

Melody Maker

INCORPORATING RHYTHM

EVERY FRIDAY Vol. XVII No. 435

AMBROSE PUTS WEIR IN CHARGE OF BAND FOR NEW WEST END NITERIE

THE name of Bert Ambrose is again to the fore in the world of dance music and modern entertainment these days.

In addition to running those two already famous vaudeville acts, the Ambrose Octet and the Bacon-Browne-Dall combination, Ambrose now comes back with a bang into London night life by presenting the stylish seven-piece orchestra, which will open the "Bagatelle," London's newest niterie, on December 10.

This resort, although new in name, will actually be known to

many Londoners, because the premises are those of the old and popular San Marco Restaurant, in Stratton Street, Mayfair.

Synonymous with modern-style music is the name of Frankie Weir, of the "New Style Rhythm" broadcasts fame, and Frankie it is whom Bert Ambrose has selected as his new leader.

SEVEN STYLISTS

At the "Bagatelle," Frank will have a combination notable for the inclusion of several stylists, including Len Newberry and Dave Green (tenors); and that youngest and most solid of modern percussionists, Bobby Midgley.

The other rhythmists in the outfit will be Norman Stanforth (piano) and Don Stuteley (bass). A trumpet player has yet to be fixed at the time of writing. Frankie Weir will, of course, play clarinet and saxes in addition to leading and directing the band.

The opening of the new band will mark just about the busiest period of Frank Weir's life, for, in addition to all his musical work, he is now working very hard every day training to become a ferry pilot.

"GET A LOAD OF THIS" TERRIFIC LINE-UP!

ON Wednesday (19th) the London Hippodrome curtain rang up on the new George Black show "Get A Load Of This," starring Vic Oliver, Celia Lipton, and Jack and Daphne Barker, and London "got a load" of Dennis Moonan's Hatchett's Swingtet, which appears on the stage and takes a part in the action of the story.

These boys, led by Chappie d'Amato on guitar, who also plays a rôle in the show, proved themselves to constitute a real Dixieland set-up, as would have been expected from the following line-up:

Carl Barritau (clarinet); Dave Wilkins (trumpet); Benny Greenwood (tenor); Bill Mulraney (trombone); E. O. Pogson (bass sax); Ronnie Selby (piano); Tommy Bromley (bass); and Len Hunt (drums).

NON-STOP NITERIE

Since the action of the show takes place throughout in a New York night club set, the curtain remaining up from overture to finale, the boys get a chance really to shine, and, in addition to playing dance music, they accompany a big cabaret scene featuring Celia Lipton and also a ballet specially written by Arthur Young.

NEW PALLADIUM SHOW

NEXT Saturday (November 29) will see the closing down of the Max Miller-Vera Lynn-Florence Desmond show, "Applesauce," the George Black riot which has packed the London Palladium for so many months.

A completely new show, featuring that swell "Hi Gang" couple Bebe Daniels and Ben Lyon, and attractively entitled "Gangway," is in active rehearsal, although the precise opening date cannot be given at the time of closing for press.

Besides these two principals, the new show will feature that grand comedian Tommy Trinder, and two other broadcasting notabilities in the persons of Anne Ziegler and Webster Booth.

It is not yet definitely known, but it is anticipated, that the pit orchestra will again be under the leadership of that now proven ace of theatre conductors, the ex-Hyltonian Freddie Bretherton, whose work both with the baton and as an arranger has been a feature of several recent London shows.



Looking into the hall while Sunday's Jam Session was in full swing.

A TERRIFIC SESSION — WITH JAM ON IT!

"M.M." - H.M.V. Public Jam Session Provides Sensational Show for Over 1,000 Fans

BEFORE AN ENTHUSIASTIC AUDIENCE NUMBERING OVER A THOUSAND, TWENTY-FOUR HAND-PICKED BRITISH MUSICIANS PRODUCED SOME OF THE FINEST JAZZ EVER HEARD IN THIS COUNTRY ON SUNDAY AFTERNOON, WHEN THE GREAT "MELODY MAKER" GRAMOPHONE COMPANY PUBLIC JAM SESSION RECORDING TOOK PLACE AT THE H.M.V. STUDIOS, ABBEY ROAD, ST. JOHN'S WOOD.

The large No. 1 studio in which the epic show was held looked for all the world like the Albert Hall, with its packed floor and tiers rising behind the stage, while among the host of notabilities in the audience were Gerald, Victor Silvester, Leslie Perowne, David Miller, Max Bacon, Christopher Stone, Eric Winstone, George Elrick and many others.

THREE SOLID HOURS

Fans were queuing up outside the studios hours before the proceedings started, and some idea of the tremendous enthusiasm which the Jam Session evoked can be judged from the fact that parties attended from Norwich, Birmingham, Leicester, Southampton, Ipswich, Oxford, Portsmouth, Leeds, Bradford, Cardiff, Torquay, Wolverhampton and Edinburgh!

And did they have a good time? For three hours they cheered their heads off as band after band took the stand, busking tunes of their own selection while H.M.V.'s hard-working recording staff committed it all to the wax.

The bands were all small groups selected from the available musicians and switched about in personnel so that, as far as possible, everybody had a chance to shine. Harry Parry, Carl Barritau, Frank Weir and Buddy Featherstonhaugh led the combinations in which they were selected.

Naturally, before such a crowd and in such a setting, nerves at

The full list of musicians given last week for the Session was increased after we had gone to press by the addition of French guitarist Jean Sasson, while pianist Leonard Felix was unable to appear owing to his R.A.F. duties.

STAR COMPERES

The show was compered in twenty-minute stages by Wally Moody, Edgar Jackson, Bill Elliott and Ray Sonin, but a surprise item was the appearance on the stand of B.B.C. ace David Miller, who was invited to take over the compering of a hot contingent from the late Ken Johnson's Band. For this purpose, George Shearing was brought up from the audience to take over on piano, and he received an ovation.

The MELODY MAKER records its thanks to the H.M.V. staff and the Rhythm Club stewards for their great help; to the musicians and audience for a splendid show, and to Bill Elliott, whose brilliant organising, on behalf of this paper, behind the scenes earned him many kicks, few ha'pence and our gratitude.

[Photos—see middle spread. Eric Winstone's comments—page 2.]

Jam for M.U. Tea Again

ON Sunday, November 30, at 3 p.m., the Women's Guild of the London Branch of the Musicians' Union are to hold another jam session tea dance at the "M.M." Club, 14, Argyle Street, W.1.

Included in the jam session will be such stars as Carl Barritau, Stanley Black, Alan Kane, Tommy Bromley and Benny Lee, and the success of the last occasion, when some hundred people had to be turned away, seems certain to be exceeded.

Applications, therefore, should be made early for tickets at 2s. 6d., including refreshments, which can be obtained from Mrs. Pat Dodd (Tulse Hill 4280) and Mrs. George Evans (Enterprise 3152).

S.O.S.

BRAM MARTIN urgently needs a first-class lead alto player, and is able to promise a long tour to the right man. Contact him through this office.

Regal To Record National Accordion Champ. Winner

LAST WEEK WE WERE ABLE TO ANNOUNCE THAT THE L.B.B.C. WILL BROADCAST FROM 8.10 TO 8.30 P.M. A PORTION OF THE NATIONAL PIANO-ACCORDION CHAMPIONSHIP FINALS, DUE TO BE HELD AT THE LONDON OPERA HOUSE ON FRIDAY, DECEMBER 12 NEXT, THUS ENSURING THAT AT LEAST THE FIRST THREE IN THE FINAL WILL BE GIVEN THEIR CHANCE TO GO ON THE AIR.

Now comes yet another proof of the great interest that has been aroused throughout the country by this great attempt to discover Britain's finest amateur and semi-professional accordionists.

THE GRAMOPHONE COMPANY HAVE INFORMED US THAT THEY WILL GIVE THE WINNER A RECORDING DATE.

The session will be held the day after the Final, that is to

say, Saturday, December 13. This date has been chosen so that, should the Championship winner prove to be from the provinces, he (or she) will not have to bear the expense of a lengthy sojourn in, or second journey to Town for the recording.

All those who think they have a chance of winning the Championship are therefore advised to come prepared with four solos, of anything from 2½ to 3 minutes each, thoroughly rehearsed.

[PLEASE TURN TO PAGE 2.]

"K.P." 18TH "STAR" PARCEL

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ACCORDION CONTEST (Cont. from Page One)

RECORDING DETAILS FIXED

Rules and Contest Dates Below

Should any form of piano or small band accompaniment be required, this will be provided by the Gramophone Company, but the necessary piano or small band (if possible, not more than five instruments) parts must be provided by the soloist.

The records will be issued under the Regal-Zonophone label, and the soloist will, of course, be paid the usual session fee.

Full details concerning the Championship have already been published in these columns, but for the benefit of any who may have missed previous issues of the MELODY MAKER, we repeat the following essential information.

The Championship is open to all amateur and semi-pro. accordionists, including, of course, members of the Fighting Forces and all other National Services, from all parts of Great Britain.

The following heats have been arranged:—

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.

PROVINCES

Birmingham: Grand Casino, Corporation Street, at 7.30 p.m. on Tuesday, December 2.

Brighton: Sherry's, West Street, 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.

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.

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 in all cases be accompanied by a stamped and addressed envelope.

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.

With heats filling up rapidly, all desirous of taking part in the Championship are strongly advised to apply for and send in their entry forms without delay.

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. I DON'T WANT TO SET THE WORLD ON FIRE (5).
3. 'TIL REVEILLE (3-2-2-3-9-2).
4. JIM (10-10).
5. I GUESS I'LL HAVE TO DREAM THE REST (4-5-10-8-8).
6. YOURS (2-2-4-2-7-6-8).
7. DO YOU CARE (6-6-6-0-0-10-10).
8. TIME WAS (8-9-0-10).
9. GREEN EYES (0-4-3-4-5-3-3).
10. TO-NIGHT WE LOVE.

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

No. 151. At Dewsbury's last meeting Ron Wraith talked about "Records of Cheap Jazz," and Jack Hird discussed Artie Shaw. A J.S. with Cliff Fewster's Swingtette concluded. Next meeting this Sunday.

SAM BROWNE—Latest

LATEST news of the progress of Sam Browne, injured when accidentally shot whilst travelling to appear at the Bristol Hippodrome three weeks ago, is that a postponement of the operation to remove the bullets in his neck and jaw has been ordered for three weeks.

Sam has, however, been given permission to spend this period at home, and leaves his Sussex nursing-home this week.

Specialists believe that, within a month of the operation, he will once again be singing as well as ever.

I WAS THERE . . .

IMPRESSIONS OF THE JAM SESSION (Not To Be Taken Too Seriously)

by Eric Winstone



Allies at the Jam Session: Dutch bassist Jaap Sajet (now with the Royal Netherlands Navy) and French guitarist Jean Sasson (now in the R.A.F.).

CAMERAS WATCH THE BIRDS—When Clae Pigeons Film

CAMERAS next week are scheduled to start turning on Johnny Clae and his Clae Pigeons when C. Pattinson Knight, producer of "Floating City," starts work upon his new film, "Escape to Justice."

Here the boys will be seen in a night-club setting, and shooting and direct recording are expected to occupy two days' work.

In addition, fans will be shown Johnny himself playing a small part—that of a fifth columnist!

Following this, their first venture into films, the band will star by themselves in a twenty-minute "short," featuring ex-Gonella piano ace Norman Stenfalt, who has taken the place of Tommy Pollard (now with the Radio Rhythm Club Sextet), and who is responsible for arrangements and shares musical direction with Johnny.

Another newcomer is that first-class alto and clarinetist, Derek Neville. Vocals will be taken by Doreen Mann and Benny Lee.

These boys, who recently left the Nuthouse rather than part with Benny Lee, should definitely find the right kind of berth as a result of these two pictures.

In the meantime, they are extensively occupied with Sunday concerts, appearing at Cardiff on Sunday next (23rd) and Colwyn Bay on November 30.

RHYTHM CLUB NEWS

No. 1. Feature recital next week will be by Alan Black, of the Streatham Club, on "Underrated Jazz." It is hoped that the Cambridge University Band—"The Cubs"—will have recovered from their recent car smash and make a welcome appearance at the club. All-star Jam Session as usual.

No. 5. N.W.3 meet to-night (Friday) to hear Rex Harris repeat his recent B.B.C. broadcast on Joe Sullivan, whilst J. Curtis presents Artie Shaw in the "Kings of Jazz" series. J.S. will conclude the meeting.

No. 8. Norwich met on November 9 to hear Peter Pinching review the Chicago Album. It is hoped to have an all-star J.S. next meeting.

No. 12. Rex Harris' Chocolate Dandies recital was well received at the Greenford Club's last meeting, while the J.S. featured Jim Skidmore, Norman Waring and Eddie Malden. Next meeting, Friday, November 28.

No. 15. T. Rogers gave a recital on Armstrong and Allen at the last meeting of the Bristol Club, backed up by the "College of Swing Knowledge" and a favourite record competition. This club could do with some more musicians.

No. 17. Wimbledon's meeting this (Friday) evening will feature Don Morley, of the Putney Club, in "Six Men from Chicago," followed by a J.S.

No. 19. Crouch End are now under way, and had a meeting on November 15 at 3. Crouch End Hill, when Stanley Wright discussed Red Nichols. A J.S. followed. Next week will feature Phil Took on Red Allen. Letters to Derek Spice, 4, Granville Court, Stroud Green, N.4.

No. 150. Ilford and East Ham had a successful meeting on November 14, when Doug Mead presented "One Man's Meat," and Jack Surridge introduced "Out of the Bag." An important meeting will be held on November 25, when a new committee is to be formed.

No. 174. The recitals by John Harvey and Don Morley at Putney were followed by a J.S. with Eddie Malden, Jack Mould, Eddie Guy, etc. On November 27 Alan Black presents "Big Ben Strikes Five." "Duke's Head," Lower Richmond Road.

SO you couldn't get in last Sunday? And you waited for three hours in the rain?

Well, fellow, you certainly missed a jazz spectacle that will go down in history. I went down with it, so I should know.

Just imagine the whole set-up. An enormous studio, over a thousand swing fans packed cheek by jowl from floor to organ-loft, while in the centre, like a pack of pugilists at a prize fight, the very flower of clubland's elite still sleepily blinking its eyes in the unaccustomed light of day.

WHAT, NO "OASIS"!

Actually, of course, I had heard there was going to be a lunch, so I arrived rather early and so was present at the meeting that was held beforehand to decide on the various numbers that were to be played. I enjoyed it immensely.

Everybody talked at once, and a photographer kept creeping up and flashing his camera at me, thinking I was something to do with it, and the whole thing was a huge success, although I still

NORTHERN NEWS NOTES

by JERRY DAWSON

SOME time ago I wrote of the four-piece band which Gunner Johnny Jackson—ex-Kiltie Juniors and Jan Ralfini drummer—had formed in his unit of the Royal Artillery. With the recent addition of a trumpet, the band is now five strong.

As the unit is in rather an isolated spot, the band is a very popular and necessary part of life at this station.

With Johnny leading—on drums, of course—the rest of the lads are: L/Bdr. Glover (piano); Gnr. Charlie Innes (tenor and fiddle); Gnr. George Thomas (trumpet); Gnr. Frank Cox (accordion).

If any of Johnny's old pro. pals would like to drop him a line, I will be glad to forward any letters to him.

In these war days youths in all walks of life are getting opportunities which in normal times would go the way of older and more experienced people. Such is the case in the world of music, and one youngster who has grasped his opportunity with both hands is seventeen-year-old W. S. Frearson, organist at the Forum Cinema, Wythen-shawe, Manchester.

One-time semi-pro. band-leader, he took lessons on the cinema organ from Gordon Banner, the organist at the Manchester Odeon.

That he is popular with patrons is fully evidenced by the reception which his interludes always receive these days.

Another Manchester youngster who has also proved his mettle is Norman Waddington, about whom I have written in these columns more than once in the past.

When first brought to my notice he was merely another drummer—vocalist prodigy anxious to use whatever talent he had towards helping cheer up the boys in the Forces. He later formed a gang of Levenshulme (Manchester) kids into a concert party styled the "Back-Yard Revue," which raised a deal of money for war charities, and later still broadcast "in the Children's Hour."

After a time with Jack McCormick at Lewis's, Manchester, Norman was renamed Wee Jackie Trevor and placed into the Jack Taylor Road Show, featuring George Wood and Albert Burdon, with which show he is at present touring the provinces.

Look out for Jackie Trevor if he comes to your town. . . .

can't see why they wouldn't play "Oasis."

Just when everyone was getting into the swing of the thing, the audience arrived and spoilt everything, so the stewards went and opened the doors, and after that, of course, it was anybody's party.

Round about now most of the musicians suddenly developed a terrible thirst and went upstairs for glasses of water, while the Editor of the MELODY MAKER started the ball rolling by introducing the different celebrities present to the audience. Were they pleased . . . the celebrities, I mean.

Then he introduced Wally Moody, who introduced the first combination under Harry Parry, who introduced "Honeysuckle Rose," which was recorded. Then the loudspeaker played back "Honeysuckle Rose."

Then, by way of contrast, the band played "Honeysuckle Rose" again, and Eddie Standing, of Campbell Connolly, suddenly developed a keen interest in the programme.

After that the boys did a little collective "jamming" with Charlie Short on bass getting an all-in quotation from a drummer in the audience who also happened to be a barber.

ATMOSPHERE!

Then came the changes in personnel with Buddy Featherstonhaugh coming on the stand cleaning his mouthpiece with a ten-shilling note, and Frank Deniz keeping the rhythm section in the family by taking over from brother Joe. George Pierstone went on drums, and by hitting everything in sight, including the cowbell, proved that showmanship is still appreciated even by the intelligentsia, while Wally Moody handed the job of compère over to Bill Elliott, and a small boy in the next row to me mistook me for Harry Parry and asked for my autograph.

By now, of course, the atmosphere was horrific, sorry, I mean terrific, and when, after the interval, B.B.C. ace compère David Miller took over for a spell, the entire house worked itself into an ecstatic state of perspiration and enthusiasm that was really most impressive.

Yes, you certainly missed something, buddy, and next year I understand they are booking the Wembley Stadium . . . but I still can't understand why they wouldn't play "Oasis."

S.O.S.

Billy Smith, Cricklewood Palais' energetic leader, is urgently requiring a good string bass and second trumpet. Those interested should apply to Billy at the Palais.

Billy's band recently passed its first anniversary at Cricklewood, and Billy is as busy as ever in devising novel "stunts" to raise cash for comforts for the Forces.

CALL SHEET

Week Commencing November 24

- AMBROSE Octet.**
Palace, Reading.
- Teddy BROWN,**
Empire, Leeds.
- Evelyn DALL, Max BACON and Jack COOPER,**
Empire, Wood Green.
- George ELRICK and Band,**
Hippodrome, Golders Green.
- Joan and Jean FRANKLIN,**
Hippodrome, Brighton.
- Adelaide HALL and Gerry MOORE,**
Hippodrome, Golders Green.
- HENDERSON Twins,**
Theatre Royal, Edinburgh.
- "HUTCH,"**
Alhambra, Bradford.
- Joe LOSS and Band,**
Hippodrome, Birmingham.
- Bram MARTIN and Band,**
Empire, Nottingham.
- Harry ROY and Band,**
Empire, Kingston.
- Billy SCOTT-COOMER and Singing Grenadiers,**
Empire, Newcastle.
- Hal SWAIN and Swing Sisters,**
Alhambra, Bradford.
- Pat TAYLOR,**
Empire, Glasgow.

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THE FIRST OF THE COLLECTORS' SERIES ... New Swing Discs Reviewed by EDGAR JACKSON

McKINNEY'S COTTON PICKERS

****Milenberg Joys (Jelly Roll Morton (Am. Victor A46096) (Recorded July 11, 1928).

***Shim-Me-Sha-Wabble (Am. Victor A46402) (Recorded July 12, 1928).

(H.M.V. B9228—3s. 8d.)

Don Redman, Milton Senior, George Thomas, Prince Robinson (reeds); Langston Curl, Buddy Lee (tpts.); Cuffy Davidson, Claude Jones (tms.); Todd Rhodes (piano); Dave Wilborn (banjo); Bob Escudero (tuba); Cuba Austin (drums).

THESE 1928 dug-outs are respectively Nos. 1 and 2 of

the new H.M.V. Collectors' Series.

They owe their release to the efforts of that curator of the jazz museum, Bill Elliott.

One of the results of Bill's continued plugging for these old-time jazz records is that to make room for them we are denied many new recordings.

In the past H.M.V. and Parlophone generally each issued eight new jazz titles a month. On the December supplements H.M.V. are releasing only four and Parlophone only five. The rest of the spaces allotted to jazz are occupied with resurrections.

However, I readily concede that I am more alarmed about this because of the general policy it suggests, than I am at the release of these two McKinney sides.

In fact, I'm prepared to confess that if all the dug-outs could possibly be as worthwhile

as these Cotton Pickers' performances there would not be so much to complain about.

The band was organised in 1926 by William McKinney, a coloured musician. Although McKinney is said to have been a drummer, I know of no instance of his ever having recorded with his Cotton Pickers.

The combination first came into prominence round about 1928 when, having been reorganised by Don Redman, who had taken over the musical directorship, it was engaged for the Graystone Ballroom, New York.

STILL A KICK

It was immediately recognised by musicians as one of the most brilliant and progressive outfits of the time, and it says much for it that, although its style may seem pretty corny to-day, its jazz is still something one can not only listen to, but get a kick out of, because for all its innate crudities it rides. Even the tuba has rhythm.

"Milenberg Joys" is the better side. There's some good trumpet playing, a fine instance of Don Redman's alto, and an ensemble that gets plenty of the true spirit of jazz out of an arrangement which was one of the best of its time.

The coupling is less enticing. The orchestration isn't so convincing, and the playing gets pretty roopty-tooty in places. Nevertheless, one can't deny that in this side, too, the spirit of jazz is there, and no one can fairly say that these boys had nothing to say in their chosen vernacular.



SID PHILLIPS' QUINTET

***Man About Town (Phillips) (Eng. Decca DR5682).

***Royal Garden Blues (Williams) (Eng. Decca DR5681).

(Decca F7972—2s. 5½d.)

Phillips (clart.) with Don Barrigo (tenor); Max Goldberg (tpt.); Abe Walters (piano); Max Abrams (drums). (Recorded May 6, 1941.)

YOU can chalk these up as two of the best records turned out by Sid Phillips' Quintet.

"Man About Town" may be no more than just a simple, conventional little riff, but it's tune-fu enough, and in an easy, unassuming way the boys do well with it.

Even better, however, is the

faster, more exhilarating "Royal Garden Blues."

It's no exaggeration to say that this side has the spirit and go, as well as the style, of the old Chicago jazz.

Perhaps the band doesn't really get into its stride until after the first ensemble chorus, but then things happen. There's a neat spot of piano, after which Sid not only displays his excellent musicianship, but this time uses it to mean something. Don Barrigo follows with a good tenor solo, and then we get a real high spot in Max Goldberg's trumpet, which wouldn't be any disgrace to the famous Muggsy.

But if it's the solos which make the side, one can at least say that the band as a whole plays its part. The whole performance has the healthy kick which comes when boys feel they are together and completely at ease.

Max Abrams' drumming is quite the best I have heard from him for many a long day.



JIMMIE LUNCEFORD AND HIS ORCHESTRA (Am. N.)

***Flamingo (Group, Anderson) (V. by Dan Grissom) (Am. Decca DLA2449).

**Siesta at the Fiesta (Allen) (Am. Decca DLA2450).

(Brunswick Q3252—3s. 8d.)

Lunceford directing Willie Smith, Joe Thomas, Theodore Buchner, Earl Carruthers, Dan Grissom (reeds); Eugene Young, Paul Webster, Gerald Wilson (tpts.); Elmer Crumley, Russell Bowles, James Young (tms.); Edwin Wilcox (piano); Al Norris (clar.); Moses Allen (bass); James Crawford (drums). Arranger: Roger Segure. (Recorded June 23, 1941.)

THIS is the only disc for this column from the mid-November Brunswick-Decca supplements, and I certainly can't say that it's a case of quality making up for lack of quantity.

"Siesta" has what would probably be a good tenor solo, a more or less exciting tear-up by a shriek trumpet, and quite a long spot of interesting clarinet if it weren't for the muzzy reproduction. In fairness, though, I must add that it may be just my review pressing which is faulty.

"Flamingo" is nice enough as just music. This always has been a lovely melody. Roger Segure's arrangement is not without its attractions, and I've no complaints about the performance. But you can hardly class the record as jazz.

And here is ...

COLLECTORS' CORNER

... which inspired the new series reviewed above

INTERESTING letter from Carlo Krahmer, Lew Stone's drummer. He says that he is quite certain that Vic Berton cannot be the drummer on Red Nichols' "Chinatown," as we stated in our "Corner," 25/10/41.

He avers that it may be Krupa, who is probably the drummer on the reverse side, "On The Alamo," as the same temple block effect is to be heard on both sides, and technically they sound the same man's efforts. If it isn't Krupa, then he thinks that it is Vic Engle, whose name appears on the label. He goes on to say that he has listened carefully to the Six Blue Chips' record recently mentioned in this column, and here again he thinks that the drummer is not Stan King, as we stated, but Mr. Victor Engle.

Thanks, Carlo, and we won't argue with your trained ear.

Whilst on the subject of the Nichols record, we should have mentioned that the inclusion of Lennie Hayton as pianist on the "Chinatown" side was discovered by the Bournemouth collector. Mr. Langston-White. Sorry we didn't mention this, Langston; we didn't mean to steal your thunder.

Re the record mentioned last week by Jeff Aldam, "Chances Are," on Okeh. We hear from R. G. V. Venables that, although the platter in question is interesting enough, it is certainly not quite up to reissue standard. It would seem to have been made at the "You Rascal, You"/"That's What I Like" session, and was originally issued on Harmony label. Fats Waller, Jack Teagarden and Sterling Bose are featured, and the outfit call themselves the "Cloverdale Country Club Ork."

PERSONNEL STREET.—Bobby Hackett's Orch.: "Jazz Band Ball"/"If Dreams Come True." B. Hackett (cornet); Geo. Brunies (trombone); Pee Wee Russell (clarinet); Eddie Condon (guitar); Johnny Blowers (drums); Clyde Newcombe (bass); Dan Bowman (piano). For R. F. Masters, from Welwyn.

Andy Kirk and Orch.: "Corky Stomp"/"Froggy Bottom" (Brunswick 1211). Gene Prince, Harry Lawson (trumpets); Allen Durham (trombone); Lawrence Freeman, John Williams, John Harrington (saxes); Claude Williams (violin); Mary Lou Williams (piano); William Dirvin (banjo); Andy Kirk (bass); Ed McNeill (drums). For E. W. Boland, from Rathgar, Dublin.

That junk-shop collecting pays is evident from a letter received from a Mr. Lisle. In a cycle shop the other day he picked up seven Fletcher Henderson records of the 1923 period, all in new condition. One of the titles you mention, Paul, "What-cha-call-em Blues," is to be issued, but we think the others are too early to have general appeal. You certainly had a good find. Write Rex Harris, 61a, Linden Gardens, W.2, about that recital.

Glad you liked the Ray McKinley, D. A. J. The other title is in the same vein, and very

nearly as good. We shall have to set about the Brunswick Company regarding the reissue of those Vocations. Hundreds of you lads have been after them.

Yes, Mr. Horewick, that Bill Coleman record of "Indiana" is to be issued. We have been chasing it for some time now, and the Gramophone Company have already given it the O.K. Early in 1942, we hope. Your personnel for the McGraw pancake is correct. The Clarence Williams "Mandy" is a good one. Do you know the number of the Columbia reissue?

Yours is the kind of letter we like, P. Carmel, of Warrington. Not many queries, and interesting remarks. Afraid the Goodman disc is out of catalogue, and though we agree with your remarks about reissue, don't think it's possible. The master is probably missing, and doubt whether we could get a good enough copy to dub from. Delta Four in "Farewell Blues" was Roy Eldridge (trumpet); Joe Marsala (clarinet); Carmen Mastren (guitar); Sid Weiss (bass). No vocal either side. Teagarden sings the vocal in the Venuti-Lang "After You've Gone"; no vocal in "Farewell Blues."

LETTERS

We like that, Boyd Senter record also, Roger Hancock, of Manchester. Eddie Lang (guitar) and Arthur Schutt (piano) are the names you want.

Don't think the Krupa you mention, R. Seddon, of Norfolk, is issued over here. Our copy is on American Okeh, and we can't find it in the English lists.

Sorry, M. Rainer, of Dartford, but we agree with Edgar Jackson about the Leonard Feather "Men Of Harlem"/"Ocean Motion." Very moderate jazz. "Let's Get Happy" is another cup of tea altogether, but it's on Commodore, and impossible to get issued over here, much as we would like it.

The Bobcats are Yank Lawson (trumpet); Warren Smith (trombone); Mat Matlock (clarinet); Eddie Miller (tenor); Bob Zurke (piano); Lamare (guitar); Bob Haggart (bass); Ray Bauduc (drums). "Texas Tea Party" was Mannie Klein, Charlie Teagarden (trumpets); Jack Teagarden (trombone and vocals); Benny Goodman (clarinet); Arthur Karle (tenor); Joe Sullivan (piano); Dick McDonough (guitar); Artie Bernstein (bass); Gene Krupa (drums). Yes, we do agree. One of the greatest and grandest.

"NAP FOR THE WEEK."—"Anything"/"You Can't Cheat A Cheater." H.M.V. B4955. Napoleon's Emperors. Jazz chamber music of a high degree.

No. 175. Streatham meets on November 25 to hear Rex Harris talk on Higginbotham, and Ralph Blanchfield discuss Count Basie. A J.S. will conclude.

Chester. Ken Riley, of 3, Abbots Drive, Liverpool Road, Chester, is starting a club; so write him at that address.

TRUMPET TIPS

I HAVE before me a letter from a reader which raises an interesting question. "I have been playing for six months," he says, "and can play a tune fairly well and in good tempo, but I hesitate to join a small local band, wondering if I will fit in."

This is a state of affairs which visits nearly every beginner. There comes a time when in the privacy of his own home he is a veritable Louis Armstrong, but fears that he might even out-Red Red Rodgers if he tried to play in a band.

The answer is, of course, it depends on the band. But, providing you make it clear to the leader before you start that you've only been playing a few months, and that you're not very good but would like to have a go, there is no reason why you shouldn't.

Reading, of course, will be the principal stumbling-block. Or, if it's a busking band, extemporising without music. But both these attributes come on amazingly with practice, and playing in a band is the best place to get it.

By all means have a go. But don't try to bluff that you're better than you are. The band will find you out in the first five minutes.

FEDERATION FOR SOUTHERN RHYTHM CLUBS

FOLLOWING on the successful federation of the Northern Rhythm Clubs, it was apparent that a similar venture would be launched in other parts of the country.

London is, of course, the logical place for the starting of this second Federation, and Rhythm Club officials in and around London will be delighted to hear that such a scheme is well under way.

A general meeting of Club secretaries and representatives will be held on Sunday, November 30, at 140, Neasden Lane, N.W.10 (100 yds. from Neasden Met. Station), at 6.30 p.m.

The meeting will consider the Federation aims, which are to promote inter-club activities and to help the small, struggling clubs, who are often hard pressed to find recitalists and musicians. After discussion, a committee will be appointed to carry out the schemes sanctioned.

The majority of London secretaries have given the project an enthusiastic reception, and credit must be given to Max Jones and Eric Preston, of the High Wycombe and N.W.3 Clubs, who have done the necessary groundwork.

Needless to say, the MELODY MAKER welcomes this venture, and will be represented at the meeting by Bill Elliott, who will act as chairman.

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M.M. 22/11/41



WENDY WILES

MAYBE it is a bit early to talk of Christmas. But at the Empire Memorial Hostel, 747, Commercial Road, E.1, the **BRITISH SAILORS' SOCIETY** is already making plans for a Christmas afternoon concert for the men who do such wonderful and essential work towards getting this war over and done with.

From 2.30 till 4 p.m. they want to bring some cheer into the lives of the fellows who, next day perhaps, perhaps that very night, will be setting sail again to face the magnetic mine and U-boat in order to fetch the essential supplies of war, or ferry them to our troops overseas.

And they want YOU to help them, free of charge. Will you—any of you—who are free give up an hour and a half of your afternoon to go along and entertain these chaps? Fully 80 per cent. of them will be Allied seamen, unable to understand much English. But they do understand music, and you speak the international tongue.

Mrs. Kay D. Bourne came to see me, knowing that my word would reach the eyes of musicians who won't begrudge ninety minutes to undertake a gig like this.

Get in touch with her at the above address—and if there's a complete combination willing to undertake this fine work, so much the better.

Did two musicians last week take a taxi all the way from Piccadilly Circus in order to make their 'phone calls in the comfort (?) of these offices?

No names, no pack-drill. Let's just say that accordionist **TITO BURNS** and trumpeter **KENNY BAKER** were full of enthusiasm the other afternoon over the recently recorded Don Marino Barreto disc "The Swing Conga."

BRAND'S ESSENCE

by
PAT BRAND

about whose first broadcast I wrote a short while back.

Since then, this first real attempt to swing the conga has gained with every playing. Tito, as co-composer with Marino, raves over Kenny's trumpet playing, and Kenny gives full marks to the two pioneering composers. So everybody's happy. Except me, because I haven't yet got hold of a copy.

On top of this, Tito was telling me of the new swing combination he has formed, which is having tests made at H.M.V. this week.

This will give him the chance of playing swing accordion as he's always wanted to, and comprises Kenny on trumpet; Aubrey Franks (tenor); Norman Sten-falt (piano); Joe Deniz (guitar); Bobby Midgley (drums); a bass player not yet fixed; and Dennis Walton, whom Tito has discovered to be a vocalist "natural."

The mere sight of a line-up like this sets my feet tapping.

Recent reference to a military dance band contest in these columns attributed it to the Leas Cliff Hall, Folkestone, instead of to Bobby's Restaurant, in that same front-line town.

As a matter of fact, Bobby's have been doing yeoman service for the Forces around that area. For one thing, they provide nightly dancing which is free to all, the only charge being for refreshments, with music by the resident band under **SYDNEY WATKINSON, L.R.A.M.**

In addition, they hold special dances, with competitions of various kinds, with extensions for dancing till midnight, the profits going to various charities; and on these occasions there is non-stop dancing to two bands—frequently a military dance band or R.A.F. band, or Lewis Wag-horne's excellent **PREMIER DANCE BAND** assisting Watkinson's outfit.

Responsible for organising these is **R. J. REYNOLDS**, and there is no question but that he and the management are doing a real job in providing such a variety of entertainment with the threat of enemy guns facing them just across the Channel.

Fans, take heart! **GEORGE SHEARING** is not giving up swing, and he's not going commercial.

It's just that he's found (as have, alas! so many other fine jive men before him) that

variety audiences are not the best ground to cast the seeds of swing upon. And so, for the purposes of his variety work with the Ambrose Octet, he's had to cut down on the ultra-modern and give them fare more suited to their understanding.

"But," he assures me, "when-ever I meet up with a swing-minded audience, I'll certainly let them have the best that's in me—and, boy, won't I be glad to do so!"

I've yet to meet anyone who so obviously enjoys hearing good swing. To watch him is a tonic. There's nothing of the jitterbug about him; he doesn't start flinging his arms and legs about and shouting unintelligible instructions to the band.

In fact, he goes into a sort of trance, his face lighting up with ecstasy whenever a phrase particularly pleases him, his sensitive fingers curving with delight.

And, beyond an occasional gasp of "Oh!" you won't get any sense out of him till the number's over.

How could a man like that give up swing? I ask you!

Boogie-woogie specialists are few and far between in this country, and it is with regret that I learn that it'll be some time before I'll be able to hear **LEONARD FELIX** again. Last week the R.A.F. claimed him, and his place at the Knightsbridge Studio Club has been taken this week by Jack Hamilton.

Nevertheless, boogie-woogie style is a thing that is growing, and, realising this, **JIMMY PHILLIPS**, of Peter Maurice Music Co., has just brought out an album of five piano solos by Albert Ammons.

He tells me that this is really a labour of love, as the market for such a work is still speculative. But if this and a Pete Johnson album shortly to follow succeed in encouraging pianists to study this style with the world's best exponents, then Jimmy will have done a real service to jazz over here.

Study of the Ammons album shows the regularity with which he uses three chords throughout his work, and memorising these should simplify the playing of these works. Similarly, the bass figures run regularly in each respective number. Yet, for all that, the drive of his music is a thing to thrill to.

Best of luck to **ROSIE DOYLE** in her new office at F. and D's. Happy as she was at Paxton's, she soon began to miss all her friends on the dance music side of the profession, and reluctantly Pax-ton's let her go... though they've assured her of a welcome back any time should she change her mind.

It reads like a fairy story: little girl singing happily at her daily tasks; uncle, a famous trumpet player; uncle tells famous band-leader; bandleader hears her... and she's on the air!

It all happened to seventeen-year-old **WENDY WILES**. Patrick O'Day, first trumpet in Henry Hall's Orchestra, became more and more impressed as the years went by, and Wendy's voice went on improving, that he mentioned her to his "boss."

"Come back in three months' time," Henry told her; and eagerly she spent the time studying under Pat's friend, Sam Balderson.

In three months' time Henry could no longer deny that here was a voice that could not be denied to his million fans.

But she herself also pays tribute to Henry's star vocalist, Betty Driver, who has been giving her some invaluable tips about the mike and how to keep on good terms with it.

So, Ronnie Wilde (pictured here, 1.11.41) is not the only musician now flying his own 'plane. Not by a long chalk.

Borrowing an ancient type-writer, and clearing a space on the Crew Room floor, **ALEX THORNE**, whose band reached the All-London "M.M." Finals

three years in succession, and at the outbreak of war was in its eighth year at the Sugar Bowl Roadhouse, Burgh Heath, puts me very definitely right.

Of his eleven men, three are in the Army, one in the Navy; and of the remaining seven, one is an observer, one in training to become a pilot, and five (including Alex) are already pilots!

Phil Drayton, lead trumpet, has been in it from the start, and is now flying Wellingtons out East.

Frank Hubbard, pianist, started his pilot's training a fortnight ago, just scraping in with the increased age limit. And Frank Forder, alto sax, is in the R.A., and leading a useful outfit for regimental dances.

Alex tells me he's rather lost touch with the others, but would like them to contact him through me. He also feels tempted to ask of his personnel: "Is this a record?"

So do I!

CLASSICS OF JAZZ

By Bill Elliott

No. 50.—"Tin Roof Blues" / "Panama," by New Orleans Rhythm Kings (Brunswick 01910)

PERSONNEL

Wingy Mannone (trumpet); George Brunies (trombone); Sidney Arodin (clarinet); Terry Shand (piano); Bob White (drums); Barney Pattel (bass).

THIS was the obvious Classic for the week; circumstances dictated it. It's very late, Sunday, November 16 (nearly Monday morning). The Jam Session is over, inquests have been held, and, with the afternoon's swell music ringing in my ears—jam must follow jam.

"Tin Roof Blues" is one of the greatest J.S.s ever waxed. You feel that the band is completely relaxed and at ease, Wingy and Co. playing for their kicks. What more can I ask?

Shand's rolling piano introduction sets the mood and tempo, and then Wingy leads some grand ensemble; ensemble that sets a standard that all Dixieland outfits should copy for evermore. Note the lovely three-part harmony.

PERFECT MUSIC

George Brunies gets away on the first solo, real low-down trombone in his typical style. George is a trombonist who has never had the recognition he deserves, but a sadder case is that of Sidney Arodin, who follows, for I consider him the most unappreciated white clarinet player of all time.

His solo here is perfect music—blues-playing that you can never get tired of hearing. Wingy joins him for the last two ensembles; note (a) the riff in the old 12-bar formula, (b) the glorious team-work of clarinet and trumpet in the last few bars.

"Panama" is chiefly Wingy and Arodin. Two nice ensembles open, and then Mannone takes it away for a swell solo. Sudden thought: Isn't "Panama" like "Down Home in Tennessee." Sidney carries on the good work from Wingy, and then, aided by some Sullivan-esque Shand piano, the ensemble plays out.

I heard "Stop The War, Them Cats Are Killing Themselves," last week. Wingy and HIS Cats at their best. The lyric makes issue impossible. What a shame!—B. E.

No. 22. Nottingham meet every Sunday, and next meeting will present G. Williams in "Tribute to Jelly Roll," followed by a J.S. Headquarters: Roscoe School of Dancing, 19, Bridlesmith Gate, Nottingham.

No. 148. St. Albans have started their new season with a bang, and a club band is in course of formation. Next meeting, December 5, when there will be record recitals, Jam Sessions, and a show by the resident band—Eddy Rogers.

No. 149. Bournemouth met on November 14 to hear Michael Wyler on Bix, and a J.S. with Alan Mead from the Ilford Club on piano.



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SOB-SISTERS OF THE AIR

Our Critic-at-Large
"MIKE"

who has never stuck to one subject in his life now digresses to give his outspoken views on . . .

I AM very tempted to take things up where my colleague "Corny" left off last week. He, poor creature, reviews records; so he had neither the space nor the opportunity to develop and discuss what was on his mind.

"Corny," you may recall, referred to my remarks on bad taste in song-writing, and suggested that I did not go far enough. That much I will admit; I was concerned, anyway, only with those dreary, songs which hope to show what grand chaps you, I and Mr. Churchill are.

As "Corny" said, there are

other aspects of popular song-writing which are just as bad.

Except that I am a very kind-hearted fellow by nature. I could devote my column every week to the so-called singing I hear on the air; to the shocking, ridiculous, tearful outpourings not only of whining little girls whose voices are so full of pseudo-emotional breaks that I wonder whether their mothers know they're out; but also of (apparently) grown men who protest with tears and broken hearts that their dreams of love have gone. Which last-mentioned state of affairs does not surprise me.

Miss Otis at least had the guts to shoot her departed dream of love: these young men slobber into the microphone instead.

One of these days I will not be so kind hearted. I will start writing about a young lady, for instance, who sings with Maurice

Winnick; and about another who sings with Henry Hall.

I listen to dance music as she is broadcast quite a lot. Some bands I listen to and enjoy; others I listen to, and soon turn off. Jack Payne's, for instance, is one I usually turn off, principally because Mr. Payne talks too much.

He cannot refrain from announcing the most ordinary tonic-and-dominant tune as though it were the first performance of a newly discovered Beethoven symphony.

Jack Payne is King Anti-Climax.

Geraldo I listen to, and like; though I could wish that George Evans would put some of his orchestral tricks on the retired list, particularly the flute and bass-clarinets playing two (or is it three?) octaves apart.

Maurice Winnick provides tolerable background music for superficial conversation, and seems to me to be very much brighter and to have better arrangements than before the war. But—that whining little girl!

(At least, I think she slugs with Maurice Winnick.)

But whoever she may be, and with whomsoever she may sing, what is the origin of this style of singing? Vera Lynn? No. I think it goes back farther than that.

SOPHIE STARTED IT

I think, if we think back, we will find that a Sophie Tucker recording of "My Yiddisher Momma" started it all. Sophie could bawl with the best; but she was also sickeningly sentimental, and her particular form of vocal sentimentality took the form of breaks in the voice, breaks so full of tears and spotlit sentiment that it tried her fans sorely. And I am a great Sophie Tucker fan.

In recent years there has been an epidemic of this sort of schmolz. "It's My Mother's Birthday To-day" ("I'm Dancing With Tears In My Eyes" . . . and worse.

Then Henry Hall. I used to like his band in the old days: it was always willing to try something new. Now there is a man who sings like Stainless Stephen. "I have nothing against Stainless Stephen: indeed, I once heard him at the Albert Hall at a cyclists' rally, and he was very funny, and we got on very well

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together in the artists' room. But Stainless did only one act in the course of the programme; Henry Hall's so-unfunny singer is in and out with "comedy" numbers the whole time.

It is Henry Hall's young lady, too, who tends not so much to whine as to "improve" the tunes she sings. Perhaps for purely physical reasons, the last time I heard her she insisted on avoiding the written melody of "Corn-silk."

Mind you, this is a song for which I have no affection whatever; but unless you are a Mildred Bailey or a Billie Halliday (I still prefer that spelling), and are setting out to "hot up" a popular tune—which Mr. Hall's young lady does not set out to do—then common musical courtesy demands that the vocal line should be presented as written. Mr. Hall's young lady apparently chooses a key in which at one point she sings the tenor saxophone part, an octave higher.

"MIKE'S" FAVOURITE

If I had the space I would write down exactly what she does sing; but I guess those of you who have heard her will recognise the mannerism I have in mind.

Mind you, these are all very small things; but to the average listener, like myself, they have a distressing habit of adding up and ruining one's listening.

But do you know whose voice I really like? It belongs to a girl who is as fine a musician as you'll find broadcasting, and who is a very good radio actress, too (if you happen to have heard Douglas Moodie's production of "The Great American Broadcast," you'll know what I mean).

I don't often put my heart out on my sleeve, but you can take your lugubrious young men and your adenoidal and howling young women so long as you leave me with Dorothy Carless.

Next week I shall have a word or two—if I may be so frank—to say about the use of quasi-straight tenors in dance bands.

But this isn't at all what I meant to write about this week. I had really intended to say a few words to Mr. Jeff Aldam on the subject of Henry Allen, Jun. However, that can wait.

COMMERCIAL RECORDS Reviewed by "CORN"

OF a country that goes crazy over "Roll Out The Barrel" and "The Hut-Sut Song," one can only say that its taste in music must be likened more to beer than fine wine.

Nevertheless, with my usual flair for rushing in where angels fear to tread, I'm backing a new American song, "Blue Champagne," to become a hit.

The lyric may be a bit subtle for a public that expends most of its breath whistling "Pretty Little Busybody," but the melody, one of the loveliest in a period which is by no means without its more delightful tunes, should get the song home.

First record to be released is Jimmy Dorsey's (Brunswick 03249).

It's coupled with a performance of "It's Funny To Everyone But Me," which is so over-recorded that the brass shatters one's loudspeaker almost to ribbons.

But don't let that put you off the "Blue Champagne" side. It is a gem.

SWEET MUSIC

At first blush the arrangement sounds little more than straight and simple, but listen more carefully, and you find it's got everything necessary to put over many a worse tune. And the way it is played it just one of those things. The saxes which open the side and later support Bob Eberly's swell vocal must be the sweetest things both sides of Heaven.

Another grand song you are going to hear plenty of is "I Don't Want To Set The World On Fire," but as there's no record of it yet let's pass on to "Intermezzo."

The publishers have at last found a lyric to this fascinating ballad which seems to have satisfied them, and the song has in

consequence taken on a new lease of life—at any rate, as regards records.

New discs of it have come out by, among others, Woody Herman's Orchestra (Brunswick 03256, with vocal by Woody himself, and coupled with a new "Lazy Rhapsody" by Harry Sosnick), and by Tony Martin (Decca F8024, with Lecuona's African lament "Taboo").

Both performances are superlative examples of how to treat a melody of this sort, and could advantageously be studied by all vocalists, arrangers and band leaders for reasons other than entertainment. Same may be said of the backings.

Tony Martin's record of "Help Me" (Decca F8016, with "If It's You," from the film "The Big Store") should also be noted.

Apart from being a fine instance of Tony's singing, "Help Me" may get somewhere. A South American song, originally entitled "Cuatro Vidas" ("Four Lives"), it is to have a new lyric and be entitled "Blue Echoes" when its radio plug is commenced here early in the New Year.

Another song to watch is "Time Was," which Bebe Daniels introduced in "Hi Gang" last Sunday. This is yet another Spanish song. Its original title was "Duermé" ("Two People"). It was published here about a year ago as "Dreaming." As "Time Was" it has recently enjoyed considerable success in America. No records available yet.

AMBROSE CLICKS

After his not too successful session, the result of which I mentioned last week, Ambrose comes back with a bang in at least one of his new records in the mid-November supplement—"The Boogie-Woogie Piggy," with vocal by Anne Shelton (Decca F8011).

This nursery rhyme may not seem to some to be most inspiring material to swing, but hear this 12/8-ish boogie-woogie performance and I guarantee they'll find themselves changing their minds. Ambrose also does "Lights Out 'til Reveille" (Decca F8010).

Personally, I can't quite see this song, but it's been a No. 1 hit in America and is going to be a No. 1 plug here, so you may have a chance to find out just how wrong I can be.

Bing Crosby also does the number (on Brunswick 03241, coupled with "You and I," yet another song which has every chance of becoming a big hit).

Chief thing that struck me is that he gives "Reveille" the American pronunciation "Rever-lee," while we over here say "Ree-vellee." Actually both are wrong. "Reveille" is a French word.

And just in case this week's discourse may lead you to think there aren't any bad records, allow me to mention "Corn Silk" and "Aurora," by Gaye and Nevad (H.M.V. BD963). Will someone please tell me what these singers have that is worth recording at all?

JAM SESSION

Joe Hollander took these candid shots of Sunday's great "M.M." Jam Session. (1) Frank Weir with Andre Goers, Leslie Hutchinson and Woolfe Phillips in action. (2) (l. to r.) Kenny Baker, Bobby Midgley, Jaap Sajet, Tommy Bromley and Leslie Hutchinson. (3) Auto-graph-hunters "scramble" round one of the stars. (4) Len Newberry and Frank Weir listen critically. (5) Carl Barriteau with Buddy Featherstonhaugh, Kenny Baker and Lad Busby. (6) George Elrick in the audience; the seven-year-old Kid Krupa. Victor Feldman, is two seats away. (7) Christopher Stone enjoys the show. (8) Maurice Burman, framed by Frank Weir. (9) Geraldo listens. (10) David Miller "conducts" Carl Barriteau (Aubrey Franks is just behind). (11) Eric Winston (right) chats to Joe and Frank Deniz. (12) (l. to r.) Wally Moody, Bill Elliott, Edgar Jackson and Harry Parry.

[Copies of these and other Jam Session pictures can be obtained from the "M.M." offices—price 3s. 6d. (size 8 in. by 6 in.), and 5s. (10 in. by 8 in.). Cash with order.]

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GERALDO'S GREAT IDEA THAT COULD HAVE BEEN BETTER

by "DETECTOR"

I'll forgive Geraldo for having, to some extent, spoofed me, but I can't forgive him for having wasted what would have been a grand idea if it had been taken to the stage to which it should have been taken.

All this is to do with Gerry's "Meet The Boys" broadcasts at 10 p.m. (Forces) and 11.30 p.m. (Home Service) last Tuesday week (11th).

So that we don't start off with any wrong impression, let me say that, in this critic's humble opinion, Gerry's is easily the best of all the "commercial" dance bands regularly on the air these days, and these shows did nothing to make me change my mind.

But...! The opening announcements stated that the programmes were specialities, inasmuch as they would not only introduce the musicians individually, but feature the tunes which each had chosen as his favourite melody.

WORD-PICTURES

Well, we certainly got the introductions—and how! Staff announcer Franklin Engelmann's little word-pictures, all of which he scribbled out during rehearsal, were real gems of character studies, put over as only a grand compère could put them over.

For instance:—
Alfie Noakes (trumpet): "He's a Canadian from Toronto, which may, or may not, account for his wearing a fawn lumber jacket, bright blue trousers, spectacles, and a cap with checks like a Times crossword puzzle."

George Evans (tenor sax): "Wears Army boots, keeps the beat—heel and toe; and when he plays his ears go red."

Harry Hayes: "He's fair-haired, determined looking, and always takes care to put his alto in its loose-box every night."

Sid Bright: "Sits at the piano looking like a Toby jug."

Ted Heath: "Tall and large. Has quite normal cheeks in the ordinary way, but when he blows his trombone they go like a couple of grapefruit with a moustache in between."

Jack Collier (bass): "Has a delayed action smile—I mean, you tell him a joke last week, and he'll laugh like blazes next Tuesday."

Maurice Burman (drums): "When

he plays he goes up and down like a painted horse on a roundabout. When he's not playing, he's always running out to the phone."

Nat Temple (clarinet): "He's my last introduction to-night. As he himself put it, after the Lord Mayor's Show comes the... dust-cart."

All of which was most refreshing, especially in these days, when most dance band compèring is just a pain in the neck—and not only for listeners, judging by what a B.B.C. announcer told me during the week.

But one needed only to hear the programmes to realise that the promise about the tunes being the favourites of the boys in the band was not being fulfilled.

SUGGESTION

At the best, the titles could only have been those which the boys liked best out of the available orchestrations in the current Geraldo library.

This was no more playing fair by us than it was by the boys.

What Gerry should have done was to have allowed each musician to choose any tune he liked, have it arranged by himself or any other arranger and in any way the musician liked, or even busked, and then allowed the musician to direct the rehearsal and conduct on the broadcast.

In fact, he should have given the whole band to each musician in turn for one number, so that for that one number the band was as completely the musician's as it is normally Geraldo's.

We should then not only have learned what tune each musician really liked best, but (and much more enlightening) what style of music each liked best. I guarantee we'd have had the equivalent of about a dozen different bands all in the one broadcast.

Anyway, there's an idea which I'll give you free of charge, Gerry, to try out any time you like.

P.S.—What a delightful number Ted Heath (composer) and his wife (lyric writer) turned out when they wrote "Lovely Week-End." Any live publisher ought to be able to plug this into a No. 1 hit.

Last week our front page was



Joe Loss and Sir Henry Coward during rehearsal for the broadcast to which "Detector" refers below.

making a big song about the pathetic 92-year-old Sir Henry Coward being raked out of retirement to conduct Joe Loss and his Band in the "Poet and Peasant" overture in Joe's "Home Town" broadcast last Friday (14th).

All I have to say about the whole stunt is: Why?

* * *

Radio Rhythm Club, which has varied most inconsistently between good and bad, reached a new low level last Friday (14th).

For some reason best known to himself, someone decided to let us hear the music (?) of a band of young undergrad amateurs from Cambridge and a similar one from Oxford. Each was broadcast in two out of five numbers which had been previously recorded.

Except that both pianists were quite outstandingly good, the whole thing was so bad as to be nothing more than an insult to listeners.

Possibly realising this only when it was too late to do anything about it (though why it wasn't found out earlier is a mystery), Harry Parry presumably decided that the only possible way to make something like bricks out of what was not even straw was to admit how weak the bands were, and use their records as examples for all budding musicians of what not to do.

YOUNG AMATEURS

To do this he had, of course, to criticise the performances, but there was nothing particularly clever in the way he did it. The faults he mentioned must have been obvious to the veriest novice. So, too, must have been the wrong notes, soggy bass drums, and bad recording by the B.B.C., which he didn't mention.

On the whole, it was all about as unfair to these youngsters to show them up in such a way as it was an insult to listeners to give them such a show.

It's true that we listeners were able to enjoy the few good professional records which Parry used to show the young amateurs how the tunes should be played.

But whether the young amateurs also enjoyed this additional way of showing up their shortcomings is a question you had better ask them.

Thank heaven for the Tommy Handley broadcast which followed. If this isn't the most amusing show on the air, I'll eat my typewriter ribbon.

LETTER

I WAS very surprised to read Mr. Venables' remarks on bass playing. We know that Steve Brown was good, but why mention him to the exclusion of many earlier string bass players? Brown definitely was not the originator of the "slap style," as Mr. Venables infers.

Buddy Bolden's band, probably the earliest jazz combination, had a string bass player named Jimmie Johnson. A photograph in the book "Jazzmen," taken about 1895, testifies to this. Among other string bassists playing in New Orleans around 1900 were "Pops" Foster, probably the greatest exponent on this instrument, John Lindsay, and Bill Johnson, who led the Original Creole Band, the first important group to travel north.

A story in "Jazzmen" tells how one night, when Bill's bow broke, he had to pluck the strings. "The effect added so much more swing to his playing that he took to slapping his bass thereafter." This was in 1911!

Incidentally, Johnson may be heard to very good effect on the Johnny Dodds Victor "Bull Fiddle Blues," a record which I would strongly urge H.M.V. to issue.

The reason that tubas came to be used later is rather obscure, but the most plausible explanation seems that the string bass did not come through well with the early recording methods.

For instance, Steve Brown, who played with the New Orleans Rhythm Kings in 1921, is absolutely inaudible.

At any rate, I hope I have exploded the myth commonly held (even by such "experts" as Tom Bromley) that the string bass is a comparatively recent innovation.

P. J. McCANN.

Edlington, Birmingham.

ARRANGING AXIOMS

I REMEMBER that we discussed elementary modulation in our last article, and first I want to elaborate my remarks a little. You see, quite apart from all the tricks of enharmonic modulation, etc., any key immediately has eleven others as near relations. Look at C major, for example:—

(Dmaj)	(Amaj)	(Emaj)
Dmi	Ami	E mi
Fmaj	Cmaj	Gmaj
Fmi	Cmi	Gmi

So you see that from C you can go immediately to its Dominant (G), its Sub-dominant (F), and from them, in turn, to their relative and parallel minors, with the major chords as an immediate next step. So that from C to D major, for example, you could go via the Sub-dominant (F), thence to its relative minor (D), and it would be perfectly correct.

We might tabulate modulation as *Diatonic*, or moving from one key to another by using chords common to both, when the method is pivotal (a single note can be the pivot, too), and *Chromatic*, which, as the name implies, use chords not in the key.

Now modulations can be Melodic or Harmonic. The

object of the arranger should generally be to make his changes as smooth as possible. It will be obvious that if the dominant of the new key is reached quickly and easily, then the ear will accept the change of key without question. If, then, we want to proceed from C-E flat, then we can do it as in Ex. 1, i.e., diatonically, or, as in Ex. 2, chromatically.

Study these two examples until the next article, when I will give further possibilities in this fascinating subject.

The chord marked (a) in Ex. 2 is the second inversion of the Secondary seventh on the tonic in C, and regarded, for the purposes of modulation, as the third inversion of the Dominant minor ninth in E flat major.

I have had another offer from a reader who has a band to play the arrangements which you are making. He is Mr. G. Moss, of Ralph Walker's Manhattan Five, which has the following instrumentation: alto, tenor, trumpet, guitar, piano and drums and arrangements which are suitable will be paid for! Dixieland style particularly wanted.

The address of Mr. Moss is 117, Oakley Avenue, Edgware, London; so go to it, you would-be arrangers!



GLASGOW GOSSIP

by HUGH HINSHELWOOD

PETE LOW has still his "shop-window" at Lewis's Restaurant, where he has become a real brick-in-the-wall. The big band days are over meantime, of course, but Pete has a quartette to dispense straight and dance stuff, and is also responsible for a ladies' trio in the restaurant next door.

He plays drums, with Willie McCallum (piano), Harry Sydney (violin), Willie Cluckas (cello) completing the line-up. Willie McCallum is an ex-sailor from Louis Freeman's "navy," while Harry Sydney is one of Glasgow's best-known violinists, who was prominent in the cinema silent days.

PROS. AFLOAT

Pete also gets around with a few gigs and other functions, and provided the music at a big concert in the Paramount the other Sunday.

Neil Aiken, drummer at the Playhouse, had a p.c. the other day from friend Jack Drummond, the stylish Glasgow pianist, who, with a few other local boys, is working in the Merchant Service. Jack wrote from Boston, and caused fond memories by saying that he had just been to hear Ella Fitzgerald. And he said also that he was going to sit in that night with Stuff Smith! Others afloat just now are Bobbie Hamilton (clarinet), Melville Gully (drums), and Andy Russell (vocalist).

First reports show that Louis Freeman's Gordon Ballroom venture is going great guns, with crowds being turned away. Louis has added a Sunday café session, with a trio dispensing music, and this has also been responsible for good business, as the district has previously been empty of Sunday attraction.

Booking is now in progress for Glasgow pantos, so it looks as if there is going to be another

headache session for bandleaders, as the straight and dance men are always in demand at this time of the year.

Barrowland isn't much in the news these days, but the reason is quite obvious, four-figure crowds being an everyday occurrence at this popular hall. Two bands play here—the Gay Birds and the Fledglings—their sessions being adjusted to suit the demands of war work.

The proprietors of this hall had ambitious plans for extensions, etc., and their enterprise has certainly been rewarded.

Glasgow's New Astoria Ballroom is doing nicely, and has already fallen into line with many other Glasgow halls by catering for private parties. The "Old Tyme" session mentioned already does not mean that the modern dancer is not catered for, as there is a smaller hall which is used, to accommodate both tastes.

Edwards Back In Town

LEN EDWARDS, the well-known London pianist who went to Glasgow with George Scott-Wood's band, is now back in town and playing with Billy Mayer's Band at Grosvenor House, replacing George Middleton, now engaged at the B.B.C.

In addition to his Grosvenor House duties, Len Edwards is at present playing the accompaniments of cabaret star Gabrielle Brune during her current appearances at the Savoy and Berkeley Hotels.

No. 11. At Derby's last meeting, A. Bracegirdle presented "Decline and Fall," and a J.S. followed.

No. 173. The last three meetings of the Stratford-on-Avon Club have featured recitals on "Golden Age Jazz," Artie Shaw, Bob Crosby and Muggsy Spanier, by Bob Higham, Jas. Booker, Tony Collett and Bob—again—respectively. Meetings at Glasstone Chambers, Ely Street, at 7 p.m.

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