

# Melody Maker

INCORPORATING RHYTHM

EVERY FRIDAY Vol. XVII No. 437

## ACCORDION DAY NEXT FRIDAY!

FRIDAY next, December 12, is Accordionists' Day. Star players from all parts of Great Britain, winners of heats which have taken place during the last two weeks all over the country, will meet at the Royal Opera House, Covent Garden, London, to take part in the finals of the 1941 Amateur and Semi-pro. Piano-Accordion Championship, which will provide for the ultimate winner such desirable prizes as a handsome Challenge Trophy, a gramophone recording date for Regal-Zonophone, and £10 cash, not to mention the honour of the right to call himself (or herself) the Accordion Champion of 1941.

The winner will also take part with the two, or, time per-

### BANDS WANTED FOR E.N.S.A.

Jack Leon to Assist Geraldo

BANDS are urgently needed for E.N.S.A.

Geraldo, head of the dance music section of that busy organisation, told the MELODY MAKER that he is on the look out for six-, seven-, or eight-piece units, to whom he can offer a large amount of work.

He is not particular whether the bands consist of men, women or both, but the only stipulation is that they should be professional musicians and capable of undertaking a show lasting for an hour-and-a-half to two hours. Apply to Geraldo, E.N.S.A., Theatre Royal, Drury Lane, London, W.C.2.

Other news from E.N.S.A. this week is that chain cigar-smoker Jack Leon, M.D. of the Prince of Wales' Theatre, has now joined the music department of E.N.S.A. as assistant supervisor to Geraldo for all light music entertainments.

This appointment will come as no surprise, for Jack, with his orchestra, has been broadcasting solidly for E.N.S.A., both to home and overseas listeners for the past eighteen months.

The success of these airings has proved that he is a very good man to have around when light entertainment is on the agenda.

Last week Jack Leon was rejected for Army service (too many cigars, Jack?), and decided that to link up with E.N.S.A. is the best way of doing useful national service. He will, of course, continue his engagements with the Prince of Wales' Theatre and the B.B.C.

### LOUIS DREYFUS BACK

EARLY this week the Atlantic Clipper brought home to this country Clappett Chief Louis Dreyfus.

Modest to a degree, Mr. Dreyfus encouraged no fanfare to celebrate his return, but his presence in England again will be welcomed throughout the profession.

### Sam Browne is Getting Better

NOW resting in his Berkshire home prior to the final operation, Sam Browne reports steady recuperation from the first effects of the bullet wounds sustained during his journey to Bristol recently.

The operation is scheduled to take place in about a fortnight's time, for which he will be returning to the Kentish nursing home, and both he and the nursing staff are confident of a speedy recovery.

Sam's singing voice will not be in the least affected.

## AMBROSE PUTS RUMBA ACES ON STAGE

THE country at large will shortly have the chance of seeing and hearing Don Marino Barreto, that great rumba rhythm exponent, when he embarks on a long Variety tour early in the New Year.

In consequence of the recent closing by the police of La Conga, the Piccadilly Circus niterie where Barreto was musical director and had his band, he has decided to go into Variety.

The act will be known as "Conga Nights."

### AMBROSE PRESENTS

Presented by Ambrose, it is due to open at the Empress, Brixton, on January 12 next. The Metropolitan, Edgware Road, and Glasgow, are pencilled for the following weeks.

The line-up of the band is not yet fixed, but it will definitely be at least ten strong, and include Tito Burns, the well-known accordionist.

In addition there will be a troupe of Conga dancers, Costello and Partner, whose act, "The Dance of Desire," was a feature of La Conga's cabaret, and, it is hoped, vocalist Kay Harding.

### VERA LYNN SIGNS EDWARDS

ONE of the features of the Palladium show "Apple-sauce" was Vera Lynn's singing, and critics have remarked on the great advances in both stage and microphone technique which she has developed in the exploitation of her own particular line of music.

Now Vera has a tremendously busy programme of variety, broadcasting, recording and concert work booked up.

To accompany her, she has signed up Len Edwards, the well-known London pianist, who has been with many of the best-known bands, and who is leaving Grosvenor House to take up the appointment.

Len has accompanied Vera several times before at concerts, etc. He will play his first regular date on December 15, when Vera is starring at the New Cross Empire.

### MILLER SOLOS

BERNARD MILLER, well-known percussionist, has left Maurice Winnick's Band, after being on tour with him for about seven months. Bernard is at present concentrating on broadcasting, recording, and private work, with the possibility of a theatrical engagement in mind for the New Year.

mitting, three runners-up, in the B.B.C. broadcast, from 8.10 to 8.30 p.m., in the "Forces" programme, of the main portion of the Grand Final.

Prior to the evening Grand Final (doors for which open at 6.45 p.m.), a semi-final will be held at the Royal Opera House in the afternoon, commencing at 3.30.

Both this and the evening Grand Final will take place during special intervals in the usual public dancing sessions held daily at the Opera House, and huge crowds are expected to take advantage of these unusual opportunities to dance and enjoy a fine entertainment all at the one time.

### THE JUDGES

The importance of the occasion has necessitated the most careful selection of judges, and it is with pleasure that we are now able to announce that adjudication at both the semi-finals and Grand Final will be in the capable hands of Eric Winstone, Phil Green and Edgar Jackson, all of whom are too well known in the music profession to need any further introduction here.

The management of the Opera House dances have arranged also for Eric Winstone to bring along his famous broadcasting and re-

(Please turn to page 2.)

### LEADER WANTS A DRUMMER

HARRY LEADER, whose band is still enjoying an exceptionally successful run at Hammersmith Palais, finds himself in need of a slick, modern drummer, and is prepared to offer a lengthy contract to the right man.

Harry's band plays quite a number of special arrangements, and Harry emphasises that the man he is looking for must be a first-class musician in addition to being really swingy with the sticks.

The reason for new talent being sought is that Bobby Richards, the percussionist, who has been one of Harry Leader's special features, is leaving the band very shortly.

Another of Harry's personnel, Reg Hodge (trumpet), has left to join the R.A.F. His place has been taken by Tommy Spring, who was once with Nat Gonella's outfit.

### NAVY, ARMY AND R.A.F. DANCE BANDS IN XMAS DAY BROADCAST

ON Christmas Day, listeners are to be treated to forty-five minutes of what may well prove to be the finest swing they are likely to hear in a twelvemonth. And this swing is to be provided exclusively by serving musicians.

More than that, the three bands taking part represent the Army, Navy and Air Force.

Two of these will be already well known, for they are the R.A.O.C. "Blue Rockets" and the famous "Squadronairs."

But the third band will only have been heard by those on active service in the Royal Navy, for, though each member is a well-known professional musician, he is a sailor first and a musician only incidentally.

All members of the Royal Naval Patrol Service, they have spent all last summer at sea, and it was only on returning to their

depot that they formed themselves into an eight-piece under the name of "The Blue Mariners."

Leading them is Second Hand Billy Farrell, former Somers, Ambrose, etc., trumpet ace. On alto is Engineman Freddy Gardner, surely one of the finest saxists in the business. Equally well known for his fine pit work and for his playing with Lew Stone is tenorist Engineman Reg Pink.

Signaller Hughie Radcliffe plays as fine trumpet as ever; on trombone is Ordinary Seaman Ronnie Clitheroe; and Engineman George Crowe on piano and Officers' Steward Bunny Pavitt on drums complete the personnel.

They will be on the air between 6.30 and 7.15 p.m., and, with a line-up like this, should more than hold their own against the hitherto better known Army and Air Force aggregations.

## PUTS

AN "ARK ROYAL" MUSICAL MEMORY



THESE are the boys who provided dance music aboard the late "Ark Royal." They used to play twice weekly for ship's company dances in one of the 'plane hangars. Aptly enough, they called themselves "Ark Rhythm," and made that the title of their signature-tune, composed and arranged by "Ernie" Earle, who led them on trumpet.

Ernie, much against his will, left the "Old Ark" last January, but all bar vocalist Abe Stanyard were aboard her when she was hit.

They are Keith Thomas (piano); Abe Stanyard (vocals); Charlie Hicks (drums); Bill Bailey (tenor); "Spike" Mullins (alto); "Ernie" Earle (first trumpet); and Eric Brick (second trumpet).

All survived the catastrophe.

### Oscar Rabin Back in London After Terrific Glasgow Season

AFTER another highly successful seven-week season at Green's Playhouse Ballroom, Glasgow, during which time 100,000 people danced to their music, Oscar Rabin and his band return to London on Monday (8th).

They will play two weeks in variety at the Streatham Hill Theatre, followed by the Golders Green Hippodrome, and are then

doing two weeks' broadcasting from London, prior to commencing a new tour in the New Year.

The band has been augmented since we last gave its personnel in these columns, so here, for the fans, is the full line-up:—

Walter Stott (first alto); Harry Conn (second alto); George Roberts (third alto); Harry Gold (first tenor); Benny Keene (second tenor); Ken Grief (first trumpet); "Flash" Shields (second trumpet); Tiny Oughton (third trumpet); George Flynn (trombone); Stan Smith (second trumpet); Bill Hemmings (bass); Eddie Palmer (piano and Novochord); C. Lailey-Walden (drums); Wally Mitchell (guitar).

Walter Stott is a seventeen-year-old altoist who is making a big name for himself; George Roberts was with the late Ken Johnson; and George Flynn is a Glasgow boy from Benny Lohan's Band, whose terrific melody trombone playing is already causing more than a flutter.

HARRY OWEN, one of the West End's best-known trumpet players, who has been with nearly all the "name" bands at one time or another, has now joined up with the A.R.P. services in Kensington, London.

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## War Time Britain Scoops The Jazz World

# UNKNOWN BIX AND GANG DISC DISCOVERED: Elliott and Traill on The Trail

EVER SINCE BIX DIED IN 1931 COLLECTORS ALL OVER THE WORLD HAVE BEEN SEARCHING FOR UNKNOWN BIX BEIDERBECKE RECORDS.

THE FILES OF THE VARIOUS AMERICAN RECORDING COMPANIES, EVEN INCLUDING THE SMALL OBSCURE ONES NOW DEFUNCT, HAVE BEEN SCoured FROM END TO END IN THE HOPE THAT POSSIBLY UNDER SOME PSEUDONYM ANOTHER BIX RECORD WOULD BE FOUND. FOR SOME UNKNOWN REASON THESE SEARCHINGS WOULD SEEM TO HAVE BEEN MAINLY CENTRED AROUND THE GOLDKETTE-WHITEMAN BANDS AND NOBODY THOUGHT OF THE OBVIOUS. DID BIX MAKE ANY MORE RECORDS WITH HIS OWN GANG? Well, he did!

Last known Bix and His Gang title was "Louisiana" (Matrix 401139), but Sinclair Traill and Bill Elliott had a hunch that maybe other titles were made during the same period, as there appeared to be a gap in his re-

cording activities prior to his illness.

Backing this hunch, they asked Wally Moody if it were possible that some old Okeh masters were hidden away anywhere. Moody said it was quite possible, and a search had been going on for some time. Bill and Sinclair asked him to speed matters up, and Wally, helpful as usual, agreed to do so.

The rest of the story is best told in Sinclair Traill's own words:—

"It was Thursday, November 27, and I was due to report to the R.A.F. the following day. Bill and I had gone up to see Wally Moody at Abbey Road for me to make my adieux to him. We chatted of this and that, and just as we were leaving—Bill was half-way down the stairs—when Wally said, 'By the way, here's a list of those Okeh titles you wanted.'

### SENSATION!

"I hadn't got time to look at it then as Bill was waiting in the car, and, truthfully, I didn't expect to find anything very exciting, so I stuffed it in my pocket.

"It was just as we were driving down the Marylebone Road that I fished the list out of my pocket and started to look down the titles.

"Anything interesting, queried Bill? I quickly scanned the list, and then, suddenly invoking the Deity, I said 'Margie!' 'Bargy,' said Bill, 'Whiteman's pianist, wasn't he? That must be a dinky record.'

"I shouted, this time much to the consternation of a War

Reserve policeman, 'Margie, by Bix and his Gang, you chump!' The car swerved violently as Bill's hands left the wheel in an endeavour to snatch the list from me.

"Well, there it was in black and white, but was it true? We hadn't heard it yet. Hurriedly stopping to collect our respective wives (we were already half an hour late) we made a bee-line for the nearest 'phone box. As you know, Bill's not very small, and what with the excitement of keeping his stomach off Button A and mine off Button B we had some difficulty in getting through to Wally Moody. As usual, the imperturbable Moody remained unmoved, but promised to get a pressing for us as soon as possible.

### FEBRUARY ISSUE

"We did not expect it for a few days, but on ringing Bill up Friday night I found that he had received a copy that afternoon and he played it to me over the 'phone.

"It was all we had hoped for and more. Bix Beiderbecke (cornet); Bill Rank (trombone); Izzy Friedman (clarinet); Min Leibrick (bass sax); Lenny Hayton (piano); George Marsh (drums). Two solos from Bix, one from Friedman and one from Hayton—a typical Bix and his Gang on Okeh Matrix No. 401140.

"It was a grand find, a find that overshadowed the rest of the list, but we may have some more news for you in the future."

The record will be issued in the Parlophone Jazz Classics series on February 1.

## TRUMPET TIPS

SEVERAL readers have written in asking about the "growl" as featured by Cootie Williams and others. How is it obtained? When should it be used? Is it damaging to one's playing?

The answers are: It is obtained by the old flutter tongue device—the difference being that the old-style method of using this was on high notes, whereas the growl is produced only on low notes. I have also heard of it being done by a throat growl, but I am a bit doubtful about this—both as to its efficacy or its safety.

When to use it? When there is a type of number that lends itself. It obviously should not be used in anything except what used to be called a "dirty" solo—called in these days "jungle style." It is best with slow numbers.

As for its damaging effects on embouchure or throat—this is pure nonsense. It doesn't do the slightest harm.

It is not very difficult to learn how to do it—but it calls for a lot of judgment to know when. A good rule is: When in doubt—DON'T.

## RHYTHM CLUB NEWS

No. 8. Norwich had a successful meeting last week, when Bobby Mickleburgh presented his favourite records and an all-star J.S. concluded.

No. 19. Last Saturday Crouch End heard Messrs. Crawford and Spice discuss "Chicago Style." On December 6 Stanley Wright will present Sidney Bechet at Y.M.C.A., Tottenham Lane, N.8.

No. 49. Midway's second meeting was a great success, the programme including a Blues recital and a J.S. with Bill Huxley, C. Phillips, Ron Walters, Dave Verrie, Charlie Fiddell and Barney Farmer. Next meeting, Rose Inn, Sunday, December 14, at 6.30.

No. 150. Ilford and East Ham heard Jack Surridge present his farewell recital on November 25 prior to joining the Forces. Best wishes to Jack from the "M.M." and all Rhythm Clubs. The new secretary is Jack Fields, 23, Whites Avenue, Newbury Park, Ilford, to whom all letters should be sent. Next meeting, December 9.

No. 151. Dewsbury heard V. M. Thornes last Sunday on "Who Wants a Swing Fiddler?" also R. Wraith on "Raggin' the Tiger." Feature recital next Sunday is "I Was Born to S(w)ing" by Ron Wraith, and a J.S. will conclude.



### DEFENDER OF THE FORT

STANLEY: "Well, as Billy Plonkit and Cyril are fire-watching, the only thing I can do is to give 'em a Paul Jones on my cowbell, and hum 'em a couple of choruses of 'Avalon.'"

## ROY ROUND TOWN AGAIN

AFTER some weeks of re-organisation and consolidating their by no means light duties at the Embassy Club, Harry Roy and his Band are again appearing in London variety.

This current week they are playing Golders Green Hippodrome.

The usual tremendously vigorous riot of fun and music and great showmanship that we have come to expect of Harry Roy is strongly in evidence.

Two pianos—for years a big feature of Harry's band—are again included, Art Thompson being now supported by stylish pianist-composer Gaby Rogers.

For the next two weeks Harry Roy is broadcasting, but further variety dates are in prospect.

Those already arranged are January 12 at Finsbury Park Empire, with the following week at the Metropolitan, Edgware Road.

## BLORE AIR SERIES

JOHN BLORE, the energetic conductor of the Princes' Theatre riot "Fun and Games," is arranging to do a series of broadcasts, the first of which—to the Empire—takes place on December 9.

The broadcasts will feature a certain amount of swing stuff, and several well-known West End musicians will play in the 10-piece orchestra which John Blore has got together especially for these airings.

These will include sax stylist Micky Lewis, now a regular member of the Princes' Theatre orchestra.

John Blore is nowadays well to the fore in the realm of modern composition, and wrote the music of "What Am I To Do?" the number featured in the new play, "The Man Who Came to Dinner." The lyrics of this are by Cole Porter.

Big feature of the Princes' Theatre show remains the "Shoemaker" Ballet, music by John Blore, choreography by that most original and artistic of English comics, Richard Hearn, whose wife, Yvonne Ortner, is a star in the show.

No. 20. Radlett's last meeting featured recitals by D. Munn and R. Dee on the Chicagoans and Modern Drumming respectively. A J.S. concluded. All inquiries to P. Witchell, 1, Newberries Mansions, Radlett.

## ACCORDION CONTEST (Cont. from Page One)

cording Quartet, including Roy Marsh.

In addition to taking part in the broadcast, it will give a special additional performance for the Opera House guests during the evening.

At time of closing for press, full reports of all heats are not to hand, but the following are among those who have qualified to take part in the semi-final:—

From London District Heats: Croydon Palais—Miss Edith Irene Palmer, of Beddington, and Alfred Budd, of East Croydon.

Ilford Town Hall—D. Hollington, of Romford.

Royal Opera House—F. Caunt, of Leighton Road, N.W.5.

From Provincial Heats: Birmingham Grand Casino—W. E. Bayliss, of Derby.

\*This heat included entrants from the unavoidably cancelled Tottenham heat; consequently the first two become eligible for the semi-final.

## MICHAEL FLOME IN R.A.M.C. BAND

AS a tie-up with our story of ex-Mayfair maestro Michael Flome's substitution of white tie and tails for battle-dress (now a private in the R.A.M.C.), comes further news of this genial batonier.

Hitler could not keep Michael away from his music-stand for long, and he is now putting the R.A.M.C. on the musical map with a top-line 12-piece outfit.

The fame of this combination is percolating through the dance world grape-vine, and keeping him and his boys busy with North of England engagements.

He is still cornering those "ritzy" dates, and music in the exclusive Flome manner is in great demand at charity balls and other "help-the-war" functions.

Michael hopes, after he has helped to put a rift in the Nazi lute, to re-form his broadcasting band and pick up where he left off at the Hotel Majestic, Harrogate.

Stalwart of the R.A.M.C. dance band, whose station is "somewhere in Yorkshire," is ex-Jack Payne pianist Norman Walker, who has been carrying a rifle for about a year now.

## CALL SHEET

Week Commencing December 8

Les ALLEN and Pianist, Hippodrome, Brighton.  
AMBROSE OCTET, Empire, Croydon.  
Ivy BENSON and Band, Locarno, Glasgow.  
Billy COTTON and Band, Empire, Shepherd's Bush.  
Evelyn DALL, Max BACON and Jack COOPER, Empire, Finsbury Park.  
FRANKLIN Sisters, Hippodrome, Ilford.  
Morton FRASER, Hippodrome, Aston.  
HATCHETT'S Swingette, London Hippodrome.  
HENDERSON Twins, Empire, New Cross.  
"HUTCH," Hippodrome, Birmingham.  
Celia LIPTON, London Hippodrome.  
Joe LOSS and Band, Empire, Leeds.  
Oscar RABIN and Band, Streatham Hill Theatre.  
RAWICZ and LANDAEUR, Empire, Swansea.  
Harry ROY, Embassy Club and Broadcasting.  
Syd SEYMOUR and Band, Hippodrome, Golders Green.  
Pat TAYLOR, Empire, Newcastle.

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# HOLIDAY GIRL STEALS WILSON GEM

New Swing Discs  
Reviewed by

**EDGAR JACKSON**

**TEDDY WILSON AND HIS ORCHESTRA**

\*\*\*\*I Cried For You (Freed, Arnheim, Lyman) (V. by Billie Holiday) (Am. Brunswick B19498) (Recorded June 30, 1936).

\*\*\*\*I'll Get By (As Long As I Have You) (Turk, Ahler) (V. by Billie Holiday) (Am. Brunswick B21119) (Recorded May 11, 1937).

(Parlophone R2833—3s. 8d.)

MANY of you may remember "I'll Get By." It was originally issued over here in October, 1937, if I remember rightly, on Vocalion S107, but withdrawn when E.M.I. took over from Decca the American Brunswick catalogue.

There seems to be some question as to the personnel. At time of the original release it was given as:

Wilson (pno.) with Johnny Hodges (alto); Lester Young (tenor); "Buck" Clayton (tp.); Alan Reuss (gtar.); Arthur Bernstein (bass); "Cozy" Cole (drums)

—and this has lately been repeated in America for the recent reissue of the side over there. But as there is a clarinet in band and no trace of a tenor, this line-up is obviously wrong to that extent.

## NO CLARINET

The personnel of "I Cried For You," which is released here for the first time, has also recently been given in America as:

Wilson (pno.) with Harry Carney (clart.); Johnny Hodges (alto); Jonah Jones (tp.); Lawrence Lucie (gtar.); John Kirby (bass); "Cozy" Cole (drums).

But here again there seems to be a mistake, since there is no clarinet in this performance.

At first I thought the personnel might have got changed over, but the difference in the recording dates and the times when the personnel were sent over makes this seem rather unlikely.

Normally, of course, one should be able to tell who was on the dates from hearing the records, but the type of music is such that, except for the obvious presence of Billie Holiday, Hodges and Wilson in both titles, identification is difficult. Can any reader please help?

However, you know the one about roses by any other names smelling as sweet; and you can aptly apply it here.

## QUIET AND TASTEFUL

These sides are gems of the quieter and more tasteful aspects of jazz.

The tempo and general atmosphere of both titles fit them like gloves; Hodges' solos are gems of simple, unaffected melodiousness; Wilson's piano has seldom sounded more intriguing. The trumpet playing in both sides is subdued but full of style, and whoever the bass player is in "I Cried" (sounds more like Bernstein than Kirby to me), he is swell.

But, distant though the recording may have made her sound, once again it's that Holiday girl who steals the show.

I believe it was Leonard Feather who once said you either instinctively understood Billie Holiday, or she meant nothing; and I certainly had proof of this the other evening. I said to a girl who was once a member of a fairly well-known jazz vocal sister team, "You're now going to hear one of the greatest jazz singers ever."

After I had played her "I'll Get By," all she said was: "I can't see it. She sings it all on one note."

And for once I was struck speechless, because that's just what Billie does—sings it all (more or less) on one note; though I'm sorry for those who can see it only in that way.

**TOMMY LADNIER AND HIS ORCHESTRA (Am. Mixed)**

\*\*\*Ja-Da (Carleton) (Am. Victor OA030318).

\*\*\*Really The Blues (Mezzrow) (Am. Victor OA030319). (H.M.V. B9236—3s. 8d.)

030318—Ladnier (tp.) with "Pops" King (soprano, clart.); Mezz Mezzrow (tenor, clart.); Cliff Jackson (pno.); Teddy Rynn (gtar.); Elmer James (bass); Manzie Johnson (drums). (Recorded November 28, 1938.)

BILL ELLIOTT reviewed these under his "Classics of Jazz" last week, so there ought not to be any reason for me to say much more about them.

But I feel compelled to ask what all the exaggerated rave was about.

I quite agree that both sides have the spirit and atmosphere of the old New Orleans jazz, also that this is a good rhythm section.

I also agree that Ladnier's trumpet is at least conspicuous for the unpretentiousness that is among the essentials of good jazz. But will somebody please tell me what it has that we haven't heard from a dozen or more others?

However, much more debatable is the soprano and clarinet playing of the gentleman officially stated by Victor to be "Pops" King, but who almost certainly seems to be that greatest of all controversy provokers, Sidney Bechet.

Of course, if you like Bechet, there's no more to be said. But that vibrato, and all that it conveys in the way of fulsome unmusicalness, is as prominent as ever, and I still can't take it.

Then Mezz Mezzrow. Before

he can get any bouquets from me he will have to improve his tone and technique.

Thank goodness for Teddy Bunn, even though his only contribution, apart from the intro. to "Really The Blues," is his sixteen-bars chorus in "Ja-Da."



**RED ALLEN AND HIS ORCHESTRA**

\*\*\*Indiana (Macdonald, Hanley) (Am. Okeh 30896).

\*\*\*A Sheridan "Square" (Miller, Allen) (Am. Okeh 30894). (Parlophone R2824—3s. 8d.)

Henry "Red" Allen (tp.) with Edmund Hall (clart.); Jay C. Miggins (trmb.); Kenneth Kersey (pno.); Bill Taylor (bass); Jimmy Hoskins (drums). (Recorded approx. June, 1941.)

SUPPLEMENT states this disc is "specially recommended by the No. 1 Rhythm Club."

In view of the fact that I have found one side good enough for only two out of a possible five stars, it might be as well, in fairness to the Club, not to mention those who may feel tempted to buy the platter because of the patronage bestowed on it, to consider how this "special recommendation" came about.

If you think the Club has waded through all the unissued jazz recordings available to the Parlophone label, and picked these as the two best, you are very far from the mark.

About a dozen sides, I am told, were taken down by Wally Moody, of E.M.I., to one of the Club's meetings, and the members asked to signify by their applause which they thought were the



Jay Wilbur, Decca recording executive and leader of the famous "Hi Gang" Orchestra, is a champion golfer at week-ends, and here you see him with the fine cup which he won in the Stanmore Golf Club's annual competition. The cup was presented by Mrs. Cameron Gordon. In 1939 Jay brought home another golf trophy—the cup of the Radio Industries Golfing Society.

best. On these two Allen sides receiving the loudest ovation, Moody promised the Club members that he would release them on their recommendation.

All of which may seem, on the face of it, to be quite satisfactory. But, as you have probably noticed, there is this snag in it:

The worth of the recommendation lies almost entirely in how good the other records played to the Club were.

Having no information on this point, I can only leave you to draw your own conclusions; but before proceeding I should like to ask this question:

What is there to prevent, on the procedure which seems to have been adopted, almost any record from acquiring a similar recommendation?

Surely all that would be neces-

sary would be to take it, no matter how poor it might be, along to the Club with a handful of even weaker ones. It would then almost automatically get singled out as the best of the batch.

The committee should realise how dangerous this precedent it has set could become if anyone less scrupulously honest than Wally Moody decided to try to take advantage of it.

But to get down to the records. First complaint I have against them is once again the reproduction.

But more important are the weaknesses in the performance of "Indiana." The only really outstanding solo is Hall's. Allen plays good stuff, but his lower register work is conspicuous for neither its tone nor cleanliness of execution. Higgy plays loud but not so good.

Luckily the "Sheridan Square" side is more pleasing. Fundamentally this piece is a riff based on the 12-bar blues. But it's the solos which alternate with this riff played by the ensemble that get the side home. Although Hall's chorus is again the high spot, Allen and Higgy are much better. I also liked Kersey's restrained little piano contribution. Moreover, the whole thing has a better sense of form, more poise, and is altogether more tasteful.

I can only suggest that it was on this side that the Rhythm Club based its recommendation.

## ★ COLLECTORS' CORNER: ★ Our Feature for the Discophiles

NUMBERS of you have written asking for the personnel of those old H.M.V. "Jelly Roll" Morton's "Black Bottom Stomp," "The Chant," and "Sidewalk Blues."

The disc was recorded in 1926, and the lads backing the "Jelly Roll" piano were: George Mitchell (trumpet); Kid Ory (trombone); Omer Simeon (clarinet); John St. Cyr (banjo); John Lindsay (bass); Andrew Hlaire (drums). For the "Sidewalk" title Darnell Howard and Barney Bigard were added on clarinets.

Funny, when you think of it, how fame suddenly came to "Jelly Roll." He had been turning out records for the Victor Company for years, but nobody took any notice of them. The Harlem boys bought his platters 'cause they knew, but the white critics and jazz hounds just passed him up. Then, for no seeming reason at all, he became news. His records are reissued both over here and in the States, and he cuts some new sides for a couple of record companies. One American critic even went the whole hog and called him one of the finest piano men of all time. And then bang wallop in the midst of his new-found fame, "Jelly Roll" died. Should make a good script for a play, or something.

### SLIP-HORN SLIP

Before leaving le Morton, there seems to be a little clearing-up needed with regard to the trombone player in the newly issued H.M.V. "Jelly Roll" album. Bill Elliott took the personnel from the Victor personnel sheet, which stated that Claude Jones was the gentleman on the slush-pump in all eight titles.

Actually that was not the case, as Jones missed the session which made "West End Blues," "Climax Rag," "Ballin' The Jack," and "Didn't You Leave Me Here." Fred Robinson, who played slip-horn with Louis Armstrong on his 1929 discs, was on this date.

One from the joke factory. A few weeks ago, one half of this Corner played the other half the Louisiana Rhythm Kings' version of "Lady Be Good." The larger half of the Corner was so taken with this rip-snorting version of Gershwin's

slightly anemic classic that he offered the smaller half ten bob cash down for the record. The offer was refused.

Have since found out from Harry Sarton, of the Brunswick Company, that this record is still available at 3s. 8d. It's under Red Nichols and his Five Pennies, and is still on the list. The less weighty half of the Corner has been cursing his luck ever since. Still, they do say "mugs for luck."

We are dazed, baffled, and knocked all of a heap by Mr. G. D. Hodnett, of Dublin, who styles himself a "stone-age fan." He has written us a letter in which he wants twenty personnel from the 1916 era, and a lot of other information into the bargain.

### "STONE-AGE" BOYS

Sorry, G. D. H., but I'm afraid that we cannot help you much. The "Virginians" you ask about were a contingent from the Paul Whiteman aggregation of 1922-25. The leader was Ross Gorman (clarinet and saxes), and others who joined him in the general cacophony were Henry Busse (trumpet); Buster Johnson (trombone); Harry Reser (banjo); Perde Grofe (piano). Should think the Handy, Earl Fuller and Sweatman outfits should be right up your alley.

Write J. H. Fryer, 159, Hornsey Park Road, N.8. He's got bags of your kind of stuff cheap. Anybody know anything about Baystate Syncopators' "St. James' Infirmary" on the Goodson label? Don't all speak at once.

PERSONNEL STREET. The Horace Henderson Orchestra, on Parlophone. Maurice Hartwell, were: Horace Henderson (piano); Russell Smith, Bobby Stark, Henry Allen (trumpets); Dickie Wells, Claude Jones (trombones); Hilton Jefferson, Russell Procope, Coleman Hawkins (saxes); Bernard Addison (guitar); John Kirby (bass); Walter Johnson (drums).

For Joe Venuti's "In De Ruff," Mr. L. A. Cooper, aiding and abetting Joe's gut scraping are: Benny Goodman (clarinet); Bud Freeman (tenor); Adrian Rollini (bass sax); Joe Sullivan (piano); Neil Marshall (drums).

No, Ron Staley, from Wolverton, we are neither George, Horace, nor, funnily enough, Sally. Next time you write, just "Dear Sir" will do. If you want that Ellington "Creole Love Call," with the Adelaide Hall crooning noises, write P. A. W. Pring (address as in floor below); he's got it for sale.

SWOP AND BUY DEPARTMENT.

Phil Taylor, 26, Beaufort Street, S.W.3, wants Hotsy Totsy Gang "Don't Mess Around With Me," Ellington "Jubilee Stomp" backing.

W. K. Foale, 158, Queensferry Road, Rosyth, Fife, has Bernie Cummins' "Changes"/"Basin Street Blues" to rid himself of.

P. A. W. Pring, 17, Lena Gardens, Brook Green, W.8, will sell Benny Moten's "Ding Dong Blues"/"Pass Out Lightly" on Victor.

ONE-HORSE NAP OF THE WEEK.

Goldkette's "Clementine"/"My Pretty Girl," on H.M.V. B9237. Collectors' Corner, second issue. Worth 10s. 8d., not 3s. 8d.

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\*These records, previously supplied to special order only, have now been incorporated in the General Catalogue.

# PARLOPHONE RECORDS

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appearing  
with their  
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accordions  
at the Ilford  
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week.

bandleaders believed that an Englishman's (and an Irishman's, and a Scotsman's and a Welshman's) word was his bond. I can only suggest that this type of musician thinks twice before letting his leader down—and the rest of the boys in the line-up. Failing that, I suggest he develops a little foresight and considers his position when the time comes for him to seek work after the war.

Among the survivors landed in this country from the "Ark Royal" was well-known trumpet player SYD FEARN, now serving as Ordinary Signaller. Syd began studying at an unusually early age under Mr. William Clark, of Kneller Hall, whilst still a pupil at St. Mary's Guardian Schools in North London. His brother, Ernie Fearn, later to join Bill Cotton's aggregation, was a fellow band-boy, as was Nat Gonella.

Syd's many friends in the profession will join us in congratulating this former Payne trumpeter on his good fortune, and extend to him every good wish for an enjoyable and well-earned survivor's leave.

Also in Town is Engineerroom Artificer CHICK HENDERSON, looking as fit as ever again after the loss of his ship and his extremely lucky rescue some time back.

He would talk of little except how proud he is of his new vessel, save to let me know that there's a chance of his doing one or two recording sessions during his present leave.

Down at Ilford this week, JACK COOPER is carrying on the good work he took up at a moment's notice with Ambrose's Stars of Variety when two bullets put a temporary end to Sam Brown's association with the act.

Max Bacon and he were telling me between houses on Monday night of that hectic week at the Bristol Hippodrome when for five nights Max and Evelyn Dall had to carry on by themselves until Jack obtained permission from the Air Ministry to join them.

Jack could not arrive till late on the Friday night, and, having witnessed the act from the front, managed to squeeze in little more than an hour's rehearsal before taking the stage with them for the first time on the Saturday night.

But watching the act now, you'd think the three of them had been touring the show for months. And certainly you'd never believe that Jack had a hard day of R.A.F. duties (starting at 8 a.m.!) behind his two strenuous appearances every night.

He's singing as well as ever, choosing such numbers as "Aurora" and "Yours" to give full rein to his fine voice. Evelyn peeps up an already swift-moving show with "Kiss the Boys Good-bye" and "Salome." And Max's inimitable humour thawed a Monday first-night audience in record time.

Behind these three, the excellent yet unobtrusive piano-work of Bob Leitch and James Henney adds considerable lift to the act—and I could have done with more of the advanced stuff they used to do in their solo spot.

Incidentally, the show's at Finsbury Park next week.

At the opposite end of the Town, MONTE REY, at the Shepherd's Bush Empire, is proving himself one of the biggest draws in variety. The first strains of his signature-tune, *Donkey Serenade*, are the cue for immediate applause, and Monte has seen to it that never for one moment does his act let the audience down.

Throughout, he has carefully selected his songs from those intimately connected with his name through records and his long association with Joe Loss—*So Deep is the Night*, *Amapola*, etc.—and, not content with this, presents them in such a manner

by  
**PAT BRAND**

that they come fresh as ever from his fine tenor voice.

Contributing not a little to this is his pianist HARRY GORDON, accompanist with a fine reputation, having worked with Gracie Fields, Tetrazzini, and many other world-renowned singers. For the variety of rhythm in Monte's act is one of its outstanding attractions.

Furthermore, the recent acquisition of the ideal microphone enables him to obtain perfect reproduction and—what few singers can achieve—to move from the mike and still retain both his quality and volume.

It's not surprising, from the showing he put up when I called on him early this week, that in surprisingly little time after his decision to go solo only three months ago, he should find himself topping the bill all over the country.

The title may seem a bit unseasonable, but "My Midsummer Night's Dream," new number on the air these past few days, seems all set for the hit parade.

And back of its success is one of the keenest song-pluggers in the country, eighteen-year-old HARRY DAWSON. Keenest in this case, because the song is his own composition in collaboration with Alfred Poser.

Young as he is, he has already packed in a vast amount of professional experience. He sang on the stage for eight years, was with Teddy Joyce, and was at one time running what he claims to have been the youngest band in the country.

This is not his first effort. Not so long ago you were dancing to "Shake Hands With Love." And he's already built "Castles In The Air" for you to listen to in the near future.

Orchestrations... orchestrations... still the cry comes, and from nowhere more persistently than from the Middle East.

Yes, despite everything that's happening among the sandstorms and flies, the boys still like to get together in the cool of the evening and treat themselves to some of the good ol' good ones.

But these are now beginning to get a bit too ol', since it is virtually impossible to buy music out there.

Two R.A.F. musicians write to me simultaneously, asking for help to augment their pitifully inadequate libraries. Altoist WALTER BUTLER, from Liverpool, tells me his six-piece started off with about twelve copies, painfully increased to thirty as the time went by; and Sergt. LOUIS MARSHALL, with a ten-piece outfit, pleads for any dots, however old, so as to give the boys and their audiences a change.

So once again I appeal to all of you to turn out your old copies. I know there's a paper salvage campaign afoot, but this particular kind of paper will go just as far towards aiding the war effort as that which your local council keeps asking you for.

## RHYTHM CLUBS

No. 21. A Club has been formed at Liverpool University and has been given official recognition by the Guild of Undergraduates. Letters to the joint secretaries, 2, Bedford Street North, Liverpool 7.

No. 161. Owing to the call-up of their officials Sidcup have had to close down. Best wishes to Secretary Jimmy Godbolt, who joined the Navy last week.

No. 166. Rotherham have new headquarters at Angel Hotel, Bridgegate. Next meeting on Monday, December 8, at 7.15 p.m.

No. 175. Streatham meets on December 9 to hear George Vandenberg on Frank Teschemacher, followed by some American discs by Michael Butcher. A.J.S. will conclude.

Leamington Spa. George Sharp wants to start a Club in Leamington, so write him at 7, Milverton Terrace, Leamington Spa, Warwick, and help out.

## A Birthday and a Farewell for Classics of Jazz

by **BILL ELLIOTT**

No. 52.—"Black and Tan Fantasy" / "Creole Love Call"—Duke Ellington and Orchestra.

Special H.M.V. X4957

TODAY, "Classics of Jazz" is one year old, and the Editor and I have made a momentous decision. In accordance with popular practice, we have decided to rest the feature whilst it is still popular and not wait until you're fed up with it. A second series may be started later, but, until then, this is the last Classic.

So ends a series that in a year has brought me over 3,000 letters, been broadcast by the B.B.C., influenced a gramophone record series, and made hundreds of new friends and a few enemies.

Above all, it has been instrumental in getting issued a number of records that would never have seen a gramophone dealer's shelves. Of this last fact, I must confess to a certain feeling of pride.

### ANCIENT AND MODERN

Keeping to my word, I don't intend to enter into arguments regarding reissues in these columns, but one point that refers to "Classics" needs clearing up.

I have been dubbed "a Curator of the Jazz Museum," and certain people are trying to insinuate that I have no interest in jazz recorded after 1930-1934. I have just spent a few minutes listing the 52 Classics in order of date-recording, and this is the result:—

Recorded prior to 1930	6
Recorded between 1930 and 1936	22
Recorded between 1936 and 1939	12
Recorded between 1939 and 1941	12

Considering that most of the great jazz masterpieces were recorded in the 1930-1936 period, I personally consider the above figures show quite a fair balance between ancient and modern jazz.

Yours sincerely,  
**BILL ELLIOTT**

## NEW OR OLD RECORDS: SUGGESTION

YOUR record critic, Mr. Edgar Jackson, made certain remarks in his column last week that I feel need answering by myself.

In the first place, Edgar is certainly a few years older than me, and has probably been interested in jazz a few years longer; but I must point out that I personally have taken an active interest since 1932, and was a keen follower some five years before that.

Secondly, far from just discovering old-time jazz, I have had all the records in question for many years, and there is no question of a novelty about the Henderson "Call-Em Blues." Which brings me to my last point, and the whole crux of the argument between Mr. Jackson and myself.

I have all these old discs, and my main object in issuing and reissuing them is so that the young swing fan (who has only started taking an intelligent interest in the last six months or so) can have some of the masterpieces of jazz that I and others have been lucky enough to possess for years.

With all his faults, I believe Edgar to be a sincere jazz lover, but for some obscure reason he only wants records released that have been recorded in the last few years. I know that he thinks the Henderson is a swell disc really, and he probably hated panning it, but he has made his own bed and must put it on his turntable.

In order, however, to clear this matter up once and for all, might I suggest the following to the Editor?

Conduct a one-week American-style ballot on the following question:—  
Record releases at the moment total ten a month: three H.M.V., three Parlophone, and four from the Decca Brunswick group. Of these ten records, eight are modern recordings and two are old-time jazz.

Ask the readers of this paper to vote on a postcard whether they want all ten releases to be modern recordings, or whether they are in favour of the two vintage discs being released each month, even if Mr. Jackson does state them.

I shall be pleased to bow to the readers' judgment.

Kensington, W.8. **BILL ELLIOTT.**  
[Well, readers, what do you say?—Ed., "M.M."]

CONSIDERATIONS of space prevented me from elaborating my last letter in an attempt to cover all aspects of the subject. It would have helped had I been able to reinforce my statements with a dozen or more musical examples, though I realise that just now this is impracticable.

I am the first to acknowledge the merit of a handful of selected Allen sides made many years ago ("Feeling Drowsy," "Biffy Blues," etc.), but it is my considered opinion that these represent only a very small proportion of his work, that most of his playing is only average, and that quite a proportion of it can be written off as thoroughly unpleasant. Thinking of the majority of his playing, I

I have also tried in the past year to forget my own personal tastes in jazz, and that is why a lot of you with tastes akin to mine have missed a lot of your favourite records. Adrian Rollini, who ranks very high with me, has only been featured three times. "Stardust," a tune I am very fond of, has been completely ignored, and others too numerous to mention.

For the last week, though, I have indulged in a personal rave, and the record you see mentioned above is No. 1 disc with yours truly.

### FINAL RAVE

Don't get me wrong. I don't want hundreds of indignant letters. I haven't said it's the greatest jazz record ever or that it is any better than the previous 51 Classics. It just happens to be my favourite record, and has been ever since I first had it some twelve years ago.

"Black and Tan" appeals for several reasons. Miley's superb solo, the glorious melodic phrasing of the ensemble, Duke's perfect bridge passage, Tricky Sam, and the Ellington band playing Ellington's music in incomparable manner.

"Creole Love Call" has always struck me as one of the loveliest tunes in jazz, a record that I never get tired of hearing. A perfect antidote to a surfeit of modern Goodman, Miller and Dorsey.

Well, so long, and thanks for your attention! You'll find a new feature in the middle pages next week that you have already approved of in its present form. I hope you'll like the new presentation because one of the names attached to it will be,

Yours sincerely,  
**BILL ELLIOTT**

## LETTERS

said that Allen lacked taste, had a wrong conception of ensemble horn, produced musically formless improvisations, and, most damning of all, that he lacked that steady tempo and feel for the "beat" which distinguishes the great jazzmen. It needs a tremendously strong rhythm section to restrain him in his headlong flight. He has even played havoc with the tempo of bands a dozen strong.

One thing is interesting, and that is the way in which four indignant letter-writers cancel out one another's remarks.

Messrs. Lipscombe and Moore find the Allen-Zutty sides the cream of the album; Messrs. Tonks and Pearson think that he was not at his best. Mr. Tonks is, I believe, this country's No. 1 Allen enthusiast, so he should know; though I note that, in contrast to Mr. Moore's appreciation of their talents, he labels Benny Morton and Edmund Hall "a pair of duds!"

But if those records really caught the "true honky-tonk atmosphere," if there is anything to be said in favour of Allen's playing on "Shim-me-sha-Wabble," "King Porter," and the latter parts of the other two sides, and if "Perdido Street" and "219" are not charming and authentic New Orleans blues; then it is high time I retired from the jazz scene and turned radio critic—or something!

Girencester, Glos. **JEFF R. ALDAM.**

WE have a complaint to make about the Radio Rhythm Club programme of November 26 and other R.R.C. programmes.

We settled down to enjoy the "Jelly Roll" Morton programme, and really did enjoy the records played in the first half of the broadcast. We cannot say anything about the second half, because "Lights Out" in this camp is at 10.15 p.m.

Now, since the Rhythm Club is nearly always a recorded programme, surely it is possible to present it earlier in the evening when jazz-minded soldiers can listen without having it spoilt by the radio being switched off half-way through the show. We only get thirty minutes of real jazz each week.

Please do your best with the B.B.C. to see that we get our full ration.

R.A.C. **J. F. STRANGE, Trooper.**  
**R. L. HILTON, Trooper.**

For the Radio Rhythm Club broadcasts to be recorded is the exception rather than the rule. The Morton broadcast, for instance, was not recorded. On Thursday of this week (4th), the R.R.C. programme on Artie Shaw was broadcast at 5.30 in the afternoon, and even before it hit the air, jazz fans wrote in to complain of the changed time. So you see—you can't please everybody!—Editor, "M.M."

### MONEY WAITING FOR OUR JAM SESSIONEERS

Will all the musicians who took part in the "M.M." H.M.V. Public Recorded Jam Session please contact Mr. Wally Moody at H.M.V., as their session fees are waiting for them?

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# "MIKE," our Democratic Critic-at-Large, looks round for someone else's argument, joins in and denounces JAZZ DICTATORSHIPS

THERE are so many arguments going on in these pages right now that I am at a loss to know which to join in with. If I were to pick on one which seems to me to be new and topical, I am quite likely to find that it is the tail-end of a controversy which I personally started months ago.

## COMMERCIAL RECORDS

"CORN" discusses

## VOCAL ACCOMPANIMENTS

MOST people seem to take it for granted that the success of a vocal record depends entirely on the singer.

Granted, of course, the singer has to have plenty, but listen to most American vocal records, and you will realise that they are often "made" by the accompaniment. They have a knack over there of realising at once how a singer and a song should be treated, and of getting in the accompaniments exactly the right shade of atmosphere for both.

Notable examples of this in the hotter field have for long been VIC SCHOLEN'S supports for the ANDREWS SISTERS and he creditably maintains the standard he has set up in the sisters' latest recordings, "The Boogie Woogie Piggy" and "The Nickel Serenade" (Brunswick 03254), and "Why Don't We Do This More Often?" which is coupled on 03257 with "I Wish I Had A Dime."

But it wasn't swing accompaniments I had in mind so much. Those for the more, shall we say, melodic types of vocal records are often even more notable.

Take, for example, VICTOR YOUNG'S orchestra, which plays for CONNIE BOSWELL in "Sand In My Shoes" and "Sweethearts Are Strangers" (Brunswick 03239). If ever an arrangement and a band did more towards putting over a singer and a song by their own unobtrusive but definitely individual character, I have yet to discover it.

## SECREST SOLOS

Incidentally, our old friend Andy Secrest, trumpet player of the old Nichols' Five Pennies era, who was said to play so much like the famous Bix Beiderbecke that at times one couldn't tell the difference, pops up here. His solos are among the most original and captivating things I've heard for many a long day, and put the finishing touches to two lovely sides.

Then there are MARY MARTIN'S "Kiss The Boys Goodbye" and "Please Do It Again" (Brunswick 03253). These are not so well recorded as Mary's "Let's Do It" and "I Get A Kick Out Of You," but RICHARD HEMMER'S accompaniments compare well enough with Ray Sinatra's.

And they need to, for although "Kiss The Boys" is Mary's own song in the film of the same name, I don't think much of the way she does it in this record. Still, she makes up for it in "Please Do It Again." Her technique in working the "It" stuff is the most perfect mixture of naive innocence and sophisticated roguery—right up to the last devastating sigh.

And still they come. DAVID ROSE'S accompaniments to TONY MARTIN'S "Flamingo" and "Where In The World" (Decca F8007), and the orchestral backgrounds to JOAN MERRILL'S records on H.M.V. BD975 of "Twiddlin' My Thumbs" and "As If You Didn't Know," which she sings in the film "Time Out For Rhythm," are yet more examples of the art

to which America has brought this game of accompanying light vocalists.

Anyone in any doubt as to the popularity of "I Don't Want To Set The World On Fire" need only glance at the new December record supplements. They contain no fewer than eleven recordings of the title.

Of the band records, I have received at time of writing AMBROSE'S (Decca F8026), GERALDO'S (Parlophone F1873), CARROLL GIBBONS' (Columbia PB2727), HARRY ROY'S (Regal-Zonophone MR3557), and VICTOR SILVESTER'S (Columbia PB2729), and the astonishing thing is how unsatisfying most of them are. If there isn't one thing wrong with them, it's another.

Leaving out the question of recording, which seems to be getting worse and worse—surface noise gets louder and rougher, general tone raspier, as each new batch of records comes in—most of the blame must be laid on the arrangers.

Pyromania

In addition to being a simple little tune, this song suggests also a quite simple, intimate little idea in its words. I don't want to set the world on fire! Yet most of the arrangers have tried to do just the opposite.

Geraldo's orchestration tries to be far too smart for the tune; Carroll Gibbons' keeps on changing colour for no reason, and only sounds patchy in consequence; Harry Roy's has a rather sophisticated but still very attractive first chorus, but is spoilt by the attempt to introduce all his singers in the vocal, when this is essentially a little story to be told by one person.

Ambrose gets nearest to the right atmosphere of simplicity, but even his record only makes one realise how this song shrieks for flowing melody, uninterrupted by constant changes of instrumental colour, supported by soft, but warm, rich harmony, and decorated with no more than just a few well-conceived splashes of vividness in such places as the connecting links (first-time bars and modulations) between choruses.

In fact, strange as it may seem, I am almost inclined to vote the Victor Silvester performance the best. With its smug, almost oily fiddle and flowery piano tinklings, it is about as corny as one could imagine, but at least it makes no attempt to be smart for smartness' sake, or overdramatise a song in which anything approaching the even quasi-dramatic is quite out of place.

When will arrangers learn to discriminate between tunes which will stand being dressed up as mock concertos or symphonies, and those which are best left to stand on their own unassuming tunefulness?

Glossop. Roy Brewer is hoping to start a Club in Glossop, Derbyshire, and all interested should write D. Beard, 104, High Street, Glossop, or attend the first meeting on December 9 at the Plough Hotel at 7.30.

mellow horn of Armstrong is beyond me."

Well, now, I can't speak for John Hammond, but I can speak for myself, and I will say straight out that I think Red Allen is an artist of far greater variety than Louis Armstrong. I am curious to know this, however: Where did I say any such thing before that Jeff Aldam should draw such conclusions as to my opinion of Henry Allen?

No matter. If I haven't said it before, I will say it now.

## JAZZ PANTHE'ISM

My admiration for Red Allen is based on a handful of recordings which I heard at least eight years ago. Two of his best performances are to be heard on a couple of pressings which have never been released. Indeed, I believe I have the only master-pressings in existence. However, I do not expect anybody to accept these as evidence. What the soldier played, etc.

This much I will say, nevertheless: that Red is an artist whose work can be appreciated only by those whose minds are open enough to admit that there is more than one way of playing a trumpet in jazz.

Louis Armstrong, for all his greatness (and I have never questioned his greatness—only his consistency), is a player of strict limitations. He is a player who must dominate his surroundings and the band he plays with. It is always a question of "Louis Armstrong and..."

Armstrong's greatness perhaps lies in the very fact that he is so limited. Analyse an Armstrong solo, and you will find that the language he speaks is the language of arpeggios, the language of expert passage-work; analyse an Armstrong record, and nine times out of ten the form is the same, the building up from a straight statement of a theme, via passage-work, to a high note climax.

Armstrong is a coloratura among trumpet players. He is a virtuoso in the best sense—and occasionally in the worst sense. That is, he employs the same formula whether he is inspired or not. The trouble is that too

few of his followers can tell inspiration from professional facility.

Oh, you needn't worry; there are many quite reputable critics who are unable to discern between inspiration and pot-boiling in other spheres of art, so you are in good company.

But the danger, the greatest danger, of Armstrong-worship is the creation of a state of mind which ignores any other form of trumpet-playing. A chap like Jeff Aldam obviously sets up Armstrong as a minor deity and considers that the jazz Olympus cannot accommodate anybody else.

But chaps like Jeff Aldam forget that jazz, like the rest of art, is a pantheist concern; that not only is there room for Henry Allen, but that it is desirable that there should be a figure like Henry Allen to lead the opposition.

There is far too much liking for jazz dictatorship already, without the Jeff Aldams of this world insisting that the rest of us are barely entitled to our opinions.

## RED'S GREATNESS

Henry Allen possesses a peculiar genius of his own; so does Louis Armstrong. And one aspect of Red's greatness is his ability to express somebody else's personality besides his own.

And when he expresses his own, Red is incomparable, in the same way that Louis Armstrong is incomparable.

Perhaps Mr. Aldam admires, say, "Dallas Blues" by Armstrong. Well, so do I. But I suspect that Mr. Aldam dislikes Red Allen's performance of "Patrol Wagon Blues" because it is not like Louis Armstrong. Who the hell would want it to be, anyway?

"Patrol Wagon Blues" is just as personal an expression as "Dallas Blues," and yet this is the sort of music chaps like Jeff Aldam consider a "formless bleating." On what grounds?

Because it is not like Armstrong? Or what? You tell me; for I wouldn't know.

Next week I'll start writing about Red Allen in earnest. Hell hath no fury like a fan scorned; and I'm a fan.

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# STRAIGHT WORDS TO THE B.B.C.

by  
"DETECTOR"

ALTHOUGH, judging from previous experiences, it is likely to have as much effect as the proverbial water on the equally proverbial duck's back, I am devoting this column this week to another desperate attempt to get the B.B.C. to wake up and realise that once again its general entertainment programmes have fallen to a new low level that is almost as great an insult to listeners as it is a disgrace to the Corporation.

It may at first seem that this is hardly the moment to revive what has for long been a perennial scandal, because, like most of us, the B.B.C. has its special war time difficulties. But I am making full allowance for that.

The complaints I am voicing are not the result of the war.

They are the result of a policy which, built up over years, encourages an arrogant self-satisfaction to blind the B.B.C. to the shortcomings of some of its personnel.

## "MUSIC HALL"

The only difference between today and yesterday is that this policy, instead of being checked, is gaining ground, with the result that even programmes which are based on a fundamentally good idea are often ruined by the hopelessly inefficient way in which the idea is put into practice.

Take, for instance, "Music Hall."

Lately this has been no more than a travesty of the words.

Some people are saying: Poor B.B.C. It's not their fault. The war has taken all the best artistes.

If that were true, the B.B.C. would have my sympathy instead of my censure.

But it is not.

Of course, there is a shortage of star artistes. But there are still more than sufficient available to make up a first-class Music Hall bill every week.

Why, then, does not the B.B.C. get them?

Here is the answer.

The evacuation centre from which this show is broadcast is so far away from anywhere that the majority of artistes can't get there without having to sacrifice a week's engagement, for which the B.B.C.'s fee for a "Music Hall" appearance is quite inadequate compensation.

Of course, one does not blame the B.B.C. for having had the foresight to set up emergency centres in what were most likely to be safe areas.

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But they should have been held as reserve centres to be used only in periods of emergency and not made permanent war time studios at which it should have been obvious from the start artistes would be reluctant to attend because of the considerable loss and inconvenience it would entail.

Shortage of space inevitably prevents me from going through even a representative percentage of other programmes to expose their faults and explain the reasons for them. But here are a few of the most glaring examples which call for immediate attention.

Troop, munition workers and other Service amateurs' shows. These are difficult programmes to comment upon, because the patriotic aspect essentially wins for them a sympathy for a low standard of entertainment value which would not otherwise be tolerated.

No one wishes to deny these grand people the personal satisfaction they may get from the glamour of a broadcast. But the whole thing is being carried to absurd lengths. Not only are most of these broadcasts painfully bad, but there are far too many of them. Their number should be cut down and care should be taken to see that when they are on, an alternative feature of general appeal is available in the alternative programme.

## PROGRAMMES

Which brings to mind the whole question of:—

Alternative Programmes.—To say that the programme planning is bad is almost too polite for it. It is devoid of any sense, let alone imagination.

One has only to glance through the *Radio Times* to realise that whenever a programme of minority appeal is on one wavelength, more often than not one finds a programme of similarly limited interest on the other, instead of a general appeal feature to compensate for it.

Dance Music.—To add to its many other insufficiencies, the competing gets more and more fatuous every day. To make up for a hopeless lack of understanding of the music and knowledge of the players and the tunes they play, announcers try to be smart, but succeed only in being sickeningly trite.

The eternal song-plugging which the B.B.C. refuses to deal with allows the same old tunes to be worked to death by the same old run of bands, while producers who have the imagination to get specialised bands together, are denied the necessary programme time to present this much-needed variety.

And so one could go on and on with this dreary story of incompetence and muddle. But as I have no more space, I must close with a last despairing prayer that one day the B.B.C. will be forced by public opinion to make a clean sweep and put its house in order.

## U.S. HIT PARADE

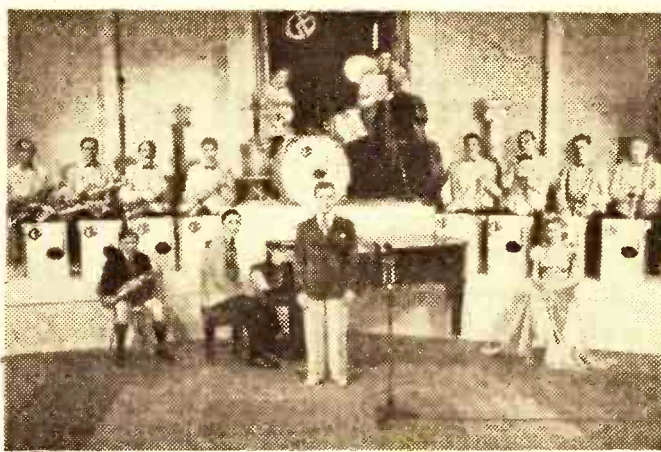
Here is the latest available list of the ten most popular songs on America's radio, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company, and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

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

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

Gloucester. W. Lawrence, of 9, Chequers Road, Gloucester, is forming a Club there, so drop him a line if you're interested.

Falkirk. Write to R. Bloom, of 2, Foundry House, Laurieston, Falkirk, if you're interested in a Club in that district.



Here is a new picture of George Elrick and his Band, as they appear in a current Pathe Pictorial short. George and the Boys are doing extremely well on the stage in the "Piccadilly" show, and are currently at the Edgware Road Met., London. The full personnel of the band is:—(Left to right): Frank Freeman, Bert Tobias (tenor), Ted Gregson, Frank Forbes (alto), Billy Lonsdale (drums), Bob Duffy (bass), Dick Hunter, Miff Hobson (trumpets), Bill Matthew, Joe Murphy (trombones), Nevill Myatt (piano), Johnny Hudson (boy trumpet), Joy Conway (vocalist), and, of course, smiling George Elrick (leader).

# NORTHERN NEWS NOTES

by Private  
JERRY DAWSON

**B**ALLROOM-RESTAURANTS in the provinces which can even be compared with, let alone surpass, those with which the West End abounds, are indeed a rarity, but amongst those which must be classed as such is Quaintways in Chester.

With its delightful old-world atmosphere encouraged by the tasteful manner of its decorations and furnishings, Quaintways is an ideal spot at which to dine and dance even in these days of food rationing.

Manager Mr. Brown waxed most enthusiastic about the place

when I questioned him on its history.

In these magnificent and romantic surroundings band leader Joe Lovelady has an enviable job, even though he, too, is naturally much affected by the grave shortage of musicians, and is obliged to call on local serving boys to help him out. Tenor man Len Royle (R.A.O.C.) and percussionist Cyril Hulme (R.A.) are seen on the stand there fairly often.

One-time pianist for Henry Hall at the Adelphi Hotel, Liverpool, this is Joe's third season at Quaintways, and with his peculiarly individual personality he has made himself a firm favourite with the patrons. Also in the band is his son, Leslie, who at nineteen is an up and coming sax and clarinet player. Unfortunately he is due to be called to the Colours in the near future, but it is hoped that he will be able to continue to develop his talent whilst serving.

Assisted by a very fine amplifying system which relays the music to all parts of the restaurant and plays records at interval times, Quaintways is certainly a spot to be visited if ever you're in Chester.

P.S.—Joe Lovelady's hobby is trumpet playing, and on off nights he can often be seen sitting in with the orchestra at the Royalty Theatre. That's what I call enthusiasm.

From a correspondent comes news of a youthful veteran in eighteen-years-old Stan Jackson, still successfully running his own five-piece band around the Wakefield district of Yorkshire.

With Stan leading on piano, accordion and xylophone are: Jack Thrall (alto and clar.), Don Leather (trumpet), Ron Wilkinson (guitar), and Billy Blackburn (trumpet).

The band plays quite a number of its young leader's original compositions, with such attractive titles as "Hear that Clarinet Play," "Clarinet" and "Saturday Night Swing." He is due to take his place in the R.A.F. Volunteer Reserve as an Armourer in the near future, and hopes to be able to combine playing with his duties.

In writing a couple of weeks ago of the activities of Wee Jackie Trevor (Norman Waddington) I mentioned that he first broadcast in a children's "Backyard Revue," but what I omitted to point out was that this revue was part of an effort organised by a Manchester tailor, J. Reed Bullivant, to establish a comforts fund for serving men and women. This fund, which still exists, is by now well on the way to four figures, and is a great credit to all concerned.

Currently featured with a five-piece at the Scottish resort, the Pavilion, Rothsay, is ex-West End trumpet man, Chris Charlesworth. Formerly with Lou Preager and Herman Darewski, Chris' band is composed of semiprofs, but is none the less popular with the patrons.

# DANCE BAND GLEANINGS FROM GLASGOW

by HUGH HINSHELWOOD

FANS duly rolled up in good numbers for the opening nights of Maurice Winnick's short season at the Playhouse, the previous week's broadcasting no doubt helping to stimulate the appetite. All the vocalists were in good form, and the five-piece brass section was featured to good advantage.

There are plenty of familiar figures in the line-up, of course. Arthur O'Neill (bass), Duncan Whyte (trumpet) and Tommy Pryde (trombone) have all played on this stand before, for Louis Freeman: while Danny McCormack, another "ex-member," appeared in the sax section on the opening night, bringing the reeds to five strong.

Tommy Pryde had a short spell of military service, but is now discharged on medical grounds. His fellow trombonist, Jock Bain, is another who is well known to the locals. Will Shakespeare, too, was with a band led by George Clarkson at the old Locarno, so Glasgow should be quite a home ground to the boys on this visit.

An old friend was found in Jack Chapman's line-up the other night, when Jack had to call on the services of Matt Watson (tenor sax), who was at the Albert at the beginning of the war and is now in important war work.

## MCCORMACK'S WEEK

Jack's usual tenor man, Ian Gourlay, has not been in the best of health recently, and has had to call off once or twice. Ian is a regular member of Ronnie Munro's B.B.C. outfit.

Considering all things, Neil McCormack's week at the Locarno was a decided success, despite frequent changes of personnel owing to the usual reasons. Neil had the occasional assistance of son John (piano) and brother Dan (alto), so it was quite a family affair.

A familiar figure was seen dancing the other night in the person of Fred Robertson, ex-newsound for the *Daily Express*. Fred was looking very fit in his new uniform of H.M. Navy. He is a keen student of dance band matters, and was found frequently visiting back-stage at the Empire on first nights.

Another news man to do quite a lot for the "business" is *Evening Times* man Bob Dickson. Bob had the bright idea not so long ago of organising, under his paper's sponsorship, a Glasgow ballroom league, with matches between teams from the various halls. This has caused a lot of interest locally, and has been responsible for good business.

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