

Melody Maker

INCORPORATING RHYTHM

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KEN JOHNSON TRIBUTE FOR JAZZ JAMBOREE

ALTHOUGH there are still three weeks to run before the 1941 Jazz Jamboree takes place at the London Palladium on Sunday, September 7 (2.30 p.m. to 5.30 p.m.), it is already possible to forecast a sell-out.

Tickets are being snapped up, and anyone who wants to be in on this colossal entertainment

JOE CROSSMAN FOR R.A.F.

THE civilian side of dance music is shortly losing another good man to the Forces when ace altoist Joe Crossman joins the R.A.F. at the beginning of September.

Since his Ambrose-Lew Stone days, Joe has been right at the top of the profession, and now, with Harry Roy and his Band, he is playing as well as ever.

Harry will have a headache in trying to replace him, but if he is as lucky as he has been in replacing his tenor-player, the loss of such a star will be to some extent mitigated.

When Harry found himself wanting a tenor-player, he asked the MELODY MAKER's help, and we put in a story as a result of which Harry got in touch with George Harris, tenor with Johnny Healey's Band at the Palais de Danse, Bolton.

Thanks to the sporting co-operation of leader Johnny Healey, George was released to undertake Harry's broadcasts, and Harry is delighted with him, hailing him as a real "find."

Harry Roy and his Band are broadcasting until the end of August, and then follow with dates at the Pinner Park Empire (September 1); Chiswick (8th); Preston (15th); Middlesbrough (22nd); Blackpool (29th); Coventry (October 6); Keighley (13th); and Hanley (20th).

Pupil Claes and Master Nat Make Exciting Discs

IN its September list, Columbia will include the first of a series of discs whereon Nat Gonella presents Johnny Claes and his Claes Pigeons, compered by Gerry Wilmet.

The angle taken by Gerry is that of master (Nat) and pupil (Johnny) exchanging trumpet blows, and the two numbers first released are "Stompin' at the Savoy" and "How am I to Know?"—titles well chosen to display not only Nat's technique, but also that of Johnny and the grand bunch of boys who are playing with him at the Montparnasse until to-night (Friday).

Adapting their playing to a Ziggy Elman style, using four saxes with rhythm, with Johnny leading on trumpet, they have met with astonishing success here. Most of the top-notch swingsters have hastened to sit in with the band, and more than one star leader has come along to listen to the "sweet rhythm in sincere style" that they have introduced.

At present Johnny is leading Harry Hayes and George Harrison (1st and 2nd altos); Andy McDevitt and Jerry Alvarez (tenors); Tommy Pollard (piano); Carlo Krahmer (drums); Charlie Short (bass); and Benny Lee takes the vocals.

These will be heard in the Radio Rhythm Club programme on August 25 from 9.20 till 9.45 p.m.

should apply immediately for tickets to Reg Knight, Musicians' Social and Benevolent Council, 27, Rupert Street, London, W.1. (Telephone: Gerrard 6096.)

As already announced, the attractions definitely fixed include Joe Loss and his record-breaking Orchestra, and the Feldman Trio, which will bring into the public eye the fantastic seven-year-old Kid Krupa, Victor Feldman.

Negotiations are also proceeding apace for the pick of this country's dance bands, and as soon as arrangements are definitely completed, these will be announced in the MELODY MAKER.

KEN'S BOYS

One most interesting scheme which is being worked on is that, as a tribute to the memory of a bandleader whose passing is mourned by the whole profession, the boys of Ken Johnson's broadcasting band re-form themselves for the occasion and give a show.

Clarinetist Carl Barritau is the leading light in this idea, and it is hoped that it will be possible to gather all the boys together for such a great tribute.

In all, from ten to a dozen of Britain's leading bands will definitely appear at the Jazz Jamboree, and application for tickets should be made immediately to avoid disappointment.

BIG BOTTLE-PARTY DRIVE

THE drive against London's bottle-parties and night clubs under Defence Regulation 42 C, which came into operation in July, 1940, had another dramatic chapter added to its history last week, when a further swoop was made.

Since the introduction of this measure, no fewer than thirty-four premises, including thirteen bottle-parties, fourteen unregistered clubs and seven cafés, have been closed.

Among those most recently affected are the Montparnasse Restaurant in Piccadilly, which loses its licence; the Cotton Club and Chez Nina in Denman Street, and the Beach Club and Rhythm Club in Wardour Street, which have been closed down.

This Rhythm Club has no connection whatsoever with the Rhythm Clubs which are affiliated to the MELODY MAKER.

GONELLA JOINS PIONEER CORPS

JOINING the Pioneer Corps, No. 6 Training Centre, on Wednesday next (20th), is ace swing trumpet player, Nat Gonella.

There is little doubt that the Centre's Dance Band, already including ex-Henry Hall altoist Jack Halsall, and Gloria Brent's brother on piano, will lose no time in co-opting Nat's services, and thereby greatly increase its chances of a broadcast in the very near future.

Nat's trumpeter brother, Bruts Gonella, at present in the Navy, where he has found plenty of demand for his playing, is shortly transferring to the Royal Marines as a bandsman, and is greatly looking forward to joining these fine musicians.

Best of luck, Nat!

MONTE REY LEAVES JOE LOSS

(Who Sox Bolton Record With £2,400 Week)

AN OUTSTANDINGLY SUCCESSFUL PARTNERSHIP, CONCERNING TWO OF THE BEST-KNOWN FIGURES IN THE BUSINESS, WILL COME TO AN END VERY SHORTLY WHEN MONTE REY, THE FAMOUS VOCALIST, WILL LEAVE JOE LOSS'S BAND AND STRIKE OUT ON HIS OWN IN RESPONSE TO THE INNUMERABLE OFFERS WHICH HE HAS RECEIVED TO STAR IN VARIETY AS A SOLO ACT.

At present Monte is scheduled to open his new venture on either September 8 or 15. In the meanwhile, he will be carrying out some extensive rehearsals, and in this connection it is interesting to note that he has not, as yet, finally decided on the pianist who will accompany him in his act.

PIANIST WANTED

Here is a good opportunity for a first-class, modern-style pianist doubling accordion. Those who feel that such a job would be within their capabilities should get in touch with Monte in town, c/o Leslie Macdonnell, of M.P.M. Agency, at 199, Piccadilly, London.

In a sense this break was inevitable, although to the thousands of admirers of Joe Loss's band it will be greatly regretted. Monte is unique in the dance-band world. He can justly claim to be the only vocalist who is a highly-trained operatic singer who has made himself capable of singing in a "commercial" manner, and who, unlike most straight singers, has a real, pulsating sense of rhythm as well.

Never has there been a time when a really great singer of modern and popular songs has been so certain of an enthusiastic reception in variety, and, although Monte is desperately sorry to be leaving such a grand trouper, and such a complete and established success as Joe Loss, there comes a time in every musician's life when the urge and opportunity to set out on his own become predominant.

If Monte Rey is at the very height of his popularity, as it seems certain he is, there can be no possible doubt that Joe Loss, too, has lately reached a quite dazzling peak of popular success.

BOLTON FIGURES

Recently all attendance records were broken at the Lido Cinema, Bolton, when Joe Loss and his Band appeared there, and actually played to £2,400 in a single week!

The Sunday before he opened this triumphant Bolton week, Joe played to no less than 3,019 people at the Winter Gardens Theatre, Morecambe, for the evening concert.

Following Bolton, Joe has played Blackpool, and is now going great guns at Southport.

Geraldo Leading 50-Piece

GERALDO figures in a mammoth role on Sunday (17th), when he will appear, with a 50-piece orchestra, among the star attractions at a super Albert Hall concert. Geraldo will play the accompaniments for Gracie Fields, but, in addition, his band will be featured in several ways; in playing its own impeccable style of music; in accompanying other artists; and, finally, in a terrific performance of the "Rhapsody in Blue," in which the piano parts will be played by those ace Viennese pianists, Rawitz and Landauer.

Those who have been fortunate enough to obtain tickets will also hear the massed bands of the Brigade of Guards, Anlan Young (baritone), Joan Hammond and many other artists.

Fifty-five minutes of the programme will be broadcast from 7.20 to 8.15 p.m.



British dance band enthusiasm in war time. The crowds at the Lido, Bolton, when Joe Loss not only broke all records here, but smashed his own record for takings since the band has been on tour. The total number of paid admissions was 25,480, and advance bookings before the band opened amounted to £1,200. Special police had to be engaged to control the crowds.

COUNT BASIE IN THE NEWS

TO the amazement of his fans, Count Basie has made it known, through his managers, that he will not book any band engagements during the month of October, as this period has been set aside for a lecture tour of leading American colleges and universities.

Count has delivered several addresses on jazz before, including one before the student body at Washington University under the sponsorship of a head of the physiology and anthropology departments!

'GOODWILL AMBASSADOR'

In his tour as "good-will ambassador" for hot jazz, which will take him to Yale, Harvard, Princeton, Cornell, Columbia, California and other State universities, Basie will illustrate his talks with musical demonstrations by Buck Clayton, Tab Smith, Buddy Tate and the rhythm section.

What will happen to the full band during that period remains to be seen. If plans to put Count into Cafe Society materialise, maybe the lecture tour will be tactfully dropped.

Another unique event which put Basie in the news this week was the release on parole of 27-year-old Clinton Brewer, who had spent the last nineteen

years in jail for murdering his wife.

An ardent bass player in the prison band and amateur composer, he had sent several compositions to Count, one of which ("Stampede in G Minor") the band recorded.

So much publicity resulted that Brewer was promised a job writing for Basie if his parole could be arranged. Under the protection of John Hammond and the Count, this unusual addition to the jazz world has started a new life.

Ros's Airings

THE steady growth of the rumba public in this country is not a little due to the efforts of Edmundo Ros and his boys, now playing at Martinez Spanish Restaurant.

This band, recently contrasted with Jack Payne in the same programmes over the air, makes two more of its solo airings when they go over the Home Service wavelength on August 21 and 28 between 6.45 and 7 p.m. from the Restaurant.

Prior to this, listeners will today (Friday) hear Edmundo himself present a series of records illustrating Caribbean Rhythms on the Forces programme from 10 till 10.30 p.m.

F & D's ORCHESTRAL CLUB FIRST PARCEL CONTAINS

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I YI, YI, YI, YI

From the Film "THAT NIGHT IN RIO"

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I Shall See You To-night (Waltz)
The Road That Leads To Home

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You Don't Have To Tell Me, I Know (Waltz)
The Johnson Rag

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M.M. 16/8/41

PIANO POINTERS

MOST piano players—and all jazz enthusiasts, in fact—like to play the Blues. They know that the Blues is the foundation of all jazz.

Ravel, in his *Violin Sonata*, even called one movement *Blues*, and, without taking sides on the Gershwin question, George did what I thought was quite a neat job in his *American in Paris*.

But the plain Blues, without harmonic frills, is the real basis of it all, and, although most of you who play in dance bands have not much opportunity of playing the Blues on the job, I know you like to get together with your fellow instrumentalists and give out chorus after chorus of the old 12-bar Blues.

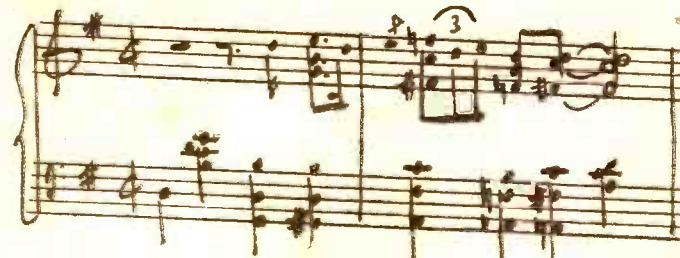
And there is no doubt that extemporising on a purely harmonic basis—as one does in the Blues—is a very valuable training. It is also the test *par excellence* of the improvisatory powers of a player. When you hear an instrumentalist play the Blues, his powers of phrase-making are immediately apparent.

I want you all to try your hand at a Blues piano solo, and, taking a leaf out of the book of the colleague who conducts the weekly arranging article, I also offer a prize of 5s. to the reader who sends the best Blues piano solo in to me.

I will set a time limit for this and take August 23 as the closing date. So that gives you a week to write your solo and send it in to me. Mark your envelope "Piano Comp."

Now I am not going over the harmony of the Blues. You ought to know the simple harmonies which comprise the 12-bar Blues. In order to unify the competition I ask you all to write in the key of G Major. Don't forget—in G Major.

The example this week is what I think an intriguing Blues phrase which I recently heard on a record. Note particularly the first chord of bar 2.



KUNZ FIT AGAIN AFTER HAND INJURY

THE spectre of ill-health has overshadowed the activities of Charlie Kunz, the popular variety and broadcasting pianist, for several months past.

Charlie has now commenced a fresh variety tour, but up to a short time ago he was in the medico's hands, and was, in fact, out of the profession for 14 weeks on account of an operation to his left hand.

This, it should be explained, had nothing to do with any recent accident. It was the result of an old injury, incurred in no more lethal occupation than gardening, right back in the *Chez Henri* days.

An operation was performed then, but a second one recently became necessary. This operation was a lengthy affair, and Charlie says it will be six months before his hand is absolutely 100 per cent. normal again, although, fortunately, his playing is not now affected, providing he does not spend too many hours at the keyboard.

Now Charlie is back in harness and carrying out a very full programme. After recommencing stage work in the provinces, he was at Finsbury Park last week, and this week is playing New Cross Empire. His future dates will include Coventry, Blackburn, Northampton, etc.

The period that has elapsed since Charlie appeared in London has made little difference to the type of stage show he is putting over. As ever, his act consists simply in the playing of a great variety of new and old numbers, in some of which the audience is invited to join in the chorus.

Charlie is hoping to work in some more broadcasts shortly, when engagements permit. In the meanwhile, he has been continuing his recording for Decca.

In some of these discs he has the assistance of a small band, included in the usual personnel of which are some of his old corner-men, with Tommy Blades (drums), Ernie Penfold (guitar) and Frank Davis (bass). Norman Cole is on violin.

NORTHERN GOSSIP by Private JERRY DAWSON

CONGRATULATIONS to noted Manchester saxist and band leader Alf Kay, who, on Saturday last, at Holy Trinity Church, Failsforth, took unto himself a wife in the person of charming Miss Joan Parker, who hails from Old Trafford.

Alf is on aircraft work these days, but still manages to keep his band working Saturdays at the Plaza Ballroom, Manchester, with a combination nine strong. All the very best, Alf, to you and the missus.

Sorry I am a little late with the details of the Manchester A.F.S. Dance Band's broadcast, which I promised you in my last notes.

It was actually on Wednesday last in the "Under Your Tin Hat" programme at 4.30 p.m. I hope some of you at least were able to hear the broadcast.

Spending most of its time playing for war charities in Leeds and district, the Celestial Orchestra (!) is raising quite an amount of much-needed cash these days. A band with a somewhat experimental instrumentation, it plays both straight and dance music, mostly from special arrangements which its construction necessitates.

Led by a Mr. Naylor on violin, the line-up reads: Miss Alma Hicks (violin); Mrs. Humphreys and Miss Hilda Dyson (mandoline); Les Hudson, Miss Joyce Addy, Miss Betty Brownbridge (accordions); Norman Willett (trumpet); Miss Joyce Holroyd (piano); and Roland Hodson (drums).

Another old friend in ex-Mecca band leader Jack Mercer writes to tell me that he is still doing a little dance band work in addition to his present daytime job on war work.

He is currently busy with a four-piece outfit at the Adelphi Ballroom, All Saints, Manchester.

Writing from the wilds of Welsh Wales, Johnny Jeffries tells me of an R.A.F. Band which he leads at his station. He is fortunate enough to be able to run a 10-piece combination which is a very welcome part of the unit—the boys being in a somewhat isolated spot which, to me, brings back many memories of happy peace time holidays.

With Johnny leading from piano, the rest of the boys are: F. Watson and C. Emmons (trumpets); R. Bonwick and D. Jones (altos); J. Belsham (tenor); H. Smith (guitar); J. Hart (bass) and Gus Miller (drums).

A couple of weeks ago the Lido Cinema at Bolton turned over for a week to variety with a strong bill headed by none other than Joe Loss and his Band.

Naturally a pit orchestra was required for the week and, difficult as it was to recruit this, it was more difficult still to find a suitable M.D. until manager Bernard Woolley had one of his habitual brain-waves, with the result that when I popped in to see Joe and the boys you could have "knocked me down with a fever" when I spotted our old friend Eddie McGarry conducting the boys in the pit.

It was a great tribute to Eddie's musical ability, that in spite of the strangeness of his surroundings he carried out his job competently and well, and was strongly complimented by the artistes for his assistance in putting over the acts.

By the way, I would be very glad to hear from any bands working around Chester and district. If any leaders or musicians in this district should read these notes, please drop me a line, telling me what you are doing and where you are playing these days, to my home address: 8, Sifton Road, Archer Park, Middleton, Manchester.

You'll find out why shortly.

Pursglove Plays Big U.S. Ball

A DISTINCT honour was recently accorded the busy London violin-leader, Reg Pursglove, when he conducted the orchestra of a London R.A.P.C. detachment in the presence of the American Ambassador, Mr. John Winant, and Mrs. Winant.

The occasion was a dance and cabaret given for the entertainment of American Marines in London, with prominent figures of both British and U.S.A. Forces present.

Thanks partly to the spare-time coaching of Reg Pursglove, the band of this London R.A.P.C. unit is in a very strong and active state, in demand for many regimental functions. A while back, however, it looked as if the band would be broken up.

It is due to the efforts of Lieut. Murray that it has been kept together. The lieutenant hit on the excellent idea of getting Reg Pursglove to rehearse the band, and direct it for this important American Marines' dance.

Reg Pursglove's other activities these days are centred in the direction of Meurice's (Quaglinos) Restaurant, where he leads his own five-piece combination. Among the boys are Cyril Juchau (piano), Sid Hellier (accordion), and Harry Poster (saxes).

Reg Pursglove has at least three broadcasts during the month of August with an augmented band. The first of these, on August 13, will already have been heard by our readers when these notes appear; two of the remaining broadcasts are on August 22 and August 31.

Reg is featuring a new croonette, Irene Fields, his latest discovery, who will be singing with him regularly in future. His ambition now is to fix up some regular recording sessions with his broadcasting band.

ARRANGING AXIOMS

AT the time of writing, of course, it is too early for me to comment on the entries received for the competition, although I hope to give these next week. So, in this article, we can go a step farther about introductions and discuss solo intros, as against the concerted type.

The obvious solo intro., especially in small bands, is that in which the piano takes, say, four bars and then the band comes in for the first chorus. In many bands this is done so often that it becomes almost nauseating.

But, if alternated with other types of solo intro., then it is very effective. For solo intros, you can use the trumpet, clarinet, violin, tenor, trombone, alto and vibraphone.

I particularly like a solo intro. featuring the vibres in a fast number, but for slow tunes, of course, it can be equally effective.

First, you must fix the harmonic progress on which your intro. is to be based. Choose a progress which leads naturally to the dominant of the key in which the first chorus is pitched, and build your melodic line on it. You can, of course, take a phrase from the number itself, and this is often done.

I am taking the phrase I used for the competition and building up a solo intro. on it. This you will see in Ex. 1, and it is very simply scored for trumpet with sustaining saxes. Now, you can alter the time values and give the phrase a more rhythmic lift.

In Ex. 2 I give you a solo clarinet intro. without any rhythm. This is effective, but it is generally advisable to use some rhythmic accompaniment. The guitar here, for example, would be most suitable.



RHYTHM CLUB NEWS

No. 41. The Leeds Club is increasing its membership so fast that Founder Secretary P. Littlehales has resigned owing to pressure of work. The new secretary is Jack Fields, 35, Somerville Green, Crossgates, Leeds, to whom all letters should be sent. The next meeting is August 17, when R. Dickenson will talk about Henry Allen, and the usual Jam Session will follow.

No. 151. The progressive Dewsbury Club has had two successful meetings lately, with new members coming from Wakefield and Barnsley. Good recitals were given by Ronald Wraith and Donald Wrigley, while Cliff Foster's Swingette gave a fine band show. The chief attraction next week is "Jazz Religion" by Vernon Thornes, and, of course, the Jam Session. On Sunday, August 24, the history of New York's Cafe Society will be unfolded by V. Thornes. All coms. to Secretary, at The Gables, 172, Wakefield Road, Dewsbury.

No. 166. Next meeting of the Rotherham Club is on Wednesday, August 20, at the Park Hotel, D. F. Gallimore will talk on "Boogie Woogie," and there will be a Jam Session. Sec. A. Rippon, 7, Cowrakes Lane, Whiston, Rotherham.

No. 174. The newly formed Putney Club has got off to a grand start, and members have heard some excellent recitals as well as fine Jam Sessions. Bud Freeman will be the recital subject on August 21, and "What's Yours" on August 28. Letters to Secretary, Don Morley, 2, Swift Street, S.W.6.

No. 175. All meetings of the Streatham Club will in future be held at White Lion Hotel, High Road, Streatham, Thursdays, at 7.30 p.m.

Rex Harris will be the attraction on August 21, and his recital on "Chicago Style. Then and Now," should be well worth hearing. Letters to Roy Hardy, 13, Northanger Road, Streatham.

N.W.3 Group. On August 15, at King of Bohemia, High Street, Hampstead, at 7.30, members will hear Queens of Jazz—No. 2—Billie Holiday, and the latest records reviewed by "Thoebe." Jam Session as usual, and that goes for August 29 also, when Alan Black will present a recital on Red Norvo, and Eric Preston says, "Sorry I Was Wrong."

Woolwich. R. Farley, of 59, Westdale Road, S.E.18, is starting a Club in that district, and the first meeting will be held at Shornells, Brampton Road, S.E.2, on August 28. All interested should go along or else write to Mr. Farley.

Derby. Peter Poynton, of 77, Belper Road, Derby, is hoping to form a Rhythm Club in that district, so all interested should get in touch with him.

Drummer F. G. Tracey, now in the R.A.F., wants the band boys in Essex to know that he is available for two night dates a week. With him are an alto and pianist who would also like to sit in some time with the boys.

On behalf of his colleagues, Pte. F. Eckersall, of the Pioneer Corps, asks if anyone can spare an old battery wireless set or portable gramophone to help cheer them up, as they are five miles from the nearest entertainment, and there are no services running to take them there. They are starved for jazz, and would shower blessings upon any noble reader.

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47 OF HOBSON'S 60

New Swing Discs Reviewed

by
EDGAR JACKSON

E.M.I. took over the American Brunswick concession from Decca—

EDDIE CONDON AND HIS ORCHESTRA.

****The Eel (Freeman) (Am. Brunswick B14193) (Recorded 1933).

****Home Cooking (Condon) (Am. Brunswick B14196) (Recorded 1933). (Parlophone R2807—3s. 8d.)

14193—Pee-Wee Russell (clart.); Bud Freeman (tenor); Max Kaminsky (tpt.); Floyd O'Brien (trmb.); Alex Hill (pno.); Eddie Condon (banjo); Arthur Bernstein (bass); Sidney Catlett (drums).

14196—As above, except Joe Sullivan (pno.) replaces Hill.

RHYTHM MAKERS.

***Yellow Dog Blues (Handy) (V. by Billy Banks) (Am. Brunswick 12121) (Recorded 1932).

***Yes, Sub! (Razaf, Dowell) (V. by Billy Banks) (Am. Brunswick 12122) (Recorded 1932).

(Parlophone R2810—3s. 8d.) Jimmy Lord (clart.); Pee-Wee Russell (tenor); Henry Allen (tpt.); "Fats" Waller (pno.); Eddie Condon (banjo); Jack Bland (gtar.); George "Pop" Foster (bass); Zutty Singleton (drums).

DUKE ELLINGTON AND HIS ORCHESTRA.

****Baby, When You Ain't There (Ellington) (V. by Cootie Williams) (Am. Brunswick B11224) (Recorded 1932). (Parlophone R2813—3s. 8d.)

Ellington (pno.) with Johnny Hodges (alto); Harry Carney (clart.); Barney Bigard (baritone); Freddie Jenkins, Albert "Cootie" Williams, Artie Whetsel (tpts.); Joe Nanton, Juan Tizol, Lawrence Brown (trmps.); Fred Guy (gtar.); Wellman Braud (bass); Sonny Greer (drums)—which is coupled with:

DUKE ELLINGTON AND HIS ORCHESTRA.

****It Don't Mean A Thing (Ellington) (V. by Ivie Anderson) (Am. Brunswick B11204) (Recorded 1931).

Personnel as above, except delete Lawrence Brown.

THESE Parlophone re-issues will not be listed in the supplements until, respectively, next October, November and December, but they are already obtainable to order through all Parlophone dealers.

And, to complete the 47 of the 60 titles which are available for release in this country, Brunswick hope to issue, under No. 01985, as soon as they can get the master from America—

"SLEEPY JOHN" ESTES

(Blues Singer).

Drop Down Mamma (Recorded late 1930's).

Married Woman's Blues (Recorded late 1930's).

MANY of the 47 available sides you will know about, since they have been available here in some cases for years. But it may interest you to have, to add to the reviews which Hobson gives of all the 60 sides he recommends, a brief preview of the titles which have not previously been issued here, and of those which are being re-issued but which you may not have heard owing to the long time during which they were not on sale here.

CHAMBER MUSIC

The Goodman sides are the only Trio and Quartet performances recorded by Victor which have not previously been released here. As Hobson says, they may fairly be described as the "chamber music of jazz."

"S'wonderful" is the better side. Wilson's piano and Hampton's vibres are the acme of easy, tasteful swing. Goodman plays simple, sensitive clarinet, and Tough's neat drumming is, as Hobson says, worth noting.

"I Must Have That Man" is not quite so inspiring. For one thing, it hasn't the benefit of Hampton, and Tough isn't so good. But Wilson's piano is again a high-spot, and Goodman's clarinet at least musically.

The Eddie Condon version of "The Eel" is the original one, which, with Bud Freeman's classic performance, rightly created a sensation when first issued. It's a sequence of grand solos in fast tempo, and if you want to know what swing really is, hear this rhythm section go.

"Home Cooking" finds the same group (except for Joe Sullivan in place of Alex Hill) playing the blues at a medium blues tempo.

It's another procession of swell solos, with the group as a whole showing that relaxed, easy drive that one so seldom hears in these days, when so many people are forgetting the real meaning of jazz in an attempt to do something different just because it is different.

BAWLING THE BLUES

Handy's "Yellow Dog Blues," by the Rhythm Makers, is nothing to do with the kennel department. "Yellow Dog" is the Negro's name for the Yazoo Delta. Billy Banks bawls appropriately this typical blues ditty. But as in the coupling, a sort of comedy song once popular in Negro minstrel shows, it's the fervent gin-mill performance by the mixed black-and-white outfit that is the outstanding feature.

Although not one of their best known, the medium jig tempo "Baby When You Ain't There" is one of Ellington's best records. It has grand moments of Hodges, Bigard, Nanton, and the sax team, not to mention the quaint vocal by Cootie, to add to a tune and treatment which are typical of jazz in its best and most characteristic forms.

The American coupling was "The Mooche," which Hobson mentions as one of his 60 examples. But as this is already available on Brunswick 01235, Parlophone have used the other side of this re-issue of "Baby" to re-issue Ellington's "It Don't Mean A Thing." No one is likely to complain about that.

Sorry I can't tell you anything about the "Sleepy John" Estes sides, but I've never heard them.

THE RADIO RHYTHM CLUB IMPROVES—by "DETECTOR"

AFTER my outburst against the Radio Rhythm Club last week, I must in common fairness say that the meeting on Wednesday, August 6, showed at least a glimmer of the imagination which the postbag has been telling me all too clearly jazz listeners throughout the country are demanding.

About boogie-woogie, it took the form of what the *Radio Times* described as "A Talk with Illustrations at the Piano by George Shearing."

Actually, however, it went a little further than that.

In addition to a commendable amount of honest-to-goodness information provided by Shearing in reply to questions asked by Harry Parry, we were treated to some first-rate records.

One of these gave us a chance to hear one of the earliest and most notable of all boogie-woogie pianists, the coloured artist Jimmy Yancey. Yancey has made quite a few records, but so far none seems to have been issued over here.

The others were Cleo Brown's "Boogie Woogie" (Brunswick 02037); Albert Ammons' "Boogie Woogie Stomp" (Brunswick 02187); the Meade Lux Lewis-Pete Johnson-Albert Ammons piano trio's recording of "Boogie Woogie Prayer" (Parlophone R2649); Meade Lux Lewis' "Honky-Tonk Train Blues" (Parlophone R2817); and Tommy Dorsey's "Twilight In Turkey" (H.M.V. B8596) and "Boogie Woogie" (H.M.V. B8854).

TWO COMPLAINTS

Taken all round, I've only two complaints to make about the broadcast.

Firstly, it omitted entirely any mention of the origin or history of boogie-woogie or the artists responsible for its creation and development.

Actually these points were adequately covered in an article by Ken Williamson (Incidentally, *Melody Maker* North-Eastern representative), which, with a startling burst of enlightenment, the *Radio Times* was enterprising enough to publish on page 6 of the issue dated August 1.

But the broadcast failed to make any mention of this article, and many listeners must consequently have been left with the impression that the absence of any "biographical" details of this interesting by-road of jazz was a serious omission.

Secondly, the script was pretty crude, to the extent that many of Parry's questions were merely clumsy leads for obvious answers.

But I suppose it's too much to expect everything at once, and whatever its faults may have been, this airing was a healthy step along a road which one hopes the B.B.C. will enable the Radio Rhythm Club to travel to a greater extent and more frequently than it has in the past.

It is a sad sidelight on the activity—or should I have said inactivity—of the B.B.C. that nine weeks out of ten I have to write about the Radio Rhythm Club as the only broadcast providing anything worthy of the serious consideration of jazz enthusiasts.

And as this isn't a tenth week, we now have to pass on to what, for the sake of politeness, I will call "popular" jazz.

One of the brightest moments here was provided last Sunday morning by Geraldo, when he broadcast a new composition by drummer Maurice Burman entitled "Soft Shoe Shuffle."

Outwardly this is just a tuneful little swing opus, consisting of three choruses scored up in simple, modern style. But those who understand even only the more obvious subtleties of jazz won't need me to point out to them the style with which the phrases are constructed or the enlightened ideas in the orchestration.

MECHANICAL

The band's performance was at times a little mechanical, especially in the first chorus by the reeds, but Harry Hayes' solo alto was grand, and Burman's easy drumming was a tower of strength in the rhythm section.

I suggest you send this composition over to Ellington, Maurice.

Next best thing of the week has perhaps been Peter Yorke's Concert Orchestra.

The great thing with bands of this type is to know how to dress up the tunes attractively without overdoing it. Undoubtedly this is one of the things which Peter knows how to do.

RHYTHM CLUB BALL

THERE has been a great demand for tickets for the Rhythm Club Ball at Watford Town Hall on Thursday, August 28, and to the list of attractions already announced must be added the name of Ambrose, vocalist Doreen Villiers and sensational guitarist Laurence Cason, both appearing with Harry Parry and the Radio Rhythm Club Sextet.

A great line-up of stars is promised for the Jam Session, and an item of interest is the magnificent souvenir booklet that will be on sale during the evening. Packed with interesting items for rhythm fans and contributions from Ray Sonin, Leslie Perowne, of the B.B.C., and Wally Moody, of E.M.I., plus messages from the leading rhythm clubs, it will be in great demand.

Tickets at 3s. 6d. may still be obtained from Bill Elliott at 506, Kensington Close, W.8, and don't forget the special tickets at 7s. 6d., that include coach transport there and back, as well as admission to the ball.

AIR SHOWS FOR THE FANS

RHYTHM fans should make a point of being at home on Sunday (August 17), from 12.30 p.m., when a programme of dance music, played by "Frankie Weir and his New Style Rhythm" will be featured in the Forces programme.

The instrumentation of the band will be four saxes, trombone, and rhythm. Among the sax players will be Aubrey Franks, the phenomenal tenor sax modernist; and Carl Barritau, the sax and clarinet star.

Frank Weir himself will play solo clarinet in addition to his work of directing the whole band. Ted Heath, ace-high master of trombone technique, tone and style will be featured. The band will also include Jack Penn, stylish pianist from Canada, Don Stuteley on bass, and that young player who is rapidly finding the limelight, Bobby Midgeley, drums.

Arrangements for this ambitious broadcast are by Bruce Campbell, Paul Fenoulhet, Jack Penn, Stan Bowsher, etc.

Frank Weir, by the way, has now ceased to play with the Hatchett's Quintette, finding that the demands on his time for free-lance broadcasts and sessions are too great to allow him to do justice to a regular job.

TO-DAY (Friday) at 5.30 p.m. on Forces, Eric Winstone brings to the microphone his largest ensemble yet in a new radio feature titled *Film Fanfare*.

Steadily following a policy of gradual augmentation during his three years of broadcasting, he has finally built up his original quintette into a twelve-piece.

Although still retaining the accordion tone-colour associated with his name, Eric has now added strings to the band, and the new line-up reads as follows: Oscar Grasso, David Java and Len Lees (violins); Vic Parker, Reggie Manus and Jimmie Robertson (accordions); Ron Selby (piano); Joe Nussbaum (bass); Frank Deniz (guitar); Roy Marsh (vibraphone); Alan Kane (drums and vocals); with Julie Dawn also singing.

Fiddles have also recently been added to his Regal Zonophone sessions, and striking proof of this young bandleader's rapid rise in popularity is shown by his forthcoming air dates.

These include *Film Fanfare* at 5.30 p.m., August 15; guest artist in "Sunday Matinee" at 2.30 p.m., August 17; "Monday Night At Eight" on August 18; and "Music While You Work" at 10.30 a.m. on August 20.

IN the "M.M." of March 2, 1940, "Mike" reviewed what he described as "the most interesting and intelligent book on jazz" he had read.

It was Wilder Hobson's "American Jazz Music."

Although it was bound in England (which explains its English fly-leaf) the edition was printed in America. Only a limited number of copies was made available here, and they were soon snapped up.

I am pleased to be able to tell you, however, that within the next few weeks, or possibly days now, Messrs. J. M. Dent and Sons will be publishing a reprint at. I understand, the reduced price of 7s. 6d.

I would go one further than "Mike," and say that the book is the greatest explanation of jazz that has ever been written.

But I mention it this week not so much to tell you that, because it's hardly the job of a record review column to criticise books, but because one chapter of the work is devoted to some thirty gramophone discs (sixty sides) which author Hobson recommends as outstanding examples of jazz to those wishing to study the subject progressively.

H.M.V. RECORDS

Thanks to the co-operation of the English recording companies, who have, as necessary, issued or re-issued records specially for the occasion, 47 of these 60 records are to-day available in this country.

H.M.V., for instance, have released in their Special List (records from which can be ordered through any H.M.V. dealer) —

BENNY GOODMAN TRIO

***I Must Have That Man (Fields, McHugh) (Am. Victor OA025877) (Recorded 1938).

BENNY GOODMAN QUARTET

****S'wonderful (Gershwin) (Am. Victor OA025879) (Recorded 1938).

(H.M.V. B9166—3s. 8d.) 025877 — Goodman (clart.); Teddy Wilson (pno.); Dave Tough (drums).

025879—As above, plus Lionel Hampton (vibres).

PARLOPHONE have re-issued the following titles, which were originally on Brunswick, but had to be withdrawn when

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BRAND'S ESSENCE

PUTTING a fillip into Durban's night-life are two English boys and three South Africans who are telling the residents of this premier S.A. holiday resort exactly what swing is all about.

The two English boys are former well-known London gigster, pianist ERNEST KEEVILL, who did a lot of work with Jack Kemp, and swing trumpeter FREDDIE WORTHINGTON, from the Streatham Ice Rink, Locarno, Holborn Restaurant, etc.

And it began when they met aboard the vessel that was taking Ernest out to South Africa last year to help keep the Empire air-planes open for a well-known Civil Aviation Corporation.

Inevitably, they formed a scratch band and amused their fellow-passengers all the way, and then stepped ashore to sample Durban's night-life.

In Ernest's words, "Freddie and I, who had been used to the five that can be heard at a Selmer Swing Concert, or at the various Rhythm Clubs, found the music far below the general standard. It seemed to lack a definite sense of rhythm, and to put it very plainly, was utterly lacking in guts."

Thereupon they decided to get a "shop" somewhere and show the natives what was what, and began with a few gigs with the same scratch band as had played aboard. Immediately people began to take notice, and two months later they were engaged by Harcourt's Hotel, one of the classiest places within easy reach of Durban.

They were here an instant success, and when, early this year, they were joined by Bunny Swart on bass and Bertie Hobbs on alto and clarinet, the band very definitely became a number one swing outfit.

For Bunny and Bertie have been playing together now for over 12 years. Bunny beginning as a banjoist. In fact, he, LEN FILIJS, and Peter Maurice ace JOE BRANNELLY, were all pals together in Johannesburg, all keen banjoists, and practising together for hours on end.

All three of the boys turned pro, changing to guitar as the twangy tones of the banjo were replaced by the former's mellower tones. Joe and Len came to England and made good, while Bunny stayed in Africa, eventually changing from guitar to bass.

Hobbs is one of Africa's premier alto stylists, whilst drummer Ghis Walker has had

15 years in the profession, although he's still only 26.

Keவில், too, started young, first as a vocalist with a stage band at the age of 10, prior to which he had been studying the piano for five years. Getting his first taste of dance music in 1930, he went on to develop his own style, formed his own band at 16, and so succeeded that he and Jack Kemp, also working the same area, agreed to share out the gigs between them.

Since arriving in South Africa he's made four solo broadcasts, and on June 16 this year the band had its first airing of what will undoubtedly prove to be a long series.

Ernest tells me that there are several boys whom you all know out in Africa with him at present. Playing in Johannesburg are Drue Page and Con Lamprecht, whilst Vic Davis, brother of Ivor Davis, is running a successful outfit at the Roadhouse, Durban, with a line-up that includes Martin Smuts, brother of famous Pat Smuts. At the Del Monico, Cape Town, is Jimmy Clarke, whom thousands of you must have heard at Lyons' Corner House.

And, a week or two before he wrote to me, Ernest and the boys were approached in Harcourt's Hotel by a fellow who asked them to play *Down By The River*. They did, and were astounded at the way he took the vocal. They asked him his name. He told them he used to sing with Joe Loss.

Yes, it was CHICK HENDERSON.

It certainly is a small world.

Home on seven days' leave, guitarist ROY PLUMER, B.B.C. recitalist and duettist with Emile Bibobi, and now member of No. 6 Training Centre, Pioneer Corps, Band, dropped in with news of his own further broadcasts and the possibility of this band going over the air in the near future.

And the fact that NAT GONELLA reports for duty at this centre on Wednesday next will undoubtedly favour their chances, for his inclusion in the band is a sure bet.

Meanwhile Roy, who has also been working in connection with the newly formed Educational Corps, on behalf of which he is due soon to give a number of recitals, hopes to get in some playing around the clubs before his leave expires. He spent most



by PAT BRAND

A VISIT from former Isle of Wight drummer Bert Dean, home on leave last week from Iceland, brought news of how the British Army of Occupation keeps warm feet in a cold climate.

Constituting what is virtually the official British dance orchestra of the men serving up there, a ten-piece combination comprised of musicians selected from various units all over the island has for some months past been both broadcasting regularly from Reykjavik and touring isolated outposts. The photo above shows the band in the studio just before a broadcast.

Led by former Debroy Somers' pianist, arranger and violinist, Edwin Bravden, it is known as the Iceland Forces Orchestra and is made up of Basil Quesled, former South Coast pro, on piano; Don Donaghan, from

London, on guitar; Bert Dean on drums; Arthur Scott, who toured England with Coleman Hawkins during the latter's visit to this country some years back on bass; Sergt. Clements, former Billy Merrin man, on first tenor; ex-Teddy Joyce altoist, Jimmy Stackini; second altoist Jack Halliday, from Glasgow, who is reputed to have found Tommy McQuater and George Chisholm; and three Durham boys, Ronnie Eccles, Jack Adams (first and second trumpets), and Charles Gillan on trombone.

Vocals are taken by Reg. Wally and by an Icelandic-American girl discovery, Pat Gordon.

This line-up is augmented for broadcasting, of which they put over three programmes a week, including two speciality sessions—"Ivory Interlude" and "Roadhouse." They were also responsible for the music in last year's pantomime devised by the Iceland troops.

evenings of his last leave sitting in with Don Marino Barretto down at the Conga, so here's wishing him equally pleasant jamming this time.

And, by the way—what about some duet discs with Emile Bibobi some time, Roy?

The door of the saloon-bar of a certain hostelry burst open and two breathless individuals dashed panting to the bar. The barman leapt to attention, one hand ready upon the pump lever. "Yes, sir?"

"Er—have you by any chance such a thing as a bow tie?"

Yes, it happened last week, and the inquirer was LEN HUNT, due to take up his sticks in the pit of the Ambassadors' Theatre in ten minutes' time, and minus a tie to wear. He'd met "M.M." reporter, Jack Marshall, a moment before and divulged his plight. And only Jack can explain why he suggested a public house as the best place to find one.

But the incredible thing is that, after much cogitation, the barman said yes, he thought he could dig one up, went off in search, and came back with what Len describes as the granddaddy of all the bow ties that are worn by church choristers—a vast, floppy thing with a clip to affix it to an Eton collar.

But it was better than nothing, and after a little haggling Len bought it, clipped it at an insecure. Harry Tate angle to his soft dress-shirt collar, and tore off to the theatre.

All night, the thought of it bobbing up and down over the drums fascinated Jack Marshall, and next evening he went round to the stage door to inquire how it had behaved.

Ruefully, Len nodded: "Yes, it fell off," he sighed.

"What about an A.T.C. dance band contest?" asks AL CUFFLEY, of the 301 (Bury St. Edmunds) Squadron.

Well, stranger things have happened, and in the hopes of still more A.T.C. bands, Al follows up last week's news story of A.T.C. outfits with news of the quartet in which he plays piano with Eddie Roper on alto and tenor, Ray Candler on clarinet and bass, and Cpl. Pete Baxter on drums.

Formed only two months ago, they made their first appearance last week—with such success that they were straightaway booked for two more dances this week and a string of A.T.C. dates in the near future.

No. 39. It has been decided to allot the number of the old Sheffield Club to the newly formed one, and No. 39 will meet in future at Greystone Palais on Sundays at 7 p.m. On August 17, there will be a recital on Sax players by J. Banks and one on Duke Ellington by Norman Smith. A Jam Session follows. All Sheffield fans should get in touch with the Secretary at 50, Belgrave Road, Sheffield.

TRUMPET TIPS

SHOULD one tamper with mouthpieces? A young trumpet player came up to me the other day and asked if I could give him some advice about the right kind of mouthpiece to use. I asked to see his instrument.

Immediately I saw it I knew what was wrong—he was a mouthpiece tinkerer. Challenged, he admitted that he had tried to "improve" his mouthpiece by thinning off the tip, enlarging the cup and opening out the throat.

The result was, of course, that the instrument was all but unplayable. Not only this, but he had worn away the silver plating with the result that, inside the throat, was forming a nasty coating of verdigris—he was heading straight for infection and blood poisoning.

Don't attempt to alter your mouthpiece. It is built, in the first place, on highly scientific lines, by experts in acoustics. To take a bit off here and bits there will merely ruin it—and your playing—and your health.

DRUM DOPE

A READER signing himself "Semipro" writes in to ask what is the correct rumba rhythm for snare drum in a four or five-piece band—"to settle a very old dispute."

Of course there will be disputes so long as anyone tries to lay down any hard and fast rules about such a matter. There is no "right" or "wrong" about such a matter.

But there is a basic rumba rhythm which the drummer should follow. This is eight-in-a-bar, accenting the charleston beat.

This does not mean to say that only that rhythm should be played. It is up to the drummer to invent as many variations on it as he can—that's what shows his worth as a drummer.

But whereas the basic rhythm for foxtrots, fast or slow, is the offbeat, that for rumba is eight quavers, third and fourth tied, and accents in the first, third and seventh.

In Italian Hands

GUNNER GEORGE HARRY CASH, well-known trumpet player in dance circles in the Altrincham and Knutsford areas near Manchester, has written home to say he is a prisoner of war in Italy, where he is "recovering nicely" from wounds.

George, who was reported missing last April from the Libyan front, also plays bass fiddle—and boasts the distinction of having been one of the four trumpeters at the funeral of Earl Haig

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Classics of Jazz

by BILL ELLIOTT

No. 36—"Gimme a Pigfoot"/"Take me for a Buggy Ride"—Bessie Smith, Blues Singer with Orchestra (Parlophone R 2146)

PERSONNEL

Bessie Smith (vocalist); Frank Newton (trumpet); Jack Teagarden (trombone); Choo Berry (tenor); Benny Goodman (clarinet); Buck Washington (piano); Bill Taylor (bass); Bobby Johnson (guitar).

Check all your razors and your guns. We're gonna be wastin' when the wagon comes.

Gimme a pigfoot and a bottle o' beer. Send me, Gate, I don't care.

Gimme a reefer and a gang of gin. Slay me 'cause I'm in my sin.

And very nice, too. If it's all right by Bessie Smith, then it's all right by me, and I hope that goes for you rhythm fans also.

A vocal classic is long overdue in this series, and I can't possibly think of a better start than Bessie Smith. Apart from her grand singing, the swell band with her makes this an outstanding disc, and if you've yet to buy your first Bessie record, well, this would make a good start.

"Gimme a Pigfoot" is a low life song from New Orleans, and derives its title from the "pig-ankle" nights in Storyville.

when ankles and pigfeet were distributed free to the patrons of the 28 Club. Bessie sings it with tremendous verve and strength, and a glorious, natural simplicity of phrasing.

This side is all hers from start to finish, except for a swell solo from Frank Newton, who plays some excellent trumpet. The piano accompaniment is outstanding, and really responds when Bessie, in the last chorus, says, "Give the piano player a break," and lets out a glorious "Yeah!"

The reverse is again all Bessie, but we get a chance to hear more of the band; if you listen carefully you'll hear nice spots of trumpet, trombone and clarinet coming through.

Miss Smith lets down her hair completely in the last chorus, and getting a real growl into her voice, tells her man that "his lovin' ain't so forward in the park, he'd better take her for a buggy ride."

With reference to the records I'm going to get re-issued on Parlophone, I hope to have some good news for Bessie Smith fans in future, but this will do to get along with, and if you want some more, I can recommend Parlophone R 1793 from the same stable.

ARTIE SHAW'S FAMILY TREE—by 'MIKE,' Our Critic-at-Large

THERE is one drawback to my method of learning jazz history by tracing the family trees of individual artists: the mere presence of a soloist in somebody else's band is not necessarily bound to teach us very much or lead us very far.

Thus, looking at random through one of my reference books, I find the name of Artie Shaw as a member of one of Frankie Trumbauer's units. The band also includes Glenn Miller and Bunny Berigan.

The group—described in "Rhythm on Record" as "a contingent from Paul Whiteman's Orchestra"—made only four sides for H.M.V., and I must confess I have heard none of them. I can't, therefore, say that if you are acquainted with the music-making of Shaw, Berigan or Miller you will necessarily understand and like the music of Frankie Trumbauer.

Artie Shaw, indeed, sounds to me—from what I know of his music—the kind of artist with remarkably little family tree that

we can profitably trace. I stand open to correction, but I believe the success of Artie Shaw to be the success of his own musical personality.

By that I mean that his recordings are of interest only if you are interested in Shaw's playing. Personally, I am; and I find Artie Shaw's performances among the most musical things the past two or three years have produced.

NO CONCERTO

I would not include his recent *Concerto For Clarinet* among his outstanding achievements, for the piece cannot by any stretch of the imagination be considered a concerto, and it cannot be considered a contribution to the development of jazz.

All that this piece does is string together on two sides of a twelve-inch record a series of episodes which might well be issued as separate entities. A suite, yes; but never a concerto, which is a most pretentious title to apply to a collection of items which make no attempt at symphonic unity.

However, nomenclature has never been one of the strong points of jazz; the more jazz attempts, the more high-falutin' and laughable are the titles by which it describes itself. But that, I fear, is apt to happen when any craft is over-boasted: it has to try to live up to its undeserved reputation.

Artie Shaw's lapse into pretentiousness is happily confined to the so-called "concerto." It may be his longest work, it may be his largest in terms of shellac; it is without doubt his least important musically.

I wonder, though, whether there is not something in common between Artie Shaw and Frankie Trumbauer, and whether by the study of the new master we may not find some points of contact with the old one. I rather think we can.

Shaw's greatest attraction to me is his phrasing of ordinary commercial melodies; he gives them a warmth and a delicacy of line which is unique.

I am thinking of the Shaw

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performances of *Begin The Beguine* and *Frenesi*, for instance. His playing of these tunes is exquisite. They are both outstandingly good tunes, but that in itself is not a guarantee that they will always sound such. Shaw's phrasing of them, however, is so beautiful that their merit as tunes is never in doubt.

I say deliberately "as tunes," because there are many players of repute in jazz who lack the ability to rephrase a "straight" tune without that tune losing its individuality.

In this form of interpretation Artie Shaw may be said to have much in common with Frankie Trumbauer. And once you have something in common with Trumbauer, you ought to be able to get along with Bix.

IDEAS ASSOCIATION

This theory is not strictly supported by the family-tree method, I know; but I think it will serve us. Instead of associating individual players with other individual players by virtue of their physical presence in the same studio at the same time, we associate the *ideas* of individuals.

I cannot trace Artie Shaw's musical ancestry right back to Trumbauer in the same way as we can connect the modern Jimmy Dorsey, the modern Benny Goodman with the earliest Red Nichols recordings.

Shaw may have played with Trumbauer, but I have no personal evidence that he played a solo which was conspicuous enough for the modern Shaw enthusiast to want to add that record to his collection. He may have done, for all I know; but I have not heard it, and so can give no opinion.

But I do believe that there is a strong enough similarity between the music of Shaw and his famous predecessor for us to have a good starting-point for our study of the jazz of 15 years ago.

The particular Trumbauer recording I have in mind is *I'm Coming, Virginia*. If you like Shaw, you ought to get the hang of this masterpiece. I'll show you how, next time.

LETTERS TO THE EDITOR

AS a result of the recent Bix Beiderbecke article published by you on Friday last, I beg the indulgence of space to voice my protest at the manner in which your columns are not infrequently abused.

An old subscriber to your publication, it has been my melancholy experience to witness the rise to spurious eminence of certain contributors who have contrived to elect themselves in the role of mentor to public opinion.

As I had occasion to point out once before, the memory of Bix and the value of his music to jazz continues to suffer from the harmful effects engendered by unfledged enthusiasts and exploiters alike. Their handiwork may be detected in the moth-eaten theories and popular misconceptions rehearsed year in and year out by inept persons without qualifications for the task, whose work serves to illumine the stale, hard crust of posthumous legend, but which fails signally to volunteer one solitary example of original thinking, or, indeed, to furnish any evidence that the contributor possesses sufficient personal appreciation of his subject to penetrate the obstructive accumulation of journalistic anecdote.

A sympathetic and objective approach designed to elucidate and to clarify those qualities of musicianship which Bix is generally conceded to have possessed, would render an incalculable service to a considerable section of the jazz-loving public: an enthusiastic body whose thirst for enlightenment has been both exploited and lobbied off by the callow conclusions of a host of commercial self-seekers.

The resultant material, in so far as it illuminates the artistic achievements of Bix Beiderbecke, is dubious and a disappointment to a public anxious to believe, but unable to see the wood for the trees. Reaction manifests itself in outbursts similar to that of Mr. Eastwood, of the Portsmouth Rhythm Club, who doubtless voices the opinion of a good many people irritated beyond measure by the continual waves of unsupported superlatives conjured by the very mention of Bix's name.

Mr. R. G. V. Venables has for some years been entrusted with the task of commemorating the anniversary of Bix's death. It is presumed that those responsible for the publication of the MELODY MAKER entertain their own good reasons for the choice, but it must be confessed that an increasing body of opinion concludes that, whereas Mr. Venables may show considerable dexterity in moulding the views of various individuals into a composite whole, any display of personal insight into his subject is conspicuously absent.

Mr. Venables, in fact, emerges as an admirable exponent of the time-worn *cliche* of the old tale. He deplores a challenging outburst and supplies the material to evoke it. He applauds a record, recital, fragment with erroneous detail, and bends his efforts to the eradication of discographic inaccuracies. But he consistently shirks the issues arising from the position he so diligently applied himself to obtain—that of an authority upon Bix.

It is, of course, possible that Mr. Venables has gulled himself into the belief that the possession of a number of out-of-the-way records qualifies him for such a position. An artfully contrived reference to a record of some rarity contained in his latest *chef-d'œuvre* provides a tacit indication of such a belief.

But Mr. Venables is far from the truth if he considers for a moment that the possession of connoisseur's items invests him with authority to pronounce upon qualities which require a deeper knowledge and perspective than he has, at any time, evinced.

As a chastening experience for Mr. Venables and others of his kind who congest the pages of our jazz publications with derivative and ineffectual twaddle, I recommend a comprehensive study of the methods by which "Mike" continues to exercise his sway.

This veteran contributor scorns the artifice by which an article may be pieced together from individual comment. His freedom, of thought is unencumbered by the bric-a-brac of obscure personages and the existence of records

whose rarity, more often than not, greatly exceeds their intrinsic value.

"Mike," in short, is a qualified authority, and no one will quarrel with me on that score, in spite of the rather ingenious web-spinning the Old Maestro has been wont to indulge in during recent years. I cannot think of anyone throughout the entire journalistic field of jazz better fitted for the thankless task of presenting the musical facets of Bix's art to a public lured by the reiteration of pointless superlatives, and I earnestly recommend this commission to your Critic-at-Large, who, I feel sure, can enlighten the bewildered and, at the same time, express the *opinion* of an older generation by expressing with his usual facility the half-formulated convictions that have been floating through their minds for many a year.

Some day, perchance, the historian will set his seal upon the story of a celebrated musician. Then, and only then it seems, shall we be delivered from that happy band of ink-spillers whose effusions will doubtless fill volumes, but the fruits of whose erudition can hardly tax the capacity of a pill-box.

GEORGE GARLICK (Hon. Sec.)
Birmingham Rhythm Club No. 8.

I see in the current "M.M." a number of letters supporting the reissue programme of the Parlophone Co., and urging H.M.V. to follow suit with some of their fine Jelly Roll Morton recordings.

In spite of the derogatory criticism handed some of these old discs there is a growing demand for them among jazz fans who want to learn more about jazz and who commenced their hobby after the original issues had been withdrawn.

Finally, may I endorse the suggestion for a Billy Banks' album? These records are certain of good sale, due to their all-round excellence.

E. S. TONKS.
South Yardley, Birmingham.

I am glad to see that Mr. Jackson has at last been taken to task for the grave offences he has committed against jazz. For some reason or other he has come to hold the most eminent position among jazz critics, and yet there can be none who is doing so little for it.

I fail to see that his ravings over such a lamentable "Whistle" or his cheering over the commercialisation of Benny Carter can be calculated to do anything but lead beginners up the wrong path.

As regards the early Armstrong and Henderson recently issued on Parlophone he may indeed have thought the performance corny, but there was surely no need to gloat over the fact as if all Golden Age jazz was valuable only as museum pieces.

H. L. BROKENSHA.
Cornwall.

The results of your recent Goodman Record Competition were by no means authentic, as many would have us believe; indeed, the assertion that popular opinion is too inexpert to be taken as reliable was once again proved in no small degree.

While hesitating to say that the poll of nearly one thousand was composed entirely of mugs, I suggest that the majority of the electorate voted the way they did because they possessed the same degree of intelligence and thus followed the identical path which isn't saying a great deal.

The results represent, indisputably, the opinion of the section of the public who troubled to vote, and are authentic, probably, for that class—but that class alone, for the Goodman enthusiasts of the modern school revel in the elementary.

The extremely poor response to your Hodges-Carter problem is itself a condemnation of the intellect of the average jazz student; this explains the position of the better Goodman records, for "Moon Glow" and "Texas Tea Party" just scraped in at numbers 21 and 22 respectively.

Kenton.
C. H. JONES.

WITH space at a premium, and the paper shortage making a long paragraph short and a short paragraph practically non-existent, it seems that these days my chief headache is to find a personality who will fit into the little room that happens to be left for this column.

This week, however, I seem to have solved the problem.

Four feet four inches high, GEOFF WATTS, trumpet-playing virtuoso, and radio's newest recruit in the song department, steps right into print this week to say "hallo" and to ask how you liked his recent broadcasts on the Forces wavelength.

Starting in the stage show "Schooldays" with Teddy Joyce, that Crosby voice of his soon attracted attention, and one night, dropping in for an hour, Joe Daniels heard him sing a number, and straightaway asked Geoff to join the Hot Shots on their next tour.

Luckily this turned out to be possible, and for many months this young vocalist sang with the band, eventually headlining right across Sweden and Scandinavia, returning to this country just before the outbreak of war.

For a time things looked bad, and after filling in with a few Sunday concerts with Nat Gonella, Geoff took a job at the Orchard Hotel, Ruimsip.

Passing by one evening during the warm weather, bandleader Percival Mackey pulled in to quench his thirst, and found that the quality of the beer was not the only attraction the hotel had to offer.

Before he left, he booked Geoff to sing with his band on his next broadcast, and that, I think, was where we came in.

Good luck to him.

Stab me with a croonerette. Just "Beachcomber" I can though I be, I cannot pass without comment this following extract from the *Daily Express*.

Boy, fetch me a set of italics, I wish to quote.

"Will somebody tell me what mysterious part of the anatomy is used by modern caterwaulers to produce those groans that pass for music with the compulsorily educated? The amazing thing is that people will discuss these sounds, applying to them the jargon of music, as though this frantic hubbub were anything but bestially hideous, ignoble, and barbarian."

Seems it only remains for Naylor to prophesy that "jazz is dead," and we'll all be down to our last semibreve.

Visited a friend in hospital recently, and while I was there noticed a huge crowd of people

by
ERIC WINSTONE



Geoff Watts

round one of the beds, all asking the doctor whether the patient would pull through.

On being assured that there was no danger, one of them remarked: "Isn't that wonderful? And to think we nearly lost him."

"Are you a close relative?" inquired the doctor.

"Oh no, none of us are," replied the visitor. "He's our tobacconist."

Accordionists who used to visit the premises of Messrs. Hohner's before the war will no doubt remember ARTHUR PEARSON, and these days friend Arthur is busy teaching and playing the accordian from his home address at 42, Park Road, South Norwood.

In addition, he also leads a smart little four-piece band consisting of himself, Miss Lucy Ellis (piano), Ted Cunningham (drums), and Charlie Davis on guitar; and as he is shortly going to Reading in Berkshire, he is anxious that all musicians in that district who might be interested in forming a band should get in touch with him at his present address beforehand.

Called up for military service just over a year ago while on tour with Macari and his Accordion Serenaders, guitarist NORMAN TAYLOR tells me he is still beating it out on all six strings somewhere in Scotland with a battalion dance band made up of many well-known Glasgow musicians.

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IN APPRECIATION OF "JELLY ROLL" MORTON

by BILL ELLIOTT

SO "Jelly Roll" has passed over, and jazz has lost one of its greatest historical figures. Historical, because Ferdinand Morton was always more famous for his long association with jazz than for his personal talent.

Now that he is dead, he will probably be recognised by rhythm fans for what he really was—a grand pianist and first-rate composer.

Born in New Orleans in 1885, he started his career in the famous red light district of Storyville, bossed at that time by Tom Anderson, whose city hall was a saloon, the Arlington Annex. The Annex music was usually provided by a string trio of piano, guitar and violin.

"Jelly Roll" Morton was among the first pianists to play there, and, for some reason or other, his nickname from the other musicians was the "Dizzy Dean of Music." It was here he met Clarence Williams, Tony Jackson, King Porter, and other famous pianists of that period.

KING CLIVER

His friendship with King Porter led to the composition of that great stomp number *King Porter*, and also at this time he wrote *Milneburg Joys*, which originally had the somewhat naive title of *Pee Hole Blues*.

Morton left New Orleans in 1910, and spent some time on the river boats before going to Chicago and California, where he remained for several years.

It was in Los Angeles one night that he teamed up with the King Oliver Band, and the music they made that night at the Wayside Park Ballroom lived on in Los Angeles for many a day. "Jelly Roll" was a great admirer of King Oliver, and his following remarks about him are quoted from "Jazzmen":

"My God, what a memory that man had. I used to play a piano chorus, something like 'King Porter' or 'Tomcat,' and Oliver would take the thing and remember every note. You can't find men like that to-day."

The time Morton spent in Chicago was one of the best in his life. Thirty-fifth and Calu-

met was the centre of his universe, and that street meant a lot to the jazzmen of that period. It was there he met and played with Louis Armstrong, Earl Hines, and the many great clarinets from New Orleans: Bechet, Dodds, Noone, and Omer Simeon.

He struck up a happy partnership with Simeon, and his *Black Bottom Stomp*, written and recorded about this time, featured Omer on clarinet, together with Kid Ory on trombone, George Mitchell (cornet), St. Cyr (banjo), and John Lindsay (bass).

Originally issued over here on H.M.V. B3164, it is, unfortunately, now out of catalogue.

On reaching New York, Morton became very busy, and started a long stretch of recording that lasted until 1932. During this period he was one of the leaders in the American recording field with his Stomp Kings, Steamboat Four, "Jelly Roll" Morton Trio, and Red Hot Peppers. He also recorded dozens of piano solos, and made countless pianola rolls for a music publishing company.

RECORDS

After 1932 nothing was heard from him, and he seems to have vanished from the jazz map for eight years. In early 1940, however, he returned to recording with an album of piano solos entitled *New Orleans Memories*, and a number of small-band records, all for the American General Record Company's label.

Soon after this he became very ill, and the rest you know.

A short discography of his records will, I know, be of great interest to all jazz lovers, but it is a very poor state of affairs that the only record available in England featuring him is one of his worst—*That'll Never Do*—by the Red Hot Peppers on Special H.M.V. B4836.

The following are available for release over here; perhaps the waxworks moguls will oblige:—

RED HOT PEPPERS.

Black Bottom Stomp/The Chant (Victor 20221); *Sidewalk Blues/Deadman Blues* (Victor 20252); *Someday Sweetheart/"Jelly Roll" Blues* (Victor 20405); *The Pearls/Beale St. Blues* (Victor 21948).

Johnny Dodds (clarinet), Morton (piano), Babe Dodds (drums). *Wolverine Blues/Mr. Jelly Roll* (Victor 21064).

Omer Simeon (clarinet), Morton and Tommy Benford (drums). *Shreveport/Deep Creek Blues* (Victor 38055).

"JELLY ROLL" MORTON TRIO. Bigard, Morton and Zutty Singleton.

Dixie Home/That's Like It Ought To Be (Victor 38601); *Turtle Twist/Smilin' The Blues Away* (Victor 38108).

"Jelly Roll" Morton played real, sincere jazz—music that stands out from the welter of present-day killer-diller arrangements, and has much more character than the smart, slick jazz that gets by nowadays.

Listen to any of the records I have mentioned, and, even if you smile a little at the tuba or banjo, you'll have to admit that it's jazz in the truest sense of the word.

The Trio records, in particular, make the Goodman discs seem more like milk and water than usual, while Simeon's clarinet in *Shreveport* is grand. This one first, H.M.V., please.

"Jelly Roll" Morton has gone to join Johnny Dodds, Buddy Bolden, Tesch, Bix, and the others; but his music lives on, and he will be missed, for another link in the jazz chain is severed—a chain that stretches from Storyville, New Orleans to Harlem, New York, and from there—who knows?

RHYTHM CLUBS

No. 1. Buddy Featherstonehaugh was the surprise attraction at last Sunday's meeting, and his fine tenor sax led a grand jam session with Leonard Felix (piano); Les Leston and Pete Verney (drums); Norman Wareing (trumpet); and Andre Goersch and Ted Snoad (tenors and clarinets). George Shearing also paid a welcome visit. Peter Tanner will be the chief attraction next Sunday with an all-American record recital on King Cole and the Harlem Hamfats. Jam Session all star as usual.

No. 22. The Nottingham Club meets every Monday and Thursday at the Scout Hall, North Church Street, and all instrumentalists and jazz enthusiasts should contact the Secretary at 127, Burton Road, Carlton, Nottingham.

No. 25. The Coventry Club had a record crowd for a Jam Session on August 7. Featured were Pete Goldie (trumpet); Johnny Grey (tenor and clarinet); Artie Dawson (alto); Vic Lea (piano); Pete Rewhorn (guitar); Ken Lucas (bass); and Ron Siggars (drums).

No. 33. August 15 will see the debut of a new feature, "Foundations of Jazz," by Roy Leggett and Roy Brewer, and there will be a jam session as well as a "Bring your discs" programme. The meeting on August 22 will be devoted to a memorial programme to Jelly Roll Morton, with a recital by Roy Brewer and Morton numbers played by the Club band.

No. 114. Owing to a large increase in membership the Bradford Rhythm Circle has changed its headquarters, and next Sunday's meeting will be held at Masonic Ballroom, Salem Street, Manor Row, Bradford, at 2.30.

No. 149. Bournemouth Club, now re-formed, had its first meeting on August 5 with two recitals and a jam session featuring R. Longley, G. Toogood, R. Eldridge, B. Jackson, J. Donovan, P. Reeves, A. Beavis and G. Ward. All prospective members should write the Secretary at 33, Court Road, Bournemouth.

No. 162. Ashton-u-Lyne had three very successful meetings in July, when recitals were given by E. Bardsley, C. Harrison, Norman Smith, and A. Doyle. There was also a debate and Jam Session. All letters to A. Doyle, 11, Clarke Street, Ashton-u-Lyne. The Club meets again on August 17, when the chief recital will deal with Coleman Hawkins, presented by A. Doyle and there will also be a Rhythm Bee.

No. 173. Stratford-on-Avon is looking for a new meeting place, and it is hoped that one will be found in time for the next meeting on August 22, when D. J. Rouse will present a recital on "The Blues." Meanwhile, write to the Secretary at 148, Evesham Road, Stratford-on-Avon.

Wolverton. G. Robinson, of 213, Windsor Road, Wolverton, Bucks, is desirous of starting a Rhythm Club in that district, so all interested should get in touch with him.

OUR RECORD COMPETITION

In the opinion of "M.M." readers, as ascertained from our Record Competition G14, the following are the

BEST TWELVE CLARINET SOLOS ON RECORDS.

1. Artie Shaw in "The Blues"—Shaw's Orch. (Parlophone F2790) (80 per cent.).
2. Benny Goodman in "Farewell Blues"—Lang-Venuti Orch. (Decca F5884) (48 per cent.).
3. Pee-Wee Russell in "Hello, Lola"—Mound City Blue Blowers (H.M.V. B8952) (44 per cent.).
4. Frank Teschemaker in "Nobody's Sweetheart"—Condon's Chicagoans (Parlophone R643) (41 per cent.).
5. Joe Marsala in "Swingin' On The Famous Door"—Delta Four (Brunswick O2273) (40 per cent.).
6. Jimmy Noone in "Way Down Yonder In New Orleans"—Noone's Orch. (Parlophone R2281) (39 per cent.).
7. Jimmy Noone in "Blues Jumped A Rabbit"—Noone's Orch. (Parlophone R2303) (36 per cent.).
8. Benny Carter in "Dee Blues"—Chocolate Dandies (Parlophone R1138) (35 per cent.).
9. Pee-Wee Russell in "One Hour"—Mound City Blue Blowers (H.M.V. B8952) (25 per cent.).
10. Barney Bigard in "Charlie The Chulo"—Bigard's Orch. (H.M.V. B9185) (24 per cent.).
11. Barney Bigard in "Lull At Dawn"—Bigard's Orch. (H.M.V. B9185) (23 per cent.).
12. Rod Cless in "Relaxin' At The Touro"—Spanier's Ragtime Band (H.M.V. B9145) (22 per cent.).

According to the same source the twelve next best are:—

13. Benny Goodman in "Someday, Sweetheart"—by Lang-Venuti Orch. (Decca 5883) (21 per cent.); 14. Benny Goodman in "Basin Street Blues"—by the Charleston Chasers (Parlophone R1356) (20 per cent.); 15. Jimmy Dorsey in "Darktown Strutters' Ball"—by McKenzie's Celestial Beings (Parlophone R1044) (19 per cent.); 16. Irving Fazola in "The Jazz Me Blues"—by Bob Crosby's Bob Cats (Decca P7596) (18 per cent.); 17. Pee-Wee Russell in "Friar's Point Shuffle"—by Condon's Chicagoans (Brunswick O3055) (17 per cent.); 18. Jimmy Dorsey in "Prayin' The Blues"—by J. Dorsey's Orch. (Parlophone R511) (16 per cent.); 19. Buster Bailey in "Shanghai Shuffle"—by Bailey's Chocolate Dandies (Parlophone R2612) (15 per cent.); 20. Buster Bailey in "Call Of The Delta"—by Bailey's Chocolate Dandies (Parlophone R2612) (14 per cent.); 21. Benny Goodman in "Three Little Words"—by Krupa's Chicagoans (Parlophone R2224) (13 per cent.); 22. Artie Shaw in "Concerto For Clarinet"—by Shaw's Orch. (12-in. H.M.V. C3231) (12 per cent.); 23. Barney Bigard in "Mood Indigo"—by Ellington's Orch. (Brunswick O1068) (11 per cent.); 24. Edward Inge in "Chant Of The Weeds"—by Don Redman's Orch. (Brunswick O1244) (10 per cent.).

Percentages in brackets represent the percentage of the entries which mentioned the titles. For instance, 80 per cent. of the entrants are agreed that Artie Shaw's performance in "The Blues" is one of the best twelve clarinet solos on records to-day available in this country; 48 per cent. that Benny Goodman's performance in "Farewell Blues" is among the best twelve; and so on.

Except for their approval of Artie Shaw in "The Blues," the competitors were not quite so unanimous in their verdicts in this competition as were those who entered Competition G13 for the best twelve records by Louis Armstrong. But the response was more than large enough.

COMPETITION G14 WINNERS.

A tie between AC2 W. J. Edwards, of the R.A.F., Bedford, and George Parker, of 57, Portelet Road, Stoney-croft, Liverpool, 13, each of whom listed seven "correct" titles, and to each of whom a cheque for 5s. is being sent.

Six competitors—D. Ballantine, of Rotherham, Yorks; H. L. Brokensha, of St. Austell, Cornwall; N. Christopher, of Marsden, Yorks; R. Enderbury, of Smethwick, Staffs; James R. Hendry, of Aberdeen, and D. Oliver, of Worksop, Notts—tied for second place with six "correct" titles.

COMMERCIAL RECORDS REVIEWED

I'M starting this column this week with BING CROSBY, not merely to let you know there are two new titles by a popular idol, but because the records have points of interest outside the always enjoyable but no different from usual singing of the famous Bing.

The titles are "Dolores," from the film "The Gay City," and Stephen Foster's well-known characteristic piece "Camptown Races" (Brunswick 03190).

To add to the attractions, the studio have supported Bing in the latter number with a vocal group, The King's Men. In Dolores, they have given him the backing, not only of another vocal combination, the famous Merry Macs Quartet, but also of the even more famous Bob Crosby's Bob Cats.

In such a "commercial" number as "Dolores," especially as treated by Mr. C., the Bob Cats are quite wasted. Even Eddie Miller's tenor solo, to which the label draws attention, is no more than a few musicianly bars of straight melody.

But the choir do mean something. In both what they do and the way they do it, they add a new character to the records which is a very definite asset.

In fact, all round, I recommend these two sides as among the most pleasing Crosby offerings we have had.

Incidentally, the film "The Gay City," from which "Dolores" comes, features TOMMY DORSEY AND HIS ORCHESTRA, so I might as well take advantage of this opportunity to add that their record of the number, coupled with their performance of "You're Dangerous" from the film "Road To Zanzibar," is now out on H.M.V. B.D.5688.

Both sides are good examples of the Dorsey group in sweet mood, and both have good vocal refrains.

In due course, Brunswick will, I presume, be giving us Carmen Miranda's own records of her songs from her film "That Night In Rio."

Meanwhile, without doubt, the two outstanding versions of "I Yi Yi Yi Yi" are the ANDREWS SISTERS' (Brunswick 03195) and DON MARINO BARRETO AND HIS CUBAN ORCHESTRA (H.M.V. B.B.5689).

You probably know the Andrews girls, twenty-six-year-old La Verne, twenty-four-year-old Maxene, and twenty-one-year-old Patty, well enough for it to be unnecessary for me to say more than that they are at their best.

But I would like to add a word for the grand accompaniment they get from Vic Schoen's Orchestra. And that goes even more pertinently for their coupling "You're A Lucky Fellow, Mr. Smith," from the film "Buck Privates."

Don Marino Barreto is the brother of Don Barreto, whose rumba band, which was famous for so long in Paris, has many records in the Decca catalogue. Don Marino is a native of Cuba, and knows perhaps as much as anyone to-day in Britain about Cuban dance music.

At the moment he is directing his rumba band at La Conga, a London night club in Denman Street, which he seems to run jointly with your old friend "Ike" Hatch.

This record of "I Yi Yi Yi Yi," which is coupled with "Chica Chica Boom Chic" from the same film, was made at the band's first session for H.M.V.

The augmented line-up for the date consisted of Don Marino himself on piano and vocalist, with Freddy Gardner, who happened to be on leave from the Navy, on clarinet and alto; Joe Appleton (tenor); Leslie Hutchinson (tp.); Cyril Blake (tp. and gtr. soloist); Peter Burns (accordion); Juan Harrison (gtr. and maracas); Arthur Ford (bass); Arthur Gibson (maracas, etc.); and Clinton Maxwell (drums).

The point about this band, is that it is about as near to the genuine all-native article as doesn't matter, and if you like real rumba bands, you should certainly get this disc.

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Martin Alto, 1940, lac., brand new ... 45 0
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Brown, h. & l., s.p., perfect ... 9 9
Streamline, s.p.g.b., rimless bell ... 9 12 6
Monarch, lac., as new, good tone ... 10 10
Foods, lac., l.p., new ... 10 10
Low Davis "Special," lac., ex. tone ... 11 11
Besson Cornet, s.p.g.b., perfect ... 11 11
Comet, s.p.g.b., new outfit ... 12 12
Manhattan, h. & l., s.p.g.b., like new ... 12 15
Nat Gonella "Broadway," h. & l., lac., new ... 12 15
Besson Trumpet Cornet, s.p.g.b., like new ... 13 10
Premier "Aox," s.p.g.b., soiled only ... 15 10
King American Standard, s.p.g.b. ... 20 0
Selmer, "Louis Armstrong," as new ... 21 0
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McQuater, Ziggy Elman, etc. ... 50 0

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brand new ... 21 0
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