July 28—Empire, Kingston; August 4—Hippodrome, Norwich; August 11—Palace, Reading; August 18—Hippodrome, Bristol; August 25—Empire, Wood Green.



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Good selection of various musical instruments at reduced prices. Write immediately full particulars.—SYD HOOPER, 10, Northumberland Place, Teignmouth, Devon.

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FULL supplies in stock at LEN WOODS. New address: 59, Frith Street, W.1. Same phone number as before. Ger. 1386. No H.P. terms.

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MARVELLOUS BUSINESS ON SCOTS WEST COAST

Hugh Hinshelwood's Glasgow Gossip

SOME more news from Charlie Harkin, now resident at the Moorings Ballroom, Largs, for the summer season. Charlie tells us that business is marvellous, this busy West Coast town being crowded out at the moment.

Initial band difficulties having been overcome, the personnel now reads: Charlie Harkin (leader, trumpet and piano), Jack Davis (drums), Willie McCallum (piano), Johnnie Johnstone (alto), and Bennie McGuire (tenor sax. and violin).

Victor Verrecchia, who was on tenor sax originally, has now been called up for the R.A.S.C.

ORGAN BLITZED

In view of the recent par. about Charlie and his organ studies, some more domestic news from him has a really tragic interest.

In a recent blitz on his home town, Charlie and his family were bombed out, fortunately without any casualties, and the church which housed the organ was completely gutted out, organ and all. Charlie lost most of his

WHAT ABOUT A SERVICES BAND BATTLE?

Southport Gossip

THE Band of the 5th Pioneer Corps followed big-time bands in Henry Hall, Oscar Rabin and Joe Loss at last Sunday's concert at the Garrick Theatre, Southport, and gave such a fine performance that the reception surprised even the conductor, Lieut. B. Ansell.

Incidentally, Lieut. Ansell thinks the boys can play the Squadronairs off the stand any time, which sounds like an idea for a Services Band Battle!

Stanley Black and George Pierstone, of Harry Roy's Band, had a session with Roy Davy's Trio at the Miramar Café, Southport, last week, and thoroughly enjoyed themselves, Gordon Lewin added his alto to the ensemble.

DAVE NEARER HOME

Dave Bruce, who fixed with Jack Cannon's Band at Bury through the "M.M.", has now moved nearer home, and is with Nat Bookbinder's Chapters at the Casino, Warrington. Drummer Dale Farndale is leading this band now, as Nat is a full-time A.F.S. man.

Bert Pearson is now working on munitions, and only able to lead his combination at the Red and White Ballroom in the evenings and on Saturday afternoons.

The difficulty of finding a substitute outfit for the Grafton Rooms has caused Mrs. Wilf Hamer to postpone her annual visit to the Queen's Ballroom. Rhyl. Chips Chippendale is back with this band after a long spell in hospital.

Joe Mercer, Birkenhead electric guitarist, is making a name on Merseyside, and, with three West Indian boys in his combination, has applied for an overseas broadcast.

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LOSS'S GAIN



Irene Johnson, phenomenal blues singer, who hails from Leeds, is now one of the stars of the great Joe Loss aggregation.

SGT. FELIX KING LEADS R.A.F. SWING

ENJOYING life to the full, although sometimes wishing he was back playing piano for Flo Desmond, Sgt. Felix King is leading a five-piecer in a West Country R.A.F. station, and so full of work that he would be a rich man at peace time rates of pay!

With Felix are Harry Balen (violin), Teddy White (alto and clarinet), Max Lewin (drums), Andy Wolkowsky (guitar), and a femme vocal discovery, Cpl. Kathleen Kennedy, who sings the vocals.

The outfit plays for lunch-time concerts and for camp dances and in the officers' mess, and is altogether one of the show pieces of the station. In fact, when the boys were recently transferred up to North-East, there was such a clamour that they had to be brought back!

Andy Wolkowsky's balalaika solos are one of the hit-spots of the concerts, and the arrangements which Teddy White does out for the boys give every number a distinctive slant.

In fact, such is their success that Felix King, who was pursuing a very successful career in town, even talks about staying in the district when the war is over!

LADIES AT LEEDS

AT the Mecca-Locarno, County Arcade, Leeds, Pauline Grey and her fine little 5-piece outfit are attracting excellent crowds, business being trebled since the girls first went there.

Originally starting at the Mecca on a week's trial, they are now on their eighth month and very popular with the patrons.

The combination, although unusual in instrumentation is very interesting, and with Pauline leading on drums, and also violin, is Jennie Sandler (sister of Albert Sandler), accordion and piano, Peggy Rush (bass and cello) (sister of Peter Rush), Elsie Moorland (violin and vocalist), and Mina Moorland (piano).

In addition to playing for dancing every afternoon and evening, the girls do a short light music session in the adjoining restaurant.

The Moorland Sisters were discovered recently in Gateshead by Jennie Sandler, and Elsie, the violinist, possesses a nice style not unlike that of Stephane Grappelly.

DON'T FORGET ASHTON-UNDER-LYNE—JULY 18!

ORGANISER Lewis Buckley is now engaged in putting the finishing touches to his arrangements for the North Britain Dance Band Championships Final, scheduled to take place next Friday, July 18, at the Palais de Danse, Ashton-under-Lyne, Lancs.

Latest news is that the extension has been granted, and that dancing, due to commence at

8 p.m., will thus continue until 1 a.m.

The following bands, who qualified at the Area Championships stated against their names, have intimated that they will definitely be taking part in this grand contest which takes the place this year of the famous All-Britain Championship:—

Blake (Cyril) and His Band, of Ashton-under-Lyne.—Winners All-Lancs Championship.

Davenport (Ron) and His Band, of Warrington.—Winners All-Cheshire Championship.

Hardiker (Jack) and His Band, of Whalley.—Fourth in the All-Lancs Championship.

Harvey (Al) and His Band, of Liverpool.—Fourth in the All-Cheshire Championship.

Marshall (Len) and His Band, of Lincoln.—Seeded as winners of last season's All-London Championship.

R.A.F. Weetonians.—Second in the All-Cheshire Championship.

Riley's (Mike) Pennsylvanians, of Halifax.—Fourth in the All-Yorks Championship.

It is doubtful if any of the bands seeded from London's last season's championships (there have been no London Area Championships this season) will be able to compete, also the holders of the All-Britain Championship will be absent, since Billy Lawrence no longer has his band.

But a great fight between the best bands of the North is already assured.

Tickets will be 3s. each at the door on the night, but may be purchased in advance from the Ashton-under-Lyne Palais for 2s. 6d.

The boys of U Sub-station, A.F.S., are keen to start a band, and Aux. Fireman Ellis is urgently in need of a drum kit. If any reader has one that he can dispose of fairly cheaply, will he contact Ellis through this column?

Squadronairs Slay 'Em At Luton!

VISITING the Palace Theatre, Luton, last week, the Squadronairs scored a terrific success, and had the cats shouting "Beat it out" and "Yeah, man!"

Solo honours to Archie Craig and Tommy McQuater on trumpets, and Harry Lewis and Andy McDevitt on saxes, and to Eric Breeze for his inspired trombone. Craig and McQuater got a big hand for their duet in *Solitude*.

George Chisholm did a spot of comedy, and it seems these days that he can combine trombone playing with a few stories. Sidney Colin and Billy Nicholls shared the vocals, but it is surprising that the combination has no girl singer. Surely the W.A.A.F.s have a girl with the looks and the personality—and a voice!

At Teignmouth

EVER heard of the London Palladium Ballroom? Well, it's down in Teignmouth, Devon, and on Monday this week Syd Gough opened there with a six-piece band.

Syd leads on saxes, with Bill Wood on drums, and the combination is set to play there for the summer and winter.

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