

# Melody Maker

INCORPORATING RHYTHM

Vol. XVII. No. 417 JULY 19, 1941

## SEVEN SAXES & RHYTHM ARE NEW EMBASSY BAND

NEXT TUESDAY, JULY 22, A COMBINATION CONSISTING ENTIRELY OF SAXES AND A RHYTHM SECTION WILL OPEN AT THE EMBASSY CLUB, FOR SO LONG THE HOME OF AMBROSE, AND AFTER THAT OF REGGIE FORESYTHE AND OTHER FAMOUS ENGLISH LEADERS.

TO-NIGHT  
Friday, July 18

NORTH BRITAIN  
DANCE BAND  
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FINAL  
at the  
PALAIS DE DANSE  
ASHTON-UNDER-LYNE

Doors Open 8 p.m.  
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## AMBROSE OCTETTE SCORES

"MAYFAIR Merry - Go-Round," Ambrose's new variety presentation, opened this week at the Finsbury Park Empire, and proved to be a melange of music and comedy with the accent very definitely on the comedy.

Undoubtedly, fruity-voiced Bill Fraser, who made a big hit in "New Faces," and lanky Lancashire trombonist-comic Les Carew, are the main props in an act which should score solidly wherever it plays.

Registering smashingly with them is Anne Shelton, a girl whose radio reputation is enhanced on the stage—a pleasant reversal of the usual procedure. This young lady seems to me a top West End star in embryo.

### VIVACITY AND CALM

She has personality, a voice and her *Huckleberry Duck* number shows that in addition to her admirable faculty for timing she can do something much more than mouth numbers at a microphone. There is something of the lazy charm of Alice Fay about Anne Shelton which is going to send her right to the top.

Polly Ward is as vivacious as Anne Shelton is calm. She has a talent for comedy, too, and scored most in her duets with Bill Fraser, particularly the *Little Nell* number. Here the members of the Octette aided and abetted in a way which particularly pleased the audience.

Hugh French has a pleasant voice and an admirable appearance, and his Cole Porter medley was obviously much appreciated. In his duet with Anne Shelton, however, the distance between the singers—they are at opposite sides of the stage, was not

(Please turn to p. 2, col. 5.)

This saxophone band, consisting of three altos and four tenors as the front line, is comparable with the combination which American leader Shep Fields is now reported to be fronting after a surfeit of "rippling rhythm." Fields, however, has ten saxes!

### STAR REEDS

Here is the line-up: Harry Hayes (1st alto), Jimmy Callam (2nd alto), Jimmy Arne (3rd alto), George Evans (1st tenor), Aubrey Franks (2nd tenor), Frank Mellor (3rd tenor). The 4th tenor is not yet fixed. The rhythm section consists of York de Sousa (piano), Al Ferdman (guitar), Wilkie Davidson (bass), and Bobby Midgeley (drums).

Radio listeners may have heard a similar combination air with Geraldo last week in a programme called "Tit for Tat," with Les Gilbert and Carl Barrieau. Harry Hayes and Jimmy Callam on altos and Andy McDevitt on 3rd tenor.

On this occasion Ivor Mairants and Jack Collyer were on guitar and bass, with Jock Cummings on drums.

### WAX AND AIR

All the arrangements for the Embassy job are in the very capable hands of George Evans, and the combination will probably broadcast and also make records.

It is to be hoped that the combination gets some radio dates, for the present dearth of brass players makes an all-sax outfit an attractive proposition—at least to bandleaders!

## Instruments For British War Prisoners

BRITISH prisoners of war in German prison camps are to have their own orchestras.

A special grant of £1,500 has been made by the Red Cross and the St. John's War Organisation and the advice of the Services' Musical Instruments Fund has been given in selecting the best instruments to be sent to Germany.

Only the large camps will have these orchestras and the instruments will be sent via Lisbon and Geneva.

Each camp will consist of three violins, viola, flute, clarinet, oboe, bassoon, two alto saxes and tenor, trumpet, trombone, guitar and full set of drums.

Spare strings, mutes, reeds, etc., will also be sent so that those of our soldiers, airmen and sailors who must spend the remainder of the war in captivity will at least be able to spend their leisure time productively.

# NAZI 'PLANE GUNS DANCE BAND

TRAVELLING to play at a troop concert this week somewhere in England, Al Podesta, who has been playing with great success in a touring revue starring Duggie Wakefield, had the terrifying experience of being machine-gunned by a lone Nazi raider.

With Al were three of the boys of the band and two girls who were to appear with them, and although they were literally sprayed with bullets fortunately none was injured.

### MARKINGS SEEN

The 'plane came down quite low and, in fact, the occupants of the car could distinguish the enemy markings quite plainly.

As the bullets began to stream from the 'plane, the boys and girls all bent down low although the car still went on.

After only a few seconds of actual time—although it seemed like hours to them!—the 'plane passed over and Al and the rest were still all in one piece.

Al and his Playboys are shortly to resume their tour with Duggie Wakefield when, no doubt, they will be introduced by the doleful Lancashire comic as the band with the machine-gun rhythm!

## VERA LYNN IN HOSPITAL

VERA LYNN, former Ambrose vocalist and now star of the Palladium show "Apple Sauce," collapsed in the wings on the Palladium stage last Saturday night, and was immediately removed to the Potters Bar Cottage Hospital, where she was successfully operated on for appendicitis.

Well-known comedian Fred Emney is deputising for Vera this week.

## Lady Will Behave in London—July 24

"LADY BEHAVE," the new Jack Hylton show, opens at His Majesty's on Thursday next, July 24, with Mantovani conducting the pit orchestra.

In place of Oriel Ross, Judy Campbell has now joined the show and Betty Percheron is also in the cast.

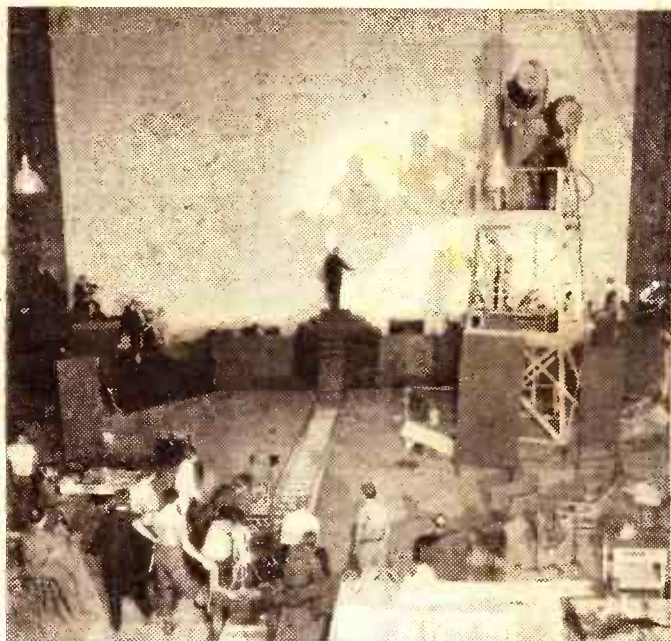
Advance reports from the provinces indicate that the show has every mark of a West End success, and with Mantovani in the M.D.'s chair the musical side of it will assuredly be not the least attractive part of the presentation.

## A 'Ghost' Programme

HOW they earned their first pay packet is the theme of the new B.B.C. feature, "The Ghost Walks on Fridays," to be heard on the Home wavelength on July 22.

Among the many stars who will take part in this series of recollections, readers will be especially interested to hear how Billy Mayerl and B.B.C. Revue Orchestra conductor Hyam Greenbaum first started on the road to fame.

"On With the Show." Lawrence Wright's 1941 Blackpool attraction, is to be broadcast on July 29 on the Forces wavelength, and will feature Tessa Deane, Sidney Burchall and Beryl Reic Bram Martin and his Band.



Walt Disney's new film, "Fantasia," shown in London on Wednesday, is the most sensational thing that has happened in musical circles for many a long year. Here is the scene in the studio as Stokowski and the Philadelphia Symphony Orchestra were being filmed. (See review, page 2.)

## BAND BATTLE ON THE AIR

TO-MORROW (Saturday), at 4 p.m. on the Home Service wavelength, a new programme takes the air, titled *The Battle Of The Bands*, matching the swing styles of Eric Winstone and his Quartette against the rhumba rhythms of Edmundo Ros and his Cuban Band.

Opening band will be decided

by the toss of a coin in the studio, and, during the following 45 minutes, listeners will be able to contrast two distinct types of dance music.

With Winstone, of course, will be ace vibraphonist Roy Marsh, bass player Joe Nussbaum, and, for the first time, guitarist George Elliot.

## F&D's ORCHESTRAL CLUB FIRST PARCEL CONTAINS

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# Disney's Musical Sensation

## Arranging Axioms

LET us talk about backgrounds this week. Very often tasteful backgrounds and figurations where soloists are "taking off" will make all the difference in an arrangement. The vocal chorus, for example, can be made by adroit backgrounds, and the taste of the arranger can be seen at its best—or worst!

The sax trio is probably used more than any other background with brass figures.

This is generally safe enough, but it is not very imaginative, and the arranger should try and give novelty to the vocal by using such effects as clarinets in unison or harmony, violins either solo or in duet or trio form.

Everything depends, of course, on what is available in the orchestra, but clarinets will generally be found.

Occasionally there will be a flute, too, and then you can have a lot of fun using flute and clarinet in octaves—a really beautiful effect.

Write simple counter-melodies which will not take away the attention of the listeners from the vocal. The golden rule is to have the counter moving when the melody is sustained, and vice versa.

And now for soloists. Swingy little figures do much to "send" the soloist. Keep them simple in form but neat in outline. As an example of the extreme in simplicity, but ultimate in effect, consider the famous *Stompin' At The Savoy*.

The example gives four bars of this minor masterpiece of swing which might well serve as an object lesson.

Trumpets and trombones are seen in the two top lines, while low clarinets on the third line frame the melody.



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A REVOLUTION IN MUSICAL ENTERTAINMENT HIT LONDON CRITICS RIGHT IN THE EYE ON WEDNESDAY MORNING WHEN WALT DISNEY'S LONG-AWAITED *FANTASIA* WAS SHOWN TO THE PRESS AT THE NEW GALLERY CINEMA, W.

To describe this breath-taking production in a few words is impossible, since it achieves triumphantly something that has often been partly attempted before with very little success—the translation of music into pictures—cartoon pictures that vary from the sublime to the ridiculous, from the abstract to the slap-stick.

For imagination, artistry, musical intelligence and sympathy it is not only the greatest thing that the Disney organisation has ever turned out, but it is not too much to regard it as the most progressive step of the century in the dissemination of music. No musician worthy of the name has the right to miss it.

### SYMPHONY JAM SESSION

The film takes the form of a concert in which Leopold Stokowski and the mighty Philadelphia Symphony Orchestra present eight classical works. Before each piece, Deems Taylor, famous U.S. composer, appears on the screen to explain in slick and informal terms either the meaning of the score about to be heard, the intent of the composer, or other details connected with the selections.

*Fantasia* opens with some delightfully imaginative shots of the orchestra tuning up and getting into position. Then the sombre figure of Stokowski hushes their musical mutterings, and we are taken right into Bach's *Toccata and Fugue in D minor*. On the screen come abstract colour designs, moving to the rigid mathematical development of the music, and the

effect of the pictures with the music is almost hypnotic in the way they blend to ensure the maximum emotional and mental stimulus.

Next came the six parts of Tchaikowsky's *Nutcracker Suite* interpreted as a ballet of fairies, flowers and whirling leaves. Even mushrooms take on Chinese personality for this whimsical sequence, which is in the true "Snow White" tradition of beauty, colour and delicate imagery.

Then Mickey Mouse dons the mantle of *The Sorcerer's Apprentice* for Dukas' famous classic, and last in the first half is a dramatisation of the scientific conception of the birth of the world. The audience is carried from the beginning of time to the days of the dinosaurs, all to the brilliantly-played strains of Stravinsky's *Rite Of Spring*.

During the interval the actual sound track appears on the screen in a dancing sequence of its own, and as Deems Taylor describes the technical details, some of the musicians, tuning up their instruments, start a short jam session, which is a real surprise for the jazz fans.

### BEETHOVEN

The second half kicks off with Beethoven's *Sixth* ("Pastoral") *Symphony*, visualised in a mythological setting with centaurs, centaurettes, comedy by Bacchus, and storms by Vulcan.

Then comes the *Dance Of The Hours*, in the form of a burlesque ballet—the dancers being ostriches, hippopotami, elephants and alligators. This is the only part of the Disney interpretations which jarred on this critic.

The final sequence consists of Moussorgsky's *Night On Bald Mountain*. The Bald Mountain becomes a giant demon, the incarnation of evil, and the music is illustrated by ghostly graveyard forms and denizens of hell in quite a frightening manner.

But the mood changes from fears to tears in a terrifically moving climax, when Schubert's *Ave Maria* is sung by soloist and mammoth choir in a scene showing a forest of giant trees, slowly turning into a pillared cathedral, topped by slender arches lost in the gloom, while down the aisles, slowly moving, are the cowed figures of the worshippers.

### GRAND RECORDING

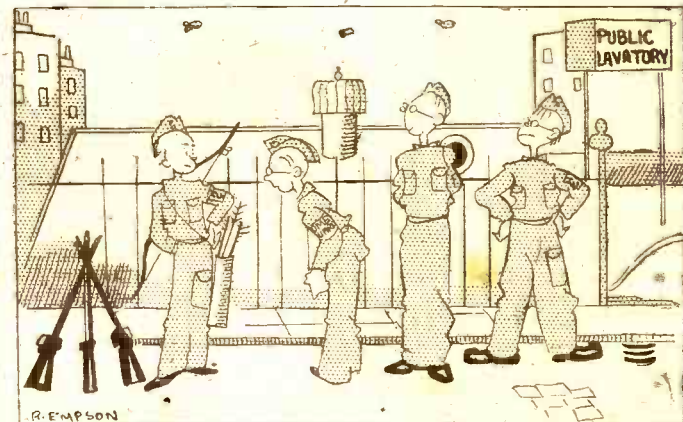
The film started two years ago as a short—in fact, *The Sorcerer's Apprentice* sequence was the original short—and the other is the development, as Disney and Stokowski became engrossed in the making of a film-picture-concert.

There is only one drawback to the film shown in England. It is not using the new three-dimensional sound system that has taken America by storm, and that wraps up the audience in a brain-stunning envelope of sound.

The complete technical details of this picture are beyond the scope of this paper; but one commentator, in speaking of *Fantasia*, said: "It is really revolutionary, because it is now possible to see music and to hear pictures."

The sound reproduction in this picture reaches unprecedented heights in realism and naturalness. The colour is perfect.

Don't miss it!



STANLEY: "I think we've made a mistake somewhere, Billy; it distinctly said in Home Guard orders that we had to guard the Waterworks."

## Bix Drama at Pioneer Corps No.1 Rhythm Club Band to Air

ON Sunday next, July 20, at the Bag o' Nails, Kingly Street, W.1, the No. 1 Rhythm Club stage their most ambitious programme to date when the premises become a theatre for the afternoon in order to present a two-hour play entitled *Young Man With A Horn*.

This play is the work of Sinclair Traill, of the Birmingham Rhythm Club, one of our greatest jazz experts, and official English correspondent of the Hot Clubs of America.

He will take the lead in the play, and will be assisted by Reg. Gardner, Bill Elliott and Rex Harris.

Some idea of the performance can be had from the fact that over eighty records will be utilised in various ways, and tomorrow's (Saturday's) dress rehearsal is expected to last for five hours in order to be able to ensure smooth running on Sunday afternoon.

The B.B.C. and the Press will be represented, and doors open at 3 p.m. Members and friends are asked to be in their seats by 2.40 p.m.

## CHANCE FOR LADIES

LADY musicians wishing to join a go-ahead outfit with a well-filled engagement-book should contact Archie Pearce, at 130, Castlewood Drive, Eltham, S.E.9.

Now a Leading Aircraftman in the R.A.F., Archie was well known as leader of his own combination, but on the outbreak of war formed and coached the Rhythm Sisters Dance Orchestra.

Led by Gwyneth Pearce (drums, piano and accordion), Joan Smith (piano and accordion) and Joyce Walden (accordion and piano), the band has played the Charlton, Woolwich, Plumstead, Eltham, Belvedere and Erith districts, augmenting to a six-piece combination when required, and only the scarcity of good lady musicians has restricted them from further enlarging their scope.

## MIRABELLE CHANGE

CONSEQUENT upon the call up of tenor sax-leader Dennie Powell, the band at Curzon Street's smart-set Mirabelle Restaurant has been taken over by ex-Mantovani vocalist and violinist, Ray Millar.

Millar has with him Jimmy Callan on baritone sax and clarinet, Johnny Franz on piano, guitarist Wally Chapman and Ivor Rich (bass).

They opened last Monday and play for dancing nightly from 8.30 p.m. to midnight (Sundays to 11 p.m.).

Ivor Rich has just been invalided out of the R.A.F. on medical grounds.

No. 163. On July 20, at 2.20 p.m., at 32, London Road, Staines, the Twickenham and District Rhythm Club meeting will include Syd Pettit's opening talk on "Jazz for the Beginner"; a record recital; a record raffle, and a Jam Session. Annual subs., 2s. 6d.; charge, 6d. per meeting.

## Pioneer Corps Band to Air

ON July 29, on the Forces wavelength, listeners will for the third time hear the Band of the Twelfth Centre, Pioneer Corps, on the air.

Led by Sergeant Bert Hayes, multi-instrumentalist in addition to being vocalist and arranger for the band, the line-up is comprised exclusively of former West End musicians. Among them is Corporal Wilson, whose speciality is comedy numbers, and who is perhaps better known as Jimmy Charters, for many years Harry Korris's "Little Fella."

## DARTFORD DATES

COMPLAINING that Dartford (Kent) is rarely mentioned in these columns, Harry Mills and his Band come forward with four regular nights a week and gigs on Sundays and Mondays to prove that music is booming in the Thames Estuary even more than anti-aircraft batteries used to.

Their six-piece combination is made up of Harry himself leading on trumpet; Bob Bodicombe (piano); Bert Challis (bass), a Gold Medallist; Hal Barrett (drums, etc.); Tom Clarke (alto); and Harry Mills, Jnr. (tenor).

Vocalists are Nancy Smith, shortly due to join Carroll Lewis's road show, and Wally Foreman, who used to broadcast over Radio Normandy and Luxembourg.

They are to be heard on Wednesday and Friday evenings at the Dartford Y.M.C.A., and on Thursday and Saturday evenings at the Masonic Hall.

## AMBROSE OCTETTE (From page 1)

always conducive to the synchronising of the voices.

Personally, I liked *Luftwaffe Laddies* as well as anything. Here Les Carew, Jackie Cooper and Bill Fraser are very funny as Nazi airmen of peculiar private habits.

Jackie Cooper acts throughout as Master of Ceremonies with success, except possibly for one announcement, which he might change.

The band, with stars like Dave Wilkins, Carl Barriteau and Aubrey Franks in the front line, has a few good spots. Chief seems to be in an arrangement of *Poor Butterfly*, which gains momentum after a messy start. I give full marks to Ronnie Selby for his piano accompaniment, although his involved and not particularly rhythmic solo in *Poor Butterfly* might be altered.

Bassist George Gibbs and drummer Max Abrams add excellent support and both take part in a rousing finale which get the crowd on a finely jingoistic note and send them all home happy.

With the very occasional loose joint tightened, this show should build into a solid winner. S. R. N.



# WHAT DID THE U.S.

## THINK OF THIS?

### Recent Radio Reviewed by "DETECTOR"

**L**ISTENED last Sunday night to "Broadway Calling" an exchange programme between American artists brought to the mike in the N.B.C. New York studios by Gertrude Lawrence, Director of E.N.S.A. in New York, and British E.N.S.A. artists on this side, presented by Basil Dean on behalf of the N.A.A.F.I. Dept. of National Service Entertainment.

Shortage of space inevitably prevents a detailed review of the whole broadcast, which lasted from 10.10 p.m. until after 11 p.m., but it seems that once again I must shoulder the unpleasant task of asking why we always have to show ourselves at our worst on these occasions.

This is not the time for mincing words. Let us face the truth—a truth which became none the less obvious because of the inevitable comparisons we—and the American listeners!—were forced to draw by hearing their artists and ours in the same programme.

#### GRAND U.S. STUFF

The Americans gave us a grand band, witty comedians equipped with good material, a vocal trio (The Charioteers), the like of which would be a miracle if it were ours, a grand swing-spiritual singer in the person of Mary Small, Gertie Lawrence in a good enough sketch, and short, snappy announcing.

This is what, apart from Gerald's Band, which, complete with choir, gave a fine concert performance of Provost's *Intermezzo*, they got from us:

(a) Evelyn Laye—still a good singer of her kind, if you like that kind. And with all the hundreds of good singers about on both sides of the Atlantic, there's no reason why you should.

(b) Stanley Holloway. Pat O'Malley, British singer taken to America by Jack Hylton, has been proving for so long that the Marriott Edgar "Sam Small" and other monologues could appeal to American taste that the Americans would probably have preferred something new for a change—or at any rate a better "Sam Small" story than the new one Stanley Holloway introduced for the occasion.

(c) Maggie Teyte—a grand operatic star. But why put two serious sopranos (she and Evelyn Laye) in the same programme?

#### VICTORIAN

And if anything were more Victorian than—

(d) Leslie Henson's comparing, with its feeble apologies for jokes about Offenbach, it was—

(e) Basil Dean's long-winded speeches.

How long will it be before we realise what an utterly corny nation we are when it comes to popular entertainment?

Or should I have asked, how long will it be before the B.B.C. realises it and refrains from flaunting it in the ears of nations who must only shriek with laughter at us in consequence?

#### RHYTHM CLUB JAM

Last week's meeting of the Radio Rhythm Club, on Wednesday, July 9, when we were treated to the comparative novelty of a broadcast Jam Session, proved at least one thing—that in finding the soul of jazz, some of our musicians

are at the same time at last finding their own souls.

To talk about souls in connection with jazz may seem to some to be taking the subject a good deal too seriously.

But one had only to listen to Harry Hayes' alto, not to mention many moments of Andy McDevitt's clarinet and Billy Munn's piano, to realise that, outwardly frivolous as the occasion may have been, there was something more than just the fun of half an hour's loose-out inspiring the music these boys played.

It seemed that, instead of being, as, so far most British musicians have been, content to use—or perhaps I should have said confined to using—a purely mechanically acquired technique to string together a few hot licks picked up from gramophone records of American stars, they really had something to say for themselves.

#### MELODIC HAYES

And I was particularly intrigued by Harry Hayes' way of saying it. Harry is fast dis-covering that gift for melody which one has hitherto associated only with such great saxophonists as Benny Carter, Hodges, and "Chu" Berry.

It was a pity in such circumstances that neither David Wilkins nor Aubrey Franks played up to their true form, and so maintained the standard of what was in many ways a great broadcast.

Wilkins, who one day will play like an angel and the next like a second-rate theatre pit performer, was very much off colour, splitting notes all over the place.

To the uninitiated, Aubrey Franks may have seemed more or less as usual, but to me he lacked the one thing which I have recently felt he possessed to make him one of our greatest jazz tenors—the ability to play music that was not only technically clever, but which meant something.

\* \* \*

I'm seriously thinking of suing Ronald Chesney and the B.B.C. for damages.

On their promise (*vide Radio Times*) to teach me to play a harmonica, I went out and bought one.

Seven-thirty last Thursday week (July 10) found me seated at my radio, all ready and thirsting for the knowledge that would turn me into a budding Larry Adler.

At 7.45 I got up again. I'd enjoyed a very nice concert, but I knew no more about the harmonica than I did before.

They started off by telling me that, after all, this would be a

course for advanced players. Shock No. 1.

Still, I decided I'd stick it out.

Well, I learnt that the white notes on the piano make a diatonic scale, and that if you add in the black ones you get a chromatic scale.

#### HARMONICA LESSONS

All of which is very interesting, but doesn't help very much because my harmonica hasn't got any white or black notes, just holes and a lever. But perhaps I bought the wrong one.

Next week, they say, they're going to teach me how to play my harmonica from piano music.

That may not be so bad for me, because I happen to be able to read music.

But it looks as though David Miller, who, as the chief pupil, is, one presumes, supposed to represent the average listener, is going to have a tough time.

For, as he confessed at this first lesson, *he knows nothing about music!*

Of course, the whole trouble is that the B.B.C. hasn't been able to make up its mind whether it wants Chesney to give listeners harmonica lessons or a concert.

The sooner it does so, the sooner we shall know where we are.

Meanwhile, does anyone want



They are all hardened broadcasters in this R.A.F. band stationed somewhere in the West Country. Sergeant Felix King (at piano) leads, and the other members are (left to right) Teddy White, Kathleen Kennedy, Max Lewin, Andy Wilkowsky and Harry Balen.

to buy a perfectly good, unused harmonica?

\* \* \*

From a fem. reader in Norfolk: "When you hear those grand Jack Benny programmes, doesn't it make you blush with shame for...?"

Lady, have a heart. There are some things one prefers not to be reminded of. Ending sentences with prepositions isn't the only one.

\* \* \*

Incidentally, the remaining

Jack Benny programmes will be broadcast at noon every other Sunday. Next one due on Sunday, July 27.

The Bob Hope shows, the other series of recordings of high-spot American radio hours now being presented by the B.B.C., are broadcast monthly on Tuesday afternoons.

\* \* \*

Henry Hall's is the "Band of the Week" for next week.

## CINEPHONIC

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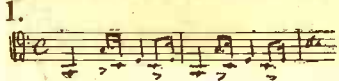
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# PIANO POINTERS

A WELL-ESTABLISHED theory about boogie-woogie is that it originated through the inefficiency of Negro pianists in the early days who played the melody with their right hand with more or less efficiency, but whose left hands could not do anything more than repeat the same figure.

Most of us have had the misfortune to hear the "by ear" pianist who, with sublime indifference, plays the same left-



hand whatever his right hand is doing. That, I suggest, is comparable with boogie playing.

But there are many patterns of boogie left-hand which have resulted from pianists with more musical scholarship taking up the style.

In Ex. 1 is the sort of thing which is typical of Yancey Special and, as a matter of fact, it is the same rhythm which Ken Williamson employs in his solo *Rock It Out*, and which I quoted from last week.

In Ex. 2 you see a bit of typical Albert Ammons, and in the next some of that grand boogie player Pete Johnson.

Meade Lux Lewis seems to go in for something a little more elaborate (or at least he uses full chords!), and in Ex. 4 an excerpt from his famous solo *Honky Tonk Train Blues* will be seen.

After all, when you have got the harmonies firmly established in sequence, you can invent your own left-hand patterns in the 12-bar blues.

Notice, by the way, most boogie players prefer the key of C. Just another proof that they are very moderate musicians?

# More About the Blues

by **Fusilier C. A. Lipscombe**

IN a recent article on the "Blues," I skimmed over the surface of this enigmatic business, and mentioned the better-known artistes but not their works.

Accordingly, for the interested and those desirous of further information, I have delved into the past and selected what I consider the most representative records of the Blues in the many varied stages.

Some of the recordings may be cut-outs now, but if you are lucky you may be able to get hold of them. They are well worth the effort.

I commence with the Negro Race Records, and Bessie Smith is by far the most important in this group. In recent years the English catalogues have been blessed with her presence from time to time.

## BESSIE SMITH

One stray disc, *Do Your Duty / I'm Down In The Dumps* (R1793), existed on Parlophone for a few years, until suddenly in 1937 it was followed up with *Gimme A Pigfoot / Take Me For A Buggy Ride* (R2146), *In The House Blues*, *St. Louis Blues*, *Cold In Hand Blues* (Special Negro Race Series). The last three you can't afford to be without!

In January, 1938, Bessie was killed in Kansas City when an automobile in which she was riding collided with a truck. Though a real tragedy, this turned into a blessed event for the English connoisseurs, for Parlophone, quick to realise the significance of her death, issued in late February the "Bessie Smith Memorial Album," containing sixteen glorious sides, including the previously issued *St. Louis Blues*.

Other illustrative works are exclusively on American Columbia.

Outstanding are: *Dixie Flyer Blues* (14079-D), *House Rent Blues / Work House Blues* (14032-D), *Sing Sing Prison Blues / Dyin' Gambler's Blues* (14051-D), *Sweet Mistreater / Homeless Blues* (14260-D), *Florida Bound Blues / New Gulf Coast Blues* (14269-D), *Gin House Blues* (14158-D).

Clara Smith, equally well known in the States, is an obscurity over here, all her

sessions being also on American Columbia. They called her the "World's Champion Moaner," but she was hardly all that that implies. Like others of her time, she was just another fine Blues singer.

Accompanied by the most accomplished coloured musicians of the twenties, she cut some grand sides: *Black Woman's Blues* (14223-D), *Freight Train Blues* (14041-D), *Jelly Bean Blues* (14294-D), *San Francisco Blues* (14049-D), *Good Times* (14592-D), *Got My Mind On That Thing* (14419-D), *Ol' Sam Teyes* (14619-D).

There is only one disc extant by Mamie Smith with her Happy Hounds—*Jenny's Ball* (R1195), available on Parlophone.

Rosetta Crawford, unknown when she made her first record in 1927 for Okeh, came to the fore last year, when she made a bunch of exciting titles for Vocalion with a New York jam band.

Among them, *Double Crossin' Papa / I'm Tired Of Fattening Frogs For Snakes*. Her original efforts, *Lonesome Woman Blues / Down On The Levee Blues*, were issued here on Parlophone E5234.

## SMACK'S RELATIVE

Another singer was Rosa Henderson, relative of the famous Fletcher. Accompanied by members of his band, including Coleman Hawkins, she recorded the following:

For Levy's Oriole label: *Daddy Come Back / I Got Somebody* (1001), *Here Comes My Baby* (1006). For American Columbia, *Doggone Blues* (14627-D), for Vocalion, *Barrell House Blues* (14831), *Barbados Blues / Black Star Line* (14825), *Down South Blues* (14635), *Chicago Monkey Man Blues* (14832), *Every Woman's Blues* (14682).

Miscellaneous in this group are the few recordings by Georgia White for the American Decca race lists: *New Dupree Blues / Pigment Blues* (0-1209), *The Dixie Flyer / River Blues* (0-1148).

Trixie Smith, niece of Bessie: *Freight Train Blues / Trixie Blues* on Vocalion. Maggie Jones' *Good Time Flat Blues*—H.R.S. dividend record for 1938. Recorded about 1927, this outstanding record touches on the same subject as Bessie Smith's *risqué Soft Pedal Blues* included in the Memorial Album.

The reverse of this is a rarity—*Chippie Hill's Pratt City Blues*.

Ethel Waters: *Down Home Blues* (14093-0), *Georgia Blues* (14565-0), on American Columbia. The latter also on Black Swan.

Finally we come to the contemporary Billie Holiday, currently on Vocalion and C.M.S. Her finest pieces to date are *Billie's Blues* (Vocalion) and the unforgettable *Strange Fruit / Fine And Mellow* (Commodore Music Shop 526).

## IMMORTAL RODGERS

It is noticeable that certain companies have sponsored certain artistes. As Columbia pioneered race music, so Victor had the monopoly on the Western and hobo singers.

Way up above the rest, like Bessie Smith, the late Jimmie Rodgers remains immortal, not only because he was such a prolific recorder, but because he was vital, romantic in a more virile way than the majority. His diction was always clearer than most, and at times his voice was so sweet on the ear as to be quite ethereal. The vast West was in him, he breathed that wide-open life. He sang of everything from blue grass to cheap gin. His eyes were open to the secrets of life.

A survey of his work is something a collector cannot do without. Here are some of the "must haves":

Jimmie's Texas Blues, Train

*Whistle Blues / Waiting For A Train Blues* (with Boyd Senter's Senterpedes), *Blue Yodel No. 4* (California Blues), *Blue Yodel No. 6* (Midnight Blues), *In The Jailhouse Now No. 1 and 2*, *Travellin' Blues*, *Hobo's Meditation*, *Never No Mo' Blues*, *My Time Ain't Long*, *Blue Yodel No. 5* (Rider Woman Blues), *Mississippi River Blues*, *T.B. Blues*.

I refrain from inserting Victor catalogue numbers, as these have been issued on the Zonophone label.

## FAME ON VICTOR

Most of the following singers were brought into prominence by the Victor Company. From the recorded titles a fair idea can be got of the subject-matter.

The Allen Brothers: *Cross Firing Blues / Window Shade Blues* (V-40303), *Reckless Night Blues / Jake Walk Blues* (V-40304), *Preacher Blues / New Salty Dog* (23514).

Gunboat Billy—The Sparrow: *I'm Glad I'm A Bum* (23698), *I Hate To Be Called A Hobo / Oh For The Life Of A Hobo* (24024).

The Carter family (tick songs): *Western Hobo* (V-40255), *Worried Man Blues* (V-40317).

Walter Davis: *Blue Ghost Blues / Hijack Blues* (23343), *Mr. Davis Blues / M. And O. Blues* (Railroad Blues) (38618), *Mr. Davis Blues No. 2 / M. And O. Blues No. 2* (23302), *Dust Pan Blues* (Parlophone 1927).

Bud and Joe Billings: *Columbus Stockade Blues / Birmingham Jail* (V-40031), *Lonesome Railroad / Birmingham Jail No. 2* (40082).

Gene Autry (1929), singing with kazoo and guitar: *Jailhouse Blues / Wild Cat Mama* (issued on Zonophone).

Travis B. Hale-E. J. Derry, Jr.: *Dying Hobo* (20796).

The Graham Brothers: *Ninety Nine Years Blues Pts. 1 and 2* (23654), *Bill Simmonds: Rocky Mountain Blues* (issued on Zonophone, 1932), one of the finest specimens from the Mid-West.

The now commercialised Jimmie Davis (period pre-1932): *Red Nightgown Blues / Barnyard Stamp* (23659), *Arabella Blues / Bear Cat Mama* (23517), *Midnight Blues / Davis Limited* (23601), *1922 Blues* (23688).

Phyl Pavey: *Bronco Bustin' Blues / Prairie Blues* (Okeh, issued here on Parlophone).

Carson Robison: *Stack O'Lee Blues* (Panachord).

Fleming and Townsend: *Blowing The Blues* (23635).

For the arranged Blues I have not compiled a long list, as most of this matter is far too well known. I will mention only outstanding records. By "arranged" music, I do not necessarily mean scored composition, but that which is not entirely spontaneous.

## RACE MUSIC

Race music is momentary improvisation on a decided theme. It has its clichés, but generally is not repetitive. Afterthought and orchestration have been the progressive elements combining to make the latter-year standard so high. Do not expect the prominence of the twelve-bar theme, or the eight-to-a-bar boogie-woogie beat.

Louis Armstrong's various bands, under the title of "Lill's Hot Shots": *Alligator Blues / Potato-Head Blues* (Parlophone R2185), *Savoy Blues* (Parlo. 2127), *Melancholy Blues* (Parlo. 2162), *Gut Bucket Blues* (Okeh 8161), *Lonesome Blues* (Okeh 8396). Louis Armstrong and his Orchestra: *Dallas Blues* (Parlo. R973), *Knockin' A Jug* (Parlo. R1064), *Louis Armstrong's Hot Five: Tight Like This* (R1591), *West End Blues* (R446).

Duke Ellington and his Orchestra: *Stack O'Lee Blues* (Harmony-H601), *Take It Easy* (Parlo. R144), *Blues Of The Vagabond* (Parlo. 1535), *East St. Louis Toodle-oo* (H.M.V. B4958), *Saturday Night Function* (H.M.V. B8404), *Black-and-Tan Fantasie* (Brunswick 01540), *Saddest Tale* (Brunswick 01961), *Dreamy Blues* (Brunswick 1068).

Fletcher Henderson and his Orchestra: *Phantom Fantasie* (H.M.V. 6515-B), *House Of David Blues* (Brunswick 1205), *Singin' The Blues* (Columbia DC139), *Tea Pot Dome Blues / Meaneat Kind Of Blues* (Vocalion 14880), *Old Black Joe's Blues / 31st Street Blues* (Perfect 14223), *P.D.Q. Blues / Living Stable Blues* (Columbia 4560).

Ted Lewis and his Band: *Aunt Hagar's Blues* (CB 64), *Beale Street*

*Blues / The Memphis Blues* (CB.4609), *New St. Louis Blues / Limehouse Blues* (41582), *Yellow Dog Blues / Sobbin' Blues* (CB.189), *Royal Garden Blues / Dallas Blues* (CB.446). This artiste was exclusively on Columbia up to 1935. Latter record made with Benny Goodman and Fats Waller. All titles mentioned feature Muggsy Spanier, except 4069.

Boyd Senter's Senterpedes: *Wabash Blues / In The Jailhouse Now* (Zonophone MR1316), *Mobile Blues / Original Chinese Blues* (Parlo. R143), *Original Stack O'Lee Blues* (Parlo. R501).

## MISCELLANY

Miscellaneous are:—Henry Allen, Jr., and his New York Orchestra: *Patrol Wagon Blues* (H.M.V. B6377), *Feeling Drowsy Blues* (H.M.V. BD103), *Funny Feather Blues* (Victor 38088), vocal by Victoria Spivey, *Memphis Jug Band: Kansas City Blues / K.C. Moan* (Zonophone). Under the title of Cannons Jug Stompers: *Big Railroad Blues / Springdale Blues* (Victor 21351), *Madison Street Blues / Minglewood Blues* (Victor 21267), *Jones Jazz Wizards: Boar-hog Blues / Jazzin' Baby Blues* (Victor 21203), *Tickle Bitches Blues / Novelty Blues* (Victor V-38040).

These have now been reissued on Bluebird:—King Oliver and his Band: *Aunt Hagar's Blues / Speakeasy Blues* (Vocalion 1225), Brunswick 1936 Gennet reissues: *Canal Street Blues / Dippermouth Blues* (02200).

There are numerous new Blues records being issued at the moment, none of the new lists being without them. Many will be cut out soon, as there is not room for too many connoisseur records on the catalogues.

You cannot afford to let the best of these slip by.

## RHYTHM CLUBS

No. 3. New committee of the Manchester (Heaton Park) Rhythm Club is: L. Pate (hon. treas.); H. Lang, J. Thornton and A. C. Clayton with J. Turner (entertainments officer); and H. Chestney (hon. sec.). L. Wickham presented a disc to be raffled for club funds, and J. Thornton gave a recital on Duke Ellington. Next week J. Thornton and H. Chestney will give a debate on "White v. Negro Jazz," and a Jam Session will follow, to which all are invited.

No. 33. On July 11 the Southsea Rhythm Club met to hear the first of a new series of talks on "The Instruments of Jazz," by Ron Male. The Riddle Rhythm contest was won by Louis Watkins. The Club Magazine was discussed, and Roy Leggett was elected as the new editor. The Jam Session included Roy Leggett, Jack Restall (tpts.); Roy Cresdee (tenor); Ron Male (clart.); Roy Brewer (piano); Ted King and Louis Watkins (drums).

No. 41. The Leeds Rhythm Club is indeed fortunate in having for a member Mr. R. Class, who has more than 3,000 British, American and Continental Jazz records. Last Sunday Mr. Class gave a selection. The secretary then presented his "Can I Beat the Crowd?" competition, followed by a raffle. The Jam Session comprised Higgins, Gray and Chappell (pno.); Eddie Scott and Howard Davies (drums); George Atkinson (tpt.); and Les Thorpe (accordion). On Sunday (20th) B.B.C. recitalist D. F. Gallimore speaks on "Spike" Hughes.

No. 77. Cambridge Rhythm Club's first meeting since its reformation opened with a discussion on business and policy, and a recital of "New Issues" followed. The July 18 meeting at 8 p.m. in Miller's Studios, Sidney Street, included a programme of recitals. All interested should contact the secretary, L. A. Salmon, at 46, Blinco Grove, Cambridge.

No. 151. The last Jam Session of the Dewsbury Rhythm Club included Bob Jackson (alto and clart.); Les Stone (pno.); Brian Cooke (drums); Cliff Fawcett (bass) and Brian Blackburn (gtr.). These were omitted from our recent report. Sunday last saw the secretary give his beginners' recital "on Coming to Jazz," preceded by a miscellaneous recital. The Jam Session comprised Deryk Wraith (alto); Ronald Wraith (tpt.); James Turner (pno.); Cliff Fawcett (bass) and Jack Wood (drums). Next Sunday, Ernest Love tells the story of the Hot Club of France, and Jack Wood discusses the Glenn Miller Orchestra.

No. 162. Ashton-under-Lyne Rhythm Club met on July 6 to hear P. Buckley's recital of "Spike" Hughes's Negro discs; and Norman Smith gave some rare American discs. The July 13 meeting comprised a recital of Bob Crosby's "Showcase No. 3" by E. Bardsley; a record raffle; and a Jam Session including J. R. Carpenter (tpt.); H. Williams (pno.); G. Broughton (drums) and A. Doyle and G. Curley (drums). On July 20, at 7 p.m., there will be a debate by C. Harrison and J. Morris on "Black v. White Blues," and a discussion on "Jazz v. Swing," with R. A. Davies in the chair.

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# Cootie Wasted in Smart, Superficial Goodman Discs

**JIMMY DORSEY AND HIS ORCHESTRA.**

\*\*\*Turn Left (Lippman) (Am. Decca 68463) (Recorded December 9, 1940).

\*\*\*Turn Right (Lippman) (Am. Decca 68654) (Recorded February 3, 1941). (Brunswick 03175—3s. 8d.)

IF there were such a thing as swing music, this would be it. These records show as completely and as convincingly as any I've heard just what white ingenuity and dexterity have done to jazz that has caused it to be called swing (not to mention sundry other less complimentary names).

Every time I hear music like this I think of the coloured girl who, finding that, for some reason quite beyond her comprehension, she'd given birth to a white child, is reputed to have remarked: "It sure is an achievement, but it ain't natural."

## SINCERITY MISSING

In its way this music is an achievement.

One can't help admiring the technical skill of it all. What the arranger doesn't get in—and, believe me, it's mighty little—the musicians do; and when it comes to the musician-ship, you can call it virtuosity without much risk of being hanged for exaggeration.

But, as the lady said, it isn't natural.

It's all much too clever for jazz. It tries to take the subject so far that it only gets it out of its depth. The jazz idiom may be there, so may the jazz colour. The music may even swing within the broad meaning of the term.

But even these essentials of jazz cannot conceal the fact that something is missing—the simple sincerity that is the charm of all true folk music.



## BENNY GOODMAN SEXTET.

\*\*\*Gone With What Draft (Goodman) (Am. Columbia CO29519) (Recorded approx. February, 1941).

\*\*\*On The Alamo (Kahn, Isham Jones) (Am. Columbia CO29513) (Recorded approx. February, 1941). (Parlophone R2798—3s. 8d.)

Goodman (clart.) with George Auld (tenor); Cootie Williams (tpt.); Count Basie (pno.); Charlie Christian (gitar.); Arthur Bernstein (bass); Joe Jones (drums).

THERE may be something behind all this that I've missed. If so, perhaps I'll tumble to it one day. But I haven't yet.

If you don't remember *On The Alamo* from the early Red Nichols record (now on Brunswick 01856), you'll probably have heard it somewhere else; so you'll know it's just a slow, simple little tune.

Rightly treating it as such, Goodman has achieved a result that's tasteful enough, provided you take the word "tasteful" as meaning polite. But that's as far as the record seems to get.

## WRONG SETTING

Goodman takes the first chorus, and gives a very nice display of the academic technique which enables him to play Mozart Quintets with the Budapest String Quartet. It would be better if he would keep it exclusively for such occasions.

Next comes "Cootie."

But you wouldn't think so.

He sounds more like the one and only Louis... when Louis has a pain under his pinny.

The reason?

In his right setting Cootie is perhaps the greatest jazz trumpet man of his kind. Goodman's band is not the right setting for him. He should be back in Ellington's band, where he meant something... to himself and to the band, and whence, as every record he makes with Goodman proves all the more conclusively, Goodman should never have taken him.

Later on we get eight bars by Charlie Christian's guitar. Charlie can do more than play the guitar; he can play jazz.

But the more I hear of electric guitars, the more I like the tone of the ordinary unamplified instrument.

Well, that's a pretty sorry tale to have to tell of a record by such a star line-up, isn't it?

But this cloud has at least one silver lining—George Auld's quite delightful tenor.

## RIFFS

The other side is faster... and smarter.

Just as smart as the title—and just about as superficial.

Goodman and Auld play riffs, sometimes alone, sometimes together. Hasn't Mr. G. yet found out that riffs are effective only when played by whole sections?

"Cootie" is again mostly wasted, because he's in the wrong type of outfit for him; Basie plays some nice piano, Bernstein's bass has its usual clean technique and lovely tone, a bit of the record where Cootie leads has a nice organ background, another bit sounds like a minuet, Christian does some twiddly bits with Bernstein, and the last half of the 'side is as bitty as this review of it.



## GLENN MILLER AND HIS ORCHESTRA (Am.).

\*\*\*My Blue Heaven (Whiting, Donaldson) (Victor OA 048968) (Recorded April 28, 1940).

\*\*\*Frenesi (Charles, Russell, Dominguez) (Victor OA 058174) (Recorded December 13, 1940). (H.M.V. BD5678—2s. 5½d.)

048968—Miller (trmb.) with Hal McIntyre, Gordon Bencke, Wilbur Schwartz, Ernie Caceres, Al Klink (reeds); Zeke Zarchy, Clyde Hurley, Lee Knowles, John Best (tpts.); Jim Priddy, Paul Tanner, Frank D'Annoliso (trmps.); J. C. Macgregor (pno.); Jack Lathrop (gitar.); Rowland Bundock (bass); Maurice Purtill (drums).

058174—Miller (trmb.) with reeds as above; Best, R. D. McMickle, Bill May, Ray Anthony (tpts.); Priddy, D'Annoliso (trmps.); Macgregor (pno.); Lathrop (gitar.); Herman Alpert (bass); Purtill (drums).

SOMEBODY wrote to me the other day asking me what I thought of Glenn Miller's band, and if I could tell him why his fan friends usually turned up their noses whenever he mentioned it.

Having written him seven replies, I tore them all up. None quite seemed to meet the occasion.

I think, however, that I've hit on something near the right

Reviewed by  
**EDGAR JACKSON**

answer in my review herewith of Jimmy Dorsey's latest efforts.

Miller's orchestra may not be quite so hot as Dorsey's. It may rely more on melody and perfection of tone colour. But in its way it's just as skilful.

Equally, it goes just as far, in the attainment of its ends, in taking jazz into the contemporary white vogue, and thereby losing much of true character that is jazz.

But if you're satisfied with tuneful melodies sugared up in a way that is at least attractive music, you should like both these sides.

The only thing is, don't try to



The Ambrose Octette show (reviewed on page 1) in rehearsal. Top (left to right): Carl Barritau, Aubrey Franks, Max Abrams, Ambrose, Ronnie Selby (at piano), Jack Cooper, George Gibbs. Bottom (l. to r.): Les Carew (half hidden by Jack Cooper); Bill Frazer, Polly Ward, Anne Shelton and Ambrose.

kid yourself or anyone else that such qualifying adjectives as jazz, swing, straight, or anything but music, without any

# COMMERCIAL RECORDS

Reviewed by  
**"CORN"**

I HAVE never understood why recording managers don't exercise a little more discrimination in the allotment of titles.

For instance, they give comedy numbers like *Yes, My Darling Daughter* to CARROLL GIBBONS AND THE SAVOY ORPHEANS (Columbia FB 2640), and delicate melodies like *I Understand* to NAT GONELLA AND HIS GEORGIAN (Columbia FB 2637). Is it any wonder that neither tune nor band appears at its best?

If you want a memento of Carroll, try his *There I Go* and *Come Happy Day* (Columbia FB2641).

Equally if you must have the *Daughter* saga, try it by BILLY COTTON AND HIS BAND (Rex 9995, coupled with another comedy number that suits the band to a T, *Oh! How He Misses His Missus*); by NAT GONELLA, with Stella Moya, in spite of the not too good performance of *Johnson Rag* on the reverse (Columbia FB2638); or by the ANDREWS SISTERS on Brunswick 03174.

## ANDREWS

The Andrews Sisters' version has the advantage of being not only good itself, especially if you like your jazz a bit sophisticated, but of being coupled with the slow *I'll Be With You In*

Camber are the respective vocalists.

Finally, as the mid-July records will probably be in by the time I come to write this column for next week, I had better take this opportunity of suggesting that you hear No. 10, *Lullaby Lane*, by JOE LOSS AND HIS ORCHE. (H.M.V. BD 5682, coupled with *Let There Be Love*), and *Bugle Call Rag* and *Yes Sir, That's My Baby*, by ARTHUR YOUNG AND HATCHETT'S SWINGTETTE (Decca F7890).

No. 10 is just a "commercial" melody, but it's a pleasant one, and Joe plays it with a nice, easy dance swing.

Arthur Young's Novachord isn't the only thing worth noting about the Swingtette's records. There's Stephane Grappelly's violin, Frank Weir's clarinet, and some neat guitar work.

But perhaps the thing about these sides is the bright way the numbers are treated. For no reason at all, *Yes, Sir, That's My Baby* goes all Chinese. Like the screwy bugle calls on the other side, it may be foolish, but it's great fun.

This is one of Arthur's earlier discs, made as long ago as last September. Why Decca have sat on it for so long I don't know, for it's also one of the band's best.

*Apple Blossom Time*, from the film "Buck Privates," one of the few melodies that the girls have treated "seriously," and one of their very best records.

Another case of incongruity of title and artiste crops up this month with GERALDO and what they still call his SAVOY HOTEL ORCHESTRA.

On Parlophone F1842 they do *Does She Love Me* and *It's Foolish, But It's Fun*, with vocals respectively by Jackie Hunter and George Evans.

These songs call for more of a "comedy" treatment than the rather "concert" symphonic arrangements which have come to be the trade-mark of the present Geraldo band, and which only make such songs seem rather absurdly pretentiously dressed.

But if you want to hear the Geraldo touch at its best, get his *There I Go* and *Falling Leaves* (Parlophone F1841).

These melodies not only lend themselves ideally to the Geraldo type of orchestration, but as tunes are worthy of the musicianship bestowed on them: Dorothy Cartless and Len

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# BRAND'S

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writes his weekly Gossip about  
People in the Profession

# ESSENCE

# Classics of Jazz

by **BILL ELLIOTT**

No. 32.—"Dim Blues"/"Parry Opus," by Harry Parry  
and the Radio Rhythm Club Sextet. (Parlophone R2793.)

JUST come in from sea again. after what he describes as a more or less uneventful sojourn afloat—last time, you remember, his ship caught fire and he was one of the few survivors—is Engineerroom Artificer **CHICK HENDERSON**.

But if his trip was uneventful, he was certainly home in time for one of the most eventful episodes in his life. For his wife has just presented him with a daughter—"a whopper," he tells me, "and what a pair of lungs! I wish I had a pair like them. Caruso and Gigli would seem whispering baritones by comparison."

His wife is very well, and Chick's as proud as punch, and I'm sure you'll all join me in wishing this grand couple sincere congratulations.

Incidentally, someone sent Chick an article by Paul Holt. You know the one I mean. "Wish he'd take a trip with me sometime or other," says Chick. "He'd experience something which would liven up his ideas about 'dance-band boys' dodging the column."

"The line-up consists of boys waiting to be called up."

Time and again that phrase occurs in letters from band-leaders giving me the dope on their latest activities. Most recent use of it comes from alto and clarinetist **F. L. DATCHER**, who leads his "New Yorkers' Dance Band" at the Co-operative House in Peckham every Tuesday, Thursday and Saturday night.

They've been there since March 1, and have packed as many as 500 in during blitz nights, and warm summer evenings don't deter the fans from rolling up in their hundreds.

The prospective soldiers, sailors, airmen and munition

workers are Wally Cushing (tpt.); Dick Sinclair (piano and acc.); Harold Harris (drums); Sid Urch (bass); under Datcher's leadership.

And vocalist is **MARY LOU**, whose success with the crowd goes without saying, in view of the popularity she attained throughout the country when she toured and broadcast with "Big" Bill Campbell.

And what of the boys already in uniform? You remember **PETE ROSE** when he used to play sax for Hylton in the good old days? He joined the Royal Artillery last August, so determined to forsake dance music for the duration and concentrate on soldiering that he became a full-blown Sergeant Instructor of Gunnery within five months!

But it was inevitable that his fame should have found him out and, sending for his sax, he was soon playing in the band that then existed, one N.C.O.s dance per fortnight.

Changes took place gradually, among them the addition of **TONY SPURGEON** when the time came for him to take his drum kit out of Hatcher's Swingtette, and now under the direction of Sergeant Jones (a grand guy, according to Pete), they have been working dances and concerts at the average rate of four a week for months, on top of their normal duties!

Which explains why Pete now writes to me from a Military Hospital, and asks for news from any of his old friends. What about it, Benny Loban. Rube Stolloff and all you others? Drop him a line, care of me.

Four dances a week, too, are the average for the R.A.F. Station Band led by well-known

Cardiff trumpet and cornettist. **A.C.1 STAN (Ziggy) SMITH**, somewhere on the Welsh shores.

Playing out-and-out swing with the full support of all the officers and the unstinted approval of the men, he's leading Dell Brawn (tenor and guitar) from New Brunswick, Canada; Len Beckett (drums, etc.); Ron Humphries (accordion); and Eric Crook (piano), an ex-Percival Mackey man.

Organists are queer fish. Some of them come spiralling up from cinema pits in the most unexpected manner three or four times a day, to play bathed in all the colours of the spectrum till they spiral back into the nether regions (probably with spots before the eyes).

Others travel the country with apparatus of fantastic weight requiring half a dozen lorries to transport it.

Others, like **RALPH STENTON**, become "resident" at, of all places, a military camp. And others, like pianist **HARRY PACKHAM**, in between dashing off on "crash calls" into the Channel to pick up stranded airmen, discover Hammond organs in churches designed by Eric Gill, and play there.

Personally, I should find the sight of all those stops, switches, pedals, and keyboards, and being shot up and down like a jack-in-the-box and whirled about in full view of hundreds of ice-sipping cinema-goers, quite exhausting enough, without going out of my way to complicate life still further by these queer sessions.

But organists are queer fish.

Dog bites man—no news: man bites dog—news! "For 20 years," phones **JIMMY LEECH** ("ORGANOLA") **LEECH**, "I've been hitting pianos from Land's End to John o'Groats. Now at last a piano's gone and hit me back!"

He was helping shift his piano from one flat to another (transposing it, in fact), when it slipped down the stairs and caught him in the ribs, breaking two of them.

And now he's in the news—and plaster of paris.

Apology Corner: "Pat Brand," writes a fan to **A. P. SHARPE**. "Can't think much of your programmes if he writes 'the last time A. P. S. did a broadcast on Ivor Mairants, Ivor was lying on the operating table...mercifully unaware of what was going on!'"

May I atone for this unintentional double entendre, by first congratulating Ivor on his birthday to-day, and next by bringing advance news of a new type of A. P. S. programme?

This will take place from 10.30 to 10.45 a.m. on the Home wavelength on August 15, when he presents a programme of hot Hawaiian discs, mainly unobtainable in this country, and thereby breaks away from the "dreamy Hawaii" tradition of his recent series.

Anti-climax! You read (July 5) how **CHARLIE HARLOCK** saved the situation after a bomb had struck the premises his band was playing in by stepping forward and making a crack about "bringing the house down."

Turning away, with studied nonchalance, to introduce the next artiste, he suddenly found

himself enmeshed in the stage curtains which, after a little "delayed action," had collapsed upon him. His exit was made on hands and knees, reminiscent of an uncle playing "bears" with his nephews.

By the way, violinist Gilbert Christmas is in the East Surreys, not the R.A.O.C., and recent changes find Cecil Cooper taking the place of Cecil Sheppard on alto and clarinet, and Jack Jackson on piano in place of N. Streeter.

Busy as these boys are, further successes are in store for them, details of which I will divulge in due course.

Away from the stand at the Astoria and now in Westminster Hospital with rupture, is trumpet-player **BOB ELLIS**, though I'm glad to learn that the complaint is not so serious as was first stated.

His wife says that she will see that he goes for a holiday in order to be thoroughly fit when he returns to the stand, and in the meantime, **LES WHARTON'S** former Streatham Locarno colleague, **COLIN MOLLOY**, is ably holding the fort until Bob returns.

Les's marriage, by the way, will now take place at Christ Church, Woburn Square, and not at St. Matthew's, Brixton, as previously stated. Same date, same time—August 3, at 12.45 p.m.

What hopes of the "boys" turning up to play the *Bridal March*?

Unlike some columnists, I do not make use of my correspondents to fill my weekly page, nor do I use this space for the purpose of answering them, and so saving postage (and getting paid for it!).

But here's a letter which deserves quoting as much as any on the (former) Accordion and Harmonica page. It comes from A.C.2 **HARRY DARDICK**, now stationed in the Midlands.

Harry is a chromatic harmonic player, and, before the war, was in the Manchester Jewish Amateur Minstrels, helping to raise well over £7,000 for local charities.

Now the R.A.F. has seized upon his abilities for their concert party, where he does a sort of Joe Penner stooge-act in camps and theatres for a radius of twenty miles around.

"But I just can't get any harmonicas," he writes. "The last time I inquired about them, they were asking £2 a-piece for them—and on half a crown a day it just doesn't work out! The boys and the W.A.A.F.s seem really to enjoy my act, but without harmonicas it can't be done. So I'm wondering if you can get me in touch with anyone who has any for sale at a reasonable price."

Well, I've always left that kind of thing to my incredible colleague on Page Eight, but as he spends most of his time sitting around the Tin Pan Alley offices, I suppose I must deal with it myself. Any offers?

"By the way," concludes Harry Dardick, "what about a bit more Harmonica News? You seem to have forgotten the Larry Adler and Minnevitich fans who are eagerly awaiting a bit of news. We still like our faraway favourites, even if we are doing another spot of work. It will be a BIG BLOW if you can't give me any information regarding them, and a BIG BLOW if I can get some harmonicas. So here's hoping!"

Page Eight, please note:

HERE at long last is the English classic I promised you, but before we get going, a small point needs clearing up.

Thanks to *Charlie the Chulo* (or the record bearing his name), my postbag has doubled itself this week. My thanks for these letters, and my apologies for not answering them all.

The majority of the letters were appreciative of having a modern record (and an unissued one at that), reviewed in detail and a few complimentary readers said it reminded them of the good old days of the monthly "M.M."

Quite a few letters, however, asked a question I am anxious to answer.

## HAILED BY EXPERTS

While accepting my opinion that the Bigard disc was a classic in every way, they wanted to know how it could possibly be a classic before anyone else had heard it? I quite agree, and I must make this clear, as I intend to continue this advance reviewing if and when the opportunity presents itself.

Barney's disc has been out in the States for some time and has had enthusiastic reviews from John Hammond, George Simon and other American authorities.

Directly I received my copy, I communicated with other enthusiastic collectors over here, who, like myself, obtain American records from diverse channels.

The laudatory opinions I obtained only confirmed my own, and so I went ahead and placed it in the series. I think the reception given it since its release has justified my choice.

Now, this week's choice. In my opinion, *Dim Blues* is the finest blues so far recorded in this country by an entirely British group.

I know that a number of you will be saying that Harry Parry is a friend of

mine, and that the title (suggested by yours truly) is a graceful compliment to my wife; but on sheer merit alone this disc is worth a place in the classic stakes.

This small group—which consists of Harry Parry (clarinet); George Shearing (piano); Roy Marsh (vibes); Ben Edwards (drums); Fred Deniz (guitar) and Sam Molyneux (bass)—make real music that is at the same time good, relaxed jazz.

Shearing's piano intro. sets a perfect tempo and Harry's clarinet gets into the groove at once—a little gem of a solo. George takes the next spot, and you don't need words of mine to describe his piano. This is typical Shearing, and that's some of the best music that's ever come out of this town.

I like Roy Marsh's vibraphone and can quite understand his dislike at being likened to Hampton. I can see no resemblance to Lionel; rather, I can hear the phrasing of Rollini with the delicacy of Norvo.

## HAUNTING RIFF

Still it's good vibes for all that. Fred Deniz on guitar suffers a little from bad recording, and justice is not done to his fine tone and ideas. Those of you who have heard him in the flesh will particularly agree.

After the string of solos, the record fades out on a haunting riff with clarinet leading the ensemble.

The reverse *Parry Opus* suffers by comparison, but then it's a composition built on a riff and that is never my cup of tea. Still, all the soloists play well, with an extra pat on the back for George and Roy Marsh.

The guitar comes out better here, and I like the way Harry plays the last chorus and coda, which proves that their Bach is better than their bite.

# WHO'S WHO IN JAZZ

(CONTINUED)

**JONES, CLAUDE:** C. trombone; b. Oklahoma c. 1898. Studied trumpet, drums and trombone; had his first break with William McKinney's Syncop Novelty Band, a six-piecer; later enlarged to McKinney's Cotton Pickers. Remained with this group until 1929; worked with Fletcher Henderson, leaving him in 1932 to join Don Redman; back with Fletcher in 1933, then with Webb. To Cab Calloway's band, 1934, leaving to join Coleman Hawkins early 1940. In September, 1940, joined Joe Sullivan's all-coloured jam group at Café Society. Recorded with Alex Hill, Jelly-Roll Morton; solos on McKinney's *Milenberg Joys*, Henderson's *Radio Rhythm*, and *Happy As The Day Is Long*.

**TURNER, CHARLIE:** C. bassist, leader. Played on many of Fats Waller's records, 1935-36, also intermittently led band known as The Arcadians, which occasionally supported Fats Waller on theatre tours. Later retired from music to become manager of Ethel Waters' "Fat Man" bar in Harlem.

**TURNER, JOE:** C. pianist. Better known on the Continent than in the U.S., having recorded for Ultraphone in Paris, 1936, and played in various French and mixed combinations. Since returning to U.S. in 1939, featured with Sidney Bechet at Nick's, and playing as soloist in Harlem clubs. Not to be confused with vocalist of same name (see below).

**TURNER, JOE:** C. vocalist, b. Kansas City, 1911. Started as a blues singer at buffet flats (private parties), and formed an alliance with pianist Pete Johnson which has lasted fifteen years. John Hammond heard him at the Sunset Cabaret in 1938 and brought him to New York for a broadcast with Benny Goodman. He returned home, then came back to N.Y. for the "Spirituals to Swing" concert, Christmas, 1938.

then opened with Pete Johnson at Café Society, working there on and off until 1941, also at Kelly's Stable. Recorded with Pete Johnson (Vocalion), Joe Sullivan (Okeh), the Varsity Seven (Varsity), Benny Carter's All-Star Orchestra (Okeh), and with group under own name in Decca's Kansas City album. Not a trained singer; regarded as one of greatest natural blues singers, with loud, powerful voice; often described as male counterpart of the late Bessie Smith.

**WELLS, HENRY:** C. trombone, singer. Was contemporary of Jimmie Lunceford when studying at Fisk University and later played and sang with Lunceford's band in the mid-1930's. Subsequently with Andy Kirk, earning considerable popularity through sentimental ballad vocals, notably *I'll Get By*. Left Kirk late 1939, played briefly with Teddy Hill; formed own band early in 1940, made four sides for Decca, but band broke up and he returned to Kirk, this time replacing Pha Terrell as featured singer.

**WETTLING, GEORGE:** W. drummer. Chicago and contemporary of Bud Freeman, Teschemacher and others, with whom he worked in various night clubs and on early jam records; also made session with Paul Mares in 1935. First prominent in New York 1936 with Artie Shaw's original orchestra, later with Bunny Berigan's first big band and Red Norvo's Orch. In 1940 mostly with Paul Whiteman, also with all-star jam band briefly at Nick's, Greenwich Village. Left Whiteman early 1941 and joined Jimmy McPartland's group at Nick's. Many records with pick-up bands during past three years, including most of Commodore sessions, also Varsity Seven, Jam Session at Victor, Sharkey Bonano, Leonard Feather, and with own group in Decca's album of Chicago style jazz. Regarded by the Chicago school as one of the best drummers of his kind.

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# THE HISTORY OF JAZZ— In Twelve Easy Records

by  
**"MIKE"**

WELL, now let's get back to our jazz—the History of Jazz in Twelve Easy Records, or whatever it was. Entirely owing to my own fault, I have mislaid the list I originally made in these pages of twelve records which might possibly aid the student to obtain a comprehensive survey.

As far as I remember, I had already listed thirteen records without coming anywhere near providing a list that would give a really comprehensive survey of anything very much.

## DOZEN ASPECTS

The truth is that a mere dozen gramophone records can do no more than survey—and most uncomprehensively at that—one aspect of jazz. And there are at least a dozen aspects of jazz to be considered.

On that calculation one needs, as a minimum, a round gross of gramophone records to get to know anything about jazz at all. Personally, I think that is almost true at this time of the day; though it obviously was not the case when I was young, and jazz was young, too.

## RHYTHM CLUBS

No. 9. The Erdington (Birmingham) Rhythm Club's meeting of July 11 at the Church House, High Street, included a recital by D. E. Thompson on tenor sax playing. The Jam Session comprised D. Mortimer, Roy Brownson (clarinet), B. Stansfield (alto), D. Franklin and P. McCann (piano); A. Howse, J. Hacking (drums). Meetings every Friday at 7.30 p.m.

No. 22. On July 7 the Notts Rhythm Club (Secretary, Marjorie Pepper) met to hear Albert Brown's "Favourite Records," followed by a debate on "Real Jazz." On July 10 there was a bumper meeting and a visit from the Leicester Club, which resulted in a terrific Jam Session. The usual Record Raffle was held, and Bill Kinnell gave a recital on "The Right Idea." All interested should visit the Scout Hall on Mondays and Thursdays at 7 p.m. or contact Marjorie Pepper, 127, Burton Road, Carlton. Notes July 20 meeting, 6 till 10 p.m.

No. 27. July 8 meeting of the Leicester Rhythm Club comprised a recital on "Trumpet Players" by John Shield. Some members visited the Nottingham Rhythm Club on July 10 and spent an enjoyable evening. The Leicester Club now meets on Wednesdays, 7 p.m., at the Hotel Victory, Central Street. Secretary, F. Cappel, 84, Dorothy Road, Leicester.

No. 65. On July 1, at the Manchester Rhythm Club, Joe Thornton gave a recital entitled "Swing Album." The election of the supporting board followed thus: Hon. president, Adelaide Hall; vice-presidents, Max Geldray, Jerry Dawson, Herman Mamelock; chairman, Pete Kennedy; secretary, Merton Savage; entertainment secretary, Len Kane; committee, D. Maurice, H. Goldberg, L. Hill, N. Sherman, R. Osborne. Meetings every Tuesday, 8 p.m., Mamelock's Billroom, 31, Oxford Road, Manchester. 1. On July 8 Pete Kennedy gave a recital on "Chicago Style." Jam Session comprised Frank Dixon (tenor); A. Tonge (tpt.); Eddie Napier and Harry Benson (pianos).

No. 83. July 10 brought the Hitchin Rhythm Club many new members and a very entertaining recital on Bix Beiderbecke by "Sol Simmonds." July 17 saw Dave Pollock presenting his Desert Island discs, and a Jam Session ended a very successful evening. Recitals on Muggsy Spanier and Jack Teagarden are next on the card. The club hopes to arrange a party for the Jazz Jamboree and all interested should give their names to the hon. treasurer, Benny Maylin.

No. 173. The third meeting of the Stratford-on-Avon Youth Movement Rhythm Club on July 10 included a recital contrasting British and American bands by Ken Westwood. The club officers are: Chairman, Bob Higham; secretary, Jack Rouse; recruiting officer, Ken Westwood. Meetings every other Friday at the Ashburton School at 7.30 p.m. Swing fans and instrumentalists should contact Jack Rouse, 148, Evesham Road, Stratford-on-Avon.

N.W.3. Group. Next meeting on July 18 at 7.30 p.m., when Percy Fring will give a recital and Toby Hancock, shortly to join the club committee, will present a recital of Ellington's work. There will be the usual supporting programme and Jam Session featuring guest artistes.

In those days one learned about jazz as one went along, and you were lucky if you could find twelve tolerable records of any kind, let alone twelve that would give you any idea of all that jazz was capable of.

But, since I am asked for a comprehensive survey, let's construct one.

It was my original intention to build the necessary catalogue from the beginning—i.e., starting with jazz recorded about fifteen years ago. On second thoughts, however, I think the list is best compiled in reverse retrospectively.

My reason for that is this: The newcomer to jazz has arrived at it only through what he can hear played contemporaneously. That may be a rather sweeping assertion, but in the main I think it is true.

It must be very rare for a young man who becomes interested in jazz by casual listening to the radio, for instance, to go immediately to the nearest gramophone shop and ask for the records of Bix and Nichols.

## OUT OF DATE

He is far more likely to go and get more recordings by Basie, Goodman or Tommy Dorsey, because it is probably these artists who have interested him in jazz in the first place. If, by listening to the B.B.C., the young student becomes at all interested in jazz, he will decide to learn a little more about it by the most obvious means—the gramophone catalogues.

The B.B.C. may occasionally broadcast him a new disc by Benny Goodman; in the catalogues he will find many new ones which the B.B.C. has probably never had time to broadcast.

The problem is not how to keep the young student up to date, but—as it were—out of date. We must guide him to look for jazz not in the current catalogues, but in the general catalogues.

I doubt if I, or anybody else, attempting to make a comprehensive survey of jazz could possibly interest the newcomer in the older jazz right away.

John Doe, who has taken a liking to some of the very good commercial arrangements that Goodman and Dorsey turn out every month, is a hard nut to crack.

## EASIER NUT

But he is a much easier nut to crack than his big brother, who liked commercial records fifteen years ago. Brother Alf would have nothing to do with so-called "hot jazz"; he wanted his pretty tunes and nothing else.

Young John, on the other hand, has already become accustomed to the sound of "hot jazz," or what is now called "swing music." For the truth is that a Goodman arrangement of a current popular tune makes use of all the devices of harmony, tone-colour and improvisation which are to be found in the best jazz.

I have often discussed the subject of the almost imperceptible line which now divides "commercial" from "swing" music. It is a paradox which has long perplexed me, but I think that it is also something that we can turn to great advantage when confronted with the willing student.

When I myself was young I

lived in an atmosphere of very "advanced" music; I knew every detail of Schönberg's scores, every trick of Stravinsky's instrumentation. And I knew nothing of Mozart, Beethoven or Haydn. In fact, I could run long before anybody suggested that it was very pleasant indeed to walk—if one had the time.

When eventually, out of sheer curiosity, I began to study the older composers, I derived more pleasure from them than almost anybody of my own age. You see, I had no unhappy memories of being taught "the classics."

## WHY "MIKE" FAILED

A Mozart piano sonata to me was not a dreary piano piece that had been studied interminably to improve my technique; I came to it and recognised it for what it was: a new, exciting piece of music by a composer of genius.

Mind you, this sort of approach to things doesn't help you if you are aiming at some sort of academic career. But it makes you like music very much more than you might if the classics had been thrust on you.

I remember once sitting for a

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scholarship in Modern Languages; I failed. I know why I failed—because all the plays I had to study and discuss in the exam. were always plays to me. I could never quote a single line; but, by heaven, I knew what great dramatists Racine and Molière were.

## WRONG END START

Unfortunately, the examination was not for a scholarship in International Drama. But I will swear one thing: that I have had more enjoyment out of reading Racine and Molière than any of my more successful competitors in that exam.

And in music I believe it is the same thing. Because I started at the wrong end of things, I have never lost the ability to be surprised and thrilled by music which to more academically minded people is merely "a classic," and therefore to be admired, but rarely loved.

If that can happen in music, it can happen in jazz. So I'll come back next week with Advice to Those Who Can Run Before They Can Walk.

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# PRESS CUTTING

I CAME upon it by accident during a search for some missing manuscript, right at the bottom of an old trunk. It was torn and dog-eared, and covered with pencilled notes concerning a long since forgotten gig at Battersea Town Hall, with a drummer called Bert.

The sprawl-legged banjoist still led the same band on the shiny cover. Inside there was a story by Geoffrey Clayton, and a record review by "Mike." The date was December, 1929. Yes, it was a twelve-year-old copy of the MELODY MAKER.

Now it may be pure nostalgia, but I admit I often wonder how many of the younger musicians who buy the paper to-day can remember the time when it used to be a monthly magazine. When the personalities of the profession were referred to as promising newcomers.

When "Mike" used to live in the Golden Age instead of writing about it. And when I, too, used to pay my shilling for a copy with the rest of the boys in the band, and wonder whether I should ever get a passing mention in its pages.

Times may change, but semi-pro musicians stay the same, and I know there are many unknowns paying their weekly threepence who feel just the same as I used to in those far-off days, when a 15s. gig was still an event requiring careful preparation, and a clean dress shirt.

Of one thing I am certain: Judging from the number of

manuscripts I receive by post, hope still springs eternal in the breast of the amateur songwriter, and many of you who send in your world-beaters and smash hits for criticism may gain encouragement by learning how the old "rag" has helped beginners in the past, just the same as it helps them to-day.

Let us take another look at the old copy I found dated December, 1929. Turn to the centre page. There, in large type, we read the following headline:—

RESULT OF "MELODY MAKER" COMPETITION TO HELP BRITISH SONG-WRITERS.

And below this interesting paragraph:—  
"Over 500 manuscripts were entered for the competition since last September, and favoured entries have now been whittled down to five songs. From these a number called *She's My Slip Of A Girl* has been chosen as the winning entry.

"The composer's name is CYRIL WATTERS."

Thus, for the first time, the spotlight of success came to rest on a young ledger clerk who played piano in his spare time with a band in North London called the New Shaftesbury Dance Orchestra.

In 1932 the *Daily Mail* held another competition for songwriters, and again the name of Watters appeared amongst the prize winners.

And in the year of 1934 a photograph in the January issue of the MELODY MAKER told



CYRIL WATTERS

the story of how the young clerk, giving up the safety of an office job, had started out to find fame in the profession.

Headed "M.M. Discovery's Success," it ran as follows:—  
"Cyril Watters, who sprang into fame as the winner of the MELODY MAKER Song-Writing Competition, is now an arranger with Perry and Gill, of Union Street, who have recently published three numbers arranged by him. Amongst them is another composition by Cyril entitled *Come Out In The Sun*."

Shortly afterwards Cyril became musical director of Hay and Lane's Summer Revellers appearing at the Pavilion, Ryde, Isle of Wight, and during the next two years wrote many successful compositions that were often broadcast by light orchestras.

As time passed he became known as a talented arranger, and finally joined the well-known publishing house of Lafleurs as staff orchestrator.

Last week he made yet another change when, like so many other members of the profession, he donned Air Force uniform.

But the change this time is only temporary.

His Press book is still only half full.

And who can say what records of success will fill the final pages. . . .

By the way, did I ever tell you about the girl crooner who was always in the Mink of condition?

Met late Paramount organist AL BOLLINGTON in town recently looking very smart in Air Force officer's uniform, and very anxious to talk shop with his old pals. Apparently, although the Air Force appear to be short of cinema organs, he still puts in an odd hour or so on the piano, much to the pleasure of his fellow officers, who at first did not connect so quiet and unassuming a person with the one profession most noted for its lack of modesty.

Stationed out in the country, Al was amusing himself on a battered upright in the local tavern one evening when his companions, looking out of the window, spied the village constable standing outside.

Immediately Al started to play *The Policeman's Holiday*, with suitable variations, and continued until the local arm of the law entered, notebook in hand, to inquire the name of the person responsible.

Stretching out his wrists for the handcuffs, Al owned up to being the culprit, only to find that it was apparently the "bobby's" favourite tune, and had to oblige with a repeat performance before being allowed to go.

Accordian demonstrator for Hussy's, Ltd., charming Miss JACQUELINE JONES, of Liverpool, although booked up with lessons every evening, is still

# PERSONALITIES IN PARAGRAPH . . . By Eric Winslone

able to give helpful advice during business hours to any beginner calling at the show-rooms.

Which is, in my opinion, a nice gesture, especially since, in addition to her other work, Jacqueline has entertained nearly a million troops since war began by playing at concerts organised by the local War Time Entertainments Committee.

Well, readers, there you are. If you live near the lady in question, take your questions along to her on your next half-day, and let's hope your troubles will be over. . . .

Did I tell you about the musician who queued up last Saturday to buy some cigarettes, and found himself signing on with the girls, born in 1918? Only his moustache saved him from having to join the W.A.A.F.s. . . .

With seven days' leave due in the near future, alto player JOHN BUTLER, of the Royal Artillery, is wondering whether it might be possible for him to sit in at rehearsal with a band in town during his short absence from more serious things.

He has been keeping his hand in by organising a band where he is stationed, and would welcome a chance to play with a full-sized combination again.

Any leader who would be pleased to acquire a little temporary augmentation should get in touch with me, and I will see that John gets his wish. . . .

Two weeks before leaving school, a telegram offering him the post of violinist at a cinema decided once and for all the mind of DAVID JAVA as to the career he intended to follow.

Son of a famous organist, at the age of sixteen his natural talent for music put him in the leader's chair at the New Cross Empire, and so quickly did he come to the front that within a few years he had his own 25-piece orchestra at another theatre in Balham.

Followed the Regal Cinema, Marble Arch, where, under the baton of Emanuel Starkey, he eventually turned to stage work, leaving only to take a job at the Hungaria Restaurant in Lower Regent Street.

Already renowned in the profession for his outstanding technique, this dark, good-looking young violinist became an enormous success in the West End, and after playing at both the Café Anglais and the Ritz Hotel, took his own band into his present job at the Queen's Brasserie.

A showman to his finger-tips, Dave rapidly became the centre of attraction at this Bohemian resort, and to-day every patron takes pains to greet him by his first name as a mark of easy familiarity.

A good man to work for, so I've heard, and a pleasing person to know; here's strength to his fiddle bow and success to his undoubted ambition. . . .

Apparently the arrival of a new A.C.2 complete with shining Singer sports car caused no little comment at the Air Force camp where accordionist BERT FRANKLIN is stationed.

Seems that, as the Flight Commander in charge of the camp also drove identical make, it was felt that things were a little out of keeping with tradition. Accordingly the new arrival was interviewed and asked whether it would not be possible for him either to dispense with such means of transport, or at least use a less conspicuous model.

The man of apparent wealth readily agreed that this might be done, and suggested that he should use an old sports car which apparently he kept at home in reserve.

The next day he turned up driving an eight-litre Bentley.

This democracy. . . .

Skiddle-de-bob, skiddle-de-bob, skiddle-de-bob, bob, bob.

Yes, it's that crazy scat singer CYRIL DANIELS back on the boards again, and singing better than ever.

For grit and determination you can doff your hat right now to this young Welshman from Tonypandy, for during the last few months he has made an astonishing come-back, fighting all the time against the after-effects of a serious motor accident that put him out of the business just when big-time seemed round the corner.

Educated at the same school as Tommy Farr, Cyril started singing at the age of ten, and gained his first experience in *Casey's Court*, the famous travelling road show.

Coming to town in 1932, he sang at Murray's Club with Fred Morrison until, starting to climb, he eventually shared billing honours with such names as Garland Wilson and Louis Armstrong.

Then came the stroke of bad luck that put him in hospital for eighteen months. Warned by the doctors that he might never walk again, he set about finding his way back to health with typical courage, and as time went on, by sheer will-power slowly regained the use of his limbs.

Followed a course in voice production from Professor Wagener, the well-known maestro who taught such stars as Eve Beke, Trevor Jones, Edna Kaye, and many others; and although still walking with a stick, Cyril set out to regain his position in show business.

He need not have worried.

That engaging grin of his, coupled with the appealing qualities of his dark brown husky voice, is a sure-fire combination, and, judging from his call sheet for the coming week, he has already picked up from where fate interrupted him some time ago.

Starting singing at the Cotton Club at 8.30 p.m., he goes on to Hamilton House at 9.10, Murray's at 10.30, and then to the Palm Beach Club for a final session at 2.30 a.m.

Sounds like double doubling to me. . . .

Congratulations to HARRY JONES, of 1, Shaw Street, Preston, who seems to have the right idea for a new series of Dance Band Don'ts that might lead somewhere.

"Last week's 'Dance Band Don'ts' were all wrong. If the vocalist wants something to do when he is not singing, don't let him waste his time holding an instrument he doesn't play; let him get busy fixing up the girl friends for the rest of the band to take home after the gig."

Shame on you, Harry . . . but I still think you've got the right idea. . . .

No. 1. Last week's recital was given by Hector Stewart on Tommy Laddner, and was voted one of the best to date. The Jam Session was, as usual, all-star, and included West End trumpet-player Benny Perry, Jaap Sajat (bass), Dave Cohen (guitar), Norman Wareing (trumpet), Andre Goerssh and Ted Snood (reeds), and the club's new piano discovery, Dave Cutz.

Merton and Morden. Anyone interested in the formation of a Rhythm Club in this district should communicate with the Secretary, E. D. A. Fliley, 80, Elm Walk, Raynes Park, S.W.20.

## SCOTS BOYS IN THE FORCES

### Hugh Hinshelwood's Glasgow Gossip

STILL another Glasgow local is leaving for "big time." This time it is tenor man Tobias, who has been playing with Louis Freeman's resident band at the Playhouse this past winter.

He goes off to Joe Loss, and takes the place of Mickey Deans, who is now back home and playing with George Elrick, current Playhouse attraction.

George is pulling them in as usual, and is giving the spot these days to young Johnnie Hudson, trumpet prodigy he discovered at Dundee. Neil McCormack's son John, who has been on piano with George since Dennistoun, is leaving the band shortly, his successor not being fixed at the moment.

#### LOCAL BOYS

There has been quite a crop of news recently about the local boys serving in the Forces.

Jimmy Boyle, R.A.F., has been spending his leave playing trumpet with Neil McCormack at the Locarno, while Johnnie McVey, another trumpet player well-known on the Mecca circuit, is reported as doing quite well with gigs at his station somewhere down South.

Then Neil McCormack tells us he had a letter from Leslie Ferguson, the Glasgow sax player, who was one of the war's first casualties, and is now a prisoner in Germany.

Leslie has got hold of an alto, and says they have a little band in the "lager" which brightens things up a bit. He also asks Neil to book him some gigs for Christmas. (Let's hope it's this Christmas, Leslie!) Neil is sending out some music to give the boys the latest pops.

Then, another visitor was Ivor Haining, ex-trombonist with Jack Chapman. Ivor is on the H.M.S. *Sheffield*, was concerned in the *Bismarck* show, and has, in fact, been in practically all the naval shows since the war started.

#### FERGUSON, M.P.

Although Dan Ferguson is now serving in the military police, the dancing promotions at Airdrie Town Hall are still being featured with his brother Roy in charge. Various bands have played at this venue this past season, but the Airdrie folks still pack out the hall at week-ends.

East of Scotland fans remember Glasgow boy Jimmy Lothian, who played piano with brother Andy at Tay St. Palais, Dundee, and had his own band at the Edinburgh and Dundee Locarnos, and other places.

Jimmy has been in the R.A.F. for some time now, and hadn't been long with his new pals when his talents were discovered.

He is now the proud possessor of an engraved cigarette case, presented by his pals in the unit, for services in promoting concerts and directing their dance band activities.

Alf Johnstone, popular leader at the Berkeley Ballroom, is off work at the moment attending hospital, and his absence has given an ex-member of the band, saxist Bobbie Thomson, a chance of another "blow" with the boys.

Pianist Tommy Dummer is another absentee, on holiday, and his place is being taken by Hughie Kemp.



## WHERE THE BANDS ARE—5

# RECORDING 'ANGELS'

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

BEFORE the war many musicians made the greater part, if not all, of their livelihood by being what was known to the profession as "Recording Angels."

They were called Recording Angels because, while some of them also had regular jobs in regular bands, all specialised in working in bands got together exclusively for various individual gramophone, film and broadcasting dates.

### WAR CHANGES

These Recording Angels were a clique of their own into which it was anything but easy for the outsider to break.

The war has altered this particular phase of the profession a great deal less than might have been expected.

Records, films and broadcasts all have to continue as a part of that great essential in maintaining the country's morale—entertainment; and the Recording Angel is as much a part of the mosaic of music as he ever was.

Individually he is an even greater part of it, because as the total becomes fewer as more and more players are called on for national service, so do those who are left find themselves in greater demand.

The really experienced dance

musician—that is to say, the man who is not only a good musician but who, from the experience he has gained, not only understands microphone technique but can be relied upon to provide efficiently the exact requirements of the moment—can still knock up a regular yearly income running into well over four figures.

### CIVVIES

Most of these musicians are in civvy life—men who have not been called on to serve, either because they are over the age limit or have failed to pass their medicals, or men who have been invalidated out of the Services.

But there are quite a number in the Fighting Services who, being fortunate enough, by chance or influence, to be stationed in or near London, seem able to obtain all the leave necessary to enable them to continue their musical activities.

More than once their position has given rise to heated arguments on whether they ought to be allowed to undertake so much, or even any, such civilian work, or whether, if they are to be allowed to do so, they should be allowed to retain all the money they make, when so many others have had to give up so much for their country.

It is a complex question which

### ADD : TOURING BANDS

**MANTOVANI.**  
Marcel Gardner, Charles Katz, Mannie Hoffman, Joe Rickelman (vlns.); Francois Perachio (cello); Pat Eydman (flute); James Harker (oboe); Mickey Lewis, Tommy Lannon (altos); John Arslanian (tenor); Leslie Hutchinson, Teddy Kanter (tpts.); Tony Thorpe, Joe Cordell (tmbs.); Bert Johnson (pno.); Wally Ashworth (bass); Reg. Gubbertini (drums).  
Calls: "Lady Behave," His Majesty's Theatre, London.

it is not the intention of this particular article to attempt to answer.

### SERVICE BANDSMEN

The fact remains that these musicians now in the Services are playing a big part in the formation of these recording and broadcasting combinations, and it must be added that many leaders of such combinations would be hard put to it if they were suddenly denied the assistance of these efficient and experienced players.

Another result of the war which bears directly on these Recording Angels is that certain leaders who had resident jobs, and consequently regular bands, no longer have their resident jobs.

Two prominent examples of this are Ambrose and Gerald.

While for the most part they have enough broadcasting and/or recording work to enable them to hold their call on the same personnel for all their dates, they have not enough work to give the musicians full-time employment.

### DOUBLERS

Consequently the musicians have (and find it quite easy) to fill in their spare time by working for other leaders, and one result of this is that you will often find the same musicians working in two, or even three, different bands.

For instance, if you look through only the "irregular" bands listed this week, which now exist only for their recording and broadcasting dates, you will find that drummer Maurice Burman is in both Ambrose's and Gerald's outfits, while guitarist Ivor Mairants is not only in both these units, but also in Jack Simpson's recording and broadcasting combination.

And if you compare the line-ups given herewith this week with those of the West End hotel, restaurant and night club orchestras, published respectively in the "M.M." for June

14 and 21 last, you will find many more such "doubles."

Yes, it's a strange world that we live in. Before the war such a state of affairs would have been impossible. The big-time leaders hated their men working for other leaders, even during hours when they weren't using their services.

The "M.M." was constantly in trouble for giving personnels of bands "picked up" for recording or broadcasting sessions, because some musician was scared that it would give away to his chief employer that he was doing outside work.

### BACK-SCRATCHING

But to-day it's all different. Shortage of musicians has enforced a spirit of give and take among bandleaders big and small.

The you-scratch-my-back-and-I'll-scratch-yours spirit, which originally came in as a necessary evil, has now come to be accepted not only as an essential practice, but one which is looked upon with a quite friendly eye.

And perhaps, after all, it's a good thing. It's an ill wind.

## OUR RECORD COMPETITION

IN the opinion of the majority, as ascertained from our Record Competition (G.10), the BEST TWELVE PIANO SOLOS on records are, in order of merit:—

1. **Teddy Wilson** in *Blue Mood*, by Teddy Wilson's Quartet (Parlophone R2741).
2. **"Fats" Waller** in *Minor Drag*, by "Fats" Waller's Buddies (H.M.V. Special List JF1 and J6252).
3. **Jess Stacy** in *Blues Of Israel*, by Krupa's Chicagoans (Parlophone R2224).
4. **Albert Ammons** in *Boogie Woogie Stomp*, by Ammons' Rhythm Kings (Brunswick 02187).
5. **Joe Bushkin** in *Relaxin' At The Touro*, by Spanier's Ragtime Band (H.M.V. B9145).
6. **Teddy Wilson** in *Once Upon A Time*, by the Chocolate Dandies (Parlophone R1717).
7. **Earl Hines** in *West End Blues*, by Louis Armstrong's Hot Five (Parlophone R448).
8. **Count Basie** in *One O'Clock Jump*, by Count Basie's Orch. (Brunswick 02466).
9. **Joe Sullivan** in *China Boy*, by McKenzie and Condon's Chicagoans (Parlophone R1033).
10. **Earl Hines** in *No, Papa, No*, by Louis Armstrong's Orch. (Parlophone R1767).
11. **Bob Zurke** in *Five Point Blues*, by Bob Crosby's Orch. (Decca P7152).
12. **"Fats" Waller** in *You're Not The Only Oyster In The Stew*, by "Fats" Waller's Rhythm (H.M.V. Special List JF11).

The winner of the competition is Cpl. R. G. Maxwell, of the Royal Tank Corps, with nine "correct" titles.

The entries of N. Christopher, of Marsden, Yorks, R. Crossley, of Broom Valley Road, Rotherham, and Arthur Parker, of

Portelet Road, Liverpool, 13, each contained eight "correct" titles.

Crossley and Parker tied, it will be remembered, as winners of our Competition G6 for the best twelve guitar choruses on records.

### OTHER SOLOS

Other well-backed solos were Joe Sullivan's in *That's A Serious Thing*, by Eddie's Hot Shots (H.M.V. S.L. B4987); Les Burness' in *The Blues*, by Artie Shaw's New Music (Parlophone R2790); Bob Zurke's in *Gin Mill Blues*, by Bob Crosby's Orch. (Decca F6463); Billy Kyle's in *Baby, Won't You Please Come Home*, by the Spencer Trio (Brunswick 02657).

While the result of the competition as given above gives the entrants' opinion as to which are the best twelve solos, an analysis of the voting gives also a good insight into who are considered the best pianists.

Teddy Wilson would seem to be favourite, inasmuch as he received 481 votes spread over 14 different records.

Jess Stacy, who enjoys the honour of being the only pianist mentioned in the entry of Mr. G. L. Carrier, of Maghull, near Liverpool, comes next. He secured 409 votes spread over 16 different records.

"Fats" Waller is third with 333 votes spread over eight records.

Earl Hines scored 287 votes spread over nine records.

Joe Sullivan, 229 votes spread over seven records.

**Rock Rhythm Club, Gibraltar.** This club has broadcast weekly Jam Sessions on June 7 and 14. Band personnel was Les Perrott (piano); Phil Abbot (violin, saxes); Harry Preston (bass); V. Green (drums). Other musicians attended to play at each broadcast, and the guest artiste was Mr. Arthur Howes (tpt.). On June 4 the recital was given by Lt. Glanville, R.N., on "Ellington the Great"; June 11, "British Jazz," by the hon. secretary, E. Tipper; and on June 21 on "The Greatness of Blues," by Harry Workman, of the No. 1 Club. The club library now contains 30 discs. The members wish to express their appreciation of "Mike's" articles on "Rhythm Clubs."

**No. 170.** The July 14 meeting of the Barrow-in-Furness Rhythm Club included a recital on the Blues by J. Davidson, and the usual Jam Group was joined by Malcolm Stanfield (sax.) and L. Puckey (electric gtr). Membership is steadily increasing, though there is still room for more.

**No. 174.** The Streatham Rhythm Club will meet on July 22 at St. Hillers Hall, nr. Streatham Common, at 8 p.m. Come on, swing fans! More members are urgently needed. Inquiries to Roy Hardy, 13, Northanger Road, Streatham.

Bob Zurke, 191 votes over six records.

Joe Bushkin, 156 votes over three records.

Albert Ammons, 132 for his *Boogie Woogie Stomp*, the only record of his mentioned.

Count Basie was mentioned 103 times for six different records.

Billy Kyle secured 77 votes spread over four records.

Lester Burness, 69 in two records.

Mary Lou Williams, 48 spread over three records.

James P. Johnson, Claude Hopkins, Duke Ellington, John Guarneri, George Shearing, Willie Smith and Tom Linehan were the only other pianists who received more than one mention in the competition, in which over 4,000 votes were cast by the 337 entrants.

Now for

### THIS WEEK'S COMPETITION.

It is suggested by Mr. N. Christopher, who only missed winning the Best Piano Solos competition by one title.

### WHICH DO YOU CONSIDER THE TWELVE BEST CLARINET SOLOS ON RECORDS TO-DAY ON SALE IN THIS COUNTRY?

Titles of tunes, names of soloists, names of the bands in which the soloists are featured, and makes and catalogue numbers of the records must be given.

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

Entries must be marked "G14" in the top left-hand corner of the envelope, and addressed to the Melody Maker, 93, Long Acre, London, W.C.2, to reach us not later than Monday, August 4 next.

Result will be published in the "M.M." for August 16.

## GUIDE TO RECORDING BANDS

### AMBROSE'S

Decca Recording and Broadcasting Band.

Frank Weir (clar., alto); Harry Varley (alto), now replaced by Carl Barritau (alto, clar.); Joe Jeanette (second alto); Aubrey Franks, John Arslanian (tenors); Chick Smith, David Wilkins, Leslie Hutchinson (tpts.); Les Carew, George Rowe (tmbs.); Sid Sax, Charles Katz, Joe Rickelman or George Hurley (violins); Ronnie Selby (pno.); Ivor Mairants (gtr.); Dick Ball (bass); Bobby Richards, recently replaced by Maurice Burman, now to be replaced by Max Abrams (drums).

### GERALDO'S

Broadcasting and Parlophone Recording Band.

Harry Hayes, Nat Temple (altos); George Evans, Rex Owen (tenors); Alfie Noakes, Ronnie Priest (tpts.); Ted Heath, Jack Coombs, Joe Ferrie (tmbs.); Geoffrey Gilbert (flute); Sid Bright (pno.); Ivor Mairants (gtr.); Jack Collyer (bass); Maurice Burman (drums).

### GERALDO'S

E.N.S.A. Variety Broadcasting Band.

Frank Stewart (violin, leader); David Martin, Joe de Roodie (violins); Maurice Westaby (cello); Bobby Cantrill (flute); Bernard Walton (clar.); Alec Whittaker (oboe); Harry Hayes, Norman Mulloney (altos); Rex Owen (tenor); Alfie Noakes, Alf Horton (tpts.); Ted Heath (tmbs.); Guy Fletcher (pno.); Desmond Wrench (bass); Len Hunt (drums).

### FRED HARTLEY

and His (Broadcasting) Music.

Reg Leopold, Sid Sax (violins); John Dyer (viola); Edward Robinson (cello); James Merrett (bass); M. Krein (clar., baritone); — Fenton (gtr.); Fred Hartley (pno.).

### JACK PAYNE'S

Broadcasting Band.

Art Christmas, Alf Lewis, Edward O. Pogson, Charles Irwin (saxophones); Don Bridger (oboe); Bert Bullimore, Tim Casey, Arthur Williams (tpts.); Jack Bentley, Frank

Marriett (tmbs.); Stanley Andrews, Jimmy Dunlop, Jack Zimble (violins); Bert Whittam (pno.); Bruce Trent (gtr.); Charlie Asplin (bass); Bob Manning (drums); Alf Edwards (concertina).

### JACK SIMPSON'S

Broadcasting and Rex Recording Band.

Reg Leopold or Oscar Grasso (violins); George Scott-Wood (accordion); Ivor Mairants, Jack Simmons (gtrs.); Jack Collyer (bass); Jack Simpson (marimba, xylophone).

### ALF VAN STRATEN'S

Broadcasting Band.

Izzy Duman, Mannie Marron (altos); Jack Lewis (tenor); Joe Van Straten (baritone); Alf Horton, Cyril Garner (tpts.); Tony Thorpe (tmbs.); Cyril Baker (pno.); Archie Slavin (gtr.); Ralph Williams (bass); Cherry Simmons (drums); Mickey Ballin (accordion).

### BILLY TERNENT'S

B.B.C. Dance Orchestra.

Johnny Bristol (alto, clar.); Freddie Gilmour (alto, flute); Willie Walker (tenor, clar.); Ken Oldham (tenor); Sid Buckman, Stan Roderick, H. McFarlane (tpts.); Don Binney, Pete Tomkins (tmbs.); Bill Miller, Freddie Mayall, John Davies, Leslie Burrows (vlns.); Percy Harper (viola, tmbs.); Cecil Norman (pno.); Lionel Robins (gtr., cello); Vernon Mayall (bass); Tommy Johnson (drums). Vocalists: Sid Buckman, Ken Beaumont.

### JAY WILBUR'S

"Happy Days" Broadcasts and Rex Recording Band.

Frank Johnson, Frank Weir (altos); George Smith, Cliff Timms (tenors); Alfie Noakes, Chick Smith (tpts.); Ted Heath, George Rowe (tmbs.); Paul Fenouillet (tpt., tmbs.); Charles Trimby (violin); Walter Hayward (harp); Matt Heft (pno.); Jack Simmons (gtr.); Billy Bell (bass); Jack Simpson (drums).

For the "Hi, Gang!" film, on which Jay Wilbur is now working, two violins, two violas and cello are added to the above.

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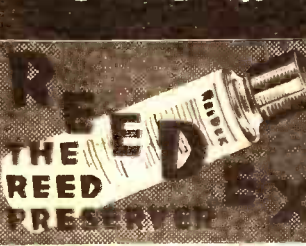
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The firm is located at 3-4, Highfield Road, Shepperton, Middlesex.

No. 174. Putney Rhythm Club holds its first meeting on July 22, 7.15 p.m., at 125, Upper Richmond Road, Putney (3 min. High Street). Terry Barnett and Secretary Don Morley will give a recital on "Jazz Cornermen," followed by a Rhythm Quiz. All interested invited to bring along their records, and instruments to sit in for the Jam Session. Inquiries to Secretary, 2, Swift Street, Munster Road, Fulham, S.W.6.

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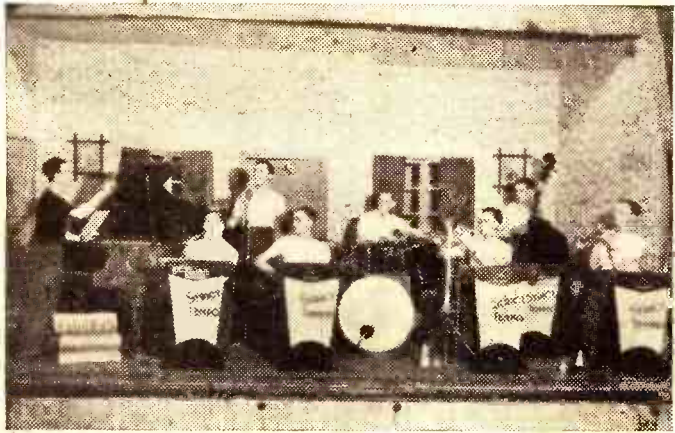
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L/Cpl. Jack Anderson and his Band. (See Jerry Dawson's Notes.)

## LIVERPOOL FIRM CLOSES

SWING fans in the Liverpool area will regret the closing of Bert Reynolds (Gramophones), Ltd. This was the Mecca of the local enthusiasts, who spent their leisure on the second floor listening to latest releases surrounded by walls full of pictures of the celebrities of the profession.

Since the death of Bert Reynolds two years ago, Mrs. Eve Blair has run the business and she organised the Ken Johnson Swing Concert at the Philharmonic Hall. With Mr. Reynolds she bought local pianist Syd Kirkness his first dress suit so that he could play

with Nat Gonella's Georgians at a ball at the Adelphi Hotel.

Freddie Smith, ex-alto star, with Eddie McGarry, has been playing with Al Harvey's Band in Liverpool. Al's outfit has been working four nights a week for local promoter C. McBain, who seems to find substitute ballrooms whenever his regular halls have been blitzed. Three of them have gone that way already!

Doncaster: J. E. Howcroft, of 103, Zetland Road, Doncaster, tenor saxist in the Astorians Dance Band, is in process of forming a Rhythm Club and would welcome any suggestions from fans interested.

# NORTHERN NEWS NOTES

by Private JERRY DAWSON

WRITING from an R.A.F. station in the North, AC2 Heap, N.—better known to northerners as tenor man Norman Heap—writes me with news of his own little war time activities. Strangely enough Norman has done no playing worth noting since he joined the Service eight months ago, chiefly because he has been taking a technical course which has kept him more than busy.

However, he hopes to pass out shortly—not literally, I hope—by which time he expects to find a spot for himself in one of the many R.A.F. bands. As the powers-that-be in this direction still appear to be in need of musicians, one of Norman's calibre should have no difficulty in fixing himself up.

Talking of musicians in the Service brings to mind a grievance which apparently has not been aired as yet; this in respect of the many musicians who are "doing their bit" in full-time Civil Defence jobs.

It appears that whilst the chiefs of the Army and the R.A.F. go to great lengths to encourage serving men to continue their musical activities, the heads of the "civilian army"—in some towns at least—do not appear to be taking the same broadminded view.

A case in point is that of maestro Nat Bookbinder who, whilst still acting as general manager and musical director at the Casino Ballroom at Warrington, is also serving in the local A.F.S. and giving a good account of himself, too.

During recent months, he has had numerous requests for the services of himself and his band for Sunday Concerts in and around Lancashire and Cheshire, but has not been able to accept any owing to the tightness of the rules of discipline with reference to his duties.

Now it is more than likely that Nat is not the only one who finds himself in this position, and knowing as we all do that members of the fighting Forces are often able to take time off to play concerts and dances, I can see no earthly reason why Civil Defence workers should not be allowed similar privileges, for goodness knows they are just as much in the front line as anyone.

Come on, Civil Defence chiefs—we are fighting for freedom and fair play, let's put our own house in order, too.

From "somewhere on active service" comes a further interesting letter from a regular correspondent, drummer-pianist Jack Anderson, now a Lance-Corporal in a famous Midlands Infantry Regiment. I mentioned some time ago that Jack had formed a band from amongst the boys in his unit, which has now received the blessing of the Entertainments Officer, and he sends along a picture of the outfit (herewith).

The band is being kept very busy with an average of five dances per week, plus a couple of troop concerts thrown in for make-weight.

As they are unable to use the regimental or battalion name for the band, they describe themselves as the "Strict Tempo" Band, and the line-up is as follows: L/Cpl. Jack Anderson (piano and Leader); L/Cpl. Stanway (trumpet, trombone and violin); Pte. Underhill (alto and clar.); Pte. Lewis (drums); Pte. Harrison (bass); and Pte. Ellinor (Spanish and electric guitars). The vocalist in the picture—

name not mentioned—sings the ballad numbers, whilst the hot vocalist is the bassist. The bloke on the extreme right, by the way, is the band orderly who is learning to play trumpet and is coming along nicely, says Jack.

You chaps in the Forces who may see this will no doubt recognise the P.T. vests which the boys are wearing, but this is only because their band uniforms in the regimental colours are not as yet to hand.

At the same time, Jack asks me to try to locate for him trumpet man Jimmy Rohleder, now in the R.A.F. He lost touch with Jimmy some time ago and is anxious to regain contact.

If anyone knows the whereabouts of the gentleman perhaps they would let me have his address so that I can pass it along to our soldier band-leader.

Still a popular feature at the Lyndale Ballroom at Eccles, Bernard Bennington and his band are doing nicely, thank you, in spite of that present-day bugbear—enforced changes, the most recent to go being bassist Albert Day, now in the R.A.F.

Bernard has recently discovered a vocalist of whom he has a very high opinion, by name Ivor Williams who, as his name suggests, is a Welsh boy, with his national flair for singing.

At the moment of writing the line-up of the band is: Eric Roberts (piano); Frank Matthews (saxes and violin); Jack Ralph (trumpet); Harold Davies (bass); and Bernard leading on drums.

His lady vocalist, Elsie Howarth, has recently left him to take over the bass with Toni

and her Ladies' Band at the Ritz, Manchester, where, of course, Bernard and his boys still play for the Locarno Sunday Club.

Enthusiasm is running high in Ashton-under-Lyne for the dance band championship, to be held there to-night (Friday), and you can be assured that the boys in khaki will be well represented. I am hoping to be there myself—also in khaki—if duties permit, and will be looking forward to meeting many of my old friends of past and present contests.

## Not Superstitious!

DEFYING superstition, sixteen-year-old Molly Thornton travelled to Leeds for a B.B.C. audition on Friday, the thirteenth of June.

The thousands of soldiers who have heard her sing at more than 200 troop concerts will be glad to know that Molly will broadcast at 3.30 p.m. on July 31. Mr. C. R. Clark, producer of numerous charity shows in the North-East, has aided Molly in developing her style.

Fifteen-year-old vocalist Joan Barnes did her second broadcast with Peter Fielding's Band last week. Joan, who lives at South Shields, does not sing regularly with the Oxford Galleries outfit, but appears every Sunday at concerts in this area.

A recent pleasant experience was hearing Billy Hutchinson (Peter Fielding's pianist) play *Delius' On Hearing the First Cuckoo in Spring* on the Novachord.



Joan Barnes

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