



EVERY FRIDAY Vol. XVII No. 434



## GOOD NEWS FOR ACCORDION-PLAYERS!

SINCE publication of the list of heats for the National Piano-Accordion Championship, 1941, last week, further heats have been arranged at the Rialto Ballroom, Liverpool. One has already taken place. The next will be held in the evening of Tuesday, November 25. On Tuesday, December 2, an elimination heat will be held to pick the best from this and the November 25 heats, who will have the right to appear in the Finals. The complete list of fixtures in the Championship is thus now as follows:—

**LONDON DISTRICT**  
Central: Royal Opera House, Covent Garden, W.C.2, 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 Dance Hall, Streatham Hill, S.W.2, at 8 p.m. on Thursday, December 4.

## 92-Year-Old Anti-Jazz Knight Leads Loss's Band

IN to-night's "Home Town" broadcast (Friday, 7.30 p.m., Forces), Sir Henry Coward, rabid anti-jazz fiend, will lead Joe Loss's Orchestra. For years Sir Henry has been in the forefront of those who condemn jazz out of hand as everything retrograde and unmusical. In 1931 he said: "The days of jazz are numbered. It will not be long before it has a very decent funeral." In 1933 he raved: "Jazz is a kind of St. Vitus' Dance." He described crooning as "a whining horror."

**AGE AND TOLERANCE**  
In 1936 he likened rhythmic music to "the boisterous banging of kitchen utensils." Age, however, sometimes brings tolerance and an admission that one is never too old to learn. For now, in his ninety-second year, he has unbent sufficiently to say:—  
"Dance musicians are far superior to the type of music they play."  
And to-night, when he conducts one of our most modern bands, the transformation from prejudiced, unenlightened raving to sane appreciation of the qualities of a modern dance orchestra will surely be complete.  
No, Sir Henry will not be leading the boys in Jazz Me Blues or anything like that. He has not yet unbent quite so far. He will conduct the Overture to "Poet And Peasant," and his fee for this will be given to a war charity.

**PROVINCES**  
Birmingham: Grand Casino, Corporation Street, at 7.30 p.m. on Tuesday, December 2.  
Brighton: Sherry's, West Street, on Friday, November 29.  
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.  
Liverpool: Rialto Ballroom, Berkeley Street, at 7.30 p.m. on Tuesday, November 25, with eliminating heat at 7.30 p.m. on Tuesday, December 2.  
Manchester: Ritz, Whitworth Street West, at 8 p.m. on Thursday, November 27.

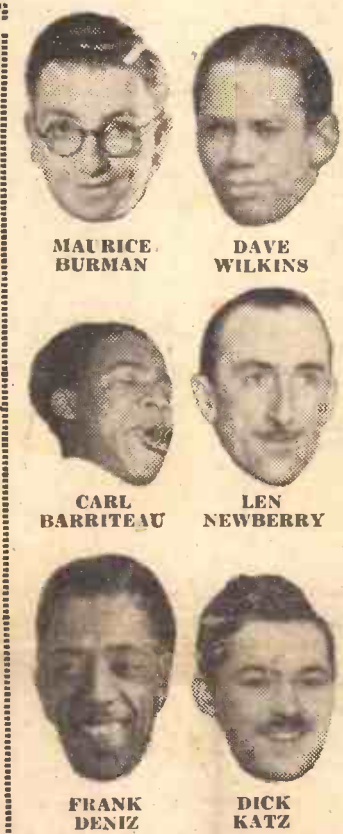
**FINALS**  
Royal Opera House, Covent Garden, London, W.C.2, on Friday, December 12. Semi-finals at 3 p.m.; Final at 7.30 p.m.  
Further to our statement that we were in touch with the B.B.C. with a view to arranging a broadcast for the first three in Final, we now have pleasure in announcing that the B.B.C. will broadcast a portion of the actual Final from the Royal Opera House from 8.10 to 8.30 p.m.

Rules and entry forms are available from all halls at which heats are to be held, also from the Contests Manager, "Melody Maker," 93, Long Acre, W.C.2. Postal applications must be accompanied by a stamped and addressed envelope.  
With heats filling up rapidly, all desirous of taking part in the Championship are strongly advised to send in their entry forms without delay.

**OPEN TO ALL**  
The championship is open to all amateur and semipro. accordionists, including, of course, members of the fighting Forces and all other National Services, from all parts of Great Britain. Winners of provincial heats will receive, by way of heat prize, a free railway ticket to London, and return, to enable them to attend the finals on December 12. Other prizes include £3 and £2 cash respectively to all London heat winners and runners-up with an additional £10 cash and a challenge trophy for the championship winner.

**Preager To Air**  
THE many fans of Lou Preager, who is now convalescing after the injury to his arm sustained in an Army car crash, will be very glad to learn that they will shortly be hearing him on the air again.  
For the week commencing December 1 he is to lead his band in several broadcasts as the B.B.C. "Band of the Week."  
Incidentally, Lou's brother Alf has been invalided out of the R.A.F., and is now with the Irwin Dash firm.

# ALL SET FOR OUR HISTORIC JAM SESSION ON SUNDAY



ABOVE ARE 16 OF THE 24 ACES SELECTED FOR THE M.M. JAM SESSION

## LA CONGA CLOSED

MUSICIANS lost another spot to sit in with the band and let off steam when last Friday (7th) the police preemptorily closed La Conga niterie in Denman Street, Piccadilly Circus.  
Said Ike Hatch, the entertainment manager and compère, and Marino Barreto, the musical director, to the "M.M." :—

"The place has always been immaculately conducted under the perfectly legal 'bottle party' procedure, and every care has always been taken to keep scrupulously within the law."  
"La Conga was not raided. The police just came along with an order that it must immediately close for twelve months."

"They said the reason was that there had been drunkenness on the premises. We flatly deny this, and think it most unfair that by the methods adopted by the police the management will have no opportunity to refute the charge in open court."  
Marino Barreto says he has so many other irons in the fire, including the launching of three new songs he has written with Spencer Williams, that it is unlikely he will become associated with any other dance resort, at any rate for the time being.  
"Ike" Hatch says he may go over to some other niterie.

THE stage is set for the Great "Melody Maker" Gramophone Co. public recorded Jam Session this Sunday afternoon (16th), and all indications suggest that our ambitious hopes of producing some of the finest spontaneous jazz yet heard in this country are likely to be realised.  
After hours of deliberation, the Committee chose twenty-five of this country's finest jam musicians for the session, and before giving the names of the lucky ones, it should be made clear that many other musicians were invited but—through other duties—were unable to accept the engagement.

## THE SELECTIONS

Surprise may possibly be occasioned by the exclusion of some of the most famous jazz names in this country, and the fact that they have not been selected is no reflection, of course, on their proved ability.  
The Committee felt, however, that the public is well acquainted with the playing of these men and that, in a jam session of this nature, pride of place should be given to up-and-coming youngsters with whose prowess they have not previously had the opportunity of getting acquainted.  
Anyway, guided solely by the interests of jazz, the Committee have chosen the following musicians who, they consider, will produce the right kind of music for this exciting occasion.

## PIANISTS.

LEONARD FELIX.—A dark horse from London clubland. Made a big reputation playing at the Knights-

bridge Studio Club. Now in the R.A.F.

BILLY MUNN.—A young veteran, who was for years the mainstay of Sydney Lipton's Band at Grosvenor House, and will be remembered by all swing fans for his work on the famous Spike Hughes' Decca recordings. Now engaged on work of national importance.

DICK KATZ.—Another dark horse. A wireless technician by trade, he came to mend the radiogram at No. 1 Rhythm Club and asked if he could sit in on piano for the ensuing Jam Session... he has been sitting in ever since. When in Holland, he played with Willie Lewis's Band and other big Dutch outfits.

ART THOMPSON.—Canadian boy who made his name over here with Johnny Claes, and is now featured pianist with Harry Roy and his Band.

## DRUMS.

MAURICE BURMAN. His rhythmic drumming has been a feature of the West End for many years. First came into prominence with Roy Fox, spell with Ambrose at May Fair, and is now with Gerald.

GEORGE FIERSTONE.—First came to the attention of rhythm fans as a member of the famous Heralds of Swing, and is now a big attraction with Harry Roy's Band.

BOBBY MIDGLEY.—The youngest member of the Jam Session, aged 18. Discovered in London's clubland, and still goes there every night to work off steam after his regular job with the London Palladium pit orchestra.

## GUITAR.

JOE AND FRANK DENIZ.—These two famous coloured brothers sprang into prominence with the late Ken Johnson's Band, and Joe is still recovering from a broken leg sustained when the Café de Paris was bombed. Frank's guitar playing has long been a feature of Edmundo Ros's famous Cuban aggregation, currently at the Martinez Restaurant, W.1.

(Please turn to page 2)

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# OLD LAW INVOKED TO STOP FORCES' CHARITY

A TREMENDOUS SENSATION WAS CAUSED IN NOTTINGHAM THE OTHER WEEK-END WHEN IT BECAME KNOWN THAT THE ORGANISERS OF ONE OF THE MOST AMBITIOUS SUNDAY CONCERTS EVER PLANNED IN THE CITY HAD CANCELLED THE SHOW ONLY SOME FORTY-EIGHT HOURS BEFORE IT WAS DUE TO TAKE PLACE.

Promoted on behalf of the 2nd Anti-Aircraft Corps Welfare Funds, the arrangements for the concert were in the hands of a very influential committee of local Society ladies, including Lady Belper and Lady Ball, and the organising secretary, Mr. Cecil de Lee, manager of the Theatre Royal, had got together a great programme, including such highlights as Cicely Courtneidge, Jack and Claude Hulbert, Tommy Trinder, Olive Groves, the famous R.A.O.C. Blue Rockets Dance Band, and the 2nd A.A. Corps Light Orchestra.

With the house practically sold out, the success of the show was guaranteed, and it was confidently anticipated that the Welfare Funds would benefit to the figure of some £500.

## LORD'S DAY SOCIETY

The promoters' notice announcing the cancellation of the concert carried the phrase that "owing to the intervention of the Lord's Day Observance Society, the performance cannot take place," and, from a letter received by Mr. de Lee from the Town Clerk (Mr. J. E. Richards), it would appear that the Society have invoked the old Sunday Entertainments Act, which defines a Sunday concert as a "musical entertainment or the performance of music with or without singing or recitation."

The Town Clerk requested Mr. de Lee to forward a copy of the programme to the Chief Constable, whose reply was to the effect that "anything in the nature of a variety entertainment could not be permitted at this Sunday concert" . . . and that "the artists appearing in patten would appear to constitute a breach of the law."

Faced with the necessity of withdrawing some eight artists from the show, Mr. de Lee came to the conclusion that "it would be like obtaining money under false pretences to carry on with

the concert," and he accordingly advised the committee to cancel it.

As may be imagined, the cancellation has caused much consternation, not to mention indignation, in local circles, and many demands have been put forward by influential citizens for clarification of the position regarding Sunday concerts, and, if necessary, for the amendment of existing legislation governing them.

## "BIGOTRY"

Mr. Arthur Hayday, M.P. for the Western Division of Nottingham, after expressing consternation that any objection to the concert was not put forward during the early stages of organisation, to allow the promoters time to make the necessary adjustments to the programme, went on to say that he intends to call the Home Secretary's attention to the action of the Lord's Day Observance Society, because he believes it is "carrying bigotry and prejudice too far."

## RABIN LOSES TWO

MORE of those unavoidable changes due to the continued call-up of musicians have recently affected Oscar Rabin's Band, and on November 8 Bill Whinnie, the band's energetic bassist, and "Bix" Bensted, the stylish young trumpet player, left to join the R.A.F.

Bill Hemmings, who will be remembered from Sidney Lipton and Nat Gonella, takes over the Rabin bass department.

LEE STREET, the popular bassist, dancer and compère, now producer-compère with the R.A.O.C. Blue Rockets, received a spate of congratulations from all his friends, military and professional, recently, when his wife Jose presented him with a fine baby daughter—for whom the names Susan Lee have already been decided upon.

## Leaders And The Call-Ups

Last week, in our correspondence columns, Mr. A. E. Simpson, Chairman of the Streatham British Legion, and a member of the Musicians' Union, attacked bandleaders for sending a manifesto to Mr. Bevin regarding entertainment in war time.

His letter has produced a number of outspoken replies, one of which is printed below.

Other letters which arrived too late for use in this issue will be published next week.

I WAS rather surprised to find upon reading the letters in "M.M." Friday last, one that was nothing more or less than a complete condemnation of the activities of the musical profession at the present time, bearing as a title the quite inappropriate quotation regarding Nero, and coming from a member of the Musicians' Union.

It seems the writer is able to discern in the manifesto to Mr. Bevin, regarding the calling-up of musicians, an entirely unpatriotic and extremely selfish movement. Unpatriotic because, in his opinion, we should not give our thoughts to music or equally light-headed occupations during such a vital period in the world's history.

We should think only of winning the struggle upon which we are now engaged, and a few thousand more musicians in the Services would inevitably bring the war to a speedy and victorious conclusion. Victorious we do not doubt, but is not Mr. Simpson rather over-estimating the powers of 2,500 men in all?

## RECORDS AND MORALE

I note that Mr. Simpson would be interested to know whether those whose names appear on the manifesto would be equally enthusiastic regarding their profession if they were obliged to continue their activities voluntarily, receiving only the usual Forces pay.

One can hardly regard this as a particularly fair attitude to take, because if such conditions existed, they would have to be extended to every other profession and occupation so that, if an author, say, wrote a novel while serving in the Forces, the Government, according to Mr. Simpson, would take all his royalties.

Surely Mr. Simpson must realise that the calling-up of musicians of military age would inevitably force many thousands of others to join the ranks of the unemployed? Before the obvious reply to that is forthcoming, I would like to point out that, sound though the theory may be that they should all go into factories, such theories seldom work out satisfactorily in practice.

To maintain the public morale is surely a necessary factor in any war, and I most certainly doubt whether even the B.B.C.'s unequalled supply of records, playing day after day, week after week, would compensate for the effect on the morale of the nation that the lack of live entertainment would produce.

Records were used in the early days of the war, and didn't the public grumble!

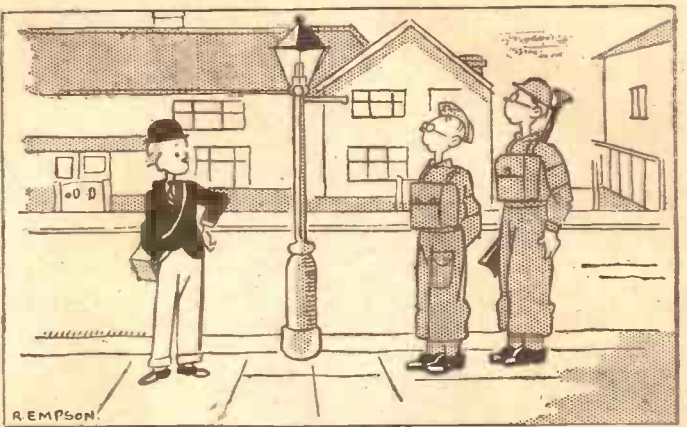
Naturally I agree with the "All aid to Russia" policy, and yet, speaking of Russia, it might do well for Mr. Simpson to realise that in that great country entertainment has always been part of the national life. They understand the value of it, and so to-day, right in the midst of a life-and-death struggle, theatrically speaking, their "bright lights" are burning as brightly as ever—straight plays, ballets, operas, musical comedies, and last, but by no means least, their ordinary orchestras. Wasted manpower? In a land where men, women and children are being murdered daily?

Surely we cannot accuse Russia of not exerting herself to the full in her magnificent effort to stem the tide of aggression and preserve her liberty?

PHILIP J. LEIGHTON.

Edgbaston, Birmingham.

THE spate of Variety work undertaken by well-known popular melody pianist Charlie Kunz has kept him off the air a good deal of recent months, but he returns to active broadcasting on November 16, when he will star with Bennett and Williams in the "Happidrome" programme.



BILLY PLONKIT: "And remember, fellers, when you go on sentry duty, any bloke who comes along with a pile of waste paper for salvage is automatically a FRIEND!"

Yes, we know! Once again we draw your attention to the vitally important matter of collecting waste paper, and we warn you that we shall continue to talk about the subject until Lord Beaverbrook informs the Press that his goal of 100,000 tons has been reached.

And even then we don't want you to slacken off in your efforts, because waste paper is the sinews of war. It makes shell and cartridge-cases; its collection is a vital part of the war effort.

RHYTHM CLUB SECRETARIES—WILL YOU PLEASE HELP? Issue an appeal to members at every meeting, and if any reader has any difficulty whatsoever in getting the paper collected, please write to us. We'll be glad to fix it for you!

Now go to it!

## M.M. JAM SESSION (Continued from Page One)

### BASS.

TOMMY BROMLEY.—Another ex-Johnsonian, who was also badly injured at the Café de Paris. Bass player with Harry Parry's Radio Rhythm Sextet, with whom he is currently playing better than ever.

CHARLIE SHORT.—Another product of clubland, deputised for Tommy Bromley with the Radio Rhythm Sextet and now the featured bass player with Johnny Claes' Clae Pigeons.

JAAP SAJET.—A celebrated Dutch bass player now over here serving with the Netherlands Navy. Came to England only recently, and endured incredible hardships to do so. Heard at a Rhythm Club Jam Session by Wally Moody, who regards his tone on bass as the greatest thing he has heard in this country.

### TRUMPETS.

DAVE WILKINS.—Yet another musician discovered and nursed by Ken Johnson. Now with the Ambrose Octet on tour, and rightly regarded as one of the finest trumpet players in the country. Also a hot vocalist of no mean order.

KENNY BAKER.—Aged 20, discovered in Hull by Lew Stone, and afterwards played with Sid Millward and Ken Johnson, subsequently returning to Lew Stone at the Dorchester. Now in the R.A.F.

LESLIE HUTCHINSON.—Yet another Ken Johnsonite who has lately joined Geraldo. A star brass man by any standards.

### TROMBONES.

WOOLFE PHILLIPS.—Brother of illustrious Sid, and now in the R.A.M.C. Has played with Joe Loss and Ambrose.

LAD BUSBY.—Son of Jack Payne's famous arranger, Bob, and a product of Teddy Joyce's Junior Band, for which he was taught to play the trombone by his father. Is now in the Army. Leapt to fame with Ken Johnson. Both he and Woolfe form the youngest section in the Session, and will undoubtedly prove a big surprise.

### SAXES.

AUBREY FRANKS.—This young tenor player is one of the musical discoveries of the year. First worked with Stan Atkins, then a spell at the London Casino, with Jack Harris, and has subsequently played with Ambrose and Geraldo. Greatly in demand for Sessions whilst waiting to go in the R.A.F.

BUDDY FEATHERSTONHAUGH.—One of the original amateur enthusiasts of jazz, whose talents on tenor forced him to turn professional. Highly praised by Louis Armstrong and Coleman Hawkins when over here. Star of Spike Hughes' original English Decca recording band. Now in the R.A.F. Prior to the war, in civil life, famous as a racing motorist.

LEN NEWBERRY.—A veteran saxophonist now currently playing at the Knightsbridge Studio Club. His fine tenor work around clubland has led to his inclusion in this Session.

ANDRE GOERSH.—Another dark horse whose grand work at Rhythm Club Sessions has made him the talk of all musicians. In June, 1939, led his own band at the San Monica, following such stalwarts as Sid Millward and Reginald Foresythe.

### CLARINETS.

FRANK WEIR.—First came into West End prominence with Howard Jacobs' Band at the Carlton Hotel. Subsequently became recognised as swing stylist, and played with Sidney Lipton, Ambrose and the Hatchett's

Swingtet. His most recent claim to fame is his broadcast with his New Style Rhythm. Is now training to be a Ferry pilot.

HARRY PARRY.—Leader of the Radio Rhythm Club Sextet. Led his own band at the Coconut Grove and later at the St. Regis, where he was heard by Leslie Perowne and Charles Chilton, who gave him his chance to become a radio celebrity.

CARL BARRITEAU.—The debt that this country's jazz owes to the late Ken Johnson is once again exemplified by the case of Carl, who was brought to fame in his band. He subsequently played with Lew Stone and Ambrose, and is now at Hatchett's.

At the time of going to press, definite acceptances have not been received from a few other musicians who have been approached.

Next week's MELODY MAKER will contain photographs and a full report of the Jam Session, which will commence with a luncheon for all the musicians, given by the Gramophone Co.

The actual Session will start at 2.30, but doors will be open half an hour before, and the lucky thousand who have obtained tickets are asked to be in their places early.

For the benefit of provincial visitors who want to get to the H.M.V. Studios, 3, Abbey Road, the following information will assist them:—

Nearest station, St. John's Wood —Bakerloo Line (Stammore train)—about five minutes' walk. 53 bus route from Whitehall, Piccadilly Circus, Oxford Circus and Baker Street passes the studio.

By the way, please don't come on the offchance of getting in. There is no admission without a ticket, and every available inch of room has long ago been filled.

## SAM BROWNE'S PROGRESS

SINCE we published the news last week of the very unfortunate occurrence to Sam Browne, who was accidentally shot whilst travelling by train to the West Country, literally thousands of letters have been received from fans all over the country, expressing sympathy and best wishes for a speedy recovery, whilst our offices have been inundated with 'phone calls from the London contingent of Sam's innumerable admirers.

In these circumstances it is pleasant to be able to record the fact that Sam has sufficiently recovered his strength to be able to be moved from Bath to the East Grinstead Cottage Hospital, Sussex.

He has not yet had his second operation for the removal of the bullets at the time of going to press.

No. 22, Nottingham have new headquarters, Roscoe School of Dancing, Bridlesmith Gate, and the opening meeting was a great success, with B. Kinzel giving an appreciation of Jack Teagarden, followed by a fine J.S. Next meeting, November 16, when M. Steinblower presents Bud Freeman.

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# THE MONTH'S TRAGEDY

## JOE MARSALA AND HIS ORCHESTRA

\*\*\*\*I Know That You Know (Youmans, Caldwell) (Am. Decca 68856).

\*\*\*\*Lower Register (Gerard) (Am. Decca 68855).

(Brunswick 03245—3s. 8d.)

Marsala (clart.) with Adele Gerard (harp); Ben Glassman (alto); John Smith (tenor); Marty Marsala (tpt.); Dave Bowman (piano); Carmen Mastren (gtar.); Jack Kelleher (bass); Shelly Manne (drums). (Recorded March 21, 1941.)

THIS is about the month's greatest tragedy—the tragedy of bad reproduction almost completely ruining two of the grandest performances we've had on Brunswick for some time.

Both sides are under-recorded. Not by any means a bad fault in itself. The less heavily a performance is recorded, the more accurately the needle is likely to follow the modulations and the less chance there is of needle buzz and other distortion due to faulty tracking.

### MUSHY SOUND

But to compensate for the softness of the recording one has to turn up the volume control, and that's when the trouble starts. As the volume goes up, so does the "surface," which, often anything but conspicuous by its absence in these American Decca waxings, is absolutely filthy on both these sides. It's not only loud and raspy in itself; it also mixes up with the music, causing the whole output to sound mushy and dull.

However, if you can attune your ear to get behind the rasp, you will find some most enthralling jazz.

Both sides are small band Chicago-style extemporisations, and both are notable not only for the spirit of this music, but for the unselfconscious way in which everybody plays the most elegant stuff.

"I Know" is taken at fast tempo. After the first chorus there's a swell solo by Bowman, followed by Adele Gerard's harp. Adele may lack the rhythmic subtlety of Caspar Reardon, but she still knows how to use the harp in jazz.

Mostly in the low register, Joe then takes two choruses, which are just about perfect examples of his easy, limpid clarinet style, to follow them with a change to high register with the ensemble for the last chorus.

Even better, however, is the slow blues "Lower Register."

This record has all the charm that quietness, restraint and lovely melody can give to the blues.

A novel note is struck by the continual use of a subdued tremolo throughout certain passages. Mastren starts off the side with it in his solo guitar introduction, and it is used again throughout the first chorus by the ensemble, as well as on subsequent movements.

Marty Marsala's trumpet in this second chorus would not disgrace even "Cootie"; Adele Gerard's harp keeps on making the right comments at the right time. Later there's a delightful passage by guitar and bass, followed by Joe's clarinet in a chorus which is virtually a repeat of the Marty movement. The record finishes with a repeat of the soft cadences of the aforementioned guitar and bass passage.

All round, a record which has atmosphere, taste, style and beauty all rolled into one—so much so that I am forced to give it (and the coupling) four stars in spite of the reproduction.



## BUD FREEMAN AND HIS FAMOUS CHICAGOANS

\*\*\*\*Jack Hits The Road (Dave Bowman) (V. by Jack Teagarden) (Am. Columbia CO27684).

SAVE WASTE PAPER! EVERY SCRAP SHORTENS THE SCRAP!

\*\*\*That Da-Da Strain (Dowell, Medina) (Am. Columbia CO27687).

(Parlophone R2820—3s. 8d.)

Bud Freeman (tenor); Pee-Wee Russell (clart.); Max Kaminsky (tpt.); Jack Teagarden (trmb.); Dave Bowman (piano); Eddie Condon (gtar.); Mort Stuhlmaker (bass); Dave Tough (drums). (Recorded October, 1940.)

THESE are two more from the same series (issued in America in album form under the name "Comes Jazz") as "Muskrat Ramble" and "Prince of Wails," which I reviewed in the "M.M." for August 30 last.

I hope you have that review by you, because it includes some generalities about the records and the musicians (the same personnel was used for all of them) which I have no space to repeat.

Once again bad reproduction (due this time to dubbing and the rather excessive studio resonance) rather spoils the general effect, but it's nothing like so bad as on the Marsala sides. For one thing, the "surface" isn't so distressing.

The slowish blues, "Jack Hits the Road," is the better side.

Teagarden's vocal (the only one in the whole series of eight titles) has everything a Teagarden vocal ever had. The lyric runs: "I started up to see Bud Freeman, but I lost my way,

## EDGAR JACKSON'S Swing Record Review

and I thought for a minute I was on the road to M.C.A. M.C.A. means "Music Corporation of America," and this last line may be a sarcastic crack; but, being a little innocent, I wouldn't know about that.

Later there's a swell Teagarden trombone chorus. These two, and for that matter all the rest of the eight sides, are conspicuous for big T's grand playing, both in solos and the concerted improvisations.

Freeman, Russell and Kaminsky are not so consistent. Their playing ranges from brilliant to (for them) quite surprisingly weak. In this title Kaminsky is good, Pee-Wee not so good, and Bud a curate's egg. You'll easily spot the weak phrases. Nevertheless, all round this is an outstanding record.

Generally, the faster "Da-Da Strain" has even more weak spots. Teagarden's trombone is again delicious, Pee-Wee is rather better than in the blues, but Kaminsky is not so good, and Bud anything but at his best.

Nevertheless, with all its weaknesses this side shows very much more than just the right outlook on jazz.



## RADIO RHYTHM CLUB SEXTET

\*\*\*Bounce Me, Brother, With A Solid Four (Raye, Prince) (V. Eng. Parlophone C10777).

\*\*\*Don't Be That Way (Sampson, Goodman) (V. C10778).

(Parlophone R2808—3s. 8d.)

\*\*\*Champagne (Parry) (C10775)

\*\*\*Honeysuckle Rose (Razaf, Waller) (C10776).

(Parlophone R2817—3s. 8d.)

Harry Parry (clart.) directing Roy Marsh (vibres); George Shearing (piano); Lauderie Caton (electric guitar); Frank Deniz (gtar.); Charlie Short (bass); Ben Edwards (drums). Vocalist: Doreen Villiers. Recorded July 19, 1941.

APOLOGIES for not having dealt with these discs earlier. R2808 has been out for two or three months, but shortage of space has prevented me from mentioning it.

Point about these two titles is that they are the first recordings by the outfit with Doreen Villiers. For the rest, they are the usual music of the Sextet which you will know well enough from its broadcasts.

On the later issued disc is the complete version of "Champ-

pagne," part of which Harry Parry uses as his theme tune. They play it slower here, without the champagne cork pops, and it is all the nicer for it.

"Honeysuckle Rose" gets its fourth star for being the most understanding and generally competent side of the four. All the solos are good, especially Roy Marsh's and Caton's. Note, too, the nice idea and good performance in the collective improvisation which constitutes the last chorus.



## JIMMY DORSEY AND HIS ORCHESTRA

\*\*Bar Babbie (McCarthy) (Am. Decca 69093) (Recorded April 29, 1941).

\*\*\*Yours (Quiereme Mucho) (Rols, Sherr) (V. by Helen O'Connell and Bob Eberly) (Am. Decca 68653) (Recorded February 3, 1941).

(Brunswick 03234—3s. 8d.) 69093—Dorsey (clart., alto) with probably Milton Viner, Frank Langone (altos); Charles Frazier, Don Hammond (tenors); Jimmy Campbell, Nate Kazebier, Shorty Solomon (tpts.); Al Jordan, Sonny Lee, Phil Washburn (tms.); Joe Lippman (piano); Guy Smith (gtar.); Jack Regan (bass); Buddy Schutz (drums).

"BAR BABBLE" is presumably one of the few titles one finds in jazz which are meant to be taken literally. I gather from the general trend, the bits of whistling, and the hiccups at the end, that it is meant to represent the idle chatter and din which go on in most drinking spots before things get really noisy.

As a composition, you can write it off as just another mildly screwy opus. As jazz, you can write it off as swing. As a performance, you can say it has the usual Dorsey efficiency, rather negatively by the previous aspects of the subject.

The coupling was dealt with by "Corny" on October 25. He classed it as the best record of "Yours" he had heard. I agree. The way Dorsey does "commercial" numbers these days is something well worth noting. No wonder he's had more juke-box successes recently than any other band.

On Wednesday (19th), after a great preliminary canter at Brighton, the new George Black musical, "Get A Load Of This!" starring Vic Oliver, Celia Lipton, and the Hatchett's Swingtette, opens at the London Hippodrome.

## COMMERCIAL RECORDS REVIEWED by "CORN"Y

I EXPECT most of you can remember some time when you have read something, only to realise almost with a shock that it is exactly what you have yourself felt.

This happened to me when I read "Mike's" outburst last week against what he tactfully went no farther than to describe as the "bad taste" of certain popular songs with a pseudo-patriotic angle.

I have only one quarrel with "Mike"; that he did not go far enough.

The alleged patriotic songs of the kind he mentioned may be cheap to the point of vulgarity, but they are not the only ones.

There is another type of song—the ultra-sob ballad—which, for sheer sickness, often descends to even lower depths of gaucherie, even to the extent of trading on the exaggerated sentimentality with which so many people treat religion.

The latest example is a real weeps pot-boiler typically entitled "St. Mary's In The Twilight."

On October 18, I mentioned two records of this deluge of sentimentality—Geraldo's (Parlophone F1859) and Ambrose's (Decca F7952)—and on October 25, Anne Shelton's (Rex 10040). Since then it has appeared by Billy Cotton (Rex 10032, coupled with "Aurora"), by Harry Roy, though, thank goodness, one of the girls takes the vocal (Regal MR3546, with "Thanks To Love"), by Primo Scala's Accordion Band (Rex 10042, with "Russian Rose"), and by Donald Peers (Decca F7975, with Noel Coward's transcription of the German National Anthem, "London Pride"). Seven recordings, and as far as I am concerned, you can have them all.

It's not the lovely "Sand In My Shoes" which has become the hit from "Kiss The Boys

Goodbye," but the title song from this new Connie Boswell-Mary Martin—"Rochester"—Don Ameche film.

Among the many this appears to have taken by surprise are the recording companies. So far, there are only two records of the number—Victor Silvester's (Columbia FB2715, backed by a waltz version of "Marie Elena") and Tommy Dorsey's with vocalist Connie Haines (H.M.V. BD5712, coupled with "I'll Never Let A Day Pass By."

### GERALDO

Although Dorsey's is, of course, by far the more attractive performance, it isn't one of his best. Nothing much happens until the last chorus, and it might be better to wait to see what other recordings come out. Mary Martin's own version (she sings the number in the film) should be available on Decca by the time you read this.

Those of you who wisely buy records more for performance than title, should hear Geraldo's "Yours," with vocalists Len Camber and Dorothy Carless. A sweet record (like all of Gerry's this month), this is one of the most pleasing arrangements of this number I have heard.

Nice arrangements are also features of Geraldo's "Starlight, Serenade" (the backing to "Yours" on Parlophone F1870), and "Marie Elena" and "Woodland Symphony" (F1871). Last mentioned is a much less corny and more attractive melody than its title suggests.

Talking about Geraldo, reminds me that Ambrose has taken a leaf out of his book, and put a flute into his latest records. It doesn't seem to have improved things. The band seems to have lost not only its drive, but some of its personality.

Still, apart from this, there's not much to complain about in

Ammie's new "Green Eyes" and "Ma-Ma-Maria," both with vocals by Sam Browne (Decca F7992) or "You And I" and "While The Music Played On," in both of which Anne Shelton sings (F7993).

Brunswick list a new band this month—Johnny Long's—which is making quite a name for itself in America. Long, himself a fiddle-player, doesn't perform on the disc, but that doesn't prevent one from realising that this is an ensemble which knows how to play unpretentious, but effective, arrangements with musicianship and style.

Titles are "Where Are You?" and "I Take To You," both from the film "Great American Broadcast."

"I Take To You" has more than ordinary possibilities as a duet, but even better in this respect is "You Started Something."

This one is available by Bobby Byrne's Orchestra (Brunswick 03240, coupled with "Marie Elena"), by Billy Cotton (Rex 10057, with another new ballad that may repeat its American success, "You And I"), by Carroll Gibbons and the Savoy Hotel Orpheans (Columbia FB2712, with a nice, sweet arrangement of "Sand In My Shoes"), and by the R.A.F. Dance Orchestra (Decca F7994, with "Where Are You?").

The R.A.F. Boys' performance is by far the best of this batch, but, like the others, it treats the number as a slow, sentimental ballad, and I much preferred Harry Roy's more sprightly interpretation (Regal MR3547, backed with "Sand In My Shoes").

Harry and Marjorie Kingsley work the number as a satirical point duet. As colleague "Detector" said last week, this is the sort of thing Harry should stick to in the vocal line.

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# BRAND'S ESSENCE

by  
**PAT BRAND**

SO you want to sing with a dance band, eh? You ought to have a chat with the new Loss vocalist, **PAT McCORMAC**.

Pat was discovered first by the film people back in 1936 when he made "Around the Corner" with Vic Oliver and "Music and Romance" with Margaret Lockwood and Hughie Green. It was his singing in the latter that led to his joining Hughie on tour,



Pat McCormac

thereby setting his feet upon the road to fame—and adventure.

For very soon, after turning down a five-year contract with Ambrose (yes! but he wouldn't agree to singing pops for five years), Roy Fox signed him up and took him out to Australia. And there his adventures really started.

For, after a 'three months' resident season at the Melbourne Palais, Fox decided to take a tour through the bush. It was the real bush, Pat assures me, and it was winter; and theirs was the first band ever to tour it at any season—and the last, I should imagine!

One-night stands, with four or five hundred miles of virgin country in between... audiences of tough sheep-farmers and their unsophisticated wives... breakdowns... floods, through which the trailer floated drunkenly after a half-submerged coach...

Floods were Pat's cue to change into bathing costume, scramble out (did I say it was winter?) and go wading ahead of the coach lest it run off the road and become immovably bogged for months.

On one occasion, bound for Wagga-Wagga, they learned that a bridge had been washed away on their projected route. They phoned Jimmy Phillips, who was then Fox's manager, telling him they were taking the alternative road.

They splashed on, Pat swimming and wading ahead, till eventually the engine stopped and the whole outfit sat marooned and surrounded by darkness and water.

They waited, helpless, till

lights ahead betokened an approaching car. Jimmy Phillips splashing his way from Wagga-Wagga to rescue them!

On he came, nearer and nearer, getting deeper and deeper in water... till his engine conked, and left him facing the sodden band, unable either to reach them or go back.

It was then that, dimly in the distance on a little hill, Pat espied some horses, and, remembering that in Australia bridles and harness are always hung near by, volunteered to swim up to them, saddle one, and bring it back to ferry Jimmy from his car to the coach, and then tow the coach out.

Pat's typically Irish description of his efforts first to harness the horse; and then to mount it, terminates in its rising indignantly on its hind legs and proving itself to be a stallion!

It wasn't till the lorry that Jimmy had thoughtfully chartered came chugging up behind that they managed to get started again, and reach Wagga-Wagga to face a disgruntled audience that had been waiting three and a half hours for them.

And in place of the immaculate Roy and faultlessly attired boys that you and I recall, they listened to chilled, wet, shivering musicians valiantly trying to make hot music, and Pat singing "Mother Machree" through chattering teeth.

(Still want to sing with a dance band? Wait!)

At the end of that ill-fated tour, Pat for a time made personal appearances in various Sydney picture houses, till, fed up and homesick for the Mountains of Mourne, he decided he could stand no more, and ran away to the mountains near Sydney.

For a fortnight he remained in hiding, while the whole Fox unit, recalling various suicide attempts by certain of its members, and the actual suicide of the £90-a-week American star during his first week with them, suspected the worst and vainly sought for him.

Returning, as he puts it, to be alternately hugged and smacked, he travelled with Fox through New Zealand and the South Sea Isles, and then crossed with him to America, where Fox had been booked to lead a band at the Blue Room.

But Fox arrived too late to open, and so went on across the continent to Los Angeles, where they stayed for nearly a year



Jackie Hunter with the property hen which came to life during a Geraldo stage show, as Pat Brand tells below.

among the film folk. Various charity concerts at the Beverly Woods Hotel, arranged by the "Mothers of the Stars" Association, filled in time during Fox's idleness. But Pat's naturally restless temperament eventually rebelled, and, having chummed up with a young Irish priest, he left to tour the various States, singing in churches.

At last they reached New York, where Pat sang in Irish clubs and so forth, and was there impelled to return at once to Ireland. For rumours then were rife of a German invasion of Ireland, and Pat thought that if he didn't reach home before the Nazis overran it, he might never see the place again.

But Leslie MacDonnell, the variety agent, had not forgotten him, and soon wrote over to Pat, offering him a chance with Joe Loss—and five weeks ago Pat took it.

That's how it's done, folks. But if you think his troubles were over, you're mistaken. He joined Joe in Birmingham on a Sunday. That afternoon his suitcase, containing all his souvenirs of all his travels, was stolen from the coach...

Yes... dance band vocalising is not all beer and skittles. Take the case, for instance, of **JACKIE HUNTER** the other night at Wimbledon.

As you probably know, he makes a speciality of "Hey, Little Hen." Standing in the wings, awaiting his cue, he has merely to lift his arm, and the property man slips under it the property hen, and on he goes.

It was the same the other night. Up went his arm, under it was slid the hen, and off he went—to find himself carrying a real live bird!

It was too late to do anything about it. He had to go through the entire number holding a slightly puzzled bird that viewed the audience with intelligent disdain, looked Geraldo up and down with embarrassing familiarity, and placidly replied to Jackie's hen-noises in such a way as to dry the boys up completely, and render the house hysterical with laughter.

Instigator of this outrage was vocalist **LEN CAMBER**, who had planned it all with trombonist **TED HEATH**, who lives near by and is an enthusiastic poultry farmer.

No wonder Jackie Hunter takes umbrage!

Up in Town on forty-eight hours' leave recently was violinist **JOE ("Comic") BURNS**, from Jimmy "Organola" Leach's R.A.F. five-piece.

He tells me the outfit's going great guns, but insists that, if I'm going to refer to him as "Comic," I must refer to his leader as Jimmy ("Good news! Good news!") Leach.

Eh? I don't know!

Would Nat Harris, drummer at Earl's Court Skating Rink, 1939-40, contact R. W. Ward, 56, Settrington Road, Fulham, S.W.3?

Reunion with Mecca, with whom he worked for many years prior

to joining the North Staffs, took place the other week when **AL FELD**, recently leading his "Continental Trio" at Sherry's, Brighton, played a one-night stand at the Grand Casino, Birmingham.

With him were such well-known pros, as Ted Chandler (drums); Al Dearing (alto); Budge Davis (piano); and broadcasting cinema organist Kenneth Seal.

Al is, of course, a member of the North Staffs Regimental Band, from which has been formed a ten-piece swing outfit.

The other day I mentioned the literary accomplishments of the semi-pro, saxist responsible for the "Semi-Pro. News-Letter." Hot on his heels came news of another literary musician, **JACK JOSEPH**, who used to lead his own band at the Portman Rooms, La Bohème, and Majestic Ballroom, Wembley.

Now a member of the "Antelopes," official dance orchestra of the 70th Battalion, Royal Warwickshire Regiment, playing drums, piano and accordion, he has not abandoned his own Arabesque Publications—a small, non-profit concern designed to give a chance to would-be journalists who have not yet attained recognition.

Sample of the work turned out is the short dramatic poem "Mortal Wound," by himself, which I am privileged to receive.

If you're interested, get in touch with him at 24, Knighton Drive, Woodford Green, Essex.

I forget who actually wrote the last words in *Rhythm* before its amalgamation with this paper; but four Gloucester boys continue gaily to write them around the county.

**THE LAST WORDS IN RHYTHM** are "Bubs" Clarkson (drums), Les Elston (piano and vibes), Jeff Worster (alto and clar.), led by Pete Sensier on guitar.

The band was formed originally in 1938 to play at the Cheltenham Palais. With them then was tenorist "Spike" Hornett, who was eventually to join Johnny Claes' fine outfit, his place being filled by Jeff Worster after the break-up of Billy Merrin's Band.

Nowadays they can scarcely get an evening at home, enlarging on special occasions to six, with the inclusion of Eric Matthews (trumpet) and Basil Hewer (bass).

News reaches us of **IRVING LEDOR**, who will be well remembered here as bassist with Sydney Lipton's Band at Grosvenor House, Joe Daniels' Hot Shots on tour, and other star outfits.

Irving, who was born in America, went back home after the war, and we now learn that he is a corporal in the 39th Infantry unit of the U.S. Army.

He leads a swingy six-piece band to entertain his colleagues, and the other boys are Lew Harker (trombone), Tony Zimmers (tenor and clar.), Ed Singer (drums), Bud Walz (guitar) and Howard Du Laney (at one time with Gene Krupa's orchestra) handling the vocals.

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# Classics of Jazz

No. 49—"What-Cha-Call-'Em Blues," by Fletcher Henderson and Orchestra/"High Society," by Sharkey Bonano and His Sharks of Rhythm. To be issued in the Parlophone Jazz Classic Series on December 1. No number yet available.—by Bill Elliott

## PERSONNEL.

(a) Russell Smith, Joe Smith, Louis Armstrong (trumpets); Charlie Green (trombone); Buster Bailey (clarinet); Don Redman (alto); Coleman Hawkins (tenor); Fletcher Henderson (piano); Charlie Dixon (guitar); Bob Escudero (bass); Kaiser Marshall (drums).

(b) Sharkey Bonano (trumpet); Santo Pecora (trombone); Irving Fazola (clarinet); Clyde Hart (piano); Frank Frederico (guitar); Thurman Teague (bass); Ben Pollock (drums).

BY way of introduction, I am personally responsible for this record appearing in the December 1 lists, and I could have a good guess at the remarks that will greet it.

My jitterbug colleagues and readers will say "Elliott is at it again—more of this old tripe," and return to their B.G. Quartets with a self-satisfied smirk; whilst true jazz lovers will exclaim: "The old 'Call-'Em Blues'—grand—but why alter the original backings?"

The ickies, of course, do not worry me; they can ramble in the glen with Miller and dally with Dorsey for ever, but, as a collector myself who hates swopping backings, I feel I should explain.

## MASTER LOST

The master of "Sugar Foot" (original backing of "Call-'Em") was lost in transit, and the one good copy available for dubbing had a scratch that ruined three choruses; and so I had to find something else in a hurry. "High Society," judging by letters, was everybody's choice, so out it came.

Three days too late, I found that Henderson's "Stampede" was available, but that will keep for a month or two.

Although recorded in May, 1925, "Call-'Em" is grand jazz to-day. The tone and phrasing of the saxes are beyond reproach.

## LETTERS TO THE EDITOR

NOW that the shoutings have subsided, it might be opportune for me to spread myself critically on the subject of the New Orleans and "Jelly Roll" Morton sets, which have received such favourable and—may I whisper—undiscriminating notices. The "Jelly Roll" was indeed uniformly excellent, with "Didn't He Ramble" as one of the kicks of the year.

A pity that certain jerks could find nothing better to do than to make rude noises at that grand old-timer Fred Robinson, just another of the many unspectacular, and therefore under-rated, swingmen.

Claude Jones played exceedingly well in both sets. I have always wondered at the preference so generally expressed for Benny Morton. Nothing much against the latter, but Jones was always his equal, whilst Benny's work on the Allen-Zutty sides is very disappointing.

To be honest, the Allen-Zutty session was pretty horrible in every way, with the exception of Edmund Hall's charming clarinet. If proof were needed that Henry Allen lacks taste, has no "beat," and possesses a wrong conception of ensemble horn, these sides supply it. After his superb work with Bechet and "Jelly Roll," Sidney de Paris should surely have been chosen for this session, for he has all that Allen lacks.

And how critics like John Hammond and "Mike" can prefer the formless blatings of "Our Henry" to the mellow horn of Armstrong is beyond me! The four New Orleans sides under Louis' name should convince anyone of his peerlessness.

Despite his long absence from small-band work, the conception is just right, whilst that golden, velvet-smooth tone has never been equalled. With which observation I will relax, praying to be spared the effusions of all those good people who have still to learn just what jazz is all about.

Cirencester, Glos. JEFF R. ALDAM.

Bill Elliott seems to have overlooked the fact, when presenting his Classics of Jazz, that there is a period of jazz which is best described by the term Leonard Hibbs used for it—the Classic Swing Era.

This period covers the years 1921-25, and introduces us to three of the most important orchestras in the development of jazz: the New Orleans Rhythm Kings, King Oliver's Creole Jazz Band, and the Wolverines. Has Bill Elliott forgotten such masterpieces as "Tin Roof Blues," "Royal Garden Blues," and "Dippermouth Blues"? I sincerely hope not.

The individual contributions of such men as Leon Rappollo, Johnny Dodds, Bix, and George Johnson are all noteworthy, and the discs as a whole are indeed outstanding. Come along then, Bill. I know you've got a lot on, but I think you ought to find room for one of these discs in the near future.

Having got that subject off my chest, I would just like to say that, although the Oxford University Rhythm Club may be the first official group, there has been a rhythm club in existence at Leeds University for at least a year.

Leeds. J. C. CONNOR.

Some of the best British (jammed) jazz was waxed in the few years immediately prior to the war. No doubt greatly due to the fact that our hot men were able to travel over to the Continent, swing along with the masters, and then return in time enough before the influence was corroded by the demands of our too numerous "corn merchants."

Such a disc is the coupling "Early One Morning" and "Drink To Me Only," by Leonard Feather and Ye Olde English Swynge Band, Decca F6810; but it has recently come

whilst the two solos of note, by Joe Smith and Charlie Green, really send. Armstrong's contribution is limited to a break half-way through, but Louis was feeling good, it's apparent even in that short interlude.

This record has atmosphere and a feeling of completely relaxed jazz—jazz played without a commercial angle, that is true and sincere.

## MODERN DISC

"High Society," recorded October, 1936, is almost a modern disc by comparison, and I consider it the best record of the time so far recorded. I always feel it's a difficult number to play well, because of the typical New Orleans march-like tempo, but here the rhythm section have wisely set a slower pace, and the soloists can sit back and take it gently.

Not that there is anything gentle about Sharkey's glorious New Orleans horn, Fazola's exciting, flowing clarinet, the bite of the ensemble, and the ride and verve of the rhythm section. The combination of all these qualify "High Society" for a top place in 1941 rankings.

A final word of praise to the drummer. Ben Pollock was always as steady as they came. His beat here is just one of those things.

IN PASSING. The following is reprinted without alteration from last Saturday's Daily Express.

A New Star! Harry James plays the trumpet so sweetly, it might be a baby's bottle he puts to his lips. Out of a strident, stirring instrument he makes a soft virtue and gives a singing tone to sounding brass. Try Harry James's "Trumpet Rhapsody" on Parlophone. Up in the nursery something stirred!

I DON'T for a moment expect that my rather personal protest which occupied this column last week will have any effect; so let's leave it for now and return to more general and acceptable subjects.

Among such general, acceptable, and indeed agreeable, subjects I count the communications of Sapper Briggs and one or two others who seem to have inquiring minds and a more or less sane outlook on jazz.

First let me refer to Sapper Briggs. And even before that, please rest assured that I "dealt with" his letter in no spirit of "panning." One or two correspondents occasionally merit a good slating for their impertinence and obvious lack of knowledge. But Sapper Briggs is not one of those.

Primarily I discussed Sapper Briggs' letter because his attitude interests me. He is so clearly a sincere young man, trying to satisfy his tastes, to find something in jazz which will conform to standards he has set up for himself.

Thousands of others who read this paper, and hundreds who

## by "MIKE"

write to it, appear to have no standards at all. They will accept anything so long as it has an imposing label stuck on it.

Sapper Briggs searches after something closely approaching Truth. He seeks Perfection. His criterion is a record which fulfils three quite strict conditions, and when he finds that record he is satisfied.

But I do sincerely hope that, having found that record, his Holy Grail of Hot Jazz, he will look around to see what else he can find.

Sapper Briggs, you see, slightly misunderstood me in one matter. Indeed, he even went so far as to "pan" me in his turn and insist that it was ridiculous of me to suggest that if one found "the best," one would automatically pass the rest of jazz by.

But isn't that really the case? Mind you, the discovery of perfection in any art is a little hypothetical; but I am sure if one did happen to have the misfortune to discover perfection,

then the rest would have little charm.

Think of it in terms of two common human emotions: love and religion. If you find your perfect love or your perfect god, then there is no place in your life for second-bests. If you are convinced that your wife is the Perfect Soul Mate you never look at another woman. If you are convinced that Christianity is your cup of religious tea, then you do not flirt with Buddhism or Mohammedanism.

The nature of music, thank heaven, is such that the music-lover is encouraged to be—strictly musically—promiscuous and polytheist. To the music-lover the great composers are like mistresses—their company can be enjoyed according to one's mood. The Greeks and Romans had a whole series of gods, each of whom could be appealed to according to the needs of the believer. Thus you could invoke the aid of Mercury, of Venus or of Diana according to whether you wanted divine assistance to enable you respectively to rob a bank, make a date with a girlfriend, or catch a rabbit.

## ★ COLLECTOR'S CORNER: OUR FEATURE FOR DISCOPHILES ★

FIRST this week is Jimmy Cross, late No. 1 Rhythm Club, and now on an O.C.T.U. course somewhere in England. Thanks for the letter, Jimmy, and for the interesting information about the Clarence Williams Ork we mentioned a week or so back.

It appears that Herman Chitison was the pianist on the session in question. Jimmy had this from Benny Carter, whom he saw quite a lot during Benny's stay over here.

## RACE RECORDS

Nice letter from Albert McCarthy, of Winchester, whose collection of Race Records makes our mouths water. He says that H.M.V. have masters of "That's My Home" (second master), "Sleepytyme Down South" (10 in.), "Honey Do," and one other unissued Armstrong side. Will you dig the matrix numbers for us, Albert, and we'll have a shot at finding them. If we do, you'll have the thanks of all collectors and a record from us.

We wish everyone was as

## Rhythm Clubs

No. 1. Another great meeting last Sunday, when 350 people heard Dennis Gallimore on "Boogie Woogie." This was followed by piano solos by George Shearing, and he was succeeded by the Ilford R.C. Band, who had the largest ovation ever given by a No. 1 audience. To finish a great afternoon, Gerry Moore made a welcome reappearance to lead a Jam Session with himself on piano; Les Leston, Tommy O'Callaghan (drums); Fred Deniz (guitar); Charlie Short, Tommy McGrew (bass); Norman Waring, Charlie Weedon (trumpets); Andre Goers, Lenny Wood (tenors); Ken Frank (clarinet); Bob Lang (accordion). Member John Pitts filled in the first half hour with some admirable piano work. No meeting this Sunday owing to the Jam Session.

No. 5. N.W.3 meet again on November 21, when Rex Harris will talk about Joe Sullivan and J. Curtis discusses Artie Shaw in the Kings of Jazz series. This club has suffered a severe loss owing to Ronald Chipperfield, Secretary Preston's right-hand man, going in the R.A.F. Best wishes to "Chips" from the "M.M." and all Rhythm Clubbers. His place will be filled by Toby Hancock.

No. 12. Greenford meet to-night in the Co-op Hall, Greenford Road, at 7.15. Rex Harris will present the "Chocolate Dandies," and there will be a J.S. with Ted Smead, Norman Waring and others.

No. 15. Bristol heard Hugh Wickham last meeting on Duke Ellington. Cliff Childs presented "Black Gargyle of Rhythm"—Fats Waller, and the meeting ended with the weekly feature, "College of Swing Knowledge."

No. 16. Wolverton will meet on November 16 to hear the first of a new series, "Let the Band Play," No. 1. The Trumpet. The Scout Hall, Wolverton, Bucks.

No. 17. Next meeting of the Wimbledon Club will feature Alan Black on Hy. Allen, Jr., and this will be followed by a J.S.

moderate as you, Geoffrey Rose, of Bristol. One personnel only. It's a pleasure. N.O.R.K. playing "Tin Roof Blues" and "That's a Plenty," consisted of: Paul Mares (trumpet); George Brunies (trombone); Leon Rappollo (clarinet); Mel Stitzel (piano); Frank Snyder (drums).

Thanks for the good wishes, Gunner Malthouse, of R.A. As for "Who is Collector's Corner?"—well, your guess is just as good as ours. We are answering two of your queries personally when we find a spare moment. Your suggestion re the resuscitation of Allen's "Roll Along, Prairie Moon"/"Algiers Stomp" makes us ponder, as we have considered this for some time. Perhaps readers would drop us a line if they agree.

Sorry, Maurice Clark, of Peterborough, but American H.R.S. records cannot be obtained in England at the moment. For your second query, see reply to Geoffrey Rose above.

## READERS' REPLIES

You're a lucky old man, Victor Morton, of Hounslow, finding "Texas Moaner Blues," by Clarence Williams Blue Five, in a junkshop, and only paying 2d. for it. If you want to make a profit on the deal, let us know.

As far as we know, the line-up was Louis Armstrong (trumpet); Sidney Bechet (soprano and baritone); Clarence Williams (piano); Buddy Christian (banjo); Charlie Ervis (trombone); Eva Taylor (vocal). Whenever we find time to go hunting, it's usually Rudy Vallée and the Savoy Orpheans.

Really, M. Hartwell, of Wellingborough, your praise makes us blush. Your list of queries, however, is a different matter, and we'll send you a personal reply to most of them; but to settle this argument between your friends, it's not Rex Stewart or Frank Newton on "Heartbreak Blues," it's Henry Allen. The Spike Hughes line-up you want is as follows: Shad Collins, Leonard Davis, Bill Dillard (trumpets); Dicky Wells, Wilbur de Paris, George Washington (trombones); Benny Carter, Howard Johnson, Coleman Hawkins (saxes); Rodriguez (piano); Lawrence Lucie (guitar); Kaiser Marshall (drums); Ernest Hill (bass).

D. J. Swain, of West Dulwich, asks us to recommend the best record of "Honeysuckle Rose" from the jitterbugs' point of view. Don't see why we should encourage your bad taste, D. J. S., so we recommend the "Jam Session at Victor" disc, with a good blues backing. It has Berigan, Waller, Dorsey and Wetling. A case of casting pearls before Swain.

Nice letter from K. Mills, of Thornton Heath, who also wants some Spike Hughes information. If you look hard at the reply to M. Hartwell above, Mr. Mills, and substitute Henry Allen for Shad Collins, add Choo Berry and Wayman Carver to the saxes, replace Kaiser Marshall by Sidney Catlett, and Rodriguez by Luis Russell—well, you'll have the personnel of "Fanfare," "Arabesque," and "Sweet Sorrow Blues."

Then, having done all that, bring back Rodriguez on piano, and you have "Air in D Flat." Feeling giddy, Mr. Mills? Hope not, because we've just remembered that "Arabesque" was recorded without a pianist owing to Russell oversleeping. Still, you sound a nice sorta guy, so here's one more for you.

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Since I have dragged Love and the classical deities into a discussion on jazz, I can hardly rebuke Sapper Briggs for bringing beer into his argument to support his case.

But as a beer drinker I will not subscribe to the theory that it is inevitable if my favourite brew. I do not. I go without quite change to an inferior brew. I do not. I go without my beer and change to gin, or anything; but I will not drink an inferior beer. Indeed, I feel more strongly on the question of beer than I do on that of jazz.

It is just in such matters as beer that I do pass the rest by if I consider I have found the perfect kind.

But, after all, isn't beer, like "the perfect record" so much a matter of taste that one can do nothing except discuss merit from a purely personal point of view?

Sapper Briggs has found his perfect beer, according to his taste in Bob Crosby's record of "South Rampart St. Parade." And nobody will challenge his right to indulge in his taste.

## ALCOHOL AND JAZZ

What I want to suggest is that neither beer nor Bob Crosby is the respective end of either alcohol or jazz. And I gather from reading Sapper Briggs' last letter that he shares my view. Otherwise nobody would ever drink claret or Burgundy or champagne or hock, and nobody would bother to listen to music by Ellington, Joe Sullivan or Red Nichols.

However, I tend to preach to the converted, for Sapper Briggs has modified his first claim for "South Rampart St. Parade" by saying that he thinks it "as perfect a record as has been waxed so far."

If he had added "of its kind" I would have agreed with him wholeheartedly, for that is what he obviously meant.

One last word to the Sapper: study your Beethoven symphonies carefully. You may like the sound of the "Pastoral," but it is not perfect music. It isn't even the best Beethoven.

But I'll admit it is one of my favourite works, just the same.

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## NORTHERN NEWS NOTES

by Jerry Dawson

MANY thanks to those who wrote in response to my appeal a couple of weeks ago for musicians interested in taking on war work. I have forwarded your letters to the people concerned, who will contact you direct.

If anyone else is interested in combining musical activities with work of national importance, I will be glad to hear from them.

There are also jobs going begging in North Wales for a trumpet or alto sax (second) for six nights and Saturday afternoon, which would not interfere with a daytime job.

If any semi-pro. in this district—or pro. now in commercial employment—would like the job, I would be pleased to pass on any particulars.

Recently reopened for dancing for the winter season, the Harpurhey Baths Ballroom is again doing exceptionally good business, with music in the hands of Chas. McGlusky and his Band. Charles, who leads on bass—and plays drums occasionally—has got together a nine-piece outfit mostly composed of local boys who are in reserved occupations. In spite of the calls of overtime, firewatching, etc., he contrives to keep the band up to strength and standard, and a popular feature of the band is his own vocals.

The Baths is, of course, once again under the management of Bill Hall.

Still another Manchester ballroom to reopen for dancing, this time after many years as a glider skating rink, is the Chorlton Palais-de-Danse, where Roy Tomkins and his Band are now installed. Roy leads his boys on drums, the rest of the line-up being:

Ernie Joyce (alto and clarinet); Wilf Dickinson (tenor and flute); Geo. Statham (trumpet); Billy Vernon (piano); Wally Jones (bass); and Irene Aston (vocalist).

The newly appointed manager of the Palais is Bert Cook, who is a well-known figure in Manchester dancing circles. Bert was recently invalided out of the War Reserve Police, and has since been awarded a Civil Defence decoration for devotion to duty during an air raid.

There has been a recent change in the drum department of Nat Bookbinder's Band at the Casino, Warrington; Dale Ferndale having left the band to take on aircraft work. His successor is a nineteen-year-old local boy, Reg Wilson, of whom Nat expects great things.

Reg is a natural drummer who should go a long way in the profession.

In Manchester last Sunday were two old friends in Nat Gonella, who, with the Pioneer Corps Band, played a successful show at the Carlton Theatre, Salford, and George Scott-Wood and his Band, who were at the Ambassador, Pendleton, after two weeks of broadcasting.

During this current week, George and the boys have been busy on a round of one-nighters in the Manchester district under the aegis of H. Newton Lane.

## TRUMPET TIPS

THE glissando is a trick that defeats many trumpet players, yet it is one which should definitely be part of every player's bag of tricks.

Which does not mean to say that it should be flogged until everyone within earshot is heartily sick of it.

There are many ways of accomplishing this effect, and the users of one method will stoutly aver that theirs is the only one.

But the most common method is a rapid chromatic scale played with the valves half lowered, at the same time, applying a steadily increasing embouchure tension.

This takes quite a lot of mastering, and the first attempts will sound like nothing on earth. But once you are able to estimate just the right amount of embouchure tension, and just the right distance to depress the valves—and co-ordinate the two—you will find it quite easy.

Some players get the gliss on lip action alone, but this is much harder and calls for quite a lot of lip pressure—which is why I don't recommend it.

The theory of the gliss is that, having played a note, you sharpen it with embouchure action, then finger the semitone above it, immediately blowing flat—thus accomplishing the change from one fingered note to the next without any change in pitch. Repeat the process.

In fact, however, the action must be so fast that the method outlined above accomplishes all that is necessary.

## U.S. HIT PARADE

Here is the latest available list of the ten most popular songs 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 (1-1-5-9-8-9).
2. YOURS (2-4-2-7-6-8).
3. 'TIL REVEILLE (3-2-3-3-9-2).
4. I GUESS I'LL HAVE TO DREAM THE REST (6-10-8-8).
5. I DON'T WANT TO SET THE WORLD ON FIRE.
6. DO YOU CARE? (6-6-0-0-10-10).
7. DADDY (7-6-1-1-1-1).
8. TIME WAS (9-0-10).
9. MARIE ELENA (8-7-7-2-6-6).
10. JIM (10).

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

## GONELLA DATES

MAKING his first appearance in South England since joining the Pioneer Corps, star trumpet-player Nat Gonella will be seen on Monday (17th) at the Town Hall, High Wycombe, and on Tuesday at the Wembley Town Hall.

For this he has obtained special leave and has succeeded in rounding-up some of his own Georgians, together with boys from the Pioneer Corps Dance Band. And at both these dances, Stella Moya will be vocalist.

He is also hoping to do a concert with the same outfit at Kettering this Sunday (16th).

Shoscombe, Bath. Sam Packe, of 4, Hamilton Terrace, Shoscombe, near Bath, is starting a club; so drop him a line if you'd like to join.

## CALL SHEET

Week Commencing November 17.

AMBROSE Octet.  
Empire, Kingston.  
TEDDY BROWN,  
Empire, Liverpool.  
Evelyn DALL, Max BACON and Jack COOPER.  
Empire, Wood Green.  
Herman DAREWSKI and Band.  
Empire, Edinburgh.  
George ELRICK and Band.  
Hippodrome, Ilford.  
Adelaide HALL, with Gerry MOORE.  
Hippodrome, Ilford.  
HATCHETT'S Swingette.  
Hippodrome, London.  
"HUTCH."  
Alhambra, Bradford.  
Celia LIPTON.  
Hippodrome, London.  
Joe LOSS and Band.  
Hippodrome, Wolverhampton.  
Monte REY.  
Empire, Nottingham.  
Harry ROY and Band.  
Empire, New Cross.  
George SCOTT-WOOD and Orchestra.  
Palace, Dundee.  
Hal SWAIN and Swing Sisters.  
Alhambra, Bradford.  
Pat TAYLOR.  
Empire, Liverpool.  
Anona WINN.  
Hippodrome, Birmingham.

## DRUM DOPE

NEXT in the procession of "New Noises" winners is Don R. Grove, of Wolverhampton. He says:

"Put an ordinary cheap 8-in. cymbal on a deep tom-tom. Beat on it with an ordinary long office rubber. Make sure that none of the brassy tone is heard—the tone should not be hard, but a deep, rumbling sound. Use plenty of muscle, and give it 'punch.' Comes in very handy for rumbas or any other numbers which have a 'tropical' label."

This one takes a bit of thinking out. Having tried it, I can say that the effect is much improved with a couple of soft-head xylophone beaters or timpani sticks.

The trouble is that many tom-tom heads are flush fitting, and there is a tendency for the cymbal to slide off whilst being beaten. Tom-toms with counter hoops above the level of the head solve this problem, of course.

In the absence of soft xylo beaters, you can easily make a pair of suitable soft beaters with a couple of long, thin canes and a pair of ordinary penny pencil rubbers, holed, glued and screwed to the top.

## Rhythm Clubs

No. 114. Bradford had a two-hour J.S. on November 2, led by Nat Gonella. Next meeting November 16, at 2.30, in the Masonic Ballroom.

No. 148. St. Albans are restarting, and a general meeting has been held to discuss plans for the winter season. Letters to the Secretary, P. Clay, at 4, Laurel Road, St. Albans.

No. 149. Bournemouth meet Fridays at the "Cricketers' Arms," and last meeting heard J. Denovan on "Tops With Me." Charlie Fox on Jess Stacy, and a J.S.

No. 152. High Wycombe group met on November 9 to hear a terrific J.S. with G. Oliver, Fred Griffin, Stan Moss, Les Wilson, Tommy Woolton, Jimmy Smith, Maurice Goodearl, Ron Clark, and Norman Hill. Letters to Secretary at 295, West Wycombe Road.

No. 174. Putney heard Peter Tanner on November 6, and this was followed by a fine J.S. with Derek Hawkins, Jack Bowbrick, Eddie Malden, etc. November 13, Terry Barnett presents "Harlem's Little Armful" at "Duke's Head," Lower Richmond Road, 7.15 p.m.

No. 175. Streatham had a surprise J.S. on November 4, when Cyril Moss (trumpet); Bob Deeks (alto); Al Moran (piano); Hughie O'Shea (drums); Don Morley (vocals) gave a great show. November 18 will see Rick Silvester on Artie Shaw, and Jack Henson, "The Clarinet in Jazz," also a J.S.

Medway. This club will hold its opening meeting to-night at the Rose Inn, Cecil Road, Deace, Rochester. There will be a record recital and J.S. Letters to B. E. Farmer, 32, Castlemeane Avenue, Gillingham. Hazel Grove, Cheshire. P. Crossley, of Five Ways Hotel, Hazel Grove, Cheshire, is starting a R.C.; so all interested write him at that address. Clapham, S.W. C. P. Raymond, of 63, Elms Crescent, Clapham Park, S.W.4, is trying to get a club going in the Clapham, Battersea and Stockwell districts. All enthusiasts in S.W. London should get in touch at once.

Largs, Ayrshire. Barry Ross, of 14, Lovat Street, Largs, is anxious to get a club going; so all you Scottish fans should communicate with him at address stated.

# SLAP-HAPPY BASS PLAYING

by

## "DETECTOR"

WITH no fewer than three such programmes, the B.B.C. put up last week what must have been a record for quantity if not for quality in the matter of talks on jazz illustrated by gramophone recordings.

Most interesting was Tom Bromley's all-too-long—delayed "Play that Bass," which was the Radio Rhythm Club's presentation on Tuesday, November 7.

To have to deal with just one instrument and yet make the programme interesting to those who play some other, or more likely none at all, is not the easiest job, but Tommy came out of it almost with flying colours.

He is one of the few really pleasing speakers the club has unearthed, and while he wisely refrained from making his talk too technical, he left us, in no doubt about his knowledge of his subject. Seldom has more honest-to-goodness sense been said about jazz in fewer words.

Here is the list of the records Bromley used:

"Blues in C Sharp Minor," Teddy Wilson (Brunswick O2256); "Goodnight," Ted Lewis (Columbia 54851); "Woodchoppers' Ball," Woody Herman (Brunswick O2843); "Big Noise from Winnetka," Haggart and Bauduc (Decca 7005); "Jack the Bear," Ellington (H.M.V. B9048); "The Thing," Cooper's Sultans (Vocalion S214); "Cherokee," Ray Noble (Columbia FB2102).

The other two programmes were rather different.

Entitled respectively "Up River" (Tuesday, November 4) and "The Deep South" (Friday, November 7), they were more in the nature of sketches of Negro life and music on the Mississippi and other southern parts of America.

To an extent both were curate's eggs.

## DENNIS PRESTON

Dennis Preston, who wrote "Up River," provided by far the better selection of records. They included:

Armstrong's "Drop That Sack" (Brunswick O2502); Bessie Smith's "Backwater Blues" (Parlophone R2481) and "St. Louis Blues" (Parlophone R2344); Red Nichols' "Riverboat Shuffle" (Brunswick O1806); the Ellington-Crosby "St. Louis Blues" (Columbia OX898); Jess Stacy's "Barrelhouse" (Parlophone R2187); Chicago Rhythm Kings' "I've Found a New Baby" (Brunswick O1739); Meade Lux Lewis' "Vancey Special" (Brunswick O2243); Louis Prima's "Basin Street" (Decca F5626); Bob Crosby's "South Rampart Street" (Decca K876); and Ellington's "Saddest Tale" (Brunswick O1901) and "Dear Old Southland" (H.M.V. B5468).

But this was a disjointed script which lacked continuity and failed to get home in consequence.

"The Deep South" was written by R. G. Faudree, an American now over here on war matters for the U.S. Government.

His duties kept him so busy that he had no time to choose the records. This was done by Miss Anna Instone, of the B.B.C. Music Department, and her choices didn't run lower—or, as I prefer to think, higher—than such artists as Richard Crooks, Paul Robeson, Lawrence Tibbett, and the Kentucky Minstrels.

Yet even with such "synthetic" music, this programme achieved its end, which ought to prove something, though I don't quite know what, unless it is that a story can rise above the musical background if it is given, even when the music is necessarily an almost equally important part of the proceedings.

Listeners last week had plenty of opportunities to study the merits and demerits of Scott-Wood and his dance orchestra. They were on the air no fewer than seven times.

Taken all round, I can't work up any great enthusiasm for this outfit, though I am prepared to agree that its worst aspect was not in its playing, but in its singers—especially the men. Art Williams is just not good enough, any more than is Scott-Wood himself. The only bright spot in the vocal department was Betty Kent.

Talking about singers, her many admirers—and judging from her fan mail she's got plenty—will be pleased to know that Gloria Brent is now better and back with Jack Payne's Band.

She has asked me to thank all those who so kindly wrote to her as a result of the announcement in this column last week that she was suffering from a poisoned hand. She promises to answer all letters personally as soon as possible.

## HI, GANG!

If last Sunday was anything to go by, Sundays from now onwards are going to be none the worse for the return to the air of "Hi, Gang" with Vic Oliver, Bebe Daniels, Ben Lyon, and Jay Wilbur and his Band.

Apart from a new feature of recorded messages from famous Hollywood film stars—Charles Boyer was the first to be presented—the show is on much the same lines as hitherto. But with plenty of new jokes and gags, and the famous three seemingly greatly refreshed after their holidays, it seemed to go with an even greater zip.

The one weak spot was the new girls' vocal trio. They've a very long way to go before they acquire the style of the Greene Sisters, whom they replace.

Sam Brown's absence was, of course, only partially made up for by Ben Lyon and Robert Ashley, who each sang one of the numbers Sam should have done. But a happy note was Ben's announcement that Sam is progressing favourably and hopes to be with the Gang within two or three weeks.

No. 14. The newly formed Oxford University Club, who have 14 as their "M.M." number, had a very successful second meeting. Jimmy Silvester gave the record recital, and then Johnny Cae, who had travelled from London with some star musicians, led a grand J.S. with Johnny Cae (trumpet); Derek Neville (alto and clarinet); Bobby Midgley (drums); Norman Stenfalt (piano); and Peter Needham (bass).

No. 41. Leeds' last meeting on November 9 featured a Duke Ellington recital, and a J.S. with Alan Holgate, of the Bradford Club, on piano. Next meeting, November 16, 1, Lands Lane, Leeds.

No. 150. Ilford and East Ham had a fine meeting November 4, when Jack Surridge presented the New Issues, and a J.S. followed with Alan Mead starring. Next meeting, November 18, when the club magazine will be on sale.

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