

Melody Maker

INCORPORATING RHYTHM

EVERY FRIDAY Vol. XVII No. 432

LEADERS UNITE IN URGENT MANIFESTO TO MR. BEVIN ON CALL-UP POLICY



The Nazis bought this excellent accordion for a British prisoner of war, and allowed him to send home this picture of himself playing it. Read the full story on page 6, col. 5.

CALLING ALL ACCORDION-PLAYERS!

Big New Arrangements For Nation-wide Contest

WHAT has previously been publicised as the Greater London Accordion Championship has unexpectedly assumed proportions which have made it necessary to alter entirely the arrangements previously announced in these columns.

The event is, of course, open to all amateur and semi-pro. accordionists, including those in all branches of the fighting forces and other National services from all parts of Great Britain.

It has, therefore, been decided to change the title to the All-Britain Piano-Accordion Championship.

GRAND FINAL—DEC. 12

In the evening of Friday, December 12, a Grand Final will be held at the London Opera House, Covent Garden.

Moreover, so many requests have been received from accordionists everywhere for means of qualifying for the Final nearer their homes or, in the case of members of the Services, their depots, that a number of heats have been arranged in the large centres throughout the country, as follows. Dates and times will be announced in next week's "M.M."

LONDON DISTRICT

Central: Royal Opera House, Covent Garden, W.C., and Paramount Dance Hall, Tottenham Court Road, W.1.

North: Royal, High Road, Tottenham.

South: Palais, North End, Croydon.

South-West: Locarno, Streatham Hill, S.W.3.

PROVINCES

Birmingham: Grand Casino, Corporation Street.

Brighton: Sherry's, West Street.

Edinburgh: Palais de Danse, Fountainbridge.

Glasgow: Locarno, Sauchiehall Street.

(Please turn to page 2, col. 1.)



Bill Elliott, who is in charge of the Jam Session organising arrangements, goes through a few of the 8,000 letters received.

8,000 FANS APPLY FOR 800 JAM SESSION TICKETS!

LAST week we announced that, in conjunction with the Gramophone Company, we were holding a public Jam Session on November 16, which will be recorded by H.M.V. We further announced that there was room for 800 people, and invited applications.

Well, at the time of going to press (Wednesday afternoon), we have received over 8,000 letters, and the total number of tickets applied for is round about 30,000!

Frankly, while we knew that a Jam Session of this nature, designed to show British jazz at its best, would attract the fans, we never expected such a colossal reaction, and we are very sorry indeed that so many of our readers will be disappointed.

ROOM FOR 1,000

In view of the demand, we have made arrangements with H.M.V. to squeeze in another 200 people at the session, so we are distributing 1,000 tickets. Furthermore, we have had to make a rule that no one applicant can get more than two tickets, and while rhythm clubs have also had to be whittled down, no bona-fide "M.M." rhythm club applications have been ignored.

We are retaining the stamped and addressed envelopes sent in by the unlucky ones, because we are hoping to rush through arrangements for some sort of future event on a larger scale which they can attend, so they can one day expect to get their envelopes back with some tickets inside for another jazz show.

Next week we shall announce the names of musicians fixed for the session. The committee met this week to make its selection, and invitations to the lucky instrumentalists are being sent out, but it is no use printing any names until we are quite sure that the boys are available.

Incidentally, stewards for the Jam Session have been selected from officials of the following rhythm clubs—No. 1: N.W.3; Putney; Ilford; Streatham; Winchmore Hill; Walthamstow; and Sidcup.

OUT OF ALL THE PROFESSIONAL MUSICIANS SKILLED IN THE DANCE AND LIGHT ENTERTAINMENT BUSINESS, A MERE 2,500 ARE LEFT TO ENTERTAIN THE ENTIRE BRITISH NATION AND ARMED FORCES. THREE-QUARTERS OF THESE ARE AT ANY MOMENT LIABLE TO BE CALLED OUT OF THEIR PROFESSION INTO OTHER FORMS OF NATIONAL SERVICE, AND THERE HAS RECENTLY BEEN A STRINGENT TIGHTENING-UP OF DEFERMENTS.

HOW LONG CAN THIS GO ON WITHOUT THE FINAL COLLAPSE OF THIS SECTION OF THE NATIONAL ENTERTAINMENT INDUSTRY?

If, as has repeatedly been stated by the Minister of Labour, entertainment is an essential part of National Service, and vital for the upkeep of national morale, it is time that steps be taken to avert this calamity.

If, on the other hand, it is considered an unnecessary luxury in war time, it is surely time the Minister of Labour stated a definite policy, so that the leaders of British entertainment might know how they stand and close up shop straightaway, relinquishing their efforts against ever-increasing difficulties to keep the flag of British entertainment flying and give the public what they are entitled to expect after their labours in the national cause.

With this in mind, the Dance Band Directors' Section of the Musicians' Union on October 9 convened a general meeting for dance band leaders and musical directors at the Piccadilly Hotel.

Here a sub-committee, consisting of Victor Silvester, Jack Frere (M.D., Stoll Theatres), Charles Bohm (manager for Joe Loss), and George Hodges (manager for Henry Hall) were appointed to draft a memorandum for submission to the Ministry of Labour.

BIG LEADERS SIGN

On October 16, after two meetings, this sub-committee presented a draft memorandum at a second general meeting. The draft memorandum, after considered discussion and certain amendments, was adopted and delivered on Monday last to the Minister of Labour and National Service signed by every big band-leader in the business.

It read as follows:—
The Minister of Labour and National Service,

Sir,—We, the undersigned representatives of Musical and Dance Band Directors of Great Britain, request that you receive a deputation at an early date, to consider serious issues arising in that part of the national entertainment industry with which we are concerned.

We fully realise and appreciate the necessity of manpower for H.M. Forces and the industrial front in these critical times, but we cannot believe that the meagre increase to H.M. Forces through the present intense conscription of musicians, can justify the damage now being done to the nation's entertainment.

We deem it our duty to advise the Minister that, unless steps be taken to reconsider policy with regard to the deferment from National Service of musicians, we will not be able to fulfil even a fraction of the musical entertainment necessary for upholding public morale.

We call the Minister's attention to the following facts:—

THAT music has become the foundation of the light entertainment industry as it exists to-day, in both the economic and entertainment aspect. In Music Halls, Theatres, Hotels, Restaurants, Dance Halls, Radio and Recording, as well as the production of films, popular music has become an irreplaceable factor in the nation's entertainment.

THAT the total number of musicians concerned in producing all these forms of entertainment cannot exceed 2,500 at the present time.

THAT these 2,500 musicians entertain over 30,000,000 of the general public (excluding Empire and Overseas Broadcasting Propaganda Programmes) each week through the

SHARK MUSIC-PUBLISHER GETS 18 MONTHS

Started as far back as 1928, the "Melody Maker" campaign against shark music publishers who extract money from amateurs for the "publication" of worthless songs, bore good fruit last week, at Old Bailey, when 45-year-old Thomas Arthur Stockwell was sentenced to 18 months' imprisonment.

The "Melody Maker's" great part in exposing this man was acknowledged in court, and a full report of the proceedings appears on page 2.

various mediums of their musical employment.

THAT of these 2,500 musicians at least 75 per cent. are already registered for Military or National Service, and many are being called into the Services daily.

THAT in popular musical entertainment to-day dilution by women or older musicians is not a practical proposition, as generally, utility is in inverse proportion to age. No pool of skilled musicians exists outside the age groups already registered for National Service.

THAT, for example, Stage Bands employing less than 150 musicians between them, entertain visually each week over a quarter of a million persons, and audibly many millions by Radio and Gramophone Records.

THAT the existence of leading entertainment units and the continuance of their work throughout the country depends at the moment on the continued deferment from Military Service of a small number of musicians who are likely to be called for service with H.M. Forces within the next few weeks.

THAT an orchestral entertainment unit with nationwide entertainment appeal cannot be continued indefinitely if weakened by frequent loss of personnel.

THAT the musical quality of performance is being reduced to such a degree that it will have soon no entertainment value whatsoever.

THAT some Musical Directors are even now unable to accept broadcasting engagements because it is impossible to secure enough skilled musicians to perform them.

THAT Music Halls and Theatres may have to close down very shortly because of the inability of their Musical Directors to secure even a skeleton orchestra to accompany the Stage Artists.

THAT the demand for musical entertainment by the public and H.M. Forces is far in excess of the amount that Musical Directors and Contractors are able to supply.

THAT this demand according to our experience is increasing and the failure to satisfy it is causing grave irritation throughout the country.

MILLIONS AFFECTED

With reference to the aforementioned facts, we ask the Minister to realise that the actual numerical increase to H.M. Forces through the continued calling-up of musicians is only a matter of hundreds; but the damage being done to the entertainments industry will undoubtedly affect the entire nation with its war-workers (in and out of uniform) amounting to millions.

Therefore we, Musical and Dance Band Directors are particularly disturbed at the increasing tempo of events leading unmistakably to the blacking-out of popular entertainment as it exists to-day.

We are aware that the Entertainment National Service Committee was constituted to (Please turn to page 5, col. 3.)

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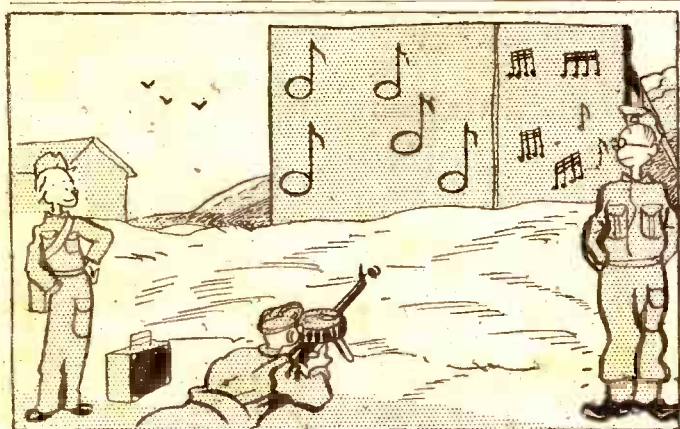
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Wright House, Denmark St., London, W.C.2

AMATEUR SONG RACKETEER CONVICTED



BILLY PLONKIT (Home Guard): "We'll start potting at the Minims first, fellers... 'an' when we get good at those we'll go on to the demisemiquavers and chords."

ALL-BRITAIN ACCORDION CONTEST

(Continued from p. 1)

Leeds: Mecca Locarno, County Arcade, Briggate.
Manchester: Ritz, Whitworth Street, West.

Those eligible for the Final will be selected at a Semi-Final to be held at the London Opera House in the afternoon of December 12. Those eligible for the Semi-Final will be the winners of each of these heats and the winner and runner-up of the heat already held at Ilford Town Hall on October 2 last.

Winners of the provincial heats will be provided, by way of a heat prize, with a free return ticket from their home towns to London for the Final.

Prizes will also be awarded to winners and runners-up of the London district heats.

Prize for the winner of the Final will be £10 cash and a Challenge Trophy. There will also be prizes for the Final runners-up.

BROADCAST CHANCE

Moreover, as previously intimated, it is our intention to introduce the first three in the Final to the BBC, and the Corporation has promised to consider sympathetically the possibility of giving them a broadcast.

Those wishing to compete in a London district heat should now apply for entry form to the

Contests Manager, "The Melody Maker," 93, Long Acre, London, W.C.2, and not Greystone Gardens, as stated in an earlier issue.

Those wishing to compete in one of the provincial heats should apply for entry form to the Manager of the hall at which the heat is to be held.

In both cases immediate application for entry is essential, since the number of competitors who can be accommodated in any heat is limited.

ENTRANCE FEE

All applications must be accompanied by a stamped and addressed envelope and the entrance fee of 2s. 6d. per competitor, except in the case of members of the Forces and other National Services, who may enter free provided they appear in uniform.

Entrance fees for any who cannot be accommodated will, of course, be returned.

Further necessary details will be announced in subsequent issues of the "M.M."

NOTE.—Some correspondence re this Championship addressed to Greystone Gardens has not reached us. Will those who wrote it kindly repeat their letters immediately to THE MELODY MAKER?

No. 173, Stratford-on-Avon have a new secretary, and letters should be sent to K. Westwood at 39, Bordon Place, Stratford-on-Avon. For his farewell recital, D. J. Rouse presented "Classics of Jazz," whilst the J.S. included K. Westwood (alto); A. Collett (piano); K. Wilkinson (guitar); K. Asquith (tenor); and R. Bates (drums).

'M.M.' Exposure Read in Court

SONG POEMS WANTED.—Well-known composer seeks lyrics.

FOR the past fifteen years this sort of advertisement has appeared in publications throughout the country. It cost but a few shillings to insert. But it brought Thomas Arthur Stockwell over £150,000.

It never appeared in the MELODY MAKER. It will never again, it is hoped, appear in any other periodical.

Thirteen years ago, this paper, in the course of its campaign against "shark" music publishers, devoted a full page to the exposure of the methods of Mr. Stockwell, returning to a specific attack against him in 1929.

LAST WEEK, AT THE OLD BAILEY, THOMAS ARTHUR STOCKWELL (45), DESCRIBED AS A MUSIC PUBLISHER, WAS BROUGHT UP ON A CHARGE OF CONSPIRING TO DEFRAUD SUCH PERSONS AS COULD BE INDUCED TO PART WITH MONEY TO THE PARAMOUNT MUSIC CO., AND SENTENCED TO EIGHTEEN MONTHS' IMPRISONMENT.

Harold Steib Sims (42), described as a progress clerk, was sentenced to six months' imprisonment on the same charge.

JULIAN WRIGHT

Divisional Detective-Inspector G. Page spent a year investigating complaints about Stockwell's business before proceedings were instituted.

Mr. Anthony Hawke, prosecuting, said that Stockwell employed a Mr. Julian Wright, a song composer, at a weekly wage, and it was his job to set lyrics to music. But the Julian Wright, who told people how good their lyrics were, was actually Stockwell.

Stockwell wrote to an uncle of his, asking if he was willing to allow his address to be used for one of the businesses. He said that Julian Wright was a well-known composer of music, and added: "Actually, between you and I, and in complete confidence, the business is my own. I pay Mr. Wright so much a week for the use of his name and for arranging the settings, and I personally conduct all the correspondence and business matters."

If people had known this, Mr. Hawke remarked, they would in many cases not have parted with their money.

Stockwell, counsel continued, was not only Julian Wright, he was Vivian Cameron and Co., and the Paramount Music Co.; the concern to which lyric writers finally parted with their money, and which, in the submission of the prosecution, was obviously a fraud.

"The final step when a victim parted with money," he said, "was a letter purporting to be from Mr. Julian Wright, exactly the same in every case. The letter stated that the song had been submitted to the Paramount Music Co., who would publish the song."

£15 PAYMENT

The sting came when the client was asked for payment of £15 for the publication of his song.

In each instance, when the money was paid, the client got an agreement with the Paramount Co. whereby the publishers undertook to print the composition and put it in their catalogue. The songs were printed, but never published.

Mr. Julian Wright, in the witness-box, said that he composed the music for the lyrics and never did anything else.

Stockwell, giving evidence, said that he met Julian Wright before 1934. Mr. Wright had written some big song hits such as "All By Yourself In The Moonlight." They entered into partnership.

"My idea," said Stockwell, "was to provide a service to lyric writers, Julian Wright attending to the musical side and I myself conducting the business side."

At first they had a business at Herne Bay, and then at Bexhill. Stockwell said that he ran the business under the name of Julian Wright and paid Wright

£4 a week and £3 on account of profits. Later Wright received £8 a week inclusive.

In September last year they went to Ilfracombe. He (Stockwell) started the Paramount Music Co., Ltd., and other concerns. He wanted to achieve his ambition of becoming a successful music publisher.

With Paramount, he wished to provide a service to authors who were willing to pay for the publication of their work. Paramount had a professional staff in London. It was their job to approach singers, organists and other musicians and similar people for the purpose of getting their songs performed. In most cases a proper legal agreement was drawn up and very few complaints were made.

Divisional Detective-Inspector G. Page said that Stockwell was about 45 years of age, married, with four children ranging between 17 and two years. He was in his father's business, a printer's, at Ludgate Hill, until about 1925, when he launched out as Ken Kennedy, song writer. At that time his songs, when set to music, were published by his father's business.

"M.M." EXPOSURE

"In 1927," the officer continued, "he formed Peter Derek and Co., with Sims as his partner, and conducted the authors' property business. Complaints were received by the police shortly afterwards, and on January 21, 1928, 'John Bull' reviewed Stockwell's activities."

"IN THE FEBRUARY OF 1928 EDITION OF A MUSICAL PERIODICAL NAMED 'THE MELODY MAKER' A FULL-PAGE ARTICLE APPEARED REVIEWING STOCKWELL'S ACTIVITIES AS KEN KENNEDY, THOMAS STOCKWELL, PETER DEREK."

It also mentioned that a lady sent a lyric to Stockwell, and in reply received the now familiar letter about the lyric being striking and original, lending itself to effective treatment and just the type at present in demand.

"The utter absurdity of that letter lies in the fact that the lyric described by Stockwell as striking, original and at present in demand, was a sonnet written some 350 years ago by Shakespeare."

"On August 23, 1928, Peter Derek, Ltd., was registered, but Stockwell's name was not shown as having any connection with the firm, although he admitted controlling. Complaints about Peter Derek, Ltd., are still being received, but Stockwell now states that he now has no connection with the firm."

PARAMOUNT MUSIC CO.

"About this time another publishing firm named Michael Ashe was operating at 9, Denmark Street. This firm became the subject of police inquiries and closed up. There is nothing to show that Stockwell had anything to do with this firm, but it is a fact, and rather significant, that the liabilities of Michael Ashe were taken over by a newly formed company named Paramount Music Co., Ltd., also of 9, Denmark Street, and which Stockwell admits was his business."

"Michael Ashe was not the only company taken over by Paramount. The same thing happened to another firm named Odeon Publishing Company, which became the subject of police inquiries. Stockwell admits this to have been another of his businesses, and there are many Odeon songs, some paid for as far back as 1938, which have not yet been printed."

"The excuse supplied to inquirers was that Odeon had had to close down as the proprietor had joined the Army. Stockwell admits this to be false, as he was the proprietor, and the facsimile signature to all Odeon letters was made with a rubber stamp kept by him. There is hardly room to doubt that Odeon only closed down when their publishing liabilities were such that Stockwell deemed it expedient to make the supposed proprietor disappear into the Army."

"Stockwell staged at least one more disappearing trick. At one time he used a pen-name of Jack Barclay, writer of music settings. After complaints had been received about Jack Barclay, inquirers were informed that Mr. Barclay had gone to America to write music for films, and that a Mr. Julian Wright had taken over the business and would look after the interests of Mr. Barclay's clients."

"The first complaint against the Vivian Campbell Company was recorded by the police in October, 1934."

"In 1938, when police were making inquiries following another complaint, it was ascertained that the book publishing side of Vivian Campbell business had been transferred during July, 1938, to A. H. Stockwell—the father's business."

"The first recorded complaints regarding the Julian Wright business were received by the police in April, 1935. Sims was the person interviewed, and he described himself as Mr. Julian Wright's manager. Sims, following further complaints, was seen again during May and August of 1935, and on these occasions he described himself as Mr. Wright's secretary."

"It is quite true to say that, despite the enormous business transacted, there have been very few complaints against Julian Wright; the reason for this, however, is obvious. Victims naturally had no idea he controlled all the businesses, and were therefore led to believe he was working very hard on their behalf, and by kindly acting as an intermediary watching their interests as well. Many said so in their letters."

£150,000!

"Owing to the number of names and variations of the form of the authors' property business used by Stockwell during the last 15 years it is impossible to correctly estimate the amount of money received by him. However, I believe I am below the real figures when I suggest £150,000."

"The greater portion of the moneys received has no doubt been swallowed up in overheads, but Stockwell has also wasted a large sum of money in expensive living. The 'Paddocks' (where Stockwell once lived) at Ashted is said to be a country house, and, according to a Mrs. Loveland, two motor-cars and several gardeners were maintained."

"Stockwell's biggest enemy is himself. He has been a very heavy drinker for some years now, and has been steadily getting worse. The only mitigating feature in the whole case is that Stockwell provided regular employment for a number of persons."

Divisional Detective-Inspector Page said that neither Sims nor Stockwell had been previously convicted. Sims was working in a Government Department. His responsibility for the offence was about 10 per cent., as against Stockwell's 90 per cent.

No. 12, Greenford meet to-night for the first time at the Co-operative Stores, Greenford Road, at 7.30. Eddie Malden will present the opening recital on "Basic Jazz Form," and there will be a J.S. All letters to J. Elson, 12, Rhyl Road, Perivale Park, Greenford.

No. 15, The Bristol Club has had two successful meetings the last two Saturdays at the "Crown and Dove," Rupert Street, at 2.30. All letters to 21, Pelve Road, Bristol, 7.

Jerry Dawson writes:

I know it is like looking for the proverbial needle, but if there are any musicians about who would like to double their professional love with work of vital national importance I would be glad to hear from them.

At the moment I have two requests for men, one from the Midlands and one from the West Country, and the instruments required are tenor, solo violin, trombone, trumpet for the former, and pianist for the latter.

If anyone playing any of these instruments is interested, perhaps they would drop me a line at 8, Sefton Road, Middleton, Manchester.

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Mark with X combination required.

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M.M. 1/11/41

JAZZ OF TO-DAY AND YESTERDAY

JOHNNY HODGES AND HIS ORCHESTRA.

*****Queen Bess (Hodges) (Am. Victor OA053604).
****That's The Blues, Old Man (Hodges) (Am. Victor OA 053605).
(H.M.V. B9229—3s. 8d.)
Hodges (alto, soprano) with Harry Carney (baritone); Cootie Williams (tpt.), Lawrence Brown (trmb.), Duke Ellington (pno.), Jimmy Blanton (bass); Sonny Greer (drums). Recorded November 2, 1940.

TO all you good people who persist in believing that our jazz of to-day can never compare with that of yesterday, this disc is going to prove that it's high time you had another think.

To make a start, let's consider for a moment what it is this earlier jazz had that so many people suggest is lost.

Briefly it was, I think one may fairly say, sincerity, spirit and naturalness.

Jazz in those days was much more consistently music played by musicians who had not only discovered a new language, but who had something of their very own to say.

Moreover, they believed in what they had to say and their way of saying it, and if anybody didn't fully understand them... well, it was just too bad, but it didn't really matter. True jazz and "commercial" dance music were so far apart that few, if any, realised that the two could be stretched to a meeting point, let alone what the methods which would have to be employed for this "commercialisation" might entail. Thus, nobody much had a chance to spoil good jazz by attempting the stretching.

TECHNIQUE

No one agrees more heartily than I do that little, if any, of this can be said to apply to the bulk of to-day's jazz.

But bulk does not mean all. There's plenty of modern jazz that has the true spirit of the music, even if it is reflected in ways different from those of earlier days, and these records are two instances of it.

Both the simple, jig-tempo "Queen Bess" and the nostalgic, moaning blues have everything that any earlier jazz ever had, from the disarming outward naïveté of "Queen Bess," with its unselfconscious ingenuity, obviously sincere intent of purpose, and unforced but devastating rhythm, to the uncompromisingly traditional blues character which is a feature of the coupling.

But the records have something else as well.

They have the technique which comes not only to individuals from their own experience, but to an Art itself from the pooled contributions of many creative exponents over a number of years.

Cootie may always have been as volatile in the old days. But never did he say so much so brightly and with such economy of means as he does here. He succeeds in saying to perfection all that he seemed to be trying to say with Goodman's Sextet. His screaming outburst at the start of "Queen Bess" will send shivers of ecstasy down the spines of all jazz lovers. And it is not the only thrill they will get from maestro Charles Williams.

Lawrence Brown may for long have had the same tonal perfection as he shows in this same side. But he was always inclined to be sentimentally exhibitionistic, and it has been left to these days of sophistication for him to learn the real charm that can come from modesty and sincerity.

Carney may always have been a grand chorus player. But it has been left to these records to show how perfectly he can sit and nod his comments of approval in the background, and thus help the music to achieve the greatness of simplicity.

Ellington (who plays in tune this time) and Greer may always have been grand rhythm section men, apart from the first-mentioned's other talents. But never have they achieved more with greater repose or finer taste and understanding.

Hodges... Well, you must hear the records. No words of mine can describe the artistry of his playing here. It has a technique—and I use the word in the

New Swing Discs Reviewed by EDGAR JACKSON

broadest sense—that even Hodges has never previously exhibited.

In fact, "Queen Bess," which is perhaps the side, is all-round music that is just out of this world. I just still can't believe that it's true.

There is, of course, a moral in all this. It is, don't allow your judgment to be narrowed by the howls of a noisy diehard minority which can only now appreciate things which have been stuck under its nose for literally years. Jazz can still have all it ever had in old days, and then some.

EDGAR JACKSON

—“The Finest Reviewer of Records in the World To-day.”

—“The above appreciation of your “Melody Maker” gramophone critic appears in the Australian music magazine “Tempo” of June-July, 1941.

It was written by “Tempo’s” own record reviewer, Ron Wills.

BENNY CARTER AND HIS ORCHESTRA.

***Babalu (Margarita Lecuona) (Am. Bluebird OA060353).
*There, I've Said It Again (Redd Evans, Dave Mason) (V. by Roy Felton) (Am. Bluebird OA060354).
(H.M.V. B9230—4s. 8d.)

Carter (alto) with G. Dorsey, Bill White, G. Irish, Fred Mitchell (reeds); Sidney de Paris, Jonah Jones, Purcell Smith (tpts.); Vic Dickerson, James Archey, Joe Britton (trmps.); Sonny White (pno.); Herbert Thomas (gitar.); Ted Stigurs (bass); J. C. Hurd (drums). Recorded January 22, 1941.

FROM the sublime we thus come, at any rate in "Said It Again," to what can only be described as the ridiculous.

As "commercial" dance music this is, I suppose, a more tasteful arrangement, certainly better played than most. But as jazz, with its horrible vocal, it means nothing.

The only contradiction to all this is Benny's alto, the charm of which nothing can destroy.

Happily, "Babalu" is a good deal better.

Although the arrangement develops into the inevitable ruffling at the end, it is at least tasteful and competent.

Benny's alto isn't up to form, but it opens the record adequately. Later there is a good enough trumpet solo, and Sonny White is satisfactory, if not exactly inspired, in a mildly boogie-woogie-ish piano passage. Also there is the advantage of a well rehearsed musicianly ensemble which swings rather more than most.

But to call this an in any way outstanding record would be a quite unjustified exaggeration.

JOHNNY CLAES AND HIS CLAPEIGIONS.

**Stomping At The Savoy (Goodman, Webb, Sampson) (V. by Ensemble and Benny Lee's scat) (Eng. Columbia CA18584).
**How Am I To Know? (Parker, King) (V. by Benny Lee) (CA18583). (Columbia FE2688—2s. 5d.)

Claes (tpt.) with Harry Hayes, George Harrison (altos); Aubrey Franks, Gerry Alvarez (tenors); Tommy Pollard (pno.); Ivor Mairants (gitar.); Charlie Short (bass); Carlo Krahmer (drums); presented by Nat Gonella (tpt.); compered by Gerry Wilmot. Recorded July 12, 1941.

SOME of you will have heard these arrangements when Johnny Claes and his Band broadcast some weeks ago in the Radio Rhythm Club.

Taken all round, both the arrangements and the performances show the right outlook on jazz.

The phrasing of the sax team is good, and though a rough and ready performer, Claes shows up as a trumpet player with ideas and style. In this respect at least he equals Nat Gonella, to whose efforts, as an old friend of Claes, Johnny owes this recording date.

Gerry Wilmot's compering may be a sales angle, but it is quite superfluous. This sort of thing is all very well when heard once on a broadcast, but on a record which is ought to be heard and, one hopes, enjoyed many times. It becomes boring, if not actually nauseating.

Novelty which is, however not likely to become stale is Benny Lee's singing. This lad combines an instinctive flair for jazz with an originality that is most refreshing.

GREENE SISTERS AND "HI, GANG!"

SOME surprise has been occasioned among swing fans by the fact that the resumed "Hi, Gang!" radio series will recommence on November 9 without the Greene Sisters.

After being so integral a part of this 52 weeks' success, they were naturally puzzled by this change, but have been given an assurance by the B.B.C. that this



The Greene Sisters in action during their variety date last week at the Phoenix Theatre, London.

constitutes no reflection whatever upon their work; indeed, they are being kept in mind as featured artistes in future radio programmes.

Meanwhile, after 28 consecutive weeks' highly successful touring, during which time they were featured in the "Hi Gang" film, they are now in the midst of preparations for a new tour, and their absence from the resumed programme means that their thousands of fans throughout the country will have the chance of seeing these three sisters in person.

Geraldo's Show Now A Wow

FOLLOWING his successful break into variety, Geraldo has speedily booked further dates for his big band show. This week he is appearing at the Wimbledon Theatre, and next week will be visiting Hackney Empire, with a visit to the Finsbury Park Empire scheduled for the week after that.

A recent visit to the show demonstrated that, as a variety proposition, Geraldo's outfit, as would naturally be expected, has improved to an enormous extent since its rather disjointed and obviously under-rehearsed first appearance at the Streatham Hill Theatre.

Smooth running is now the keynote of the show. One of its hardest workers is still Jackie Hunter, who does his own special, separate variety act in addition to appearing with the band.

Last week he doubled New Cross Empire—with his own act—and Golders Green Hippodrome with Geraldo, and some all-time-records for hustling had to be set up to make such a "double" possible.

No. 5.—At the last meeting of the N.W.3 group, Tom Parker's recital on Waller was "a great success, and will be repeated at the No. 1 Club in the near future. The J.S. included Dick Katz, Ted Snaod, Norman Waring, Tony Ayers and A. Wright, Guest star was Pete Smith (tenor). Next meeting November 8.

COLLECTOR'S CORNER Our Feature for Discophiles

THE most interesting letter this week is from a Canadian soldier who has just arrived in this country. He tells us that, just before he left the other side, he bought a Bluebird record by "The Jones and Collins Astoria Eight," which featured some good trumpet and clarinet, and—as he puts it—a kick in every groove.

No, Pete, the record hasn't been issued over here, but we'll place the idea for issue before the powers-that-be, and if it clicks, a copy will be sent along to you.

The band was an all-coloured outfit from New Orleans, but for these sides they needed a clarinet player, so they called in that fine white musician Sidney Arodin. The rest of the bunch were: Lee Collins (trumpet); Thad Purnell (alto); David Jones (tenor); Joseph Robichaux (piano); Rene Hall (banjo); Al Morgan (bass); and Albert Martin (drums).

Lee Collins is to be heard, of course, on quite a number of the "Jelly Roll" Morton plates. Titles: "Duet Stomp"/"Astoria Strut," recorded Italian Hall, New Orleans, in 1929 or 1930.

PERSONNEL STREET.—Elmer Schobel's Friars Society Orchestra. "Copenhagen"/"Prince Of Wails." Dick Felgie (trumpet); Jack Read (trombone); Teschemacher (clarinet); Floyd Town (tenor); Schobel (piano); Chas. Barger (guitar); John Kuhn (bass); and Geo. Welling (drums). And whilst we're up this street—please, boys, one at a time. Space won't allow for more. As an example of what we mean, L. A. Bunn wants more than one, and if he has them, all the others have none. Send us a stamped addressed envelope. Mr. Bunn, and we'll do our best for you.

Private Pickup (yes, it's true, honest it is) wants a list of British bands in their order. Order of what, Pickup?—Corn? Your other questions we just aren't answer, but we don't believe that Ambrose has ever aspired to be a strict tempo dance band.

Hardly know what to say to you, Gunner Southam. As a gut-scaper of the classical school who wants to play jazz, we can only suggest that you buy Venuti records and listen to them. And when we say listen, we mean listen. Wilder Hobson has written a good book called "American Jazz Music," which is published by Dent's.

The record you want is still on the H.M.V. special list, Mr. Worsley, and

the number you mention is the right one. Order it again, Peter, and, whilst you are about it, have another try for those Vocations. Another of the P.O. series is Condou's "I'm Sorry I Made You Cry."

We're trying to get one of those Luis Russells issued, Mr. McCann. Let's leave Bechet alone for a few months, Norman Smith, but watch for that Laddner you speak of; it's coming.

Jeff Aldam has sent us some interesting information about the Cloverdale Club Orchestra playing "Chances Are" on an Okeh disc. This record has Teagarden singing and playing trombone, plus some superb Fats Waller piano, and he thinks Parlophone may have a master over here.

We are looking into that at once, Jeff, and hope you're right. We have suggested Waller's "Stardust" to H.M.V., and the backing you mention.

Jeff has also let us have some more news about the "Jelly Roll" Morton records. Apparently the trombonist was William Cato, not "Cats," as stated in the "M.M." record review, whilst Paul Barnes is not an alias for Bechet. Barnes was a well-known reed player who worked for some time with King Oliver.

You certainly are enthusiastic, A. J. Waincoat, of Sheffield; but we do agree about the good jazz in the Johnny Hodges group. We can't recommend "Krum Elbow" and "Jeeps Blues," by the same bunch, although you can't get them over here at the moment. Your personnel was O.K. except for the omission of Barney Bigard.

Your letter intrigued us, Ted Astor, of Lincoln, and we congratulate you on your outlook. The personnel of Mitchell's Christian Singers, on American Vocalion, is: William Brown (first tenor); Julius Davis (second tenor); Louis David (baritone); Sam Bryant (bass).

Thanks for p.c. Carlo Krahmer. Yes, that Ray McKinley Quartet caught our ears also, and we are doing sump'n about it.

Joe Varney, of Bow, is tailgate for this week, and we'll sign off by telling him that Frank Teschemacher is the clarinet in Miff Mole's "Shim-meh-sha-wabble."

The nap for the week is "Air In D Flat"/"Sweet Sorrow Blues." Spike Hughes and Orchestra. Decca F5101. Local boy makes very, very good.

No. 174.—Putney heard Bill Elliott's unissued discs on October 23, followed by a J.S., with Eddie Malden, Alan Ough and Len Snowball. On November 6 Peter Tanner will present an "Evening at Nick's."

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PARLOPHONE RECORDS

The Parlophone Company Ltd., Hayes, Middlesex

BRAND'S ESSENCE

IT dies hard, this belief that fame and fortune lies in the writing of popular songs, and that anyone can achieve them. Proof of how deep-rooted it is can be seen in the story on page 2 of how some £1,500 was annually being extracted from a gullible public by one who played upon its innocent vanity.

In the "good" old days of RHYTHM we used to employ a bloke specially to tell would-be songwriters exactly how lousy the majority of their efforts really were.

Yet the spate never decreased, and even to-day my weekly mail-bag unfailingly contains manuscripts and lyrics which have been unaccountably turned down by publishers, in the hopes that I may use my influence to get them taken.

So I thought, songwriting being in the air this week, I'd go to have a chat with a man who has consistently been writing hits for the past twenty years or more—**HORATIO NICHOLLS**.

"Yes, it looks easy enough," he admitted. "But if a man has any respect for his wife and family, he won't want to stay up half the night trying to find melodies. For that's what happens. Once the opening line of a melody occurs to one, there's little rest till the song's completed."

"And yet—if you've struck a melody and it doesn't seem quite to come right, don't keep playing it over and altering it. Forget it! Your only reward for arduous alteration will be brain-fag and an utter lack of inspiration."

"Most of my successful melodies, such as 'V Stands For Victory' and 'Down Forget-Me-Not Lane,' have been written off without a stop; the theme, and, indeed, the whole thing, coming with the easy flow that told me I had the song I desired beneath my pen."

"But supposing these aspirants are quite content with the result; what then?" I asked him, remembering the pile upon my desk.

"Well, their best plan is to take it to a well-known artiste, and if he or she sings it with success, publishers will be clamouring for it in no time. But here we come to a frequent snag."

"The composition sounds perfect on the piano, but time and time again I've been submitted manuscripts written in keys

entirely beyond the range of the human voice, or with awkward vowels on high notes.

"I know in the case of my first popular success, 'Blue Eyes,' there were many talented singers who could not, or would not, sing it, simply because the word 'blue' came on a high note."

I suggested, in that case, that the selection of a good lyric-writer was essential.

"Certainly. But there should be no difficulty in that. I could put anyone in touch with lyric-writers; I get scores of lyrics sent to me every day; but again it is the melody that counts. If one is bound to write the melody to fit the words, the natural flow is likely to be lost."

"Therefore, I'd always advise them to write the melody first; or, better still, have their lyric-writer with them and work their ideas together. That is how Worton David and myself invariably produce our most successful numbers."

I nodded. And something in my expression caused a smile.

"Yes, there's not much you can tell 'em," Nicholls agreed. "A fellow once asked me if I'd take his son as a pupil and teach him songwriting. He offered to pay me a really handsome fee, and was astonished when I turned it down."

"Composing is a gift, not a created talent. And the sooner that is realised, the greater hope there is for more composers and greater songs."

And may I add my humble word of advice to aspiring hit-writers. If your song is worth publishing, no publisher will ask you for money. He'll be only too glad to get hold of it and pay you!

Early in the war five British musicians were playing in Paris. Suddenly, unexpectedly, France collapsed, and no more was heard of them.

They were pianist Tom Waltham, then at the Café de Paris; Arthur Briggs, playing trumpet at Le Club; drummer Owen Macaulay at the Vika; Tony Paine, playing sax at Maxim's; and Bernard Kay, who was guitarist aboard the "Normandie."

News of them has just reached us, from **REGINALD ARKELL**, editor of "Men Only," book and lyric-writer of numerous West End revue successes, and author of the present Noel Gay hit, "Mr. Brown Of London Town."



I WOULD like to be able to say that Jack Marshall took this picture while tenor-violin Zangwill Gilbert (left) and bandleader-clarinetist Syd Millward were listening to accordionist Ronnie Wilde, formerly of Precious Reeds, describing some of the hair-raising episodes of his career as a Pilot Officer (writes Pat Brand).

But I can't. Ronnie (the only ex-musician piloting his own 'plane') has had thrills aplenty in one of the most hazardous jobs of the R.A.F. And Zangwill, now in the Royal Armoured Corps, is training for a job that few of us would care to tackle. Zangwill's former boss, Syd Millward, is in the Royal Artillery, and now knows as much about weapons of war, and what happens when you fire them, as he does about the clarinet—and that's saying something!

One by one they walked into the "Melody Maker" offices last Monday. They hadn't met for ages. And so it's only natural that they at once seized upon back numbers, talked "shop," and reminisced about the good old days to the exclusion of all else.

Although Syd did remember to tell me that he wants to hear from all the boys who formerly worked for him, and that he's preparing to form his own band in the R.A. And Zangwill, in between duties, has been associating with other well-known musicians under Bandmaster R. C. Ridewood, A.R.C.M., playing tenor, fiddle, clarinet, and clowning; with Tommy Arnold on accordion and piano; Les Vinnal, ex-Joe Loss arranger; former Cotton trombonist Tommy Ward; and Ramo Cavallotti playing first alto in a very useful combination.

By the time you read this, their leaves will have expired, and they go back to duties feeling all the better for their brief reunion with the things of yesteryear.

Mr. Arkell's son is, unhappily, a prisoner-of-war, and it is from him that the news has come through that all the above boys are now imprisoned at La Grande Caserne, St. Denis (Seine), Paris.

Fortunately, they have been able to team up and form a band, which helps pass the time fairly pleasantly.

But they'd be overjoyed to hear from any of their pals in this country, to show they've not been forgotten, and to learn how things are in the profession these days.

You've got the address. So go to it.

The good wishes of the profession are extended to vocaliste Vivienne Paget and Harry Buller Kitson, R.E. (Bomb Disposal), who were married on Saturday last at the Marylebone Registry Office.

This does not mean that Vivienne will not be heard as usual over the air. She will continue to vocalise with Billy Mayerl and Jack Jackson, and also to appear daily at the ENSA concerts which she has for some time been doing with Arthur Salisbury and his Band.

Just returned from four weeks at one of the B.B.C.'s western hide-outs is **VAN PHILLIPS**, responsible for the music of the Evelyn Laye "Album Leaf" series, last two of which come over the air on Tuesday next and Tuesday week.

There is no doubt that these programmes, starting in a comparatively modest manner, have now reached peak heights with listeners, and Van was telling me something of the work entailed in putting them there.

Particularly highly did he speak of the Mansell Thomas Choir, with which he was emboldened to make some highly experimental arrangements—with a success of which you do not need me to remind you.

Now back in his Soho flat (somewhat different from when I last saw it after a high explosive had landed nearby, pitting Van's body with glass), he's once more engrossed in his jazz bibliography.

This survey of jazz should undoubtedly enable Van before long to give us the book on jazz for which we have all been waiting.

Good news for serving saxophonists. Your reed problems will soon be over!

So tired did they get at F. D. and H.'s of having repeatedly to tell the boys that they were unable to supply 'new reeds, that **HAROLD WOOLFENDEN** set about doing something himself to end musicians' troubles.

For, as he pointed out, "a sax without a reed is like a car without a carburettor."

His persistence has now been rewarded. The firm was eventually given special permission to import American reeds—and the first shipment has just reached this country!

But, just one moment! These are for the Forces only, who should apply for them through their officers in charge of entertainment.

As for the rest of you... well, better wait till those calling-up papers come!

RHYTHM CLUB NEWS

No. 1.—Edgar Jackson made a surprise visit last Sunday, and played two of the November releases, which were greatly to the liking of the large crowd present. Peter Tanner's recital was well received, while the J.S. was in the super class, with Johnny Claes, Norman Waring (trumpets); Derek Neville (alto and clar.); Andre Goersh, Ted Snaod, Pete Smith (tenors); Dick Katz, Colin Veaton, Len Felix (pianos); Bobbie Midgely, Carlo Krahmer, Pete Verney (drums); Charlie Short, Russ Allen (bass) and Frank Deniz, Al Ferdman (guitars). Details of this Sunday's great programme for opening of new premises will be found in col. 4, page 6.

No. 10. The Aldgate Club got off to a good start last Sunday, when Rex Harris presented the opening recital. Next meeting, November 2, will see the personal appearance (engagements permitting) of Johnny Claes and his Band. All letters to the Secretary at 19, Wentworth Bldgs., Wentworth Street, E.1.

No. 17. Wimbledon met on October 31 to hear Jim Scott in an Ellington recital, R. Blanchfield and D. Gascoigne in "Two of a Kind," and a J.S. Every Friday at 7.30, Spencer Hall, 61, Worple Road.

No. 87. Hitchin's last meeting on October 30 featured Ken Payne in "Jazz and Expression." The next meeting will present Pete Burke and his R.A.F. Trio.

No. 150. Members of the Ilford and East Ham Rhythm Club met on October 21 to hear Colin Tyler on "Sidelights on Solos," followed by "Unorthodox Jazz," by A. Tiffin. Local jazz enthusiasts, please contact Jack Surridge at 133, Katherine Road, East Ham.

Classics of Jazz

by **BILL ELLIOTT**

No. 47—"Honeysuckle Rose"/"Willow Tree," by Mildred Bailey and her Alley Cats (Parlophone R2201)

PERSONNEL.
Mildred Bailey (vocal); Johnny Hodges (alto); Bunny Berigan (trumpet); Teddy Wilson (piano); Graham Monchur (bass).

MILDRED BAILEY always puzzles me. When she likes, her singing can be some of the grandest in jazz, but she has also made records I would not accept as a gift.

Her early period with the Dorsey Bros. Lang and other stars was full of good things. Remember "Harlem Lullaby," "What Kind Of Man Is You," and "I Can't Make A Man?"

But then we had that dreadful period when she waxed dozens of commercial titles, with poor support from the band with her. To atone for that we had the super-sessions made for John Hammond, and this record was made then.

HODGES ULTRA ON ALTO

Mildred sings "Willow Tree" in her very best style. I don't think she could have helped doing so after Hodges' lovely introduction and Berigan playing behind her; no singer could hope for better backing.

Johnny Hodges is my favourite alto player, and, though I am naturally rather prejudiced, I think his lead-in to the first chorus is one of the sweetest moments in jazz. Eighteen seconds of pure music.

Bunny Berigan qualifies for a bouquet for the subdued but very stylish trumpet behind Mildred, while Teddy Wilson contributes some pleasant piano in the typical Wilson manner.

For those of you who like the full routine, it's Hodges-Bailey-Wilson-Berigan/Hodges-Bailey.

NO DRUMMER

"Honeysuckle Rose" is very much on the same lines as regards routine, but Johnny takes a half chorus that keeps the disc well in the Classics class. Teddy plays good piano in the first part, piano with a lift and bounce very akin to his playing in the first Bob Howard discs.

Berigan has another trumpet solo that I would have preferred muted, but, apart from that, it's impossible to find fault with it.

Mildred sings as if she meant it, and it quite amused me to hear the words of the verse. We kinda forget that our jazz evergreens have a verse as well as a chorus.

No drummer on this session, you'll notice, and, thanks to Monchur on bass, who plays beautifully, you don't observe his absence. A guitar might have helped things a lot more; but, still, I'm never satisfied!

LETTERS TO THE EDITOR

I SHOULD like to reply to the gentle "panning" which, as I fully expected, "Mike" was good enough to hand out to me. Actually, I was quite "bucked" that he should take such trouble to "deal with me."

I don't want to begin another Elliott-Jackson controversy, but I don't think "Mike" was perfectly right in his article.

Of course "to err is human," and perhaps, on those grounds, I may be forgiven for wanting to know what the "best" is. It's a human failing, I guess, but the fellow who pays his money and buys the discs he likes should be a competent judge to decide which is paramount in his collection.

If I remember rightly, "Mike" was interested enough in our "Swing Referendum" held some years back to discover who (in the opinions of the collectors) were the best musicians in the game.

Personally I wrote at the time disagreeing with the idea, because, in my view, style and technique were so far apart that it would be impossible to compare various musicians. Sullivan and Wilson don't belong in the same group, Bix and Charlie T., Condon and Lang. One could go on ad lib. Who can decide?

"Mike's" point that if you decide upon a best, then the other must be passed by, is ridiculous really. The man who has his favourite beer frequently has to change to an inferior brew, perhaps through circumstances or other reasons.

When I mentioned the various symphonies my intention was to show some, if not all, which are universally regarded as near to perfection as it is possible to be, and who can say that the lovely "Pastoral" is not perfect music?

Perhaps if "Mike" will not agree to "South Rampart St." being the "best" record obtainable, he will at least agree that it is a perfect record, because it conforms to the difficult conditions I enumerated as well as any other record I have heard.

"Mike" has in the past complained of "sameness" in records, and he has complained of the fact that many jazz records are produced which could not be recognised on hearing. "S.R. St." is not one of these.

Anyway, "Mike," I am not a musical snob, and I reckon I have still a lot to learn "classically" as well as "jazzically," but I only penned my letter after very careful thought, and I am convinced (as is Mr. J. W. T. Lloyd-Jones, of Rugby) that "South Rampart St. Parade" (I meant the 12-in. record, Mr. Jones) is as perfect a record, to put it very mildly, as has been waxed so far. Maybe that less ambitious statement will please you better, "Mike."

One word to Edgar Jackson in passing. Please be fair to Wally Moody. He is doing his very best for us in very trying circumstances, and I heartily agree with Bill Elliott that he has done great things for jazz enthusiasts in England, or, should I say, Britain.

Keep it up, Wally, we do appreciate your efforts, even if Army pay limits our purchases. Quality, not quantity, is the keynote, however.

R.E. CO. SAPPER HARRY E. BRIGGS.
P.S.—Perhaps Doreen Villiers or Ann Shelton could be added to give the feminine touch, Mr. A. Millings.

Your correspondent is barking up the wrong tree in bemoaning the influence of popular swing songs on jazz.

Actually the reverse is true; such songs are merely characteristic jazz phrases taken from improvised solos and repeated "ad nauseam." But why worry about Fred Robinson, anyway; he never did amount to anything, even in the old days; and why mention only the poorest of the twelve J.R.M. sides?

Things that do deserve praise are Bechet's truly inspired work on "Winin' Boy" and "Buddy Bolden" (incidentally, his playing on "Didn't He Ramble" is his best recording yet in fast tempo), and the playing of Claude Jones and Sidney de Paris, which is consistently good. I think the trumpet behind the vocal on "Winin' Boy" deserves a special

mention, as does Lawrence Lucie's guitar in a uniformly good rhythm section.

But, in my opinion, the best side of the lot is "Deep Creek." That clarinet (surely not Russell Procope as stated in "Hot Discography") classes with Dodds' solo on Oliver's "Canal St." as one of the really great things in jazz.

Birmingham, 23. F. C. PEARSON.

James R. Hendry appears to be quite a forceful person. Without any respect for other people's opinions, he makes the sweeping assertion that the Condon sides in the Chicago album are the best to be waxed in the sphere of Chicago jazz.

I agree that they are good, but they are no more outstanding than "China Boy" or "Satanic Blues" by the Summa Cum Laude orchestra. Mr. Hendry finds the jazz of the Wetting orchestra to be of a Sunday school nature, and makes the momentous statement that Kaminsky is superior to Charlie T.

Surely, Mr. Hendry, you have not listened to the music of Charlie Teagarden; anyone who has heard "Beale Street" by the Charleston Chasers, or "Someday Sweetheart" by the Venuti-Lang Orchestra, or "Sister Kate" by Wetting's Chicagoans, would not dismiss Mr. T. so carelessly.

The few records which Charlie Teagarden have made are really amongst the classics of jazz, and if Mr. Hendry does not appreciate his playing in "I Wish I Could Shimmy Like My Sister Kate" (which I consider the best record of recent years), I suggest that he takes his own advice and reverts to the study of Henry Hall.

Mr. Hendry seems to be more impressed by noise than the quality of the music. If this is so, perhaps he would appreciate such a monstrosity as Artie Shaw's "Traffic Jam" even more than "Frier's Point Shuffle."

Really, Mr. H. Really.

Nelson, Lancs. **WALTER NUTTER.**
P.S.—How long has Ann Shelton been associated with the Chicagoans? Heaven forbid the day when someone mentions Vera Lynn and Muggsy Spanier in the same breath!

Why all the rave over Barnett? If the record issued in the H.M.V. swing album is anything to go by, his orchestra is a typical white powerhouse outfit. Other recordings by him, e.g., "Knockin' at the Famous Door," "The Duke's Idea," etc., confirm this. It's little wonder they don't sell.

A far better choice would be the Harlan Leonard band. This outfit displays good taste and ideas in the only side yet issued over here. But a good number of excellent recordings exist in the American lists by Leonard that would put Basie's current waxings in the shade. "Hairless Joe Jump," "Rockin' with the Rockets" and other titles by Leonard put his orchestra amongst Kansas City's greatest. What about it?

Grove Park Hospital, S.E.12. F. W. JACK.

Yet another swing programme on short wave that the fans should make every effort to hear is N.B.C.'s weekly "Fashions in Jazz," presented every Sunday afternoon, 3.30 to 4 p.m. The station is WRCA, 16.87 metres, and reception is always excellent.

This week's session was a broadcast by Benny Goodman and his Orchestra from the Hotel New Yorker in New York. In between some well-arranged, but commercial, numbers, Benny presented some terrific swing, including Mel Powell's much talked of number "The Earl." Both the composer and his composition fulfil all expectations, in my opinion.

In "Clarinet à la King" Benny played great clarinet, and the band were better than we've heard them for a long time.

Incidentally, Benny's "drumless" period seems to have ended, for in "Ida" he was accompanied by piano and drums.

So don't forget, swing fans; every Sunday at 3.30 you can be sure of a treat! Grimsby. **CLIVE N. MIDDLETON.**

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MORE ABOUT THE "BEST" JAZZ RECORD—by "MIKE"

ANSWER to correspondent who asks: "Why on earth reserve half a page in the 'M.M.' for the inane utterings of one [i.e., 'Mike'] whose chief desire seems to be, to impress upon his readers his utter disinterest in jazz?"

Well, it's like this: In the first place, I have to pay the rent, so the Editor has very kindly placed a half-page at my disposal in order to cope with this; in the second place, the Editor's cupboard is so full of skeletons that he pays me quite a considerable sum to keep one foot against the door to prevent them falling out. Two skeletons, of course, have already escaped from the cupboard. They are Edgar Jackson and Bill Elliott.

UNMASKED

So, Mr. Vaudrey, of Horwich, Lancs, it's all quite simple, really.

P.S.—Doesn't Mr. Vaudrey know that I have no ambition "to dislodge 'Corny,'" for the simple reason that I am "Corny"? Don't tell me he didn't know that!

Sapper Harry Briggs' letter

about "the best jazz record ever waxed" has obviously started something. There is still one thing I would like to discuss with him, however.

The third and final condition which his "best jazz record" had to fulfil contained the phrase: "... it must, of course, contain very spirited playing ..."

"ESSENCE OF JAZZ"

This phrase interests me because it demonstrates so obviously that Sapper Briggs is concerned primarily with one particular kind of jazz. This being so, I see no reason to dispute his choice of "South Rampart Street Parade" as a recording which offers all he expects to find in jazz according to the rules he has laid down for himself.

At one moment, you see, Sapper Briggs narrows his field; at the next, he extends it to infinity by insisting that his ideal record "must be the very essence of jazz."

Shall we ask Sapper Briggs to define "the very essence of jazz"? Perhaps not; he is obviously a busy man. And there's some of us have been struggling

to define it for years—unsuccessfully.

But let us say at once that there are many very fine and very moving records which are the essence of jazz which go nowhere near fulfilling any of his three conditions.

"Spirited playing," for instance, is not an essential ingredient of good jazz, let alone of "the best."

Let me take that classic record "One Hour" as an example. There is nothing "spirited" about this, and yet it is essentially good jazz; nor, as far as I remember, is there very much in it that qualifies as "a certain amount of good orchestral work."

UNDERSTATEMENT

The whole charm of "One Hour" is its lazy atmosphere of musical understatement, of effortless rhapsodising.

On the other hand, there is a very fine Armstrong recording of the same tune (called, I believe, "If I Could Be With You One Hour To-night"); Louis is rarely anything but "spirited" in his playing and singing, with the result that there is no possible comparison to be made between

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the two versions. They both set out to achieve different objects.

And that is precisely where Sapper Briggs can never hope to satisfy his ambition to find "the best jazz record ever waxed." It just can't be done, for the simple reason that no hard-and-fast rule can be laid down.

Bob Crosby sets out to do one thing in jazz; Duke Ellington sets out to do something else, and Louis Armstrong yet a third thing.

Which of them is right? Well, they're all right. And so are Fletcher Henderson, and Bix and Red Nichols, and Eddie Lang and Hawkins, and Benny Carter and Don Redman, and Uncle Tom Dorsey and all.

Sapper Briggs should have worded his letter differently. He should have searched for the record which gave him most pleasure, and nobody would have disputed his choice. In that case, you see, he would have been expressing a purely personal opinion, and in so doing his choice would have been unassailable.

TIRESOME JOB

But it is impossible to find one solitary record which can be held up as "the best jazz record ever waxed."

If I gave it any thought I might be able to pick on one record out of the thousands I have heard which I prefer above all others. It would be a tiresome job, and, thank heaven, I haven't got to do it.

But, even so, I would never claim it as "the best." Why not? Because jazz is, even within its own strict limits, a very varied form of music, and the record has yet to be made which combines the lyrical qualities of Hawkins, the richness of Ellington, the high spirits of Armstrong, the voice of Bessie Smith, the melodic line of Bix, the vitality of Henderson—the well, jazz holds too much for me ever to want anybody to try to get all that on one record.

By all means, let us have opinions; but we must not attempt to find "the best" record by such simple means as Sapper Briggs suggests. Or by any other; unless we want to annoy Mr. Vaudrey even more than we do already.

PEACE IN THE ASCAP WAR

New York.

PEACE signed in ASCAP—radio networks war. ASCAP tunes due back on air by time this reaches you.

* * *

The above cable from our American correspondent is likely to mean much more to popular music over here than many may realise.

ASCAP is, of course, the American Society of Composers, Authors and Publishers. As such it controls (and therefore negotiates the fees to be paid for all public performances of) the music of its members, who include practically every living American composer and lyric writer of any repute.

About a year ago, the three big American radio networks, N.B.C., C.B.S. and "Mutual," got together and agreed they could not afford the fees ASCAP was asking for the rights to broadcast its members' compositions.

ASCAP said, O.K.—no more broadcasting of our music. Whereupon the networks replied, O.K. to you, and last January ceased broadcasting all ASCAP controlled tunes.

BETTER TUNES NOW

To replace them they unearthed a number of new and older non-ASCAP composers and authors, whose music they acquired and dealt with through a big concern they floated for the purpose, called B.M.I. (Broadcast Music Incorporated).

The scheme worked—up to a point. B.M.I. supplied the networks with plenty of material, and, because of the absence from the air of any music by the more famous ASCAP "popular" composers, many of these non-ASCAP songs were able to become hits.

But, with certain notable exceptions, they have not been so good as one might have expected from the more prominent of the ASCAP writers.

How does all this affect us here in Britain?

The answer is, plenty.

Unless they are film tunes, American numbers seldom get published here until they have proved themselves by becoming hits in America.

Many of America's best new non-film tunes haven't had a chance to become hits, because, being by ASCAP writers, they have been denied the only other big publicity medium, radio.

But they will be getting it now, which means they will become hits over there and consequently get published over here to repeat, it may be confidently predicted, their home success.

LEADERS' MANIFESTO TO MR. BEVIN

from Page One

consider and recommend to the Ministry of Labour and National Service, applications for deferment of Military Service, but we have to state:—

THAT the present system of granting temporary postponement in the call-up of musicians has made no provision for the problem which arises when all available personnel has been absorbed to take the place of musicians already enlisted. That position has now been reached. For some time past men taken from our ranks have left gaps which have not been filled despite the makeshift expedient of inducing men to transfer from one orchestra to another. The problem thus created has become so acute that the light musical entertainment industry is on the verge of collapse.

THAT either through pressure from Ministry of Labour Officials or a change of policy the temporary deferments of many of the musicians now over thirty years of age (but registered for National Service before they were thirty) are threatened with termination in the very near future.

DEFERMENT SYSTEM

It is urged, therefore, that the system of deferment now in operation has served its purpose in forcing the industry to make the utmost use of all available personnel. In order that the industry should be able to carry on in the future, it is proposed that deferment from National Service of musicians should be considered, not on a basis of the age at which a musician registered, nor on the amount of postponement already granted, but by the necessity of the work performed by the individual and the organisation with which he is employed in relation to the national war effort.

All strata of the nation engaged in the war effort require music for recreational purposes; therefore we have no fear that, by suggesting that entertainment should continue as long as physical conditions allow, we are making proposals that would divert manpower that could be used to a better purpose.

It may be that the Minister has plans for the future of our industry, and the entertainment of the population. If such plans already exist, we would like to co-operate in fulfilling them. But, in absence of direction from the

Minister, we Musical Directors, in agreement with the Musicians' Union and E.N.S.A., are contemplating a scheme whereby E.N.S.A. will be assured of a certain proportion of the services of civilian orchestras which are, at the present time, outside the control of E.N.S.A.

Therefore, in consideration of the foregoing, and other essential information with which we should like to acquaint the Minister, we urgently request you to receive our deputation at your earliest convenience.

(Signed)

Bert Ambrose,
Norman Cole,
Al Collins,
Billy Cotton,
George Elrick,
Jack Frere,
Gerardo,
Carroll
Gibbons,
Henry Hall,
Jack Hylton,
Jack Jackson,
Harry Leader,

Joe Loss,
Percival
Mackey,
Billy Mayerl,
Oscar Rabin,
Harry Roy,
Victor Silvester,
Lew Stone,
Billy Ternent,
Alfred
Van Dam,
Maurice
Winnick.

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WE APOLOGISE

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of—

"CORNYS" RECORD
REVIEWS,
"DRUM DOPE,"
"TRUMPET TIPS," and
"PIANO POINTERS"

for the fact that we have had to omit these features this week. So many news-stories have broken to fill our all-too-few pages that we have had no alternative. Next week we hope to resume these features as usual.

A. P. Sharpe Forms His Own Fret-Ork

ASSOCIATION of A. P. Sharpe's name with a new Hawaiian recording and broadcasting outfit will arouse the immediate interest of all fans who recognise Sharpe as the supreme authority on all musical matters Hawaiian. Only recently he formed this all-string six-piece, featuring his discovery, Harry Pahene, on electric guitar—the equal, in his considered opinion, of any American exponent of chord-style playing on this instrument. With Geoff Sisley, well known for his Spanish guitar work in the Gregori Tcherniak balalaika broadcasts, on plectrum guitar, two other plectrum guitarists, ukulele and bass, he took them to Columbia for a test session only three weeks after their formation. So impressed was Wally Moody that they were signed up immediately. Six titles have already been waxed, and the Regal-Zonophone November list will include the two test-session numbers, "On The Beach At Waikiki" and "Hilo Island Hula" (a medley of slow and fast hulas), MR3538.



Houston ('Bill') Rogers Is War-Prisoner

WE regret to announce that Houston ("Bill") Rogers, known throughout the profession as an ace photographer and one-time satirist, is now a prisoner of war in Germany. He was a lieutenant, R.N.V.R., and is at present at Stalag XB, Milag, Germany, where he would be very glad to hear from any of his friends in the profession.

CALL SHEET

Week Commencing November 3
AMBROSE Octet.
Hippodrome, Coventry.
Freddy BAMBERGER.
Empire, Leeds.
Teddy BROWN.
Hippodrome, Birmingham.
Billy COTTON and Band.
Empire, New Cross.
Evelyn DALL, Max BACON, and Sam BROWNE.
Hippodrome, Bristol.
GARRISON THEATRE.
London Coliseum.
GERALDO.
Empire, Hackney.
HUTCH.
Hippodrome, Wolverhampton.
Celia LIPTON.
Hippodrome, Brighton.
Joe LOSS and Band.
Empire, Kingston.
Jimmy MESSENE.
Palace, Dundee.
Cavan O'CONNOR.
Empire, Edinburgh.
Harold RAMSAY and Ladies.
Empire, Leeds.
Judy SHIRLEY and Pianist.
Tivoli, Aberdeen.
Stanley WHITE and his Band.
Empire, Edinburgh.
Anona WINN.
Empire, Nottingham.

HYLTON SHOW FOR THE COLISEUM

ON Monday next, Jack Hylton brings "Garrison Theatre," in a new version, to the London Coliseum. For over 18 months this show has been touring the country, playing through blitzes, being bombed whilst appearing, but carrying on, being seen by more than two million people during this time. Now London is to see the stars of this radio success, Jack "Blue Pencil" Warner and "Little Gel" Joan Winters, supported by a strong variety bill, and accompanied by the Garrison Theatre Band. This will be led by Barton Brown and will comprise Freddie, the Funny Man, on sax, doubling clowning; Bobbie Alderson (piano); Henry Hills and Ralph Collins (pts.); Percy Harper, jr. (trombone); Nat Berlin (bass); and Jack Filmer (drums). The pit orchestra will be under the baton of Danny Walters, who also appears as a violin soloist with the stage band. "Garrison Theatre" will be Jack Hylton's second London show this winter, "Lady Behave" at His Majesty's still going strong with Mantovani and his Orchestra in the pit.

CARLO KRAHMER JOINS STONE

RHYTHM fans will be glad to hear that swing drummer Carlo Krahmer is at last getting his deserved recognition. Carlo starts work at the Dorchester Hotel with Lew Stone in the very near future, replacing that popular young veteran Jock Jacobsen, now claimed by the R.A.F. The departure of Jock severs a very long-standing connection, for he has played with Lew Stone for over six years. He will be leaving a particularly large circle of professional friends, all of whom will wish him the very best of luck in the Service. It is to be hoped that leave periods will still permit Jock to play on some of Lew's broadcasts and recordings. Carlo Krahmer, whose playing is being discussed by discriminating musicians everywhere, is now, of course, currently playing with Johnny Claes. He first came into prominence in Rhythm Club Jam Sessions in 1933. Since then he has become a well-known name in clubland, before his association with Johnny Claes commenced. The fans will get a good chance to study Carlo's work all next week, when, as most of our readers will already know, Johnny Claes and his Claepigeons embark on a series of one-night stands. Additions to the band for this week will be the terrific tenor saxophonist Aubrey Franks, and vocalist Irene King. Dates are as follows: Monday, Ilford Town Hall; Tuesday, Wembley Town Hall; Wednesday, Chiswick Town Hall; Thursday, High Wycombe Town Hall; Friday, Wimbledon Town Hall; Saturday, Conway Hall, Holborn. Johnny tells us that he has a band concert booked at the Capitol, Cardiff, on November 23.

HOT STONE OUT IN THE COLD

by "DETECTOR"
FOLLOWING last week's revelation of how bandleaders can find themselves £35 out of pocket for the privilege of broadcasting anything approaching a swing programme comes yet an even more astonishing story. It suggests that even those who are willing to be heavily out of pocket for the pleasure of indulging their desires to improve the standard of broadcast jazz cannot obtain an opportunity to do so. It will be remembered that on Sunday, October 12 last, Lew Stone, making one of his all too rare B.B.C. appearances, put over a brilliant swing programme with an "all-star" pick-up band which he presented as his Stone-crackers. In due course Lew asked the B.B.C. what it had thought of the airing and whether he might expect some more dates. Here is the gist of the amazing reply he was given. It came to light as the result of a chance remark during what started as no more than one of those routine calls which we periodically make to most bandleaders to find out what's going on, and it is perhaps only fair to add that we had literally to drag it out of a most reluctant Mr. Stone. For obvious reasons, no bandleader willingly gives the B.B.C. away.

NOT FOR A YEAR

Said in effect the B.B.C. department in question: Yes, we thought the show very good, but we are afraid it will be a long time before we can offer you another date. You see, we get so little programme time and we have so much to do with it that it may be anything up to a year before your turn comes round again. The department is that to which producers Douglas Lawrence and David Miller belong, and the significant fact is that they are almost the only B.B.C. producers who are enlightened enough to use their time for "speciality" dance music broadcasts such as the more advanced swing groups. It is high time that the B.B.C. gave Messrs. Lawrence and Miller more programme spots, not to mention enough money to enable better jazz to be put over the air without those responsible being forced to finish up with a heavy financial loss. Moreover, there are many brilliant young swing musicians who, because they have not yet been "discovered" by even the brighter bandleaders who get all the dates, are being most disgracefully neglected. They should be given their chance to broadcast. Among them are pianist Leonard Felix, drummer Bobby Midgely, and tenor saxists André Goersh and Len Newberry. And what about the rumba bands run by Edmondo Ros and Marino Barreto? Why don't we hear more of them? They are not only the only genuine rumba outfits in the country; they are also exceptionally good to listen to.

GEORGE SHEARING GIVES UP SWING!

FOREMOST British exponent of boogie-woogie style, ace pianist George Shearing, now starring with the Ambrose Octet on tour, has decided to relegate swing to second place in favour of modernised concert transcriptions of popular melodies. This news, following upon his departure from the Radio Rhythm Club Sextet, will come as a tremendous blow to the thousands of fans who look upon him as their mainstay so far as home-made piano-swing is concerned. But, in an interview with the MELODY MAKER, George confessed that he could see little future in boogie-woogie playing, and that, in this direction, he had about travelled the distance. "Please don't think for a moment," he added, "that I'm not still a keen lover of swing. I am, and shall continue to be; and shall continue to try to further its development in this country to my utmost ability. Furthermore, swing fans will continue to get their rations—albeit a smaller one—of boogie-woogie playing. "On my next session I am recording two of my own compositions, 'Boogie Ride' and 'Spookie-Woogie.' But for my two other numbers I have chosen 'Softly As In A Morning Sunrise' and 'You Stepped Out Of A Dream.'" These two titles give a clue to what we can in future expect to hear from George—modern melodic compositions treated in ultra-modern concert fashion. Such fare, too, will in future be heard in George's forthcoming solo air-spots.

No. 1 Rhythm Club Gets New Premises

FOR some weeks now it has been apparent to the No. 1 Club officials that the "Bag o' Nails" premises was inadequate for their Sunday afternoon meetings, the weekly attendances at that venue averaging 250/300 people. Finding new premises in the heart of the West End is a difficult task, and the committee consider themselves very fortunate in obtaining a spacious, well lighted hall at 170, Regent Street, with an entrance in Tennyson Court (a dozen yards from the "Bag o' Nails"). This new home of jazz will seat over 400 people, has its own entrance hall and cloak-rooms, whilst pianists will appreciate the new grand piano just installed. A special stage is now under construction, and will be ready for the great opening meeting next Sunday, November 2. The famous "Cubs," swing band from Cambridge University, are coming to London for the occasion, and will provide part of the Jam Session, whilst a host of star musicians have promised to come along to give the No. 1 Club a good send-off in this, their most ambitious undertaking.

GLASGOW JAMBOREE?

OSCAR RABIN and his Band, still pulling them in at the Playhouse, Glasgow, are busy not only with broadcasting but with concerts of all descriptions. They appeared recently in a Sunday nighter at the Paramount, and also did a "Music While You Work" session at a big munition factory. Now Jimmy McBean, of the Glasgow M.U., tells us that the Playhouse might be the scene shortly of another jamboree, something like Glasgow's last one, with Oscar and his boys co-operating fully. No. 36—Walthamstow had a fine meeting on October 20, when Stan Wright presented "Down in the Dumps." Next on November 3, when Alan Black will present the recital, followed by a J.S. No. 175—Streatham meets Tuesday, November 4, to hear Don Morley and Terry Barnett, of Putney, give recitals on "Underrated Tenor Players" and "Harlem's Little Arful," respectively. Letters to Alan Black, 60, Wharfedale Gardens, Thornton Heath.

Nazis Buy Squeezebox For British Prisoner!

TWO and a half years ago a young Ipswich accordionist decided the time was ripe for him to take his talents to fresh fields. He had won innumerable Eastern Counties contests, and his name was known for many miles around his home town—Ernie Rivers. Plans were complete for him to come to London and set his feet upon the final rungs to success. Then war came. Ernie fofsook jazz, joined the King's Royal Rifles, was sent to France. He was in the bitter fighting at Calais. Nothing more was heard of him for months. Then a brief postcard. He was a prisoner-of-war. Silence again for months. Until last week, when there came a letter. Sewn to the letter was a photograph of himself—the one you see on page 1. Amazing enough is the inclusion of a photograph taken in enemy territory, passed by the German censor. But more amazing still is the magnificent instrument which you see Ernie holding. "TAKE YOUR PICK"

In his letter Ernie describes how he came to possess it. "They'd heard I used to play the accordion. The other day they took me into a big town near our camp, and into a magnificent music shop. There they told me to pick whatever instrument I liked, and I chose the one you see in the picture. Nothing cheap or antiquated about it, as you can see. And the difference it will make to Ernie's enforced confinement cannot be overstated. Propaganda designed to counteract brutality stories? Perhaps. Appreciation of Ernie's musical ability? Probably. But whatever the reason, both for the gift and the sending abroad of the photograph, Ernie at least is happy, and many parents and friends of captured musicians will feel a surge of hope that their boys are also being as well treated. Mentioned in these columns some time ago as a promising young drummer, Joe Watson, who hails from Leeds and played for a time with Nat Bookbinder at Warrington, is now with Harry Thorley at the Winter Gardens, Morecambe. No. 3.—Heaton Park, Manchester, met on October 19, when K. Irving gave a recital on "Pee Wee and Higgy." Another successful dance was held on October 22, and a highlight of this was the J.S. No. 16.—Wolverton are now well under way, and last meeting was very successful, with Ron Stanley and George Robinson discussing New Orleans, some request records, and a J.S. Next meeting, November 2, Letters to G. Robinson, 213, Windsor Street, Wolverton, Bucks. No. 95. Altrincham had a meeting on October 23 to hear J. Rowan on the New Orleans Album, and a J.S. which included Roy Smith, F. Jewison, J. Rowan and C. Glarvey.

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U.S. HIT PARADE

Here is the latest available list of the ten most popular tunes on America's radio, as assessed by the weekly nation-wide ballot conducted by the American Tobalco Company and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—
1. "YOU AND I" (5-9-8-9).
2. "TIL REVEILLE" (3-3-9-2).
3. "GREEN EYES" (4-5-3-3).
4. "YOURS" (2-7-6-8).
5. "DADDY" (1-1-1-1).
6. "DO YOU CARE?" (0-0-10-10).
7. "MARIE ELENA" (7-2-2-6).
8. "INTERMEZZO" (9-4-5-7).
9. "THINGS I LOVE" (6-6-4-4).
10. "I GUESS I'LL HAVE TO DREAM THE REST" (8-8).
Figures in brackets indicate previous placings since we recommenced this feature.
The New Astoria Ballroom, Glasgow's latest, is going to feature prominently in an "Old Time" session every week, as there is still a big public for this sort of thing in Glasgow.

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