



SCOTT-WOOD OFF FOR GLASGOW SEASON

Geraldo Launches Young's "Song of Democracy"

ARTHUR YOUNG, pianist of style, composer and arranger, allowed his talents to soar right out of the realms of popular dance music when, in conjunction with Captain David Heneker, he composed a new musical work, "Song of Democracy."

The first public performance of the work was given by Geraldo and his Concert Orchestra, with choir, last Tuesday (19th), in London, with Arthur Young himself at the piano. The first broadcast of the composition is scheduled for this morning (Friday, 22nd) at 9.15 a.m. (373 metres, Welsh Regional).

The arrangements being used have been carried out by Ben Berlin.

"Song of Democracy" is meant to be a musical expression of the eternal struggle between liberty and tyranny, and is thus completely appropriate to the present times. Written in Cantata form, the work is divided into four separate themes, or motifs. The first theme suggests Oppression, the second Freedom, and the third Liberty.

UNINSPIRED WORDS

The final one, probably the most impressive from the orchestral point of view, as it leads up to a splendid climax, suggests Reconstruction, and the emergence of mankind from world chaos to ultimate peace.

Undoubtedly this mammoth piece of composition represents a courageous attempt to express in music the conditions which the world is passing through to-day. Whether the pleasant, well-scored, and at times impressive music is actually worthy of so mighty a theme will be for future audiences to decide.

It is, however, an incontrovertible fact that the verses which the choir have to sing rise to nothing like the nobility of expression and thought which such great motifs would appear to demand, and, in point of fact, seem singularly uninspired and even inappropriate.

Parts of this music are, of course, of a heavy type that can only be handled by a large and particularly competent orchestra, which advantage the work certainly enjoyed on its first presentation by Geraldo's magnificent 70-piece ensemble.

Thorburn's New Show

FOLLOWING his record run of twenty months with his own show, "Sh! Keep It Dark," Billy Thorburn opened with his band two weeks ago with the J. D. Robertson revue, "Swing Along," playing this week at the Hippodrome, Aldershot, with dates booked solid far ahead.

Rehearsing with him this week, to open next Monday at Castleford, is seventeen-year-old vocalist Peggy Pope, who has considerable stage experience behind her as soubrette and dancer with numerous musical shows, and recently played a week with Miff Ferrie and his Band at Bantall's, Kingston.

Stoll Big Band Policy

A POLICY of top-of-the-bill dance bands looks like being followed when the Stoll Cinema, Kingsway, opens as a variety house on September 1.

Inaugurating this departure from films, Billy Cotton and his Band head the programme, and they will be followed on September 8 by Joe Loss and his Band.

ON Monday next (25th), George Scott-Wood, the famous bandleader-pianist-accordionist, takes over at the Playhouse, Glasgow, with a large modern band featuring four brass, three saxes, and four rhythm.

Returning to Glasgow will literally be returning home to Scott-Wood, for it is his home town, where, just on twenty-four years ago, he played his first gig. Another interesting aspect is that the agent responsible for the most successful big-band policy at the Playhouse is none other than George's brother, Chalmers.

The Playhouse visit is scheduled for five weeks, and Scott-Wood hopes to recruit a new "Six Swingers" outfit from the personnel of this Glasgow band.

NEW "SWINGERS"

His original "Six Swingers" are now practically all in the Forces. The break-up of this outfit was therefore inevitable, but, nevertheless, fans will be keenly interested in the possibility of the formation of a fresh one on the same lines.

George's first broadcast with the full Playhouse outfit will be from 4.15-4.45 p.m. on September 8. Whilst in Glasgow, he will also be carrying on with his usual "Music While You Work" broadcasts from a studio in the North.

Among the personnel under contract for the Playhouse job are Jack Scott (1st alto sax, etc.). Jack has previously been on the air with Scott-Wood. He has played at Grosvenor House and also for Bill Cotton, etc. Len Edwards, well known from many London bands, is on piano. Harold Shields, one of the trumpet players, is a young fellow for whom Scott-Wood predicts an interesting future among the modernists. Much the same may be said for Maurice Placquet, the youthful, red-headed, full-of-pep drummer, to whom George is giving his first big break.

Tommy Balderson and ex-Henry Hallite Charlie Price complete the trumpet players, the latter also vocalising. Frank Darke, from the "Six Swingers" stage act, is on bass, and Wally Weston plays guitars, a big feature being made of the electric instrument.

Scott-Wood himself will play piano and accordion, and sing many of the vocals. Decorative and popular vocalist Betty Kent will also be present.

Max Bacon Busy on the Air

THE many friends and fans of drummer-comedian Max Bacon will be glad to know that, since the accident as the result of which he broke both legs last December, he has been making steady—if slow—progress.

He is now able to hobble about on one stick, and is just getting back into harness with a series of radio dates.

This Thursday he was featured in "The Old Town Hall" programme (it is being repeated next Tuesday afternoon); tomorrow (Saturday) at 12.30 p.m., he appears in "Workers' Playtime"; on Friday, August 29, he is guest-artist in Geraldo's "Open House," and in September he will be heard in "Music Hall" (9th) and in the "Old Mother Riley" show (13th).

Max has cancelled a particularly lucrative Sunday concert in order to be at the Palladium for the Jazz Jamboree, where he will introduce his famous seven-year-old drum protégé.

ALL plans have now been completed for the Rhythm Club Ball at Watford Town Hall next Thursday, August 28, and the necessary licence has been obtained from 8 to 1 a.m.

Tickets can still be obtained from Bill Elliott, 506, Kensington Close, W.8.

PICK OF THE SERVICE BANDS AT JAZZ JAMBOREE

ON SUNDAY, SEPTEMBER 7, AT THE LONDON PALLADIUM, THE PACKED HOUSE THAT IS ALREADY CERTAIN FOR THE 1941 JAZZ JAMBOREE WILL HAVE THE OPPORTUNITY OF SEEING IN ACTION THREE OF THE MOST FAMOUS SERVICE DANCE BANDS IN THE COUNTRY—THE R.A.F. SQUADRONAIRS; THE R.A.F. BALLOON BARRAGE DANCE BAND, AND THE R.A.O.C. BLUE ROCKETS—AMONG A HOST OF OTHER CRACK OUTFITS.

These Service bands, on the air and in concerts, have proved themselves to be the equal of the greatest civilian dance bands, and there is no doubt that they will acquit themselves nobly.

A grand gesture to the Jamboree is the action of Geraldo, who will be featured conducting his famous 50-piece Concert Orchestra.

GERALDO'S GESTURE

Geraldo is taking a well-earned holiday shortly, but is deliberately breaking it in order to come back to London and appear at the Jamboree.

His boys, too, are on holiday, but have readily agreed to return and help the Musicians' Union Benevolent Fund, in aid of which the show is being held.

The list of bands already set (see accompanying box) also includes a most interesting newcomer in George Evans' "Saxes 'n' Sevens" from the Embassy Club, which should get a big welcome. The list is already most formidable, but there are still more big bands to come, and it seems almost certain that, both from a musical and enter-

JAMBOREE BANDS SO FAR FIXED

(in alphabetical order)

R.A.F. BALLOON BARRAGE DANCE BAND
(Led by Cpl. Paul Fenoulhet)

R.A.O.C. BLUE ROCKETS
(Led by Lt. Cpl. Eric Tann)

FELDMAN TRIO
(Featuring the 7-year-old Kid Krupa, Victor Feldman, and personally presented by Max Bacon)

GERALDO AND HIS CONCERT ORCHESTRA

THE LATE KEN JOHNSON'S WEST INDIAN DANCE ORCHESTRA

JOE LOSS AND HIS BAND

SAXES 'N' SEVENS
(Led by George Evans)

R.A.F. DANCE BAND ("SQUADRONAIRS")
(Led by Sgt. Jimmy Miller)

tainment point of view, this will be the greatest Jazz Jamboree ever.

The public seems to think so, too, for the Palladium is almost entirely sold out for the afternoon, and if readers want to get tickets now, they are advised to telephone to Reg Knight, Hon. Sec. Musicians' Social and Benevolent Council, at Gerrard 6096, before sending any money. There are only a few seats left, and first come will get them.

RHEINHARDT IS SAFE

SINCE the Nazi occupation, little has been heard of all the notable French jazz personalities who once helped to make Paris a city of swing.

The wildest rumours, for instance, have circulated about famous guitarist Django Reinhardt. Some said that he was dead; others that he was in a concentration camp. The B.B.C. was responsible for the most startling information, in a recent record programme, that he had escaped to America, and was currently playing with Duke Ellington!

The "M.M." is now able to reveal that none of these stories is correct. Reinhardt is still in Paris and is playing in a quintet in which the violin of his erstwhile partner Stephane Grappelly has been replaced by the clarinet of one Rostaling.

Grappelly is greatly missed, it seems, but there is an excellent drummer in Pierre Fouad, a young Franco-Egyptian, who was making a name for himself in swing circles before the war.

Also in Paris is Charles Delaunay, compiler of "Hot Discography." Charles, apparently released from the Army, in which it has been said he won the Croix de Guerre, has resumed his Hot Club activities, and is busy again organising swing concerts.

Ray Ventura has reorganised his orchestra, and has recently been touring Switzerland.

Finally comes news of Hugues Panassié. The author of "Hot Jazz" now lives quietly at his chateau in the heart of Unoccupied France, where he is finishing a second book. He has been heard in record recitals over Vichy radio.

M.U. London Branch Vote Solid War Effort

THE following resolution, proposed by Alf Morgan and seconded by Sonny Lee, was unanimously passed at the London Branch meeting of the Musicians' Union last week:

"That we musicians of London, aware that our entire nation is on the verge of momentous decision, inspired by our heroic Allies the Soviet peoples, pledge full support to our British Government in the struggle for the common victory of the British and Soviet peoples. Therefore we will expose untiringly the pro-Hitlerites and quislings whenever and wherever their defeatism reveals itself, opposing also profiteering, inefficiency, waste and obstruction; and that we will do all in our power continuously to think out and plan how music can be utilised to the full to raise the enthusiasm and inspire the people for a complete victory over the Fascist dragon."

VITAL MUSIC

Discussing the resolution with the MELODY MAKER, Jack Dearlove, secretary of the M.U., London Branch, said:

"Dance bands have a real function to perform in the war effort, and there is no doubt that the influence of the right kind of music can have a direct bearing on the war itself."

"This is proved by the B.B.C. recognition of the propaganda value of playing the Allies' national anthems."

"Now that the Soviet is playing such a big and vital part in the war, their efforts should be recognised by the playing of their music—music of a stirring nature which has been proved to be of inestimable value in inspiring the fighting forces and the civilians."

"It is up to musicians now, in fact, to make sure that the maximum of propaganda resources are used—and the right kind of music is one of the most important."

"Blue Rockets" Kick-off on Stage

THE "Blue Rockets," the sensational R.A.O.C. Dance Band which, led by trombonist L./Cpl. Eric Tann, and under the Hyllton agis, is now playing in variety, opened its first week's stage activity at the New Theatre, Oxford, on Monday, putting over a show which was received with so much enthusiasm that the boys occupied the stage for no less than 42 minutes.

It was a good, all-round performance of first-rate music, with singing, comedy and dancing—one of the outstanding features being the beautifully balanced trombone trio in harmony, led by Eric Tann in one of the band's medleys, and some four-part fiddle sweet stuff.

L./Cpl. Lee Street received a big hand for his comedy dancing. The fine straight singing of such old numbers as "Rose of Tralee" proved the advisability of catering for old-fashioned, as well as modern, tastes.

One of the most interesting numbers was Rachmaninoff's "Prelude," played first in "classic" style, and then as such modern interpreters as Benny Goodman, etc., would have handled it.

The band, which is appearing by permission of Brig. E. T. Readman, O.B.E., T.D., is at B'ham Hippodrome next week.

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WHILE we are waiting for the entries to come in for the Blues competition, we can spend a little more time examining this very fascinating form of jazz style.

There are many famous exponents of Blues piano, and most of them have their own particular idiosyncrasies which lift them into the "super class," to quote one of the more articulate of my colleagues on this newspaper.

One player about whom many famous American players have become really excited is Jay McShann, another graduate of the Kansas City jazz school, which produced Count Basie.

I believe that McShann has made some recordings which will be issued over here, but I refer you to Bill Elliott or Edgar Jackson for news of them.

BLUES CADENCE

However, I am giving you a short example of the McShann style in the first example this week. This makes a very useful cadence in the Blues style. Cadence, of course, simply means the end of the phrase.

The second example I think interesting because the triplet figure is nicely shaped. McShann uses a lot of thirds and fourths in the right hand in the Waller manner, but on the whole he seems to mix the various styles into a very pleasing whole. Incidentally, he plays more tenths than many of the coloured players.

While you are concentrating on the rhythmic line of your transcriptions, don't forget that you can still use dynamics. There is no need to throw overboard all marks of expression, as many players seem to do when taking solo.

Blues, pre-eminently, is music, and if the tempo is tied, then all the more reason why you should not play this melancholy musical expression of the Negro's tribulations without any gradations in tone.

NEW KRUPA FILM

TWENTIETH-CENTURY-FOX have a new Gene Krupa short.

On one of those elaborate stands which seat the musicians in the most impossible places for hearing each other and so obtaining a good ensemble, the band plays four numbers—*To-Night, Call of the Canyon, Jungle Madness*, and a hot number for which no title is given.

Outwardly, the film is typical of Hollywood's idea of swing, with Irene Day and Howard Dulaney, who have about as much screen personality as a poached egg, singing.

In one spot the three trombones stand up and blow, and—nothing is heard until about eight bars later, when the camera has moved to another part of the band.

But behind all this there is plenty that is worth seeing and hearing.

There are plenty of close-ups of screwy-looking Mr. K. doing those wizardly beats which have made him world famous.

In *To-Night*, ambitiously scored, up as a sort of bolero, he introduces what was a new one on this reviewer—a slender, tubular tom-tom nearly as tall as himself, which rings out in front of the band and plays with his bare hands.

The way he varies the pitch of the notes just by manipulating his hands is almost as fascinating as the eerie jungle rhythms of his beats.

The trouble with these shorts is that too few exhibitors realise how many people are interested in the big-time American swing bands, and so fail to book them.

If you want to see and hear this one I strongly advise you to leave a note in the box-office of your local asking them to be sure and book it.

NORTHERN NEWS NOTES

by Private JERRY DAWSON

I WAS in Chester a few days ago, and dropped into the Ambassadors Ballroom at Brown's Store, to find a dance in progress organised by the recently-formed New Chester Rhythm Club.

This happened to be the club's initial effort, and should prove a good send-off for the venture.

On the stand was a scratch band which included a number of familiar faces—including a couple of well-known boys now in uniform in Teddy Holmes, late tenor sax with Gerardo, and now N.C.O. in charge of entertainment at a Royal Artillery camp, and pianist Johnny Farley, who spends most of his time off duty accompanying the well-known radio singer Donald Peers.

Also playing saxophone and flute in the band was Ken Fothergill, whom most of you will remember as one-time Henry Hall guitarist.

Ken was on leave from the Merchant Navy after having suffered the awful experience of being torpedoed and having spent ten days at sea in an open boat.

In spite of all this, he was looking fit and well again.

Completing this swiny little outfit were a couple of local boys in drummer Harold Jones and bassist Reg Poole.

The Club hopes to be able to run dances regularly, and anyone in the Chester district who might be interested in joining can do so on application to the secretary, Miss Carmel Thompson, 66, Tarvin Road, Chester, or to G. J. Roscoe, "Overton," Church Road, Aldford, Chester.

From H.M.S. *Collingwood*—a Royal Navy training ship—comes news of a recently-formed eight-piece band which my informant tells me is "the goods." Comprising piano, bass, drums, three saxes and two trumpets, the band is led by none other than the ex-Henry Hall trumpet man Hughie Radcliffe, with one of his colleagues of the H.R.H. days playing saxophone and singing—Fred Latham.

This, therefore, solves the mystery of Fred's disappearance from the "air-waves," and it is to be hoped that he, Hughie and the boys will be heard in a Service show in the near future.

Only five weeks old, the band is already tremendously popular with the boys on the *Collingwood*, and is finding plenty to keep itself busy.

Received a cheery note a few days ago from Victoria's Jimmy Green, still creating song hits and doing very well with his recent issues of swing arrangements of numbers like *Please* and *I Cover the Waterfront*.

His "pet" at the moment is his current plug tune *Dolores*, who, I can assure you, is quite a popular young lady with the boys in the Forces these days. It's remarkable really how they take to anything with a lady's name attached to it. I wonder why...?

By the way, a pal of mine who runs a ballroom in the North is very interested at the moment in getting hold of a really good band for the winter season.

It is a cushy job, six evenings and one afternoon, and there is good money to be had. Either a provincial palais-type of band or a small West-End combination would be acceptable, and the ballroom is so situated that broadcasts could easily be arranged were the band suitable.

If anyone at all is interested, and would care to drop me a line in confidence, stating full particulars, terms, etc., I will be glad to help fix things up. Write me to my home address at 8, Sefton Road, Archer Park, Middleton, Manchester.

PIANIST NATHAN LEADS 5 AND 30 IN THE R.A.F.



ADMIRERS of ace-high swing pianist Jack Nathan will know that he also possesses very marked arranging ability, in addition to his propensity for pianistic fireworks. When he joined the R.A.F., nearly a twelvemonth ago, it looked as if there would be only very limited scope for his piano-playing and none at all for arranging work.

The actual course of events has turned out very differently. Jack has very nearly all the playing he can manage for a start. He presides over a five-piece combination which has not only earned golden opinions in the unit but is very much in demand for outside functions.

The four others with Jack are Leo Wright (trumpet), Brian Wicks (tenor sax), Fred Lodge (alto sax), and Teddy McVey (drums).

Teddy will be well remembered in Maurice Winnick's and other West End bands. Fred Lodge played in many clubs and restaurants around Town, and was with Gerry Moore in one particularly hot little band at the famous "43."

Jack Nathan's second activity at the unit headquarters is to conduct a 30-piece brass band, in which Teddy McVey plays *French horn*!

Last, but by no means least, Jack, despite all his R.A.F. duties, is still busy on arranging, and finds that when he does get any spare time, he is able to settle down to work out some excellent arrangements, which are being used by several West End leaders.

No. 1. The policy of introducing surprise stars in the Jam Session without previous advertisement is proving a great success, and a large crowd last Sunday saw tenor star Len Newberry and ace bassist Russ Allen in a session which also included Pete Smith, Ted Snood, Andre Goers (tenors and clarinets); Maurice Good- (guitar); Ken Packer (piano); Norman Waring (trumpet); Bob Moseley and Pete Verney (drums). Peter Tanner scored a great success with his all-American recital. Next Sunday will feature Rex Harris in "You Asked for It," and the Jam Session with more surprises.

No. 41. The Leeds Club meets next Sunday, August 24, at 2, Lands Lane, and W. Higgins will present "Jazz Selection." There will also be an "Explain Your Disc" competition and Jam Session.

COMMERCIAL RECORD REVIEWS

MY Dears.—Such a day it's been. The whole place has been resounding with the efforts of, it has seemed like, every dance band in existence to coax refractory hens to do their duty by their King and Country.

Seriously, though! Not only has a little ditty entitled *Hey, Little Hen* become such a hit that almost every dance band in the country seems to have had a shot at it, but, as comedy numbers look like remaining an essential part of even the most self-respecting dance bands' repertoires, it might not be such a bad plan to take some of the records of this *Hen* saga as examples to discover once and for all, if possible, what it is that bands do to these nursery rhyme songs to build them into such popular successes.

The publishers will, of course, tell you that it's the songs themselves, more than what is done to them, that makes them hits.

To an extent this is, of course, true, but to my mind the comedy song more than any other relies for its success on the way it is presented.

There seem to be two methods of approach.

One is to rely almost entirely on the comedy aspect, and force it home to the utmost.

The second is the exact opposite. That is to say, to try to make music the chief plank and introduce the comedy as just a flavouring, in which case the more subdued it is, usually the better.

Possibly you will think that songs like this have little on which to build anything worth calling music. But if you hear Ambrose's record (Decca F7933—coupled with, if you can stand hearing the tune yet again, a pleasingly musical performance of *Amapolá*) you may find you are wrong.

Ambrose may not have proved *Hey, Little Hen* to be a classic melody, but his record has a musical efficiency which makes music its strong point.

Even the inevitable hen cackles are not only performed on instruments (instead of the more usual and generally overworked mouth), but have been introduced as an integral, and one might almost say essential and musical, part of the proceedings.

COTTON'S "RIOT"

Even the vocal chorus is notable for its restraint and politeness, and gets home on Les Carew's quietly put over, but quaintly amusing Lancashire dialect.

The best example of the other way of doing things is Bill Cotton's (Rex 10015, with *I Wish I Could Fish*, another nursery-rhyme sort of song, which may also become a hit).

For the occasion, Bill throws all restraint to the winds, and, aided and abetted by the arranger and his vocalists, works up to what is a veritable riot in the literal as well as figurative sense of the word.

Other versions of the *Hen* opus are HARRY ROY'S (Regal-Zonophone MR3496—coupled with *Down Forget-Me-Not Lane*) and JOE LOSS'S (H.M.V. BD5686—*with I'll Think Of You*).

By comparison, they fail by being based on the one scheme that it seems, one can't get away with—a compromise between music and comedy, with neither being pushed home with sufficient energy or merit.

To pass on from comedy numbers, those who want to know how suavely sentimental songs can be put over should hear JIMMY DORSEY'S *High On A Windy Hill* and *I Hear A Rhapsody* on Brunswick O3192, and *The Things I Love and Once and For All* on Brunswick O3199.

All four put the limelight very strongly on vocalist BOB EBERLY, but that hasn't prevented the band from playing a notable part.

An attractive example of what can be done with Conga rhythm by a band which has the advantage of always being different from most others, and usually good, too, is *I Came, I Saw, I Conga'd* by ARTHUR YOUNG'S SWINGETTE (Decca F7921).

Arthur's Novachord is a feature of this side as well as the coupling *Johnson Rag*.

"CORNY"

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I YI, YI, YI, YI

From the Film "THAT NIGHT IN RIO"

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DON'Ts FOR DANCE BANDS

Don't hog the limelight.

SAW a band the other night—a six-piecer. Not at all bad, but utterly ruined by its sax leader.

He was a good player as semi-pro, and knew it. Consequently, every number had at least one if not two solo choruses for alto, and perhaps one for clarinet thrown in.

There was an averagely good trumpet player, a quite good pianist, and a tenor player who had the right ideas. But they never got a chance.

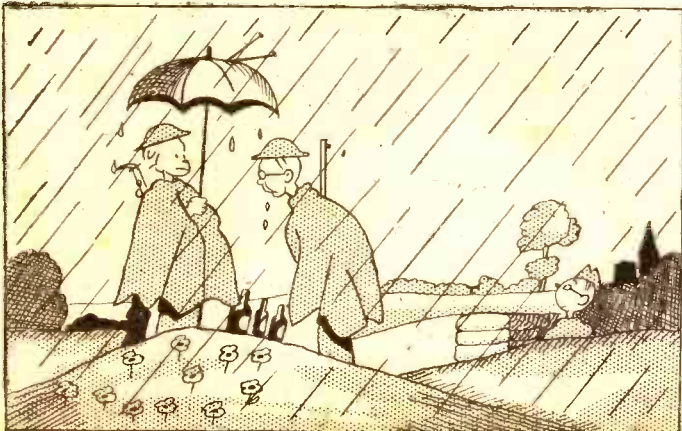
There was very little teamwork in the band—and who can wonder! The boys were obviously utterly fed up with the whole thing. The leader enjoyed himself immensely.

Even more important was the fact that the audience got heartily sick of the leader and his too-well-sold solos. "All saxophone, isn't it?" said one dancer, in no polite tone.

So, soloist, even if you are better than anyone else in the band, and even if you are the leader, give the other lads a chance. The band will be all the better for it.

And, what's more, that quiet fellow over in the corner, who never takes a solo because nobody ever asks him to, will probably surprise you.

Give him a chance.



BILLY PLONKIT (Home Guard): "No, Stanley, the umbrella ain't for our protection. Corporal Cornflake left it to keep over his beer... he says there's enough water in it already."

PITY THE POOR AMATEURS!

by "DETECTOR"

IT is with real regret that I feel compelled once again to comment on a matter the dealing with which is as difficult as it is distasteful.

It concerns the broadcasts being given by members of the Forces and sundry others engaged in other forms of national service.

For obvious reasons I mention no names, but a new low level was reached last week when a band consisting of some lads from overseas gave an exhibition which would not have been a credit to a village kindergarten. On the rare occasions when the intonation did not make one think the performers were playing in different keys, the wrong harmonies did.

My reason for drawing attention to all this is not to belittle boys whose ambitions to be entertainers are for the moment rather lamentably in excess of their abilities. Their real job of work is something very different, and no praise is too high for them for the way they are doing it, and for having given up so much to do it.

No, my real criticism is against the B.B.C.

CRUEL, NOT KIND

At first blush it may seem most patriotic of the Corporation to give these boys the freedom of the microphone and let them enjoy the glamour of broadcasting.

But only those as dumb as our dear B.B.C. could look at it that way, instead of realising that instead of bestowing a kindness on these boys—and often girls, too—it is merely being cruel to them by allowing them to make themselves appear foolish and incompetent in the eyes of all who may be unfortunate enough to hear their broadcasts.

I candidly admit that I have more than once blushed to the roots of my hair with embarrassment as I have listened to some of these youngsters on the air—not for myself, believe me, but for them.

It is one thing for these young folk to get up an entertainment for themselves among themselves, where nobody expects too much and the whole atmosphere is suited to the occasion, but quite another to put them on the air for the entertainment of the millions of listeners who, even against their better feelings, will inevitably compare them with the professional entertainers whose job it is to provide our broadcast entertainment.

I have often found it little short of mental agony to realise the ridiculous position into which the B.B.C. has enticed these grand youngsters.

When will the B.B.C. develop a better sense of the fitness of things?

To turn to things rather more palatable, last week we had one of the few opportunities we now seem to get of hearing that brilliant French violinist, Stephane Grappelly, on the air. He appeared as guest artist at the Radio Rhythm Club on Monday, August 11.

I say brilliant because with all his failings as a jazz violinist Grappelly is still one of the few

MORE MORNING BROADCASTS FOR FORCES

As from Monday week (September 1) the silent period in the Forces programme between 8.15 and 10.30 a.m. is to be filled in.

This means that from then onwards the Forces and Home Service programmes will be operating simultaneously from 7 a.m. to 11 p.m. daily, and it seems to be an appropriate moment to suggest to the B.B.C. that they

IMPROVE THE LAY-OUT of the "RADIO TIMES."

The Home and Forces programmes should be presented in adjacent columns under common time-headings, so saving readers from having to turn from one page to another every time they wish to find out what alternatives the two programmes have to offer.

fiddlers who have meant anything to jazz.

And on this occasion he was at his best. He has lost none of his fine tone and technique, and his style has, if anything, improved. For one thing he was more original, and the repetition of which he has more than once been accused far less in evidence. Another programme which I hope you didn't miss was "Singing The Blues" on the following Wednesday afternoon.

As usual the script was nothing to write home about, but the records were well chosen.

THE RECORDS

Here's the list: *Singing the Blues*, by Trumbauer's Orchestra (Parlophone R1838); *Nobody Knows You*, by Bessie Smith (Parlophone R2481); *Basin Street Blues*, by the Charleston Chasers with Jack Teagarden (Parlophone R2257); *Trizie's Blues*, by Trixie Smith (Vocalion S217); *Downhearted Blues*, by Mildred Bailey (Parlophone R2257); *Four or Five Times*, by Jimmy Noone's Orchestra (Vocalion S209); *Rosetta's Blues*, by Rosetta Howard (Vocalion S202); and *West End Blues*, by Louis Armstrong (Parlophone R448).

Note to the many who, believe it or not, wrote in to know if they could buy that harmonica: I've decided to keep it.

BLUES AND BOOGIE-WOOGIE CHORDS

IN reply to many requests, I repeat the sequence of chords for the 12-bar blues and boogie-woogie as given by George Shearing on his recent broadcast, with Harry Parry on boogie-woogie:

3 bars, C6; 1 bar, C7; 2 bars, F7; 2 bars, C6; 2 bars, G7; 2 bars, C6; or—
1 bar, C6; 1 bar, F7; 1 bar, C6; 1 bar, C7; 2 bars, F7 (or, often, in slow blues, 1 bar, F7; 1 bar, F mi); 2 bars, C6; 1 bar, G7; 1 bar, F7; 2 bars, C6.

These sequences are, of course, for the key of C major. They must be transposed for other keys.

A BRIGHT KIRBY RE-ISSUE

New Swing Discs
Reviewed by

EDGAR JACKSON

which is, after all, the spirit of jazz.

In consequence, I am more inclined to say that the most important issues of the week are—



JOHN KIRBY AND HIS ONYX CLUB BOYS.

****From A Flat To C (Billy Kyle) (Am. Decca 64709) (Recorded October 28, 1938).

****Undecided (Shavers) (Am. Decca 64711) (Recorded October 28, 1938). (Brunswick 03202—3s. 8d.)

Pastel Blue (Shavers) (V.) (Am. Decca 64710) (Recorded October 28, 1938).

Rehearsin' For A Nervous Breakdown (Shavers) (Am. Decca 64708) (Recorded October 28, 1938). (Brunswick 03203—3s. 8d.)

Kirby (bass) with Buster Bailey (clart.); Russell Procope (alto); Charlie Shavers (tpt.); Billy Kyle (pno.); O'Neil Spencer (vocalist, drums).

—though to describe these as issues is incorrect, because in fact they are reissues.

All four titles were originally released round about the middle of 1939 on Vocalion. From A Flat To C and Undecided were on Vocalion S220; Pastel Blue (under title Blue Dilemma), and Nervous Breakdown (under title Home Made) were on S226.

Their reissue is due to the fact that the Vocalion "S" series, sadly depleted when E.M.I. took over the American Brunswick concession, thus causing many records to be withdrawn from this Decca-operated Vocalion catalogue, is gradually being wound up. As stocks of the still available numbers go out of print they will not be re-pressed under the Vocalion label. Instead, those for which there is, or is likely to be, a demand will from time to time be reissued under the English Brunswick label.

At time of writing 03203 is not to hand; nor, owing to the too pressing attentions of one Adolf Hitler, am I able to refer to the original Vocalion disc.

But 03202 has arrived, so I can,

at any rate, tell you something about that.

Taken at bright jig tempo, both sides are, as usual, conspicuous for the neat agility with which this little group puts over what have been aptly described as big-band arrangements in miniature.

Although it consists of only three instruments, the front line manages to achieve the effect of a considerably larger outfit.

Of more importance, however, is the spontaneity and healthy swing of the whole band.

Individually, Billy Kyle, not given any great opportunity in Undecided, but finding greater scope in From A Flat To C, is the outstanding attraction. In every way he is a pianist of whom all too few records are available over here.

ABOVE AVERAGE

Shavers is also a much more than average trumpet player, and Kirby's bass is again notable for its soft, warm tone.

Procope and Bailey are more renowned for the parts they play in the ensemble. As a soloist Procope has plenty of technique, but it isn't always used to the best ends. Bailey is a clarinetist for whom I have never been able to work up the enthusiasm he seems to evoke in some people.

Still, all this is rather hair-splitting, because, all round, these are records which are well above the average, and well worth getting if you missed the original issues.



ELLA FITZGERALD AND HER ORCHESTRA.

*Hello, Ma! I Done It Again (Film: "Tall, Dark and Handsome") (Robin, Rainger) (V.) (Am. Decca 68559) (Recorded approx. October, 1940).

*Wishful Thinking (Film: "Tall, Dark and Handsome") (Robin, Rainger) (V.) (Am. Decca 68560) (Recorded approx. October, 1940). (Brunswick 03206—3s. 8d.)

Ella Fitzgerald (vocalist) with Chauncey Houghton, Pete Clark (altos); Lonnie Simmons, Teddy McRae (tenors); Richard Vance, Irving Randolph, Taft Jordan (tpts.); George Matthews, John McConnell, Earl Hardy (trmps.); Thomas Fulford (pno.); Ulysses Livingstone (star.); Beverly Peer (bass); William Season (drums).

Yes, Ella! As you say, you've done it again. I wish you'd give up all this wishful thinking about film tunes.

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BRAND'S ESSENCE

by
PAT BRAND

IT seems a bit hard to me. Down in South-East London there is (or was) a dance band made up of members of an Auxiliary Ambulance Station, some of the boys pros, and other semi-pros, who played for the Red Cross, Spitfire, Mayor's Distress Fund, and other dances, including once for the Ambulance Fund.

To do this, those of the band who were on duty were allowed time off provided they had someone who was normally off duty to stand in for them. Now the L.C.C. has stepped in and stipulated that, in future, to get time off they must apply for 24 hours' leave. Since this constitutes two days' annual leave, you can appreciate that in no time the boys will have exhausted their total allotted leave for one year!

In consequence, they have had to cancel bookings and more or less abandon the only form of relaxation they have—except in the case of Benevolent Fund functions, when the L.C.C. permits them extra time off, but asks them to play for nothing.

The leader tells me he has spent a lot of money on instruments and music, and asks: "Surely if it is good enough for H.M. Government to grant leave off to musicians in the Armed Forces, it is good enough for the L.C.C. and Civil Defence?"

Candidly, I cannot understand the L.C.C.'s attitude. Their appreciation of how essential dance music is, is illustrated by their annual introduction of it into its parks—and what's good for civilians is good, also, for those civilians upon whom we all depend so much in times of blitz.

I can only urge them to reconsider their decision. September, 1939. Mobilisation. Marching feet. Rumbling tanks and the drone of bombers. The war-drums roll out across Europe. And up from the South of France in a small car come careering a drummer and a pianist, urgently headed for Calais and England.

There is a small radio set in the car. Anxiously they tune in, but the set is too weak to receive London. Deutschlandsender booms with arrogant defiance.

Radio Paris, in clipped, cultured accents, calls upon its listeners to take up arms and march.

They hurtle northwards. Still the set cannot reach London's wavelength. But Deutschlandsender snarls at the rest of Europe, promising retribution for past wrongs, and Radio Paris replies in kind. On they go.

The miles skim under them. Still they tune the set to London. And one day, with Germany shouting on one side of the needle and France answering menacingly on the other, the voice of Britain is at last faintly heard.

Eagerly MAURICE BURMAN and JACK NATHAN strain forward to hear what Britain has to say.

"And now as we go about the fields we hear the voice of the plover calling through the mists."

Yes—a talk on birds! Now Jack Nathan's in the R.A.F., and to-day you'll be hearing Maurice in the first presentation of "Song of Democracy," by Arthur Young and David Heneker, played by Geraldo and his Orchestra, with choir.

After twenty-four months of war, the programme planners are waking up to the fact that the country's at war.

Riding over the briny, outward bound for the Middle East, was CHARLES COOPER, well-known London contest organiser, now in the R.A.F.

Hardly had he stepped aboard before he was called upon to rout out whatever talent was available and organise the ship's concert. It goes without saying that Charles not only succeeded in accomplishing this task beyond anyone's wildest dreams, but also looks like getting "Youth Makes a Row" (with apologies to Jack Hylton) broadcast when the ship touches its first port of call!

The image of the band he formed—piano, side-drum with foot pedal and foot cymbal, trumpet, violin, two antique mandolines, guitar with two strings missing, and accordion—may sound weird. But I am assured they put up an astonishing show, and had, in fact, already given two concerts when Charlie wrote.

Aboard with him were several people many of you will know. Among them, trumpet-player George Winch, who wishes to be remembered to Eric Winstone, Roy Marsh, Teddy Sommerfield, and Harry Akers of Warner Bros. Studios; Lieut. Jackson, who gave



This is a band that's in the news—Edmundo Ros (seated at drums) and his boys, now playing real Cuban rhythms at Martinez Spanish Restaurant. They will be broadcasting from there again on August 28 (Home Service).

a smashing violin solo, to Ernie Rutherford, Clifford Greenwood, and the rest of the boys; Wally Stevens, the drummer, to all the boys of East London, and to his uncle Fred Draper, late of Fred Anderson's Band; guitarist Eddie Burns to Dick Sadleir and the staff of Clifford Essex; and Sam Cowan, who wants to be remembered to Bennie (Luggy) Wine-stone in Canada.

Also aboard were two former members of the "M.M." staff—Jack Blanche and Jimmy Ryan, former Northern rep. To them all we send our very best wishes.

Apologies to Ambrose Octet trumpet-player DAVID WILKIN, whom we wrongly announced in a recent issue as having been married to Miss Ethel Logan.

In point of fact he was married to Miss Etta Loughton, and to both we offer our sincere regrets for the error and our equally sincere wishes for their future happiness.

Full Corps, in the Pioneer Corps, and quite used (he says!) to getting up at 6 a.m., is DON BARRIGO, who used to "knock spots off most tenor players around Town, and is now knocking spots off targets on the rifle range.

In fact, he shot the bull clean out of the target the other day, grouping ten rounds within a 2-in. radius!

So it's not surprising to hear he's been put on the sports committee, and is under Sergeant Larry Gains, former heavyweight champion of the British Empire. (Don, you may recall, is no mean exponent of the Noble Art himself.)

Right now they're building an indoor gym, and Don's doing his best to fit it out. And this is where you come in.

For if you can spare skipping-ropes, dumb-bells, weight-lifting apparatus, chest expanders, boxing gloves, tennis rackets or balls, Don would be more than grateful if you'd send them along to him carriage forward.

Post them care of me, and I'll hustle them along immediately.

What would Lord Woolton say to this?

Last Friday, at the N.W.3 Group Rhythm Club meeting, RONALD CHIPPERFIELD was giving a recital on Billie Holiday. He wanted to include her famous record of "Strange Fruit," of which there are only about three copies in this country, one of them in the possession of BILL ELLIOTT.

Bill was out when Ron rang up, but returned to find a message in the rack, taken by the slightly deaf day porter, which I have before me. It reads:—

"Chips 'phoned and wants you to bring strange food to the club to-night."

Has anybody got a Swanee whistle? Yes, this is a serious question. I'm not as crackers as you'd think on first consideration of this fantastic inquiry. No, it isn't for me—the deep peace (!) of my neighbourhood will remain undisturbed.

The query comes from an old pal in the person of JIMMY BLADES, brother of Tommy Blades. These two diminutive, distinctive, humorous, and

occasionally querulous brothers of percussion are actually two of the oldest-established drummers in the profession. They are nearly always playing around town somewhere, both in the pit for stage productions and on recording and broadcasting sessions. The last time I saw Tommy, he was with Bill Somers in the "Black Vanities" show.

Anyhow, to get back to this Swanee whistle thing. Apparently poor old Jimmy Blades lost all his kit in a blitz which struck a certain film studios awhile back, and although he was so excellently insured that everything has been replaced, he cannot obtain the one article which I have mentioned.

For a drummer who specialises in pit and film work, where even stranger noises than those produced by a Swanee whistle may be required, the position is rather different from that of any ordinary drummer, and even the most incredible instruments must figure in his kit.

You'll know the song "We'll Meet Again." The "don't know where, don't know when" part seemed particularly appropriate, thought pianist CLIFFORD HELLIER a trifle grimly, on an occasion earlier in the year when, in the course of an E.N.S.A. concert at a factory "somewhere in England," incendiaries came crashing through the roof of the improvised concert hall.

The question of "where" was what was chiefly in doubt, explains Clifford; the matter of "when" seemed near enough decided. Having a good idea from the type of factory that there must be cordite stored around, he expected the big bang any moment, and almost got ready to wave good-bye.

Surprising coincidence, but Cliff really was "playing 'We'll Meet Again'" at that moment of an apparent date with destiny. However, he got away all right, although it was one of life's sticky moments without a doubt, and he lived to keep the most important appointment of his life about a month ago, when he was married to Miss Edith Webb, of Manchester.

Cliff is the pianist brother of fiddle virtuoso and ex-Henry Hall star CYRIL HELLIER, who is now about to step into that national rôle in which morning tea is positively not served.

Before the war Clifford Hellier was accompanist to one of the big men in the profession—to wit, Teddy Brown!

After hostilities commenced he had an interesting job directing concerts organised by the Bristol "Evening World" to give entertainment to troops in isolated parts of the West Country. Later he started a period with E.N.S.A.

He also accompanied Kitty Masters for a time, and now, regarding himself as "on loan" from E.N.S.A., he is playing for the well-known star Randolph Sutton in variety.

Oh, and by the way, the Hellier Brothers' popular series of composition, including "Chinese Rhythm" and "Red Resin," are now published by Keith Prowse in full orchestral form.

No. 161. The Sidcup Club meets every Monday at the Station Hotel at 7.45 p.m. On August 25 M. Arney will talk about British Jazz. All letters to J. C. Goddard, 84, Wellesley Road, Sidcup, Kent.

Classics of Jazz

by BILL ELLIOTT

No. 37. — "Patrol Wagon Blues" (Henry Allen, Jr. and Orch.): "Moten's Swing" (Benny Moten's Kansas City Orch.).—H.M.V. B6377

PERSONNEL.

(a) Henry Allen (trumpet and vocal); Otis Johnson (trumpet); James Archey (trombone); Albert Nicholas, Charlie Holmes (altos); Greely Walton (tenor); Luis Russell (piano); Will Johnson (guitar); Paul Barbarin (drums). (b) Joe Keyes, Dee Stewart, Lips Papp (trumpets); Dan Minor (trombone); Eddie Durham (guitar and trombone); Eddie Barfield (alto); Ben Webster (tenor); Count Basie (piano); Walter Page (bass); Mac Washington (drums); Leroy Berry (guitar).

"DUKE was at his greatest in *Black and Tan*, Hawk was terrific in *Hello, Lola*. Did you hear Goodman in...?"

Remarks like the above are heard always when rhythm fans are gathered together. Yet on one thing they always seem to agree, and that's Henry Allen in *Patrol Wagon Blues*.

A SIMPLE RECORD

It's a simple record, but then the best jazz is often found that way. It seems hard to believe that such a masterpiece is inspired by such a mundane conveyance as the American equivalent of our Black Maria, but Allen gives of his best with grand help from the Luis Russell Orchestra.

A subdued intro. leads to Red playing a nice muted first chorus, and then Charlie Holmes takes a few bars of swing alto to lead to Allen's vocal. Really righteous jazz, this; blues as they should be sung.

Red owes a lot to Armstrong, but that doesn't really matter. Who better could he copy?

LETTERS TO THE EDITOR

TRIBUTE to Jelly Roll Morton is long overdue. Undoubtedly one of the most significant personalities in the history of jazz, as a musician he has been one of the most underrated.

I should like to add a few words to Bill Elliott's short appreciation. Bill surely can't have heard *Sidewalk Blues*, which was issued here by H.M.V. many years back, or he would not recommend its issue now. An interesting "collector's item" (I covet a copy myself), it could hardly be accepted as much more!

The Trio items, however, are good jazz by any standards. (*Deep Creek*, by the way, is not a trio recording, being from another session, with a larger and very different personnel.)

Probably on the same date as the exciting *Shreveport*, Morton, Simeon and Benford were joined by trombonist Guechy Fields in what is one of the most moving blues ever waxed—*Mournful Serenade*.

There are indeed many more excellent Morton sides available, but this is, I feel, the No. 1 "must."

Bill's most important omission, though, is of the excellent sessions Morton made for Bluebird in 1939:—*Whinin' Boy Blues*, *Didn't He Ramble* (Bluebird 10429); *High Society* (I Thought, I Heard Buddy Bolden) (Bluebird 10434) (with Bechet, Sidney de Paris, Al Nicholas, Happy Cauldwell, etc.); *West End Blues* (Climax Roo) (Bluebird 10442); *Ballin' The Jack* (Don't You Leave Me Here) (Bluebird 10450) (similar group, but without Bechet).

It might help if Jelly Roll's many admirers dropped a line to H.M.V. asking that these be released as a fitting memorial to one of the greatest figures in jazz.

Cirencester, Glos.

My sincere thanks are due to George Garlick for his 826-word criticism of the recent "Bixography." The mere fact that my article merited so much tedious labour on the part of Mr. Garlick is in itself highly gratifying—particularly when coupled with the many enthusiastic letters which I have received in connection with this article.

Criticism in any form is helpful, even when buried beneath the clogging weight of Mr. Garlick's ponderous six-syllable words, but this particular instance it is all too evident that the writer has forgotten the type of person for whom the "M.M." articles are written.

I know (as, too, should Mr. Garlick) that the "unfledged enthusiasts" who read the MELODY MAKER are bored to distraction by any form of deep treatise upon the innermost souls of defunct musicians, and in consequence my aim has always been to provide interesting facts and opinions straight from the horses' (e.g., famous musicians') mouths.

I have long ago found that this type of article is well received, and, much as it pains me to run contrary to Mr. Garlick's wishes, I have every intention of prosecuting this policy. Whether or not this will eventually clarify his "half-formulated convictions" I confess, of no consequence to me whatsoever.

My first article on Beiderbecke consisted almost entirely of quotations of noted musicians of men infinitely more worthy to express an opinion upon Bix than Mr. Garlick, "Mike" or myself.

My second "Bixography" dealt more with historical facts and hitherto unpublished discographical data, whilst in my third (of which Mr. Garlick evidently takes even greater

James Archey steals some of the lime-light next with a surprisingly good trombone solo. James is a real old-timer, but Louis will bear testimony to his playing, as he was featured on a lot of Satchmo's early discs.

He hands over to Allen, who, assisted by some fine alto from Holmes, plays a perfect last chorus with the ensemble coming in on the last eight bars. Yes, this is indeed the blues in the grand manner.

LIGHTER MOOD

I seem to have struck a serious vein in talking about the above, so we will get into a lighter mood for *Moten's Swing*.

Personally, I think it's a glorious noise. For one thing, the recording engineer has recorded the whole noise of the band, and not just its overtones. English studios, please try to copy.

Result is that you feel as if you're listening to a live band in your flat. So do the neighbours; but who cares? There are plenty more flats.

Bill Basie (he acquired the "Count" later, on becoming a bandleader) opens the fun with some sparkling piano, and then comes some fast ensemble with good sax team work.

Next, in quick succession, we have solos by the guitarist-brass team-alto-trumpet-tenor, and some more ensemble to finish. Sorry to end so abruptly, but my space is limited these days. See you next week.

R. G. V. VENABLES.

Lechlade, Glos.

Thank you for Mr. Garlick. His outcry has long been needed. The jazz world is full of these repetitive superlative-users; those who plumb the young, inexperienced jazz mind with the names of Bix, Tram and Tesch till he is heartily fed up with them. The delights which the music of Bix, etc., have to offer are ruined by these "self-appointed windbags."

The appreciation of jazz is a long and difficult process; to-day there is but one way to it—first, along the path of swing (Miller's *In The Mood*, Krupa's *Tuxedo Junction*, the Goodman Trio, Quartet, Quintet, Sextet, and all the other pretty pieces of jazz); then gradually to the appreciation of and delight in improvisation; then the discovery that the hypothesis that jazz bears no relation whatsoever to European music, except in the prostitution of its instruments, makes the stomachaching of such crudities as Adelaide Hall's vocals with the "Duke," the kazoo of "Red" McKenzie, and the "swipes" of various trombonists, including George Brunies and Warren Smith, much easier.

Gradually, and very gradually, the appreciation of such classics as *Sugar and Liza*, *Nobody's Sweetheart*, *West End Blues*, *Hello, Lola*, *One Hour*, *Way Down Yonder* and *Singing The Blues*—i.e., the appreciation of Bix, etc.

But so many young minds still in the Goodman Quartet stage (please, no offence whatsoever to this often excellent combination) have the names of Bix, Tram and Tesch pushed down their throats so often that they have no desire whatsoever to appreciate them later. As a result, jazz is deprived of a greater public. But I think the "Venables" of this world are quite satisfied with this; jazz is a very selfish art.

As to Mr. Venables himself, his sense of humour is superb; the words of Muggsy (*Someday Sweetheart*) Spanier make such a fitting epitaph to Bix!

J. J. HOLLAND.

Acocks Green, Warwickshire.

What's the matter with Ambrose these days? I know his Octette is on tour with an eight-piece band, but surely that doesn't stop him from broadcasting?

Nor are his records ever played these days. I've only heard Ann Shelton three times in three months—and this for the best singer in the country.

So B.B.C., what about a change round in your studios? Let's have some swing classics instead of popular bands playing corny numbers.

Let's have the Rhythm Club Sextet more often, and less light music and less chamber music. Let the public have what it wants. Swing and still more swing is the motto of 300 of us here, and, we feel sure, of all MELODY MAKER readers.

SIGMN. J. B. CASTLE.

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WHY EARLIER JAZZ IS REMEMBERED—by "MIKE,"

I WONDER if other old-timers like myself find that the jazz of ten and fifteen years ago is more easily remembered than the "jazz of to-day?"

It struck me that this must be so when I brought up the subject last week of Frankie Trumbauer's *I'm Coming, Virginia*. I suppose I have not played this record for well over ten years, with the exception of refreshing my memory on the occasion of the record being reissued two or three years ago.

As I write, the record is with my collection nearly seventy miles away. And yet I have a very clear recollection of the details of the performance.

While I admit that ten years ago, when I first had the record,

I may well have played it often. I don't think that I necessarily played it more frequently or persistently than many other recordings issued since that time.

There are many reasons why I believe earlier jazz is more easily remembered than the latter-day variety. One important reason is that ten years ago the jazz played by the leading personalities was distinguished by a more marked individuality than is possessed by their modern successors.

I think there can be little denying that the difference between the actual sound of the music played by Frankie Trumbauer and the Five Pennies was far greater than the difference in sound between the 1941

orchestras of Tom Dorsey and Benny Goodman.

It is not because Dorsey and Goodman are both white artists that their orchestras sound alike; Trumbauer and Nichols were both white, too. The explanation lies in the modern tendency to mass-produce and commercialise a form of music which was once hand-picked and uncommercial.

In the days of which I'm speaking, however, even the timbre of the rhythm section was individual. Arthur Schutt and Eddie Lang would both play with the Pennies; their next recording would be with Trumbauer. But somehow they managed to sound different with each group.

The whole thing, I believe, was nothing more nor less than a matter of Style. Style and its dreadful derivative, "stylish" are words which have come to be used in the "M.M." to mean something quite different from what I understand them to mean.

"Stylish" has for years been applied in this journal to describe a reasonably tolerable "hot" chorus, whereas Style in my view means something far more than a manner (cf. "blues style," or the old "nigger style" which used to grace record-reviews years ago).

SENSE OF STYLE

The artist with a sense of Style is one who can adapt his gifts to suit the artistic outlook of each individual composer, so that Mozart is not approached as though he were the same thing as Beethoven merely because they both happened to write symphonies.

In the older jazz a sense of Style was possessed in abundance, so much so indeed that one sort of noise would be produced by Nichols, Mole, Lang, Jimmy Dorsey and Schutt recording as the Five Pennies; another sort by the same five artists recording as Miff Mole's Molers, and yet a third sort of noise when they decided to call themselves the Charleston Chasers.

This isn't just my imagination; it is a fact that the style adopted by these famous players was dictated by the player who took charge of the session.

And the same thing happened

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with Bix and Trumbauer. Bix, playing with his own orchestra, inspired quite a different kind of noise from what we heard when he was playing "under" Trumbauer. For some reason Trumbauer never seems to have played in any group led by Bix, which is rather odd considering how the names of Bix and Trumbauer are inseparably linked in the rolls of jazz.

Can it be that Trumbauer did not possess that high-spiritedness which characterised the Bix groups, whereas Bix himself was more adaptable and could assume the smoothness and musical sophistication which was so typical of Trumbauer's bands?

I don't know the answer to that one at all. It may just have happened that Trumbauer was never around when Bix had his recording dates.

WORK OF ART

Be that as it may, Bix and Trumbauer together created a work of art with their performance of *I'm Coming, Virginia*. I suppose in its time this record was considered "hot"; I forget. To-day it strikes me as typical of something which only "the hot" player can bring to the better-class commercial tune; a really musical interpretation of the melody.

Those of you who have liked the way Artie Shaw phrases and paraphrases *Begin the Beguine* and *Frenesi* will find the same kind of subtlety, of delicate variation in this classic Bix-Trumbauer recording.

I thought I had already written a great deal on the subject of Bix, but Mr. Garlick, of the Birmingham Rhythm Club, according to his letter last week, doesn't seem to think so.

Maybe I'll oblige, when I am satisfied that the Earnest Student has been given reasonably easy means of approach to the subject by the method of family tree tracing we have recently been employing.

Answer to Correspondent.—Mr. A. D. Parker, of 27, St. James Street, Newtown, Chester, wants to know all about Jimmie Rodgers. I know absolutely nothing of this famous yodeller. Can anybody help and tell Mr. Parker something of Jimmie Rodgers' life and works? Thank you.

PERSONALITIES IN PARAGRAPH

by ERIC WINSTONE

ALL right then. You've asked for him and now you've got him.

This week's paragraphed personality by request, ROBIN RICHMOND, whose recent broadcast of swing organics must have been heard by many other listeners besides myself judging from the number of letters I have received asking for information about him.

Originally he studied for the bar (no, lady, not the one marked saloon), but after failing three times in his exams, finally took the hint and decided to cash in on his console technique which he had been steadily cultivating on the side by practising on the organ at St. Stephen's Church in Vincent Square, Westminster.

Taking a job as assistant to Al Bollington at the Astoria, Streatham, he finally got himself a job at the Wesleyan Mission, Lambeth, a hall which was apparently used as a cinema during the week and as a church on Sundays.

A special switch was used to cut out all tremolo and stunt effects for the one day in seven when a legitimate organ tone was required, and Robin was warned that any attempt on his part to enliven the services by using the wrong stops would result in instant dismissal.

Well, after he had got the sack, he looked around for a while and eventually discovered the Hammond organ, signing a contract to feature the instrument in a new revue shortly to be produced at the Saville Theatre.

It was agreed, however, that prior to the opening of the show he would not appear elsewhere in this country, and so, as even organists must eat, he decided to fill in time working in Holand opposite Benny Carter at a famous Continental nighterie.

While he was there, he also broadcast many times from the radio station at Milversum, and by the time he returned to appear in the show "It's In The Bag," his name had become definitely associated with a new style of modern organ technique that put him right on the road to fame.

Touring in variety, he played cabaret at the Princes Restaurant and the Piccadilly Hotel, and also appeared at the Florida Club, where the blitz brought his engagement to a sudden and violent conclusion.

Eventually, he went to Hamersmith Palais, playing for dancing and doubling not only at the Palm Beach, but also the Paramount Cinema, Tottenham Court Road. At the moment he is concentrating on broadcasting and cinema work, and judging from the applause that greets him at each intermission is successfully holding his own against such counter-attractions as



Robin Richmond

Ginger Rogers' legs and the hips of Carmen Miranda.

I can think of no higher praise.

Listeners to recent broadcasts by JACK SIMPSON and his Sextette will, no doubt, have noticed the brilliant swing accordion playing that has become such a feature of the airings, and at last I am permitted to tear aside the cloak of anonymity surrounding the name of this brilliant player.

I can now reveal that the swing star is none other than our old friend and bandleader GEORGE SCOTT WOOD, who, coming to the assistance of friend Simpson when the latter needed a musician urgently for a session, so enjoyed himself playing with the boys that he agreed to continue on future dates.

Actually, of course, this combination has now recorded for Decca, and a current waxing of *Oasis* (never heard of it!) and that popular tune *Rise And Shine* scheduled for the September lists is definitely what is generally described as terrific.

With ace singer PAT TAYLOR all set for variety following her current success in "Shepherd's Pie," the need for someone outstanding as an accompanist became so urgent that eventually Bert Lucas, genial manager of the Sun Music Company, was called in to help solve the problem.

Only too willing to help, Bert agreed to release his own staff arranger and pianist HAROLD PATRICK to fill the gap, and after doubling Denmark Street with the New Cross Empire during the past week, Harold, or "Pat" as he is known throughout the profession, opened with the act on August 18 at the Hippodrome, Coventry.

Known in the past as "The Long Contract King," due to his success as a bandleader, Pat, the pianist, entered the song world back in 1936, and joined up with the Sun firm shortly after the war.

Lately, however, he has been in demand once again at the keyboard, and has played for such well-known vocalists as Anona Winn and Celia Lipton, whom he started off in her new solo act at the Blackpool Palace.

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SENSATIONAL WHITEMAN CLASSICS TO BE ISSUED IN U.S.A. : A Discographical Scoop

HERE IS A SCOOP THAT WILL BE MAKING ITS FIRST APPEARANCE ANYWHERE AS THIS PAPER GOES TO PRESS. RCA-VICTOR IS ALL SET TO RELEASE A SPECIAL FEATURE ALBUM OF SELECTED RECORDINGS BY THE GREAT 1928 PAUL WHITEMAN ORCHESTRA WITHIN THE NEXT COUPLE OF WEEKS (WRITES WARREN SCHOLL, FROM NEW YORK). FOR THE PAST THREE MONTHS RCA AND I HAVE BEEN CONDUCTING RESEARCH LOCATING METAL PARTS ON THE WHITEMAN RECORDS OF 1928 VINTAGE, AND AT LAST FINAL STAGES OF THIS PHASE ARE TAKING PLACE.

The forthcoming album will include ten sides all made within the four-months' period between January and April, 1928 (with one exception). Out of the ten scheduled sides, seven have definitely been selected at the time of writing.

Keeping in mind the fact that general reissue of old Whiteman Victor records might not evoke particular interest from collectors already in possession of the original commercial pressings, every effort has been made to obtain alternative masters where possible. To date, we battled 100 per cent. on the first seven titles.

As a matter of fact, three of the titles to be released have never been issued anywhere before, and a fourth side has been available only through importation from abroad (meaning England in this case). Without keeping you in suspense any longer, here are the four titles in question: *Forget Me Not*, *Down In Old Havana Town*, *That's Grandma* (this by the Whiteman Rhythm Boys), and *Lovable* (originally H.M.V. B5509).

BIX CLINKER

Forget Me Not (a Bill Challis arrangement), is notable inasmuch as it features a half chorus of Bix's muted cornet behind Chas. Strickland's sax, and during opening verse Bix again may be heard leading the brass section and hitting a glorious clinker that was responsible for the original rejection of the number in 1928.

Down In Old Havana Town is a typical Grofé score featuring a vocal chorus by the late "Skin" Young, a great favourite with Whiteman audiences during his five years' stay in the band. No hot solos, but nevertheless an interesting arrangement.

That's Grandma, by the original Rhythm Boys, was recorded in November, 1927, but was withheld because of some slight flaw that was considered serious at the time. In view of the scarcity of material by the Rhythm Boys to-day, such technicality will have little effect upon the enjoyment of this collector's item at this late date.

Lovable, of course, will be a newcomer to most American collectors, and its release will be especially welcomed by the Bix-Tram-Crosby admirers in view of the appearance of the three aforementioned gentlemen on the record. Curiously enough, no positive identification of the arranger has yet been made.

ARRANGING MYSTERY

Both Ferde Grofé and Bill Challis swear they didn't do *Lovable*. Pops Whiteman doesn't have any recollection, so by the process of elimination it appears that Tom Satterfield was the only remaining candidate on the 1928 arranging staff who could have been responsible.

Even more amazing was Frank Trumbauer's reaction to the feature sax chorus on *Lovable* when I played the record for him while we were working on a Varsity record date last year. Not only did he seem surprised to learn that there was such a disc, but he even disclaimed having had any part on the date. He thought the solo might have been taken by one of the Mayhew boys.

Despite Tram's evidence to the contrary, I am still inclined to believe that he played the hot sax solo on Whiteman's *Lovable*.

"Mr. P.W."

The three additional sides that have been chosen for the Whiteman album include alternative masters on *From Monday On* (this will be the third version released publicly), *My Pet*, and *Back In Your Own Back Yard*.

Final three sides to be selected will in all probability consist of an alternative version on *It Was The Dawn Of Love*, and regular reissue of *Dancing Shadows* and *Do I Hear You Saying?*

A picture of the 1928 band will be featured on the album's cover, and an explanatory booklet written by yours truly will tell the complete story behind these recordings and the Whiteman Orchestra of the period.

Readers may be interested in the purely personal fact that I recently turned over to a prospective publisher the completed manuscript on the history of Paul Whiteman and his Band, a biographic story of some 75,000 words. Negotiations for English publication of "Mr. P. W." (title of the tome) will take place in the near future.

CALL SHEET

(Week commencing Aug. 25)

Will bandleaders and artistes please help us make this list as comprehensive and accurate as possible by letting us have their touring dates as far ahead and as regularly as they can?

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Empire, Edinburgh.
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OUR RECORD COMPETITION

Readers Vote the 12 Best Trombonists

IN the opinion of the majority, as ascertained from our Record Competition G15, the following are the—

- BEST TWELVE TROMBONE SOLOS ON GRAMOPHONE RECORDS.**
1. JACK TEAGARDEN in *Knockin' A Jug*, by Armstrong's Orchestra (Parlophone R1064) (76 per cent.).
 2. J. C. HIGGINBOTHAM in *Higginsbotham's Blues*, by Higginsbotham's Orchestra (Parlophone R2799) (68 per cent.).
 3. JIMMY HARRISON in *Fidgity Feet*, by Fletcher Henderson's Orchestra (Brunswick 02634) (40 per cent.).
 4. JACK TEAGARDEN in *Basin Street Blues*, by the Charleston Chasers (Parlophone R1356) (36 per cent.).
 5. JACK TEAGARDEN in *After You've Gone*, by Lang-Venuti Orchestra (Decca F5884) (35 per cent.).
 6. J. C. HIGGINBOTHAM in *Swing Out*, by Henry Allen's Orchestra (H.M.V. S.L. B4970) (34 per cent.).
 7. TOMMY DORSEY in *I'm Getting Sentimental*, by T. Dorsey's Orchestra (H.M.V. B8565) (33 per cent.).
 8. JIMMY HARRISON in *Dee Blues*, by the Chocolate Dandies (Parlophone R1138) (32 per cent.).
 9. MIFF MOLE in *Navy Blues*, by Mole's Molers (Parlophone R701) (31 per cent.).
 10. JACK TEAGARDEN in *Farewell Blues*, by Lang-Venuti Orchestra (Decca F5884) (29 per cent.).
 11. TOMMY DORSEY in *Freeze an' Melt*, by Ed Lang's Orchestra (Parlophone R448) (28 per cent.).
 12. J. C. HIGGINBOTHAM in *Dallas Blues*, by Armstrong's Orchestra (Parlophone R973) (27 per cent.).

NEXT BEST

Thirteenth place was secured by Higginsbotham in *Give Me Your Telephone Number*, by Higginsbotham's Six Hicks (Parlophone R2799) (25 per cent.). 14th by Higginsbotham in *Feelin' Drowsy*, by Henry Allen's Orchestra (H.M.V. S.L. B4970) (24 per cent.). 15th by Teagarden in *Makin' Friends*, by Eddie Condon's Orchestra (Parlophone R2031) (23 per cent.). 16th by Floyd O'Brien in *Darktown Struttin' Ball*, by Wetting's Rhythm Kings (Brunswick 03060) (22 per cent.). 17th by Teagarden in *That's A Serious Thing*, by Eddie's Hot Shots (H.M.V. S.L. B4987) (21 per cent.). 18th by Floyd O'Brien in *I've Found A New Baby*, by Wetting's Rhythm Kings (Brunswick 03060) (18 per cent.). 19th by George Aries in *The Blues*, by Artie Shaw's Orchestra (Parlophone R2790) (17 per cent.). 20th by Joe Harris in *Blues of Israel*, by Krupa's Chicagoans (Parlophone R2224) (16 per cent.).

Percentages in brackets are the percentage of competitors who included the records in their entries.

Taken as a whole, the entries suggest that readers are not quite so unanimous as to which are the best trombone solos as they were on some of the other matters which have been the subject of our competitions.

Between them the entrants mentioned no fewer than 105 records.

COMPETITION G15 WINNER

Mr. L. Smith, of 53, Oak Tree Grove, Leeds, 9. Having headed his list "Twelve Trombone Solos," he gave only ten.

But eight of them were "correct."

He included Fred Robinson in Louis Armstrong's *St. James' Infirmary* (Parlophone R643), and Dicky Wells in *Sweet Sue*, by Wells' Orchestra (H.M.V. B8763), and omitted Higginsbotham *Blues*, *Fidgity Feet*, *Basin Street Blues* and *Farewell Blues*.

Mr. N. B. Pettersen, of Banstead, Surrey, was second with seven "correct" titles. The following were third with six: Messrs. Peter Carnel, of Warrington; D. Ballentine, of Rotherham, and N. Christopher, of Marsden, Yorks (both of whom were second last week); Alex McHarg, of Helensburgh, Dumbartonshire; H. W. Pfaff, of Glasgow; and last week's winner, George Parker, of Liverpool.



A Chance for Musical Firemen

EX-Johnny Rosen, Jack McCormick pianist and "Flippant Fingers" broadcaster, Charlie Henesy is now a full-time member of the A.F.S.

A brilliant arranger, he is busy rehearsing a 15-piece orchestra, for which he intends making most of the arrangements. He would be glad to hear from any instrumentalists in the area who are interested in joining the orchestra, and would especially welcome a trombone and a pianist, since he himself would prefer to devote himself to the arranging side.

Likely aspirants, and anyone wishing to transfer to the Liverpool area, should contact him at 270, Walton Hall Avenue, Liverpool, or 'phone his A.F.S. Station: Stanley 1157.

R.A.F. SAX WEDS

LAC Ewart Selby, well-known Wiltshire saxophonist, now serving in an R.A.F. dance band in the North, was married at Swindon recently to Miss Gwendoline Exton.

The bride's brother, LAC Ken Exton, the well-known trumpeter, formerly of Alan Green's Band, and a familiar figure in bottle-party circles, was also married.

LAC Peter Knight, fellow musician of the bridegroom, included in his organ voluntaries several arrangements of dance tunes, including "Falling Leaves," "Memories of You," etc.

Southport's Ace Is Free Soon

GORDON LEWIN, considered by many to be one of the finest clarinetists in the North, has just left Arthur Jacobson's Band to join the R.A.F.

As the Floral Hall has been taken over by the authorities, Arthur finds himself unscathed this summer in the Floral Gardens, giving three concerts a day with an 18-piece orchestra, and moving with ease from *Johnson Rag* to parts of the *New World Symphony*.

At the end of August Arthur terminates a seven years' contract with the Southport Corporation. Should any organisation, therefore, be in need of a capable and experienced violinist-leader, with broadcasting experience and a big following, Arthur can be reached at 64, Promenade, Southport.

Arranging Axioms

WELL, although the number of entries was satisfactory enough for my Arranging Competition, the standard of work was not as high as I had hoped.

It is obvious that most of the entrants have no idea of simple counterpoint. By this I mean writing melodious lines for each instrument. In part-writing always write horizontally, and not vertically. Try to lead your voices as if each was playing solo.

Consider the brass or sax trios as separate entities. That is, lead each voice naturally and melodiously. Reader D. K. McIntosh, for example, harmonised his intro. interestingly, but ruined everything by bad voice leading.

Play the brass and sax trios over separately on the piano slowly, and analyse what you have written. See if it is natural and watch consecutive fifths. Too many had consecutive fifths, and you must watch them.

One or two readers completely reshaped the phrase I gave. Reader Ken Wheeler was one, and although he tried to be interesting, I have to insist that the melodic line I gave should have been kept intact.

Reader Bill Sisson, of Ilkeston, showed commendable originality with an off-beat quaver effect, but his voice leading was none too good. Reader Stanley Arnold got near the prize, but his vibes part was not good.

On the whole, then, the best of the entries was that submitted by—

HAROLD WILLIAMSON, 24, MARLBOROUGH STREET, ASHTON-UNDER-LYNE, to whom the prize of 5s. will be sent, and whose harmony was most interesting and distribution of parts was simple but effective.

I shall print his effort next week, but appended is the intro. written by that well-known pro. arranger, Cyril Watters, formerly on the staff of Lafleur's and now in the R.A.F. Naturally, I couldn't allow his entry in the competition, but all readers of this column will find it worth the most careful study, and many thanks, Cyril, for your interest.

WELL-KNOWN West End tenor sax man Laurie Gold, now in the Army up north, has become engaged to A.T.S. girl Margo Woolgrove, of Carlisle, an ardent swing fan. Laurie Gold is the younger brother of Harry Gold, Oscar Rabin's tenor sax stylist. Hearty congrats!

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Hawkes Bp Cornet, s.p., overhauled 9 9
R.E.F. s.p. b. & l. nice condition 9 9
Streamline, s.p.g.b., rimless bell 9 12
Menarch, lac., as new, good tone 10 0
Low Davis "Special," lac., ex. tone 11 11
Besson Cornet, s.p.g.b., perfect 11 11
Mendham, h. & l. s.p.g.b., like new 12 10
Nat Gonella "Broadway," h. & l. lac. new 12 15
Premier "Ace," s.p.g.b., soiled only 18 10
King American Standard, s.p.g.b. 20 0
Selmer, "Louis Armstrong," as new 21 0
Besson Trumpet Cornet, lac., new 25 0
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Buescher, s.p.g.b., latest model, new 32 10
King Liberty, lac., brand new 42 0

TROMBONES
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Low Davis, special, new lac. 17 10
Buescher, l.p., s.p.g.b., perfect 22 10
Buescher, 1940 model, lac., terrific offer 32 10
Olds, brand new, lac. 42 0
King Silverstone, Dorsey model, new 52 0

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covered holes 11 0

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