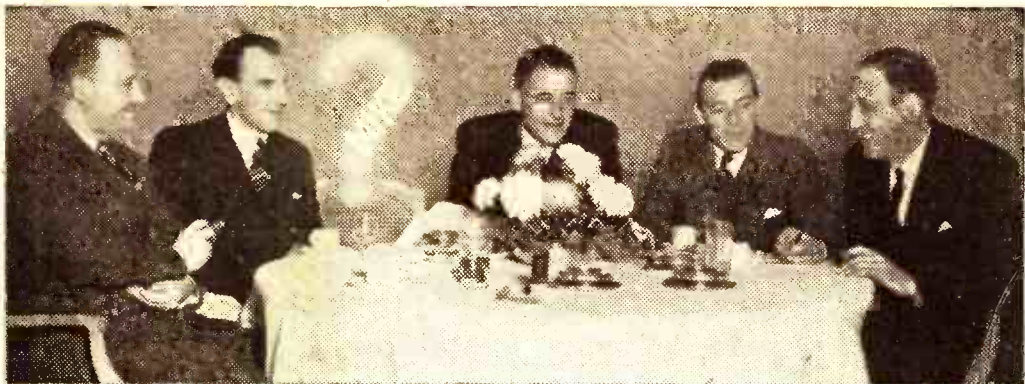


Melody Maker

INCORPORATING RHYTHM

EVERY FRIDAY Vol. XVII No. 431



"M.M." FIXES GREATEST BRITISH JAM SESSION EVER

The Jam Session "Brains Trust" in action on Friday, when they fixed the details of this epic show given in the story on this page. (Left to right): Bill Elliott; Leonard Smith; our famous critic 'Mike' (shrouded, as usual, in secrecy); the Editor of the "M.M."; Walter Moody and Edgar Jackson.

B.B.C. PRODUCER FRONTS LOSS'S BAND WHILE JOE IS ILL

WHILE playing at Watford last week, Joe Loss contracted a septic knee, but, although in extreme pain, he very pluckily appeared at every show against the advice of his doctor.

This devotion to duty only served to aggravate the complaint, and, during the week-end, his medical advisers warned him that the most serious complications would ensue if he did not at once undergo treatment.

With his band due to appear at the Streatham Hill Theatre for the week, Joe—helpless in bed—was in a quandary when he thought himself of B.B.C. producer, complete and dance band expert David Miller, and asked him to help him out by leading the band through its shows.

Perhaps the most interesting part about the offer is that Joe Loss is probably the only big-time bandleader in England that David Miller has not met or spoken to before, but David was anxious to help, and, with the permission of the B.B.C., went on the stage on Monday night and has been seeing the show through for Joe throughout the week, with great success.

David would be the last man on earth to say that he is completely at home wielding the baton, but he more than makes up for this by his terrific flair for showmanship, plus his exceptional compering ability, and the band has been able to put over its usual excellent show under his guidance.

It is expected that Joe will be well enough to take over the leadership again at the Chiswick Empire on Monday.

BARRY GRAY DIES

THE "MELODY MAKER" DEEPLY REGRETS TO ANNOUNCE THE FACT THAT BARRY GRAY, FORMER WELL-KNOWN WEST END BASS PLAYER AND VOCALIST, AND AT ONE TIME WITH ROY FOX, HAS BEEN LOST AT SEA WHILE SERVING IN THE MERCHANT NAVY AS A WIRELESS OPERATOR.

It was Barry's first trip to sea. On September 8 his ship was struck by an enemy torpedo, only eight members of the crew being rescued.

Barry, who was Denny Dennis's brother, had a host of friends throughout the profession, and his loss will be greatly felt by all. Our sincere condolences go to his wife and relatives.

Public Show on November 16

THERE IS SUPER NEWS FOR THE FANS THIS WEEK. THE "MELODY MAKER," IN CONJUNCTION WITH THE GRAMOPHONE COMPANY, IS ORGANISING THE GREATEST JAM SESSION IN THE HISTORY OF BRITISH JAZZ—A SESSION THAT, IF FORETHOUGHT AND EXPERT PLANNING COUNT FOR ANYTHING, SHOULD TURN OUT TO BE THE BIGGEST THING OF ITS KIND THAT HAS EVER HIT THIS COUNTRY.

THE JAM SESSION WILL TAKE PLACE ON SUNDAY AFTERNOON, NOVEMBER 16, AT THE H.M.V. RECORDING STUDIOS, 3, ABBEY ROAD, ST. JOHN'S WOOD, N.W., AND THE BIG NOVELTY FEATURE OF THE UNDERTAKING IS THAT EVEN THOSE FANS WHO CANNOT BE PRESENT WILL BE ABLE TO HEAR THE SHOW, FOR THE SESSION IS BEING RECORDED BY H.M.V., WHO WILL ISSUE THE DISCS IN TIME FOR CHRISTMAS.

It will be remembered that the MELODY MAKER, in the past, has argued about the right way to present a Jam Session, since, by its very spontaneity, such a show calls for an entirely informal setting with a "whipping-up" of atmosphere, so that musicians can feel thoroughly at home and give out to the best of their ability in congenial surroundings.

We now have the chance of proving our words. We believe that British musicians can play the right kind of jazz in the right kind of atmosphere. The "M.M." and its readers will provide the atmosphere and it is up to the musicians to provide the jazz. We are convinced that they will not let us down.

ORGANISING COMMITTEE

The whole scheme for this super Jam Session is being formulated by a committee, under the chairmanship of the Editor of the MELODY MAKER, which consists of representatives of the "M.M." and the Gramophone Company. The former comprise the mysterious "Mike," Classics-champion Bill Elliott, and record-expert Edgar Jackson, while the H.M.V. representatives are Messrs.

Walter Moody and Leonard Smith.

This committee went into session for the first time on Friday (see accompanying photograph), and arranged all preliminary details of the Session, which has been made possible by the wholehearted enthusiasm and co-operation of Mr. Moody and the Gramophone Company.

ROOM FOR 800

How imposing is this co-operation can be seen by the fact that H.M.V. have placed at the disposal of jazz fans its big No. 1 Studio for the afternoon. This provides accommodation for about 800 people and, as soon as the preliminary bouts of amplified records and informal discussion whip the musicians into a satisfactory state of exhilaration, the "main event" will be held, consisting of an afternoon's wholehearted jamming by England's picked musicians.

All the music played will be recorded, complete with compering, which will enable changes of personnel during the Session to be followed.

The complete Jam Session will then be studied by the above-named committee, who will go carefully through it and select the numbers that, in their opinion, provide the greatest jazz, and present British musicians in the best possible light.

These will then be pressed separately on however many sides are necessary, and will be on sale to the public in the mid-December H.M.V. lists under the title of the "Melody Maker" - H.M.V. Public Jam Session.

MUSICIANS

The big headache of the organising committee at the moment is, of course, the choice of musicians for this epic event, and while no names can yet be published, the scheme at the moment provides for three players of each instrument being selected. These musicians will be changed about so that a number of small bands are formed out of the full personnel which, in all, will comprise about twenty of our leading jazz exponents.

Further details will be announced in the "Melody Maker" from week to week, but for the moment we feel we have said quite enough to let jazz fans see that this is the most exciting dance-band event that has happened in England for years.

Admission to the Jam Session is free of charge but by ticket only, and tickets will be sent out in strict rotation. All you have to do is to apply immediately to the "Melody Maker," 93, Long Acre, London, W.C.2.

DIXIELAND SWINGTET FOR HIPPODROME

EXCITING details are now available of the new George Black show, "Get a Load of This," which opens at the London Hippodrome in the middle of November, following a try-out at Brighton.

As announced last week, the Hatchett's Swingtet is to star in the show.

Dennis Moonan is presenting the band and is also scoring all its arrangements, but he will not actually appear, and the leadership has been entrusted to dapper guitar-player Chappie D'Amato. Chappie will also play a small part.

The band is to be a big feature of the show, since all the action takes place in a New York night club. This night club set is being built right into the stalls, so that the audience will get the impression they are actually going into a club. The curtain never comes down throughout the show.

Dennis Moonan is making the band a real Dixieland set-up, consisting of clarinet, trumpet, tenor-sax, trombone, bass-sax, and the usual rhythm.

In addition to playing dance music during the act, the Swingtet will play the accompaniments for a big cabaret scene in which Celia Lipton is among those featured, and will also accompany a ballet written by Arthur Young.

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DANCE NEWS FROM GLASGOW

GLASGOW'S New Astoria Ballroom got a good send-off, and is going to take its place well up in the list of "musts" for the visitor. Aubrey Ray's music is just what the fans want, but this was to be expected from his success during the past summer at Rothesay. Local boys with Aubrey are Jimmy Love, sax and violin, late with Pete Low at Dunfermline, and Abe Zeleghson, trumpet.

Some Glasgow personnel shiftings are announced. Johnnie Black, trombonist, has just joined up with Laurie Blandford at Dennistoun Palais, while another recruit here is Mickey Deans, who was at the Playhouse not so long ago. Johnnie Black is well known as a stalwart of the M.U., in his native Lanarkshire.

MINISTRY TO MUSIC

Alf Hopkins, once with Pete Low, has an important job with the Ministry of Aircraft Production, but finds time for a blow occasionally, and has been with Louis Freeman's Playhouse band for a few nights recently.

Neil McCormack has had a letter from son James, who is with the Tommy James Band led by Gwyn Evans at Leicester. James likes his surroundings very much and speaks highly of his pals. The band, of course, was at Dunoon for the summer, when James teamed up with them.

Business at the Plaza is in line with all the other Glasgow dance halls, according to Bennie Loban,

crowds rolling up just as in pre-war days.

The band here is up to the usual high standard associated with the Plaza, and is led by Bennie on violin, with Barney Dillon and L. Johns (trumpets), George Flynn (trombone), A. Wilkinson and Len Durkin (alto); Bob McLeod (tenor); Phil Pickett (piano); Alec Bell (bass); and Johnny Roland (drums).

Most of the boys are well known in Glasgow and down South, and the band is certainly pleasing the patrons.

Still another ballroom has opened up in Glasgow, this time in the suburb of Whiteinch. It bears the prophetic name of the "New Victory Ballroom," and is managed by Roger McEwan, the well-known Glasgow dancing teacher.

The music is in the capable hands of Tommy Todd, who will make a strong effort to revive the glories of his Swingsters, whose activities were temporarily upset by enemy action.

The hall is not on the "super" scale, of course, but will cater adequately for the needs of the surrounding district, and will certainly attract many fans from the Swingsters' "home" district of Clydebank, not far away.

No. 152, High Wycombe will meet on Sunday to hear Clifford Jones on some recent American discs, and there will also be a J.S. Letters to Secretary, 295, West Wycombe Road, High Wycombe.



Joan Gilbert, compère of the B.B.C.'s weekly programme to the Forces in Gibraltar, with Charlie Garner (who challenged a team from the Rock to a darts match), explains the rules to Jack Jackson, whose band is a feature of the programme.

LEADER BUSY ON THE AIR

IN addition to their exceptionally hard work at Hammer-smith Palais, whence capacity business is reported, Harry Leader and his Band are stepping into a fairly heavy programme of broadcasting in the near future.

On October 28 the band tackles an Overseas broadcast from the Palais. On October 30 Harry is carrying out a "Music While You Work" programme, whilst for the week commencing November 10 the band has a complete week of broadcasting.

A feature of these airings will be the vocal side, supported by Roy Dexter, Billie ("Kilts") Campbell, and last, but certainly not least, Harry Leader's new fifteen-year-old vocal discovery, Joan Roberts.

Joan does not go in for super stylish vocalism; her forte is sweet, melodious stuff, with such clear, bell-like top notes that, immediately he heard her at an audition, Harry booked her up, using her on an Empire broadcast, in which she was such a success that he has decided to include her in all his future radio shows.

Present-day personnel of Harry's band includes, besides Harry himself on sax and clarinet; J. Bado and Jock Lowe (saxophones, etc.); Dave Cant, Reggie Hodge and Roy George (trumpets); Percy Smith (trombone); "Young" Syd Wright (piano); Joe Nussbaum (bass); and Bobby Richards (drums).

CHARD OUT FROM PARADISE

LIGHTNING band-switch at the Paradise Club, Regent Street, found Norman Chard's band out and Tim Clayton in charge of music on Sunday last.

This was as a result of representations by Musicians' Union official Alec Mitchell on the question of Union rates and the employment of members of the Union in the band.

The management took the immediate step of installing a new band, and Tim Clayton, also leading at the Lansdowne House Restaurant, was given the eleventh-hour task of gathering an outfit to take the stand.

The line-up is not yet completed, though Tim hopes to be settled finally within a day or two, and details will be published as soon as available.

Meanwhile, Norman Chard continues to lead from piano at the Wellington Club, Knightsbridge.

Crouch End, S. T. Spice, of 4, Granville Court, Mountview Road, N.4, is hoping to start a club in that district, so write to him if you're interested.

THE WHOLE-HEARTED SUPPORT OF AMERICAN MUSICIANS HAS BEEN PLEDGED TO BRITAIN IN A STRIKING CABLE RECEIVED FROM NEW YORK THIS WEEK.

The cable is the outcome of a resolution passed by the London branch of the Musicians' Union at its meeting last week, and cabled, to the famous Local 802—the New York branch of the American Federation of Musicians.

This is what it said: "We musicians of London acclaim the democratic principles of the 'Atlantic Charter' which are supported by America, Great Britain, the U.S.S.R., and the smaller democracies, united in the fight against repulsive and oppressive Fascist tyranny."

"We call on our American professional brothers to use every means in their power to inspire the American public to make the greatest possible effort in the cause of liberty and freedom."

AMERICAN REPLY

On Monday of this week, the following whole-hearted and friendly cable was received in reply from Local 802:

"Replying to your cable we extend not only the hand but the heart in fraternal greeting and pledge again our unstinted and unqualified support to your superhuman efforts and those of your courageous Russian Allies to crush the Hitlerian monster which seeks to befall all that is worth living for and therefore worth fighting and dying for."

"We pledge our voices and strength to help to make America conscious of its own great stake in your ultimate victory."

(Signed) Jacob Rosenberg, President. William Feinberg, Secretary. Associated Musicians of Greater New York.

Ralfini Come To Town

"MIDNIGHT in Mayfair" is the title of the touring show visiting the London Phoenix Theatre for the current week. For this one week's engagement the popular Greene Sisters, swing sisters of "Hi, Gang!" fame, have been a special feature.

The girls have been put on very early in the programme—as only the fourth turn, in fact. They give out their usual polished rhythmic stuff, which is so well arranged for them by Sid Phillips, and definitely deserved a much better position on the bill.

WINNICK PRESENTS

The writing and production of "Midnight in Mayfair" has been in the hands of bandleader Maurice Winnick, and it features another well-known, long-established bandleader in the person of Jan Ralfini.

Jan, and his seven-piece band, tour with and are a regular part of the production. They put over their own show on the stage as a finale, whilst Jan himself also conducts the pit orchestra for parts of the show.

The small size of his stage band prevents Ralfini attempting anything ambitious in the way of arrangements, but he lets the boys "go to town" to the best of their ability in several numbers, when the solo efforts of the trumpet player, Cyril Garner, are to be noted.

There is also some desultory fooling in the act, and some more ambitious comedy from saxophonist Nick Nissen.

The rest of the band are George Harrison and Frank Freeman (saxes); Joe Lee (piano); Jimmy Wise (drums); Gerry Fitzgerald (bass); with Roy Beckwith and Phyllis Hunter as solo vocalists. Jan himself, apart from conducting, indulges in some fiddling and a little fooling.

Next week the show is at Exeter, then at Birmingham, after which Jan and the boys combine with Maurice Winnick in a fortnight's broadcasting, with many more weeks of touring, and a Christmas pantomime to follow.

At the same London branch meeting, another resolution was passed and cabled to Moscow musicians, in the following terms:

"We, members of the London district branch of the Musicians' Union, send fraternal greetings to the members of the Moscow Art Workers' Union, and acclaim the democratic principles of the 'Atlantic Charter' which are supported by America, U.S.S.R., Great Britain and the smaller democracies united in the fight against repulsive and oppressive Fascist tyranny."

"We pledge ourselves to use every means in our power to inspire the British people to supreme endeavours and sacrifices on all fronts, realising that our admiration of the gallant united stand of the Russian peoples in the cause of liberty and freedom can only be expressed in positive action resulting in ever-growing aid for the U.S.S.R."

SOVIET MUSICIANS

In view of the situation in Moscow, some delay must be expected both in the receipt of the London cable and the transmission of a reply. However, it is expected that, if it is at all possible, Moscow musicians will get in touch with their London colleagues.

Jack Dearlove, secretary of the London branch of the M.U., told the MELODY MAKER:

"With Charles Bohm, I formed a deputation which attended the Soviet Embassy, and presented our resolution to one of the officials, M. Krienski."

"We said that our members were anxious to do all they could to give support to the Soviet Union in its fight, but that musicians felt that what they could do would not be as important as that which the ordinary industrial worker could do."

"In reply, M. Krienski told us of the part that musicians and actors of the Soviet Union are playing just now. These performers, after their professional work, pay visits to the Red Army at the front and the Red Navy on the high seas, and entertain the troops, even during action."

"He went on to say that the part musicians can play in the war effort is important. So many musicians were prominent figures in the public eye, and what they said and what they played would have a big influence on strengthening the urgency of the efforts of the people."

CALL SHEET

Week Commencing October 27.

AMBROSE Octet.
Northampton Empire.
Freddie BAMBERGER.
Swansea Empire.
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Manchester Palace.
Billy COTTON and Band.
Empire, Newcastle.
Evelyn DALL, Max BACON, and Sam Browne.
Stoll Theatre, Kingsway.
Herman DAREWSKI and Band.
Wolverhampton Hippodrome.
George ELRICK and his Music Makers.
Bradford Alhambra.
GARRISON THEATRE.
Edinburgh Empire.
GERALDO and Orchestra.
Wimbledon Theatre.
Adelaide HALL.
Bradford Alhambra.
HUTCH.
New Cross Empire.
Pat HYDE.
Tivoli, Aberdeen.
Joe LOSS and Band.
Chiswick Empire.
Max and Harry NESBITT.
New Cross Empire.
Oscar RABIN and Band.
Playhouse, Glasgow.
Jan RALFINI and Band.
Theatre Royal, Exeter.

Blackpool. F. W. Lee, of 34, Argyle Road, Poulton-le-Fylde, Blackpool, is starting a club in the district, so drop him a line if you're interested.

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RECREATING THE WOLVERINES

I GAVE Bill Elliott this page last week to answer my criticisms of his outlook and policy in jazz in the hope that something constructive might arise out of it.

Instead, what did we get? Merely an attempt to whitewash himself and Wally Moody by a personal attack on me.

He says I hit below the belt in mentioning Moody, because Moody cannot reply. What a terrifying obstructionist attitude!

If such contention could be upheld, it would mean that any concern could immediately make itself immune from criticism by the simple expedient of adopting a "We are too great to have to justify criticism" attitude, and refusing to allow any of its officials to answer comment.

Moreover, Elliott seems to have missed the obvious point that, although I had to make Moody the vehicle, I was, of course, directing my attack at the company which allows Moody's opinion to govern its policy in this matter of jazz releases!

So if it won't let Moody reply, it can at least do so itself. What about it, Messrs. E. M. I.?

Anyway, for the moment the crusade is in abeyance, for Moody, Elliott and I—outside jazz, although you may find it difficult to believe, the very best of friends—are sinking our differences to get together and do all we can to make that Jam Session (see page 1) a bumper success.

The New Swing Records Reviewed by EDGAR JACKSON

from the liability to any seriously adverse criticism.

The coupling has spots which would be grand if they were not influenced by and could be lifted out of their context.



JIMMIE LUNCEFORD AND HIS ORCHESTRA

*I Had A Premonition (Finlayson) (V. by Dan Grissom) (Am. Decca 68876).

***Twenty-Four Robbers (Young, Buckner) (V. by James Young) (Am. Decca 68875). (Brunswick 03230—3s. 8d.)

Lunceford directing Willie Smith, Ted Buckner, Dan Grissom (altos); Earl Carruthers (alto, baritone); Joe Thomas (tenor); Gerald Wilson, Eugene Young, Paul Webster (tpts.); Elmer Crumley, James Young, Russell Bowles (trmps.); Edwin Wilcox (pno.); Al Norris (gtr.); Moses Allen (bass); James Crawford (drums). Recorded March 26, 1941.

THESE are Lunceford's first sides under his new contract, which brings him back, after an absence of almost exactly three years with American Columbia, to the American Decca Company.

"Twenty-Four Robbers" is at least a promising start.

The band is well recorded (it always did know how to get itself on to the wax), and swings quietly and easily, with its usual polish, what turns out to be, from Jimmy Young's cute vocal, either a warning or a nursery rhyme, according to whether or not you have become too partial to the bottle.

The coupling, however, gives plenty of reason for alarm. It's just a sentimental pop, and treated as such. There is no meaning in such music, only a rather horrible significance.

BUD FREEMAN AND THE SUMMA CUM LAUDE ORCHESTRA

***Big Boy (Ager, Yellen) (Am. Decca 67394).

***Copenhagen (Charlie Davis, Walter Melrose) (Am. Decca 67480).

***Oh! Baby (Cliff Friend, Lew Brown) (Am. Decca 67391).

***Sensation ("Daddy" Edwards) (Am. Decca 67477). (Brunswick 03226—3s. 8d.)

***I Need Some Pettin' (Robert King, Ted Flo Rito, Gus Kahn) (Am. Decca 67392).

***Tia Juana (Gene Rodemick, Larry Conley) (Am. Decca 67479).

***Fidgety Feet (Nick La Rocca, Larry Shields) (Am. Decca 67478).

***Susie (C. Naset, Gus Kahn) (Am. Decca 67393).

(Brunswick 03228—3s. 8d.)

Bud Freeman (tenor); Pee-Wee Russell (clart.); Max Kaminsky (tpt.); Brad Gowans (valve-trmb.); Dave Bowman (pno.); Eddie Condon (gtr.); Pete Peterson (bass); Morey Feld (drums). 67391-4 recorded March 25, 1940; remainder April 4, 1940.

THESE records are issued both here and in America as "Fashions In Swing—The Wolverines."

The description is somewhat misleading.

This is not an attempt to recreate in detail, or even generally, the performances of the famous Wolverines, who, with Bix Beiderbecke, Jimmy Hartwell (clart.), George Johnson (tenor), Dick Voynow (pno.), Min Leibbrook (bass, sax), Vic Moore (drums), et al. flourished during the earlier 1920's.

As far as they concern the Wolverines, the records go no farther than presenting some of



A rare picture of the original Wolverines, who came to New York in 1923 and first brought Bix into the limelight. (Left to right): Vic Moore, George Johnson, Jimmy Hartwell, Dick Voynow, Bix, Al Gande, Min Leibbrook and Bob Gillette.

the tunes they featured, routine in some cases more or less on the Wolverine pattern.

But as just jazz they are, on the whole, a good deal more than good enough.

The ensembles get pretty ragged in places. Kaminsky lacks Bix's melodic charm.

But even with their faults, the sides show up as the right blending of the more modern idiom with the character and spirit of the old New Orleans-influenced Chicago style of improvisation.

Bud Freeman reaches peak in "Big Boy" and "Tia Juana," but is consistently near enough to his usual intriguing self. Russell varies between a good but conventional player and a clarinetist who can be different as well as brilliant (e.g., "Sensation," "Tia Juana," and "Fidgety Feet").

Gowans is perhaps the most consistent performer, coming out in a way which may surprise even his most ardent admirers. Bowman also keeps his flag up, even though his best solo is in the fast "Sensation." The rhythm section rides, on the whole, in a manner fitting to the idea and the way it is put into practice.



BENNY GOODMAN SEXTET

***A Swoosh-oo-th One (Goodman) (Am. Columbia CO 29942).

***Good Enough To Keep (Goodman) (Am. Columbia CO29943). (Parlophone R2816—3s. 8d.)

Goodman (clart.) with George Auld (tenor); Cootie Williams (tpt.); John Guarneri (pno.); Charlie Christian (gtr.); Artie Bernstein (bass); Dave Tough (drums). Recorded March 22, 1941.

If this is a competition for smart titles, my entries are "Riff In The Lute," "Riff-er To Goodman," "Riffing The Riff," or, as a final effort before

I pay the deserved supreme penalty—"Riff-Raff."

At any rate, they'd be more appropriate, for both these "tunes" are merely riffs dressed up, the first in slowish, the second in faster tempo.

But, believe me, the dressing is almost as well as it's sweltering.

This is sort of jazz that's going to make the Golden Age worshippers tear their hair—so-day. But to-morrow, by when they will (I hope) have discovered what they ought to know to-day, they'll be riffering (darn, I can't stop doing it now) . . . referring to the records as classics and asking "Why can't we have jazz like they played in 1941?"

Individually, George Auld's tenor, Christian's guitar and Goodman's clarry are all great. But it's the quick thinking, witty licks and ingenious patterning from the band as a unit and the sides as wholes which make these jazz mosaics so intriguing and refreshing.

And they swing!



MILLS BROTHERS with BENNY CARTER AND HIS ORCHESTRA

***By the Watermelon Vine, Lindy Lou (Allen) (Am. Decca 68284) (Recorded October 24, 1940).

***I've Been In Love Before (Film: "Seven Sinners") (Hollander, Loesser) (V. by Roy Felton) (Am. Decca 68287) (Recorded October 24, 1940). (Brunswick 03231—3s. 8d.)

COMMERCIALLY speaking, good arrangements, a clean, well rehearsed band that plays in tune, and an effective tie-up between Benny and the Mills Brothers.

But as jazz only Benny's melodic alto is worth mentioning. The rest is covered by the simple question: Why waste Benny Carter on stuff like this?

ARRANGING AXIOMS

ONE of the problems in arranging for the amateur is modulation. Now many little outfits who feature only choruses must realise the almost paralyzing monotony of playing continually in the same key; and a last chorus a little higher, or a middle chorus (if the average is taken as three) in a lower key, with a return to the original key for the last chorus, brightens the effect considerably.

Modulation, of course, is an art. Any "legitimate" harmony book will elucidate the subject for you theoretically, and you can see some of the ingenious methods used by the masters if you are interested.

DRUM DOPE

THE next New Noises prize-winner is G. R. Thompson, of Telsdon. Here is his idea:

"It is merely to fix a cowbell with its lip a few inches behind and on a level with a wood block. The wood block is then struck in the ordinary manner, likewise the cowbell. But an entirely new noise can be obtained by striking both simultaneously—a kind of rimshot, but different from any other noise producible on the kit."

This idea at first seems so simple that it hardly warrants rating as a New Noise. But, on trying it, you will find that its simplicity is its charm.

Too many of the ideas that have been submitted to me call for extra bits of apparatus. This one calls only for wood block and cowbell, which every drum kit possesses—or should possess.

A certain amount of dexterity is required in order to hit both exactly at the same time, and a little complicated adjustment of clamps is necessary.

Smooth modulations are the hall-mark of good arranging, and, although the subject must necessarily be somewhat sketchily treated and formulae outlined in dance work, the arranger's innate musicianship is on test, and he naturally wants to make his modulation sound really well.

Modulations are of two kinds—melodic and harmonic. The arranger generally studies the number to be arranged, and selects keys which will show off the solo instruments to the best advantage, thus making modulations necessary in his arrangement.

Now first let us examine the possibilities of change of key without modulation, if this doesn't sound too paradoxical! The key of C major, for example, can be changed to the Relative Minor, i.e., A minor, and its Dominant Seventh, i.e., E7; the Dominant (G) or its Seventh (G7), and the Dominant Seventh of the Dominant, i.e., D7; the Subdominant, i.e., F; and the Parallel Minor, C Minor and its Subdominant, F Minor.

From this it will be seen quite a few changes of key are possible without a real modulation (i.e., without intermediary chords), since the related dominants can, for example, resolve "deceptively" on other notes than their tonic. Taking C major again, the Dominant Seventh of the Dominant is D7, as shown above, might resolve on to its minor sixth, which is E flat.

The chord of G7 can go to D dim, and thence to A minor, etc., to E7, to A flat 7, or to E flat 7, with the resulting key possibilities, all by the use of Deceptive Cadences. But modulation is so fascinating that I will take some current examples and analyse them in a future contribution.

TRUMPET TIPS

A. C.2 SMITH sets me a facer this week. He says that he adopted my advice about no-pressure six months ago and now he's not playing so well as he was!

It's not as bad as it sounds, however. He admits getting better power and tone, but reports difficulty in staccato and high notes.

Taking the second point first, this is obviously a matter of waiting and practising. Also, the use of a little pressure—a very little. Don't, for goodness sake, take this as meaning that pressure is right after all.

It isn't; but for the higher notes you can't help using a very slight amount. Less and less will be necessary as the embouchure develops.

Staccato is obviously tongueing trouble—it has little or nothing to do with embouchure. I have dealt with this subject at length in this series and I won't repeat it except to give the bald statement that the tongue should strike behind the upper teeth.

And, of course, practice is also the answer here.

No. 36. Walthamstow had a super meeting on October 13, when Roy Mansfield gave the recital and Jack Surridge led a fine J.S. composed of a group from the Ilford R.C., which has a swell band. (One of the best R.C. bands in the country.—B. E.) Next meeting October 27, when Rex Harris presents Chicago Style, and usual J.S. will follow.

No. 175. Streatham will meet on Tuesday nights for the future, and on October 28 Bill Elliott will present "Pre-release" and Alan Black "You Asked for It." The J.S. will be by Slim Sullivan and Boys. White Lion, High Road, Streatham.

Greenford. J. E. Elson, of 12, Rhyll Road, Perivale, Middlesex, is starting a club in the Greenford district, and the first meeting will be held on Friday, October 31, in a hall over the Greenford Co-operative Stores. Write for further details to Mr. Elson, address as given.

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BRAND'S ESSENCE

WE opened last week, (if you can remember that far back) with a story of Air/Sea Rescue pianist Harry Packham. Let's take up the tale from there and have a look at another side of the picture.

For this life-saving service is shared with the Navy, and, playing no small part in it is the grim-looking gentleman pictured below.

Yes! Look again, and you may recognise your old friend **AL JENNINGS**, former bass-playing leader of West End club fame, now a Petty Officer in command of his own vessel.

At the time the photo was being taken there were some forty enemy planes circling overhead, engaged in a low-level attack upon the base at which his ship is stationed.

Into this hazardous job Al transferred from Auxiliary Patrol some few months ago, his yachting experience naturally standing him in good stead, and already his tale of thrills would make your hair stand on end.

He dropped in to see me on forty-eight hours' leave last week, and refused to talk anything but music, telling me that drummer **BARRY WICKS** is at the same base. Barry and entertainments Officer Lieut. Thompson between them see that the boys get plenty of amusement, and Al likes nothing better than to sit jamming in with them.

Though there's always the



chance he may have to break off in mid-chorus and go dashing off to effect a rescue.

"Chiefly Jerries," he told me; "so few of our lads ever put us to all the trouble of hauling them out of the 'drink.' But we always do our best to get the lads out of the water as quickly as possible, keeping them tucked up nice and warm lest they pass out on the way back. Then we hand 'em over to the appropriate authorities, who make them talk."

He admitted that there was a certain amount of danger attached to the job. But, having gone through the last war without a scratch, he went into it with his eyes fully open to its hazards, and confident of coming through unscathed.

"And being a musician, of course, I have all the nerve I need."

Let us now go from sea to desert.

Music in the Middle East is no longer a matter of reed and tom-tom (usually with a snake waving drunkenly in front of the players—no, a real snake in this case!).

Rhythm, born in the kraals and jungles of the African Continent, steps ashore again when the Empire Forces land, rather like the vicar's daughter returning to the village after a year in the Big City.

Embellished, sophisticated, yet retaining that underlying natural charm, it brings a new vitality into familiar surroundings—and, ye gods! how it peeps them up.

News of two Middle East bands came this week, first from the Royal Corps of Signals, whose "DOTS AND DASHES" Band is led by Don Artinestell on bass, formerly one of Nat Bookbinder's Six Chapters.

Former Teddy Joyce guitarist, Bert Hearn here plays trombone, and main soloists are L. Cpl. Griffin on trumpet and Bill Hall on tenor.

What with dances and "concerts, the boys keep them pretty busy, and by the time you read this they should have had their first broadcast.

Bass-playing bandleader Al Jennings (now Petty Officer) looks as if he's getting an eyeful of charming Jean Ray. Actually, he was watching 40 Nazi planes during a heavy air raid, and his revolver, as you can see, is primed for action.

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by PAT BRAND

Three broadcasts are already behind the R.A.S.C. Unit Band, of which Capt. R. H. DENT writes—one from Durban and two from Cairo.

An eight-piece comprised of two altos, tenor doubling trombone, two trumpets, piano doubling accordion, bass, drums, they're in great demand amidst the sand and flies.

But their great handicap (as with all overseas musicians) is lack of music, and they are still playing the stuff they took out with them.

So, once again, any old orchestration? They're still greatly in demand, and I know where to send them.

Back again to Home and Beauty.

To look at the girl in the picture above, you'd never think she had eight years' stage experience behind her.

But **JEAN RAY** has been on the stage since she was twelve, for three years partner with Hughie Green, and has sung with Teddy Joyce, done numerous E.N.S.A. shows, and was recently doubling the Hammersmith Palais with Robin Richmond, and the Palm Beach.

Her favourite song seems to be "The London I Love," for she has turned down some very attractive touring offers in order to look around for a resident Town job.

She shouldn't have to look very far. . . .

Another youthful veteran is sixteen-year-old **JOHNNY GREEN**, who recently made his 150th broadcast—a record for anyone of his age.

In four years this lad, son of



JEAN RAY

Sid Green of Norris Music, has packed in a decade of work: innumerable E.N.S.A. broadcasts, regular airings with Jack Leon and frequent "guesting" with other well-known leaders, and a variety tour in which he attained top-billing in his second week!

So far as experience goes, there's nothing green about Johnny!

It's almost exactly a year ago since the Radio Rhythm Club Sextette first took the air under the leadership of **HARRY PARRY**.

In celebration of which Harry sends me his "Parry Opus."

Thanks, Harry; the gift is most gratefully received. But if you could see the expression on my face as I struggle through bars 53-57. . . . !

BASIE WRITER HUNTED FOR MURDER!

Red-Hot Dance News by Air Mail From New York

THERE was an ironic sequel this week to the story of Clinton Brewer, Negro ex-convict attached to Count Basie's Orchestra, who, after less than three months of freedom, is now being sought by the police in nine States on suspicion of another murder.

Brewer, as reported some time ago in these pages, served as the tool in a clever publicity stunt engineered for Basie. He was released as a result of the action of John Hammond and the Communist writer Richard Wright, who passed on to Basie some correspondence received from the Jail where Brewer was serving a life sentence for murdering his wife 19 years ago.

Basie was reported to have taken a great interest in the convict's musical talent, and some months ago recorded one of his arrangements, "Stampede In G Minor." He offered to employ Brewer as an arranger if the parole board would release him.

As it turned out, Brewer, who miraculously got his parole, had a very limited knowledge of arranging, even the "Stampede" having been virtually rewritten by Buster Harding before it was used, but his value for publicity purposes was inestimable—until last week, when a woman with whom Brewer had been consorting was found in a closet, stabbed to death, and Brewer disappeared mysteriously the same night.

ROBESON AND BASIE

Count Basie, incidentally, was scheduled to make a session this week accompanying Paul Robeson, a weird and incongruous combination dressed up as a medium for introducing an opus called the "Joe Louis Blues."

Lynn Sherman, pretty wife of Basie's personal manager, Milt Ebbins, recorded and broadcast "My Old Flame" with Basie last week. Also waxed was a swell blues written by Tab Smith. The band sounds excellent on the air, teamwork having improved 100 per cent.

Three major changes took place this week in Teddy Powell's Band. Ronnie Perry, the former

Artie Shaw tenor man, took over from Harry Davis; Zeb Julian replaced Barry Galbraith on guitar, the latter joining Claude Thornhill; and Biddy Bastien, from the Gene Krupa gang, has moved into the bass job formerly held by Wilbur Hoffman.

Powell, hailed by several music mags. here for producing the "surprise band of 1941," is selling well on such Bluebird records as "In Pinetop's Footsteps," a boogie-woogie speciality dedicated to the late Pinetop Smith.

Marty Marsala, who has been leading his own band at Nick's since breaking with brother Joe, has mixed the group by taking on Fernando Arbello. Porto Rican trombonist, formerly with Henderson, Carter, et al. George Wettling is also with the band.

DRUMLESS GOODMAN

Cootie Williams, who doesn't intend to renew with Benny Goodman when his year is up, told me this week that there is still a distinct possibility he may go back with Duke Ellington—or, failing that, he'll have a band of his own.

Coloured drummer Sidney Catlett handed in his notice to Benny Goodman after a disagreement the other day, and Goodman amazed everyone the following day by waxing an entire session without any drums—the first time in swing history that a big swing band has tried this.

Titles were "The Earl" (written by and featuring Benny's eighteen-year-old pianist Mel Powell), "How Deep Is The Ocean," "That's The Way It Goes," and "Tis Autumn."

Eddie Sauter, who arranged the last three titles, expressed great surprise at how well the rhythm section sounded without percussion, bringing out the tonal value of the bass and clarifying the chords of the guitar.

The new bassist, Marty Blitz (he's much better than his name, fellers!), who replaced the coloured John Simmons, is a swell musician. Of course, Benny's drummerless set-up was only experimental, and he's still looking for someone to take Catlett's place.

Classics of Jazz by BILL ELLIOTT

No. 46—"Basin Street Blues," by Charleston Chasers/
"Comin' 'nd Going," by Duke of Harlem and his
Flunkies (Parlophone R1356)

PERSONNEL

(a) Ruby Weinstein, Charlie Teagarden (trumpets); Glenn Miller, Jack Teagarden (trombones); Benny Goodman (clarinet); Sid Stoneberg, Larry Binyon (saxes); Arthur Schutt (piano); Dick McDonough (guitar); Harry Goodman (bass); Gene Krupa (drums).

(b) Russell Smith, Bobby Stark, Rex Stewart (trumpets); Benny Morton, Claude Jones (trombones); Russell Procope, Harvey Boone (altos); Coleman Hawkins (tenor); Fletcher Henderson (piano); Clarence Holiday (guitar); John Kirby (bass); Walter Johnson (drums).

Birds are singing, the sun is shining, and a general air of peacefulness fills the Elliott household this week. After the weeks of strife, it's a treat to settle down to a straight "Classic" once more.

"Basin Street" has been knocking a long time at the door of this series, and its inclusion cannot be denied by anyone.

TEAGARDEN VOCAL

We open with Jack T. singing the vocal in the best Teagarden manner. I believe I have mentioned several times that this and that were T.'s best vocals, but this time I mean it; his singing of the blues here is perfection. Notice also the swell work of the ensemble behind him.

Goodman follows with some grand clarinet that makes me sigh for the good old days again. Why Benny ever gave up playing in this manner I don't know, for it has everything jazz wants. The style, phrasing, and, above all, terrific

bite and tone of his playing make his present-day playing bread and milk by comparison.

His solo is interrupted by some gutty trombone from Teagarden, who takes the last few bars vocal to conclude a record that you should not be without—and that means all of you.

The backing is, of course, the old Fletcher Henderson band, recorded about 1931.

ENSEMBLE TONE

Although I always consider that Fletcher had the best band of his career round about 1928, the group under review took a lot of beating. The brass, in particular, formed a grand team, and with the aid of the saxes made a worth-while ensemble.

You can note the tone of that ensemble behind the opening trombone, and the second chorus also shows them to advantage, while the guitarist is turning in some grand stuff behind them.

The rest of the solos are from alto, trombone, trumpet, and a few bars from Henderson's pleasant piano. None can be classed as exciting, but the whole side is easy, relaxed jazz that seems so difficult to get on wax nowadays.

Note to M. Heiser, of Hatch End: Don't get this record, as I'm not quite sure of the personnel, and I know you don't enjoy jazz unless you know the name of the girl who went out with the fifth trombonist the night before the session.

LETTERS TO THE EDITOR

WHAT delightful memories Fred Robinson's solo in Jelly Roll Morton's "West End Blues" brought back! How similar, despite the almost bounce tempo, to his same solo in Armstrong's earlier version.

Then right in the middle he lapses into one of those ghastly clichés so beloved of Rhythm Club members as he brazenly states, "Want some sea food, Mama!" But then I suppose that's the price one has to pay for the influence of the swing craze on a music that, at least, if not spectacular, had some semblance of melody.

"WININ' BOY."

Potters Bar, Middlesex.

Why on earth reserve half a page in the "M.M." for the inane utterings of one whose chief desire seems to be to impress upon his readers his utter disinterest in jazz?

Of course I refer to "Mike." I should say that "Mike's" ambition is to dislodge "Corny" and take his place.

He says the only "personality left in jazz" who still interests him is Artie Shaw. It is plain to see that he has never heard that great jazz artist (by "Mike's" standards), Vera Lynn.

To be serious, however, I suggest that a campaign be started against him for defiling the name of jazz by displaying his sentimental slush in the same paragraph.

By the way, how can the all-too-obviously made-up and "showy" interjections of Harry Parry during jam sessions be expected to enrol music lovers (of any sincerity) amongst the followers of jazz?

Horwich, Lancs.

R. H. VAUDREY.

Fellow-readers of the "M.M." might like to know that Station WBOS, Boston (Westinghouse Co.), broadcast a programme of swing records every Friday evening at 9.15 p.m.-9.45 p.m., wavelength 25.26 metres. Reception is usually very good.

JOHN E. CONNOLLY.

London, W.C.1.

I have been waiting for a long time to see in your columns the recognition of two facts concerning jazz.

The first concerns the Chicago Album which was outstanding in the all-round brilliance of its records. But there is no doubt that the four Condon sides are the best in the album. Bill Elliott chooses a Wetling disc as one of his "Classics of Jazz," but neither side can hold a candle to the Condon sides. The Condon soloists are far superior, while the Wetling "all-ins" seem almost Sunday school stuff in comparison to those in the Condon sides, in which the peak in mass improvisation has been attained.

Russell and Freeman are at their best and "dirtiest," Kaminsky, who is more underrated than Charlie T., and is yet a much finer and more imaginative trumpet player, leads the ensemble with colossal drive, while "Gin-Mill Joe" Condon and Tough remain the finest exponents of Chicago style on their respective instruments. These four sides, especially the unforgettable "Friar's Point Shuffle," are yet to be surpassed in the realms of jazz styled Chicago.

Anyone who, after hearing the 1941 Armstrong sides in the New Orleans album, still says that Louis is finished, or still wonders who is the finest jazz trumpet player, should go back to the study of Hall and Lombardo.

Long live Louis and the Chicagoans! In these men lives the soul of jazz.

JAMES R. HENDRY.

Aberdeen.
P.S.—Anne Shelton is the finest British vocal discovery in years.

I HEARTILY agree with Sapper Harry Briggs's letter in which he says that the best jazz record is Bob Crosby's "South Rampart St. Parade."

He puts three points forward to demonstrate the essentials of a good jazz record. But his first point states that both sides do not necessarily have to be up to the same high standard.

Now Decca have issued two discs of Crosby's "South Rampart St. Parade."

The first, a 10-inch (F.7154), is backed by "Song of the Wanderer," but the other is a fuller arrangement on a 12-inch (K.876), and is backed by "Dogtown Blues," and is the best Blues record on the market at the moment. Both sides conform to all Sapper Briggs's tests.

I should very much like to hear what "Mike" has to say about it. [You can read it for yourself on this page.—Ed., "M.M."]

Both "South Rampart St. Parade" and "Dogtown Blues" are masterpieces and contain no faults. This is a lot to say for any piece of music, but both solos and orchestrations are, in my opinion, and I have many backers, perfect.

Thanks, Sapper Briggs, for raising the question!

J. W. T. LLOYD-JONES.

Rugby.
When speaking of modern Ellington records some critics are inclined to forget that the band naturally wishes to make a little money, and they therefore make records with a view to a large sale.

I heard this band three years ago and some of the numbers played were, in my opinion, the equal of any old recordings by this outfit.

In purely improvised jazz, I think it is correct to say that when a soloist understands hot interpretation and has the necessary command of his instrument he will be able to play solos that will at least have continuity.

The quality of the solo varies directly with the amount of inspiration that the soloist can put into it. The style will be influenced by the players' preferences, but the quality will be practically unchanged by the outward form of playing.

Therefore, to state, as many critics have done, that modern jazz is virtually worthless, is to assert that no modern soloists have inspiration, which, when one thinks of Muggsy Spanier, Lester Young, Joe Marsala and many more, is obviously ridiculous.

Windermere.

J. V. SANKEY.

Your correspondent who suggests broadcasts by British "Jazzmen" to America, has, I think, "got something." However, I don't agree that "Doggin' Around," as Broadcast in the Radio Rhythm Club Jam Session, is worthy of being transcribed from the B.B.C. recording and issued by some gramophone company.

If any number is worthy, it is surely "Angry," which Bennie Lee's singing makes a British classic of jazz. This boy is really sensational, and I hope we shall hear much more of him.

Here is my suggested line-up for a British Jam Session broadcast to America: Dave Wilkins (trumpet); Geo. Chisholm (trombone); Andy McDevitt (clar.); Aubrey Franks (tenor); George Shearing (piano); Charlie Short (bass); Joe Deniz (guitar); Jock Cummings (drums); and, of course, Bennie Lee (vocals). Do you think any of your readers could suggest a better line-up, and do you think such a broadcast could be arranged?

ARTHUR MILLINGS.

London, S.W.3

"MIKE," Our Critic-at-Large, Discourses On THE "BEST" JAZZ RECORD

SAPPER HARRY E. BRIGGS wrote a letter to the Editor last week, and he made the shocking, unforgivable, but (to me) most welcome mistake of ending it with: "What do you think, 'Mike'?"

Sapper Briggs, if you remember, asked the world at large, jazz fans in general, and—by inference—me in particular, "What is the best jazz record ever waxed?"

Well, that's one hell of a question at any time. It's still quite a question even if, as Sapper Briggs did, you put forward three guiding suggestions as to what such a recording should consist of.

THREE POINTS

To refresh your memory: (a) "The best jazz record" does not mean more than one side of any disc; (b) "it must be more than a string of choruses. It must have a definite form which can be recognised when heard, so that on hearing it one can say: 'Ah! that is So-and-so!'; and (c) "It must contain a certain amount of good orchestral work, and it must, of course, contain very spirited playing, a certain amount of good solo playing, and, of course, it must be the very essence of jazz."

As a result of studying these three points, Sapper Briggs picked on Bob Crosby's record of "South Rampart Street Parade."

While it is some time—about six months—since I last played this record, I am quite willing to admit that it probably fulfils the conditions Sapper Briggs has set himself. But I will insist that it does not, merely because it fulfils those conditions, qualify to be regarded as "the best jazz record ever waxed."

"STUDENTS"

Our correspondent began his letter with a little discussion on how "classical students or enthusiasts" were liable to get together and set out to discover "what composition of music is the acme of perfection."

I suppose it does happen that way, but I would draw attention to the word "students" in Sapper Briggs' assertion. If he means by "student" a person of the commonly accepted "student age"—i.e., of an age preceding the normal age at which the erstwhile student begins to earn his living as a qualified professional, then I will give him that probably students do sit down and discuss the question.

If, on the other hand, Sapper Briggs uses the word "student" to denote the many of us who, once having come to love music, continue to study it until our dying day, then I must disagree that the kind of discussion is in

any way typical of our conversations on music.

Certainly we will argue the relative merits of composers in relation to one another; and we will argue whether or no Verdi's "Falstaff" is a greater work than the same composer's "Othello"; we will even argue whether or not Beethoven's "Fifth Symphony" is a finer work than Tchaikovsky's "Sixth."

But we would never argue as to which was The Best of a number of symphonies by several composers, and then plump for one as "the acme of perfection."

The reason is obvious. Once you have decided that there is one work which surpasses all others (if it were possible to decide that at all), then the rest of music must be passed by.

THE "BEST" CLASSIC

Sapper Briggs mentioned four Beethoven symphonies, two by Tchaikovsky, and one (yes, only one) by Mozart. Does he really believe that any serious body of students, of any age, would seriously sit down to discuss which of these seven symphonies was "the best"?

Of course they wouldn't. In the first place, no reasonable discussion of the question of symphonies could take place without mention of Haydn: any more, let me say, than any discussion of

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the symphonies of Beethoven would be worth listening to unless that composer's "Seventh Symphony" were mentioned. And Sapper Briggs thinks that students would discuss only Nos. 3, 5, 6 and 9.

Sapper Briggs, I can see, suffers from a sceptical outlook on music. He will never be happy unless he can put his finger on "the best." Why should there be a "best"? Why not avoid making comparisons once for all, and sit back and enjoy not one work only, but everything there is?

For some reason there will always be people who are temperamentally uneasy and unhappy unless they feel they know which is "the best."

MUSICAL SNOBBERY

Is this a form of musical snobbery, or what? Are such people the intellectual *nouveaux riches*, who need convincing that a certain piece of music, to be good, must have a pedigree and be made in Savile Row?

Where is it all going to get you, anyway? There has never, thank goodness, been a single work of art that has been able to satisfy the public to the exclusion of all else.

There are standards of painting, of poetry and of music. Some painters are better than others; but there are equally painters who cannot be compared with one another.

Nobody in his right senses is going to sit down and worry whether Leonardo da Vinci is a "better" painter than Michelangelo or Rembrandt. The three of them were geniuses, and as such cannot be compared. Instead of our striving to find "the acme of perfection," we would do better to thank the Almighty that there is such an abundance of beauty in an ugly world.

In the past fifteen years I have listened to thousands of records, and in my way I am still a student. But heaven forbid that any one record I have heard should be the acme of perfection.

Still less do I ever want to know which is the best jazz record ever waxed, for the simple reason that there is no such thing.

COMMERCIAL RECORDS

AMONG the latest more promising-looking arrivals for the Hit Stakes is an American ballad called "Yours."

As far as I can find out, it first saw the light of day in South America as "Quiereme Mucho."

Meaning literally "Love Me Much," this was subsequently freely translated to "Love Me, My Loved One," under which title the song, as a rumba, was published in the United States and, in 1934, over here.

In none of these previous existences, however, did it attract any particular attention.

Then early this year along came that other war—the A.S.C.A.P.-radio networks dispute—and American radio, forced to use tunes not A.S.C.A.P. controlled, unearthed the number, gave it a new lyric, republished it as "Yours," and plugged it to fame and fortune.

Best record so far is JIMMY DORSEY'S (Brunswick 03234, backed by a swing opus, "Bar Babbie," which Edgar Jackson will probably mention in due course).

After a straight vocal by that latest male crooner sensation, Bob Eberly, there's a lovely little spot of Jimmy D's immaculate alto, and the record then goes into rumba rhythm for Helen O'Connell's vocal of the original Spanish lyric.

VOCALISTS

Grippingly effective as most who are likely to be reading this column will find this, I am, however, inclined to think it may all be a bit too classy for the ordinary public, especially as the number is being played here as a "straight" ballad, with the South American flavour entirely eliminated.

If so, LEW STONE'S less sophisticated but tuneful and musically version (Decca F7985, coupled with a danceable performance of the more sprightly "Waiting For Sally," from the West End revue "Fun and Games") may well become the bigger seller.

The rest of my space this week I propose to devote to those interested in vocalists.

Heading the list of warblers are undoubtedly two film stars, possessing the same name, though, to the best of my knowledge, unrelated — MARY MARTIN and TONY MARTIN.

Mary revives those two delicious Cole Porter songs, "I Get A Kick Out Of You" and "Let's Do It" (Brunswick 03229). Tony sings two of his songs, "You Stepped Out Of A Dream" (watch this one become a hit!)

and "Too Beautiful To Last," from his film "Ziegfeld Girl" (Decca F7954).

For sheer polish of technique, strength of personality and ability to play the love appeal theme on the heart chords, these have it all and then some. And don't they know how to groom accompaniments over there.

Two more smashers are CONNIE BOSWELL'S "Dinah" and the original Kahn-Erdman-Meyers-Schoebel "Nobody's Sweetheart" (Brunswick 03231).

BOSWELL ARTISTRY

Connie's style hasn't altered a single demi-semi-quaver since she sang with her sisters years ago, and if you want to be pedantic you can even call some of her phrases corny. But here again one finds such poise and artistry that high questions of purely jazz style become of almost negligible importance.

The same remarks apply to the swing accompaniment by Frank Signorelli (piano), Tony Gottuso (guitar), Haig Stephens (bass) and Channery Morehouse (drums). Signorelli has become one of the older jazz leopards who apparently just can't change their spots. But only the pedants will refuse to concede that he doesn't get there just the same.

A new CARMEN MIRANDA disc presents the South American rumba star in "Alô Alô" and "Cae Cae" apparently both true native, as distinct from the usual Hollywood film, tunes, and the hips swinger (not to mention the accompanying Bundo Da Lua) sounds even more genuine in consequence (Brunswick 03237).

While many will regret the INK SPOTS' continued adherence to sentiment, at the expense of their earlier swing, in "So Sorry" and "Ring, Telephone, Ring" (Brunswick 03173), this is a group to which once again you've got to hand it for unalloyed suave efficiency in the saccharine department.

Leading the pantied sex on this side are ANNE SHELTON, using that low rich voice of hers for a real wallow in the weeps of "St. Mary's In The Twilight" and "It Always Rains Before The Rain-bow" (Rex 10040), while VERA LYNN bestows her higher pitched but equally lachrymious attention on the same deluge of "Rain" and "I'll Think Of You" (Decca F7962) and "Good-bye, Heartaches" and "When They Sound The Last 'All Clear'" (Decca F7977), with Mantovani's Orchestra, complete with harp and strings.

If these don't get you, you can

by "CORNY"

have a try at CAROL RAYE, the star of the aforementioned "Fun and Games," singing "Thanks To Love" and "Hearts Don't Lie" from that show, with Jay Wilbur and a Decca house band (Decca F7987), though, personally, I find her style too musical-comedyish in spite of a quite attractive voice.

Coming finally to the local mere males, the best bet seems to be DENNY DENNIS singing "Russian Rose" and "Just A Little Cottage" (Rex 10,051).

Finally the great contradiction — CARROLL GIBBONS. He has no voice and can't sing. Yet his records of two mildly sophisticated Mayfair cabaret songs, "This Is Me Reading It" (with no apologies, or even acknowledgments, to Alvar Liddell) and "Let's Be Sensible" (Columbia FB2691), are almost cute in their naive way.

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PAYING FOR THE PRIVILEGE OF BROADCASTING!

by "DETECTOR"

BEHIND the broadcast last Friday evening (October 17) by Frankie Weir and his New Style Rhythm is a story.

Outwardly it is the story of an attempt to provide for Mr. and Mrs. Joe Public a stepping-stone to the understanding, and so appreciation, of better jazz.

But to those in the know it is also the story of how impossible the B.B.C. makes such efforts for all but such altruistic enthusiasts as Frankie Weir.

In spite of the exaggerated stressing by compère David Miller of the "New Style Rhythm" description, there is nothing whatever really new in this music of Weir's.

But it was to some extent something new for the B.B.C., inasmuch as it presented a sequence of well-chosen tunes, scored up and performed in a manner which, while it retained their original melodies to an extent which could not be criticised by even the most unsophisticated of bath-tub whistlers, also provided a standard of jazz style unknown to most bands responsible for our ordinary broadcast dance music.

MELODIC SWING

As such, it may at least be described as one of the most enterprising, attractive, successful and valuable, not to mention tasteful, broadcasts of "commercial" melodic swing.

The combination, lined up, of course, for the occasion, consisted of Frank Weir (solo clarinet, alto); Carl Barribeau (alto, baritone, clarinet); Issy Duman (alto); Aubrey Franks and Rex Owen (tenors); Jack Bentley (trombone); Stanley Black (piano); George Elliott (guitar); Wally Morris (bass); and Bobby Midgley (drums); with Kay Harding, "Daphne" and Victor Lyndon (vocalists).

It wasn't perfect. The band showed obvious signs of insufficient rehearsal. The girl vocalists were, shall we say, unsuitable.

But the outfit as a whole achieved its end, especially in the arrangements which, placed for some reason early in the programme, featured the sax section in whole choruses scored in simple rhythmo-melodic style, with relief by occasional passages by Bentley's trombone and Weir's

excellent clarinet improvisations. These orchestrations were far more effective than some of the rather "busier" and more broken-up ones which came later.

So much for the outside story. Now for the inside one.

The broadcast owed a good deal of its success to the fact that there was little, if any, of the paid song-plugging which is still going on as heavily as ever in practically every other dance band broadcast.

Instead of the usual run of mostly corny plug tunes, we were given old favourites which have stood the test of time. Such current numbers as there were were chosen obviously for their melodic merit and suitability to this particular style of jazz.

IT COST FRANK £30

AND FOR THIS ATTEMPT TO PLAY MUSIC PURELY ON ITS MERITS, FRANK WEIR HAD TO PAY ABOUT £30 OUT OF HIS OWN POCKET.

For this broadcast the B.B.C. paid him £35, plus the fee for one vocalist.

As the musicians and the other two vocalists' fees worked out at from £3 to £3 10s. per head, they took up the whole £35.

Not only did Frank Weir get nothing for producing the band and performing with it; he had to pay for most of the sixteen special arrangements.

Well, we can only take off our hats to him for having done so to satisfy an ideal.

But how many other band-leaders would, or do, do it?

The answer is obvious, and explains why, in our broadcast dance music, we get nothing but stereotyped arrangements of some good, but mostly morose, current "pops."

Publishers will, of course, only pay for the tunes they want plugged, and when the arrangements are the sort of things which it is presumed will have the greatest appeal to the crowd.

The whole thing is a racket which the B.B.C. knows exists.

We need more dance music broadcasts like Frankie Weir's.

A fine chance we have of getting them while the B.B.C. spends its money on apparently everything but paying speciality dance bands enough to go on the

air without being subsidised by music publishers.

Still, I suppose it's a step in the right direction that we were given such a band at all.

PARIS SWING.

Roy Plomley's recital of "Swing From The Paris That Used To Be" made last week's meeting (on Friday, October 17) of the Radio Rhythm Club one of the best we have had lately.

It seems that we must admit, to our discredit, that when it came to real jazz Paris was a good deal ahead of us.

To an extent this may have been due to the activities of the Hot Club of France, with, as Mr. Plomley said, its own recording studios and magnificent library of records. But I am more inclined to think that the continual presence of a number of American coloured musicians was even more responsible—a fact which our M.U. will be well advised to note when we return to happier times.

Following are the records Mr. Plomley used:—

"It Had To Be You"—Gus Viseur's Music (French Swing 37); "Joseph Joseph"—Orchestre Musette Victor (French Columbia DF2574); "China Boy"—Danny Polo and his Swing Stars (available on Decca F7126); "Mabel"—Augmented French Hot Club Quintette (French H.M.V. L1046); "Christopher Columbus"—Willie Lewis' Band (Pathe PA898); "Blue Drag"—Freddie Taylor's Jazz Men (issued here on Oriole LV105); "I Got Rhythm"—Freddie Johnson's Harlemites (available on Decca F5110); "Swing From Paris"—French Hot Club Quintette (available on Decca F6899).

SQUADRONAIRS

My complaints against the uninformative billing of the famous R.A.F. "Squadronairs" as "A Dance Band of the R.A.F." have brought forth an unofficial, but seemingly officially inspired, statement that this band is now known, and is to be billed in the *Radio Times*, as "The Dance Band of the R.A.F."

Well, that's something. At least, those who buy the *Radio Times* will know when the "Squadronairs" are coming on the air, which is another step in the right direction.

While this outfit remains the unchallenged best of its kind throughout the country, the No. 1 Balloon Centre Dance Orchestra, directed by Cpl. Paul Fenouillet, seems to be consolidating its position as the next best of all Service bands.

Its broadcast last Wednesday Week (October 15) may have suggested a slight lack of dash, abandon, spontaneity, or whatever you like to call it, in commercial numbers, but it showed a very musicianly outfit which knew how to play some nice swing arrangements with taste and style.

A little less pandering to the commercial aspect, and this band can become a real fan attraction.

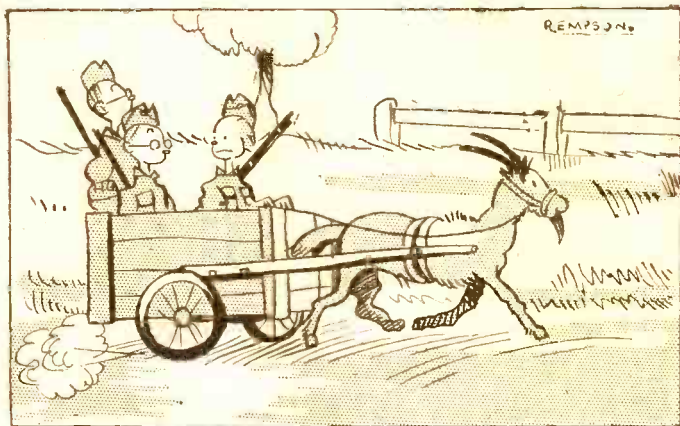
RHYTHM CLUB NEWS

No. 1. George Shearing was the star attraction last meeting, and his piano solos, including his latest Boogie composition, were greatly to the liking of the large crowd. The Jam Session included Jack Frost (clarinet); Andre Gosh (tenor); Eddie Maldea (piano); Gordon Sopitt and Al Ferdman (guitars). Three hundred of the record collection were quickly snapped up, and the remaining 250 will be on sale next week, when Peter Tanner presents the recital "New Orleans Comes to Chicago." Jam Session, Bag of Nails, 9, Kingley Street, W.1. at 2.30.

No. 5. N.W.3 meet to-night to hear Tom Parker on "Waller in Doggerel," and an all-star J.S. will include Dick Katz and (engagements permitting) Johnny Claes and other stars. King of Bohemia, Hampstead High Street, at 7.30 p.m.

No. 10. The newly formed Aldgate Club has got going and the first meeting will be held next Sunday at the Butler Street Club, Brunel Street, E.1, from 6.30 to 9.30 p.m. Opening recital will be by Rex Harris, followed by Jam Session. All membership inquiries to 19, Wentworth Buildings, Wentworth Street, E.1.

No. 11. Derby have been having a series of recitals on the History of Jazz, and recitalists on this subject have included Lt. M. D. Wide, K. Henfrey, A. Bracegirdle and M. Fredrix. The next meeting will be held on the 29th inst. and those interested should communicate with the Acting Secretary at 587, Burton Road, Littleover, Derby.



BILLY PLONKIT (HOME GUARD, MOBILE UNIT): "I don't say we're as fast as a Nazi panzer division, fellers, but, remember, tanks need petrol, while Horace can keep on going on mild-and-bitter!"

COLLECTOR'S CORNER: OUR FEATURE FOR THE DISCOPHILES

SOME of you will turn our few hairs from grey to white with these questions of yours. However, it's in a good cause, so off we go.

Pte. Jennings, R.A.M.C. (Somewhere in England), wants the correct personnel of Red Nichols and Five Pennies in "On the Alamo" and "Chinatown." These were made at different sessions, and the line-up differs a bit.

"In Alamo"—recorded after "Chinatown"—we have Red Nichols and Manny Klein (trumpets); Jack Teagarden and Glenn Miller (trombones); Benny Goodman (clarinet); Babe Rusin (tenor); Jack Rusin (piano); Carl Kress (guitar); and Gene Krupa (drums). "Chinatown" features Nichols, Manny Klein, Dudley Fossick (melophone); Goodman, Fud Livingston (tenor); Kress, Vic Berton (drums); and Lenny Hayton (piano).

ONLY ONE NAME RIGHT!

Thus you see on the record label they have printed only one correct name, that of Nichols himself!

After the Army, the R.A.F. and here is L.A.C. Mudie, of Aberdeen, who wants two personells, the first concerning "Shim Sham Shimmy"/"Chizz'n Sam," by Clarence Williams' Jug Band. We think that outfit consisted of Clarence Williams (jug and vocals), Cecil Scott (tenor and clarinet), Willie Smith (piano), Ike Robinson (banjo), Willie Williams (washboard). The second is a bit obscure; all we can be certain about is Adrian Rollini, Jimmy Dorsey and Arthur Schutt. However, we are making inquiries, so watch this column.

Donald Higginbottom, of Wirral (Do your pals call you "Higgy," Don?), has a tricky one, for he wants the personnel of "African Jungle"/"Slow as Molasses," on Okeh 8686. Well, Higgy, all we can say is that we think it's a Clarence Williams Ork featuring Jimmy Johnson (piano). Regarding your Emmett Hardy query, we regret the answer is "No."

The Jungle Band you mention—J. Catley, of Bristol—is Duke

Ellington and his Orchestra. The record is now deleted from the catalogue and could not be used for the purpose you mention.

Thanks for a nice letter, F. Dutton, of Cirencester. It's too long to answer in this column, so you'll have a personal note in due course. Meanwhile your request has been passed to Decca.

R. Van Leuven, of Chelsea, wants the reissue of the four Mezzrow sides previously on H.M.V. J.F. 5 and 9. Also "Never Had a Reason," by the M.C.B.B., and "Patrol Wagon Blues," by Henry Allen. We've passed the first to H.M.V., Van, and you'll be pleased to hear that "Patrol Wagon" will be reissued in a month or so.

J. A. Vyse can put that "Downhearted Blues" down as by the original Memphis Five. "Loose Feet" and "Running Wild," we think are by the same original quintuplets. Does the first named open with two bars intro, followed by a cymbal crash, and the other start with solo trumpet leading into the verse?

If so, J. A. V., the records were issued back to back in the States under the name of the Cotton Pickers on Brunswick.

MEMPHIS FIVE

While on the subject of the Memphis Five, we have a letter from Mr. Carey of Manchester. Now this is quite a different kettle of fish, for though Mr. Carey's "Lovey Lee"/"How Come You Do Me" is also by the O.M.F., these two sides are a sheer delight to our ancient ears.

The muted trumpet by Phil Napoleon is swell and fits into the rather "chamber-music" like atmosphere of the disc completely. We have heard that the grand trombone is by Vincent Grande, but surely this must be by old man Mole? Has anybody any concrete knowledge on the subject?

But enough of the Memphis Five, or else someone will try to start a "Memphis Five Style" with us, and that would never do.

For A. Cawte, of Ealing. Practically no change in the Casa Loma line-up. The Morton seems rather obscure, but we think Allen, Jake Higginbotham and Nichols participated. Marty Marsala, Ray Bondi, Joe Buskin, Art Shapiro, Danny Alvin and Joe himself for your third query. Can't place the last, but if you'll write more fully we'll try to dig it out.

One-Horse Nap.—"New Orleans Parade"/"Love in the First Degree," by Ray McKinley and his Jazz Band. Dixieland playing as it should be, relaxed and unshamed, on Brunswick 02374.

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2. YOURS (7-6-8).
3. 'TIL REVEILLE (3-9-2).
4. GREEN EYES (5-3-3).
5. YOU AND I (9-8-9).
6. THINGS I LOVE (6-4-4).
7. MARIE ELENA (2-2-6).
8. I GUESS I'LL HAVE TO DREAM THE REST (8).
9. INTERMEZZO (4-5-7).
10. TIME WAS.

Figures in parentheses indicate previous placings since we recommenced this feature.

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Night Ride 3/6		Little He without Chim'y Pot 2/6	To-night 2/6
Nobody's Sweetheart 3/6		I'll Never Fall in Love Again 2/6	In an Old-fashioned Town (W.) 2/6
Oasis 3/6		Oh, Johnny, Teach Me to Dance 2/6	A Sonnet to a Bonnet 2/6
Orient Express 2/6		I Wish I Were Aladdin 2/6	Pretty Little Busybody 2/6
Over The Waves (Swing) 3/6		Do I Yes I Do 2/6	What Do We Care 2/6
Overnight Hop 3/6		Pals (Fox-trot) 2/6	My Kalina 2/6
Phil The Fluter's Ball 3/6		Wonderful Thing is Love (W.) 2/6	Starlight Serenade 2/6
Rockin' In Rhythm 3/6		It's the Same Old London 2/6	Inside My Wedding Ring 2/6
Please (arr. Murphy) 3/6		Lament to Love 2/6	

STANDARD SUCCESSES

DANCE BAND ARRANGEMENTS

Alice Blue Gown Waltz 3/9	Bernie Waltz Medley 2/6
Barn Dance 2/6	Bitter Sweet Waltz 2/6
Berlin Waltz Medley 2/6	Blaze Away (S.S.) 2/2
Boston Two-Step 2/6	Destiny Waltz (new arr.) 2/6
Early Twenties Fox-trot 3/6	Get Out of the Waltz Medley 3/6
I Love the Moon Waltz 2/6	In Town To-night 2/6
Lancers 2/6	Love's Dream Waltz 2/6
Love's Dream Waltz 2/6	Love Me Forever (Waltz) 2/6
Love Will Find a Way Waltz 1/6	Maxine 2/6