

Roll Along Palace, London
The John Henderson
Max Womstone
xreal

"The Melody Maker," September 13, 1941.

Melody Maker

INCORPORATING RHYTHM

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DANCE MUSICIANS AND THE WAR EFFORT

No Funny Hats For Loss

SOMETHING that is really quite new in the way of stage band shows is being presented this week at the Stoll Theatre, London, where Joe Loss and his stylish orchestra are the star attraction. The novelty of this performance, we must hasten to add, is not in any very special method of presentation, stagecraft, or showmanship—it lies simply in the fact that here, at long last, is a band that has the courage to go on a stage simply to play good dance music.

MUSIC, NOT MIRTH

No more is attempted. There are no comedy, dancing, or other efforts at extraneous entertainment. No member of the band endeavours to assume the mantle of third-rate comedianship. There are no red noses, no paper hats, and no comic disguises. Nobody comes forward to offer any acrobatic or tap dancing, and no one stands on his head.

In short, it is a dance band, playing dance music, putting over just the sort of stuff which it plays on the radio.

It may be thought that the playing of one number after another, with little or no outside diversion, tends to become monotonous. It does not; and this despite the fact that Joe Loss's 40-minute programme is far from being a "commercial" one, including, as it does, a good arrangement of *The Woodchoppers' Ball*—in which Don Macaffer plays some nice trombone—and the evergreen *Basin Street Blues*, with effective vocal by Irene Johnson.

BACK FROM THE SEA

Getting a very big hand, Chick Henderson (in naval uniform) returns to sing the number he has made his own—*Begin The Beguine*.

Throughout the more rhythmic numbers the energetic drumming of Jackie Greenwood is outstanding.

Numbers in more purely "popular" taste were one featuring Bob Arden; *Amopola*, sung by the new Loss vocalist, Don Rivas—who has a rich tenor voice, excellent for the stage—and *Yes My Darling Daughter*, rendered by Bette Roberts.

Novelty—quite distinct from any kind of comedy—was supplied by a Chopin waltz, finely played by the pianist Albert Gordon, and *Post-Horn Gallop*, put over with terrific zest by Bill Burton on post-horn.

In the finale, of old and new favourites, Joe Loss unbent sufficiently to suggest a little community singing.

Criticism—yes. With unavoidable war-time changes, etc., the band, whilst undoubtedly working harder than ever, is not at present quite so excellent in an ensemble sense as we have known it to be.

Another thing to be pepped up is Joe's own announcing, which is sometimes a little too long-winded for modern variety.

Owing to Service exigencies, Joe Loss will be requiring a first-class tenor sax-clarinist player shortly. Applications—by letter or telegram only—to Joe Loss Orchestras, Morley House, Regent Street, London, W.1. J. M.

"At a time when every aspect of our existence should be calculated to inspire and encourage the nation's war effort, fifty per cent. of the tunes played by our dance bands are lullabies. I will go so far as to say that three-quarters of our dance musicians are thoroughly dissatisfied with the type of music they have to play."

THESE trenchant statements were made by bandleader Lew Stone at a select conference called in London on Thursday (4th) to discuss a resolution: "Are you satisfied, with live entertainment's part to-day in the national effort?"

Convened by Alex Mitchell, Acting Secretary of the London District Committee of the Musicians' Union, the meeting was presided over by Van Phillips, and contributions to an interesting discussion came from Arthur Young, Michael Carr, Alf Morgan and others.

The meeting was adjourned on formation of an advisory panel to bring in representatives of every branch of the entertainment profession for a further conference, as a result of which it is hoped to exploit every angle by which the whole theatrical, variety, film and musical business can actively help and further the war effort.

AMBROSIA'S ON TOUR

"MAYFAIR Merry-Go-Round," the stage show which Ambrose has created from his famous Octet, has this week embarked on a provincial tour at Glasgow, following its successful appearances in London.

Going out of town has made certain changes necessary in the personnel of the act, and starring honours are now shared by Anne Shelton, Peggy McCormack and Les Carew.

The band, furthermore, now contains a smashing bunch of aces—George Shearing being featured in his own inimitable style on piano; Carl Barriteau in his usual grand form on clarinet; and none other than our old friend Teddy Foster on trumpet.

Norman Hackforth is on second piano, and does some swell comedy stuff; Les Leston is on drums; John Mulgrew (from Miff Ferrie's Band) is on bass; Bert Humfridge is the tenor; and the band is completed by Les Carew on trombone.

From Monday (15th) the act is at the Palace, Manchester.

FERRIE FOR ARMY

TROMBONE - LEADER MIFF FERRIE left London on Thursday of this week to join the Pioneer Corps.

His band remains at the Nut House, in charge of pianist Jimmy Henney, and all his many friends and fans hope it won't be long before Miff is back in civvies dispensing victory jive on the old horn again.

Gay Still Gay

WE are glad to be able to inform readers that reports to the effect that composer and publisher Noel Gay sustained a fractured jaw, as a result of his slight motor accident on Tuesday last, are untrue.

Beyond a cut lip and tongue, he is otherwise unhurt and is expected to be out of hospital by this week-end.

GRAND SHOW BUT NOT MUCH JAZZ IN THE JAMBOREE



A Jamboree group—(L. to r.) Soprano Olive Groves, B.B.C. producer David Miller, Geraldo, Arthur Young and Christopher Stone.

THERE'S NOTHING MUCH WRONG WITH THE SPIRIT OF BRITAIN. IF, DURING THE GREATEST WAR IN HISTORY, 2,600 PEOPLE CAN CRAM THE LONDON PALLADIUM TO LISTEN TO A WHOLE AFTERNOON'S DANCE MUSIC; AND THERE'S NOTHING MUCH WRONG WITH OUR DANCE MUSIC IF IT CAN SHOW SIGNS, DESPITE THE WAR, OF HAVING THRIVED AND PROSPERED. FOR THE THIRD ANNUAL JAZZ JAMBOREE—EXCELLENTLY ORGANISED BY THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL IN AID OF THE MUSICIANS' UNION BENEVOLENT FUND—WAS IN EVERY WAY AN EXHILARATING AND ENTERTAINING PROOF OF THE HEALTHINESS OF THE DANCE BUSINESS, AND PROVIDED THREE HOURS OF GOOD LISTENING TO A COLOSSAL AND APPROVING CROWD.

But perhaps the operative word in the title Jazz Jamboree was "Jazz." We heard plenty of good commercial stuff which, only a few years ago, would have been regarded as ultra-hot; we heard plenty of flawless playing and grand arrangements; but the essential spirit of jazz—the care-free abandon of musicians playing to please themselves—was, for the most part, absent.

It seemed as if every band had come along determined to show themselves off in the best possible light rather than to do justice to the music which they played; and perhaps the most significant thing about the whole of Sunday's Jamboree was the fact that individual playing was completely subordinated to band-playing as a whole. In the past the frenzied applauding of solo tear-ups has been one of the big features of the Jamboree. This year the bands got the applause—not the soloists.

KID KRUPA CLICKS

However, this general sort of criticism won't convey much to readers who weren't at the Palladium, so let's go through the bands and tell you what they did, and how, in our opinion, they did it.

But, first of all, may we of the Melody Maker lean back and say in resounding tones, "We told you so!" Ever since we discovered and boosted a wizardly seven-year-old drummer, named Victor Feldman, the know-alls, with which this profession abounds, accused us of perpetrating a "press-stunt," and wanted to know privately what the kid was really like.

Well, now they know. The Jamboree audience rose to the little genius, whose incredible and entirely adult drumming brought the house down. From the novelty point of view, he was easily the sensation of the whole show, and the Melody Maker, having brought this amazing and brilliant child into the limelight, is well content to have had its own expressed opinion so thoroughly endorsed.

SQUADRONAIRS TOPS

The show opened with Freddy Bretherton and the Palladium Orchestra in good form; and then the curtain went up on Joe Loss, and also on the first half of the Jamboree broadcast.

It seemed as if it was more for the radio audience than for the Palladiumites that Joe elected to introduce his four vocalists with a song apiece, and, to be perfectly candid, the band rendered nothing more than a well-drilled, quite entertaining version of what we have been led to expect of them from the stage and the air.

After Joe came the R.A.F. Dance Orchestra—best known to most of us as the "Squadronairs"—and it may be said at once that this was the band of the Jamboree. Starting with "South Rampart Street Parade," the precision, stylishness, relaxed ease,

and restraint of the playing were staggering.

It is not too much to say that in this bunch of R.A.F. stars Britain undoubtedly has its finest and most musically band ever.

A commercial version of "Dolores," with leader Sergt. Jimmy Miller vocalising, was again designed for the radio listeners (although why the radio listeners should have been consistently dubbed commercial is one of those mysteries, as our letter-bag conclusively shows), but the temperature soared to the sort of heights we like best with "Drummer Man," in which Jock Cummings simply sizzled at the drums, and Tommy McQuater's lovely trumpet-playing was a joy to hear.

A TRIFLE LUKEWARM

Saxes 'n' Sevens, with George Evans, followed—and here was a case where a good idea palled after a time. The tone-colours possible from a battery of seven saxes are limited, and a pleasant noise, probably ideally suitable for dancing to, registered only in lukewarm fashion.

Edmundo Ros and his Cuban boys were hampered by bad presentation. Straggling across the stage, the seven of them seemed

By THE EDITOR

lost, and the verve and dash of their broadcasts did not quite get over. But it was a good novelty. Then Victor Feldman and his two brothers completely stopped the show, being introduced by Max Bacon, who received an ovation.

To follow this amazing act was the unfortunate task of Johnny Claes and his Claepegeons, and the magnitude of the occasion seemed to affect the leader's nerves, for Johnny's trumpet was ragged and indecisive. But the band made a good effort at spontaneous jazz, with some sparkling solos from Harry Hayes and Aubrey Franks.

SERVICE BANDS

For the first time at the Jamboree—or, so far as we know, anywhere—fans had the opportunity of comparing the three premier Service dance bands, these being the R.A.F. Squadronairs, the R.A.F. No. 1 Balloon Centre Band and the R.A.O.C. Blue Rockets. These three bands all proved to be superb in their own spheres, and while nobody will deny that, from every point of view, the Squadronairs put up the best showing, comparison is odious since the three bands did entirely different things.

Led by Corporal Paul Fenoulhet, the Balloon Barrage Band proved itself to be a competent, if conventional, band, along the lines of well-played white jazz.

There was a tendency towards over-orchestration in the arrangements, and, in the nicest possible sense, the diffident personality of

(Please turn to page 2.)

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JOHNNY CLAES
CLICKS FOR
EMBASSY

JOHNNY CLAES and his Band have been booked for the Embassy Club, to play for the two weeks preceding Harry Roy's opening there on October 6.

Since leaving the Montparnasse Johnny has received many tempting West End offers, and was actually preparing to open on Sunday next at a famous bottle-party when Anglo-American Artists approached him with regard to the Embassy.

He has foregone what would have been a long contract in order to accept a position that should finally put this outstanding band definitely on the West End map, and intends utilising an eight-piece outfit featuring four saxes, three rhythm, and Johnny leading on trumpet, with Benny Lee and Primrose vocalising.

Behind the departure of "Saxes 'n' Sevens," with George Evans, from the Embassy lies the now familiar problem of finding men available for late-hour sessions of the high standard demanded by Anglo-American. The sax-boys have, therefore, decided to abandon any idea of a resident job until more peaceful times.

But the outfit will, it is hoped, be heard on the air from time to time, and provincial fans will have the opportunity of seeing the band in action very shortly via the medium of Pathe pictures.

Forces' Letters

Fte. A. R. Ripley, of 1 Section, 159 Coy., Pioneer Corps, formerly, as Revell Terry, pianist with the Alan Holmes Swing Sextette, is anxious to contact any of his colleagues in that combination. Alan himself is now W/Operator in the R.A.F., but where are Johnny Roberts (tenor); Ronnie Austin (clar.); and Maurice Bass (bass)? Ripley has formed a four-piece, doing arrangements and officiating at numerous company dances and concerts in the district.

The R.S.M. of 12 Corps Signals, Home Forces, finds it difficult to obtain strings, and asks if any reader has old uke, banjo, guitar, mandoline strings to spare, from which some might be saved which still have a useful lease of life. Write to him direct to the address quoted.

Any readers who could assist 1227 (Chichester and Sidcup) Air Training Corps to obtain instruments for the formation of a band would earn their deep gratitude.

Will Mr. R. Dixon, now in the Pioneer Corps stationed in Northern Ireland, please contact Harry Alexander, trumpet-player with Wally Dewar's Band at Sherry's, Brighton?

BANDS TO
LISTEN TO
ON THE AIR

JOE LOSS and his Band will be the band of the week commencing on Sunday (14th), playing on eight occasions on Home and Forces programmes.

In addition, Geraldo and his Orchestra will be playing dance music on Sunday (14th, Forces), Wednesday (17th, Home and Forces), Thursday (18th, Home and Forces), and Friday (19th, Forces).

Billy Cotton and his Band will be on the Forces wavelength on Tuesday, Friday and Saturday.

Listeners to the Forces programme on Friday will go Struttin' with Van Straten, and Jack Payne will broadcast on Sunday (Forces), Monday (Home) and Saturday (Forces).

"Music While You Work" will be played by Jack Jackson on Sunday, George Scott-Wood and Percival Mackey (Tuesday), Eric Winstone (Wednesday) and Victor Silvester (Saturday).

Other bands taking part in the week's programmes include Don Marino Barreto and his Cuban Rumba Music on Monday (Home and Forces), Oscar Grasso and his Orchestra on Wednesday, and Reg Pursglove and his Orchestra on Thursday (Forces).

The "Blue Rockets," featured in last Sunday's Jazz Jamboree, will be heard on the Forces wavelength on Tuesday.

On Friday, the gramophone biography of Rogers and Hart, composers of such hits as "Blue Room," "Ten Cents a Dance" and "Small Hotel," will be broadcast.

No. 87. Hitchin met again on Sept. 11, when Johnny Edwards presented a recital on "The Blues." On Sept. 18 Jack Waugh will present a Desert Island Programme.

No. 150. Next meeting of the Ilford and East Ham Club will be on Sept. 16 at 738, Barking Road, E.6, when Jack Surridge will talk about Billie Holiday, and there will be the usual Jam Session.

No. 175. Streatham's next meeting on Sept. 18 will feature a recital by Stan Wright entitled "John and Lola," and the band show will be given by Johnny Claes and his Band. Meetings: every Thursday at the White Lion, High Road, Streatham.

A/C 2 J. Bannister, stationed in the Midlands, asks if anyone has a spare drum set they can spare him, as his own kit was completely destroyed by bombs, and he is anxious to help in the entertainment of his comrades.

The boys of 219 (L.O.W.) A.A. Battery recently had their former line-up: partially knocked out by enemy action, and are anxious to start up again if they can obtain a drum kit and an alto sax, for which they would gladly pay carriage.



Seven-year-old Kid Krupa, Victor Feldman, the outstanding sensation of the Jazz Jamboree, laboriously pens his autograph for Christopher Stone.

DON'TS
FOR
DANCE BANDS

THE oldest gallery-fetching trick in the world is the *rallentando* finish. But a good many dance bandleaders don't know how to use it.

If playing for dancing, it must not be used except for waltzes. If you use it for foxtrots, rumbas and other rhythmic numbers, you will only put the dancers off for the last few bars. And they will dislike your band accordingly.

The time and place to use it is on the stage, or when playing for "listening" only. Then put it on the end of every number.

The reason for this is simple. The ear of the average listener is not trained to recognise chordal sequences, and whereas most musicians can recognise automatically when the end of a number approaches by sensing the number of bars and recognising the closing cadences, the average member of the public is quite unaffected by these things, and doesn't know when the end of a number has arrived until the music stops.

Then he is caught by surprise, there is a dead silence, nobody claps—and then it's too late. Your applause is "killed." But warn him that the end is coming by slowing down and building up resounding "ending" chords, and even the dumbest listener recognises the signs and gets ready to clap—and nearly always does so before the last long-drawn-out chord is finished.

It's simple and it's obvious. But it's surprising how many leaders don't know it. Or else (quite futilely) rebel against it. Paste it in your hat if you want to win applause.

DRUM
DOPE

HAVE a look at the head of your snare drum. If it has been in use for even a few weeks it will have become blackened where the sticks beat on it. These black marks make an excellent tell-tale as to whether you are beating properly.

If they are in the centre of the drum you are beating wrongly. They should be concentrated in an area about 4 in. across situated about halfway between the rim and the centre.

The reason for this is that if you beat in the centre you get a kind of airlock inside the drum which pushes the batter head out against the snares and holds it there. This obviously prevents the snares functioning and gives the drum a tubby sound.

What's that? You play on the batter head anyway? Oh, well, there's really no use talking to you—you ought to be put away painfully.

JAMBOREE

Continued from Page One

Paul Fenouillet is not quite right for that of a leader, particularly as he hugs the brass side of the band in order to play with the section.

But the band is undoubtedly good, and it is not surprising that, on its showing at the Jamboree, it is to broadcast on the Forces wavelength on September 27.

Some enterprising record-company ought to sign it up for its label, too.

The R.A.O.C. Blue Rockets, capably handled by trombonist L.-Cpl. Eric Tann, were birds of quite a different feather. Here is a band in the finest Hyton tradition, presenting a grand show rehearsed in true parade-ground fashion so that everybody knows what to do, and does it together. The music, it played—concert arrangements of "Black Eyes" and "Tristesse"—was symphonic; that is to say, much ado about every exhibitionistic device known to the stage bands.

But this is definitely a band to watch and enjoy, and its last number—a hilarious comedy version of "You'll Be Far Better Off in a Home"—was a panic that did credit to its producer and executants.

PARRY PLEASES

Full marks here to vocalist-bassist Eric Whitley for his superb cameo of the accepted music-hall conception of a subaltern, and to drummer Lew Stevenson's terrifying sergeant.

In between, we had had Harry Parry and his Radio Rhythm Club Sextette putting up one of its very best performances, with Doreen Villiers vocalising very entertainingly. Roy Marsh doing amazing things on his vibraphone, George Shearing tinkling delightfully (but how you have to strain your ears to hear him!), Lauderie Caton and Joe Deniz punishing the frets, and Harry himself playing grand clarinet. This was a very good little show indeed.

Then B.B.C. compere David Miller came in front of the curtain, and made a tasteful and moving speech in which he recollected how, at the Jazz Jamboree last year, the effervescence and exuberance of Ken Johnson had been one of the highlights. A Nazi bomb cut short Ken's career at the Café de Paris, and, in memory of their leader, his boys had got together under Carl Barrieteau to play the sort of music that he loved so much and interpreted so well.

Despite a lack of rehearsal, these boys put up the second best performance of the whole Jamboree.

Although no one stood in front of the outfit, the spirit of the late Ken inspired the boys to give of their best, and all those who heard this smashing show hope it will be possible to keep these musicians together so that they might carry on the good work that Ken so ably started.

A special word for young trumpet-player Ken Baker, who definitely knows what this jazz business is all about; and to Carl Barrieteau, whose clarinet playing is the tops.

MUSIC IN MASS

Incidentally, bassist Tommy Bromley and guitarist Joe Deniz appeared on the stage with their legs still in plaster—a legacy of the Café de Paris bombing; and perhaps a word and thought might have been spared for tenor-player Dave Williams, who died with his leader.

Well, that was good jazz, and the curtains were then drawn while Christopher Stone made a somewhat rambling announcement for the last item—Geraldo and his Concert Orchestra playing Arthur Young's *A Song of Democracy*.

Then the curtains parted to disclose a stage swarming with musicians—a mighty concourse that had the audience gasping at its sheer lavishness. The only available corner of the stage not filled by somebody playing something was occupied by a chorus of sixteen, with soprano Olive Groves in the van. Fronting this formidable aggregation was im-

maculate Geraldo, and, at the piano sat Arthur Young.

Well, they played *A Song of Democracy*, and it went on for a long time.

It may have been good music—it was certainly ambitious music, even though this critic found it curiously formless and uninspiring—and, while no one can question the courage of Geraldo, the sincerity of Arthur Young or the excellence of the orchestra, one may certainly question the fitness of such a work at what has been called the "Jazz Jamboree" because, presumably, the bands present are supposed to play jazz.

We found our thoughts wandering sympathetically to the thousands of fans in the Forces and in the provinces, who had tuned in to listen to the greatest bands in the country playing the greatest jazz. Their shock at hearing *A Song of Democracy* can be imagined.

Then Geraldo presented a very busy version of *Tea For Two* à la Kostelanetz, and, with his mighty orchestra impeccably playing *The King*, the Third Jazz Jamboree finished, leaving the audience with mixed feelings.

Now let credit be given to the behind-the-scenes heroes who made the technical side of this Jamboree the most slick ever.

Van Phillips, assisted by Len Taylor, was in charge back-stage, and deserves hearty congratulation for the smooth way that the programme went through. Great help was also given by Mr. Harry Brack, the Palladium stage manager.

The comping was most efficiently shared by Christopher Stone, David Miller and Sam Browne (who also helped out the R.A.F. Balloon Band by singing a grand vocal in the absence of their own vocalist).

SOUVENIRS

Although every seat and every inch of standing room were filled at the Palladium, it cannot be expected that the Musicians' Union Benevolent Fund will benefit as much as in past years from the proceeds of the Jamboree, since the show has usually been held at the State Kilburn, which has a seating capacity double that of the Palladium.

We believe it may be safely anticipated that some £500 will be turned over to this most deserving charity—an extremely satisfactory war-time effort.

So enormous was the demand for seats that as much as £300 had to be returned through the post. Admission on the day had to be refused to hundreds—including a party who travelled right from Cornwall on 'spec. Hopeful enthusiasts started lining up as early as 9.30. After the interval, a few unexpectedly returned tickets sold readily at 10s. each.

All programmes (2,000) were sold out within half an hour. Fortunately, a reprint has been possible. Those who would like one as a souvenir may obtain it at 2s., including postage, from Musicians' Social and Benevolent Council, 27, Rupert Street, Piccadilly.

Harry Leader
Wants Men

A CERTAIN amount of reorganisation is taking place in Harry Leader's ten-piece band at Hammersmith Palais de Danse.

As a result of the several changes which are being made, Harry finds himself short of a tenor sax and trumpet. Any stylish tenor saxist or trumpet player who fancies a job at this time-honoured resort of dancing should apply immediately to Harry Leader at the Palais.

In addition to these two positions, a new alto saxist has also been required, and in this respect Harry has already made his choice, his eye having fallen on Pat O'Donnell, who plays alto, clarinet and violin, for the vacant position.

Harry Leader's engagement at the Palais looks like being a real long one, for already he has spent fourteen busy and successful months at Hammersmith.

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****2.19 Blues (Traditional) (V.) (Am. Decca 67818). (Brunswick 03164—3s. 8d.)

****Coal Cart Blues (Armstrong, Hardin) (V.) (Am. Decca 67820).

****Down In Honky Tonk Town (Smith, McCarron) (Am. Decca 67819).

(Brunswick 03165—3s. 8d.)
67817, 67818, 67819—Louis Armstrong (tpt., vocalist) with Sidney Bechet (clart., soprano sax); Claude Jones (trmb.); Luis Russell (pno.); Bernard Addison (gtar.); Wellman Braud (bass); Zutty Singleton (drums). (Recorded May 27, 1940.)
67820—Armstrong (tpt., vocalist); Bechet (soprano sax); Addison (gtar.); Braud (bass). (Recorded May 27, 1940.)

RED ALLEN AND HIS ORCHESTRA.

***Down In Jungle Town (Morse, Madden) (Am. Decca 67839).

***Canal Street Blues (Oliver, Armstrong) (Am. Decca 67840).

(Brunswick 03166—3s. 8d.)
Allen (tpt.) with Edmond Hall (clart.); Benny Morton (trmb.); Lil Armstrong (pno.); Bernard Addison (gtar.); George "Pops" Foster (bass); Zutty Singleton (drums). (Recorded May 28, 1940.)

ZUTTY SINGLETON AND HIS ORCHESTRA.

***King Porter Stomp (Morton) (Am. Decca 67841).

****Shim - Me - Sha - Wabble (Williams) (Am. Decca 67842).

(Brunswick 03167—3s. 8d.)
Singleton (drums) with Edmond Hall (clart.); Red Allen (tpt.); Benny Morton (trmb.); Lil Armstrong (pno.); Bernard Addison (gtar.); George "Pops" Foster (bass). (Recorded May 28, 1940.)

JOHNNY DODDS AND HIS ORCHESTRA.

****Graver Street Blues (Williams) (Am. Decca C93033).

****Red Onch Blues (Williams) (Am. Decca C93032).

(Brunswick 03168—3s. 8d.)
Dodds (clart.) with Nat Dominique (tpt.); Preston Jackson (trmb.); Richard Jones (pno.); Lonny Johnson (gtar.); John Lindsay (bass); Baby Dodds (drums). (Recorded June 5, 1940.)

JIMMY NOONE AND HIS ORCHESTRA.

****Keystone Blues (Williams) (Am. Decca C93031).

****New Orleans Hop Scop Blues (Thomas) (Am. Decca C93030).

(Brunswick 03169—3s. 8d.)
Noone (clart.) with Nat Dominique (tpt.); Preston Jackson (trmb.); Richard Jones (pno.); Lonny Johnson (gtar.); John Lindsay (bass); Baby Dodds (drums). (Recorded June 5, 1940.)

THE above twelve sides are American Decca's new "New Orleans Jazz Album"—or rather the contents of the album, for the war time difficulty of obtaining good storage albums here at anything like a reasonable price has necessitated the issue of the records loose.

A sequel, one might say, to Decca's "Album of Chicago Jazz," issued last October, these New Orleans-style recordings are, of course, re-creations of jazz as it was in its early days in New Orleans, played by musicians who not only hail from that part of America, but many of whom were in fact greatly responsible for the development of this early jazz, and consequently all that has arisen out of it.

As such, they (the records) cover a period at least no less full of jazz history than periods of early evolution invariably are, and my difficulty is to do anything like justice to the subject and these modern flashback instances of it in the very limited space at my disposal.

The first thing I ought to say is something about New Orleans style—what it is. But as it took me the best part of a page just to sketch an outline of its predecessor—Chicago style—when dealing in the "M.M." of October 26 last with the aforementioned

Reviewed by
EDGAR JACKSON

"Chicago Jazz Album." I don't propose to attempt the task here. Sufficient, it must be, to say that anyone who doesn't already know what New Orleans style signifies can get some idea of it from my mention of it in the aforementioned outline of Chicago style.

Or, better still, he can, if he wants a fuller insight, read Wilder Hobson's "American Jazz Music," a new 7s. 6d. edition of which has just been published.

Now many will judge these records purely on their entertainment value—that is to say, without regard to their historic interest—and, on the whole, these people—or at any rate that portion of them which even vaguely realises that jazz has always been something more than crooners and the "commercial" dance music of our ballrooms and radio—are not likely to be so disappointed as would have been possible.

NAIVE ORIGINALITY

For all its what one might today call crudities, this music has in its naive originality a quaintness and sincerity that make it strangely fascinating even for those who may have no idea what it is all meant to be about.

Also, if the music is (as it is, of course, meant to be) dated, the recording is not. The unusually good, even by to-day's standard, reproduction is something of which this early jazz never had the benefit in its own days.

But to me—and, I hope, most others who will be reading this column—the success of the records lies mainly, if not entirely, in the extent to which they recapture the spirit and practices of the period they are designed to represent.

This is, without doubt, a true reconstruction of the music of those early New Orleans days as it really was played. There has obviously been no sacrificing of anything for the sake of giving the recordings what might have been considered a greater appeal to present-day supporters of the box-office.

Louis Armstrong's 2.19 Blues and Coal Cart Blues are perfect examples of genuine blues. And in all four of his sides we are taken back once again to the real Louis of the good old days: a Louis who makes no attempt to show off, but in playing sincerely and naturally shows himself as the supreme musician, as well as disciple of jazz, in a way which no forced attempt at exhibitionism could have achieved.

The same may be said of Henry Allen in his nostalgic Canal Street Blues and fast street-whistlers' ditty of the period, Down In Jungle Town.

TRUE ATMOSPHERE

In a way, however, it is perhaps in the last two discs—Johnny Dodds' and Jimmy Noone's—that one finds the true atmosphere of the New Orleans small-band jazz ensemble most truthfully portrayed.

The natural gift which those early coloured jazz musicians had for collective improvisation in the jazz language as it was then spoken, and the diverting counterpoint and counter-rhythms which arose in the performances, shines brilliantly to create an enthralling atmosphere in a music which, though perhaps crude by some standards, was always full of spontaneity, life, and perhaps above all, character.

Other features of these groups are Lonny Johnson's swell guitar playing and Nat Dominique's

trumpet. Dominique is so different from practically every other trumpet player one has heard that he seems the most original thing in jazz, though in fact he goes back at least to "Jelly Roll" Morton's 1924 band.

Note, too, the curious intonation in Johnny Dodds' Red Onion Blues—an effect which many will put down as merely "out of tune," but which is in fact intentional as a characteristic of the music which has at times been explained, though erroneously, as no more than an attempt to introduce quarter-tones simply as such.

Then there is... But this can go on forever, and space is short.

There is, however, one point more I must mention in even this hopelessly inadequate and sketchy review.

Many people—and I confess that I have sometimes been one of them—have often wondered what there was in the playing of some of these early jazz musicians, especially, for instance, Sidney Bechet, to rave about.

RAVE REASONS

In these records they are going to find out. They are going to learn that the reason why these now veterans of jazz have often seemed to be playing music which appeared to have no merit whatever as such was because their more recent recordings, which were all so many of us had on which to judge them, did no more than present them in the most hopelessly unsuitable settings.

Bechet's whinnying vibrato; Jimmy Noone's and Johnny Dodds' exaggerated glissandi and often tremulous approach; Edmond Hall's croaky accent in his almost nursery-like choice of words; Zutty's seemingly misplaced enthusiasm; Benny Morton's often hesitant and uncertain trombone mannerisms—these and many other "effects" which have seemed so meaningless and often distressingly unmusical in some of the comparatively recent recordings by these and like artists, now become more than just acceptable.

They become full of meaning in a music which would be dull and characterless without them.

Hear these records, and you will not only be given—if you have any taste for real jazz—a great entertainment; you will also have made clear much of the history and meaning of the music which may have been puzzling you.

Note to Decca Label Copy Department.—The bass-player on 03164 and 5 is Wellman Braud, not Brand. Edmond Hall seems to play also in Red Allen's Down In Jungle Town. Why no mention of him on the label of this side?

CALL SHEET

WEEK COMMENCING SEPT. 15
AMBROSE OCTET,
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ARCHIE AND JUNIOR SWING BAND,
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FREDDIE BAMBERGER,
Empire, Newcastle.
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Empire, Flinsbury Park.
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Empire, Liverpool.
GREENE SISTERS,
Palace, Dundee.
ADELAIDE HALL,
Empire, Liverpool.
CELIA LIPTON,
Empire, Sheffield.
JOE LOSS,
B.B.C.
HAROLD RAMSAY AND LADIES,
Empire, Newcastle.
MONTE REY,
Palace, Dundee.
HARRY ROY,
Preston.
BILLY SCOTT-COOMBER,
Empire, Leeds.
BILLY THORNBURN,
Warrington.
MAURICE WINNICK,
Empire, Swansea.

No. 41. Future meetings of the Leeds Club will be held at 1, Lands Lane, on Sundays, at 7 p.m. Next week Arnold Morris will discuss clarinets and there will be a Jam Session.

No. 140. Stockton has its next meeting on Friday, Sept. 12, when Secretary P. Kane talks about Duke Ellington, and there will be a band show by the R.A.F. Swing Five,

LETTERS TO THE EDITOR

MAY I express my sincerest congratulations to Leslie Perowne for the splendid recital on the late Ken (Snakehips) Johnson in Radio Rhythm Club of September 3.

I have been a regular listener of the Club, and I think this broadcast tops them all. It was great to hear the voice of such a splendid maestro again. Thanks a million, Leslie Perowne.

Also, would you please give us more news of Nat Gonella now that he is a member of His Majesty's Forces?
L. M. LORD.

Corringham, Essex.

[If Nat reads the above, perhaps he will let us have news of himself. Once musicians get into the Forces they seem to drift right out of touch with their friends and fans.—Editor.]

I was interested in the recent letters from Roy Jenkins and M. S. Heiser regarding the Waller "Ridin' But Walkin'" and "Won't You Get Off It, Please." Victor session. Although these gentlemen have written a fair amount on the subject, I feel there are one or two remaining points to be settled.

First, Mr. Heiser undoubtedly has the impression that the combinations were practically the same; this is not so, however, and, while agreeing that it is undoubtedly Allen, Teagarden, Cauldwell, Waller, Condon and Marshall in "Ridin' But Walkin'," I feel that the bass here is Al Morgan, while the clarinet solo is surely the work of Al Nicholas and not Otto Hardwick as stated by Mr. Heiser.

The reverse, "Won't You Get Off It, Please," while again including Waller, Condon, Allen, and probably Cauldwell (the tenor solo here has sometimes been attributed to Larry Binyon), has Foster and Barbarin in place of Morgan and Marshall, while the trombone solo—always credited to Charlie Green—appears to be typical Higginbotham.

Incidentally, Al Nicholas himself insists that he played the clarinet solo in "Ridin'," and holds the opinion (to the best of his memory) that Allen and Higginbotham were both on the "Get Off It, Please" session. Needless to say, the trumpet solos in both sides—said to be the work of Charlie Gains—have always sounded very much like Allen.

Gains and Hardwick (if present) were not featured as soloists. While on the subject of personnel, has anyone definite information regarding the Oliver "Stop Cryin'" on Brunswick? I've heard so many theories!

CLIFFORD H. JONES,
Kenton, Middx.

Please allow me a stick or two of space to air my disappointment with the Jazz Jamboree broadcast.

What I want to know is, what has the Blue Rockets' comedy version of that real killer diller "You'd Be Far Better Off in a Home," Joe Loss's rendering of a pop tune like "I Hear a Rhapsody," and that terrible mincing version of "Beale Street Blues" got to do with Jazz?

Even the supposedly hot numbers were read off the dots. The only worthwhile moment in the whole thing was the Squadronairs' "South

Rampart Street Parade." It was the only number that came within measurable distance of real jazz (although that was arranged!).

If it was the aim of the organisers to put on a popular show to make money for a deserving charity, I suppose they succeeded. But why did they drag in the word Jazz?

(Pte.) N. F. WEBB.

Pioneer Corps.

In my opinion the listening public's share of Jazz Jamboree 1941 was both too short and too poor for inclusion into the daily programme at all.

Why should we be given but 50 minutes of a programme which occurs only annually, and lasted during the whole afternoon?

Also, why should the 50 minutes broadcast contain no more than ten minutes of real jazz provided by the bands of the R.A.F. and the late Ken Johnson?

Lastly, would any of the real jazz enthusiasts who read the Melody Maker dare to suggest that The Song of Democracy even approached jazz or even music at all?

FRANCIS H. HILLIARD.

York.

The two excerpts broadcast from the Jazz Jamboree were O.K. as far as playing was concerned, but, as usual with these sort of things, weren't long enough to be satisfying. The programme might have been arranged so that the 50 minutes of its broadcast included items which are very seldom broadcast.

For instance, in the first half we heard a good bit of Joe Loss's Band, with very little time left over for the Squadronairs, an excellent combination. I must say, Joe Loss can be heard very often on the air, but it is very seldom we have the pleasure of the Squadronairs. And it was too bad Joe played numbers which he featured in his last two or three broadcasts.

Another example: I was hoping the powers that be would have broadcast the performance of the Feldman Trio and let listeners hear the phenomenal seven-year-old Krupa, and I'm sure there were many disappointed at not hearing him.

AGNES STEWART CLARK.

Dumbarton.

For the sake of all sane jazz fans, please put a stop to the Bix arguments, or you will drive me and all the boys blooming mad!

L. W.

London, E.17.

No. 5. The N.W.3 Club have had a committee change, and Miss Joan Mackay is now assistant secretary and treasurer. Next meeting on Sept. 12, "King of Bohemia," Hampstead High Street, when there will be a recital by Eric Preston and Rex Harris will be guest recitalist. The Club Jam Band is augmented for this occasion, and an important announcement will be made at the meeting.

No. 9. Erdington meets again next Friday at the Church House, High Street, at 7 p.m. D. E. Thompson will talk about "Small Jam Groups."

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BRAND'S ESSENCE

AN eleven-piece all-British dance band busily operating in a Nazi prisoners-of-war camp sounds too incredible even for this column—especially when I add that their repertoire includes such numbers as *Wings Over The Navy*.

But it is in a sense unfortunately only too true. For the eleven musicians comprising this gallant combination are all prisoners-of-war in Stalag VIII B, and have got together to entertain their numerous fellow-prisoners.

Organised by trumpet-player Jimmy Howe, after a year's strenuous effort the boys are now able to give a three-hour non-stop show.

They are "Red" Parslow (tpt., vocals, arr.); "Snooks" Boulton (tpt., vocals, pno., arr.); Ernie Sibbert (tpt.); "Snowy" Rice (trmb.); Dave Short (star., clar.); "Sammy" Stokes (sax, clar., vocals); Bob Humphries (sax, clar., violin, vocals); "Ozy" Hook (sax, clar., vocals); "Boo" Glover (bass); "Scuddie" Edgar (drums).

I have before me one of their programmes. There's something rather pathetic about the inclusion of such numbers as *It's A Lovely Day To-morrow*, *We'll Meet Again*, and *My Bonnie Lies Over The Ocean*.

But there is something very inspiring about the fact that the concert ends with *God Save The King*.

The Red Cross and St. John recently made a grant of £1,500 to provide instruments for prison camp orchestras, and the first set was sent off three weeks ago.

Next of kin also send instruments to the Red Cross and St. John Fiction and Games Department, St. James's Palace, London, for forwarding to their relatives who are prisoners of war.

Another gallant effort to keep the love of swing music alive even in the grimmest circumstances is being made in an Italian "campo di concentramento," where former regular reader PETER LEWSEY has been imprisoned now for several months.

He writes: "I am holding small swing debates here, and have got quite a Rhythm Club going."

He asks if any of you can spare him back issues to read and help along these talks. I'm sure you can.

It is some eight weeks now since the mystery Cuban band-

leader took up his baton at the Embassy to lead a five-piece combination under the name of **LORENZO BRITO**.

Since that time the secrecy surrounding his real personality has been scrupulously kept, beyond the hint given in our issue of July 26 that the name hid the identity of a well-known West End instrumentalist.

I am now permitted to reveal that Lorenzo is none other than the star trumpet player **DENNIS WALTON**, back at the Embassy, where he was featured with Don Marino Barretto when he made his successful debut three years ago.

He left Barretto to join Edmundo Ros when the latter made his debut as a bandleader in his own right, and now Leon Cassel - Gerard, of Anglo-American Artists, to complete the triangle, has given him his first opportunity to utilise the valuable experience gained with these two brilliant leaders, and hopes soon to be presenting the band on the air.

Tin Pan Alley says good-bye this week to Paxton exploitation manager **BILL MACDONNELL**, who leaves to take up a commission in the R.A.F.

His duties whilst he is away will be taken over by Miss Rosie Doyle, formerly with Southern Music.

Another absentee for the duration is Noel Gay exploitation manager, **TED MORGAN**, who received his calling-up papers this week and is now a Private in the Royal Artillery.

Remembering what has been said in regard to "dance-band boys dodging the column," take a note of what one single band is doing in the way of war work.

I refer to the **HARLEM CLUB BAND**, which used to operate in South London, mainly in New Cross, Brockley, Lewisham and Catford.

Reggie Browne (2nd alto and clar.), Terry Milligan (2nd tpt., gtr., bass and vocals), Phil Stephens (piano), and Mick Wilmet (late manager and drums) are all in the Army. Lew Robinson (tpt., trmb. and French horn) is in Civil Defence.

Ken Brown (drums) is serving with the Royal Navy. Jim Cherry (alto and clar.) is believed to be making munitions, and Ron Wiltshire (drums) to be serving with the R.A.F.

Pianist and piano-accompanist Charlie Ward's present occupation is not known, but tenor saxist, now Ordinary Seaman

H. M. Fagg, is anxious to hear from all these boys, with whom he has lost touch since joining the Royal Navy.

They will all, I know, regret to hear of the death of their former string bass player, Ron Archer, erstwhile star pupil of George Gibbs.

He died while serving with the Royal Navy and was given a Naval funeral with honours.

And if the above is not enough to confound our enemies in other sections of the Press, take a look at **JOHNNY PEARMAN** and his Band, at Coventry.

They missed only two sessions throughout the entire blitz on Coventry, and were at one time the only band running in the town!

The line-up comprises Johnny, leading on drums; Archie Layton

FLASHBACK TO

SEPTEMBER 14, 1940.

Blitz hits West End. MELODY MAKER front page reports:—
Palladium, Holborn Empire, London Pavilion, Saville and Princes Theatres close. Chiswick, Hackney, Shepherds Bush and Wood Green Empires to close end of week.

Embassy Club (where George Melachrino led) closed.
Harry Leader hurt when shelter hit.

(piano); Reg. Laight and Ken Burrell (1st and 2nd altos and clar.); Jack Claydon (tenor and clar.); Tony Mangan (ex-Jack Payne trmb.); Joe Pepper and Alf Anslow (1st and 2nd tpts.); and Jack Duff (vocals).

What's more, all these boys are on armament work, and despite ten-hour days are still willing to "go to it" and keep the dance band flag flying at nights.

Calling from South-West England to report the terrific progress of the **NIGHT HAWKS**, leader T. Lewis Green, guitarist, saxist and well-known Midlands maestro, complains of too many jobs!

Under the divisional sign that gives the band its name, Cyril Hemming (piano), Bert Williams (saxes and clarinet), Den Dudley (saxes and vocals), Bob Carsley (drums), Tom Moore (accordion) and Geoff Dalbertie (electric guitar) are finding it difficult to cope with offers.

Their vocalists include two Contest winners, Jimmy Walker, from Leeds, and Brian Land, from Brum, as well as No. 1 Rhythm Club scat-man, Pete Anderson, and Paddy Cotton, the maestro's "missus."

In response to the thousands of readers of this page who have expressed regret at not seeing me at the Jazz Jamboree, I would like to point out that I was there incognito, actually playing forty-second fiddle in the penultimate item, doubling sixty-fifth saxophone, and was therefore unlikely to be singled out.

[And the band played "Believe It If You Like."—EDITOR.]

Misinformed as to the whereabouts of ex-Payne drummer **JOE WYNNDHAM**, I find that he's now entertainments manager for a big London radio firm.

Formerly touring for E.N.S.A., he decided just over a year ago to abandon the profession and do his bit by entering the firm as radio engineer. But his talents were not for long allowed to lie idle, and he was soon taken from the bench and given the job of forming a band.

Turning down many offers from well-known leaders to return to the profession, he worked away to such good effect that there is every possibility of his band being heard in the "Works Wonders" radio feature when the B.B.C. returns to the London area this month to seek out talent for this programme.

JAZZ JAMBOREE SIDE-LIGHTS.—A bouquet to Joe Loss for his smooth and quick-thinking handling of a difficult situation when one of his vocalists, during the Jamboree broadcast, started in a wrong key.

by PAT BRAND

Joe's very neat "Now, we know you're kidding. Let's start again," prevented the incident from becoming anything like serious.

The "M.M." Kid Krupa, seven-year-old Victor Feldman, was mobbed at the Palladium stage-door after the show, and had to give autographs for three-quarters of an hour before the police could rescue him. And, even then, admirers swarmed the car in which he was being taken home. Did we tell you that this kid was the tops, or did we?

David Miller introduced Gerald vocalists Len Camber from the audience. Very nice, too, but, without any disrespect to Len, weren't there lots of other celebrities in the audience who might have had a mention while you were on the subject, David?

In two adjoining boxes, for instance, I spotted Claire Luce and Percival Mackey—both pretty well known, I believe.

A personal note. The MELODY MAKER would like to thank Van Phillips for the great help he gave our cameraman back stage to enable him to get the pictures you see in this issue. We're obliged, Van.

During the interval I bumped into Geoff Parkes, one-time bassist with Claude Bampton's Bandits and famous in London gig circles. He is now a Sergt.-Pilot, R.A.F., flying bombers, and all his friends will wish him the best of luck.

Incidentally, Geoff told me that Henry Nicholls, sax ace and author of the famous "X-Ray Embouchure" series of articles in RHYTHM, is now a Major.

The only other Major that this profession has turned out (so far as I know) is our own Major Dan Ingman, R.A.O.C., so it will be very interesting to see which of them becomes the first dance band Lieut.-Colonel. . . . R. S.

RHYTHM CLUBS

No. 1. The greatest meeting in Rhythm Club history was held last Sunday, when 386 people packed the Bag o' Nails and hundreds more were turned away. A host of stars came from the Jamboree, and the jamming started at 6.15 and went on without pause until 9.45. It is impossible to mention all who played, but among those who did were: Doreen Villiers (vocalist), Harry Parry (clarinet), Kenny Baker and Johnny Claes (trumpets), Freddy Grant and Andre Goersb (tenors and clarinets), Carlo Krahmer, Bobby Midgley, Pete Verney and Roy Marsh (drums), York de Sousa, Ron Selby and Tommy Pollard (piano), Charlie Short, Len Harrison and Tommy Bromley (bass), Frank Deniz, Joe Deniz, Jean Sasson and Sid Groff (guitars). There will be another great session next week, and, in addition, Bill Elliott will present his Jelly Roll Morton records and Stephen Miller says "Do You Remember This?" Bag o' Nails, 9, Kingly Street, W.1. Sundays at 3 p.m.

No. 3. Manchester has held three successful meetings lately, and members have heard recitals on "Decline of Jazz" and "New Orleans," plus some fine Jam Sessions. Letters to the Secretary at 3, Vine Street, Heaton Park, Manchester.

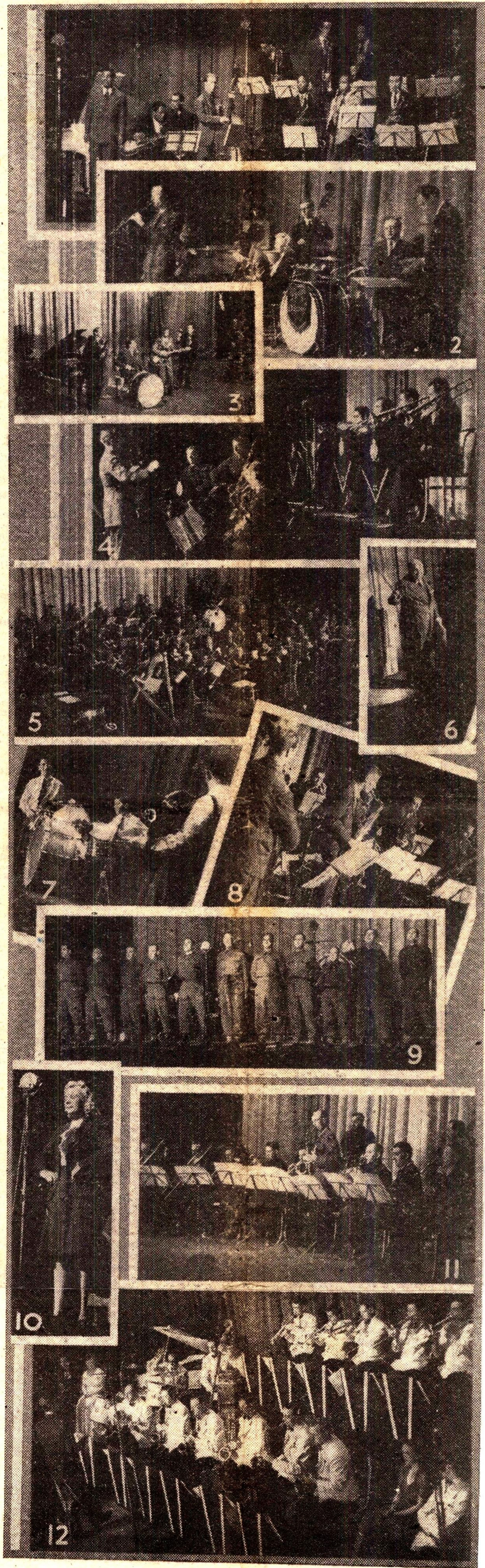
No. 11. Derby had their first meeting last Wednesday, and got off to a good start with an audience of 70. All details can be obtained from P. J. Poynton, 74, Belper Road, Derby.

No. 17. The Merton and Morden Club is now under way and have been given No. 17 as their "M.M." number. First meeting: Friday, Sept. 19, Spencer Hall, 61, Worple Road, Wimbledon, 7 p.m. Members will hear "Kings of Swing" by D. Gascoigne, and an all-star Jam Session. Secretary: E. Filby, of 80, Elm Walk, Raynes Park, S.W.18.

No. 22. Nottingham meets every Monday and Thursday at the Scout Hall, North Church Street, and on Sept. 11 the Leicester Rhythm Club paid a visit and provided the programme.

No. 28. The Crosby, Liverpool, Club, had its first meeting on Sept. 3, when M. Horwich gave a recital on "Jazz City of Europe," and there was a Jam Session. Next meeting was on Sept. 10 at 7.30, when L. F. Leech talked about "Artie Shaw." Letters: C. J. Cunningham, 66, Coronation Drive, Gt. Crosby, Liverpool.

No. 136. Chelsea has started a policy of discussions after all recitals, and this was inaugurated last week with a fine talk by Rex Harris. There was a Jam by Billy Dunn and his Band, and next week the Club promises a visit by the Jig's Club Band.



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SALUTE TO A HERO

By "MIKE"—who writes of a man who played the trumpet and died for his country

THIS week it's a personal column—very personal. I'm writing it for myself, for Buddy Featherstonhaugh, and for Spike Hughes. For Fred Elizalde, if he should ever see it; for George Cosmo Monkhouse, who is a scientist and a Polar explorer; for Phil Cardew; for Stanley Skinner, who is a fighter pilot and played the saxophone and got a blue at Oxford, and a great number of our generation.

It's a column about Bickford.

One day last week my wife woke me in the morning and said: "Bickford's been killed." It was there, on the front page of the "Times"—"In August, 1941, killed in action, Acting Squadron Leader Richard Bickford, D.F.C., R.A.F."

A little over a year ago I wrote about Bickford in this column; he had just been awarded his D.F.C. Though he was one of my oldest friends, I hadn't seen him for some years then. It happened, though, that not long afterwards I saw him again, and often, for he was stationed near where I live.

Since I had last seen him he had married a charming Canadian girl; his medal ribbon was characteristically frayed, and he had a strange mongrel dog which seemed to thrive on curry and mild-and-bitter.

RESTLESS CREATURE

Bickford was a restless creature, however; he tired of instructing other people, and longed to get back on to operations himself, so he left and went back to what he considered "work."

He was posted to a distant station, leaving his wife to have a baby in the Berkshire town where he had been instructing, flying down to see her when he had a moment to spare. That was about two months ago.

I never saw him after he was posted to his operational station in Bomber Command, so I am more than ever glad now that our two paths crossed again last winter and in the Spring.

It must have been at least six or seven years since I had last seen him, when he used to arrive in his big, noisy, untidy

Lancia to call on my wife and me in our tiny mews flat, and drive us up to the West End to eat stacks of Chinese food.

The evenings Bickford spent with us ended as evenings often did in those days—in endless discussion and playing of gramophone records.

We always called him "Bickford," seldom "Richard"; there is a stage of intimacy among friends when you use only surnames. Buddy Featherstonhaugh knew him as "Stinker." He and Bickford had been to school at Eastbourne together, and Buddy still has a somewhat bizarre photograph showing (in the usual group) himself and Bickford in the Eastbourne College dance band—two very scraggy small boys proudly displaying instruments highly polished for the occasion.

Bickford played the trumpet well, but he did little about it after he left Cambridge and Elizalde's Quinquaginta Ramblers. He became a critic, writing for "Rhythm" and carrying on a running fight of perpetual disagreement with anything and everything I ever wrote in the MELODY MAKER.

But he had taste, and one of the strongest bonds between him and the people I have named was his enthusiasm for good jazz. Indeed, I would go so far as to say that Bickford's taste in jazz greatly influenced my own.

DISAGREEMENT

On principle I would nearly always disagree with his views, but secretly I admitted he was right. For if I had agreed with him unconditionally there would have been nothing left for us to argue about.

He enjoyed his jazz and never took it too seriously. After the playing of Bix (Bickford was inevitably nicknamed "Bix," of course), he derived most pleasure from the recordings of what he called the Great Fun-Man—Louis Armstrong.

And "the Great Fun-Man" is about one of the best descriptions of Louis that I have yet encountered.

In the days when Bickford and

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I and the rest of us used to argue about who played what, when we used to wear out two-eighths of an inch of a record listening for a terrific "hot" break, jazz was still rather an exciting experience; each month's supplement would produce a surprise, an unexpected addition to a very carefully constructed collection.

There were no such things as Rhythm Clubs in those days; wherever there was a bottle of beer, a portable gramophone and a dozen old and new records, we had our own Rhythm Club.

But Bickford was no fanatic, any more than the rest of us were. He regarded jazz as a diversion, and when more important things arose jazz was pushed into the background.

So it happened that—hell, it seems only last week—when Bickford and I were drinking in a provincial pub, we found that modern jazz had no discussion value for us any more.

HIS D.F.C.

My own preoccupation with jazz was confined to my weekly article for this journal; Bickford had barely heard a note in years. In fact, the only time the subject cropped up was when he showed me a letter he had had from Aircraftman Featherstonhaugh. It reminded us of something we had almost forgotten.

Jazz was almost as taboo a subject as Bickford's medal. He was inordinately proud of his D.F.C., though he treated it as a joke. If you asked him how he got it, he would reply that he believed he must have bombed twice as many non-military objectives in Germany as the rest of his flight.

Yes, Bickford will be missed—for his charm, his quiet sense of humour and understatement, for his ingeniously peculiar use of unexpected adjectives, for his tremendous enthusiasm for living.

Richard Bickford died when he was thirty years old. I knew him for ten of those years; and I shall remember those ten years with affection for the rest of my own life. And with pride, too, for Bickford died as I rather think he would have wanted to.

CLASSICS OF JAZZ

No. 40—"Blue Mood," Parts 1 and 2, by the
Teddy Wilson Quartet. (Parlo R2741)

By BILL ELLIOTT

PERSONNEL.

Teddy Wilson (piano); Harry James (trumpet); Red Norvo (xylophone); Jack Simmons (bass).

SOMEONE wrote me the other day and used these words: "We know your likes in jazz, but what about your dislikes? Surely you have some aversions. . . ."

The obvious answer to that lies, of course, in the fact that the "Classics of Jazz" series exists for the purpose of selecting special records. I cannot criticise records, for all that appear in this column have of necessity to be super discs, in other words "classics."

I can, however, this week talk about two of my dislikes who, strangely enough, appear together in a really grand record.

Teddy Wilson has never been a favourite of mine, and I consider his only piano of note to have been played on one Chocolate Dandies disc, a couple of Bob Howard's, the first two releases of the Goodman Trio, and the record under review. Harsh words, I know, for someone who has made a great name for himself in jazz, but that's how it strikes me, and, naturally, this column reflects only my own opinion—not that of the MELODY MAKER.

GREAT JAZZ

James stands for all I dislike in jazz. Fast, slick jitterbug playing, with colossal technique, I'll admit, but no feeling for what he is playing. In my opinion he has made one good record, and this is it.

Reese D'Pree, the famous coloured composer of *Shortnin' Bread*, other spirituals and blues, once made a remark to Clarence Williams. "Son," he said, "the blues regenerates a man." A great remark that, and very true as regards *Blue Mood*. However much Wilson and James may have sinned, to my mind, in the past, the music they produce here is jazz at its greatest, and I can give no higher praise.

A double-sided arrangement, it features just three solos. The first by James takes practically all the first side. Wilson then takes over and plays till half of the second side, when Norvo improvises up to the last chorus, then being joined by the others to conclude the record.

James plays the blues with

great restraint and feeling, displaying superb tone and phrasing worthy of any other great trumpeter. Teddy, on piano, takes me back to that classic *Once Upon A Time* made with Carter and Choo Berry, while Norvo (a great favourite of mine) plays with that phrasing and delicacy of touch that are such a great feature of his music.

A word of praise to bassist Jack Simmons for his imaginative accompaniment all through, and those who really listen should catch the xylophone behind the opening trumpet.

JAZZ JAMBOREE, 1941

These pictures, by camera-ace Joe Hollander, give a good idea of scenes at the 1941 Jazz Jamboree, held at the London Palladium on Sunday afternoon.

They show: (1) Ken Johnson's Band (vocalist Don Johnson on extreme left); (2) Harry Parry and the Radio Rhythm Club Sextet give out; (3) Edmundo Ros and his Cuban Rhumba Band; (4) The musical hit of the Jamboree—Sergeant Jimmy Miller conducting the R.A.F. Dance Band ("Squadronairs"); (5) The mighty orchestra with which Geraldo finished the proceedings; (6) Max Bacon introduces (7) the Victor Feldman Trio—who stopped the show; (8) "Saxes 'n' Sevens," with George Evans; (9) The R.A.O.C. "Blue Rockets" line up for a comedy number; (10) Doreen Villiers sings and swings with Harry Parry; (11) The R.A.F. Balloon Centre Dance Band in action (Cliff Timms is the tenor soloist); (12) Joe Loss and his Band.

No. 161. The next two meetings of the Sidcup Club on Sept. 15 and 22 will feature recitals on Jack Teagarden and Red Nichols. All inquiries: J. C. Godbolt, 84, Wellersley Avenue, Sidcup.

No. 162. Ashton-under-Lyne will meet again on Sept. 14, when C. Harrison will talk about Artie Shaw. The club had its first very successful dance on Sept. 11.

No. 174. Putney has a meeting on Sept. 18, when all present will hear Maurice Fleming on "Feminine Sender" and Frank Chappell "Have You Heard It?" plus the usual Jam Session. If you would like to come along contact Don Morley at 2, Swift Street, S.W.6.

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PEROWNE'S WAS THE PERFECT RECITAL . . . says "DETECTOR"

WHAT is it that so many of the Radio Rhythm Club record recitalists have lacked? What is it that has brought about such a deluge of adverse criticism of their recitals?

The answer is not, as so many people seem to think it is, a vast knowledge and understanding of jazz.

It is the dozen and one features which go to make up broadcasting technique.

This fact was proved by Leslie Perowne when, last Wednesday week (September 3), he took over the Radio Rhythm Club to give us a talk on the late Ken Johnson.

Now, although Ken Johnson may on first thoughts appear to have been an easy enough subject to deal with, actually he provided at least one serious difficulty. Although he somehow contrived to become deservedly recognised as one of our all too few pillars of good jazz, his engagements were usually at places where economic considerations forced him to be "commercial," and this, as Leslie pointed out, was inevitably reflected in his records, not to mention also his broadcasts.

IMAGINATION

In fact, Ken and his Band gained their reputation more on what the fans realised the boys in the band could do from hearing them individually in Rhythm Clubs, sitting in in flight clubs, and in small recording combinations, than on what the majority were ever privileged to hear from the band as a whole.

Yet by his bright imagination and realisation of how to put over a broadcast, Leslie Perowne not only got round this obstacle as though it had never existed, but made the half-hour an absorbingly interesting and thrilling one.

Although his opening talk before he played his first record took well under three minutes, he managed in the time to give us such a pithy life-story and character study of the famous Ken that one felt one had known this lovable West Indian all one's life.

Many will say that if anyone should be able to give a good broadcast on jazz it is Leslie Perowne. They will point out that he has for years been on the B.B.C. staff and should have the benefit of all the experience

it should be possible to gain as head of one of the few B.B.C. departments—the gramophone department—which are regularly dealing with records and building programmes round them.

They will probably also point out that he had knowledge of, and access to, the recordings of Ken Johnson's last broadcast (which he used in his programme)—facilities which would probably be denied to those outside the B.B.C.

RECITAL TIPS

With all of which I agree. But the fact still remains that the success of Leslie's broadcast was due to qualities which are not beyond the acquisition of any "outside" person who has the personal ability and patience to acquire them.

For the benefit of future Radio Rhythm Club recitalists, not to mention their listeners, let us see if we can set out the requirements of a successful record recital.

The first is, of course, Subject, but we needn't say much about this because it is the one thing which can safely be left to the sort of people the B.B.C. call in for these Radio Rhythm Club recitals.

The next is Treatment, and on this plenty needs to be said.

It is no use trying to get away with a few records merely described with the usual hackneyed admiration society blurb.

Having decided exactly the end he wishes to achieve, the recitalist should think up an, if possible, original angle of approach and development, but, anyway, an angle from which to deal with his subject.

Above all, the broadcast must have a purpose. It must tell a story.

It must introduce all the carefully unearthed and verified facts of the subject in a way which will not sound like a lecture, but which will make every statement a vital and absorbing essentiality in a carefully constructed and developed plot.

Having planned on these lines, the recitalist must then write up his script in simple, easily spoken and understood language which will sound conversationally natural when he comes to read it—and this means the most economical choice of words, and careful construction of sentences. Then there is the presentation.

Unless one is born with a natural gift—and few are—the art of elocution (especially microphone elocution, which must in these recitals be intimate) means years of study.

Yet people with voices like anything from a frog's croak to a duck's quack, who don't know the meaning of articulating their consonants, and who cannot get the right inflexion into even the simplest sentences, go on the air and try to read scripts.

Not that it is necessary to speak like a B.B.C. announcer. Such pedantry can defeat its own ends. But one needs more than mere enthusiasm, even when it is supported by the spirit of an understanding of jazz, to give a pleasing broadcast, and especially a good, convincing jazz record recital.

ANSWER TO SEVERAL CORRESPONDENTS

Why, from the Jazz Jamboree last Sunday, did they have to broadcast Joe Loss and Gerald, whom we hear regularly on the air, when there were so many others—for instance, the young drums discovery, Victor Feldman, Johnny Claes' Band, Paul Penoulet's R.A.F. Balloon Centre band and "Saxes 'n' Sevens"—who have seldom or never been on the air, but whom many would surely like to have heard?

Mainly because, instead of being arranged exclusively for the benefit of radio listeners, the programme had to be run to enable the bands to fit in their other engagements.—"Detector."

INSURE YOUR INSTRUMENTS

NOW that we stand again on the threshold of winter, it is an excellent time for all musicians to check up on that ultra-important item—their musical instrument insurance. Probably at no time has the risk of possible damage to instruments, or the likelihood of their loss in transit, been greater than now.

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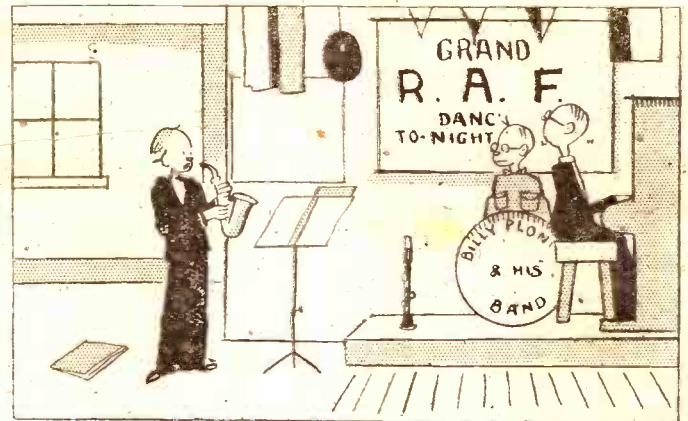
Naturally, under present conditions it is not possible for this insurance to cover actual air raid damage. However, this need not deter all those sensible musicians who, with the possibility of winter "blitzes" in mind, will want to make sure that the cash represented by their instrument kit cannot become a total loss.

War risks on musical instruments can be covered through Messrs. Hawes Wilson under the Government scheme at a premium of £1 per £100 (minimum premium is £1).

No. 151. Dewsbury are still going strong, and members have heard some good jazz recently with recitals on Oscar Aleman, Teddy Wilson and "Swing Jazz: Any Difference?" Next Sunday will feature "Swing in Sections," a lecture on modern drumming by Jack Wood, and, of course, the Jam Session.

No. 152. High Wycombe had its reopening meeting last Sunday, and a good time resulted for all. Next week, Sept. 14, at the White Hart, at 7.30, Cliff Jones will talk on the Austin High School Gang, and, of course, the usual J.S.

No. 39. The Sheffield Club has just reached the 100-mark in members, and has provided some grand shows lately. Secretary: 50, Belgrave Road, Rannmoor, Sheffield, 10.



BILLY, at R.A.F. Dance: "This is 'B' for Billy calling 'C' for Cyril, you take the next chorus . . . over to you, over . . ."

COMMERCIAL RECORDS

by "CORN"

TWO American hits now being plugged here and already showing signs of doing well in the popularity stakes are the ballad "Maria Elena" (Southern) and a South American Samba March, "Aurora" (Sun). Already the first records are out of both.

"Aurora" is available by the ANDREWS SISTERS (Brunswick 03213, coupled with a bright, swinger "Music Makers," which is one of the Andrews Girls' best to date); by AMBROSE (Decca F7934, with "Minnie From Trinidad" from the new film "Ziegfeld Girl"), and by PANCHE AND HIS ORCHESTRA (Decca F7949, with "I Came, I Saw, I Conga'd").

The Panchito record is at once the worst and the most interesting.

MARCH BAND!

Panchito's is a South American march band, and the marchy way it plays conga rhythm sounds as corny as its tone is crude.

But as an insight into a phase of music unfamiliar here, but typical of the everyday life of South America, this disc is worth hearing.

"Maria Elena" is one of those tunes which work equally well as a fox-trot and a waltz, and has been featured as both in America. Southern are waiting for reactions before deciding which to put it out as here.

The tune was first introduced to us over the air by Gerald, with Cyril Shane vocalising. Their performance drew a big postbag of inquiries for the song.

It is consequently rather surprising that Parlophone haven't yet issued a record of it by them.

However, there is an excellent one by JIMMY DORSEY on Brunswick 03210, coupled with another tuneful slow number "My Sister And I." Bob Eberly is the singer in both. Watch him. He is already beginning to take Bing Crosby's place as the pet pattern of many of our crooners.

A whole batch of new AMBROSE Deccas has come out since I last mentioned him not so long ago.

AMBROSE STANDARD

In addition to the aforementioned "Aurora" and "Minnie From Trinidad" there are the current melody hits "Pretty Little Busybody" and "The Things I Love" (with vocals respectively by Sam Browne and Anne Shelton, on F7923), and "Just A Little Cottage" and "Inside My Wedding Ring" (again sung respectively by Sam and Anne) on Decca F7924.

On F7935, the band does "What Do We Care?" (v. by Sam B.) and a waltz, "Russian Rose" (v. by Anne Shelton), and on F7936 Eric Winstone's swing opus "Oasis" makes a grand backing to a most exhilarating fastish rhumba version of "Moonlight In Mexico," in which Anne Shelton is again a most successful vocalist.

The astonishing thing about these sides is the way this man Ambrose manages to keep up his standard in spite of war time shortage of musicians and other difficulties.

The "commercial" titles have not only all the pre-war Ambrose efficiency, but a charm which shows these tunes at their very best. And when it comes to more rhythmic titles the old Ambrose style and swing are as prominent as ever.

But Ambrose isn't getting it quite all his own way. GERALDO, in his often more sugary way, with flutes by way of icing on the cake, is running him a pretty good second.

New melody titles by the Gerald band include "Dolores" (v. by Jack Cooper) and "Just A Little Cottage" (v. by Dorothy Carless) on Parlophone F1853, and on F1852 "I Hear A Rhapsody" (v. by Len Camber), and none of them sound any worse for the full, rich, soft tone of the bass recording.

Then on F1851, Gerry gives us two quite amusing comedy numbers—"Seven Beers With The Wrong Woman," which features the irrepressible and irresistible Jackie Hunter, and "Prairie Mary," in which you can almost see the cowboy boots and hats on George Evans and Dorothy Carless. There's a very much more than average swing in the rhythm of these, too.

But Gerald's best is, without doubt, "I Came, I Saw, I Conga'd" on Parlophone F1852, with vocal chorus by George Evans. There's real spirit in the way the boys put over the conga rhythm in what is all round a swell performance of a swell arrangement.

The so-called strict tempo dance music has been carried a stage further by schmaltz king VICTOR SILVESTER, who in the waltz "Grinning" and a waltz selection from "The Gipsy Princess" (Columbia FB2668) introduces us this month to his STRINGS FOR DANCING.

GLASGOW GOSSIP

FIRST in the Scottish news this week comes the information that the Cameo Ballroom, once known as the Red Barn, is embarking on a much more ambitious policy than ever before.

Previously open two evenings per week, this attractive hall will now be open for four sessions, and is expected to cash in on the present boom in dancing. With this news comes the booking of a new band for the hall.

The music will be supplied by the New Rhythm Sextet under the direction of Jimmy Grier at the piano. With him are Bill Cochran (trumpet), Billy Lambert (alto and violin), Bobbie Turnbull (tenor and violin), Joe Murray (drums), and George Otley (bass and vocals).

Bill Lambert was at Dennistoun for a spell, Bill Cochran recently finished up at the Berkeley, while Bobbie Turnbull is well known on the Mecca circuit. The band have been playing recently in a smaller Glasgow dance hall, and have a well-deserved reputation locally for their good dance tempo and snappy ensemble.

The H.L.I. boys, who have been playing regularly at the Beresford Hotel, Glasgow's newest, aren't getting all the spotlight. Playing at this resort at the moment is the band of the Royal Marines under Bandmaster Low, and to all accounts the sailor-soldiers are tickling the fancy of the cocktail crowds.

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