

# Melody Maker

INCORPORATING RHYTHM

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## LONDON WEST END GETS ANOTHER VARIETY THEATRE

MONDAY NEXT (SEPTEMBER 29) SEES YET MORE VARIETY IN LONDON'S WEST END. WHEN AN IDEALLY EQUIPPED THEATRE, SITUATED RIGHT IN THE HEART OF TIN PAN ALLEY, GOES OVER TO A POPULAR POLICY.

Following the recent opening of the Stoll, Kingsway, as a variety house comes news that the Phoenix Theatre, Charing Cross Road, is to reopen on September 29 with a policy of musical revues and variety road-shows.

First in the list is none other than Maurice Winnick and his Band in their lavish "Dorchester Polies" show, with Doreen Stephens and Helen Ward, and the international dancers, Bill Morgan and Louise Royal.

### POPULAR PRICES

Compèring will be Harold Berens, and a first-class variety bill will complete the programme. The Phoenix Orchestra will be under the baton of well-known radio leader, Harold Collins.

Performances will be twice daily, at 2.30 and 6 p.m., with three performances on Saturdays at 2.30, 4.30 and 7.15 p.m. Popular prices will be the rule, ranging from 4s. 6d. to 1s. 6d.

For the following week (October 6), the Ambrose Octet, with Anne Shelton, Peggy McCormack, Les Carew, and its swell supporting band of swing-stars, will be the attraction.

## Joe Marsala Leaves Business For Publishing

BAD news for Joe Marsala's fans is Joe's decision to retire, at least temporarily, from the band business.

The Chicago clarinet man has a non-ASCAP publishing company which has turned out to be quite profitable, and he's decided to devote his time to it instead of wandering from one night club to another with his band.

Mrs. Marsala, alias Adele Girard, is plucking her harp as a solo act in a New York theatre, and Joe's band down at Nick's has been taken over for the present by brother Marty, who has already effected several changes, including the addition of Rod Cless on clarinet.

## ATKINS WEDS

STAN ATKINS, popular Em-bassy Ballroom (Welling) bandleader, and frequent broadcaster, marries Miss Irene Lawson on Sunday next (28th) at 12.45 p.m. at St. Peter's, Fulham.

Friends of many years' standing, they will make an ideal pair, and on behalf of the profession as a whole, and of the hundreds who have danced to Stan's music during the past years, we offer them our heartiest congratulations.

For best man Stan has asked his alto player, Tommy Douglas. None could better fulfil this office, since Tommy is the earliest, and the only remaining member, of Stan's original band.

The bridal pair plan to settle down in Welling, where Stan continues to play to capacity crowds.

Bobby Hackett has joined Glenn Miller's Band as first trumpet, according to information just received from New York.

## Barnet's Band Held Pending Drug Enquiry

THE accident reported last week which killed two members of the Charlie Barnet Band and exposed a marijuana scandal may have further repercussions.

Drummer Cliff Leeman comes up for trial shortly, and it is reported that the whole band has been forbidden to leave California pending an investigation by the F.B.I. narcotics squad.

Meantime, the booking offices who have certain swing bands set for California dates shortly are in fear and trembling of similar action against known reefer-addicts.

## Mairants Straight In Bright Airing

TO-NIGHT (Friday), from 5.30 to 6 p.m., on the Forces programme, Sydney Bright and his Septette are being featured in an interesting offering called "Music Fills the Air."

The Septette, led by Syd on piano, comprises Ivor Mairants (electric gtr.); Leslie Hutchinson (trumpet); Tony Thorpe (trombone); Nat Temple (clarinet); Maurice Burman (drums), and Jack Collyer (bass).

An unusual novelty in the programme that should set guitar fans by the ears is the straight performance by Ivor Mairants, in plectrum style, of "Theme Variée," one of Segovia's most famous guitar-solos.

## GERALDO NEWS

NEWS from the Geraldo camp this week is that the band has been augmented by Leslie Hutchinson, the brilliant coloured trumpet-player, and that swing chirper, Doreen Villiers, has now permanently joined the formidable vocal battery.

Geraldo, keeping very busy on the air these days, will be heard in one of his famous non-stop "Dancing Through" programmes on Monday (29th), from 7 to 8 p.m. (Forces), when he will conduct no fewer than 120 pages of score!

In addition to all his other air commitments, he will also be heard in a special "Band Box" feature programme on October 13, when great things are promised.

## A.R.P. Blackford

ALEX BLACKFORD, well-known London pianist, is now a full-time Kensington stretcher-party driver. Alex was recently with Billy Munn and Len Hunt in "The New Ambassador's Revue," and is still carrying out a few engagements on his leisure days, thus keeping alive his keen interest in modern music.

# ARMSTRONG TO MAKE FILM HISTORY OF JAZZ

## Celia Lipton Gets Big Hippo. Break

SEVENTEEN-YEAR-OLD VOCAL STAR CELIA LIPTON, DAUGHTER OF BAND-LEADER SIDNEY LIPTON (WHO IS NOW IN THE ARMY), GETS THE BIGGEST BREAK OF HER METEORIC STAGE CAREER IN THE NEAR FUTURE WHEN SHE APPEARS WITH VIC OLIVER IN THE NEW GEORGE BLACK SHOW "GET A LOAD OF THIS" AT THE LONDON HIPPODROME.

Celia, who first became a radio favourite when singing with her father's band at Grosvenor House, has followed up her radio successes by plunging with terrific zest into the theatrical life.

Recently she deputised for Vera Lynn at the London Palladium, and at present she is still touring with Jack Hylton's "Secrets of the B.B.C." She may be seen this week at the Alhambra, Bradford, and will soon be heard to town at Ilford and Croydon.

Much talk and speculation is already rife concerning this forthcoming George Black Hippodrome production. The book of the show is by James Hadley Chase, author of that exotic novel "No Orchids for Miss Blandish," and he is reputed to have produced a highly original type of script.

Rumour is also busy regarding the pit orchestra and who will be its conductor. Some exciting, well-known names have been mentioned in connection with the provision of this outfit, but there is no definite news at the time of closing for press.

## "SWING STRINGS" ON THE AIR

FOR many months past overseas listeners have been able to enjoy a unique and stylish combination denied to listeners on English wavelengths. It is announced as "Swing Strings," and consists of the somewhat surprising instrumentation of a string quartet plus piano, bass, guitar and marimba. It is doubtful if such a combination, especially as a purely "swing" proposition, has ever been featured before.

Now comes the news that "Swing Strings" will be featured for a series on the Forces wavelength, the first of them on Monday (29th), at 4.20 p.m.

The personnel of this novel outfit has varied slightly on its previous broadcasts, but among those who have played regularly on its overseas dates have been Dennis Moonan, Stan Andrews, Eugene Pini (violins); Chas. Pude (piano); Fred Alexander (cello); Tommy Bromley (bass); "Chapple" D'Amato (guitar); and Reg Conroy (marimba).

Some of the vocals have been by Dorothy Carless, and Billie ("Kilts") Campbell will also be heard in forthcoming programmes.

## Archie Joyce Dies

THE MELODY MAKER regrets to announce the death in his 43rd year of Archie Joyce, who died at his Cardiff residence on September 14. Archie was well known as a bandleader among the musical fraternity of Cardiff, Leeds and London, where he had fulfilled many contracts.

All his life had been spent in musical activity, and music was his whole ambition. His passing will be regretted by a wide circle of friends both in his native Cardiff and, in fact, all over the country.

BIG NEWS COMES FROM THE STATES REGARDING DANCE BANDS IN FILMS, AND THE LATEST FLASH CONCERNS LOUIS ARMSTRONG, WHO IS TO BE FEATURED IN A SUPER JAZZ-DOCUMENTARY THAT SOUNDS AS IF IT MIGHT, AT LAST, DO HIM SCREEN JUSTICE.

Movie producers in the States are still tumbling over themselves to entice the classiest swing bands into pictures, and Louis will get his very biggest break to date in a terrific film project being undertaken for R.K.O. by Orson Welles, the sensational American radio and movie producer with the ultra-modern ideas.

Welles, who happens to be a swing fan, is now preparing plans for a documentary picture on the history of jazz—with the great fun-man of jazz himself as the chief protagonist.

The whole thing—which, with such stars and such a producer, cannot fail to create a notable milestone in both jazz and movie history—will be built around the lives of Louis and King Oliver, but many other notabilities of dance music, including probably Duke Ellington, will be featured.

### LUNCEFORD

And another big film of interest to the fans is now about to go on the floor in Hollywood with Jimmie Lunceford, who has been signed up with his orchestra by Warner Brothers' studios for the feature musical role in the studio's forthcoming major production "New Orleans Blues."

As the title suggests, the film is (according to Warners' publicity scribes) "a saga based on the birth and birthplace of the type of music which to-day is accepted as the foundation for all modern vogues of rhythm."

Also centred around New Orleans when it was a hotbed of budding jazz immortals is "Birth of the Blues," just completed by Paramount.

This film features Jack Teagarden's Band and Bing Crosby—a solid box-office proposition.

Further evidence that name dance bands are nowadays among the biggest movie propositions is the fact that R.K.O. are also about to start on a dance-band cavalcade story under the title of "Syncopation," while Jimmy Dorsey and his Orchestra are being negotiated for by Paramount for a new super-musical.

## LONDON ACCORDION CONTEST

LONDON accordionists will be glad to know that, despite the war, their instrument has not been forgotten in competitive circles, and we can this week announce details of the London Piano-Accordion Championship, to take place at the Ilford Town Hall.

Heats are to be run at this venue on October 2, 24 and 30, culminating in a Grand Final during November, when the prize for the Champion will be £10 cash and a challenge trophy. There will also be prizes for the runners-up.

Any accordionist wishing to compete should get in touch with the organiser, Mr. F. H. Allison, 23, Greystone Gardens, Barking-side, Ilford, Essex, when full details will be sent to him.

Mr. Allison is, of course, well known as a dance band contest organiser of many years' successful experience, having been responsible for the Swing Band Championship, all the Essex County events, etc.

An entry fee of 2s. 6d. is charged, and while competitors may enter at the Hall on the night of the heat, it is advisable to apply in advance so that the organisation of the whole competition may be simplified.

## WINESTONE ILL

TENOR-PLAYER Benny Wine-stone, well known in London and Scotland, has been invalided out of the Royal Canadian Navy band, as his case of stomach ulcers became more serious, and it will be many months before he can play again. He has been confined to a hospital in Halifax, Nova Scotia.

Benny Carter is back in New York, out of work again after a tour of the south with Maxine Sullivan, who is now on her own again. Benny may at last give up the big band and go into the Savoy with a small group.

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## BANDS TO HEAR THIS WEEK

A SPECIAL recording of John Kirby and his Orchestra will be broadcast on the Forces wavelength on Saturday, next at 8.30 a.m.

The Jack Benny half-hour comes over the Forces wavelength at 12.30 p.m. on Sunday, and is repeated on the same wavelength on Tuesday at 9.30 a.m.

Henry Hall and his Orchestra are to give seven broadcasts: Monday, 10 p.m. (F); Tuesday, 1.15 p.m. (F) and 11.10 p.m. (H); Wednesday, 11.15 p.m. (H); Friday, 2 p.m. (F) and 11 p.m. (H); and Saturday, 11.15 p.m. (H); with a "Guest Night" at 7.45 p.m. on Thursday (F).

Dennis Moonan and his Swinging Strings will show that "There's Something New in Swing" on Monday at 4.20 p.m. (H) (see story on page 1).

Oscar Rabin has three sessions: Monday, 11.30 p.m. (H); Friday, 9.20 a.m. (F); and Saturday, 1.30 p.m. (H and F).

Ronnie Munro's Scottish Variety Orchestra takes the air on Thursday at 9.45 a.m. (F).

Five broadcasts by Geraldo include one on Sunday, 4.45 p.m. (F); Tuesday, 8.30 p.m. (F); Thursday, 1.20 p.m. and 10.40 p.m. (H); and Saturday, 9.50 p.m. (F). His Concert Orchestra also presents "Dancing Through" at 7 p.m. on Monday (F).

The Dance Orchestra of the R.A.F. (though the B.B.C. do not say which dance orchestra!) gives a session on Monday at 11.15 a.m. (F).

The Pioneers Dance Band takes the air also on Monday at 1 p.m. (F).

Jack Payne airs twice: Wednesday, 1.45 p.m. (F), and Friday, 2 p.m. (F).

At the Radio Rhythm Club session on Wednesday, at 10 p.m. (F), Bill Elliott presents a recital on Mugsy Spanier.

Listeners can attend the B.B.C. Ballroom, with music by Victor Silvester, on Wednesday, 8 p.m. (F), and can hear him on both wavelengths on Friday, 3 p.m.

"Music While You Work" will also be played by Eric Winstone, Sunday, 3 p.m.; Van Straten, Thursday, 3 p.m.; Jack Jackson, Friday, 10.30 a.m.; and Percival Mackey, Saturday, 10.30 a.m.

PEE-WEE ERWIN has started on a tour with his new band, which includes several men from Bunny Berigan's last line-up, such as Andy Fitzgerald (alto and clarinet); Johnny Costaldi (tenor); Buddy Koss (piano); Mort Stuhlmaker (bass); and Jack Maisel (drums). And Berigan himself is out in the wilds somewhere fronting a band of veritable schoolkids.

## Mantovani's Musical Life On The Air

THE career in music of popular West End leader Mantovani, right from the very early Hotel Metropole days, is the interesting subject of a broadcast, illustrated by gramophone records, which will be given on Monday next (Forces 12-12.30 p.m.) by Charles Hewitt, the well-known Decca Record Co. official.

This recital will illustrate, step by step, the development of a most interesting professional life. Originally a protégé of Emilio Colombo, Mantovani played many "straight" jobs before he landed up with his own very successful dance orchestra at the Hotel Metropole, at least 14 years ago.

In the early days he recorded under several titles. "Gandino" and his Salon Orchestra was one, and the "Scala" Salon Orchestra another. One of his most famous "straight" records, "Intermezzo," recorded as a violin solo with organ accompaniment, is the one now played by Roy Rich as his signature tune.

One of Mantovani's most successful recording contracts, which actually ran for years, started because an artiste whom he and his orchestra were to accompany didn't turn up at the studio, and the recording manager told Mantovani to go ahead and record some dance numbers with the band. These turned out to be extremely popular.

Much of Mantovani's work has been with his "Tipica" Orchestra, but he has also made many records purely for dancing. His present "Lady Beave" orchestra is a strong and swingy unit.

## Contest Runners-Up Busy

APPARENTLY the power of the "M.M." has not decreased with the size of the paper for, since Al Harvey's Band were runners-up in the "M.M." North Britain Contest, they have been deluged with work, playing almost every night all over Liverpool.

One dance spot, in fact, advertises in the local Press, with just these words: "Blair Hall. Come and hear Liverpool's leading dance band."

This Sunday (28th), Al Harvey and his Boys are featured in a Celebrity Concert at the mighty Forum Cinema, with such stars as "Hutch," Margaret Eaves and Hal Swain's Swing Sisters also on the bill.

## PIANO POINTERS

EXAMINATION of some of the transcriptions sent into me by readers of this feature proves conclusively that too many of you are so keen to make your transcriptions swingy that your harmony is often at fault.

Now there is no reason at all why the original harmony of the number cannot be altered entirely. That is, of course, if you are playing solo.

To do this requires not only an excellent harmonic knowledge, but also considerable taste, so let us concentrate for the moment on merely using the original harmony.

As I have told you before, the chords used in dance music are so simple that this shouldn't give you any trouble at all; but, if the more advanced readers will bear with me for a moment, I will just enumerate them.

### DANCE CHORDS

They are the major and minor common chords, dominant sevenths, and ninths, augmented triads and diminished sevenths. The secondary sevenths and ninths and the various types of "altered" chords will come later, but you can get along very well with a thorough knowledge of the first bunch.

In a currently popular number I have in front of me, the only chords a little out-of-the-way for the beginner are a B7 with a flattened fifth and a chord which is described in the symbol as C major with a major seventh, but is actually a secondary seventh and resolves (not very smoothly, in my opinion) on the added sixth.

Incidentally, this number has the following progression for its cadence, which I think you will agree is staggering compared with piano arrangements of pops even ten or twelve years ago: B flat 9 with lowered fifth, A 9th, A flat 9 aug. to C6.

Try to get a working knowledge of keyboard harmony. You will find that it will help you enormously in your playing. Transposition, for example, will be easy then. And for swing playing you simply must have it, believe me.

## RHYTHM CLUB NEWS

No. 9. Erdington meet this evening (26th) at Church House, High Street, when Miss Joan Evans will give the recital and the Jam Session will follow. Letters to the Secretary, 166, Flaxley Road, Stechford, Birmingham.

No. 17. Merton and Morden are now known as the Wimbledon Rhythm Club, and the next meeting is to-night (Friday), at 61, Worple Road, Wimbledon, when Ralph Blanchfield will talk about "Zagging with Zig," and there will be a "Quiz" and Jam Session.

No. 22. The last meeting of the Nottingham Club was September 22, when G. Williams discussed Lionel Hampton and E. White played Request Records. This club is holding Sunday evening meetings in the near future.

No. 33. At Southsea's last meeting, on September 20, Ron Male gave a talk on Kirby's Band. The Jam Session included Roy Leggett, Jack Restall, Roy Cresdee, Ron Male, Ted King and L. Watkins.

No. 41. Leeds held a Jazz Band Ball on Friday (19th); when over 400 people packed the Scala Ballroom and danced to the bands of Dave Leonard, Jack Percival and Vic Altman. It is hoped to make this an annual affair.

No. 150. East Ham met on September 16, when Jack Surridge gave an appreciation of Billie Holiday. Harry Moulton commenced a new series, "One Man's Meat," and the Jam Session featured guest artiste Charlie Weedon.

No. 151. The last two meetings of the Dewsbury Club have presented interesting recitals on "Swing in Sections," "Beat It Out," and Jazz Chamber Music, by D. Wrigley, J. Wood and V. Thornes respectively. Next meeting, Sunday next, 2.30.

No. 153. The Chelmsford Club have commenced meetings again, and the new secretary is R. A. Kelly, of 6, Eastern Crescent, Chelmsford, Essex. Meetings are held at the Rainsford Youth Centre, Chelmsford, the first held being on September 15, when the Secretary gave a talk on "Jazz for Beginners."

No. 166. Rotherham have new headquarters at the Oddfellows' Ballroom, Westgate. Next meeting is on September 29, when A. Rippon discusses Benny Goodman, and there will be a Jam Session. Those interested should communicate with A. Rippon, 7, Cowrakes Lane, Whiston, Rotherham.

## WHAT'S NEWS IN NOTTS

### Gossip From The Midlands

ONE usually derives a pleasant thrill from an unexpected meeting with an old friend. At any rate, yours truly had a feeling of pleasant anticipation of the confab, to come when I espied the cherubic features of ex-Modernist Ron Miller behind a

## Lawrence Wright's Own V Campaign

HIT-WRITER of the last war, and of countless successes since, Horatio Nichols is responsible for an entirely personal "V" campaign, in this one.

Two weeks ago, famous broadcasting baritone Sydney Burchall introduced the latest Wright hit, "V for Victory," into "On with the Show" at Blackpool, and had the audience spontaneously singing the second chorus without even the assistance of a chorus sheet. Since then theatres throughout the country have adopted it as their finale number, as have numerous Air Force and Army bands.

It is rumoured that, in order to celebrate the immediate success of this song, Lawrence Wright is shortly to stage a vast celebration for members of the entertainment world in London.

## Alexander's Band

FOR many years the name of Alec Alexander has been synonymous with hard work, and now Alec has added to his several other activities the installation of an orchestra at the Alexandra Theatre, Stoke Newington, N.

The provision of a variety theatre orchestra was a new kind of venture for Alec, but in spite of having only five days to get everything completed, the orchestra, under the conductorship of "Davros," is working smoothly and successfully.

Alec Alexander himself is nowadays working the Park Lane Club with his "Radio Boys" outfit, whilst his "Rhythm Boys" are playing successfully at the Garage Club, under the leadership of versatile pianist Bobby Batley.

### DADDY LAWFORD

YET another new member has joined the large and ever-spreading organisation of Howard Baker, the London "gig king." This latest recruit is not as yet taking a very active part in the extensive musical activity with which Howard is surrounded; her age scarcely permits this, for she is the newly-born daughter of Teddy Lawford, M.D., with the leading Howard Baker band.

Teddy, who has been with Howard Baker a good many years now, will receive the congratulations of a very large circle of friends, to which we add our own.

## DRUM DOPE

WELL, the "Drum Dopers" are rolling up with their novelty ideas. Some of them are really outstandingly good—so many are good, in fact, that I've decided to publish several of them and give all those published a prize of half-a-crown.

Here's the first one, from our old friend Carlo Krahmer:

"For good effect behind piano or solo guitar (or guitar and bass) try playing on stem of high-hat stand (providing stand is one that rings with a bell-like note) with both sticks. Another idea is: Left hand on open high-hat cymbals, right hand on open big cymbal (useful behind full ensemble).

"Yet another is: Left on open high-hats, right hand on open Chinese cymbal (for rhythm behind tenor or clarinet solos).

"Finally, another one: Left on open high-hats, right hand on open greco cymbal (for playing behind piano solo).

Thanks, Carlo, for those four ideas. A hint, though, to emulators: Take care you don't get the cymbal tones running into each other and making a blur.

More next week.

trumpet in the ranks of an R.A.F. band playing as guest outfit in the Victoria Ballroom, Nottingham, on a recent Monday evening (writes Harry Fellows).

Nor was I disappointed; Ron and I had much in common to talk over concerning old times, and, as for the present, he is stationed in the Western Counties, and, hearing that the station band was short of brass players, he offered his services, and is now filling in his time with the band whilst endeavouring to pass out as a flight mechanic.

Led by Cpl. Jack Brady on tenor, this outfit is formed around a four-piece which Brady had before the war at a road-house at Osterley, on the Great West Road. Eric Gaskel (piano and accordion), Ron Jay (drums), and the leader's brother Colin Brady (alto) comprised this little bunch, which has been augmented with Ron Miller (trumpet), Ray Humphreys (second alto), Stan King (second tenor), Roland Ampage (guitar), and Bill Law (bass).

### BLUE ROCKETS

I got another pleasant surprise at the "Vic" the other evening when, noticing that the publicity carried the prosaic announcement "two bands," I discovered that the "other" band was none other than the R.A.O.C. "Blue Rockets."

On enquiring the why and wherefore of the lack of publicity, I was informed that it was a private function, and so many tickets had been taken that, in these days of big business, the organisers dare not take the risk of making a splash for fear of a riot.

The R.A.O.C. boys are getting quite a lot of fun out of their variety tour, which, although only originally scheduled for three weeks, has been extended for another fortnight. Last week they played the Palace, Blackpool, and next week are at the Coventry Hippodrome.

By the way, have you noticed that ex-Jack White vocalist Norma Clarke has been featured in the band's recent broadcasts?

Norma, who left London during the blitz last winter, is now at her home in Workson, Notts. I understand that she will continue to be heard in future broadcasts... news which is particularly gratifying to your humble, as I was instrumental in making the necessary introductions.

It would seem that all Midland pro. bands are suffering from the same complaint—shortage of musicians.

So far as I can gather from Rube Sunshine, resident at the Victoria Ballroom, Nottingham, the only permanent men he has at the moment are Bill Heeds and Cyril Levenson (pianists), Harold Burley (drums), and Jack Parfitt (trumpet and vocals).

Bert Humphreys (tenor) recently left to join Ambrose, and Bill Delaney (piano) has joined the Forces.

### FALLON, R.A.F.

Les Thorpe at the Palais de Danse, Nottingham, has had a complete reorganisation. Jim Bonser (alto) and Jock McQueen (piano) have left for the Services, whilst Cod Hill (bass) has joined the Merchant Service.

Line-up now reads, besides Les leading on alto and clarinet: Len Vale and Joe Mason (pianos), Joe King (drums) (late Bill Merrin), Ronnie Stubbs (tenor), George Bulmer (trumpet)—whilst Jimmy Ellis (alto) and Johnnie Clay (trumpet), who are on war work locally, fill in for evening sessions.

Have just received word that S. J. Fallon, well remembered for his managerial associations with M.C.A., Ambrose, Jack Hylton and the London Casino, has just joined the R.A.F.

On the outbreak of war Jack went into the cinema business, and managed two houses at West Kirby and Hoylake, in Cheshire.

His duties there have been taken by another old Midlands entertainment stalwart in Harold Pryce-Davies, who first worked in association with Jack Fallon at the Nottingham Palais. His many friends will be sorry to hear that Harold has for several months been laid up with a painful illness, but he is now on the road to recovery.

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# HAWKINS

WOODY HERMAN AND HIS  
WOODCHOPPERS (Am.).  
\*\*\*\*Fan It (Jaxon, Howell) (V.)  
(Am. Decca 68700).  
\*\*\*\*South (Moten, Hayes) (Am.  
Decca 68699).  
(Brunswick 03219-3s. 8d.)

Herman (clart., vocalist) with  
Cappy Lewis (tpst.); Neal Reed  
(trmb.); Tom Linehan (pno.); Harry  
White (gtar.); Walter Yoder (bass);  
Frank Carlson (drums). (Recorded  
February 14, 1941.)

TWO good New Orleans old 'uns  
give this band from within a  
band plenty of chance to go to  
town, mostly in a modernised  
version of the good old Dixieland  
style.

There's plenty of spirit and  
abandon in both sides, with Neal  
Reed's (probably correct of all  
the many different spellings of  
his names) trombone doing the  
George Brunies (or should I have  
said "Daddy" Edwards?) act.

Cappy Lewis' trumpet hits the  
high in the solo spots, with Her-  
man's clarry only a hair's breadth  
off. Note, too, Carlson's drum  
solo. It's more than just a  
pander to the revived fashion for  
spotting what was once known as  
the culinary department.

There's nothing much wrong  
with Woody's characteristic vocal  
in "Fan It," either.

But the kick from both records  
is in the breezy way the band as  
a whole scrambles a couple of  
grand old eggs.



## CHICAGO RHYTHM KINGS

\*\*\*\*Who Stole The Lock? (V.)  
(Am. Brunswick B12452).  
\*\*\*\*Someone Stole Gabriel's  
Horn (V.) (Mills, Washing-  
ton, Hayes) (Am. Bruns-  
wick B12455).  
(Parlophone R2812-3s. 8d.)

Pee-Wee Russell (clart.); Happy  
Cauldwell (tenor); Henry Allen (tpst.,  
vocalist); Tommy Dorsey (trmb.);  
Frank Froeba (pno.); Eddie Condon  
(banjo); Jack Bland (gtar.); George  
"Pop" Foster (bass); Zutty Single-  
ton (drums). (Recorded November  
14, 1932.) (Originally released here  
May, 1934, on Brunswick 01737.)

This is the record which (vide  
his "Classics of Jazz," "M.M." of  
July 26 last) Bill Elliott recom-  
mended in, to use his own words,  
"fear and trembling," lest it  
should "incur the wrath of  
Edgar Jackson."

A pretty compliment. I never  
realised he believed my opinions  
carried such weight.

Nor did I realise quite how  
smart he could be at attempting  
to spike any possible opposition  
guns by firing them first himself.

## LOT OF FACTS

That trick of trying to take the  
sting out of what he expected  
me to say, by saying he expected  
me to say it, was a good, if old,  
one.

At least it would have been  
good had I had the least inten-  
tion of saying it. But as my  
opinions are the exact opposite,  
poor old Bill only went to a lot of  
trouble to do something which—  
and this makes it all the more  
amusing—he had no need to do.  
And what's more, he could  
have discovered it by referring to  
his files of the "Gramophone,"  
which I am sure he keeps for  
personnels and things. In the  
issue for May, 1934 (page 487),  
I included these Chi Rhythm  
Kings performances in the "Best  
of the Month" list. So why  
should I slate them now?

Still, thanks, Bill, for setting  
out a lot of facts, such as that  
it's a tenor sax which follows  
Red Allen's vocal in "Who Stole  
The Lock?" that "Happy plays  
some more tenor and Red sings"  
in "Gabriel's Horn," etc.

These are all things which any  
nitwit with ears, or capable of  
reading the personnel you give,  
could find out for himself, but  
some people still prefer to be told  
the obvious, so you saved me a  
lot of donkey work which I pre-  
sumably ought to, but probably  
shouldn't, have done.

It's a pity, though, that you,  
my old friend, are rather at sea in  
your sequence in "Who Stole The  
Lock?"

According to my copy, Red's  
second vocal (preceded by  
Dorsey's solo) is followed by  
Froeba's piano, which in its turn

# DOWN FOR THE COUNT

New Swing  
Discs Reviewed

by

EDGAR  
JACKSON

is followed by Foster's bass  
wallop.

It's only then that Red's trum-  
pet comes in, so your remark:  
"... then a short vocal from  
Red, who, disgusted by his in-  
ability to find out the culprit in  
the hen-roost, picked up his  
trumpet and... rocked the  
record to the end," seems to be  
merely a figment of your own  
delightful imagination, especially  
as there is a drum solo after  
Red's trumpet, which surely he  
could not have rocked.

## "ROCKING" BUSINESS

But perhaps I don't get you in  
this rocking business. Perhaps  
you are suggesting that Red was  
having a little game of rock-a-  
bye-baby with Pee-Wee or Happy  
while Zutty played drums, in  
which case I have to confess that  
to spot it I, with my less devel-  
oped faculties, would have had  
to see as well as hear the per-  
formance.

But enough of this derision,  
which is getting me to the cus-  
tard pie stage.

To return to serious thoughts,  
these are, as I have always said  
they were, a couple of swell sides.  
Of course, they have their  
faults. For instance, the first  
collectively improvised chorus in  
the "Hen House" mystery.

If your ear doesn't tell you  
what's wrong, score it out, and  
you'll soon see.

First, the improvised melody  
and counter melodies do not  
always provide well "voiced"  
(spaced) chords. Secondly, they  
do not always produce good jazz  
linearly.

The structure is too full at  
some points, too empty at others,  
resulting in—shall we say?—har-  
monic and contrapuntal lumpi-  
ness.

To pick on this may be  
pedantic, a seeming desire to have  
the lily gilded. Yet it is a point  
which, though not at first ob-  
vious (and therefore worth draw-  
ing attention to, Bill!), the real  
connoisseur must sooner or later  
take into consideration when  
appraising the performance.  
And although space prevents me  
from dealing with them, there  
are other criticisable moments.

## ALL FORGIVEN!

Generally, however, these are,  
as Bill Elliott infers, grand in-  
stances of improvised jazz in the  
Chicago dialect and style.

As he suggests, and sometimes  
actually says, Pee-Wee's clarinet  
is swell, Cauldwell and Allen are  
heard at their best because they  
are heard in their right setting.  
Dorsey played on this session the  
real jazz that he never seems to  
play now, and, although the two  
plectrum instruments together  
sound a bit busy now and then,  
this is one helluva great rhythm  
section.

Come home, Bill; all is  
forgiven.

Or is it? I still have to reply  
to your neatly conceived but very  
misleading remarks about record-  
ing and reproduction. And I  
certainly shall as soon as I can  
purlin the necessary space.

You don't have to take that as  
a threat, but you can certainly  
look upon it as a promise.



GEORGE SHEARING  
(Piano Solos).

\*\*\*\*Delayed Action (Shearing)  
(Eng. Decca DR5608) (Re-  
corded April 23, 1941).

\*\*\*\*Jump For Joy (Shearing)  
(Eng. Decca DR5609) (Re-  
corded April 23, 1941).  
(Decca F7915-2s. 8d.)

"Jump For Joy" is more of

Shearing's piano boogie. Good,  
but too like many of his other  
records.

In "Delayed Action," however,  
our George makes a definite  
effort to get out of the rut.

Its "out of tempo" start and  
modernistic harmonies may not  
appeal to the purists, but I'm  
paying full tribute to a composi-  
tion that's different and original  
as well as to George's musician-  
ship and understanding of the  
jazz language, even though he  
may be speaking it through a  
plot that isn't exactly charac-  
teristic of jazz.



## COUNT BASIE AND HIS ORCHESTRA

with Coleman Hawkins.

\*Feedin' The Bean (Warren)  
(Am. Okeh C3680).

\*I Do Mean You (Canter,  
Fidler) (Am. Okeh C3677).  
(Parlophone R2811-3s. 8d.)

3677-Basie (pno.) with Earl  
Warren, Jack Washington, Tab  
Smith, Paul Bescombe, Buddy Tate  
(reeds); Ed Lewis, Buck Clayton, Al  
Kilian, Harry Edison (tpsts.); Dickie  
Wells, Vic Dickerson, Dan Minor  
(trmps.); Fred Green (gtar.); Walter  
Page (bass); Joe Jones (drums);  
featuring Coleman Hawkins (tenor).  
(Both recorded January 23, 1941.)

"Coleman Hawkins with  
Basie's Ork! Gee!! My!!!  
How...!!!!"  
Finished?

All right. Now cool off.  
Far from being anything to get  
excited about, these are just  
about the biggest disappoint-  
ments one could imagine.

In the first place, they've had



# BASHFUL RABIN HAS FINE SHOW

THE most immediately  
striking factor in the show  
put on by Oscar Rabin and his  
Band in variety (and spotted  
last week at Watford Town  
Hall) is the extraordinarily self-  
effacing part played in it by  
Oscar Rabin himself.

Harry Davis—smiling, confi-  
dent, pleasant personality, every  
inch a showman—conducts and  
compères the show, and does this  
with effortless efficiency.

When the curtains go up,  
Harry comes forward and intro-  
duces Oscar Rabin, who rises  
from behind his bass sax, bows  
briefly, and thereafter confines  
himself to his instrument  
throughout the show. (Incident-  
ally, it has been remarked before,  
but it must be stressed again,  
the considerable "lift" which  
this use of a bass saxophone im-  
parts to the whole band.)

At the end of the show, Oscar  
comes forward with Harry Davis  
and receives the ovation which  
is justly his.

Let it be said at once that Wat-  
ford Town Hall is not a venue at  
which a band can be heard (and  
seen) to the best advantage, and  
it seems unfortunate that one of  
the many music-halls nearer the  
West End did not take the oppor-  
tunity of booking this fine band  
on what was its only free week  
for some time.

## NOVACHORD

As a purely commercial stage  
proposition, Rabin's band, as a  
beginning, has one great feature  
which the others haven't got—  
Eddie Palmer's Novachord.

In addition to being an out-  
standing Novachord exponent,  
Eddie is a veritable wizard of  
those artistic, quiet-toned ramb-  
lings in sentimental keys that are  
so devastatingly effective with the  
combination of soft lights and an  
old-time tune.

Jan Zalski, the Polish tenor, is  
one of the band's greatest com-  
mercial "finds." His very fruity  
version of "How Deep is the  
Night" regularly stops the show,  
and then he sings "You Are My  
Heart's Delight" in Polish!

These are among the band's  
more unsophisticated offerings,  
apart from some intermittent and  
desultory comedy efforts. On a  
higher plane of dance music are  
good arrangements of "St. Louis  
Blues" and "In the Mood."

These are put over in a noisy,  
very vigorous, hell-for-leather  
style, with extremely good indi-  
vidual work from Harry Gold



Photo: J

Jack Marshall

Coleman Hawkins with Basie? Well, here's a shot of  
Hawk taken with Mrs. Jack Hylton's boys in 1935, when  
he toured Britain with that band. At the drums is Lew  
Stevenson, now with the R.A.O.C., Blue Rockets; and the  
clarinetist, half-hidden on right, is Ken Gray, now  
Lieutenant Gray, R.A.O.C.

to dub them, and the reproduc-  
tion, for some reason, as I've  
stated before, seldom particularly  
good with Basie, is horrible.  
Just a nasty, messy noise.

But I'm wondering, even if the  
reproduction had been good, just  
how much these sides would have  
meant.

Not only is Hawkins very far  
from his best, but he just doesn't  
fit with this band—or at any rate  
they haven't been able to make  
him fit.

So we get to the band. And the  
sooner we go away from it the  
better.

Perhaps it's the compositions.  
First side is just a moth-eaten  
riff gaudily dressed up by Earl  
Warren, for which he gets label  
credit and, presumably, unde-  
served royalties. Second side is  
just a "pop" ballad without a  
pop in a bar. It just splutters.

No wonder the great Basie  
band sounds just a ragged,  
uninspired mob.

## GLASGOW SEASON

George Roberts, who was with  
Ken Johnson's band, is also in  
the saxophone section.

The band is broadcasting this  
week and next week, after which  
it goes to a seven weeks' engage-  
ment at the Playhouse, Glasgow,  
from whence it will broadcast  
each week.—J. M.



## ARTIE SHAW and his Orchestra

I cover the Waterfront - B 9214  
Marinela - - - - - B 9197  
Pyramid - - - - -  
Chantex les Bas (Sing 'em Low)

## ARTIE SHAW & his Gramercy Five

Dr. Livingstone, I Presume? - B 9207  
When the Quail come back to  
San Quentin

## DUKE ELLINGTON and his Famous Orchestra

The Girl in my Dreams tries  
to look like You; Flamingo - B 9206  
Blue Serge; Jumpin' Punks - B 9196  
Chloe; Across the Track Blues - B 9171

## DUKE ELLINGTON and JIMMY BLANTON

(Piano and String Bass)  
Body and Soul; Mr. J. B. Blues - B 9211  
Sophisticated Lady - - - - - B 9179  
Pitter Panther Patter

## METRONOME ALL-STAR BAND

Bugle Call Rag - - - - - B 9195  
One o'clock Jump

## REX STEWART and Orchestra

(An Ellington Unit)  
Without a Song - - - - - B 9208  
Mobile Bay (Blues)

## BARNEY BIGARD and his Orchestra

(An Ellington Unit)  
Lament for Javanette - - - - - B 9215  
Ready Eddy - - - - -  
Charlie the Chulo; A lull at Dawn B 9185

## BENNY CARTER and his Orchestra

Takin' my Time - - - - - B 9186  
Cocktails for Two - - - - -  
The very thought of You - - - - - B 9180  
All of Me

## JOHNNY HODGES and Orchestra

(An Ellington Unit)  
Day Dream; Junior Hop - - - - - B 9184

## ZIGGY ELMAN and his Orchestra

Bye 'n Bye; Deep Night - - - - - B 9172

## "H.M.V." SWING BOOKLET

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# "HIS MASTER'S VOICE" Records

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# BRAND'S ESSENCE by PAT BRAND

THIS war, like the last, will find its most decisive battles being fought in or near the Holy Land. Hitler reached the zenith of his powers in the summer of 1940, and May this year marked the beginning of his decline, but any predictions of his imminent death are just wishful thinking.

Eh? No, you're not reading your Sunday paper. Nor have I gone haywire and taken to reading the stars. The stars (I hope!) read me. So bear with me a moment longer.

In September of this year England scores her greatest victories. By September Hitler will have been stalled for good, with the alternative of turning over the government of Germany to others, who must accept the blame for her defeat. And she eventually will be defeated!

This war, however, will not end until 1944, meanwhile having merged into another war (in 1942) which may find the rest of the world battling against one country.

And, while you're pondering over that, I'll give you three guesses as to who said it; and without pausing for your answer, since you're bound to be wrong, I'll tell you.

VINCENT LOPEZ, world-famous, pianistic bandleader!

Yes, the maestro of sweet music has all this time been quietly attaining for himself a

Over twelve months ago he wrote: The break-up of Rumania and the end of Carol's rule, with complete loss of territory and power, are indicated for the fall of 1940.

King Carol left Rumania on September 7, 1940.

Italy stands to lose Ethiopia in 1941, he went on, and suffers defeats in battle, as well as an outbreak of internal dissension.

We all know what happened to the Wops in Abyssinia; and when Lopez goes on to say that Italy should be practically out of the war by June 20, 1941, our thoughts immediately take us back to the historic battle of Cape Matapan in March, which spelt the final defeat of Italy as a sea and overseas power.

Lopez doesn't use a crystal ball—just numbers. He has been a student of numerology for many years, spending the greater part of his spare time working out numbers and the subsequent predictions.

His forecasts have so far proved to be 97 per cent. accurate, as witness his prediction last year that: The year 1941 will be a repetition of the year 1914. And the United States could very well repeat its experience and become involved in the European war shortly after April of 1941.

You see?

So we won't be wasting our time if we take a look at what this prophetic pianist has to say of the immediate future.

March of 1942 will see the real break-up of the German Republic under Nazi rule. After that time it would be wise to keep your eyes on the former grandson of the Kaiser of Germany, the twenty-nine-year-old Prince Frederick.

Finally, I will quote him in a warning and a promise.

Mankind faces the threat of being destroyed by its own mechanical genius, but in the period of adjustment between 1941 and 1947, humanity will learn to triumph over its own inventions.

And out of the chaos will come Peace.

Ninety-seven per cent. correct, remember!

And now, just for contrast, let's turn to a pianist who's going to spend all his spare time playing the piano.

It's JIMMY ("Organola") LEACH, last mention of whom on this page told of how his hitherto faithful piano turned on him and broke a couple of his ribs.

Much has happened to him since then, the first thing being that, after this unfortunate episode, he decided to get himself a more trustworthy companion, and invested in a magnificent new Steinway grand.

But the very next day after he'd installed it he got his calling-up papers for the R.A.F.

Bad luck, you'll say. But Jimmy confesses that he's really

Peggy McCormack, starring in the new Ambrose Octet offering which is appearing at the Chelsea Palace from Monday next.



getting a hell of a kick out of life these days.

He's only been in the R.A.F. seven weeks, and has already been made a sergeant.

Furthermore, he's in charge of a very snappy five-piece outfit comprising Joe "Comic" Burns on violin and viola; Reg Lee on saxes and clarinet; Albert Sharples on tenor, clarinet and violin; and Jim "Riffy" Preston on drums, vibraphone and xylophone—all very experienced boys, and immensely popular with the rest of the lads.

Jimmy himself has just renewed his "Organola" contract with Columbia for a further twelve months, and still gets a steady broadcast per month from the B.B.C.—the next being on October 18, from 3.45 to 4.15 p.m.

So altogether his only regret is that beautiful Steinway grand sitting neglected at home.

But when he gets his seven days' leave, he's promised to spend his whole time with it.

In London on 24 hours' leave this week was ALEC FIRMAN, former West End variety and revue violinist leader who left the Buchanan show, "Top Hat and Tails," earlier this year, to enrol as an Ack-Ack signaller.

Now leading a seven-piece outfit built on Victor Silvester lines, he tells me the band's scheduled for an October 16 airing over the Force wavelength as part of a Divisional broadcast.

With him to the recruiting sergeant went Eddie Lester, former Syd Millward saxist, and Jimmy Harker, sax and oboist with Mario di Pietro, hoping to stick together through the war.

Now, alas, separated, Alec is consoling himself with having that fine ex-Cotton sax, Eddie Braithwell, in his outfit.

Who is the B.B.C. producer in charge of a seafaring programme who suggested to a bandleading pal of ours that "that song about rollers—you know, something about high-set rollers, rollers, rollers," would make an ideal number to open the show?

And which evening paper columnist referred to it as "Hot Step Roller"?

And, anyway, what does *hut-sut* mean?

I have it on the authority of the charming secretary of TEDDY HOLMES, at Chappell's, that, to quote another hit, it don't mean a thing.

But I like it a lot.

EDDIE CARROLL: Letter waiting for you here. Let me have your present address.

No. 3. Manchester move to new premises at the Hayes School of Dancing, Bury New Road, Prestwick, on Sept. 28. The feature of the opening meeting will be a recital by J. Rosenyweig and an "America Dances" programme. This Club are holding a dance at the Prestwick Co-Operative Hall on October 1, at 7 p.m.

No. 5. The N.W.3 Group meet this evening at the "King of Bohemia" to hear Stan Wright on "How Many Pennies?" There will also be an auction, and the band show will present Dick Katz on piano, and others.

No. 28. Crosby Club had a meeting on September 17, when C. Cunningham reviewed the New Orleans Album, and the Jam Session included C. Cunningham (trumpet); R. Knight (clarinet); L. Leech (piano); and E. Jerome (drums).

## CALL SHEET

Week commencing Sept. 29

- AMBROSE OCTET,  
Palace, Chelsea.
- NAT D. AYER,  
Empire, Liverpool.
- FREDDIE BAMBERGER,  
Empire, Edinburgh.
- EVELYN DALL, SAM BROWNE,  
MAX BACON,  
Empire, Glasgow.
- GEORGE ELRICK AND HIS  
MUSIC MAKERS,  
Empire, Sheffield.
- MORTON FRASER,  
Empire, Swansea.
- ADELAIDE HALL,  
Empire, Sheffield.
- HENDERSON TWINS,  
Hippodrome, Brighton.
- JOE LOSS AND HIS BAND,  
B.B.C.
- IVOR MORETON AND DAVE  
KAYE,  
Palace, Manchester.
- AL PODESTA AND HIS  
PLAYBOYS,  
Empire, Nottingham.
- OSCAR RABIN AND HIS BAND,  
B.B.C.
- HAROLD RAMSAY AND LADIES,  
Empire, Edinburgh.
- RAWICZ AND LANDAUER,  
Empire, Finsbury Park.
- MONTE REY,  
Palace, Huddersfield.
- R.A.O.C. BLUE ROCKETS,  
Hippodrome, Coventry.
- HARRY ROY AND HIS BAND,  
Blackpool.
- PAT TAYLOR,  
Hippodrome, Birmingham.
- TROISE AND HIS MANDOLIERS,  
Metropolitan, Edgware Road.
- MAURICE WINNICK AND  
HIS BAND,  
Phoenix, Charing Cross Road.

## TRUMPET TIPS

I'VE been carrying on a lengthy correspondence with a reader who wrote in and said his lip had started getting tired very easily, that his tone was thick, that the notes were uncertain.

He didn't give much data about himself, and it was only after the exchange of several letters that the fact emerged that he had been messing about with his mouthpiece—"making the throat larger."

Anything more idiotic is impossible to imagine. The design and manufacture of a trumpet mouthpiece is a highly skilled bit of acoustical engineering, calling for much training and long experience. For an amateur to attempt to "fix" a mouthpiece is just asking for trouble.

I don't know if any other readers are tempted (or, having been tempted, have fallen) in this way. The answer is "DON'T" in letters a foot high.

Not even if you keep your "regular" one intact—playing about on an improperly proportioned mouthpiece will only spell ruin to your embouchure. You can't tailor a mouthpiece to fit peculiar teeth—this is an idea which is widespread, but quite erroneous.

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# Classics of Jazz

by **BILL ELLIOTT**

No. 42.—"Mournful Serenade" (by the "Jelly Roll" Morton Quartet): "Georgia Swing" (by "Jelly Roll" Morton and his Red Hot Peppers)—H.M.V. B9221.

**PERSONNEL.**  
(a) Omer Simeon (clarinet); Geechy Fields (trumpet); Morton (piano); Tommy Benford (drums).  
(b) Ward Pinkett (tpt.); Geechy Fields (trumpet); Omer Simeon (clarinet); Morton (piano); Lee Blair (banjo); Bill Benford (tuba); Tommy Benford (drums).

I HAVE been rather worried about this record, or at least about the first side. You see, I only heard it for the first time some five weeks ago, and it has stopped on my turntable ever since. It's a helluva time since a record did that.

I personally think it's one of the most moving things I've ever heard in jazz; a real down-to-earth blues; in fact, a beautiful mournful serenade. As I said a few weeks back, however, "one man's meat, etc." and I wondered if it was just a personal rave.

## VERY SIMPLE DISC

On reflection, however, I realised that people like Jeff Aldam, Stanley Dance and other collectors have treasured this as a collection gem for years, plus the fact that it has been issued in the States for some time. By the way, it's obtainable here only to special order.

It's a very simple disc, just consisting of solos by Morton, Simeon and the trombonist Geechy Fields, plus some very

grand drumming by Tommy Benford. Morton stamps himself as a blues pianist of the finest calibre; Omer's clarinet is very much in the groove, whilst the trombone of Geechy Fields is intensely sincere, using, as he does, the theme that Ellington later adopted for "Black and Tan Fantasy."

## JAZZ AT ITS PEAK

The last chorus, where they all play together, baffles description. It's just jazz at the very peak of perfection. Need I say more?

"Georgia Swing" is a perfect example of "Jelly Roll" Morton's New Orleans jazz. From the first riff chorus to the last, interspersed with solos from trumpet, clarinet and trombone, Morton inspires into the outfit that particular tonal quality which was so individualistic in any band that he led.

Special marks must be given to the rhythm section, which, although including banjo and tuba, does not date in the slightest.

They dovetail into the scheme of things as "Jelly Roll" Morton meant them to, and provide a depth of rhythm which somehow seems to abound in all his records.

# DUKE AND DELIUS

by

**"MIKE"**

Our Critic-at-Large

IT would obviously be unfair to judge a broadcast merely by a catalogue of the records used in the transmission, but it seems to me on reading the list of records used by Mr. Preston in his recent feature on Ellington that we are getting back into the bad old days of extravagant criticism and far-fetched parallels.

The list of Ellington records published by "Detector" last week shows that Mr. Preston has taste as far as knowing where most of the best of Duke is to be found. But I cannot for the life of me think how he managed to drag in any part of a Schubert Quintet.

## SCHUBERT

Unless it just happened that he got tired of Ellington half way through the recital and decided he'd like a change.

Personally, I have heard many recitals of jazz on the air, during which I would have given almost anything for a few bars of Schubert; but Mr. Preston's choice of Ellington music suggests that the jazz was able to stand on its own feet.

Why, therefore, Schubert and Delius? What is it all meant to prove?

There have been recitals of gramophone records which have

included Ellington and Beethoven, Armstrong and Debussy. If you are giving a programme of nocturnes, it is obviously quite legitimate to include both "Mood Indigo" and Debussy's "Fetes." Always provided, that is, you do not hope to convince anybody that the individual works are in any way related.

Both may be considered legitimate nocturnes, but you must not attempt to discover any musical relationship between them, any more than you can say that night by the Mediterranean is anything like night in Central Park. One happens five hours later than the other anyway.

My criticism of Mr. Preston's programme is that Schubert and Delius have no place in any recital labelled "Aspect of Duke."

If you are trying to convert the Schubert-Delius lover to Ellington this is hardly the way to do it; in any case, the proportion of Duke to Schubert and Delius in this instance would be

far too high. If the intention is to interest the Ellington fan in Schubert and Delius, then the proportion is too low.

In my experience the average Ellington fan already knows quite a lot about Schubert and Delius; it is the average jazz fan who wants educating, not only in the appreciation of Schubert and Delius—but also of Ellington.

What none of us really wants is the dragging in of the names of Van Gogh, Gauguin, Matisse, Schubert and Delius in order to describe or apologise for Duke Ellington's music.

## HOW IT STARTED

I do not even consider that sort of talk "highbrow." It is merely precious. One expects it in undergraduate discussion circles, where the talk is so high falutin', so full of modern nonsense that Einstein is almost inarticulate by comparison. It has no place in—as "Detector" says—the B.B.C.'s only jazz half-hour in the week.

But where did all this business about Duke and Delius start? As far as I remember, about 10 years ago some misguided "straight" musician, who knew very little about jazz, was asked to say something about Duke's music. It was then that the name of Delius—yes, and of Bach!—cropped up.

Ever after, those of us who

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know our Ellington well and admire him, have had our work cut out to prevent the unthinking claiming that Duke is as striking a figure in the history of music as Delius and Bach.

How Bach came to be mentioned in the same breath as either Duke or Delius I cannot think. Even the suggested relationship between Ellington and Delius is a little far-fetched.

Used superficially, and therefore carelessly, one might perhaps stretch a point in describing some of Duke's orchestral colouring as "Delius-like," though the same rather misty timbre are equally characteristic of some of the scores of Ravel, Debussy, Stravinsky, late Puccini, and half a dozen lesser composers of the early 20th. century.

It seems to me that if we are to mention Delius' name, then it should be done only for the benefit of those who know Delius' music and not Ellington's.

## "PINK" MATISSE

I can imagine, for instance, being able to talk to Constant Lambert (who happens to know the music of both composers) about Ellington's scoring being "like Delius." Lambert would know what I meant, and that I was not losing my sense of proportion or making extravagant claims for Duke's jazz. The phrase would be a convenient way of describing a particular brand of orchestral noise.

But use the phrase to somebody who doesn't know Delius and you create a wrong impression at once. Far better try to do things the other way round: you might even get a "swing" fan interested in Beethoven's Seventh Symphony (when all else fails) by suggesting that the finale is like Fletcher Henderson, though you would probably get a sock on the jaw if you suggested it was vice versa.

The whole question of jazz criticism interests me greatly, however, and particularly where it is applied to Duke Ellington.

Meanwhile, don't let anybody fool you that Matisse has anything to do with Duke. Matisse's greatest work is bright pink.

## LETTERS TO THE EDITOR

MAY I borrow a little of your space and your readers' time in defence of Dennis Preston?

Because he has the enterprise to present an interesting and an original theory on Ellington's work, he is met with a storm of abuse.

Dennis Preston was apparently asked to give a recital. He did so. To his credit, he was able to play some excellent records and at the same time advance a logical theory on the development and changes that have occurred in Ellington's music. Whether we accept or deny his theory is beside the point. It does not require a very high degree of intelligence to play a number of records and reel off a list of personnel and soloists.

Dennis Preston gave us food for thought. Let's have more, Mr. Preston!

The Essex Regt. (Pte.) L. V. BLIGHT.

I am very glad to see that the Melody Maker has given full publicity to the projected plan of the Government for a 4 p.m. curfew. In considering the arguments so ably advanced in your interview with Mr. C. L. Heimann, I think that he has missed the point that forcibly strikes all musicians and other artists, i.e., the imposition of a curfew would mean the complete dislocation of the entertainment industry, with consequent unemployment and suffering to all concerned.

From the experiences of last winter we can safely say that, given staggered hours of closing and reasonable black-out provision, the danger of mass slaughter of persons gathered in one place is not any greater than if they were in their own homes.

There were very few instances of great loss of life last winter due to bombing of theatres, cinemas and dance halls, and it is reasonable to expect that this risk should be no greater this coming winter.

I think that Mr. Heimann might reinforce his arguments by quoting the cases of Moscow and Leningrad, where the B.B.C. admits entertainment is normal and a great programme of new plays and shows is planned, in spite of the fact that the country has actually been invaded and, therefore, is presumably in more immediate danger than London or the provinces.

For those interested in preserving our democratic way of life, we might remind ourselves that the imposition of a curfew has been the thing that democrats have fought throughout the ages of British history. Even that military genius Cromwell became unstuck after having tried to introduce it; and surely we are not to return to the medieval ages of darkness, when every serf had to be in his home by sundown or risk being branded as a straying sheep?

Ealing, W.13.

DIANA HUTBER.

Allow me a few lines to congratulate all who arranged or took part in the Radio Rhythm Club Jam Session broadcast on Monday. It was terrific!

As "Detector" says, the R.R.C. had been getting rather tedious recently, consisting as it did of more or less the same thing every week. But the Jam Session galvanised me, and I'm sure all rhythm fans. The fast number "Dogging Around" (I believe) was

I can't think of enough superlatives. "Angry" was good except for the saxophone squeaks. "Tea for Two" excellent, but Dave Wilkins had a spot of bother once, and the ensemble clashed at times. But all in all it compared, very favourably with the best American outfits for real jazz in its more rhythmic state.

So I make two pleas:—  
1. Since the broadcast was recorded cannot a gramophone company get the rights to make a record of "Dogging Around"? Judging by the applause at the end it ought to have a bumper sale. Dave Wilkins and Woolfe Phillips, the trombonist, were superb; their performance mustn't be forgotten.  
2. Arrange with the B.B.C. (if that august

body would deign to listen) to relay to the U.S.A. a jazz programme consisting of the Jam Session group, late Ken Johnson orchestra, and the R.A.F. Squadronairs. Mebbe the R.R.C. Sextet could appear, too.

Give those Americans an hour's programme that would knock all their ideas about British jazz cock-a-hoop. Boy, it would kill them!

G. W. WOOD.

I can only feebly apologise if the following sentiments are unduly reminiscent, for what can have been more tiresomely repetitive than "Mike's" latter-day Ellington theories?

Around 1932-33 Duke recorded "Sophisticated Lady." Rumour has it that Hardwicke really wrote the tune, but still Duke's name appeared on the label and Duke must take the blame for a bad disc. As is also common knowledge, over a period of four years we heard nothing of Ellington's prolific output, due to Mills' "Master" Record project.

During that period "Mike"—instead of obtaining and reviewing the American Ellington issues, as did Hibbs, Feather and Jackson—decided instead to launch the fantastic theory of an Ellington decline, basing his whole case apparently on "Sophisticated Lady." It has been said, with glorious cynicism, that this disc was so bad that "Mike" could listen to nothing else.

Indeed, the complete paucity of "Mike's" evidence is well illustrated by two facts. Firstly, he completely ignored such pre-"Sophisticated Lady" gems as "Black-out," "Showboat Shuffle," "In a Jam" and "Cootie's Concerto," and, secondly, in a vain attempt to find another "Sophisticated Lady" he chose "Delta Serenade," which he highly praised on its issue!

It is a little irksome to find "Mike's" time-worn and hackneyed theories applied to Duke's contemporary output. Yes, "Mike," my collection goes back to the "East St. Louis" days, but, having heard every contemporary Ellington issue at least six times, I can still detect no decline; change and development, certainly, but in an entirely logical manner.

You deplore Duke's "over-emphasis of sophisticated harmonies," so Duke gives us an entirely unaffected 12-bar blues, such as "Jack the Bear"; you complain of the "lack of the all-important spark of inspiration," so Duke records such an inspired disc as "Never No Lament"; lastly, you long for "a simple diatonic tune you can hum and remember," so Barney plays over "A Lull at Dawn."

Listen to these three sides and forget your prejudices. "Mike," Duke's still himself!

Daventry. V. L. BELLERBY.

I have followed with interest the recent controversy re the alleged deterioration of Ellington, and find myself in agreement with both points of view (if possible!).

I think the answer to this is that Ellington has sacrificed the spontaneity of his earlier compositions in favour of extensive research in tone colour. I find myself treating early Ellington and modern Ellington as two entirely different persons. Whilst not denying the more modern compositions are rehashes of previous efforts it seems that the performance is entirely different.

That brings me to the point I wish to raise. Do you think the performance of the present band as good as, say, the Ellington orchestra of '29? The only real difference in personnel concerns tenor and trumpet.

Although the music of Ellington is bound up in composition and performance as inseparable, there are some pieces which Duke writes more as a show piece for the band than for its value as a composition. Recent examples, "Jumpin' Funkins," "Charlie the Chulu," etc., as compared with "Hot and Bothered," "Birmingham Breakdown," etc.

Perhaps "Mike" could let his readers have his views on this. He admits he has made a study of the more recent recordings available.

Home Forces (Cpl.) H. M. JACOBI.

## COMMERCIAL RECORDS

Reviewed by  
"CORN"

LATEST American hit—it was No. 1 on the "Hit Parade" throughout August—to make its debut here via the gramophone is "Daddy."

Equally apt, if less pithy, title would have been "Gold-digger Daisy May."

Heroine(?) Daisy has no use for the "I-Can't-Give-You-Anything-But-Love" theory.

She wants diamonds, motor-cars, and the song is her naïve, but doubtless, as usual with mere males, successful way of wheeling them out of a "Daddy" whose bank balance is, one may presume, as substantial as his relationship to the lady is obviously "unofficial."

A mildly satirical sort of lyric about a trifling subject, but the song is cute, neat, catchy and rhythmical, and should go well enough here.

## THREE CHIRPS

You can hear it already by the two leading A.s of the wax—ANDREWS SISTERS (Brunswick 03215) and AMBROSE (Decca F7953).

The three chirps give their usual scintillating performance, supported by another of VIC SCHÖEN'S smashing accompaniments—a remark which applies equally to their very tuneful "Sleepy Serenade," a delightful slowish melody number from some stage production or film called "Oh, Charlie," which is the backer.

Ambrose, pungently assisted by Anne Shelton, takes "Daddy" at a rather slowish tempo, but the excellent definitely swing arrangement is played with all the bite, style and musicianship which have for long been synonymous with Ambrose's name, and it is a pity that this well performance was not coupled with

something more suitable than the obvious, from its title, "Mister Brown Of London Town," capably as this is presented with its virile vocal by Sam Browne.

You've got to hand it to Harry Sarton, of Decca and Brunswick. He's got a terrific array of well-known, internationally famed stars, all of whom have got to be coped with somehow in his war time curtailed supplements.

Yet he's got only managers, but has the pluck and initiative to give us a chance to hear new artists who are not necessarily ready-made sellers.

Sometimes they're good; sometimes they're bad. But even when they're bad, they're often interesting. There was, for instance, Pancho's Orchestra, which I mentioned the week before last.

Now this week I've come across another one—JOSE MORAN AND HIS ORCHESTRA.

They play "Maria Elena" and "La Rosita" (Decca F7961). Apparently they're another of those typical South American bands. The interest in their performances is not that they are startlingly brilliant, but that at least they offer something different to hear and study.

## BOLEROS

Both their records are described as Boleros. The rhythm is anything but the familiar bolero idiom which first became recognised here through Ravel's classic "Bolero."

But the description is probably accurate, since the label copy was written in South America, where the records were made, in which case we have a new form of Bolero rhythm to consider, and possibly adapt, as something novel to our own dance and light entertainment music.

Those of you who admire STEPHANE GRAPPELLE—and I'm one—will find him going strong with "His Quartet" in "Dinah," and his own "Jive Bomber" (Decca F7865). Sides feature, in addition to Grap's own swing violin, some excellent George Shearing piano and Jack Llewellyn guitar.

As I seem to have another inch or two of space, we'll finish up with some vocalists.

Heading the list, of course, is BING CROSBY with a rather lovely new sentimental foxtrot-ballad "You Are The One," and a new version of one of his greatest successes, "Please" (Brunswick 03220). John Scott Trotter and his Orchestra provide the most elegantly polished accompaniments, a feature of which in "Please" is the nimble-fingered guitarist.

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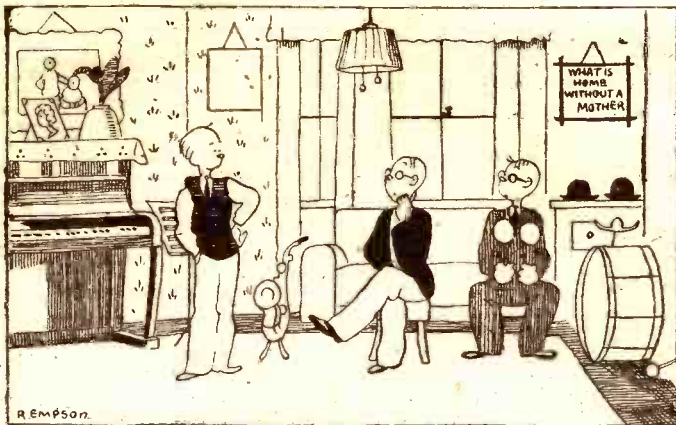
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BILLY PLONKIT: "The old man wants us to keep it down a bit to-night, fellers. He's doing Home Guard duty outside the gas-works, and says that Stanley's maraccas sound too much like machine-gun fire."

## COLLECTOR'S CORNER: A NEW FEATURE FOR DISCOPHILES

COLLECTORS from all over the country have been worrying the old "M.M." for many months for a space in which they can air their wants and queries about records which either they would like issued or of which they would like to know personnel and other details. So here is the Corner that is the answer to their problems.

For instance, we have a letter here from E. J. Ripkin, of Hull, who has an H.M.V. special issue B.4967 — McKinney's Cotton Pickers playing "I'd Love It" and "Gee, Ain't I Good To You." Yes, Mr. Ripkin, it is Coleman Hawkins you hear on the "Love It" side, and, as you suggest, it's Redman's vocal on the reverse.

We think the opening trumpet chorus is by Joe Smith, but it is possible that it may be John Nesbitt, for, although Delaunay does not list him, he was on trumpet in the band at this period.

We quite agree with your remarks; they were indeed an outstanding combination. It might perhaps interest you to know that William McKinney originally played drums with the band, although he started his career as a circus drummer. It was, however, his ability as a talent scout plus business acumen which raised this band to the heights they undoubtedly arrived at, for — Ellington only excepted — they were the most modern band in the history of jazz prior to the swing era.

We only wish the Gramophone Company could be prevailed upon to issue "Milenberg Joys" and "Shim-me-sha-wabble" by this band. These have an all-star line-up with Claude Jones (trombone), Prince Robinson (tenor), Don Redman (alto), Langston Curl (trumpet) and Cuba Austin (drums). Although recorded at a slightly earlier period than the record you inquired about, this is one of the finest recorded performances of jazz from any era.

Our second interesting letter this week is from Jack Pemberton, of East Ham, who has been stirred to the depths of his jazz ego by the Tommy Ladnier records made for Bluebird under the auspices of Hughes Panassie in 1939.

We agree this session was outstanding, and, considering it was the last one before Tommy's untimely death, some of the records should be issued over here.

Well, we've run our mouth for this week, but we would like to hear from all of you. If you have a personnel query, interesting record, or something you'd like issued, write to Collector's Corner, MELODY MAKER, 93, Long Acre, W.C., and we will do our best.

\*\*\* One-horse nap for the week: "Three Blind Mice" and "Krazy Kat," by Frank Trumbauer and Ork, on Parlophone P.O. 55. "A Rhythmic Theme in Advanced Harmony, and a Tone Poem in Slow Rhythm," So the label says, and what more can you ask for 3s. 8d.?

# RADIO JAM SESSION GOOD—BUT IT COULD HAVE BEEN BETTER

"Detector" has regularly advocated audiences for Radio Rhythm Club Amateurs' Nights, Jam Sessions, and like broadcasts.

To the Club's Jam Session this week the B.B.C. invited a specially selected audience of Rhythm Club members.

To what extent did it support "Detector's" contentions? Did it really provide the desired "atmosphere," or, if not, why not? To answer these questions, Edgar Jackson, who was in the studio, tells the "behind-the-scenes" story of the recording of the session, while a member of "Detector's" staff gives you his impressions of the actual broadcast the following night.—EDITOR.

## EDGAR JACKSON'S INSIDE STORY

I AM purposely writing this report of the recording of this week's Radio Rhythm Club Jam Session, which I attended last (Sunday) night, before hearing the actual broadcast to-night. I do not want the latter to influence in any way my impressions of the former.

To commence, I must make it quite clear that anything I may say is in no way intended to query the desirability of audiences at such broadcasts. I believe, in fact, my story will prove how absolutely essential they are, and I congratulate the B.B.C. on having gone as far as it did in the matter.

But, to my mind, it did not go far enough.

Having got its audience, it didn't know how to use it to best advantage, with the result that the audience rather failed, through no fault of its own, to achieve its object. So, in consequence, did the Jam Session.

The studio in which the recording took place, is, or rather was, a cinema. It is a small, modern, cosy little theatre seating some 300 to 400 people.

When I went in, about fifteen minutes before the main audience was admitted, I found the boys enjoying an unofficial jam session.

### THE AUDIENCE

They were all there—Dave Wilkins and Kenny Baker, the trumpets; Sid Phillips' young brother Woolfie, with his trombone; Harry Hayes and Aubrey Franks, respectively on alto and tenor; Charlie Short behind a bass about twice his size; Billy Munn at the piano; Tommy Wilson and his drums; and Ivor Mairants stuck up, with his two guitars on a platform all to himself. Vocalist Benny Lee and director Harry Parry were looking on approvingly.

It was all very informal. Some of the boys were in R.A.F. or Army uniform; others were in shirt-sleeves.

The cinema has a stage, but it wasn't being used. The boys had grouped themselves in a circle round the main mike in a space in front of the stage right up against the front row of the seats. A good scheme which made for intimacy.

Then the main audience started to roll in—some 200 members of two London Rhythm Clubs.

They went quietly to their seats and eyed the musicians. The musicians eyed them back. But there were no handshakes, no fraternising.

I was sitting among the band, chatting to Billy Munn.

"Not a friendly face," I heard someone satirically say. "They're just here to criticise."

Needless to say, it wasn't true. These fans were there to enjoy. This was to be meat to starving men, and they were ready to accept it as such.

But they were a little over-awed, slightly uncomfortable, slightly self-conscious, and perhaps their faces showed it. After all, no one had done anything to make them feel at home. No one had introduced the musicians to them, or them to the musicians. Nothing whatever had been done to get the essential for a Jam Session party spirit

going. Already, in fact, the atmosphere was becoming a little strained.

Then suddenly up popped Harry Parry. Briefly he said something about applauding when he gave the signal. His attitude was easy and friendly enough, but it was too late to mean anything. The red light went up, and the show started almost before anyone realised what was happening.

At the end of the play-in number Harry gave the signal, and the audience responded with a burst of hearty, almost rapturous, applause.

### TENSENESS

It should have been enough to do more than put the boys at their ease; it should have put them in the groove.

But it didn't register with the band.

The previous tenseness which had come about, and the consciousness, perhaps, that this was the actual show, which had all too obviously been reflected in the opening number, persisted, and although the boys loosened up a bit as the session proceeded, they never really got going.

And matters were not helped when, because of possibly a dry reed, a leaky pad, or some other unforeseen and so unpreventable cause, Aubrey Franks let out a couple of horrible squeaks in one of his solos.

Now please don't let anyone think I am suggesting that this broadcast didn't provide much better jazz than you can hear most times at most places in this country, especially from the B.B.C.

But although some of the less susceptible of the boys—notably Billy Munn, Tom Wilson and Charlie Short—played more or less up to form, many of the more temperamental—for instance, Harry Hayes and Aubrey Franks—never reached the standard they had achieved in the aforementioned few minutes' tear-up I had heard them enjoying before the proceedings proper started.

### NERVES

As I have said, the reason was, to my mind, nerves.

The right atmosphere ought to have been fostered before the show. For its own sake, and that of the musicians, this audience ought to have been brought into the studio at least half an hour before the actual performance started, introduced to and encouraged to walk round and chat with the musicians, and then given a warming-up show to which it could respond spontaneously, without having to conform to an applause director's cues.

And I hope that is what the B.B.C. will arrange for at the next Jam Session, which this one conclusively proved can be a grand success provided that the right atmosphere is properly created.

No. 136. Chelsea met on September 15, when Eric Preston gave an interesting recital on Choo Berry. At next meeting (29th), Alan Black will discuss Teddy Wilson, and there will be two Jam Sessions. This club is badly in need of a radiogram or amplifier; anyone who can help should contact H. Bab at 52, King's Court North, S.W.3.

## "DETECTOR'S" DEPUTY'S IMPRESSIONS

IF one is to look at this broadcast in comparison with most of the jazz one hears over the air, there is only one thing to be said.

It was the oasis in the desert, and it's not only on the grounds that practice can make perfect that I ask the B.B.C. to allow the Radio Rhythm Club to give as many more, in fact regular monthly Jam Sessions.

But it should, and could, have been much better.

I base this remark on the few bars of "Blue Room" with which the band played out time after Harry Parry had made his closing announcement, after the show had really finished.

This was the first and only time in the whole twenty-five minutes that the boys ever sounded really relaxed. Behind the way they cut in to the number one could almost hear the sigh of relief that the performance was virtually over.

### OVER-ANXIOUS

Now I am not pretending to explain why this should have been so, but the fact remains that the rest of the broadcast, and that means more than 99 per cent. of it, was a most astonishing mixture of good and not so good.

What was obviously a grand ensemble often spoilt itself by seeming over-anxious, and consequently noisy and forced.

Brilliant ideas would gleam up in solos, only to die away before worked out to any worthwhile conclusion.

Lovely phrases intermingled amazingly with just notes for notes' sake. What on paper would have appeared glorious jazz was often negated by mechanical performance, and often great technique meant nothing because it had nothing worth while to say.

To practically every one of the musicians does all this so more or less adequately apply that there is no need to mention any of them individually.

Except one—vocalist Benny Lee.

With all his faults of immaturity, the kid is so completely imbued with the true spirit of jazz and all that it stands for in the way of spontaneity and joie de vivre, and has such an original sense of melodic and rhythmic invention, that I class him as the outstanding jazz discovery of the moment.

## LEADER CHANGES

SCARCELY had alto-clarinetist Pat O'Donnell settled in with the Harry Leader group at the Hammersmith Palais, when he was required to attend his medical examination for the R.A.F.

He passed A1, and was called almost immediately, reporting on Monday last to be drafted to a South Coast R.A.F. dance band this week.

Thus Harry, already handicapped by a slight bout of flu, found himself again in need of a clarinetist, but succeeded in fixing Danny Prinz.

As reported in our issue of September 13, he had also been seeking a sax and trumpet, and has now engaged an Oxford University musician, Roy George, on the latter, while Jack Low returns to play tenor.

Pat O'Donnell, incidentally, is a cousin of well-known record recitalist A. P. Sharpe, from whom big news is scheduled in the very near future.

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