

Melody Maker

INCORPORATING RHYTHM

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JAZZ JAMBOREE WILL NOW BE HELD AT THE PALLADIUM: Full Details

THE VENUE OF THIS YEAR'S JAZZ JAMBOREE HAS BEEN CHANGED, AND IT WILL NOW BE HELD AT THE LONDON PALLADIUM, W. (BY KIND PERMISSION OF THE GENERAL THEATRES CORPORATION), ON THE DATE ORIGINALLY ANNOUNCED, SUNDAY, SEPTEMBER 7, FROM 2.30 TO 5.30 P.M.

The change has been necessitated by the decision of the authorities to open West End cinemas much earlier during the winter—an edict which meant that, if the Leicester Square Odeon had remained the venue of the Jazz Jamboree, the concert would have had to start early in the morning to be finished by the time the cinema reverted to its normal activities. The Musicians' Social and Benevolent Council wish to make it clear that the reason for the change is entirely outside the control of the Odeon, to whom they express their grateful thanks for much help and consideration.

SEE THE KID KRUPA

The afternoon time now fixed should prove much more convenient to the profession, and the M.S.B.C. has departed from its usual practice by making a gesture to members in the Forces, and to other young people to whom the expenditure of 5s. for a seat in these difficult days may be a strain. The whole of the Upper Circle is now available at 3s. 6d., and since the occasion is a charity, with the object of raising money for the Musicians' Benevolent Fund, a few seats are also being made available at 7s. 6d. and 10s.

Apart from all this, there are 1,200 Pit Stalls at 5s. People who have already sent in their five bobs have had good seats in this section reserved for them, but if they feel they would like to change, they must let the M.S.B.C. know before August 16.

Following the announcement last week that Joe Loss and his Band would appear at the Jazz Jamboree comes further news of another big attraction.

This is none other than the Feldman Trio, featuring the wizardly seven-year-old drummer, Victor Feldman. This will give many people the opportunity that they have awaited of seeing this little genius in action, and "The Melody Maker" unhesitatingly claims that all its eulogies of the boy will be amply justified when he appears in public.

Early application for tickets is advised, to Reg. Knight, M.S.B.C., 27, Rupert Street, London, W.1.

MAYERL B.B.C. DATES

A LINK with the very earliest days of broadcasting will be reformed in the two weeks immediately following August 18, when Billy Mayerl, the famous old Savoyard pianist, will leave London for a fortnight's broadcasting.

For this occasion his ten-piece band will be augmented to 15, and mixed programmes of light classical, as well as dance music, will be featured, with Billy Mayerl playing several solo piano sessions.

Billy's band has, of course, been broadcasting dance music from Grosvenor House—his first airings with a band for many years—but this coming series will be on distinctly novel lines.

During his absence, an eight-piece band, still under the Mayerl direction, but led by drummer Reggie Mills, will play at Grosvenor House.

S. O. S.

George Scott-Wood is in urgent need of the following musicians:—

Three saxes (doubling clarinet).

Trombone.

Lead-trumpet (must be first-class), and Drums.

He can offer them plenty of work, and they are asked to write to him IMMEDIATELY, c/o "The Melody Maker," 93, Long Acre, W.C.2.

Larry Adler Offers His Services To British Govt.

A TYPICALLY NOBLE GESTURE WAS MADE BY LARRY ADLER, WORLD-FAMOUS HARMONICA VIRTUOSO, IN NEW YORK RECENTLY WHEN LARRY WENT TO THE BRITISH CONSULATE TO OFFER HIS SERVICES TO THE GOVERNMENT AS AN ENTERTAINER.

In return for fares for his British wife, their baby and himself, Larry said he would agree to return to England, where he spent so many successful years, and play concerts for the troops wherever he was wanted.

If his offer is accepted, incidentally, it would mean that Larry would meet many of the British sailors to whom he has sent harmonicas as gifts within the past two years.

No reply has yet been received from the Government.

PROPAGANDA SONGS

Another noted American star, Barry Wood, whose voice has been heard by millions on the Hit Parade broadcasts, has just made a Victor record of the topical song, *Any Bonds Today*, which will be translated into fifteen languages for use in foreign countries.

It was reported this week that copies of this record were being sent by the United States Treasury Department to King George and Queen Elizabeth, Winston Churchill and many Members of Parliament, also to all U.S. Embassies for presentation to various European diplomats as musical evidence of America's defence determination.

There's no telling where this sort of thing will stop. Kay Kyser's record of the same song, backed by *Arms For The Love Of America*, was sent to General Watson, President Roosevelt's aide, and other national figures.

STOP PRESS

Vera Lynn, now recovered from her recent operation for appendicitis, is to marry clarinettist Harry Lewis (now in the R.A.F.) in London on Monday. Heartly congratulations to both!

"JELLY ROLL" MORTON PASSES



"Jelly Roll" Morton

MANTOVANI WAVES WHILE 'LADY BEHAVES'

MUSICAL comedy came back to London with a bang when "Lady Behave," the new Stanley Lupino success presented by Jack Hylton and William Mollison, opened recently at His Majesty's Theatre, with Mantovani and his Orchestra resident in the pit.

"Lady Behave" has no fewer than four leading ladies—Pat Kirkwood, Sally Gray, Judy Campbell and Betty Percheron. Critics have cynically remarked on the tendency which may be noticed for these four ladies to endeavour to outshine one another, and certainly all put up a brilliant performance, with Pat Kirkwood possibly winning on pep and points.

This desire for individual distinction is definitely not apparent among the boys of Mantovani's Orchestra, which outfit is notable, above all, for the fact that it plays so unobtrusively well throughout the show, at all times rendering a perfect accompaniment, but never treating itself to any fireworks or displays of solo virtuosity.

ACE BRASS

For sheer precision and good musicianship this band would be hard to beat in its own class, one of its strongest assets being the strength and sound ensemble work of the brass.

"Lady Behave," excellent as it is in an entertainment sense, has no numbers that seem to be very specially outstanding. The very competent arrangement of Fred Bretherton, Billy Ternent and Phil Cardew do much to keep constant one's interest in the musical score.

Mantovani is featuring an 18-piece band, which, besides himself as conductor, includes Micky Lewis, Tommy Lennon and John Arslanian (saxophones); Les Hutchinson, Ted Cantor, Tony Thorpe and Joe Cordell (brass); Marcel Gardner, Chas. Katz, Manny Hoffman, Harry Sherman and Leo Birnbaum (violins); F. Parachio (cello); Pat Eydman (flute); J. Harper (oboe); Bert Johnson (piano); Wally Ashworth (bass), and Reg Gubertini (drums).

Surprise may be felt at Micky Lewis being with this combination, as he was announced to join John Blore in the "Fun and Games" orchestra. The demands on Micky's time for free-lance broadcasting, etc., have recently been very great, however, and he decided that he could not leave town to open with "Fun and Games" in Manchester, so has remained with Mantovani.

Mantovani has plenty of broadcasting just now, and will be heard quite extensively in the coming week. He is also recording a good deal. Ray Miller still sings with the Mantovani broadcasts, by the way, in spite of his many other activities, and reports that he has ceased to do so are stated by Mantovani to be quite incorrect.

J. M.

ALTHOUGH IT WAS BY NO MEANS UNEXPECTED, THE REPORT FROM LOS ANGELES OF THE DEATH OF "JELLY ROLL" MORTON, IN THE GENERAL HOSPITAL, WILL COME AS SAD NEWS TO HIS LEGION OF FANS.

"Jelly Roll," whose real first name was Ferdinand, was one of the real coloured pioneers of ragtime, playing the blues in honky-tonks at the turn of the century in his native New Orleans.

He was best known among musicians as the writer of *King Porter Stomp*, *Wolverine Blues*, *Shoe Shiner's Drag*, and many other instrumental compositions.

Fifty-one years old, "Jelly Roll" had been in poor health for a couple of years, and his activities had been limited to an occasional recording session, the last of which was a series of discs made for the now defunct General Record Co., who last year issued his piano solo album of "New Orleans Memories," as well as a series of old favourites made with a pick-up band.

ILL-HEALTH

From 1924 to 1931 "Jelly Roll" had been a frequent visitor to the Victor recording studios, where he made hundreds of titles, including solos and small-band waxings. Many of the other famous New Orleans musicians, such as King Oliver, Al Nicholas, Barney Bigard and Red Allen, were closely associated with his recording career.

Morton moved from New York to Los Angeles a few months ago, and had been telling friends for some time of his health and money troubles. He had appealed to friends to straighten out his difficulties with the Union.

Suffering from asthma and heart trouble, he was taken to a private sanatorium in June, went home again slightly improved, but had to be taken to the hospital, where he died shortly afterwards.

Famous Fretlist III

ADMIRERS of Charlie Christian, Goodman's ace guitarist, will be sorry to hear that lung trouble has once more forced him to leave the orchestra.

He was rushed to Bellevue Hospital, New York, during the band's mid-Western tour, and his condition is described as fair but not dangerous.

It will be several months before he is well enough to join the band, and all British fans will wish him a speedy recovery.

PETER YORKE FOR R.A.F.

OVER twenty years' activity in the topmost branches of dance music will temporarily come to an end very shortly when Peter Yorke, the famous pianist, arranger, composer and conductor, retires for the time being from the profession to take up a commission in the R.A.F.

Peter, who is thirty-nine, was actually expecting to join up at the end of June, but was granted a short extension of time to allow him to finish the music for some important propaganda films, and also to carry out the series of broadcasts with his concert and dance orchestra, which is now being completed.

For a long time now Peter Yorke has been engaged in film and broadcasting work, plus arranging on a very large scale. He was featured with his band in the "Theatreland" programmes from the B.B.C. for nearly a year.

The kind of music which Peter has been playing during this latest B.B.C. engagement, with an orchestra which contains many notable West End players, is yet another indication of how hard the loss, even temporarily, of men of his calibre is to the profession.

Many of the oldest stars of the business, and many new ones, too, will join us in wishing this old Hyltonian the best of luck in the ranks of the R.A.F.

Goodman Still Chops and Changes

BENNY GOODMAN is still changing that band of his around, and this week's sensational change concerns George Auld, who has left Benny with other plans in mind.

His chair in the band will be taken by Vido Musso, who has left Harry James to take the job. Vido, who was with Goodman in the 1937-38 group, thus rejoins his old leader.

It is also reported that Billy Butterfield (star trumpeter) is leaving to join Alvino Rey's Orchestra, and Benny will find it difficult to replace him.

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ARRANGING AXIOMS

THE start of an arrangement very often makes or breaks the whole thing. It is an old saying that first impressions are what matter, but it is also true that they generally only give a partial picture. So with an arrangement.

Only a week or two ago I saw a stage show in which there was one quite ambitious arrangement of an old number. This began with a concerted vocal by which I mean that the whole band sang the first chorus after the briefest piano intro.

The whole thing was messily done and interest immediately evaporated, although I could not blame the arranger wholly. He probably conceived a fine stage effect with all the band singing, but his intentions—although I personally didn't agree with the idea, as the number was a fast one—were certainly manhandled.

Now, as the arrangement was being made for the stage, there was absolutely no reason at all why the piano couldn't have had a brilliant four- or even eight-bar intro, and then—keeping the vocal idea—why the sections couldn't have taken this in turn with a concerted eight bars at the end of the chorus.

There is no doubt that the ensemble intro is generally to be preferred to the solo type. It arrests interest in the listener, and that is what is wanted. Solo intros, however, can be used with great advantage at times, and they can also be combined with concerted ones.

For numbers with a special rhythm, such as the cowboy type of tune, you can use an intro based on this to set the idea.

Now the theme of the intro is generally taken from the chorus of the tune, but, of course, an entirely original one may be written by the arranger.

I am giving you a theme this week which will be seen below, and, with the Editor's permission, offering a prize of 5s. for the best intro on it for ensemble. Use the normal three saxes, three brass and four rhythm combination, and using Ex. 1 as the theme, arrange a concerted intro.

Send your efforts in to me marked "Arranging Comp." and addressed to the MELODY MAKER. Now let's see some really good efforts!



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WHAT'S WRONG WITH THE RADIO RHYTHM CLUB?

by
"DETECTOR"

Are You Singing Now?—did Mr. Preston's next recital show even a reflection of the wit or imagination which had marked his satirical but brilliant exposé of our jazz violinists.

The Radio Rhythm Club Sextet started off by being almost all anyone could wish, and certainly more than most people could have expected.

But time has shown it to have a serious shortcoming. When you've heard it play one tune you've heard it play them all. It has just one set style which even the guest artistes it now invites regularly, I am glad to say, to play on its broadcasts seldom seem able to affect.

AMATEUR AIRINGS

The blame for this must, I suppose, be laid on Harry Parry, the leader of the Sextet, but it is not all he has to answer for.

Since Charles Chilton joined the R.A.F., Harry has had a big voice in the direction of the Club.

In addition to having more than a small hand in the choice of the recitalists, he organises most of the broadcasts.

He arranged the recent jam session and amateurs' night. Knowing, as I do, how things work at the B.B.C., I cannot blame him entirely for the failure of these two airings. It was due in a great measure to the absence of a studio audience, over which omission Harry probably had no control. But he compounded the shows, so he must take the blame for the weakness of that.

All of which are perhaps little more than details if looked at separately.

But taken as a whole they become very important, because they are the clues to what is

A.T.C. DANCE BANDS

SPECULATION is rife among the Air Training Squadrons as to which was first in the field with its own dance orchestra, and following the recent publication of news of the 382 (Westminster) Squadron's band, details of two other such combinations have reached these offices.

Claiming precedence over all others, the 189 (Barnet) Squadron informs THE MELODY MAKER that its band was formed as long ago as February this year.

This is a six-piece outfit comprising two accordions, piano, drums, guitar doubling accordion, and trumpet, and it has played at official A.T.C. dances, charity shows and Welfare Fund dances, succeeding in raising considerable sums of money and in attaining official recognition by the Air Ministry.

SAX TO SQUEEZEBOX

Originally aiming at featuring two saxophones, it was, however, told that an accordion band was preferred by the powers that be, with the result that the saxists sold their instruments in order to buy accordions. Now, however, officialdom has been prevailed upon to consent to the original line-up; but funds are lacking to purchase the saxophones since the squadron is saving up to buy a Link Trainer—and such things cost money. They therefore appeal to anyone who can let them have an E flat and B flat saxophone very cheaply, and ask any generous reader to write to Cadet Parfitt, 87, Cedar Lawn, Barnet.

More recently formed is the 45F (Worthing) Squadron's Swingette, comprising Sergt. B. Groom (alto), R. Keen (piano), and J. Huntly (drums, etc.), though, since the Corps numbers many musicians, there is no need for them to be thus limited in personnel save for lack of instruments.

They, too, ask if any readers can help them, especially to obtain clarinet, trumpet and guitar, and any communication on this subject should be sent to Sergt. B. J. Groom, 6, Shelley Road, Worthing, Sussex.

THE MELODY MAKER sends these boys its warmest wishes now and eventually both in the air and on it.

fundamentally wrong with the Radio Rhythm Club.

They suggest that it has no one with enough imagination to build it into what it could, and should, be, and at the same time sufficient power at the B.B.C. to have his ideas adequately put into practice.

By all means let us have jazz record recitals. But let them be given by people who not only know their subject but are capable of presenting that knowledge over the air.

Let us have jam sessions and amateurs' nights. But let them be properly presented, with audiences and inspiring compères, so that they may have a strong enough, as well as the right, atmosphere.

SUGGESTIONS

Why can't we also have debates on jazz and its performers? Nothing is more calculated to loosen up the tongue-tied than the incitement of argument.

Why couldn't we also have jazz knowledge bees and quiz programmes?

Bring in the man-in-the-street so that we may hear what he has to say about jazz, too.

Give the club a chance to teach the "ordinary listener" something about true jazz by getting an "ordinary listener" to the studio, on the same lines as David Miller is brought to the studio as the pupil for Ronald Chesney's harmonica lessons.

Let us have readings from such authoritative and absorbingly interesting works as Wilder Hobson's "American Jazz Music."

Remove, when it can safely be removed, the silly ruling which says for every so many seconds of speech there must be so many minutes of music.

Do anything, but for heaven's sake wake up, B.B.C., and jerk the Radio Rhythm Club out of the rut of stereotyped dullness and often downright inefficiency into which it so often falls.

After all, it's the only half-hour in the week we jazz fans get, and surely if you can find someone who has not only the necessary knowledge of jazz but also enough imagination to run the club, you can do your part by giving him the necessary facilities to present the meetings as he should know they should be presented?

Greene Sisters Double in London

THOSE singing stars of studio, stage and screen—the Three Greene Sisters—are in London this week, deputising for Vera Lynn at the Palladium, and also appearing at the Finsbury Park Empire.

Next week the girls are starring in variety at Bradford, and later they continue in a stage tour that includes Liverpool and Brighton, before they return to London on September 29 to play the Stoll Theatre. They may be able to get in a much-needed holiday some time before then.

The Greene Sisters—Judy, Gertie and Jeanette—have been working to capacity lately. They have recently been heard in three different broadcasts, and two weeks back finished a hard session of work in the anxiously awaited film of the radio smash hit "Hi, Gang!"

The stage act which these girls are putting over is a mixture of the stylish, modern, close-harmony stuff for which they are justly famous, and which registers smashingly, interspersed with one or two obvious and no doubt completely necessary attempts to satisfy the less enlightened taste of the general music-hall public.

From the fans' point of view, the high-spot of the sisters' show is their beautifully balanced rendering of the up-to-date hit *Yes My Darling Daughter*, arranged and sung in terrific style.

A feature of the Greene Sisters' act at the Palladium was the first-rate accompaniments of Fred Bretherton's Orchestra.

J. M.

TRUMPET TIPS

MORE than a few readers have written in saying that, after reading these articles, they have tried to put their precepts into practice—and report, with disappointment, failure.

Therefore there must be, they say, either something wrong with themselves or with the articles—and they hint darkly which it is.

The answer is, of course, that they expect the improvement to be magical—read this corner for five minutes and immediately play like Louis Armstrong.

Practice takes longer than that. If it seems a long time ahead, map out your practice periods in half-hour lots—and stick to your programme.

Check off a month later how much faster you can play that scale which you had to go carefully over a month earlier; try how much more easily you can get that high note—and how much more often.

Finally, don't worry about your teeth and lips, as so many beginners do. Unless they are so unusual as to be deformed, it really doesn't matter what shape they are.

It's not the teeth or the lips or the trumpet. It's embouchure. And the only answer to that is: (a) Start the right way, (b) keep on going in the right direction.

DRUM DOPE

THE thing that worries a lot of drummers—even old hands—is the quick four-in-a-bar on the bass drum. They find that the old foot just will not work at the desired speed.

What, they ask, can be done about it?

Part of the answer is, of course, the same old one—practice. But also you must have a good pedal, and it must be properly adjusted—i.e., the striker must never quite reach top dead centre—it should always be a little less than upright when it strikes the head.

You can ensure this by adjusting the spurs so that they tip the bass drum a little towards you.

The pedal should have a long footplate and a very easy action. The spring should be fairly light, but not too light, otherwise it won't bring the footplate up quickly enough.

And here is a tip which is, perhaps, worth all the others. Try lifting your heel clear of the ground for very quick passages, and sitting closer to the drum, so that your knee is over your toes.

You can get a sort of tremble movement from the knee downwards which is very fast. The only thing about it is that it is usually too fast, and wants some controlling.

Practise again, but it's easier to slow down than to speed up.

Prewer Plays For Royalty

DANCING enthusiasts who remember Ken Prewer and his Premiere Band, which had a long record of continuous success all over the Midlands before the war, will be delighted to know that Ken—now Cpl. Prewer—found himself bang in the lime-light recently when he conducted the band from a famous regiment at a Command Concert organised by Princess Elizabeth, in aid of a Wool Fund for the troops.

The band had the distinction of playing the music for two speciality dances given by the Princesses, and also played several dance numbers. In these, C.S.M. Donlan took charge of the drums.

For several years before the war Ken Prewer's Band was the one selected by the R.A.F. for their dance at the annual Air Display at Heyford. We heartily congratulate Cpl. Prewer, and wish him all the best in the future.

DOES DUKE PLAY JAZZ?

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

***Blue Serge (Mercer, Ellington) (Am. Victor OA.055286) (Recorded February 15, 1941).

****Jumpin' Punkins (Mercer, Ellington) (Am. Victor OA.055284) (Recorded February 15, 1941). (H.M.V. B.9196—3s. 8d.)

Ellington (piano), with Johnny Hodges, Otto Hardwick (altos); Ben Webster (tenor); Harry Carney (baritone); Barney Bigard (clarinet); R. Nance, Wallace Jones, Rex Stewart (trumpets); Lawrence Brown, Joe Nanton, Juan Tizol (trombones); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums).

I SUPPOSE if I say that Ellington and his Band—not only once, but definitely still the leading lights in the development of jazz—often don't play jazz at all, I shall have one half of the jazz fraternity telling me that's what they've been saying for years, and the other half informing me I'm nuts.

Well, that will be all very provocative, but it will leave me quite unperturbed, because I think both the ayes and the no's will find their arguments equally at cross purposes with mine.

I'm certainly not bowing to that section which periodically raises the cry that Ellington's band doesn't swing, any more than I'm agreeing with those who think that whatever Ellington does must be jazz just because it's Ellington who does it.

ORIGINAL JAZZ

What I am trying to suggest is that while Ellington's music is always based on the traditions and certain what we call essential characteristics of jazz, he has taken it so far along roads of his own conceiving and making that much of it can no longer be looked upon as jazz in even the better senses of the word as we like to understand them to-day.

The New Swing Discs Reviewed by EDGAR JACKSON

At the most it is the American trend in musical thought, developed and seen as only Ellington appears to see it, and to be capable of developing it.

It is jazz developed to stages far more original and far more serious in their artistic merit and in the effect they may have on future music of the more serious types than anyone has yet succeeded in developing it. And as such it has progressed beyond anything that can fairly be recognised as jazz to-day, whatever the position may be tomorrow.

If you feel this is all rather far-fetched, hear the Duke's record of *Blue Serge*.

INTERPRETATION

A slow, nostalgic fantasy, it is a gripping mixture of that bizarre of the jungle which is one of jazz's truest inheritances and the modernistic trend in theme and harmonic treatment. There's hardly anything in the way of bath-tub whistlers' melody, yet it's all as strangely tuneful as it is exotically colourful.

And if I close by saying no more than that it has that individuality of interpretation which is unique to Ellington's band, I may not have done the side justice; but I hope I have at least conveyed that here is a record which is not only worth hearing and worth studying, but which is adequate justification for the

discourse on Ellington's music as such with which this review opened.

Jumpin' Punkins is perhaps rather beyond the scope of such far-reaching considerations because it is rather more conventional—at least as far as Ellington's music is ever conventional.

The melody is more tangible, and the rather faster tempo, coupled with a more decisive beat than Ellington often puts out, brings the jazz rhythm to more obvious planes of what is generally known as swing.

But here again the Ellington mind, with its advanced ideas, and the Ellington band, with its unique dialect, combine to produce yet another record that is as different from those of all other bands as the moon is from cheese.



HARRY PARRY AND HIS RADIO RHYTHM CLUB SENTET

***I'm Young and Healthy (Harry Warren) (CE.10723) (Recorded May 3, 1941).

***It Don't Count (Shearing) (CE.10722) (Recorded May 3, 1941). (Parlophone R.2804—3s. 8d.)

Parry (clarinet), with George Shearing (piano); Frank Deniz (guitar); Sam Molyneux (bass); Ben Edwards (drums); Roy Marsh (vibres).

BOTH sides well up to the usual high standard of this combo.

But I've got a complaint.

This outfit is all too rapidly degenerating into one of those which, when you've heard one of their records, you've heard them all.

This is none the less obvious because of the almost identical routines of the two titles offered this month.

It Don't Count is a riff tune which starts off with clarinet, guitar and vibres playing the riff in unison, goes on to solos by Shearing, Parry, Marsh and Deniz (in that order), and ends with a return to the original riff scheme.

Young and Healthy follows much the same routine, even to the riffing at the end. Only the first chorus, this time by Parry's clarinet, with Marsh's vibres playing an obligato, is different.

If this had been the band's first record it would have got almost a rave for tasteful music by local boys who not only know what jazz is all about, but who can play together with a relaxation that in no way lessens the lift in the rhythm.

But when you get almost the same thing month after month you not only begin to get bored, but you begin to wonder just how much these lads have got in them after all.



INK SPOTS

***Do I Worry? (Cowan, Worth) (Am. Decca 67970) (Recorded August 8, 1940).

***Java Jive (Oakland, Drake) (Am. Decca 67931) (Recorded July 16, 1940). (Brunswick 03197—3s. 8d.)

EXCEPT that *Java Jive* is, although in slowish tempo, a swing opus, and treated accordingly, these two sides follow the usual run of recent Ink Spot records.

I mention them mainly because the Black Blobs are featured in a new film, "The Big American Broadcast" (which last week had its premiere at the Gaumont Cinema in London's Haymarket), in consequence of which their records are likely to achieve an even greater popularity.

In the flick the Spots, who, incidentally, seem to be the same group of boys as they were when Jack Hilton brought them to England a few years ago, are terrific. They do nothing but fast numbers, and the way they swing them is a refreshing change from the sentimental songs which most of their records have been lately.

Don't miss the film when it comes your way.

No. 98. The newly formed Altrincham Rhythm Club held their first meeting on July 16, when E. Lockett, 1, Taylor Road, Altrincham, was elected secretary. All letters regarding membership and meetings should be sent to that address.



BILLY PLONKIT: "As this is a 'V For Victory' Ball, fellers, I've written out our special choruses in Morse to-night, so's we can give 'em plenty of the... — rhythm."

GLASGOW GOSSIP

WHILE his Clydebank activities are temporarily restricted, Tommy Todd has been gigging with all and sundry, but he has now got his Swingsters together again, and is at the moment playing twice weekly dances at Renfrew Town Hall, just across the river from Tommy's home town.

Tenor saxist Tobias, who was mentioned as having fixed up with Joe Loss, did not, after all, join this band. While George Elrick was at the Playhouse, this horn blower "doubled" with both George's band and the resident outfit, and at the end of the short season he fixed up to go on tour with George.

FREEMAN AIRING

Next Scottish leader to put his band across over the air is Louis Freeman. Date is Thursday, August 14, the time 3.30 till 4 p.m., and the programme will be broadcast over both wavelengths.

An old favourite visited Glasgow the other day in the person of Bert Symes, who was stationed up here for so many years, representing Francis, Day and Hunter.

Bert was known to thousands, not only dance hall patrons, but cinema fans, as his pleasing baritone was a favourite for the "chorus nights" which used to be a feature of the old silent picture times. He is now working down in the Midlands, cheery as ever.

George McCallum, leader at F. and F. Ballroom, has made a further change in the musical arrangements at the hall. There are, of course, two bands on duty here, and from now on one of these will be looked after by Lester Penman, well-known local

drummer, who until recently was in charge at the Gordon Ballroom. Lester knows the local dancer, and will supply the goods all right.

George must be a believer in skin-beater leaders, as Billy Lawrence, who relinquished charge of one of the bands prior to the holiday break, is also a hide-merchant.

Lester is "doubling" his musical duties with attendance to customers' wants at Bradley's, who have recently removed a few doors up Dundas Street.

The Playhouse management, with band-booker Chalmers Wood, had perforce to bow to public demand, and have installed Nat Gonella for another short season at the hall. Nat's success on his first appearance had patrons clamouring for more; so here he is again.

"MR. & MRS. SWING"

Billed as "Mr. and Mrs. Swing," Nat, Stella Moya, Roy Dexter and the boys are in fine form, and will no doubt repeat their earlier success.

After finishing up with George Elrick, John McCormack (pianist) was down for a booking with L.M.S. Joe Orlando in an Edinburgh job, but he has meantime been playing with Jack Chapman at the Albert Ballroom.

The sudden departure for service of Les Farrel made the booking necessary, so John stepped into the piano chair.

In the meantime, drummer Jack McLeod has left for Special Police duties, as mentioned earlier, and his place may be filled at the moment by Charlie Stewart, who was in charge at the Berkeley until recently.

OUR RECORD COMPETITION

LOUIS ARMSTRONG'S BEST TWELVE RECORDS are, in order of merit:—

1. West End Blues (Parlophone R.448) (95%).
2. Knockin' A Jug (Parlophone R.1064) (92%).
3. Ain't Misbehavin' (Parlophone R.462) (75%).
4. St. James' Infirmary (Parlophone R.643) (68%).
5. Mahogany Hall Stomp (Parlophone R.571) (62%).
6. Confessin' (Parlophone R.909) (45%).
7. Tight Like This (Parlophone R.1591) (43%).
8. Dallas Blues (Parlophone R.973) (42%).
9. Basin Street Blues (Parlophone R.531) (40%).
10. Drop That Sack (Brunswick O.2502) (37%).
11. Savoy Blues (Parlophone R.2127) (30%).
12. I Can't Give You Anything But Love, Baby (Parlophone R.753) (26%).

This is the opinion of the majority as ascertained from our Record Competition G.13.

According to the same source, Louis' next best twelve are:—

- 13—*Melancholy* (Brunswick O.2001) (24%); 14—*Wild Man Blues* (Brunswick O.2065) (22%); 15—*Song Of The Islands* (Parlophone R.909) (21%); 16—*Dear Old Southland* (Parlophone R.1718) (19%); 17—*Potato Head Blues* (Parlophone R.2185) (18%); 18—*St. Louis Blues* (Parlophone R.618) (17%); 19—*Wild Man Blues* (Parlophone R.2126) (16%); 20—*Muggles* (Parlophone R.840) (15%); 21—*Shad-rack* (Decca F.6835) (14%); 22—*Heah Me Talkin' To You* (Parlophone R.1767) (13%); 23—*Dippermouth Blues* (Decca F.6202) (12%); 24—*Shine* (Parlophone R.1100) (11%).

The entry, second in size only to those for the Ellington (G.3) and Goodman (G.8) competitions, ran well into four figures.

But it may be said to be representative for more than its size.

It was extraordinarily unanimous. This is shown by the figures in brackets, which represent the percentage of the entries which mentioned the

COMPETITION G.13.

WINNER.

A.C.I. E. Butterworth, R.A.F., 11, Roydfield Street, Fartown, Huddersfield, to whom a P.O. for 5s. is being sent.

His entry included ten "correct" titles. It mentioned *Song Of The Islands* and *My Sweet* (Parlophone R.1718), but omitted *Drop That Sack* and *Savoy Blues*.

Following are runners-up, each with nine "correct" titles:—E. K. Bardsley, Hyde, Cheshire; J. David Beal, Dundee; P. Charlwood, Mutley, Plymouth (winner of competition G.9); R. W. Dargavel, Carlisle; G. H. Payne, Liverpool; and A. E. Price, Grandpont, Oxford.

respective titles. For instance, no less than 95% of the competitors are agreed that the Parlophone version of *West End Blues* is among Louis' best twelve records, and no record in the best twelve list was mentioned by less than 26% of the competitors.

THIS WEEK'S

COMPETITION (G 17)

WHICH DO YOU CONSIDER THE BEST TWELVE BOOGIE WOOGIE RECORDS (SIDES) TO-DAY ON SALE IN THIS COUNTRY?

Your entry must give titles, names of artists, and makes, and catalogue numbers of records.

Entries must be marked "G.17" in the top left-hand corner of the envelope or post card, and addressed to THE MELODY MAKER, 93, Long Acre, W.C.2, to reach us not later than Monday, August 25 next.

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

Result will be published in the "M.M." for September 6 next.

Ewell, Surrey.—E. D. Mansfield, of 14, Ewell By-pass, Ewell, Surrey, is running a Rhythm Club in that district, and all swing fans and instrumentalists are invited to communicate with him.

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IF ever a prize is offered for the hardest worker in the profession during this war, there are few who could beat **BILLY MUNN**'s record.

Recently he's been giving further indication of his solo prowess and his versatility by doing speciality piano work at the Savoy during the absence in variety of maestro **Carroll Gibbons**—the kind of deputising job for which his years at the Grosvenor suit him ideally.

This, however, is by no means his only activity nowadays. Another line of his is that of M.D. to the "New Ambassadors' Revue," where he dispenses lively music and accompaniment assisted by **Alex Blackford** on second piano and **Len Hunt** on drums.

Both the latter, of course, are known throughout the West End, and both have recently, among many other activities, been on the air with **Peter Yorke**'s big broadcasting orchestra.

This revue is a modern show well suited to Billy's ultra-modern trio, boasting many good numbers, including the **Harry Jacobson** success *This Is Me Reading It*, which is sung by **Roberta Huby**.

At the start of the war many people feared that Billy might be lost to the profession for a time, for he finished an engagement of several years' standing with **Sydney Lipton** at the Grosvenor, and patriotically plunged into the business of making aeronautical instruments, work for which he happened to possess all the technical qualifications.

The lure of dance music, however, soon began to attract all his spare time again, and he came back to play for **Arthur**

Young in the famous **Hatchett's Quintette**, and to perform once again at **Grosvenor House**, where he took over the band on **Syd Lipton** being called to the Colours.

Recording, broadcasting, arranging and film music also occupy Billy's time, and he has been heard on the air quite recently with **Harry Parry**.

The amazing thing is that he has steadily continued his technical, war work during the day throughout the period of all these exacting evening activities, and he will be found any morning occupying the desk of assistant general manager at the works where he is engaged.

"They shall have music wherever they go," seems to be the motto of this war's Forces.

Recently a troopship sailed from England to the Middle East—though the boys aboard her did not know her destination, nor when they'd ever see their homes again. But nine at least of her complement thwarted the War Office's determination to upset the hitherto even tenor of their lives (and that didn't only apply to saxophonists!) by firmly remaining "in the groove" throughout the voyage.

Drummer **Stan Lynn**, now in the R.A.S.C., was responsible. In camp previously he'd discovered one whom he describes as a swing accordionist with a really colossal style—"Rod" **Rodigan** by name. With him he played innumerable concerts and dances, including a special B.B.C. affair with **Dennis Noble** and **Bobbie Comber** among its stars.

Blit aboard the troopship he at last found fellow jive men in

sufficient number to achieve his ambition to form a Service dance band. And at the time of his writing, **Eddie Macintosh** (piano), **L./Cpl. Charlie Wannop** (alto and clarinet), **Johnny Hall** (alto), **Elwin "Taffy" Jones**, and **Aubrey Westmoreland** (first and second violins) and he were playing every evening in the officers' and sergeants' lounges, with **Jimmy Byron** vocalising.

Furthermore, each afternoon saw them playing for concerts and dancing on deck, for which they were joined by the aforementioned "Rod," **Derek McMenemy** and **Jim Walker** on accordions.

So that a voyage that might otherwise have been about as eventful as the fiddle obligato to *The March Of The Workers* was achieved melodiously and (I since learn) safely through the much-vaunted Nazi blockade.

On the air again on Wednesday week was **STANLEY NORTH**, and I expect you found his "Sweet-Swing" style, with two brass, four saxes and four rhythm, as unusual as it was interesting.

They are now playing the **Craiglands Hydro**, **Ilkley**, and on Sunday last gave two concerts in **Horton Park, Bradford**, to which some 30,000 people are estimated to have listened!

Their winter programme has already been settled, in so far as they are due to reopen the **Windsor Halls, Bradford**, early in September.

Broadcasting for the first time on July 23 since leaving hospital, following the bombing of the **Café de Paris**, was guitarist **Joe Deniz**. Though it was only Indian and short-wave listeners who had the chance of hearing him.

For violinist-vocalist **JIMMY CUMMINS** had chosen him for inclusion in his seven-piece, with other first-rate players in the persons of **Clarry Wears** (piano), **Jack Collins** (tenor and clarinet), **Raymond Doughty** (alto and clarinet), **Nobby Clarke** (bass), and **Jack Simpson** on drums.

And talking of **Joe Deniz** reminds me that I seem to be hearing more and more criticism levelled at electric guitarists as the war goes on. And the criticism is levelled not at their style but at the tone of their playing.

May I hasten to point out that this is not always the fault of the player, nor of the instrument; nor can one indiscriminately blame recording or broadcasting engineers?

The fault, dear reader, lies not in our "stars," but in their amplifying valves—which are now becoming well-nigh unobtainable.

CHRIS HAYES, former "M.M." news reporter, now in the R.A., has attained the rank of **Lance Bombardier**.

Congratulations, **Chris**. And take care of that stripe!

Back at the **Astoria** stand 10-day (Friday) is pianist-leader **LES WHARTON**, a married man of six days' standing.

His marriage to **Miss Kitty Bezan** was given a grand send-off by the band, which turned up in church to play.

Trumpet-player **Bob Ellis**, I hear, is now in **Windsor**, still somewhat ill, and not expected to rejoin **Les** for some weeks, and in the meantime **Colin Molloy** is ably carrying on in his place.

The things I get asked! The secretary of a Northern Rhythm Club writes:—

"On the opening night a boy whom I did not know helped us out by being chairman for the evening. The following week the public made me secretary for my venture, and, for the way this boy put it over the previous week, made him chairman. Everything was all right till he gave a recital, when he put one

of his records on the chair and someone sat on it, and he got in a temper and resigned at that moment and left. The following week he conducted the meeting, which I was unable to attend, and made a new committee and a new secretary. I ask you what I should do?"

Don't ask me; ask **BILL ELLIOTT**. For this week he takes upon his shoulders all the trials and tribulations liable to beset rhythm club secretaries. Himself secretary of the No. 1 Club, author and broadcaster of "Classics of Jazz," and tip-top recitalist, I can think of none better to whom you can turn for help in time of trouble.

PIANO POINTERS

THE question of piano tone which I discussed very briefly last week is one which I consider of the very greatest importance in dance work. Too many players pay no regard whatever to the tone they produce when taking a solo.

Now, I consider that the question of light and shade has been ignored far too long. You hear players like **Herman Chitison** and **Garland Wilson** banging it out completely regardless of their tone.

These displays of technique and, it must be admitted, rhythmic style lose tremendously in my view without gradation in degree of loudness.

The idea of a solo chorus is to build up what is virtually a new composition on the theme, and to do this without the help of dynamics is a task which would have given even **Beethoven** some thought.

So you should first phrase your rhythmic line and then add the colour as a painter would in



composing a picture. Directly from this, of course, arises the question of extemporised or prepared solos.

I am definitely of the opinion that it is far better for the ordinary player to prepare solos and really practise them until there is absolutely no hesitation when playing them.

I advise taking the so-called "classics" of jazz and actually writing out solos to them. This will not only help your playing but also your general musical knowledge.

Analyse the harmony of the number and on its basis build up your solo. Don't just play round the chords. Any fool can just play arpeggios on the chords.

Introduce passing notes and, if you like, some of the phrases used by your favourite jazz pianist. Get a little boogie-woogie bass into it. Write the whole thing down and then play it over and over until you can play without any hesitation at all.

Your example this week is a favourite phrase of **Art Tatum's**, which you will have heard many times on his records.

BENNY LOBAN, the diminutive and popular violinist, who is at present pleasing the dancing fans at **Covent Garden Opera House**, will be busy next week.

A special singing competition is being organised at **Covent Garden**. It is open to either sex, and prizes of various kinds are being provided.

In addition to a cash award, the winner of the first prize will be offered a week's engagement with **Benny Loban** and his Band for the following week.

Friends of **Benny** will have to get ready to say good-bye to him before the end of the month, for in September he takes over again at the **Plaza, Glasgow**.

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Classics of Jazz

by BILL ELLIOTT

No. 35—"Muskrat Ramble"/"Prince of Wails,"
by Bud Freeman and his Chicagoans
(To be issued on Parlophone, September.)

THE above two titles are part of an album recorded and issued in America some months ago. Under the heading *Comes Jazz*, eight sides were made with the following line-up:

BUD FREEMAN (tenor); EDDIE CONDON (guitar); JACK TEAGARDEN (trombone); DAVE TOUGH (drums); MAX KAMINSKY (trumpet); PEE WEE RUSSELL (clarinet); DAVE BOWMAN (piano), and MORT STRUHL-MAKER (bass).

The other sides were *Da Da Strain*, *After a While*, *Jazz Band Ball*, *47th and State*, *Jack Hits the Road*, and *Shim-me-sha-wabble*, and although it is not possible to issue them all over here in album form, they will be put out singly as soon as possible.

BRIBES FOR "WAILS"

Members of the No. 1 Rhythm Club have had a surfeit of these records lately, and they keep asking to hear them again. As for the bribes I have been offered for my copy of *Prince of Wails*—well, they would shock and surprise Lord Woolton. They really are grand jazz, and I would like to quote briefly from a letter John Hammond sent me:

"Bud Freeman and Co. show some of their old spirit which was lost when these boys succumbed to economic temptation and necessity and joined big bands. In the fast numbers, the ensemble is really great, and the solo choruses have to be heard to be believed. In the various blues, we have the Negro simplicity which is the backbone of the stars of to-day. Jack Teagarden excels."

WHO'S WHO IN JAZZ

WHITSEL, ARTHUR: C. trumpet, b. 1905, of Mexican descent. Joined Duke Ellington's Orch. 1928 and remained with him continuously to 1938, when illness forced his retirement. Was principally known as first-class lead and straight trumpet, but also played solos on many small-band recordings by Ellington's Harlem Footwarmers and Jungle Band contingents. Died May 1, 1940.

WHITE, HYMAN "HY.": W. guitar. Featured for several years with Woody Herman's Orch. and in small group known as the Woodchoppers; best recording is *River Bed Blues*.

WHITEMAN, PAUL: W. leader, b. Denver, Colorado, 1893, son of school music supervisor. Studied violin, viola, played in father's orchestra at 10, in Denver Symphony at 17. After working with other symphony and chamber groups, became interested in jazz and worked with Ferde Grofe in John Tait's band. Later organised own eight-piece band. First important group was formed in 1920 in California, featuring Grofe, who started to write what were probably the first elaborate arrangements ever used by a jazz band. Whiteman came to London in 1923 and appeared in "Brighter London" at the Hippodrome. In 1924 he gave his famous concert at the Aeolian Hall, N.Y., playing the *Rhapsody in Blue* as well as many jazz pieces. He returned to London in 1926 and also toured the Continent. In 1930 he went to California to appear in "The King of Jazz."

SEMI-PROS AND THE JAMBOREE: A Letter

In thanking Arthur Maykin for his kind suggestion and your good selves for publishing his letter, I am asked by my Council to make a suitable reply.

Suggestions are always welcomed by the Council, although this one is by no means original and usually crops up about the time of "Why not a 'straight' versus 'swing' concert?" but our friend Maykin is suffering from some malady resulting from being misinformed and requires some assistance as he flaps around in his ignorance.

First things first. It seems necessary to start with common truths. The main object of Jazz Jamboree is to raise the biggest possible profit in aid of the Musicians' Union Benevolent Fund. Towards this end this Council presents a bill and offers it to the public on a basis of entertainment value, not a snob charity appeal. Who will be the first one to say that our concert, the greatest of its kind ever staged in Europe, is not worth four times the charge made?

In order to get the money out of the public with the greatest ease we give them the best possible bill. A bill composed of the bands and music they themselves have put on top.

Now, Mr. Maykin, look through our bill of any previous year and then suggest any semi-pro band that could even dare to replace any one of them. A keen booking agent would be more than happy to hear a semi-pro band good enough for Jazz Jamboree.

This year such a band has come to our notice and they are going to be included. Not because we think they might mend some rift in some lute, but because they are what

So you see this is not a personal rave, and when you listen to that opening ensemble in *Prince of Wails* you'll feel the same. Max Kaminsky leads the first chorus with Pee Wee riding high, and the clarinet gets away for the first solo in his own special way.

GREAT MR. T.

Dave Bowman on piano then turns in a solo that is one of the surprises of the disc (really swell stuff, this), and then Bud Freeman honks out a chorus that sends the rhythm section to even greater heights.

Our high spot comes next, though, with Jackson T. playing some of his greatest horn since the Charleston Chasers days. He is at his very best here, and Freeman knows it as Jack takes another chorus and, assisted by Dave Tough, leads the ensemble to its last all-in.

Muskrat Ramble opens with the old familiar riff, and Pee Wee and Freeman, assisted by some more good piano, share the opening chorus. Grand team work here.

Teagarden is again on his toes, this time with some fierce growling trombone that is foreign to his usual style, but all right to listen to.

Pee Wee takes a croaky one next, and Freeman pinches two choruses this time to end the record with some ensemble riffing.

Whatever you don't buy next month, you've got to get this.

an early sound picture. During the past 10 years he has appeared at numerous semi-jazz, semi-classical concerts with orchestras featuring a varying personnel, and retired a couple of years ago, only emerging recently to front a completely new band. Except for the period 1928-32, Whiteman has almost always recorded for the Victor-H.M.V. group. Many famous bandleaders of to-day have graduated from his band, including the Dorsey Brothers, Jack Teagarden, Bunny Berigan, Red Norvo, Henry Busse, Joe Venuti. Others who worked with him included Bix Beiderbecke, Frank Trumbauer, Eddie Lang, and such arrangers as Adolph Deutsch, Fud Livingston, Joe Mooney. Though Whiteman himself has latterly been mainly in the business rather than the musical side, he still ranks high as a discoverer of talent and as the first and foremost protagonist of bebop or symphonic jazz.

WILLIAMS, JOHN: C. bass. Not to be confused with the saxophonist (Mary Lou's husband) of same name. First prominent with Lucky Millinder's Blue Rhythm band in 1937, then with Frankie Newton's Orch. Worked with Coleman Hawkins' big band for a while in early 1940 before joining Louis Armstrong. Toured with Louis for nearly a year, then left him to join Teddy Wilson's sextet at Cafe Society, Uptown, N.Y. Has also recorded with Red Allen's and Billy Kyle's pick-up groups on Vocalion and Variety respectively.

you will want to hear. In fact, the chief performer is too young to be even a semi-pro.

Say, Mr. Maykin, why don't you talk to a member of the Union some day and get a little correct information?

The M.U. is not opposed to semi-pros, because it recognises no such animal. That is, it knocks the bottom out of your tub-thumping. The M.U. recognises that there exist Union members who work for agreed rates, and non-unionists, blacklegs, scabs, call them what you will, who pursue a financial policy of "catch-as-catch-can."

The Council emphatically refutes the inference that the "semi-pro" and friends' comprise about 80 per cent. of the Jamboree audience. We wish it were true. It would save considerable expense. We agree with the Chancellor of the Exchequer: it's Mr. John Doe and Mr. Joe Public that fill the coffers every time.

Still, don't let these things worry you, friend Arthur. Send me your (and all your friends') five bob, and on Sunday, September 7, come up from Streatham and hear our smashing concert. After that you can go home, and I defy you to write to this paper and name any semi-pro band that could have replaced a band and made the concert more enjoyable musically and better financially.

Thanks for the trouble you've taken, pal, and don't get worried about the way I say things, but I hope you can see our point of view now.

REG. KNIGHT,

Acting Secretary,
THE MUSICIANS' SOCIAL AND
BENEVOLENT COUNCIL.

London, W.1.

JAZZ HISTORY WITHOUT TEARS—by 'MIKE,' Our Critic-at-Large

LAST week I showed in a rough way what could be done by drawing family-trees of modern jazz artists, how—by a simple process of association of ideas—the work of Benny Goodman and his associates will take us right back to the earliest days of jazz.

In this method of Jazz History Without Tears, however, we must be careful of one thing: the process must be gradual or it will not succeed.

For instance, it would not be wise for the '941 admirer of Jimmy Dorsey to expect to like *That's No Bargain* straight away, merely because the same artist plays the clarinet in that recording.

Best part of fifteen years separates the Dorsey of to-day from the Dorsey of the first Five Pennies issues, and a lot of things happened to Jimmy and Jazz in that time.

A systematic tracing of Jimmy Dorsey's family tree will bring us eventually, and by easily digestible stages, to the first Five Pennies record: and it will bring us to many interesting things on the way.

DORSEY'S TREE

As in the case of Benny Goodman's genealogical table, which I described last week, Jimmy Dorsey's is also rich in subsidiary branches.

We have only to go back through the catalogues a little way to find Jimmy playing with his brother Tom, which relationship at once suggests musical associations of many kinds.

In the period 1934-35, for instance, we find the name of Glenn Miller in the personnel, as trombone player and arranger. Here is one typical branch to follow. Follow it and you will find yourself listening to Red Nichols' Five Pennies, to the Mound City Blue Blowers playing that masterpiece, *One Hour and Hello, Lola*.

Which will bring you to Red MacKenzie, to Hawkins, to the Chicago group—which you must admit is a long, long way from the smooth sophistication of either the present-day Glenn Miller or ditto Jimmy Dorsey.

But that is how things work out with this system. Indeed, on reflection, I consider this method to be the most rapid and comprehensive means of acquiring a truly catholic taste in jazz. Follow the individual and his manner, and you will meet up with many new and intriguing figures.

CIRCLES

Sometimes you will find the path leads you in a semi-circle, perhaps even in a whole circle. Glenn Miller will do that for you, for if you follow his career back through the time when he played with the Dorsey Brothers seven years ago, you will arrive at one of the most astonishing records the Dorsey Brothers ever made.

More than eleven years ago Glenn Miller, arranging for and playing with the Dorsey Brothers' Orchestra, was virtually responsible for the first really intelligent commercial record ever made. It was a commercial record with a great difference.

Hitherto it had been considered impossible to play commercial tunes in a way that suggested "style." There was "straight" dance music and there was "hot" jazz. The devotees of the one kind of music found little to interest them in the other kind.

Glenn Miller and the Dorseys, however, took a popular song called *Mean To Me* and made a recording that pleased both worlds.

For the first time in history a "commercial" tune was played without being "hotted up," and yet it still had "swing." That in itself was unique, because for some reason music that had a "swing" in those days was almost exclusively "hot" and taboo to the general public.

Apart from introducing Bing Crosby as a soloist to the public for the first time, this Dorsey Brothers recording (Bing sang on the reverse, *My Kinda Love*) showed us all that the arrangement and performance of popular tunes in an intelligent manner had a future.

It took a long while, certainly, before this fact was realised, but there can be no doubt that to-day the playing of popular numbers by the best American bands is very nearly more interesting than the playing of deliberately "swing" music.

And I am inclined to believe that we owe it to Glenn Miller and the Dorsey Brothers, who

blazed the trail with that early Parlophone record.

Later, too, they produced a record called *I Can't Make A Man*, which introduced Mildred Bailey to us. This performance carried on the tradition of fine big-band arrangements which had started with *Mean To Me*, and again it was Glenn Miller who did the score.

The continuance of this style of music was unusual at that time. In those days "hot" music was confined to small groups (mostly of economic reasons, I imagine), and it was only the purely "commercial" bands that went in for large instrumentation.

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At the time we probably didn't realise that we were in at the birth of something which was destined to have a great and lasting effect on the trend of dance music.

But that, I suggest, shows the advantage of my system of family-tree-tracing. We suddenly come on things in a new historic perspective: association of ideas produces the unexpected, almost quicker than anything else.

We'll try some more next week. You'll be surprised where it leads you.

PERSONALITIES IN PARAGRAPH

MEET Russian-born musician MISCHA MICHAELOFF.

First came to this country in 1912, when, with famous trio of same name, he played all the principal halls, including the London Palladium and Victoria Palace.

Travelling to the Continent in the early 'twenties, he formed the first dance orchestra ever to play at Zopot, near Danzig, consisting of saxophone, violin, banjo, drums and piano, and made such an impression that shortly afterwards he received an offer to take the outfit into a well-known Berlin night club. Accepting, Mischa found that he was soon looked upon as an authority on dance music in that part of the world, and eventually decided to return to England as an arranger.

Back once again across the Channel, however, he found that, in his absence, jazz had progressed considerably amongst English musicians, and finding that ideas considered advanced on the Continent were already out of date in London, very wisely made up his mind to return to the gypsy music that had originally made him famous.

Forming his well-known Bessarabian Orchestra, in which he makes a special feature of such instruments as the bass clarinet and cor anglais, he started broadcasting in 1937, and during the last few years has built up an enviable reputation for himself both as a leader and composer.

Writing the complete score for the B.B.C. production *Evening In Budapest*, he produced the unforgettable melody of *Gypsy Play Your Serenade*, now a standard light orchestral piece, and in 1940 introduced yet another hit theme titled *Play Zigeuner*.

Nice to have you with us, Mr. Michaeloff.

Nice to meet DICK TIBBENHAM and CLAUDE RUSHBROOK, up from Ipswich recently. Manager and leader, respectively, they used to run a nine-piece accordion band in that locality, but have now had to come down to dance quintette consisting of two saxes, piano, drums and guitar.

Still, even with the reduction in size, the outfit is kept very busy playing at dances and concerts, and August 15 brings yet another variety date, for which, I understand, the band is to be augmented back to its old strength.

Glad to see that swing organist ROBIN RICHMOND had a well-deserved break on the air last Thursday morning, with twenty minutes all to himself on the B.B.C. organ.

Actually there are very few things that will get me up early in the morning, apart from a session or the Editor, but on this occasion I found my determination to rise early well rewarded.

Playing Ellington's lovely *Prelude To A Kiss*, a number titled *Oasis*, on which modesty forbids me to comment, and several other items, including the melodic classic *After The Rain*, Robin showed that, both in and out of the swing idiom, he can well hold his own with any other big-name organist of the day.

In the past I have only heard

by
ERIC WINSTONE



Mischa Michaeloff

him play on the small Hammond organ at Hammersmith Palais, but on the larger console of the full-sized instrument he showed a new breadth of technique that impressed me greatly.

Say "hallo" and "au revoir" to STAN WEIGHTMAN, personality contact man of Lawrence

Wright's, who leaves Denmark Street in the very near future for the R.A.F. Starting as a band-leader in the Watford district, Stan joined the firm in 1925, and after six years in the song business branched out on his own at Skegness.

Christening the enterprise "Stan Allen's Song Shop," his pleasant manner soon put the business on the map with the vast holiday crowds that flocked there from the Midlands, and right up until the outbreak of war the Song Shop was a household word throughout Nottingham, Sheffield, Leicester, and Lincoln.

Rejoining Lawrence Wright's in 1939, he renewed old acquaintances in town, eventually taking over the dance band side of the Exploitation Department, when Jimmy Lorde left some time ago.

Now it is Stan's turn to go, and I am certain all his many pals in the profession will wish him the best of luck.

WHAT OFFERS?

THOSE bandleaders who are ardently searching for a good, stylish trumpet player will be interested to hear that Harry Owen, well known from his long associations with a score of the best West End bands, is likely, at the time of writing, to be free in about a fortnight.

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HE DIED TEN YEARS AGO

"WITH the passing of Bix, my interest in jazz dropped fifty per cent.," said Hoagy Carmichael. Yesterday (August 7) was the anniversary of Bix's death. Just ten years have elapsed since that tragic happening, yet Bix is still the centre of fierce controversies.

Only a few weeks ago the MELODY MAKER printed a letter from the president of the Portsmouth Rhythm Club, in which Beiderbecke's tone was described as a "strident screech," and the writer assured us that he "could name half a dozen better players."

But within three days of the publication of this provocative letter, Eric Preston gave a splendid recital of Bix's records in the Radio Rhythm Club programme, and he could find no praise high enough to do justice to the dead cornettist.

Since the day of his death, Bix has been the centre of these controversial disputes. At one end of the scale he is referred to by such people as Lytton-Edwards as a "miracle," and at the other we find the yawning Mr. Eastwood and his "strident screech."

CRITICS

Around about the middle come folk like Jeff Aldam (who dogmatically insists that Bix never managed to blow his instrument in the right way), or Eric Ballard (who is tolerant enough actually to concede that, towards the end of his pathetic career, Bix was producing some worthwhile noises).

Of course, critics such as Bernard Eastwood have, presumably, not had the advantage of hearing Bix in his most gentle mood—as instanced by his lovely contribution to the Chicago Loopers' *More Than Satisfied*. Yet, on the other hand, they have surely heard such masterpieces as Paul Whiteman's *China Boy*, *Gypsy*, and *Miss Hannah*—in all of which Bix gives us some of the most delicate cornet playing on record.

But it cannot always be a case of ignorance, for many famous authorities fail lamentably to derive any real pleasure from listening to Bix's horn, and there must be something quite unique about his playing for it so long to have been the cause of heated argument.

Even famous musicians succumb to the temptation of airing their views, and readers might be interested to know that Benny Goodman recently de-

by R. G. V. VENABLES.

clared that Charlie Teagarden was, in his opinion, a far greater performer than Bix. Bud Freeman, on the other hand, professes a strong preference for Armstrong (a view shared by many of his fellow "cats").

But when weighing up the pros and cons of the matter, it is as well to bear two points in mind. First, such men as Goodman and Freeman all qualify their remarks with the words "in my opinion"—a precaution which Mr. Eastwood failed to take.

Secondly, one need not study the question very long before discovering that the vast majority of musicians are agreed upon Bix's pre-eminence in the world of jazz.

HOAGY'S OPINION

As a typical example of this, we might do worse than consider the opinion expressed by Hoagy Carmichael nearly nine years ago: "The choruses which Bix played on Frank Trumbauer's *I'm Coming, Virginia*, strike me as the craftiest piece of cornet work ever recorded," said Hoagy. "These notes are food for plenty of thought, because they embody nearly everything that has been accomplished by Bix and the other boys who struggled along with him for ten years, battling the popular taste for music. Bix put jazz in a place to be respected, and it's a shame he didn't do more composing on the style of his cornet choruses."

"His hot licks are more than licks—each one is a melody in itself. Without hesitation, I consider him the greatest of jazz artists, and one of the greatest musical minds America has ever known."

For ten years we have had nothing but gramophone records with which to feed our insatiable appetite for Bix's playing, and there still lurks the glorious improbability that a hitherto unsuspected Bix recording may yet be discovered. There are, of course, several records featuring Bix which have never been issued.

Charles Delaunay makes no mention of these in his "Hot Discography," so readers may care to make a note of the following items:—

BIX AND HIS RHYTHM JUGGLERS—*Magic Blues/Nobody Knows* (Gennett).

FRANKIE TRUMBAUER'S ORCH.—*From Monday On* (Okeh—matrix 400033).

FRANKIE TRUMBAUER'S ORCH.—*Sentimental Baby* (Okeh—matrix 401135).

JEAN GOLDKETTES ORCH.—*Stampede* (Victor—matrix 37588).

JEAN GOLDKETTES ORCH.—*Lily* (Victor—matrix 38263).

JEAN GOLDKETTES ORCH.—*Play It Red* (Victor—matrix 38267).

PAUL WHITEMAN'S ORCH.—*A Shady Tree* (Victor—matrix 41682).

PAUL WHITEMAN'S ORCH.—*Down In Old Havana Town* (Victor—matrix 43139).

PAUL WHITEMAN'S ORCH.—*Forget-Me-Not* (Victor—matrix 43665).

PAUL WHITEMAN'S ORCH.—*If You Don't Love Me* (Columbia—matrix 146544).

PAUL WHITEMAN'S ORCH.—*Sorry For Me* (Columbia—matrix 146548).

(There was a second attempt made to produce a successful *Sorry For Me*, matrix 146634, but this, too, remained unissued. There is also talk of Whiteman's *Old Man Sunshine*, but the matrix of this recording has yet to be ascertained.)

With Bix's records receiving ever-increasing attention it might be as well to round off the above list with several additions and subtractions to the titles appearing under Delaunay's BEIDERBECKE section:—

ADDENDA

On page 127 of "Hot Discography," a second master of *I'm More Than Satisfied* should be added (Pathé 36742). On the following page, under the Broadway Bellhops heading, can be added *Rainbow Of Love* (Harmony 508, matrix 144811). On the opposite page, Russell Gray's *Sugar* can be deleted, this record being made without Bix. (The same remarks, of course, apply to its unissued companion—*Did You Mean It?*)

On page 130 there should be added Frankie Trumbauer's *Love Nest*—recently issued for the first time on Parlophone R2645 (matrix 401195); and lower down the same page *Futuristic Rhythm and Raison' The Roof* should be struck out as containing no Bix.

Under the Goldkette section should be added *I'm Proud Of A Baby Like You* (37579) on Victor 20469, and *In My Merry Oldsmobile* (38268) on Victor Special Issue (no catalogue number).

In the Whiteman section Delaunay has omitted *Metropolis Part 3* (43143) on Victor 12-in.; *When My Dreams Come True* (148407), on Amer. Col. 1822-D, Brit. Col. 5484, backed by *Reaching For Someone* (148408); and second masters of *No Sweet Man* (41681) and *Coquette* (43125).

On the other hand, he has included *How About Me?* and *The Man I Love*—both of which should be deleted. On the next page we find Carmichael's *Lazy River*—on which, also, Bix did not appear.

Getting right back to the Wolverines, Delaunay has seen fit to mention a coupling which was never made at all—this being *Wolverine Blues* and *Ostrich Walk*; whilst farther down the page there appears that wholly inaccurate remark about Bix not being the soloist on *Royal Garden*. Finally, no mention is made in "Hot Discography" of the second masters of *Susie* and *Lazy Daddy*.

All these facts and figures may appear somewhat involved and unnecessary, especially to the less erudite jazz fan, but the importance of Bix's records cannot be over-emphasised. At least 90 per cent. of present-day enthusiasts never had the good fortune to hear Bix in the flesh, so it is only upon wax that we may study his work and base our (very!) various opinions.

It would be useless to deny that some of our admiration for Bix's playing finds its origin in his colourful history; but, at the same time, his life and his work were obviously so closely related that one aspect cannot well be considered without the other.

To picture the conditions under which Beiderbecke played is half the battle towards obtaining a true appreciation of his work, and first-hand accounts of his

activities are, if only for this reason, invariably welcome.

Here is an extract from a letter just received from Irving Riskin (now working for the Columbia Broadcasting Corporation in the rôle of censor):—

"Bix was very unhappy and misunderstood in Whiteman's band. I believe they were very jealous of him and tried to hold him down—which he resented very much. I am inclined to feel that this disappointment drove him to drink more."

"It is one of the great tragedies of the music business. Musicians can be vicious when they're jealous, and Bix was 'way over their heads."

"Bill Challis, during this trying period, was his confidant, but it seems that Bix was most happy with Tram. They respected and admired each other, and fitted into each other's schemes."

"I am proud to say that I arranged (that is, intros, modulations, etc.) the first Okeh discs on which they played—*Singin' The Blues*, *Way Down Yonder*, *Comin' Virginia*, etc."

"I also played on them, and I am very proud that Bix once told me that I gave him the best piano accompaniments of anybody who played for him."

Little by little we have been able to build up a picture of this young man with a horn, who, in the opinion of Jack Teagarden, was the most pathetic figure in jazz. We can imagine him surrounded by the unwieldy Whiteman band, finding happiness only in his music and in the cherished companionship of a few sympathetic friends.

That his amazing flow of musical inspiration remained undiminished until the end is proved beyond doubt by his recordings.

Take, as an example, the cornet solo in the Wolverines' *Riverboat Shuffle*. This was waxed in



IN MEMORY OF
LEON BISMARCK
BEIDERBECKE,
Died August 7, 1931

the middle of May, 1924. Exactly six years later came Carmichael's *Barnacle Bill*—and no more spirited Bix solo was ever recorded.

He was a sick man by this time, yet the fire and drive of that brilliant chorus almost pass comprehension.

It is regrettable, in a way, that Bix should be the centre of so much controversy, for one sometimes gets the feeling that those who have passed on are surely deserving of more respect than to have their music torn verbally to shreds by a seemingly endless number of self-satisfied young "authorities."

Someone once asked Muggsy Spanier whom he considered to be the greatest cornet player of all time. "He's dead," came the simple and sincere reply.

Yes, but after ten years his memory is more alive to-day than ever. And may it always remain so.

COMMERCIAL RECORDS

Reviewed by
"CORN"

LEW STONE has stolen a march on all the others by being an exclusive first out (on Decca F.7919) with *The Hut-Sut Song*—A Swedish Serenade, which is America's latest No. 1 hit.

Much of the success of the song is due to the doggerel lyric of its chorus (*Three Little Fishes, Itty-Pitty-Poo, isn't it*), so it's rather unfortunate that the words are not too clear in the record.

You can't blame the recording—it's excellent. The fault is Lew's for having given the singing to the ensemble, though the boys must take their share of the blame for their bad diction.

But that's all that's wrong with the side. Musically it's all you'd expect from such a grand musician as our Lew. And that goes for the very attractive performance of the slow melody, *I Hear A Rhapsody*, on the obverse.

LOVELY MELODY

The first August supplements saw what may be described as the general release of that lovely melody, *There Goes That Song Again*.

Joe Loss does it on H.M.V. B.D. 5685, and HARRY ROY on Regal—Zono M.R. 3507, both coupled with *Beneath The Lights Of Home*, from the Deanna Durbin film, "Nice Girl?"

Carroll's arrangement is rather dull and the record not up to his usual standard. Harry Roy's version is more musically than his melody numbers often are, but my choice lies between Joe Loss' and Gerald's records, with my vote going finally to the latter.

I like Loss' performance and prefer his vocalist's singing to that of DOROTHY CARLESS with Gerald. But the Gerald arrangement and performance are also excellent, and the scale finally goes down in his favour because of the so much more attractive (as regards both tune and treatment) coupling.

Oh, and HURCH has also done *There Goes That Song Again* on H.M.V. B.D. 938, coupled with the maturing hit, *Boa Noite*, from that grand film, "That Night In Rio."

These will send all the girls doodah for a cert., but being a mere man their exaggerated sentiment is a bit too much for me. (By the way, have you realised that *Boa Noite* is almost as much a borrow from Paul Lincke's *Luna Waltz* as *Amapola* is from Lincke's *Amina*?)

Brunswick have just issued JIMMY DORSEY's recording of *I Understand*, a song which at moment of writing is among the first three sheet-music sellers over here, which means among the three most popular songs of the day (03189).

In America the record was not only the most popular of all disc versions of the song, but among the most popular of all records, irrespective of title, on the tens of thousands of juke boxes (nickel-in-the-slot gramophones to you) over there. You'll realise why when you hear the way this grand band plays Toots CAMARATA's fine arrangement, and the singing of BOB EBERLE.

But if anything I preferred the coupling—*When The Sun Comes Out*. In a way, this song may be described as a sequel to the erstwhile hit, *Stormy Weather*. Dorsey's arrangement and performance are quite gripping, and there's plenty of character in HELEN O'CONNELL's singing. Incidentally, Helen came top in the girl-vocalists class in the last popularity ballot organised by "Metronome."

Finally, if you haven't already done so, hear MONTE REY's *Frenesi* and *To-night (Perfidia)* on Columbia F.B. 2603.

This disc came out some weeks ago, before I took over this column, but it's likely to remain in the catalogue for many a long day as the outstanding vocal version of two songs which will live as standard ballads.

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News From The RHYTHM CLUBS

No. 1. High-spot of last meeting was the repeat of Jimmy Cross's B.B.C. broadcast on Joe Marsala, and his rare American records were enthusiastically received. The Jam Session was, as usual, a great success, and the usual array of talent will be present next meeting, when the chief record recital will be given by Bill Elliott. His subject will be Jess Stacy, and will feature many records unheard over here. Sunday afternoons: at 3 p.m., 9, Kingly Street, W.1. There will also be a recital in memory of "Jelly Roll" Morton.

No. 2. Winchmore Hill Club meets on Thursdays at Palmadium Dance Hall at 7.30. August 14 will see a Benny Goodman recital, record competition and a Jam Session. August 21 will feature *How Many Pennies?* by Stanley Wright, and, of course, the usual session.

No. 3. It has been decided to allot the old Manchester Club number, 3, to the new Salford Club, and all members should get in touch with Dave Fields, of 10, Hilton Street, Salford.

No. 3. The last meeting of the Heaton Park, Manchester, Club was notable for an excellent recital on "Tone in Jazz," by Frank Dixon. There was also the usual Jam Session, and the same is promised for the next meeting on August 10, when there will be a Rhythm Intelligence Competition. On August 17 the secretary will talk about Coleman Hawkins, and Bill Elliott's "Classics of Jazz" will be the subject of a recital by J. Rosenzweig. The Club premises are the Heaton Park Assembly Rooms. Start 2.30 p.m.

No. 9. Erdington Rhythm Club meets Fridays at Church House, Erdington, at 7.30 p.m. August 8 will feature a recital by J. Watkins on "Famous Trombone Players," and August 15 will see J. Hocking discoursing on drummers. The usual Jam Session will be a prominent part of each meeting.

No. 22. Next meeting of the Nottingham Rhythm Club will take place at the Imperial Hotel, Wednesday next, at 7.30, when an instrumentalists' evening will be held.

No. 24. Southport Club meets at Y.M.C.A., Eastbank Street, Southport, on Saturdays. More support is needed for Jam Sessions, so instrumentalists should get in touch with the Secretary at 7, Bolton Road, Birkdale.

No. 35. The committee of the Manchester Rhythm Club have decided to form two branches—Manchester and Salford. The new Manchester Club will retain the number 65, and meets at Mamelok's Ballroom, 31, Oxford Road, Manchester, every Tuesday. At the last meeting Pete Kennedy gave a talk on Joe Marsala, and there was an all-star Jam Session.

No. 77. Cambridge Rhythm Club every fortnight at Miller's Studios, Sydney Street, Cambridge. Next meeting on August 15 at 8 p.m., and subsequent meetings on alternate Fridays. Secretary is L. A. Salmon, 46, Blinco Grove, Cambridge.

No. 114. The June 29 meeting of the Bradford Rhythm Club featured Alan Holgate in a *Spot The Tunes* competition, which was won by L. Jones. The band show was provided by Mike Reilly's Pennsylvanians from Halifax, and a welcome interlude was given by some guitar duets by Roy Plummer and Leslie Parkinson. All letters to Alan Holgate, 79, Cleckheaton Road, Low Moor, Bradford.

No. 170. The Barrow Club meets on Mondays in St. Matthew's Schoolroom at 7.15. Benny Goodman was the recital subject on June 30, and a Jam Session was also held. Letters to E. Hoyle, 201, Rathney Lane, Barrow.

Basingstoke.—C. Pember is starting a club here, so Basingstoke fans write to him at 41, Cumberland Avenue, Basingstoke, Hants.

Crosby, Liverpool. Cliff Cunningham is forming a club in this district, and the first meeting will be held on September 3 at Blundellsands Dancing Academy at 7.30. All interested should write to Mr. Cunningham at 65, Coronation Drive, Great Crosby, Liverpool.

Dartford.—Hal Barrett, of 186, Princes Road, Dartford, Kent, intends to restart the Dartford Rhythm Club, and all swing fans should get in touch with him.

Doncaster.—J. Howcroft would like to start a club here, so all letters to 103, Zetland Road, Doncaster.

Maclesfield, Cheshire.—Anyone interested in forming a club in this or the Wilmslow district, please communicate with G. S. Pearce, Norman House, Wrekin College, Wellington.

Joe Loss and his Band have just broken another record. Thanks largely to the efforts of drummer Jackie Greenwood, their contributions to the Musicians' Social and Benevolent Council collecting-box scheme have always been substantial, but their efforts this month have produced the sum of no less than £13 8s.—a record in the whole history of the scheme.