



EVERY FRIDAY Vol. XVII No. 433

AMERICAN RECORD SALES HIT NEW HIGH

100,000,000 Discs Sold This Year

FANTASTIC STORIES HAVE BEEN CIRCULATED LATELY ABOUT THE BOOM IN THE RECORD INDUSTRY HERE DURING THE PAST THREE MONTHS. YET, HOWEVER FANTASTIC THESE TALES MAY SOUND, MOST OF THEM ARE TRUE. IF PRODUCTION MAINTAINS THE EXPECTED LEVEL, A HUNDRED MILLION RECORDS WILL HAVE BEEN SOLD BY THE END OF THE YEAR—JUST ABOUT TWICE THE FIGURE OF 1940.

DATES FIXED FOR NATIONAL ACCORDION SHOWS

A FURTHER stage in the National Piano - Accordion Championship, 1941—the Grand Finals of which are to be held at the Royal Opera House, Covent Garden, London, on Friday, December 12 next—was reached this week, when the dates and times of the heats were announced.

They are as follows:—

LONDON DISTRICT.

Central: Royal Opera House, Covent Garden, W.C., at 8 p.m. on Tuesday, November 25; Paramount Dance Hall, Tottenham Court Road, W.1, at 8 p.m. on Wednesday, December 3; North: Royal, High Road, Tottenham, at 8 p.m. on Thursday, November 27; South: Palais de Danse, North End, Croydon, at 8 p.m. on Friday, November 28; South-West: Locarno, Stratford Hill, S.W.2, at 8 p.m. on Thursday, December 4.

PROVINCES.

Birmingham: Grand Casino, Corporation Street, at 7.30 p.m. on Tuesday, December 2; Brighton: Sherry's, West Street, at 8 p.m. on Friday, November 28; Edinburgh: Palais de Danse, Fountainbridge, at 8 p.m. on Thursday, November 27; Glasgow: Locarno, Sauchiehall Street, at 8 p.m. on Wednesday, December 3; Leeds: Mecca-Locarno, County Arcade, Briggate, at 8 p.m. on Thursday, November 27; Manchester: Ritz, Whitworth Street West, at 8 p.m. on Thursday, November 27. The Championship is open to all amateur and semi-pro. accordionists, including, of course, members of the Fighting Forces and other National Services, from all parts of Great Britain.

WHERE TO APPLY

Rules and entry forms are now available from all halls at which heats are to be held, as well as from the Contests Manager, "Melody Maker," 93, Long Acre, W.C.2. Immediate application is advisable, since the number of competitors who can be accommodated in each heat is limited. Provincial heat winners need have no concern regarding the expense of coming to Town for the finals, as they will be given, by way of heat prize, a return ticket to London to enable them to be present at Covent Garden on the great day. Other prizes include £3 and £2 cash respectively for the winners and runners-up at each London district heat. Prizes for the Championship winner will be £10 cash and a challenge trophy. Moreover, the B.B.C. has promised to consider the possibility of arranging a broadcast for the winner and two runners-up from the Final.

New York—By AIR MAIL.

Re-employment and national defence spending, war tension and the need for amusement, plus the steady increase in the demand for coin-machine phonographs, are all contributing factors in this situation, which has currently reached such a pitch that both Decca and the Columbia-Okeh group cancelled an entire week's releases in order to catch up on outstanding orders of previous issues.

Swing records, or more often commercial records by swing bands, have played a huge part in feeding this hungry market.

NEW BIG NAME

One of the newest big names is that of Les Brown, who, after wandering round for years with a moderately successful band, is becoming a top-flight favourite.

This is more or less a swing band, but the Okeh record which is putting Les on top is a comedy number about a baseball player. Jimmy Dorsey must have sold a million records already this year; he has had one hit after another, all of them strictly sweet tunes.

Very few out-and-out hot records have had sales of this kind, which must explain why the Goodmans, Shaws and Millers seem to be making fewer and fewer instrumental numbers on wax.

However, records in the semi-swing category can be found on any nickel-machine and are helping to keep the wolf from many a jazzman's door.

U.S. Ace Trades Alto for Spanner

FANS all over the country will be sorry to hear that Charlie Holmes, for many years a Luis Russell alto cornerman, has given up playing for good.

The strain of years of one-night stands has proved too much for him, and he's now studying to get a licence as a mechanic in Boston, his home town.

Charlie made many great records during his career, and his swell alto can be heard on many Louis Armstrong discs, while some of his greatest playing is featured in "Higginbotham Blues"/"Give Me Your Telephone Number" recently issued on Parlophone.

Mummy Gwen Jones

THE many fans who have lately been asking "Where is Gwen Jones?" will be interested to learn why this grand little singer has been absent from the public eye.

The reason is a fair-haired, blue-eyed baby girl which has just arrived on the scene and has been christened "Virginia Anne."

Gwen, who in private life is the wife of Canadian ice-hockey star Frank Green, is going on very well, and the best wishes of the profession will be extended to her.

SAM BROWNE SHOT IN TRAIN

CONDITION STILL SERIOUS AFTER OPERATION

A THREE-HOUR OPERATION WAS PERFORMED ON MONDAY NIGHT ON ACE-VOCALIST SAM BROWNE, WHO THAT AFTERNOON HAD BEEN SHOT WHILE TRAVELLING IN A TRAIN FROM LONDON TO APPEAR WITH EVELYN DALL AND MAX BACON AT THE BRISTOL HIPPODROME.

His condition is still serious, it having been found impossible to extract the bullets, and a further operation is scheduled for next week.

On Wednesday of this week, Bert Ambrose took down one of London's leading specialists for further expert advice.

Sam was lunching in the restaurant-car as the train passed through Chippenham (Wilts), when two bullets whizzed through the window, shattering the glass and hitting him in the jaw and in the neck.

THE SHOW GOES ON

First-aid was immediately administered, and Sam was taken to a hospital in Bath, where an operation was performed. But the bullets were found to be so awkwardly situated that it was not possible to extract them, and an X-ray later this week will determine when another attempt can be made to dislodge them.

Evelyn Dall and Max Bacon, who had travelled ahead to Bristol, did not hear of the accident until they were in their dressing-rooms at the Hippodrome.

There was no time to rearrange the act, and they pluckily went on with the show, spinning it out with new items to try to make up as far as possible for the absence of Sam. A sympathetic audience gave them a terrific reception for their talent and fortitude.

Meanwhile, in London, the Ambrose office was making frantic efforts to secure a deputy for the act, but it is not until today (Friday) that Jack Cooper, former Ambrose vocalist, now in

the R.A.F., can go down to Bristol to take over.

In addition to the Ambrose show, Sam Browne is also, of course, one of the stars of the Bebe Daniels-Ben Lyon "Hi Gang!" show which comes back on the air this Sunday (9th). Jay Wilbur has arranged for Robert Ashley to take his place this week.

ARMY MANOEUVRES

At the time of writing the cause of the accident is a mystery. Army manoeuvres were taking place in the district as the train passed through.

The very best wishes of the whole profession, and of Sam's innumerable fans, will go out to him in his bad luck, together with sincere hopes for his speedy recovery and return to the stage and the radio.

Sam Browne
A new picture



JAM SESSION

All this week invitations have been going out to the lucky musicians selected by the Committee to play at the super "Melody Maker" Gramophone Co. public recorded Jam Session, which takes place on Sunday week, November 16, at the Abbey Road recording studios.

Full details of the selected musicians will appear in next week's issue, and, by the way, all tickets have now been allotted. So please don't write in or 'phone us about them.

LAUDERIC CATON LOST AFTER AMAZING PARTY SHOW

READERS who heard the Radio Rhythm Club broadcast on October 29 will doubtless be interested to know that Harry Parry's explanation of Lauderic Caton's absence from the Sextet was not a gag.

LAUDERIC REALLY WAS LITERALLY LOST.

His failure to appear, however, fades into comparative insignificance beside the astonishing circumstances which caused it, and (writes "Detector") necessitated the calling in at the eleventh hour of Aubrey Franks to take Caton's place as a soloist in the Sextet.

The broadcast was, as usual, a recording.

The session had been set for two days earlier—the morning of

Monday, October 27, to be precise.

The previous day, Parry and his Sextet, complete with Caton, were giving a Sunday concert at the Capitol Cinema, Cardiff, and before the end of the first of their two appearances in the bill they had the audience fitter-bugging up and down the aisles.

"It was amazing," says a reader who was present in a letter to me. "I can only liken it to the stories I have read of similar things happening in America, but which have never before, to my knowledge, happened here."

"One young fellow was so overcome with enthusiasm that he jumped over the orchestra pit on to the stage in an attempt to congratulate the boys. Only by (Please turn to page 2)

Mantovani Leaving 'Lady Behave'

ON November 15, Mantovani and his Orchestra terminate their engagement with the popular Hylton - Mollison success, "Lady Behave."

Great surprise has been caused by this move, for "Monty" and the boys, having been with the show from the first, have become a definite and integral part of it, and the combination featured is a most workmanlike one.

WINDEATT SUCCEEDS

Many conjectures have been put forward as to the reasons for "Monty's" departure. It is known that he has been extremely full up with broadcasting work and has had to refuse broadcasts because of being so tied up with the show, but nevertheless, the generally accepted reason is that dissatisfaction over terms developed between Mantovani and the management.

No contracts are signed at the time of writing, but it is virtually certain that the new "Lady Behave" musical director will be well-known theatrical conductor George Windeatt, just free after occupying the M.D.'s chair of the famous show "Me and My Girl" for the past four years. George will conduct the show and also play piano. His band will be slightly smaller than Mantovani's—with seventeen players including himself.

It is not possible to give the full personnel at the time of closing for press, but it is likely that the band will include Tommy Balmforth (trumpet); Hal Roach (trombone); Guy Fletcher (piano), and Nat Allen (bass).

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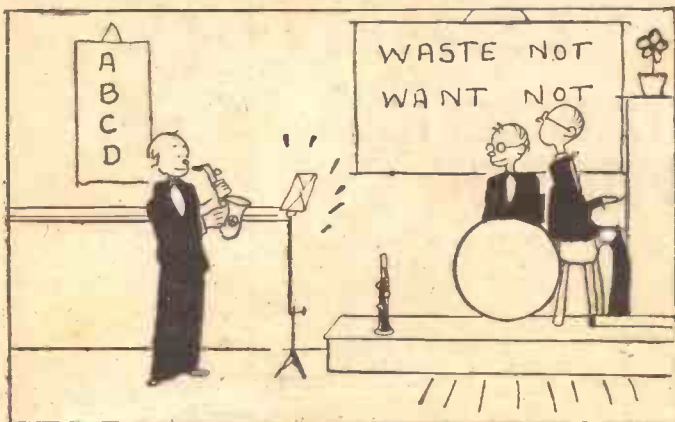
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Thanks, Billy Plonkit, for helping the national drive to save waste paper, and thanks to all those of our readers who have responded to our appeal and done likewise.

The need for paper in munitions-making is vitally urgent, and it behoves every one of us to treat the collection of waste paper as an essential part of our war effort.

Any bit of scrap is welcome. Dig out your old billets-doux, receipts and notes. Pounce on those old newspapers and periodicals that are lying around because you've been too lazy to do anything about them. Stick them all in a neat pile, and see that the dustman collects it when he calls.

If you have any trouble in getting your waste paper collected, will you please write to the "Melody Maker," 93, Long Acre, London, W.C.2, and we will make ourselves personally responsible for ensuring that a collection is carried out.

We have pledged ourselves to see that all our readers collect their waste paper, and help with this vital campaign. You won't let us down, will you?

RHYTHM CLUB NEWS

No. 2. The last two Thursday meetings of the Winchmore Hill Club have featured Rex Camps on miscellaneous records, and Jack Hillier and Dennis King in "Old and New." The J.S. has concluded each meeting.

No. 4. The newly formed Hoylelake Club will meet to-night at the Parade School, when Roy Clee will discuss Artie Shaw, and Jim Feltham will present the new issues.

No. 10. Aldgate met last Sunday to hear Jack Davis on "Jazz in General," followed by a J.S. Another meeting next Sunday. Letters to the Secretary, 123, Nathan Platts, Flower and Dean Street, E.1.

No. 12. Greenford had a very successful opening meeting, when Eddie Malden presented the recital and also took part in the J.S. Next meeting is November 14, and write to Jack Elson, 12, Rhyl Road, Perivale Park, Middx.

No. 149. Bournemouth met on October 31 to hear Charlie Fox discuss Johnny Hodges and Jack

Donovan play some Teagarden records. The usual J.S. concluded. This club meets Fridays at the "Cricketers Arms," Wyndham Road, at 7 p.m. All interested should contact the Secretary at 33, Court Road.

No. 152. At the October 26 meeting of High Wycombe, Cliff Jones presented some U.S.A. Decca Race discs, and the J.S. featured G. Oliver (alto-clarinete); Les Wilson (baritone); Maurice Rolfe (alto); Maurice Good-earl (elec. guitar); Peter Natley and Jimmy Smith (pianos); Ron Clark and Bert Camping (drums); Norman Hill (bass).

No. 174. Several Putney members contributed to an interesting discussion involving Ray Bauduc, Duke Ellington, Kenny Baker and others at their meeting on October 30, when Reg Holland's Quartet provided the J.S. Jim Scott will confine himself to "Just Blues" on November 13, at "Duke's Head," Lower Richmond Road.

JITTERBUGS GET HIGH WHEN PARRY VISITS CARDIFF

by "DETECTOR"

(Continued from Page One)

ringing down the curtain and getting him wrapped up in it were the stage hands able to get him away.

"Thus ended the first half of the show. But excitement broke out again as furiously in the second.

"Not content with trying to mob the boys to get autographs from the front of the house, the audience followed them all the way to the station. The train had to be held up twelve minutes."

Now let us continue with Parry's own story:—

"Having eventually got settled in the train," he told me, "I started to count my flock, only to realise that Lauderic was conspicuous by his absence.

"Believing there was no other train which would get him back in time for the Radio Rhythm Club recording the next morning, I had, on arrival in Town in the early hours, to scout round for a substitute.

"Chasing round the night restaurants, I was lucky enough to find Aubrey in one of them at 6 o'clock that morning, and to fix him up to take Caton's place."

Caton's failure to catch the train on which the rest of the boys travelled was due to the fact that he was waiting for them at the front of the station and failed to see them come in

because of the crowd which surrounded him.

He did, however, catch another train, which brought him in to Town only a short while later.

But—and now for the big laugh—deciding he had time for a few hours' sleep, he went to bed—and forgot to wind up his alarm clock!

As a result, when he should

Ex. 1



have been at the B.B.C. studio for the Radio Rhythm Club recording he was peacefully miles away in the land of dreams!

* * *

Before any bandleader openly admits he has taken notice of anything said in this rag the world will probably have come to an end.

Nevertheless, there are often signs that our words of wisdom have not only been read but acted upon.

In the "M.M." for October 18 last my colleague, "Corny," indulging in a paean of praise for Jack Payne's Band, finished up with the one adverse criticism he felt constrained to make, and wrote: "It never really swings a phrase, even by accident, even when it has arrangements (e.g., 'Daddy') which could be swung."

Since then I have heard it play not only "Daddy" but many other swingable arrangements, and, believe me, if it hasn't actually swung it has at least played them much more rhythmically. Its attack and phrasing have improved almost beyond recognition.

However, it's still its musicianship, the "picturesqueness" of many of its arrangements, and its singers which are the outfit's strong point.

Those two kids, Gloria Brent and Georgina, with their fresh young voices, are a real treat.

Incidentally, Gloria has been, as you may have noticed, away this week. She has a poisoned hand. Still, you did "Kiss The Boys Goodbye" more than once, didn't you, Gloria, and very nicely, too, thank you. Hope it will not be too long before we hear you doing it again.

* * *

Talking of vocalists reminds me that Harry Roy hasn't done himself (or us) so badly in the chirp department either.

Marjorie Kingsley and Jean Farrar are two more who can hold their own with any on the air at the moment.

Marjorie's performance with Harry of "You Started Something" really got over when the band introduced it in their broadcast last Saturday.

This is the sort of song Harry should stick to. It's his style. When he tries to sing... But you can forget that. I forgive Harry even his singing (!!!), for just now he has not only one of the brightest but one of the best bands on the air.

And isn't it a treat to be able to say so after all the slanging I've had to hand out to the little Hotcha-ma-chacha?

* * *

A BOUQUET

For Tommy Balderson's grand tear-up trumpet in "Struttin' With Some Barbecue" with Scott-Wood's band (Thursday, October 30), and

A BRICK-BAT

For the awful recording that has ruined so many of the B.B.C.'s programmes lately. What has gone wrong in the recording lab?

PIANO POINTERS

FIGURATIONS are necessarily an integral part of piano technique. Arpeggios and runs are the stock-in-trade of every pianist. The easiest of these, of course, is the run based on the notes of the chord, and this is what the earliest jazz players did when they tried to play hot.

Now the single-note style of jazz playing—which I personally find very attractive indeed—depends to a great extent on these right-hand figurations, and we ought to pay some serious attention to them. The glissando is, in my opinion, a cheap effect which should never be

used, although even Art Tatum does so occasionally.

But I feel I must quote from Art Tatum to show just how effective comparatively simple right-hand runs can be. Look at Ex. 1. From what might be a B flat minor chord, the harmony changes to E flat, then C7 through E flat minor, and eventually to F minor.

These passages can all be reduced to the basic chordal harmony, and it is most instructive for the student to do this, since it shows most effectively how passing notes can be used.

I quote this example, by the way, from John Wilkinson's transcription of Tatum's "Gone With The Wind" on Brunswick 02564. Now for another example from Billy Kyle.

In Ex. 2 will be seen a cadence—or, more strictly, a phrase ending on the tonic. This is quite simple, as a matter of fact, but it shows that Kyle is one of those players who like to introduce grace notes when they can.

Tatum uses the whole-tone scale a lot in his solos, and this is a question we might well discuss in a future article.

Ex 2



Five Stars in the R.A.F.

WITH their golden harps glittering in the N.A.A.F.I., I met five old friends last week (writes L/Bdr. Desmond Hart).

They are: Roy Taylor (late Leon Cortez); Sid Gross (late Sid Millward); Harold Geller (Bram Martin); Norman Burns (Don Marino Barretto); and Jimmy Jimmick (late Harry Leader).

These five lads are now in the R.A.F., and have been doing grand work with their quintette.

They have been in blue for almost two years, and during that period have made dance band history way up north, being the first band ever to play in a certain Shetlands island.

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 Tobacco Company, and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

1. YOU AND I (1-5-8-8-8).
2. YOURS (4-2-7-6-8).
3. 'TIL REVEILLE (2-3-3-6-2).
4. GREEN EYES (3-4-5-3-3).
5. I GUESS I'LL HAVE TO DREAM THE REST (10-8-8).
6. DO YOU CARE? (6-0-0-10-10).
7. DADDY (5-1-1-1-1).
8. MARIE ELENA (7-7-2-2-6).
9. TIME WAS (0-10).
10. JIM.

Figures in brackets indicate previous placings since we recommenced this feature on October 4 last.

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GERALDO and Orchestra.
Empire, Finsbury Park.
Adelaide HALL.
Town Hall, Watford.
Celia LIPTON.
Hippodrome, Brighton.
Joe LUSS and Band.
Empire, Sheffield.
Harold RAMSAY and Ladies.
Palace, Manchester.
Monte REY.
Empire, Leeds.
Judy SHIRLEY and Pianist.
Palace, Dundee.
Stanley WHITE and Band.
Empire, Newcastle.

EXHIBITIONIST JAMES

New Swing Discs
Reviewed by EDGAR JACKSON

HARRY JAMES AND HIS ORCHESTRA.

****Trumpet Rhapsody (James, Mathias) — Pts. I (Am. Columbia CO30056) and II (CO29729).**

(Parlophone R2817—3s. 8d.)

29729—James (tpt.) with Vido Musso, Claude Lakey, Sam Morowitz, Chuck Gentry (reeds); Claude Bowen, Al Stearns (tpts.); Dalton Rizzotto, Hoyt Bohannon, Harry Rodgers (trmps.); Glenn Herzer, Leo Zorn, Sam Rosenblum, Stan Stanchfield, William Schuman, George Koeh (violins); Al Lerner (pno.); Ben Heller (gtar.); Thurman Teague (bass); Mickey Scrima (drums). Recorded approx. February, 1941.

30056—As above, except Stanchfield, Schuman and Koeh replaced by R. Peyaner (violin); R. Friede (cello). Recorded April, 1941.

FOR reasons which will become obvious, I am dealing with Part II of this disc first.

Only the uninitiated are likely to applaud the trend it illustrates.

But it has its better aspects. Without doubt this is a very attractive little melody. The band plays with that supreme efficiency which has become a *sine qua non* of the leading present-day white American "dance" combinations, and to say that James shows up as (technically) a virtuoso, is to do him almost less than justice.

Against this you have to put the loss of nearly everything so many of us have come to know and enjoy as true jazz. But if it isn't jazz, the side is at least swing, and as such is not without its interest or even attractions.

So much for Part II.

Now for Part I.

You will notice that it was recorded two months after Part II.

SWASHBUCKLING HARRY

It is "straight" music, at any rate by comparison with Part II, and while it shows—our Mr. James as perhaps without peer as a technician of the, shall we say, for sake of description, Jack Macintosh - Harry Mortimer - George Swift type, it also shows him as an exhibitionist of the most swashbuckling kind.

My reading of the whole thing is that some bright little spark, presumably thinking Part II had not given maestro James sufficient opportunity to prove his technical attributes, suddenly decided to remedy the omission by providing Part II of the "Rhapsody" with a curtain-raiser which would enable dear Harry to do all that the more understanding producer of Part II had, by the skin of his teeth, almost managed to save him from doing.

Well, he succeeded, perhaps beyond even his wildest dreams. He not only provided James with a lovely medium to show just how worthlessly theatrical mere technique can be; he also revealed, by putting this mirror in front of it, the one thing which otherwise might not have been too obvious—the fact that, even in Part II, Harry James does little more than show just how clever he can be.

WOODY HERMAN AND HIS ORCHESTRA.

******Blue Flame (Noble) (Am. Decca 68697).**

****Fur Trappers' Ball (Noble) (Am. Decca 68698).**

(Brunswick 03243—3s. 8d.)

Herman (clart.) with probably Herbert Tompkins, Eddie Scalzi (altos); Saxe Mansfield, Micky Folus (tenors); John Owens, Cappy Lewis, Steady Nelson (tpts.); Neil Read, Budd Smith, Vic Hammond (trmps.); Tom Linehan (pno.); Harry White (gtar.); Walter Yoder (bass); Frank Carlson (drums). Recorded February 14, 1941.

ALTHOUGH the continual brass flairs in the fast "Fur Trappers' Ball" have rather more of a "swing" than a jazz character in both conception and performance, this side is anything but a let-down.

The tune is good enough; the treatment is better. Woody's clarinet, followed by the trombone, tenor, trumpet, and Harry White's guitar, trot out a sequence of solos which, if they are not the world's greatest, at least do more than pass muster,

and the rhythm section swings easily and inspiringly enough behind them.

But "Blue Flame" is the side. This band always was at its best playing the blues, and this instance is no exception to what has become a rule with the outfit.

Well off the beaten track is the 2-and-3, 4-and-1 bass beat which, having opened the record, continues throughout the performance; but more to the point is the atmosphere of ceaseless melancholy which, with the "pedal" notes of the trombone, it creates.

Over this fundamental rhythm Woody's clarinet and Cappy Lewis's muted growling trumpet give forth their lamentations in

a manner that is none the less telling for its restraint, as various other instruments, responding to the nostalgia, gradually, almost reluctantly, disclose their own pathos.

All round, a record which, whether you look at it for its emotional appeal, or technically as jazz, is equally pleasing.

JOHN KIRBY AND HIS ORCHESTRA.

*****Cutting The Campus (Shavers, Kirby, Harding) (Am. Columbia CO29511) (Recorded January 21, 1941).**

*****I Love You Truly (Bond) (Am. Columbia W28000). (Parlophone R2818—3s. 8d.)**

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

WITH Shavers and Kyle as the two stylists—they just about save "I Love You Truly," which has some pretty weak stuff at the start before their solos wake things up—this little band continues to turn out for the most part neat, agile jazz.

Perhaps it's surprising that some portions of its records can be so almost schmaltzy (e.g., Procope's alto in some parts of "Cutting The Campus," not to mention at the start of "I Love

You Truly"), while others are so good; but there it is. Happily, the good far outweighs the bad as regards both ideas and the way they are put into practice.

MAXINE SULLIVAN.

*****Just Like A Gypsy (Simons, Bayes) (Am. Decca 69369) (Recorded June 17, 1941).**

*****Loch Lomond (Trad., Arr. Thornhill) (Am. Decca 69364) (Recorded June 17, 1941).**

(Brunswick 03246—3s. 8d.)

AFTER having made her debut here in "Loch Lomond" on Vocalion S116, the diminutive Maxine Sullivan turns up again on Decca, singing the same song.

And it's the same little Maxine, singing in exactly the same way, except, perhaps, that she's gained a little more poise and they've given her a label all to herself with her picture on it.

CASA LOMA ORCHESTRA

****Swing Tonic (Baker) (Am. Decca DLA2418).**

***Woodland Symphony (Stevens, David) (Am. Decca DLA2417). (Brunswick 03233—3s. 8d.)**

Glen Gray directing Art Ralston, Clarence Hutchenrider (altos); Pat Davis, Eddie Constanzo (tenors); Kenny Sargent (baritone); Frank Ryerson, Corky Cornelius, Grady Watts (tpts.); Billy Rauch, Pee-Wee Hunt, Charles McGamish (trmps.); Charlie La Vere (pno.); Dick Fisher (gtar.); Stanley Dennis (bass); Tony Briglia (drums). Recorded May 27, 1941.

THIS disc included, for two reasons.

First, "Swing Tonic" shows the polish of the band bestowed on rather more inspiring material, or at any rate a more inspiring arrangement than it has had for most of its more recent recordings.

Secondly, the combination is featured in a new Columbia film, "Time Out For Rhythm"; so some of you who are less familiar may care to have a pre-audition to find out what it has become since those early days when, under the name of the O.K. Rhythm Kings, it made its debut on Parlophone with such then outstanding performances as "Casa Loma Stomp" (R890), "San Sue Strut" (R934), "Alexander's Ragtime Band" (R982), and "Royal Garden Blues" (R1072).

COLLECTOR'S CORNER

BY the time you people read this, the first of the "Collector's Series" will have been issued on the famous puppy-dog label, and we hope is spending many an hour on your turntables.

Requests for reissues have been legion, but three records stand out like a blonde at a Buffaloes' meeting—the Goldkette "Clementine"/"My Pretty Girl"; Hoagy Carmichael's "Barnacle

STOP PRESS.

SOME REALLY GREAT NEWS HAS JUST COME TO OUR EARS. IN RESPONSE TO YOUR MANY APPEALS, PLUS THE HUNDREDS OF LETTERS KINDLY FORWARDED FROM READERS BY BILL ELLIOTT, H.M.V. HAVE AGREED TO ISSUE ON DECEMBER 1, IN THE ORDINARY SUPPLEMENT, THE FAMOUS TOMMY LADNIER DISC "REALLY THE BLUES" AND "JADA." COLLECTOR'S CORNER STICKS ITS CHEST OUT!

Bill"; and Bechet's "Maple Leaf Rag." The Bechet, for various reasons, will leave alone for a few months; "Barnacle" is being held up because of the blasted oath, which leaves us with the best of the three—the Goldkette.

The H.M.V. Company have been approached, and the record will be issued on December 1. And if that's not good news for you—well, we'll eat a box of needles. The free record in this instance goes to Mr. Tanner, of Dartmouth, who wrote us a most vehement appeal for this reissue.

He says: "Even E. J. can't cavil at this one." Don't know about that, P. A. T., but we're glad he's even going to have the chance, anyway.

This coupling was the best of the hot waxes from the Goldkette Band, and you can label both sides "terrific" without any exaggeration. And how could they help being otherwise.

RHYTHM CLUBS

No. 1. Nearly 500 people attended the opening of the No. 1 Club's new premises last Sunday. Sinclair Tralli gave the main recital, using some special pressings kindly loaned by Wally Moody, of H.M.V., who was present. The Victor Feldman Trio gave a colossal show, and took part in the Jam Session, which also included Derek Neville (alto and clarinet); Andre Goersh, Ray Smith (tenors); Bill Cooper (trombone); Eddy Pierce (trumpet); Leonard Felix, Harry Davenport (pianos); Carlo Krahmer (vibes); Bernie Silver, Hugh McFarlane (drums); Charlie Short and Jaap Sajat (basses). Next Sunday Dennis Gallimore will present "Boogie-Woogie," and there will be another great J.S., with special visit from the Ilford Rhythm Club Band, 170, Regent Street (entrance in Tenison Court). 3 p.m.

No. 3. Manchester are looking for new premises, and meetings have been postponed for a short time. Details will be published as soon as possible.

No. 5. N.W.3 meet to-night to hear Eric Preston on "A Week-End Away From Jazz," and that will be followed by the usual J.S. "King of Bohemia," Hampstead High Street, at 7.30.

No. 8. Norwich heard Peter Pinching on "Boogie-Woogie" last meeting, and Jack Hornsby illustrated it with piano solos. Letters to the Secretary at 13, Golding Street, Norwich.



Jean Goldkette's Orchestra off for a gig in 1927. L. to R.: Bill Challis (arranger); Speigan Wilcox (trombone); Andy Riskin (piano); Bix Beiderbecke (trumpet); Don Murray (sax.); Howdy Quickseil (banjo); Doc Ryker (sax.); Clauncey Moorehouse (drums); Fred Farrar (trumpet); Ray Ludwig (trumpet); Bill Rank (trombone); Frankie Trumbauer (sax.); and Steve Brown (bass).

with solos from Bix, Danny Polo, Venuti, Lang, Bill Rank and Trumbauer? Yes, even Tram on the "Girl" side takes a chorus that will lay your ears back.

Add to that the just perfect bass-playing from Steve Brown, and some marvellous arranging for the brass and sax sections, and we have two sides which will live as long as jazz is played.

It's one of jazz's tragedies that the Goldkette outfit of this period recorded in California three more "hot" sides which have never been issued, and the masters of which would appear to have been either lost or destroyed. The titles were "Stampede" (37588), "Lilly" (38264), and "Play It Red" (38267). What a find for someone sometime!

JOHNNY WALKER'S ORK

Have had particulars of a most interesting record from Mr. Cook, of Boldon Colliery. This is "Walking My Baby Back Home"/"When Your Lover Has Gone," by Johnny Walker's Orchestra, on American Columbia 2404. Benny Goodman and Jack Teagarden are to be heard, and the line-up would seem to be the same as "Basin Street Blues" by the Charleston Chasers.

The matrix numbers 151291 and 151290 would seem to fit, and the record number itself is not too far away. Anyone know anything about this record?

Here's the dope you want, Mr. Ireland from Scotland. Recorded September 15, 1932. Bechet (soprano and clarinet); Tommy Ladnier (trumpet); T. Nixon (trombone); H. Duncan (piano); E. Meyers (bass); M. Morland (drums). Vocals: "Racket" side by Billy Maxey; "Want You" by Ernest Meyers.

We are afraid that the Pine Top Smith's "Boogie Woogie"/"Blues" you ask for, Mr. Cox, are impossible to issue over here. Both these sides, Eddie, were reissued by the Commodore Music Shop, and are swell. A third side by him—"Jump Steady Blues," issued by the U.H.C.A. a while back—is, we think, even better. It's time we had some authentic boogie-woogie from the masters of the art. Will see if we can dig some of the Yancey sides. Most delicate music.

Expect some of the sides you mention will soon be available, Mr. Marsland.

Buy the H.M.V. "Collector's Series," Mr. T. L. Hill.

It is forbidden to send money out of this country at the moment, Mr. ("Can't Sleep") Robinson. Something to do with a chap called Adolf, we believe. Honey Hill is a regularly featured artist on the Bluebird Race list.

****ONE-HORSE NAP.—"Riverboat Shuffle"/"Eccentric," by Red Nichols and his Five Pennies. Brunswick 01805. Collective improvisation Grade 1.



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The Very Thought of You - B 9180
All of Me - - - - - B 9180

ARTIE SHAW and his Gramercy Five

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

DUKE ELLINGTON and his Famous Orchestra

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BRAND'S ESSENCE

by
PAT BRAND

ORKNEY Forces need have little fear of winter this year, for the recent arrival of Corporal **CHARLIE IMESON'S** R.A.F. Station Band has already taken the islands by storm.

Orkney Blast, weekly Forces newspaper, describes them as a riot; opinion endorsed by "Jeremy," *Blast* news-editor, whom you heard in Town recently, when he dropped in during his leave.

With Charlie leading on bass are former Winnick multi-instrumentalist L.A.C. Eric Croft; former niterle drummer L.A.C. Noel Webb; South London leader, Reg. Hoskins, on piano; and L.A.C. Les Stone, nephew of Lew Stone and one-time trumpet player in Lew's band.

At the moment they are reviewing local talent with a view to staging a first-class show for the opening of the new Recreation Hall in the near future.

The construction of a Garrison Theatre in these parts, seating 850 people, is expected to be completed before Christmas, and here films, dances and stage shows by both ENSA and local discoveries will further enliven these northerly stationed troops.

With **HARRY ROY** and his boys resident in Town again, Syd Roy, after long absence managing Harry's affairs on tour, is once again able to devote time to the Norris Music Co.

Out of Norris and into Southern steps, therefore, **SYD GREEN**, who so ably held the fort during Syd Roy's touring days, and with him enters ex-Branksome Towers (Bournemouth) leader, **FRANK JAGGER**, father of Payne chirper, Georgina, who are jointly looking after things while **BILLY BOUGHTON** is in the Fire Service.

Yet another police raid closes the Paradise Club, this time for two years.

In this connection I would like to correct certain statements concerning **NORMAN CHARD**, and his leaving the club after taking a first-rate band in for its recent reopening.

His departure, he tells us, had nothing to do with any representations by the Musicians'

Union, and was, in fact, entirely his own decision. He found himself unable to agree to a cut in salary and in the size of the band, and other matters regarding the policy of the club decided him to leave immediately rather than work out a fortnight's notice at reduced fees.

Proof of this is the fact that the management, Norman says, was in process of suing him for breach of contract, though the closing down of the club has, of course, washed this out.

Norman continues at the Wellington, playing till 11.30 p.m., and contributing as much as anybody to the success of this Knightsbridge night-haunt. On top of this, he has acquired an enviable reputation among the out-of-town flying men for the excellent Sunday shows he brings them.

Alec Templeton's Bach frequently goes to Town, but it is seldom a musician pauses from going to Town in order to go to Bach.

But this is what happened when bandleader **JOHN HOLTON** took an evening off from the Fountainbridge Palais, Edinburgh, recently, to give an hour's recital of straight organ music at St. Giles' Cathedral, Edinburgh.

Holton's advantage lay in the fact that he has received a thorough grounding on the church organ, which he began learning at the age of ten. Leaving school at eighteen, he immediately took up the cinema organ, and held appointments at numerous London cinemas until May, 1937, when he joined the Mecca circuit, playing one of their electric organs.

RUDY STARITA told me a good story of how his brother Al, together with Pat la Selva and Ed Cronin, came to write the new American hit, "Keep Your Lights Always Burning, America!"

Rudy's two children, Gloria and Michael, aged 10 and 7 respectively, are staying with their Uncle Al. At a birthday party of Ed Cronin's little girl Audrey, they were telling of black-outs and bombing in London.

The word "black-out" puzzled the other kids, and the two refugees had to explain how all the lights are dimmed and the streets deserted when the sirens go.

"I hope we keep our lights always burning," said Audrey, "cause I'm afraid of the dark."

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Arthur Roberts, one-time 'Rhythm' artist, now in the R.A.F., is here seen with his grand drawing of Winston Churchill. It is to be sold in aid of the R.A.F. Benevolent Fund.

"What a title!" exclaimed Pat la Selva, who'd been listening—and within 24 hours the song was written and the music composed.

Every Tom, Dick and Harry who plays the harmonica is by now, I expect, listening to the "Tom, Dick and Harry" programmes that go over the Forces wavelength every Wednesday and Friday at 5.15 p.m.

But how many have guessed that "Dick's" harmonica playing is ghosted by **MAX GELDRAV**?

This, as you know, is nothing to what Max can really do, and I'm hoping that one day, while Max is killing time in the studio playing the "real" stuff, someone will hear him and give him the chance of doing himself justice.

It's fine when people remember the nice things about you. And it must be frequently happening to **BILLY MERRIN**, surely one of the kindest-hearted guys in the profession.

Dave Toff recalls an occasion, when he was Billy's manager, when they opened with a new variety show up North. On the first night, Billy was standing in the wings, watching two young tap-dancing girls go through their turn.

The accompaniment struck him as particularly bad, and he said so when they came off.

The girls smiled rather ruefully, telling him he mustn't blame the pit orchestra. "Our band-parts are in a terrible state, and honestly we can't afford to have new ones made."

But next night, when they went on, they were amazed at the performance put up by the boys in the pit. The turn went over in colossal style, the curtain fell to tumultuous applause, and the girls came off thrilled and astonished at the difference.

"Now!" they exclaimed to Billy, "how can you say they're not a good orchestra?"

Billy agreed. But it was Dave Toff who had to tell them that Billy had borrowed their parts from the conductor after the previous night's show, had taken them home, and, despite all the worries incidental to putting on a new show, had sat down and spent the entire night rewriting their parts to fit any and every kind of pit orchestra they were likely to encounter....

News from Alexandria shows former Darewski Music man, **ERIC PRATT**, well and happy with the R.E.s in the Middle East, and hoping soon to contact the local broadcasting authorities.

He asks me to wish all his pals a very happy Christmas, and says that a line from them would be immensely appreciated.

The King is still in London, but the Rumba King is now leading an R.E. battalion dance band in the North.

I'm referring, of course, to **JOSE NORMAN**, who claims to be the first to introduce the Rumba to this country, and now

leads the first Army Rumba Band.

For this newly formed outfit specialises in his own compositions and arrangements, and has taken the locals by storm—so much so that he is quite unable to cope with the offers that are pouring in.

I wonder if the Army Dance Band film people are interested.

Invalided out of the Army recently, **JACK TAYLOR** is now busy writing sketches for the Prince of Wales and Windmill shows.

Jack—whose one idol in life is Teddy Wilson—was at Dunkirk, and sustained injuries there which, a year afterwards, caused his discharge from the Army, only a few days after he had secured his commission.

On Wednesday last, at 11.15 a.m., all you fretlists who could manage it were probably listening to A. P. Sharpe's "Frets and Strings" programme, and heard the Emile Bibobi/Roy Plomley recording of "Indian Summer."

But none, I warrant, listened with more interest than **EMILE BIBOBI** himself!

For it was the first time this Belgian guitarist had ever heard it played. It was a test for Decca, but never released, and though it's been played before on the air, Emile's always missed hearing it.

The fact that he's managed to do so at last is due to the fact that, after fourteen months on construction work up North, he's just received his calling-up papers from the Belgian Embassy. His call-up has been postponed for some weeks, so there's a chance of his fixing up with a good job in Town and of your hearing some more of his radio recitals.

Angela Lord's flash from the American Eagle Club:

Ronnie North, pianist, now L/Cpl., R.A.P.C., from Leeds, has played with Ralph Fiddler... Blackpool... Harrogate... Isle of Man... West End since joining up... broadcast to U.S.A. from Club... a swell pianist and spends many hours at said Club, playing everything from classics to swing... is at present writing the music for the R.A.P.C. pantomime... in his own words, "I've never been so busy in my life before"....

Every day, the Jack Hylton show, "Lady Behave," at present starring Bobby Howes, comes across the footlights to the music of Mantovani and his Orchestra, with **MICKEY LEWIS** in the pit.

In between times, music, a little less advanced perhaps, a little less sure maybe, comes over to sax-teacher Mickey from pupil Peter Howes, the star's 17-year-old son.

And, judging by Mickey's high praise of his pupil's progress, I won't be at all surprised to find Peter playing in the pit of his father's show one of these days!

Peter is a confirmed MELODY MAKER reader, and is slowly but surely making his famous father jazz-conscious....

Classics of Jazz

by **BILL ELLIOTT**

No. 48—"Shim-Me-Sha-Wabble"/"Some Sweet Day,"
by Miff Mole and his Little Molers (Parlophone R2506)

PERSONNEL

(a) Red Nichols (trumpet); Miff Mole (trombone); Frank Teschemacher (clarinet); Joe Sullivan (piano); Eddie Condon (banjo); Gene Krupa (drums).

(b) Red Nichols (trumpet); Miff Mole (trombone); Jimmy Dorsey (alto and clarinet); Arthur Schutt (piano); Eddie Lang (guitar); Vic Berton (drums).

WITH the exception of the recently discovered "Windy City Stomp"—issued in America on H.R.S.—this is the only platter Miff Mole made with the Chicago boys. His previous recordings were confined to white New York groups—chiefly those led by Red Nichols.

To say that he fits into their style in the manner born is to do him scant justice.

Personally, I am a great admirer of Teschemacher, and his very presence on a record keeps me waiting for that great moment when his acid-toned clarinet rides out from the ensemble.

GRAND TESCH SOLOS

You won't be disappointed here, because Tesch takes two of his grandest solos, but it's Miff who steals the records from the individual angle. Playing in a broad, rollicking manner, he even manages to outdo Tesch in attack and ideas.

As for tone, well, it was never Tesch's strong point, whilst, on the other hand, Miff has always been noted for his tone, and his solo in the latter part of this side is terrific tromboning by any standard.

In spite of Tesch and Mole, the other players are far from overshadowed, and mention must be made of Sullivan's

rolling piano introduction and swell work in the rhythm section. Particularly does this apply to the last ensemble, and, if you lend an ear to what's going on underneath, you'll get what I mean.

Full marks also go to Nichols, whose leading of the ensembles is well-nigh perfect. For the benefit of the purists, the routine is something like this: Sullivan - ensemble - Sullivan - ensemble - Teschemacher - ensemble - Nichols. But this is not a record to analyse piece by piece; it's the terrific atmosphere that counts.

1926 SUPER DISC

"Some Sweet Day" was recorded in about 1926, but is just as good as, if not better than, the majority of records issued this year. So don't let other people with jitterbug tendencies lead you to believe otherwise.

With the exception of two spots by Lang and Schutt, this side is entirely Nichols and Mole. According to Delaunay, Jimmy Dorsey was in the studio; but he must have gone to sleep, I can't hear him at all.

The brass duo play together like little angels, taking solos, playing in unison, and forming that great jazz partnership about which so much has been written.

Passing thought: Vic Berton's opening on cymbal and clogbox is novel and pleasing.

P.S.—Dear Mike.—You couldn't have had your foot very securely against the door, for I am too substantial a skeleton to slip out easily. At any rate, now I'm out I propose to help you with a little haunting.

LETTERS TO THE EDITOR

"Leaders unite in urgent manifesto to Mr. Bevin on call-up policy."

A reply from a member of the Musicians' Union.

"Nero fiddled whilst Rome burned."

IN this tragic hour, whilst democracy is fighting for its very existence, it is extraordinary that certain people should think fit to attempt to dictate what the policy of this country should be. Thousands of men, women and children are being slowly tortured to death in this fight for liberty and freedom.

Should this manifesto be successful, the persons so concerned would be deferred from military service, wax fat on their engagements; in fact, earn blood money.

It would be of interest to know how many of the signatories to this manifesto would, if enlisted into "His Majesty's Forces" at the usual rates of pay, and if ordered to accept these so-called civilian engagements in a voluntary capacity, have dared sign this manifesto.

The cry to-day is: "All aid to Russia!" This, in effect, means more munitions, and yet more munitions. Women and young girls are recruited in order to make the essentials for the successful prosecution of the war, not fiddling for financial gain; in plain language, self.

The recruitment of these women and young girls into the Forces and the factories enables men already in the Forces, doing non-essential jobs, to become fighting men and to take their rightful place in the front line, not in the orchestra pit or stage.

It is noteworthy that, in this laboriously worded manifesto, it was carefully omitted to suggest that, in the interest of national morale, the profession as a whole, if deferred, would agree to accept the status of "His Majesty's" musicians on war pay.

We are all concerned in maintaining the traditions, and none desires less that Hitler deprive us of our national pleasures.

Certain members, very prominent in the profession, seemed to have grasped this potential, as their names are conspicuous by their absence from this manifesto.

It is a well-known fact that the B.B.C. have the largest and finest collection of gramophone records, which all will agree would maintain the morale of the people in this tragic emergency.

It is not to the credit of those in agreement with this manifesto that they continue to fiddle whilst human beings are being blown to pieces. It would be far better that, for the time being, we gladly sacrifice music and entertainment as we know it, so that we may conserve all our energies to defeat Hitlerism and all it stands for. Far better death than defeat; so to arms and victory, not fiddling whilst democracy slowly bleeds to death.

A. E. SIMPSON,

Chairman,
British Legion, Streatham Branch.

P.S.—A copy of this letter is being addressed to Mr. Bevin.

I have been in the desert over a year now, and jazz was to me like that famous epitaph, "Not dead, just sleeping," when, by a marvellous stroke of luck, I was able to get hold of three "M.M.s." and reading those absolutely set my toes jiggling once again.

One article by "Mike" that in particular caught my imagination was "Twelve discs for progressive study of jazz." With such a limited amount, I consider the best selection would be a cross-section of jazz as a whole.

I have assumed that the person who needs the progressive study knows dance music and a little about jazz, and first wants to know the difference between the two. For medium

tempo I should play Trumbauer's "Singin' the Blues"; fast tempo, Henry Allen's "Swing Out"; slow tempo, Duke's "Creole Love Call."

For an example of New Orleans style, I should play N.O.R.K.'s "Gold Leaf Strut"; and Chicago style, Trumbauer's "Riverboat Shuffle."

Then a general aspect of jazz would not be out of place. I should choose a varied selection of three small and three large outfits: Blue Four—"Cheese And Crackers"; Hot Five—"Tight Like This"; Nichols' "Pennies"—"Washboard Blues"; Redman's—"Chanting The Weeds"; Henderson's—"Just Blues"; Ellington's—"Echoes Of The Jungle."

The new student might be shocked by the crudeness of some of the older classics, so I would return him to tranquillity by Lang's perfect "Perfect."

(That's that off my chest; now perhaps I'll be able to sleep.) All the very best.

TAFFY ELDRIDGE.

R.A.F., Middle East.

* * *

I wish that Mr. Walter Nutter would try to correct the habit he shares with some other correspondents of answering a letter without having read it carefully.

I did not state that there were not other Chicago records which equalled the four Condon sides. I merely said that there were no Chicago records better than the aforementioned Condon discs. (Of course, Mr. Nutter perhaps does not know the meaning of the verb "to surpass.") "Home Cooking," several Tesch records, and perhaps a few others, such as McPartland's "World Is Waiting," are as great examples of Chicago jazz.

While Bix's Chicago records can hardly be forgotten. But, like "Mike," I think that there is no such thing as the "best" jazz record, or, for that matter, the "best" Chicago jazz record.

My reasons for not saying more about Charlie T. were simply that space is short these days, and that anyhow the value of Charlie T.'s jazz was not the subject of my letter. But I have heard and appreciate his work on all the sides mentioned by Nutter, and on more besides. I now return the compliment by suggesting that Mr. Nutter listen to Kaminsky in those off-mentioned Condon sides and in "Home Cooking."

Now I come to Mr. Nutter's greatest blunder, which shows appalling ignorance of the very substance of Chicago jazz, and which he calls a "noise"—the wonderful jazz counterpoint affected by brilliant mass improvisation. And I declare, without reservation, that the finest examples of jazz counterpoint available in Britain are the four Condon sides. I agree with Mr. Nutter that "Traffic Jam" is monstrous—but to compare it with "Friar's Point Shuffle" is sacrilege as far as jazz is concerned.

Finally, as regards wisecracks, Mr. Nutter first repeats one of my own cracks, and next copies a phrase of Quentin Reynolds. In my last letter I wrote that Louis contained the soul of jazz. This time I must remind Mr. Nutter that originality is the soul of humour.

JAMES R. HENDRY.

Aberdeen.

P.S.—I kept my opinion of Anne Shelton as a postscript so as not to mix it up with my opinions of Chicago jazz. Unfortunately, that was lost on Mr. Nutter. Is he one of those superior beings who refuse to listen to British jazz?

* * *

The Editor does not necessarily agree with the opinions of contributors. Please keep letters short.

"MIKE" SAYS HIS PIECE AS A DEMOCRATIC LISTENER

TO save everybody a lot of trouble: The Editor does not necessarily agree with his contributors, and what his contributors write by no means expresses the policy and/or opinions of the MELODY MAKER.

Having said that much, I am now going to say a lot more—in my own right as a listener and as a citizen of a democracy which allows every citizen to express his opinion, right or wrong.

Briefly, I want to see the formation of a Hays Office to supervise our popular music. Perhaps that is a little too drastic. Instead, since we are a democracy, let us publicly draw attention to

a fact which affects us all: there is an appalling tendency in the popular music business to encourage bad taste.

Like almost everybody else, including the Chamberlain Government, the popular music trade got this war wrong from the start. Busy little men sat down busily to write a hundred thousand new "Tipperarys," hoping to make their fortunes in the first few months.

The war didn't turn out that way, nor did the popular songs. The Army went to war to the same tune as the enemy: "Roll Out The Barrel." When the Army eventually marched at all, it was in laps of seventy miles or

so across Belgium, and there was no time for singing—even if your voice could be heard over the din of Heinkel 87 dive-bombers.

What has prompted me to turn to this subject is a song called "Who Is That Man (With The Big Cigar)?" I have kept my peace so far, but this song strikes me as being a new low in bad taste.

I have suffered in silence such masterpieces as "Thanks, Mr. Roosevelt" and "The King Is Still In London" and "The Day I Met His Majesty The King."

I appreciate the spirit in which such songs are written; just as one appreciates the so-well-meaning idiots who scrawl "V" on walls and the backs of other people's cars. Some time ago David Low drew one of his most brilliant cartoons. It showed the people of the Continent of Europe to whom the "V" campaign means freedom and liberation from Nazi tyranny. In the other corner there were the local "V" campaigners; "V" for them stands for Vulgarity, for badges, and scribbles on walls.

One of the most intelligent things the B.B.C. has done in this war has been to ignore the demands of the home "V" campaigners. Why didn't the B.B.C. use the first bars of Beethoven's "Fifth Symphony" as a signature tune? Why wasn't the "V" rhythm used as an interval signal? And so on.

"V" CAMPAIGN

For a very good reason: The "V" campaign was conceived only as a subtle Continental campaign. And yet there are people in this country who think that one has only to tap out the "V" in Morse for the war to be won.

The exploitation of the "V" idea in Britain was harmless enough to begin with, but it quickly became a bore, and the worst offenders are still to be found in "safe" areas, where there are "V for Victory" dances (officers only), and all the rest of the nonsense that this kind of mentality can conceive.

The B.B.C. stood up in the "V" matter; it should stand up also against the bandleaders and publishers who use the public air to broadcast music which is in bad taste.

How anybody could have allowed such a flagrant example of vulgarity and *lèse-majesté* as "The Day I Met His Majesty The

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King" to get by is beyond my comprehension.

Yes, I know we live in a democracy, and one of the grandest things about living in a democracy is that we can turn round and say "Democracy, my foot!" without being put into a concentration camp.

But there's one other thing about a democracy like ours: there is no such thing as a written British Constitution, and, similarly, there are certain undefined things which are simply "not done."

To call Winston Churchill a "superman" in a popular song, and indulge in such cheap hero-worship as the lyric of "Who Is That Man?" is not only in the poorest of taste. It is an attempt to make Mr. Churchill a quasi-mystic figure, in the same way as the Germans have made Hitler a mystic figure.

NO "SUPERMAN"

The essence of our democratic mode of life is that Mr. Churchill is Prime Minister because you and I want him to be. He is not a "superman"; and Winston Spencer Churchill, not thinking himself to be a Teutonic god, is the first person to realise that.

A song such as "Who Is That Man?" is not worthy of the traditions of British song-writing, nor of Charing Cross Road.

If our song-writers no longer have enough instinctive taste to discriminate between the things that are and are not done, then the B.B.C. should take the matter into its own hands and suggest gently that there are certain tunes which are better not broadcast.

I do not advocate any kind of musical dictatorship; but I do think it is about time a standard of taste in popular songs was created, in the same way as comedians' gags and politicians' talks are made to conform to a standard of good taste.

Stuff like this latest ode to Mr. Churchill is something we can leave to the Nazis, or to the fireside strategists of music, who will be glad—at a nice distance—when That Man is dead and gone.

British song-writers can do better than this.

COMMERCIAL RECORDS

ANNOUNCEMENT by Columbia Pictures that the Casa Loma Orchestra is featured in their new musical "Time Out For Rhythm" reminds me there are quite a few new records by the band which I haven't yet been able to cram into this column.

Among them are "Marge" and "Bye-Bye Blues" (Brunswick 03208).

In the old days the listing of such titles by this band would have caused an immediate stir in fan circles. But for many years now the band has been "commercial," and the appeal of these sides, like all its others, is on strictly popular lines.

I say that in no sarcastic or derogatory sense. In fact, I mean very much the opposite. The modern American band has reached a standard of efficiency which is often breath-taking, but to realise just how suavely polished and smooth it can be one needs to hear such records as the Casa Loma's slow "Moon Over Burma" (from the film) and "When You Awake" (Brunswick 03217), though I admit I preferred their more invigorating "Under a Blanket of Blue" and "Coral Sea" (03221).

Generally speaking, it's the full-sized dance band that the public falls for when it's a question of records of current hits, but anyone looking for individuality and originality is far more likely to find it in the smaller outfits where quality has to make up for lack of quantity.

HOME PRODUCTS

Among the best of the home-produced small dance outfits is undoubtedly Jack Simpson's Sextette, who can be heard, with Teddy Foster's wife, Betty Kent, singing, in "Ida, Sweet as Apple Cider" and "Oh, Lady Be Good" on Rex 10,003, and, on 10,045, in "Honeysuckle Rose" and "Stay Out of the South."

This violin-marimba-acordion-guitar, etc., combination has a style and efficiency which put many big bands to shame. Even those who, like myself, have no great love of the accordion in jazz, will find no cause to complain of Geo. Scott-Wood's work with this outfit, which is completed by Reg. Leopold (violin), Ivor Mairants (guitar), Jack Collier (bass) and Simpson himself playing marimba.

Then there's Eric Winstone and his Swing Quartet, whose latest coupling is "Down Forget-Me-Not Lane" and "Whispering Grass" (Columbia F.B.2687).

Here again accordion enthusiasts will find the instrument featured by one of the most musically performers in the business—Winstone himself—even though the main kick in the side comes from Roy Marsh's vibraphone.

Though now a member of the Forces Joe Daniels manages to do a Hot Shots' session now and again, and appears in the 1st October Parlophone Supplement with "Drum Boogie" and "Saint Charles Avenue Strut," two numbers in which he collaborated with Spencer Williams (F.1862).

As usual Joe's drumming is more conspicuous for technique and volume than taste and style, but those who like swing will find some piano, guitar and

by "CORN"Y

trumpet playing that is very much more invigorating than most of the stuff one gets from many home-grown full-sized commercial dance bands.

Felix Mendelssohn is another who has joined up, but that has not prevented his Hawaiian Serenaders from recording "Song of the Islands" and "Aloha Oe" (Columbia F.B.269).

GRASS SKIRT SWING

Although the musicianship is good the records are rather dull, and I was much more intrigued by Roland Peachey and his Royal Hawaiians' "Cherokee" and "Indian Love Call" (Decca F.7971).

Peachey is using the unusual combination of himself on solo Hawaiian guitar with bass, drums and organ.

For this grass skirt music it sounds unexpectedly good, though it must always be remembered that it's not the instrumentation that counts, it's the way it is used.

Those who like Hawaiian music should note also Johnny Kaonohi Pineapple and his Native Islanders in "Fair Hawaii" and especially "Kakohi" (Regal-Zonophone MR3529). At least the vocal trio in the bright "Kakohi" sound like men.

DRUM DOPE

THE latest New Noises winner is Ray Crookes, of Grenoside, who will certainly startle the conservative minded.

He says: "Get an empty rubber hot water bottle. Place it across your knees as you sit at the drums, with the stopper to your right. Beat with the flat of the S.D. sticks, the right on the thick rubber part below the metal band round the neck. Beat with the left stick on the metal body of the bottle. An occasional 'rim shot' can be obtained by striking on the edge. It is essential to have the bottle full of air."

I've tried this one, and certainly it is a "new noise" as far as drumming is concerned, although the noise it produces is exactly what you would expect it to be.

But it's a great asset as a show stunt, especially if the drummer comes down to the front of the platform and somebody holds a microphone for him while he fills in a "stop chorus"—corny but good show stuff.

No. 17. Wimbledon met on October 31 to hear Alan Gascoigne discuss Bob Crosby; that was followed by an informal discussion.

No. 150. Ilford and East Ham met on October 28 to hear "One Man's Meat," by Bob Field; a Rhythm Bee, supervised by Cecil Ragan; a record auction and J.S. Next on November 11, when Doug Mead, Harry Moulton and Jack Surridge introduce "Out of the Bag."

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At the first meeting of the Oxford University Rhythm Club, Sinclair Traill is on the extreme left (front row), and Derek Dowdall, president, is standing (with scarf round his neck) between Mr. and Mrs. Bill Elliott.

FIRST UNIVERSITY RHYTHM CLUB INAUGURATED

THE English Universities have always shown a great interest in jazz, and it is with great pleasure that we publish details of the first University Rhythm Club.

Oxford has the distinction, and the opening meeting was held in the Taylorian on Wednesday, October 29, to an enthusiastic audience of 250 undergraduates. Bill Elliott and Sinclair Traill travelled from London and Leamington, respectively, to give the opening recitals, and a great reception was accorded them.

Present plans are for a weekly meeting, and the club officials are: Derek Dowdall (University College), president; John Young (Merton College), Brian Parker (B. and C. College), joint secretaries; Maurice Hodgson (Merton College), treasurer.

Accounts of future meetings will be published in the "M.M." Rhythm Club news weekly.

Jerry Dawson's NORTHERN NEWS NOTES

HAD an interesting chat a few days ago with pianist Reg Warburton—at present working for Joe Orlando at the Midland (L.M.S.) Hotel in Manchester.

Reg, who was invalided out of the Army several months ago, sails in the near future for, of all places, Singapore, having signed a three years' contract with the Malay States Symphony Orchestra, under the direction of an old friend, Thomas Matthews—this being Tommy Matthews, late of the Hallé and London Symphony Orchestras, and perhaps better known still for his "Swift Serenade" broadcasts.

This will be a big wrench for Reg, who in recent years has built up a fine reputation in this country, being one of the few in the profession capable of taking on almost any class of work, including dance, straight and accompanying.

He was associated for many years with Richard Valery, and more recently with Johnny Rosen. For six months he had a very happy time touring the country as accompanist for Bebe Daniels and Ben Lyon, and handled some difficult piano stuff whilst playing in the pit for Ben Frankel in a Jessie Matthews and Sonny Hale show.

With his going I, too, will lose one of my best pals, having known Reg since my very early days in the business—and his, too—when we were both members of the band at Rafferty's School of Dancing in Bury, Lancs, which, incidentally, is his home town. Reg played accordion in the band, whilst I had a kit of drums, the rest of the instrumentation being two altos and piano...

Reg Warburton will take with him the good wishes of all his many friends in the business.

From an R.A.F. station in the North comes news of a very interesting band recently formed by Warrant Officer-Bandmaster W. G. Newman, the line-up of which contains the names of some very well-known members of the profession, particularly in the North Country.

Mr. Newman's chief job, of course, was the formation of a military band, but in choosing his men he kept his eye on the possibilities of using a section of the band for concerts and dances, and that he has done his job with conspicuous success is fully evidenced by the composition of the "offspring," which has the following personnel:

Jack Goddard, Gordon Lewin, Bill Griffiths and Cyril Jager (saxes); Alf Sharkey, Sol Peters and Arthur Chapple (trumpets); Jack Thirwall and Syd Flood (trombones); Harold Beesley (piano); Norman Hester (bass); and Al Craig (drums).

Without having heard the band, I know enough of these boys to say that this surely must be one of the best Service bands available, and would suggest that the B.B.C. Northern dance band chief Richard North hear this band with a view to broadcasting.

TRUMPET TIPS

READER WADSWORTH raises an interesting trumpet problem: "Should trumpet players smoke?" There is no reason why they should; but if he had framed the question "May trumpet players smoke?" the answer is an unqualified "Yes."

It may be argued that smoking affects the wind, and that good wind power is necessary for trumpet playing.

But the fact is that other things affect the wind much more—i.e. general ill-health, excessive stoutness, lack of exercise, and so on. Smoking in moderation (say 20 cigarettes a day—if you can get them!) will not, in my opinion, make any difference.

No doubt the anti-smoking devotees will argue themselves black in the face over this. But the fact remains that practically every prominent musician I know, both British and American, is a heavy smoker.

You ought to see the atmosphere in any recording studio! So thick that you can barely see the "No Smoking" notices on the walls!

FRANK CORDELL OUT OF R.A.F.

MEMBERS of the No. 1 Rhythm Club received a pleasant surprise the other Sunday when an old friend whom they all remembered as an ordinary club member way back in 1935 came in unexpectedly and electrified everybody by some of the best piano-playing heard at the club.

The musician was Frank Cordell—late R.A.F., and now back in civvies. Previous to the war Frank was becoming pretty well known as a newcomer to the field of swing pianists, and later as leader of a regular 10-piece combination (picture herewith).

He joined the R.A.F. and took in the complete combination, subsequently splitting it into two five-pieces. When the band became established in the Service, Frank added suitable extra players, and ultimately had 11 permanent men entirely on musical work.

The band toured the Eastern Counties, doing scores of troop concerts, stage shows, dances, etc. It played entirely from Frank's own special arrangements, and was modernistically notable also for the fact that it boasted a vocal quartette à la Merry Macs in style.

Frank Cordell has now returned to the profession. His release from the R.A.F. has been possible because of the tremendous importance which Messrs. Warner Bros. attach to his work in film-music recording.

Since his return to civil life he has plunged into a veritable orgy of this film recording work. Despite being so terrifically active, he has high hopes of bringing his R.A.F. orchestra up for some London dates, if the necessary permission can be obtained.

The personnel of this outfit is as follows: N. Lambden S. Cordell, M. Macdonald (trumpets); G. Bradshaw (trombone); R. Layzell, J. Staples, W. Crawford (saxes, etc.); J. Staff (drums); D. Young (bass); J. Burn (guitar); and Frank Cordell (piano-leader).

No. 151. Dewsbury had a fine meeting last Sunday, when Donald Wrigley presented "As the Trombone Said to the Alto," and two Wakefield members gave a Reginald Foresythe recital. J.S. concluded. Next week will see recitals on Artie Shaw, "Black v. White" Jazz, a J.S., and Cliff Fewsters' Swingtette.

No. 161. Sidcup's next two meetings are on Monday, November 10 and 17, at the Station Hotel, when "Jelly Roll" Morton and Benny Carter will be discussed by W. Westcott and Pte. Gellanders respectively.

No. 175. Streatham will meet at the "White Lion" on November 11 to hear Jimmy Godbolt on Muggsy Spanier and a recital by Roy Hardy.

BILLY MASON LOOKS IN AT THE DANCE BOYS

Gossip from Glasgow

THE Playhouse had a call the other night from the one and only BILLY MASON, who has been doing war work for some time. Billy still has fond memories of his Empire Band, which would certainly take its place among the best of the "visitors," if by some miracle all the boys could get together again. Billy's playing these days is confined to broadcasts, and he has appeared recently in the "Piano-for-tea" programmes.

Since the Cameo Ballroom embarked on its new policy about a couple of months ago business has been growing steadily, and this fact is accounted for in a large measure by the success of the New Rhythm Sextet, under the direction of JIMMY GRIER. The personnel of the band has remained undisturbed since they took over; a blessing nowadays.

GLASGOW JAMBOREE

A Tauber show at the Alhambra and the promise of other similar bookings has made it necessary for LOUIS FREEMAN to resume his musical directorship of the theatre, so he has had to draw on the all too few names on his books to supply personnel, well-known figures now in the "pit" being George Kerr (trombone) and Bryce Mackay (clarinet and sax).

At the time of writing OSCAR RABIN and JIMMY McBEAN, of the Glasgow M.U., are putting their heads together over a matter of business which is going to be of first-class interest to all and sundry in these parts, i.e. the promotion of a jamboree for the laudable object of augmenting the Benevolent Fund of the M.U. Details will be printed, as they are available. Venue will be the Playhouse, of course.

GEORGE NOBLE, well-known Glasgow saxist, was not long with the R.A.F. till his "possibilities" were discovered, so George came home on leave to take back with him all his saxophones and violin. He is now stationed somewhere in the Midlands, and looks after the unit music to good effect. Playing with him not so long ago was Johnnie Devine, who used to be on trumpet with Alec Freer at the Plaza.

A trumpet defection at the Berkeley caused leader ALF JOHNSTONE some trouble, but at the moment Duggie Anderson is filling in. Duggie has been for a long time a fixture with George McCallum at the F. and F. Palais.

Quite a few ballrooms are finding plenty of use for the "House Full" notice just now. Crowds of 2,000 are common at the Playhouse at the week-ends, and the other city halls, the Locarno, Berkeley, Albert, etc., are getting their due share. The "Old Time" public, too, is rolling up, as Louis Freeman's promotion at the West Regent Halls had closed doors the other evening.

Blue Rockets On The Air Again

AS a result of their seven weeks' intensive variety work under the Jack Hylton banner, the famous R.A.O.C. Blue Rockets have raised no less than £2,000 for the Tank Fund.

During this period the boys have also been very busy entertaining at a number of big war factory canteens, and the total contribution made by these boys to the war effort in sheer hard work must be enormous.

Now there is talk of some further variety appearances, although unfortunately nothing is actually settled yet. It may also be possible—the band's admirers will be pleased to learn—for some recordings to be made.

In the meantime, the Blue Rockets have another broadcast, on November 19, when they will be airing at 11.30 a.m. in the Forces programme.

Blackpool. F. W. Lee, of 34, Argyle Road, Poulton-le-Fylde, Blackpool, wants a few more names before he gets the club going; so contact him at the above address.

Sutton. Ken Mason, of 60, Greenel Road, Sutton, Surrey, is hoping to start a club there; so write to him and help him out.

BENNY CARTER ABANDONS BIG BAND FOR GOOD . New York 'News

AFTER three years of bad breaks, Benny Carter has finally reached the inevitable decision to break up his big band. The Carter group, which had varied considerably in personnel owing to the difficulty of holding good musicians together when so little work was available, had concluded a tour of the South with Mazine Sullivan when Benny at last resolved to give it up as a bad job.

Benny to give up bandleading entirely.

One of the oddest publicity stunts of recent months took place when the Boogie-Woogie Club of the University of Minnesota organised a charity show for Bundles for Britain, featuring Joe Sullivan, Bob Zurke and other pianists. One Mr. Sid Smith contributed an original piece for the show entitled "Boogie For Britain," which title was also given to the show itself.

Ray Noble opens this week at the Cocoanut Grove, in Los Angeles, following Freddy Martin (mid-October). Vaughn Monroe, the most publicised band of the year, just opened at the New York Commodore Hotel. He has Irving Goodman, Benny's brother, in his trumpet section.

LION SMITH

Willie the Lion Smith, who is not heard of much these days, was back in the recording studios recently for a six-sided date with Sidney Bechet at Victor, which also featured Charlie Shavers, Everett Barksdale on guitar, Wellman Braud and Manzie Johnson. Titles made were "You're The Limit" (the Lion's own number), "Strange Fruit," "I'm Coming, Virginia," "Limehouse Blues," "Texas Moaner," and "Georgia Cabin."

Hal McIntyre, lead sax man with Glenn Miller's Band ever since it rose to fame, and deputy leader of the band, is branching out with a bunch of his own which will have Miller's moral and probably financial support.

HOLLYWOOD CHANCE

He is now leading a seven-piece combination comprising himself on trumpet and alto, Eddie Barefield (who had his own bunch until recently) on clarinet, Sonny White on piano, Willie Lewis (not the same one) on guitar, Shep Shepherd on drums, and Charlie Drayton on bass, plus a tenor player whom Benny plans to replace with a trumpet so that he himself can concentrate on alto.

The immediate outcome of Benny's drastic decision was a good booking at the swanky Ritz-Carlton in Boston, and at the moment negotiations are under way for an equally important job in territory Benny has never previously visited—at the Trocadero in Hollywood.

Artie Shaw has been after Benny for some time in an effort to get Benny as arranger and instrumentalist with his new 30-piece band, but, like Charlie Barnet, it looks as if Artie will be unsuccessful in persuading

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