

Melody Maker

INCORPORATING RHYTHM

EVERY FRIDAY Vol. XVII No. 436

GERALDO LEADING 70 IN BIG MODERN MUSIC CONCERT AT ALBERT HALL

BANG in the news recently, on account of his successful variety ventures and his prolific broadcasting work, Geraldo again hits the headlines with a new mammoth venture, which will take place on Saturday week, December 6, when, in front of an orchestra of no fewer than seventy players, Geraldo will conduct a unique concert of classical and modern music entitled "Music in Modern Form."

This unique venture takes place at no less imposing a venue than the Albert Hall, and commences at 2.30 p.m.

An astonishing variety of music will be played at this concert. In the modern dance idiom will be super Ben Frankel concert arrangements of "St. Louis Blues" and "Tea For Two," while in the classical sphere such popular pieces as "Prince Igor" and the inevitable "William Tell" Overture will be played.

GUEST STARS

The programme will also include lesser known and quite unique compositions, such as "Fantasie and Dialogue," by Boellman, which is a piece for organ and orchestra of a highly unusual type.

In addition to the well-known Geraldo players and singers are the musicians of the augmented band, the concert will feature a number of special and well-known artists, including Dennis Noble (tenor), Eileen Joyce (piano), Gwen Catley (soprano), etc., etc.

Tickets may be obtained from the Albert Hall, Chappell's, and usual booking agencies.

MUSICIANS AND BANDS WANTED

ARE you in the R.A.O.C.? Can you play a bass or trombone? Would you like to transfer to a job right near London?

If the answer to all these questions is "Yes," will you write immediately to the Editor of the Melody Maker, 93, Long Acre, W.C.2, giving full particulars. Mark your envelope "R.A.O.C."

Furthermore, bands are wanted by Mecca Agency for their palals. Girls' bands (five- or six-piece) are required for the North of England; and male bands (eight-to-ten-piece) for Scotland.

Fifty-two weeks' work a year is promised to bands of this nature that know the palals type of work, and if you are interested you should write to Mecca Agency, Ltd., 5, Dean Street, London, W.1.

Finally, would you like to play second trombone in a famous resident name-band, comfortably situated out of town in a safe area?

There's a good job going here for the right man; he must be able to start soon, and should write to the Editor of the "M.M." at the address given above, marking his envelope "Trombone."

DRUMMER'S AIR JOB

VISITORS to clubland in pre-war times will remember swing drummer Percy Hampton, who played in many niteries, and was later with Jack Jackson and Sydney Lipton.

Since the war Percy has abandoned swing for aircraft production work, in which he has an administrative post. He also holds the rank of Pilot-Officer in the R.A.F.V.R.

Recently, Percy was in London visiting old friends and haunts, including the Musicians' Club in Archer Street.

BRETHERTON TAKES BATON FOR HYLTON

LAST week we announced that preparations for the new mammoth Palladium show, "Gangway," the show which will star Bebe Daniels, Ben Lyon, Teddy Brown, Tommy Trinder, etc., were well under way. "Gangway" will replace "Applesauce," which terminates its long run at the end of this current week.

It was anticipated that Fred Bretherton, whose work with the baton has been such a big feature of "Applesauce," would conduct the new Palladium production but circumstances have intervened to make this impossible.

For a long time Fred Bretherton has been unofficially contracted to Jack Hylton, so that he has been, as it were, "on loan" to the Palladium management. Now Jack Hylton finds himself with so many theatrical ventures in hand that he is calling upon Bretherton's services again.

Freddie's first undertaking for Hylton will be to conduct the super pantomime "Jack and Jill," which will be the Christmas feature at the Palace Theatre, under the Hylton aegis. This panto. will feature Arthur Askey and Florence Desmond.

PLANS FOR 1942

It is anticipated that after the pantomime season Fred Bretherton will remain contracted to Jack Hylton, and that Hylton will be giving him a very big break indeed, for Bretherton's work in the conductor's rostrum, like his arranging capabilities, has been much discussed in the past twelve months or so.

Another interesting point is that Bobby Midgley, London's youngest and most solid rhythmic percussionist, who has been with Bretherton throughout his run at the Palladium, and who is, in a sense, one of Freddie's discoveries, will again be with him at the Palace.

Reg Pink, Freddy Gardner and Billy Farrell Home From The Sea

BACK ashore after a long period at sea, noted tenor saxophonist Reg Pink has been seen in town recently.

Reg joined up in the trawler service about the time of Dunkirk, and has had some exceptionally trying periods at sea, so that his friends will be pleased to learn that he has now been posted ashore for a period, and will be at a central depot for a while—back at the old game of dispensing music, nowadays for the entertainment of naval units.

Also back (temporarily) from the sea, and joining in with Reg Pink in this central depot band, are famous trumpet player Billy Farrell and swing saxophonist Freddy Gardner.

OUR JAM SESSION DISCS: SIX SIDES PICKED



Carl Barritau, who led the 10-in. double-sided disc "Tea For Two."



ON DECEMBER 15, H.M.V. WILL ISSUE THE FIRST DISCS RECORDED AT THE RECENT "MELODY MAKER" GRAMOPHONE COMPANY PUBLIC JAM SESSION. THESE CONSIST OF SIX SIDES, AND—WITH THE SOLITARY EXCEPTION OF ONE TENOR PLAYER—EMBRACE EVERY SINGLE ARTIST WHO APPEARED ON THE SESSION.

The committee spent many hours going through the complete recorded Jam Session, and the choice of sides for issue was hard, but most interesting, work.

We feel that jazz fans, both here and in the United States, will agree that British artists have acquitted themselves nobly, and we are proud to have taken part in a show which has placed home-grown jazz in such a good light.

Now for the records that are to be issued. The first two are on a twelve-inch disc. They consist of *Honeysuckle Rose* and *I Found A New Baby*, on which the leader in both cases is Harry Parry.

The full personnel of this record is Harry Parry (clarinet); Aubrey Franks (tenor); Dave Wilkins (trumpet); Art Thompson (piano); Woolfe Phillips (trombone); Joe Deniz (guitar); Bobby Midgley (drums); and Charlie Short (bass).

The next record is a double-sided ten-inch disc, entitled *Tea For Two*, and led by Carl Barritau.

TWO TEN-INCHERS

In this record, the line-up is: Carl Barritau (clarinet); Buddy Featherstonhaugh (tenor); Kenny Baker (trumpet); Lad Busby (trombone); George Pierstone (drums); Frank Deniz (guitar); Tommy Bromley (bass); and Dick Katz (piano).

Yet another double-sided ten-inch record completes the present batch.

In this case the tune is that prince of good old' good ones—*St. Louis Blues*, in which Frank Weir, on clarinet, leads Leslie Hutchinson (trumpet); Woolfe Phillips (trombone); Len Newberry (tenor); Billy Munn (piano); Jaap Sajet (bass); Maurice Burman (drums), and Jean Sasson (guitar).

So, out of our Jam Session, we have at the moment found enough good stuff to issue in the form of a double-sided twelve-incher, and two double-sided ten-inchers. We personally feel very pleased about the stuff on these records—and we hope you're going to like them when they are issued.

TIME GETTING SHORT FOR OUR SUPER ACCORDION CONTEST

WAITING FOR SOME LUCKY ACCORDIONIST ARE A BROADCAST, A GRAMOPHONE SESSION FOR REGAL-ZONOPHONE, £10 CASH, A HANDSOME CHALLENGE TROPHY, THE RIGHT TO CALL HIMSELF (OR HERSELF) THE BRITISH AMATEUR ACCORDION CHAMPION OF 1941, AND, IF HE OR SHE RESIDES IN THE PROVINCES, A FREE TRIP TO LONDON.

For these are the prizes for the winner of the National Piano-Accordion Championship, the final of which is to be held at 7.30 p.m. on Friday, December 12 next, at the Royal Opera House, London, W.C.2.

Already a number of heats have been held.

But there are still chances for late-comers in the following heats, which are due to be held next week:—

LONDON DISTRICT

Central: Paramount Dance Hall, Tottenham Court Road, W.1, at 8 p.m. on Wednesday, December 3.

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.

Glasgow: Locarno, Sauchiehall Street, at 8 p.m. on Wednesday, December 3.

Full details of this great event have been published regularly in these columns during the past three weeks, but they are also contained in the Rules which, with Entry Forms, are available from all halls where heats have been or will be held, and from the Contest Manager, MELODY MAKER, 93, Long Acre, London, W.C.2.

For the benefit of numerous enquirers, we add that all heats, the semi-final and final will take place during the ordinary dancing sessions at the various halls. Spectators are, of course, admitted at the usual prices charged by the halls.

DAVE FULLERTON IN HOSPITAL

THE many friends of Dave Fullerton, the well-known singing drummer of Hatchett's Swingtette, will be sorry to learn that he has fallen a victim to a malady affecting the optic nerves, and has had to go into hospital.

It is to be hoped that he will soon be swinging again, and, together with the rest of the profession, we wish him a very speedy recovery.

For a long while Dave spent part of his time in the War Reserve Police, and it is quite possible that the effect of injuries received in last winter's blitz, when a bomb missed him by yards, have contributed to his breakdown.

Popular drummer Len Hunt is helping out at Hatchett's while Dave is away.

Nell Fullerton, Dave's trumpet player brother, who was second trumpet with Debroy Somers, has joined up, and is in training as an air gunner.

Harry Parry, responsible for "Honeysuckle Rose" and "I Found A New Baby."

NEW RADIO VENTURE FOR TROOPS

SPECIALY recorded wireless programmes, which will be of about an hour's duration, are being arranged for the entertainment of British troops serving overseas, and such famous names in swing circles as Nat Gonella and Sid Millward have been mentioned in connection with this highly interesting venture.

The programmes will be sent out from the War Office to all overseas stations with wireless installations where there are British troops, and retransmitted. Service talent will be used for recording the programmes absolutely as far as possible, and a central pool of all talent available will be formed.

The two star musicians named above will not be used essentially as dance band leaders, but will be used as organisers, to a large extent, on account of their all-round ability as musicians.

The whole venture, of which we shall give much fuller details the moment we are able, is being handled by 2nd Lieut. George Black, R.A., son of the famous West-End impresario, and he has the assistance of ace tunesmith, now Lance-Corporal, Michael Carr, R.A.O.C.

FREE-LANCE JOCK SCOTT

JOCK SCOTT, the well-known alto saxophonist, late of Billy Cotton's Band, was discharged as unfit from the Army towards the end of last summer. Since then he has been back in the musical game. He played an engagement with Scott-Wood, and has been broadcasting with Maurice Winnick.

Jock is nowadays filling in all his time with free-lance broadcasting and recording work.

The WRIGHT Hit Parade

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M.M. 29/11/41

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What's Right and What's Wrong with the Music In George Black's New Musical

I went to see "Get A Load Of This," George Black's "Surprise Musical" at the London Hippodrome, with two objects (writes Ray Sonin, Editor of the MELODY MAKER). I wanted to see Vic Oliver (who is my favourite comedian at any time) and I wanted to listen to the Hatchett's Swingtette.

Well, Vic Oliver did not disappoint me, but the band did. Just as Vic was slick and confident in all he did, so the band was thin and uncertain—but I don't think it's so much the fault of the boys, or of leader Chappie d'Amato, as of the instrumentation.

When I wrote a story on the front page recently about the Swingtette going into this show, I was told that a "Dixieland instrumentation" had been evolved, and anyone would think that this meant that the band would play jive music throughout.

MUSICAL CLOWNS

But no such thing. Apart from playing a little commercial dance music for dancing, they act almost entirely as an accompanying band to singers and other turns, and the work they do is of the kind that calls for a full pit-band, complete with strings and all the business, of the kind that Debroy Somers, Lew Stone or Percival Mackey know so well how to conduct.

When the eight-piece Swingtette valiantly supply the music for an ambitious and very delightful ballet by Arthur Young called "Lady, Here's Your Wreath," the pathetic lack of instruments (particularly strings) is very noticeable.

Anyway, don't let this criticism of the band put you off from going to see the show. It's a smasher. It's funny, exciting, lavishly dressed and a delight from beginning to end.

With all due deference to Vic Oliver, the hit of the show is undoubtedly the Calrol Brothers (father and son), who present a musical clowns' act that is the funniest thing I have seen on the stage for years.

The two clowns play a variety of instruments—valve trombone, violin, two bassoons, accordion, trumpet, soprano saxophone, clarinet, and guitar—and they play them all well. But it is how they play them and what they do

while they are playing them that makes this act a thing of humour and a joy for ever.

For musicians and fans this act is alone worth the price of a seat—quite apart from the delightful singing of Sidney Lipton's most talented and charming daughter, Celia, and the corny but exciting dialogue by that prince of American-slang-as-the-British-think-it-ought-to-be-written, James Hadley Chase.

CELIA SCORES

Celia is one of the few radio artistes I have ever seen who looks at ease on the stage. This show is definitely going to put her on the West End map.

There are a lot of new numbers in the show, by Manning Sherwin and Michael Carr, but the only tune that sticks in the memory is an American number, *Ma-Ma-Maria*. This is sung by Vic Oliver, who also plays his fiddle and the piano.

In case you think that his cod-playing is as far as he can get on these instruments, go and see this show. Vic is no mean musical exponent—when he's serious.

Noted Violinist Dies

WE very much regret to record the death of Joe Rickelman, which took place at his home in West Hampstead last Thursday (November 20).

Joe, who was 31 years of age, was an accomplished violinist, and a very hardworking and conscientious London District Council member of the Musicians' Union, while he did grand work for the Musicians' Social and Benevolent Council.

He was for many years leader and right-hand man in Van Dam's Orchestra, and it was when working with Ambrose during a five-weeks' series of broadcasts last May that he became ill.

Since then he has stoically suffered great pain, and his passing will be deeply regretted by all who knew him.

The funeral took place on Sunday at the Willesden Cemetery, and some sixty musicians attended to pay their last respects. These included Van Phillips, Alec Mitchell, Alan Kane, Ivor Mairants, Charlie Katz, Maurice Burman, Sid Bright, etc.

Joe leaves a widow, to whom our deepest sympathy is extended.



CYRIL: "We don't mind disguising ourselves as a couple of bushes, Billy, but I have to report that two wood-pigeons have been over an 'blitzed' our field telephone!"

NORTHERN NEWS NOTES

by Private JERRY DAWSON

NEWS FROM SCOTLAND

By Hugh Hinshelwood

UP at Dunfermline, the Ice Rink promotion has turned out a real winner since its inception not so long ago. On Saturdays the average attendance has been round about 2,000; not so bad for a Scots "provincial" town.

Musical adviser here is Pete Low, who has now put Arthur Wallwork and his Orchestra on the job. Arthur caters for all tastes, an easy matter here, as he has a good blend of versatility under his baton.

Leading a nine-piece ensemble, the usual brass-sax-rhythm line-up is transformed every afternoon to a "straight" orchestra, which features two violins, two brass, oboe, clarinet, bass, drums and piano. Pete has certainly left the musical arrangements in good hands, as the locals will vouch.

LADY PIANIST

Through the medium of Chalmers Wood, brother George Scott Wood opened up at the Palace Theatre, Dundee, with a pleasing innovation to the line-up, Marion Lothian joining up on piano. Marion can swing out with the best of them, and is easy on the eye into the bargain.

She was recently with Louis Freeman's resident band at Green's Playhouse, and should be known to quite a few Dundee folks, as she used to play in the town with husband Jimmy's outfit.

Pianist Willie Rose is filling in at the Playhouse, consequent on Marion Lothian's departure. Usual stance for Willie is Glasgow Alhambra, but he is "out" for a fortnight meantime.

Maurice Winnick's booking for Green's was a pleasing feature, as locals have not previously had a close-up of the band except at the Empire. Oscar Rabin's season can only be said to have been a smasher.

Joe Loss is coming soon, appropriately enough, as Joe started off the "Big band" seasons at the hall almost a year ago.

Billy Hall, well-known local pianist, home on leave from the R.A.F. recently, and filled in a few nights with George McCallum's Band at F. and P. Ballroom.

Lester Penman, Glasgow drummer, who was recently in charge of one of George McCallum's bands at F. and P., is now bandleading on his own, and has fixed up a weekly session at the popular suburban venue, the Couper Institute.

No. 17. At Wimbledon to-night (Friday) Eric Preston will present "B.G.—N.B.G.—Maybe?" and a J.S. will follow.

No. 49. The new Medway Club is now affiliated to the "M.M." and the next meeting is to-night (Friday), at the "Rose Inn," 7.15. Letters to the Secretary, B. E. Farmer, 32, Castlemaine Avenue, Gillingham.

No. 151. Last Sunday Dewsbury heard Don Wrigley on J. C. Higginbotham, and Ernest Love on "Sophisticated Swing." The "Kid Kruoa" of Dewsbury was featured in the J.S., which also included Stan Bellwood, Ivor Mitchell, Cliff Fewster, and Brian Blackburn.

No. 168. Rotherham have new headquarters at the "Traveller's Rest," Main Street, and the next meeting there is on December 9 at 7.15. More new members are wanted, so all interested should contact Alan Rippon at 7, Cowrakes Lane, Whiston, Rotherham.

WRITING from an isolated R.A.F. station in Scotland, saxist Norman Heap writes to tell me that, in spite of being 5 miles from the nearest village and 25 miles from the nearest big town, he is quite enjoying his life in the Service.

The camp is equipped with a cinema, and the boys—and girls—have an E.N.S.A. show and a dance once each week. It is, I think, in connection with the latter that Norman finds his chief source of pleasure, as he is the leader of the recently formed camp dance band which officiates at these functions.

Norman, who used always to play tenor, now leads the band on alto, the outfit being nine strong, plus a W.A.A.F. vocalist. He doesn't mention the names of the boys or the girl—so I'm afraid I can't tell you just who they are; but Norman assures me that they are shaping really well, even though the band is only five weeks old.

In common with most of these Service bands, the outfit is desperately short of "dots," and if any of Norman's old friends would like to make a practical gesture of friendship, I would be glad to forward to him any old or new orchestrations which they would care to send to me.

The address is: 8, Sefton Road, Archer Park, Middleton, Manchester.

Now domiciled in Liverpool, where he is engaged on war work, Godfrey Kitchener, who hails from West London, asks if I can put him in touch with anyone in the Wirral or Merseyside districts who could use a keen and experienced pianist.

He prefers to play with boys who are interested in "swing," and when I tell you that he has played in Jam Sessions at both the No. 1 and N.W.3 Rhythm Clubs, you will know the kind of thing I mean.

Godfrey will be pleased to hear from anyone at 133, Thingwall Road, Wavertree, Liverpool, 15.

Have been seeing quite a lot recently of tenor saxist Jack Dale, who hails from Grimsby, and who is now in the R.A.F. and stationed quite near to me. Now a sergeant-pilot flying Spitfires, Jack still retains an interest in jazz, although he gets little or no time for playing these days.

He asks me to pass on his regards to his pals back home and in the Services.

Home on leave whilst his destroyer enjoys a refit, A.B. Bert Darby, ex-Jack McCormick and Richard Valery vocalist, has been looking up a number of his old pals around Manchester recently. He had just got his foot on to the first rung of the ladder when the Navy claimed him, and, in spite of the lack of opportunity at the moment, he is singing as well as ever.

The possessor of a rich baritone voice, with a wider range than any vocalist I know in this country, allied to a grand style, Bert's future would be assured if only we could get this job of ours finished.

New Knightsbridge Club Has Squeezebox Leader

OPENED on Wednesday (26th) this week, the Restaurant Club "Panama," in Knightsbridge, is adding yet more gaiety to this West London night life oasis, and revealing accordionist Tito Burns as a bandleader in his own right.

Using a six-piece, he leads Kenny Baker (tpt.); Dennis Walton (tpt. and vocals); Charlie Short (bass); Tommy Pollard (piano); and Vernon Raymond (drums), with a girl vocalist.

Tito and Kenny are also featured in Lou Preager's forthcoming broad-

casts, starting December 1. Discovering this, they obtained permission from Lou to use the rhythm section of his band, which includes Johnny Marks on drums and Norman Stenfalt on piano, to air some of the arrangements they have made for Tito's recording sextet.

Also in Lou's line-up will be heard old-time vocalist Cyril Daniels, now using the name of Johnnie Day. Reason for this is that an accident five years ago has kept him out of the business until now. "Change of name, change of luck," is his slogan.

Also vocalising will be Hughie Green and Edna Kaye.

Meanwhile, prior to his opening at the Panama, Tito Burns has been featured by Johnny Claes in the latter's recent Sunday concerts.

Further news of Johnny's forthcoming screen debut is that shooting is now fixed to start at Maylebone Studios on December 2, when he expects to be given the opportunity of introducing a No. 1 hit to the public.

TRUMPET TIPS

A READER writes to me, a very worried about the effects of trumpet-playing on the health. "Is it true," he asks, "that trumpet-playing gives the player pains in the head?"

There is a tremendous temptation there to try to be funny, but I will resist it and say "No"—with a large N.

Far from being adverse to one's health, trumpet-playing is beneficial. Always providing, of course, that you play the instrument in the right way—and don't go and do silly things like using so much pressure that you push your teeth down your throat, or blowing badly and straining at ridiculous top notes.

Short of doing anything idiotic, trumpet-playing is a good way of improving your general lung development, and thus improving your general health.

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 (1-1-1-5-9-9-9).
2. YOURS (6-2-2-4-2-7-6-8).
3. I DON'T WANT TO SET THE WORLD ON FIRE (2-5).
4. 'TIL REVEILLE (3-3-3-2-3-3-9-2).
5. DO YOU CARE? (7-6-6-6-6-10-10).
6. TIME WAS (5-5-9-0-10).
7. JIM (4-10-10).
8. I GUESS I'LL HAVE TO DREAM THE REST (5-4-5-10-8-9).
9. INTERMEZZO.
10. YES, INDEED.

[Figures in parentheses indicate previous placings since we recommenced this feature on October 4 last.]

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Send for complete lists to: J. N. LAFLEUR & SON, LTD., 295, Regent Street, London, W.1. LAngham 2741. And 93, OXFORD ROAD, MANCHESTER

ONE RECORD—TWO POINTS OF VIEW

FLETCHER HENDERSON AND HIS ORCHESTRA

*What-Cha-Call-Em Blues (Roberts) (Am. Columbia W140640).

SHARKEY BONANO AND HIS SHARKS OF RHYTHM

***High Society (Piron) (Am. Vocalion 20014).
(Parlophone R2825—3s. 8d.)

190540—Henderson (piano) with Buster Bailey (clart.), Don Redman (alto), Coleman Hawkins (tenor), Russell Smith, Joe Smith, Louis Armstrong (tpts.), Charlie Green (trmb.), Charlie Dixon (glar.), Bob Escudero (bass), Kaiser Marshall (drums). Recorded May 29, 1925.

20014—Bonano (tpt.) with Irving Fazola (clart.), Santo Pecora (trmb.), Clyde Hart (piano), Frank Frederico (glar.), Thurman Teague (bass), Ben Pollack (drums). Recorded October 7, 1936.

GLANCING through the souvenir programme of last Sunday week's "M.M."-H.M.V. Jam Session, I see someone has described me as the "grand old man" and Bill Elliott as the "grand young man" of jazz.

Apart from the "grand," which in my case, at any rate, is a probably not so deserved compliment, the descriptions are not without their aptness. I am quite a bit older than Bill, and I think my experience of Jazz goes back quite a few more years.

It may, therefore, seem a little surprising that, whereas Bill appears to have a craze for yesterday's jazz, I am a disciple of the more modern idea.

But there is, I think, a short explanation of this seeming contradiction.

As I pointed out, I feel, all there was to discover in this old-time jazz at the time when it was new. Bill and his followers, on the other hand, are only just discovering it. Consequently, it is for them a novelty, and I feel they are allowing novelty for novelty's sake to obscure their judgment.

"CORNY OLD STUFF"

Ever so, I think Bill should have had more judgment than to have encouraged H.M.V. to issue Fletcher Henderson's 1925 "What-Cha-Call-Em Blues," and certainly more than to have set it up as a "Classic of Jazz" (see "M.M." of November 15).

The truth is that this is just corny old stuff with little, if any, interest outside its purely historical one.

In an endeavour to prove this, I propose to repeat individually Bill's remarks about the side, and follow each with my own opinions.

Bill: The tone and phrasing of the saxes are beyond reproach.

Me: Most of the time the phrasing of the saxes is about as corny as it could be, and not only because of the way they gliss up to notes at the start of so many phrases.

Bill: The two solos of note, by Joe Smith and Charlie Green, really send.

Me: Even though it is a bit *temodé* in style, Smith's solo is the best thing about the side. But Green's is just rooty-tooty, jazzy stuff. Still, I agree it "sends." It sent me to look for another record.

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

Me: Possibly, but essential as such features are, they are not the be-all and end-all of jazz, any more than in this case do they conceal the inadequacy of the arrangement, with its patchy, broken-up passages towards the end, the dullness of the grunty tuba, or the general out-of-dateness of the whole idea.

And then the coupling—"High Society."

Happily, this is better (it ought to be, it was made over eleven years later). But, even so, it is no "Classic."

Bill has some weird and wonderful ideas about why he thinks this is good.

New Swing Discs Reviewed by

EDGAR JACKSON

He says: "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."

Well, well, well. This "march-like tempo" (I presume he means rhythm) was one of the characteristic "tempi" of this New Orleans jazz, so how can it be something to be, if possible, avoided?

As a matter of fact, in spite of Bill's suggestion to the contrary, it is not avoided here. The record has, to its credit, much of the true march-like idiom of the time and the music of the period and people of which it is a part.

DECIDE YOURSELF

But where "Sharkey's New Orleans horn" has the right to be described as "glorious" is something I can no more see than I can see what there is to rave about in the rhythm section, or why Fazola's good (but not his best) clarinet solo should be singled out for such a word as "exciting."

Well, there you have both sides of the story, mine and Bill's, and it's up to you to decide which of us you think is right.

HARRY PARRY AND HIS RADIO RHYTHM CLUB SEXTET

***The Java Joint (Caton) (Parlophone CE10840).

HARRY PARRY TRIO

****Oceans And Notions (Marsh) (Parlophone CE10841).
(Parlophone R2822—3s. 8d.)

10340—Parry (clart.) with Lauderie Caton (solo glar.), Roy Marsh (vibes); Tommy Pollard (piano); Joe Deniz (glar.); Tom Bromley (bass); Bobby Midgley (drums).

10340—Marsh (vibes); Deniz (glar.); Bromley (bass). Both recorded October 19, 1941.

APPARENTLY anybody can be a composer these days. All you have to do is borrow one of the many conventional sequences of harmonies for a 32-bar chorus, slightly alter any well-known two-bar riff to be repeated as often as necessary for the first 16 and last 8 bars, and leave the boys to do the rest.

RIFFS

Anyway, that seems to have been the procedure for "Java Joint," but it has worked out well enough. The sequence of harmonies is at least one on which it is possible to go to in style, the riff is a good one as riffs go, the whole thing has been routine in a way that gives a nice sense of form, and there is some of the best playing we have had from these soloists.

If Roy Marsh steals the show, that says nothing against Caton's

RHYTHM CLUB NEWS

No. 2. Winchmore Hill have had Rex Harris and Stan Wright as guest recitalists recently, and their records were well received. The usual J.S. followed.

No. 41. Leeds meets every Sunday at 7.30, 1. Lands Lane, Leeds. Next Sunday: "The Geography of Jazz," Part 2, by P. Littlehales and Frank Carter. Usual J.S. to finish.

No. 143. St. Alban's next meeting will be on December 5 at Evans Hall, 55, Holywell Hill, at 7.30. The recital will be on "Boogie Woogie," and a J.S. will conclude. All local musicians invited.

No. 173. Stratford-on-Avon heard Ken Westwood on Duke Ellington last meeting, and next week will feature "Trumpet Kings." This club are holding a dance on December 16 at the Town Hall.

No. 174. Jack Drake won the quiz at Putney last Thursday, followed by Terry Barnett's Waller recital and a J.S. On December 4 Don Morley presents "Members' Records," and Arthur Hall American issues.

guitar, Parry's clarinet, or Pollard's piano.

A word, too, for young Bobby Midgley, who, deputising for Ben Edwards, records with the Sextet for the first time, and, I feel, improves the rhythm section.

The Trio side is even better. In fast tempo, Deniz and Bromley prove that they have phenomenal techniques as well as the right ideas on jazz.

But once again it's that Marsh boy who walks off with the laurels. Every phrase he plays is a gem of an idea perfectly worked out and executed.

"DETECTOR"

On War Time Radio

AMERICAN JAM SESSION

EIGHT-THIRTY in the morning may be a nice time for breakfast, but to me it seems anything but the ideal hour for appreciating good jazz.

That's one of the reasons why you have not seen any comments in this column on the gramophone repeats, to which the B.B.C. has lately been treating us on Saturday mornings, of American swing programmes originally heard in the pre-war National and Regional programmes.

But having seen something about a Jam Session by the local lads the other Sunday, I decided last Saturday to make the supreme effort and get up in time to listen to the recording of a similar show which was staged in the C.B.S. New York studios on January 20, 1939.

I'm glad I did.

The line-up was Joe Marsala (clart.); Chu Berry (tenor); Charlie Tegenarden and Harry James (tpts.); Jack Tegenarden (trmb.); Teddy Wilson (piano); John Kirby (bass), and George Wettling (drums); with Red Mackenzie and Big T. providing vocals.

U.S. AND G.B. JAZZ

Allstair Cooke was the compare, and even if you did not hear his recording last Saturday, you may remember from the original 1939 relay how tickled he was to find Kirby playing in an overcoat and hat. The redoubtable John had arrived late, and started in without troubling to remove the garments.

Now please don't think that anything I may say here is meant to be in the nature of a pre-view of the records which will shortly be on H.M.V. of our own Jam Session. I haven't heard the records yet, and any attempt to forecast what they will be would be premature and unfair.

But comparing this American Jam Session with some recent broadcasts and recently issued records by some of our own smaller and more go-ahead bands, I must say that even the best of our swingsters seem to have one outstanding short-coming.

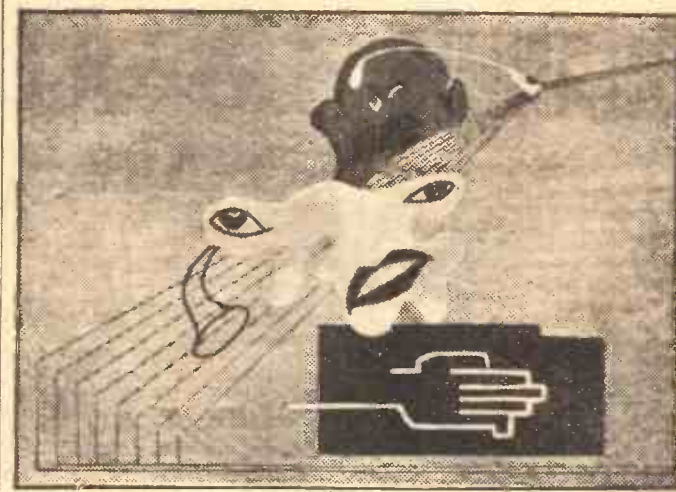
They think too much of the jazz and too little of the music.

What I mean is, nobody who heard this American Jam Session could fail to have been struck by the sheer melodic charm of practically every bar that was played.

These American jazz men have something more than just a sense of rhythm.

Every phrase they play is the result of a delightfully musical idea perfectly designed and completed.

It's quite an exception for one to be forced to that uncomfortable conclusion that, while the player may have got hold of the germ of something good, he doesn't quite know how to cope



Now, you Philistines, hold back a moment and stifle your cracks about the morning after, or the wife's home cooking. But not so fast! Maybe you've got something there.

The above was inspired by home cooking, and—but let the anonymous surrealist artist speak for himself. The above, he claims, is the first attempt at a genuine jazz painting, and it is an effort to capture the soul of Pee Wee Russell in paint. In order to achieve this, the artist (who hails from Beckenham, but that's all we know about him) made the preliminary sketches entirely in the dark, to the repeated playing of one of Pee Wee's clarinet solos. And the solo was the chorus of —yes!—"Home Cookin'."

with it, and consequently only manages to leave himself and his listeners rhythmically excited but melodically unsatisfied.

How often can one truthfully say the same of our own jazz? Very seldom, I am afraid.

For this state of affairs I blame our jazz fans more than our jazz musicians.

This essential factor of the melody in jazz is one of which the fans seem completely oblivious.

RHYTHM CLUB SESSIONS

As long as the beat is there, and the music swings within the feet-tapping sense of the term, they are satisfied.

If you doubt this, listen to even the better of the impromptu Jam Sessions which at the moment are the craze in the Rhythm Clubs.

I have heard the young enthusiasts who attend these clubs frantically applaud music (?) which has been little more than a string of quite worthless and even meaningless notes, just because the general effect has been that which they are pleased to call jazz.

Can it be wondered at that

the players are lured into a false belief in their own ability?

Given the right incentive, our musicians could, I am convinced, deliver the goods. But what they need is less indiscriminate adulation and more taste on the part of those on whose approbation they rely for inspiration.

At the moment British jazz, as compared with American, can be summed up in the few words: The beat is there, but the music is missing. Or, as the monkey said: "All is not jazz that jitters."

"Detector" is a song-prophet! You remember the song "Lovely Week-End," written and composed by Mr. and Mrs. Ted Heath, which I raved about last week when it was broadcast by Gerardo?

I said it had all the makings of a hit, and now I learn that Stan Bradbury agrees with me. His firm (Bradbury Wood, Ltd.) have bought it, and are making it a No. 1 plug! I told you so!

No. 14. Oxford had another successful meeting last week, when Basil Chubb presented "Pilgrim's Progress," and the Oxford University Bandits gave a grand show.



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BRAND'S ESSENCE

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, 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 bridges 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 there were 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

by
PAT BRAND

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 (saxophone); Bob Escudero (bass); Kaiser Marshall (drums).
(b) Sharkey Bonano (trumpet); Santo Pezora (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 Rolls" were 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.

Glaude 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 blastings 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 Rappolo, 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's 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 tune 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!



to my notice that two master numbers have been issued for the first-mentioned side.

My brother's (master No. 2912-2) was bought when the record was first on sale, and has quite different solos from my own (master No. 2912-1), which would appear to be the first—and probably inferior—cutting.

It would be interesting to know why the Decca Company have now issued the first master when they have (what they evidently considered) a perfectly good—or better—one at their disposal, and on the market.

Stafford. **AL STEWART.**

In a recent Radio Rhythm Club recital we were told by Harry Parry's bass player, Tommy Bromley, that the string bass made its jazz debut in 1928.

Being a bass player, he should (as Parry remarked) know all about it, yet his statement is hardly borne out by the following Warren Scholl quotation from "Down Beat." Referring to Jean Goldkette's "Dinah," Scholl says:

"This was recorded on January 28, 1926, and is particularly notable for the inclusion of the first hot string bass solo ever waxed. Steve Brown was the man responsible for this innovation—a stunt he devised long before joining Goldkette."

Steve Brown, then, was picking and slapping his bass in 1925—and doing so (in my opinion) a good deal better than anyone since. But perhaps the R.E.C. recitalist has never heard of Brown?

Judging by the complete absence of his work from the programme, this may well be the case, and I would therefore take the liberty of recommending that Harry Parry gives him a copy of Whiteman's "Dardanella" in lieu of next week's salary.

It was, I feel, a pity that the recital was restricted entirely to modern bass playing. A few passages, by such veterans as Joe Tarto, Ward Ley, Jimmy Williams, and the aforementioned Steve Brown would, to many ears, have proved singularly refreshing.

Southrop, Lechlade. **H. G. V. VENABLES.**

It is almost a question of prestige that I should reply to Mr. James R. Hendry's epistle. I can't say how violently I disagree with Mr. Hendry when he states that the Condon sides are the best examples of jazz counterpoint available in Britain. Compared with the "Wetting" discs, they sound rough and unrehearsed, the soloists are inferior, and I would like to state with even less reservation than Mr. Hendry that the Wetting sides are far superior examples of jazz counterpoint than the two Condon discs.

In accordance with Mr. Hendry's demands, I have played over the Condon discs, along with "Home Cooking," before writing this letter, and I have arrived at the conclusion that Kaminsky's best solo is in "The Eel"—a side which Mr. Hendry does not even mention. I suggest that Hendry listens to this solo (that is, if he can find time between playing "Friars Point Shuffle" and writing "humorous" letters), which has advanced Kaminsky another step towards the goal achieved by Charlie Teagarden.

In view of the shortage of space in the "M.M.," I suggest that, if Mr. Hendry wishes to reply, he should write to me personally at the given address. At least we have one thing in common—our dislike of Artie Shaw's "Traffic Jam."

WALTER NUTTER.

P.S.—If Mr. Hendry wishes to refer to British jazz, I would consider Aubrey Franks or George Chisholm much more appropriate than Anne Shelton.

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SEEKING THE "HOLY GRAIL OF HOT JAZZ"

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.

MELODY MAKER

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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.

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), "Sleepytime 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

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 resissue 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 Vallee 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.

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.

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 Iford 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 Pitt's 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 Snaod, Norman Waring and others.

No. 15. Bristol heard Hugh Wickham last meeting on Duke Ellington. Cliff Childs presented "Black Gargoyle 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.

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Billy COTTON and Band,
Streatham Hill Theatre.
Evelyn DALL, Max BACON and
Jack COOPER,
Hippodrome, Ilford.
FRANKLIN Sisters,
Hippodrome, Ilford.
Morton FRASER,
New Theatre, Cardiff.
HATCHETT'S SWINGETTE,
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Celia LIPTON,
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Joe LOSS and Band,
Empire, Nottingham.
Sid PLUMMER,
Hippodrome, Wolverhampton.
Monte REY,
Empire, Shepherd's Bush.
Billy SCOTT-COOMER and Singing
Grenadiers,
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George SCOTT-WOOD and Orchestra,
Tivoli, Aberdeen.
Hal SWAIN and Swing Sisters,
Palace, Manchester.
Pat TAYLOR,
Empire, Edinburgh.
Anona WINN,
Empire, Pilsbury Park.

MONTE REY NEWS

MANY fans have been making inquiries as to the progress of Monte Rey, the ex-Joe Low vocalist, since he abandoned singing with a band and embarked upon his own Variety tour. All reports indicate that Monte has been playing to splendid business in the provinces, and next week Londoners will have a chance of seeing and hearing him in the flesh, for Monte will be singing for the week at Shepherd's Bush Empire. Monte has now adopted a signature tune—intimates of his will not need telling that "Donkey Serenade" has been his choice; a very wise one, since Monte's version of this song is so well-known to the British radio public.

Despite the War, the Monte Rey Friendship Circle continues to flourish, and a new branch has recently started in Coventry, with Miss Phyllis Brown, 12, Browett Road, Radford, Coventry, acting as branch secretary. The Birmingham secretary, Mr. Neil Bullock, is now in the R.A.F., but this branch is still going strong under the pro tem. secretary, Miss Catherine Holman, 107, Inkerman Street, Vauxhall, Birmingham.

CASA LOMA FILM REVIEWED

WHATEVER Hollywood may do to jazz and its more sincere exponents, it sometimes enables the more "commercial" dance bands to show themselves in a better light than that in which they can be viewed through radio and records.

This seems to be the case with Glen Gray and the well-known Casa Loma Orchestra, who are featured in "Time Out for Rhythm," a new Columbia musicale due to be generally released within the next month or two.

In addition to playing its part in the "pops" sung by Rudy Vallee, Joan Merrill and Rosemary Lane, all of whom star about equally, the band has a chance to get off in the hotter "Boogie Woogie Bogie Man" and "Time Out for Rhythm," and some really grand playing is heard from the teams as well as the ensemble.

For the rest the picture is a weak story rather messily told. Except in the rumba sequence, presenting Eddie Durant's excellent rumba band, the Three Stooges are more aggravating than funny. The "Six Hits and a Miss" are wasted, so in the main is Rosemary Lane.

But the film has one outstanding feature for which it must be seen—the dancing of Ann ("Legs-Appeal") Miller. This kid is so much ahead in technique (and looks!) of any of the other tapsters, including Eleanor Powell, that it's just a shame.

SKY TRAILL

BEST wishes from the MELODY MAKER and all Rhythm Clubs go to Sinclair Trill, who enters the R.A.F. as a Pilot-Officer today.

Sinclair, who is the co-compiler of "Collector's Corner," English representative of the American Hot Record Society, and chairman of the Birmingham Rhythm Club, hopes to keep in touch with his jazz activities, as he will be stationed near London for a time.

GIRLS FOR THE GARDEN

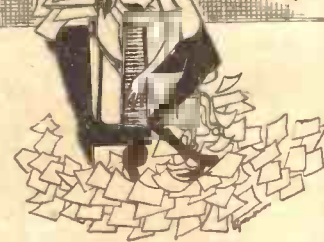
ON December 15 Ivy Benson leaves the Locarno, Glasgow, and takes her eighteen-piece all-girls band into the Covent Garden Opera House.

Prior to this she urgently needs two girl violinists to join her at the Empire Theatre, Glasgow, on December 1, play a week at the Locarno, and then accompany her back to Town.

Contact her this week at the Locarno, Glasgow.

EVERY SCRAP SHORTENS THE SCRAP

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Are you experiencing any difficulty in getting your waste paper collected? If you are, will you please write to the Editor, "M.M." and we shall be glad to fix things up for you.

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As "M.M." readers are all slogan-conscious, here's another one to help stick in your memory the importance of collecting waste paper: A SCRAP OF PAPER HELPED TO START THIS SCRAP; LET YOUR SCRAP OF PAPER HELP TO FINISH IT.

DRUM DOPE

THE latest in our procession of 5s. prizewinners in my "New Noises" competition is Les Leston, of the Ambrose Octet.

"The sound and effect obtained" (he writes) "by holding the left stick firmly against the snare drum head and hitting it with the right stick is something which offers drummers a lot of scope in breaks and fill-ins."

"The tone obtained is similar to a rimshot on a woodrim drum, but the great advantage is that the tone can be easily changed by holding the left stick either nearer the centre of the drum or nearer the rim. The stick can also be held flat on the drum, so that it touches the head and the rim at the same time."

"The tone can be altered by hitting the stick in different places—near the acorn, on the taper, or near the butt end."

"It can also be used as a 'sure' way of obtaining rimshots in cabaret work, where precision is essential—you can't miss."

RHYTHM CLUBS FEDERATION

ERIC PRESTON and Max Jones report 100 per cent. support from the London Rhythm Clubs in response to their Federation meeting notice that appeared in the "M.M." last week.

A hearty welcome is extended to any Rhythm Clubs on the fringe of the London area who feel they would like to co-operate in this ambitious venture.

They should attend 140, Neasden Lane, N.W.10 (100 yds. from Neasden Met. Station), next Sunday (30th), at 6.30 p.m.

PREMIER DRUMS

OF the many thousands of customers of the Premier Drum Company, probably few realise the tremendous effort of reorganisation which has taken place since the disastrous fire to their factory last year brought production temporarily to a standstill.

Now, not only is everything in full swing again, but a gratified letter from Canada tells how four special shipments of drums and equipment have arrived safely in Toronto.

Truly a wonderful piece of war time organisation, worthy indeed of the Premier name and service.

COMMERCIAL RECORDS DISCUSSED

ASTONISHING as it may seem, this column has a reader.

It's "Mike." I know, because last week he quoted something I said the week before.

Even more surprising is that "Mike" and I seem to be in complete agreement.

"Mike" is the ruminative highbrow of jazz. My taste is more general. I like much the same sort of music that any member of the public with a second thought of his own might fairly be expected to enjoy.

Yet "Mike" and I both came to the same conclusion about songs, and now I find us agreeing about singers.

Most dance band vocalists who are not nauseatingly fulsome are, as "Mike" suggested, either corny or downright inefficient.

Only a few can be acquitted of one or other, let alone all, of these accusations.

In fairness, I must say that among them are Beryl Davis, "Diane," Marjorie Kingsley, and "Mike's" pet—Dorothy Carless, usually Doreen Villiers, and at times Anne Shelton, though I admit that in the "straighter" class I like Jack Payne's "Georgia."

Then, of course, there's J. P.'s other warbler, Gloria Brent—as capable and reliable a chirper as anyone could want.

Leaving singers and coming back to songs, I see that a Miss J. H. Van Thal has been airing her views in the current *Radio Times* on "My Sister And I."

She seems to think it is in bad taste because it deals with a nation's tragedy, "which should not be disturbed by sentimental songsters."

Really, Miss Van Thal, in your coy prudery you do carry things to ridiculous extremes, don't you?

DECCA BRING OUT A "SWING ENCYCLOPAEDIA"

IT took over 1,000 musicians and vocalists to produce the Brunswick, Decca and Vocalion swing catalogues. No fewer than fifteen are named Smith, sixteen Johnson, eleven Williams.

This information is ascertained from the Decca-Brunswick-Vocalion "Encyclopaedia of Swing," published by the Decca Record Co., and available from all gramophone dealers, price 2s.

Actually this is, in the main, a "personals" booklet on much the same lines as its H.M.V. and Parlophone counterparts. But, if only because of its size, it certainly deserves its description "Encyclopaedia."

1,500 PERSONNELS

Completed up to and including the August 1, 1941, supplements, it lists in its 93 pages not only all the true jazz but also (to quote from the fly-leaf) "swing and allied music" recordings to-day available under the stated labels.

How many records it covers we haven't had time to find out, but it gives the personnels for over 1,500 sides.

The presentation is somewhat different from that adopted by H.M.V. and Parlophone. Instead of first listing the records numerically and then following on with separate alphabetically arranged indexes to artists and titles, the information is all combined in one alphabetically arranged sequence.

Possibly this is the better plan, especially as artists are clearly separated from titles by the different margins allotted to each.

The "Encyclopaedia" is mainly the work of—need we say it?—again Edgar Jackson, through this time he has been assisted by Leonard Hibbs.

Some of the unusual difficulties occasioned by the war which Jackson experienced in his task are told in his foreword, which he naively heads "Once Again The Editor Regrets."

No. 150, Ilford and East Ham had a successful meeting on November 18, when Harry Moulton presented Bunny Berigan, George Austin "His Favourite Discs," and a J.S. was provided by Messrs. Wood, Surridge, O'Callaghan, etc. Next on December 2, when Rex Harris will present "Rare Discs."

by "CORNLY"

The most soul-searing events in history have been told in song, and it is high time you realised that it's not what you do but the way you do it that counts.

There's nothing vulgar or even distasteful in the sincere and sympathetic way in which "My Sister And I," deals with its subject. In fact, it shows a good deal more understanding than you seem to possess, young lady.

* * *

Because I've recommended a few songs which have subsequently proved to be hits, from your letters some of you seem to think I'm a sort of song prophet.

Believe me, if I were, I shouldn't be spending my time writing this column for a paltry twenty quid (more or less!) a week.

However, since you insist that I tell you what's coming next, here are a few more numbers which I like, and think may go well: "I Guess I'll Have To Dream The Rest," "I Know Why"—from the film "Sun Valley Serenade," "Jim," "Do I Worry," and, perhaps best of all, "Why Don't We Do This More Often?"

No records at time of writing (except of "Do I Worry"—Ink Spots on Brunswick 03197), but they'll be out in due course.

* * *

Generally it's songs which become hits. Apart from such exceptions as, for instance, "In The Mood," purely instrumental numbers seldom achieve "best-seller" fame, no matter how popular they may seem from the number of broadcasts they get.

But Eric Winstone appears to have hit on a new line in non-vocal compositions which is making the public sit up.

In spite of the fact that, much to his disgust, no one thought of playing the number at the famous Jam Session recording last Sunday week, Eric's "Oasis" has not only been recorded in about a dozen different positions, and broadcast over 250 times, but has sold over 30,000 piano copies here, and is to be published in America.

Now he has followed it up with "Mirage," another effort on similar lines.

First record to come my way is by JACK SIMPSON'S SEPTETTE (on Rex 10071, coupled with "Boogie Woogie Piggy").

Nor is this the end of our accordion maestro's enterprise. Already he has a successor up his sleeve to "Mirage." He is calling it "Stage Coach." Watch for records. It's probably the best tune of the three.

* * *

With so many records, artists and tunes to talk about each week, it's impossible to cover all I ought to mention.

One band I have neglected shamefully is OSCAR RABIN'S. With Beryl Davis's excellent vocal, their neat, rhythmic performance of "Daddy," taken at a slower tempo than usual, is well worth hearing. It is coupled on Rex 10054 with a most presentable version of "My Sister And I."

Then there are the R.A.F. DANCE ORCHESTRA'S "Estrelita" and "Woodland Symphony" (Decca F7995). As usual, the playing is not only musically but most interesting, and the orchestrations strike a new note in popular concert arrangements.

And now for the rude noises without making which I never seem able to get through a week.

The first is pointed at a new American outfit Brunswick have unearthed—CARMEN CAVALARO'S—which does "Lights Out 'Til Reveille" and "A Romantic Guy, I" on 03255. Guy Lombardo and Charlie Kunz, have a rival at last.

The second is for BILLY MAVERL and HIS GROSVENOR HOUSE BAND'S revival of "Kitten On The Keys." The playing is nothing to write home about, and the arrangement hasn't a single idea with which to bless itself (Decca F8006).

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