INCORPORATING RENTIFICA

WEEK ENDING DECEMBER 9, 1944



70,000

A FEW MONTHS AFTER THEIR MEMORABLE E.N.S.A. TOUR OF THE MIDDLE EAST, GERALDO AND HIS BAND, AS ALL THEIR FANS WILL ALREADY KNOW, HAVE AGAIN BEEN AWAY ON A STRENUOUS FORCES ENTERTAINMENT TOUR, THIS TIME IN THE FRENCH, BELGIAN AND DUTCH THEATRES OF WAR, BEING, IN FACT, THE FIRST BRITISH BAND TO PLAY IN HOLLAND SINCE THE GERMANS LEFT.

Recently, Gerry and the boys and girls of his organisation, tired but triumphant, returned from their travels, having in two and a half hectic weeks, played to 70,000 Forces personnel in theatres, camps and hospitals, and having, at the same time, obtained a hurried but intensely fascinating glimpse of the liberated countries which none of them will ever forget.

The Geraldo Orchestra made the trip as part of the star-studded show "Gay Salute," in which were featured such famous figures of stage, screan and radio as Frances Day, Noel Coward, Bobby Howes, Will Hay and Josephine Baker.

Famous London pianist Harry Jacobson was accompanist for Frances Day, and Robb Stewart—whom some will remember with Teddy Brown's Band—played for Noel Coward.

Besides Geraldo and all his regular musicians, the band, when it reached the other side, was augmented by a most interesting "local" newcomer in the person of Louis de Haas, a Belgian trumpet player who has already made a fine reputation, being a grand styllst and an outstanding reader and section man.

THE TOUR

THE TOUR

The usual Geraldo vocal team of Sally Douglas, Len Camber and Johnny Green was augmented on this occasion by notable West. End nightingale Julie Dawn; and also by Alan Grat (tenor) and the coloured vocalist Archie Lewis, whom Geraldo featured at the London Palladium, and who proved a real "show-stopper" throughout the Continental tour.

First port of call was Paris. After four days in the still outwardly gay city, the entourage moved on to Brussels for an eight-day stay, atterwards travelling on to Tilbourg and Eindhoven.

Everywhere they were received with extraordinary acclamation, playing to jam-packed crowds of troops and encountering at every turn vast numbers of local civilian enthusiasts, who, in spite of the fact that they had risked death to listen to British radio, knew all about the Geraldo outfit, its star players, its vocalists, even the style of its orchestrations; and who had accorded to the music of "Hello Again" all the solemn importance of their own especial "national anthem."

In Belgium, particularly, local musiclans frequently copied Geraldo's orchestrations, and atterwards played them, and have even made records of his broadcasts—all under the very noses of the German oppressors.

Outstanding points about the Geraldo in Helevas a wife and two children, tow place one night in Brussels, after which the local musiclans, forced to remain indoors during the hours of the fact at the Astoria.

"MONTY" A SWING FAN

The "M.M." asked Geraldo if he thought." Monty" was a swing fan.
After due deliberation, Geraldo said:

"Yes, emphatically; at least he is a 'fan' of everything which brings the troops the kind of entertainment they like; and as dance music is 'the tops' with them.
'Monty' is automatically one of its fans."

The enthusiasm of Field-Marshal Montgomery was typical of the enthusiasm met by the Geraldo entourage everywhere they went.

In the meanwhile, the "M.M." has received a short letter from Maestro Joe Loss, reporting that he and the hoys and girls of his Band are also having a grand, if strenuous, time playing for the troops on the other side of the Channel, and warmly praising the ability and enthusiasm of the dance band musicians in the liberated countries.

FOUR BANDLEADERS MEET
UP IN NAPLES.—This interesting picture shows a 'reunion of
well-known British bandleaders
who are all in Italy. (Left to
'right) Eddie Carroll, Sidney
Lipton, Nat Gonella, and
Maurice Winnick, Maurice is
now out there with his band
for E.N.S.A. Incidentally, Sidney
Lipton will be coming home for
Christmas after four years'
service overseas in the Royal
Artillery.

HARRY ROY'S BAND-OF-THE-WEEK PLANS

IHE-WEEK PLANS

NEXT week will be a memorable occasion for "Hotcha" Harry Roy. His well-remembered breach with the B.B.C. successfully healed, Harry comes back to the air on Monday (11th) with a bang, as the B.B.C. "Band of the Week."

Harry is lining up a strong programme, featured by a line-up of five brass, five saxes, four rhythm (plus an extra piano); violin, and vocalists. The last-named department, apart from the characteristic warbling of Harry himself, will be filled by famous radio figure Dorothy Carless. Presiding at the second piano will be distinguished player Monia Liter. There will also be a harpist.

With this company of 19 strong, Harry hopes to play programmes containing something to the liking of everybody. Arrangements played will include several by brilliant star of the trombone, Woolf Phillips.

EDMUNDO

Edmundo Ros celebrates his birthday to-day (Thursday, December 7); but perhaps "celebrates" is hardly the right word, because this particulay anniversary will almost certainly be the most hectic Edmundo has ever known.

After his usual night's work at the Bagatelle Restaurant, followed by the Astor niterie until about 3.30 a.m. on the Thursday morning, Edmundo has this programme for the rest of the day:—

day:—
After snatching just a few hours' sleep, he fills in the morning between 10 and 1 with a rehearsal and broadcast on the A.E.F. Programme.

At 2 p.m. Edmundo is due at the Decca Recording studios at Hampstead, where between the hours of 2 and 6 he will make four titles with a new eighteen-piece rumba outift.

a new eighteen-piece rumba outift.

The recording session finished,
Edmundo and his Band will be rushed
in fast cars to Hackney Empire
where they are appearing this current
week, and where they will do two
full stage shows before rushing back
to the West End to play at the Bagatelle Restaurant until midnight, and
then on to play at the Astor until
nearly the dawn.

Edmundo Ros is going great guns

taining something to the liking of everybody. Arrangements played will include several by brilliant star of the trombone. Woolf Phillips.

A WELL-KNOWN No. 1 stage and broadcasting band is augmenting for a big stage tour, and is interested in hearing from young and promising players on all instruments. Letters, which will be treated in strict confidence, should be sent to "Stage Band," c/o The Melony Band are in Variety again at the Maker, 93, Long Acre, London, W.C.2. London Shepherd's Bush Empire.

THE HOUSE OF HITS! CAMPBELL ONNELL 10 DENMARK ST. LONDON . W C.2

THE WORLD'S No. 1 BEST SELLERS!

ANOTHER "IF I HAD MY WAY" (ORCHS. PRINTING)

THE SAME LITTLE WORDS

ESTABLISHED SUCCESSES

CANTEEN BOUNCE YOU'RE IN LOVE GOODNIGHT WHEREVER YOU ARE

SALES TALK

By STANLEY BLACK

[Keep this Schedule by you for future reference, as only weekly programme alterations will be given until the complete Schedule is reprinted next month.]

YOUR A.E.F. PROGRAMME SID LUMLEY SCHEDULE

SCHEDU

VICTIM OF ENEMY ACTION

CALL SHEET

December 9, 1944

(Week commencing Dec. 11)

Les ALLEN. Shakespeare Theatre, Liverpool.

Shakespeare Theatre, Liverpool.

Don BARRIGO and Band.
Gliderdrome, Boston.

Carl BARRITEAU and Band.

Hospital for Women, Dovehouse St. London, S.W.3, continues to make good progress—so much so, in fact, that the specialists have decided that she is ready to undergo her scheduled second operation much sooner than was originally planned.

Accordingly, Ivy is due to be top-of-the-bill at the Chelsea (Operating) Theatre again on Monday, and her very many fans and friends will wish the the best of luck and a speedy recovery.

WOODTOW TOT Green

WELL-KNOWN bassist Charles and Ray Ballice's outfits, starts with a very big local reputation, once shot down three enemy planes in the property of the minutes.

The woodrow is due to be top-of-the-bill at the Chelsea (Operating) Theatre again on Monday, and her very many fans and friends will wish the trevery many fans and friends will wish the property of the Mayor of Ottawa. It more peaceful times Den Tongue, who domes from Sulton Coldfield, is a trumpet stylist with a very big local reputation, who played with Dennis R. Hinton and his Band prior to being called up, and who not only competed in the 1942 "All-Staffs" Contest, but won his individual award week-end (December 10).

For the past two weeks, bass corner in the Phil Green Band has been most all filled by Joe Nussbaum.

WELL-KNOWN bassist Charles and Ray Ballice's outfits, starts with a very big local reputation, who played with Dennis R. Hinton and his Band prior to being called up, and who not only competed in the 1942 "All-Staffs" Contest, but won his individual award "All-Staffs" Contest, but won his individua

Records Again

For the past two weeks, bass corner in the Phil Green Band has been most ably filled by Joe Nussbaum.

RECENTLY discharged from the Pire Service on medical grounds—saxist Sten Falcke, who used to play ist alto with the London Fire Brigade Dance Orchestra.

Originally with Arthur Rosebery and the Hylton organisation, Sten Falcke is making a come-back to the profession in Town.

OWING to unforeseen circumstances.

Billy Smith, bandleader at Covent Garden Opera House (London), finds himself in urgent need of a 2nd trumpet. Contact Billy direct at Covent Garden as soon as possible as the need is immediate.

WE record with regret the bereavement of well-known plainsis Raiph Sharon, whose father recently passed away. We join with his many friends in the business in expressing our deepest sympathy with Raiph and his family.

December 9, 1944

a morning Sunrise

CHARLIE BARNET

Blue Juice ; Buffy Boy

LIONEL HAMPTON

Bouncing at the Beacon Chasin' with Chase (Drum Solo by Lionel Hampton) B 9395



THE GREAT AMBROSE - AS GREAT AS EVER ... by "DETECTOR"

year's champions, George Kirchel and his Band, who were unable to defend their title at Manchester owing to war duties.

If this was supposed to be an attempt to recereate any of the atmosphere and enthusiasm which was such a feature of the championship, it was a pretty sorry effort.

To compère the airing the B.B.C. appointed Victor Silvester.

Why him, one would in normal circumstances ask, when he has had no connection whatever with the contests which led up to this grand finale, and when many of those who have been closely connected with the project were available, including David Miller who so brilliantly compered the Final?

But, in fact, it wouldn't have mattered who the compère was, for the way the B.B.C. ran the show the compère could mean nothing.

While the bands played from the studios nearest their home towns—Manchester, Birmingham and London—the compère was apparently anywhere but with any of them, and all he did was announce the tunes each band would play before it came on.

The result was that there were waits between the tunes, and by the time each band came to the end of its fiften minutes' programme it was often difficult to remember what one had been told it was playing.

The proper way to present this show would have been to have a compère who was familiar with bands and the "All-Britain" is the annual culminating event, in each studio, and present the broadcast as A Battle of Bands.

But perhaps it would be expecting to me the proper method to be propered to method the propered whould be expecting propered to the propered who was familiar with bands and the propered who was familiar with bands and the propered who would have been to have a compère who was familiar with bands and the propered was a superhaps to would be expec

Well, we've had analyzed, method analyzed to the common the waste, and analyzed, the hands did much appearance of the waste, the waste, and the waste, and, all expendent the waste, the wa

WRIGHT

HITS

MY FAVOURITE DREAM THE COCKNEY RHYMING SONG

WHEN WE DANCE AT THE VICTORY BALL SOMEONE IS THINKING OF YOU

TWO TERRIFIC WALTZES

JUNGLE JIVE

MASIERS VOICE
Bands.
But perhaps it would be expecting too much to hope for anything so wright House, Denmark St., London, W.C.2 Phone: IEMple Bar 2141

IN THE PRESS BROADCAST BY AMBROSE

F.&D.'sBIGHITS! IT HAD TO BE YOU

DON'T BELIEVE EVERYTHING YOU DREAM THE SWEETHEART WALTZ AND THEN YOU KISSED ME

DOUBLE-SIDED ORCHESTRATIONS AS ABOVE 3/2 EACH

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BRAND'S ESSENCE DANCE BAND GOSSIP

RROM a staff member of a large Northern school comes this unusual story, which shows that jazz is at last beginning to penetrate England's halls of learning. The day may yet dawn when young scholars will be permitted to sit for jazz at matriculation!

U.S. hill-billy. The lyric that Warner sang begins:

"The ranch has gone, my range and home, The old corral is an aerodrome. The ranch has gone, no steers remain, The cow-hands ride in an aero-

Says our correspondent, who vouches for the authenticity of the

vouches for the authenticity of the tale:—
"I was astonished one day at being asked to give a talk on Jazz to the school's music society. Astonished because the master in charge of this group was notorious for his anti-jazz views. However, I gladly accepted the offer to shed light on this much-misunderstood branch of music.
"And so the venerable walls of the old school hall echoed to unfamiliar sounds electrically amplified. Instead of Sibelius. Bach and Haydn came Satchmo, Benny and Hodes. But first the president passed adverse comment on the size of the audience—attendances usually averaging a dozen, whereas this occasion drew fifty!

dozen, whereas this occasion drew fifty!

"The meeting was a huge success, keen interest being shown in the references to the music's background and sources, while Louis' West End Blues, 'Dodds' '29th and Dearborn' and Ladnier's 'Really The Blues' were received with rapt attention. (How I yearn for the same attention in the classroom!)

(How I yearn for the same attention in the classroom!)

"After the recital, a further exacting half-hour was spent in wrestling with a bombardment of searching questions. One consequence of the affair is that I now have a waiting list of thirty for my Wilder Hobson. Another was a quiet aside from the music society master, requesting the loan of some of my records to study at home!

home!
Comment on the recital the owing morning led to lengthy dission, and soon Maths., Science, tory, Physics and English were at hammer and tongs on the theme improvisation and jazz tone, and inevitable topic—swinging the ssies.

classics.
"The debating was called to a stop only when a startled voice said: 'Look at the time! First lesson period is almost finished!'"

remain,
The cow-hands ride in an aero-

you will notice that the special version that had to be written and sent to the States (quoted below) retains the same meaning as the original, but is altered to read:

"The ranch has gone, it's changed somehow.

The old corral is an airfield now.

The ranch has gone, no steers remain.
The cowhands ride in a fighter plane."

The lyrics are by Howard Barnes, the international footballer, who lost a leg in the Café de Paris bombing (when the late Ken Johnson was a killed), and then made the head-ylines with his first song, "Number Something, Far-away Lane," written while he was lying in hospital.

Music for "The Ranch Has Gone" is by a brand new composer, Louise Graven. From the slick simplicity of handling of the typically nostalgic hill-billy melody, this does not sound like a first song. Nevertheless, it is. So we can no doubt be expecting to hear more from Louise.

One day we'll tell you who she really is!



Quite a record for big professional progress in a short time is held by vocalist-composer-actress and impressionist Margaret Russell (above) who, entering the business as an "unknown" two short years ago, now has a number of broadcasts—including "Yankee-Doodle-Doo," "Tommy Get Your Fun," etc., to her credit, her last, and latest, being a 15-minute airing with all her own compositions. Born in Paris, Margaret, of French and American ancestry, has also done much propaganda broadcasting in French plays, and in London cabaret. Is now touring on the Continent for E.N.S.A.

the mar more from Louise.

One day we'll tell you who she to be been dealy is!

Diminutive vocalist trumpater the seed of the

DON Record Reviews ****Hot and Anxious (Redman, Arr. Horace Henderson) (Am. Brunswick 12006). by EDGAR Brunswick 12000), ****Two Time Man (Redman, Kreger, Seiderman) (V by Don Redman) (Am. Brunswick 12307), (Parlophone R2955—5s. 41d.)

JACKSON

Rieger, Seiderman) (Am. Brunswick 12307).

Redman (alto), with Edward Inge, Rupert Cole, Robert Carroll (reeds); Langston Curl, Shirley Clay, Sidney de Paris (tpts.); Quentin Jackson, Claude Jones, Benny Morton (tmbs.); Horace Henderson (pno.); The Reeves (blo.); Bob Ysaguire Dass); Mainzie Johnson (dms.). Recorded [1932].

THIS reissue* of Don Redman's two reasons.

The perhaps less important, but none the less intriguing one is that it now makes available for the first time simultaneously all four of the recordings which constitute the foundations of the most curlous coincidence stories in the whole history of Jazz.

COINCIDENCE STORY

The records in question, set out in chronolegical order of recording dates, are:

(1) This performance of "Hot and Anxious," composed (vide label) by Don Redman, and recorded by Redman's Orchestra in 1932; (2) "Tar Paper Stomp," composed (again vide label) by Wingy Manones and recorded by Redman's Orchestra in 1932; (2) "Tar Paper Stomp," composed (vide label) by Don Redman, and recorded by Redman's Orchestra later in 1932; (2) "Tar Paper Stomp," composed (vide label) by Don Redman's or Golf Rhythm." "Two Time Man" cane out the following January, on Brunswick (O) 1400, coupled with Redman's "1 Gol Rhythm." "Two Time Man" cane out the following January, on Brunswick (O) 1400, coupled with Redman's "Pagan Foradise."

Both records were withdrawn from circulation in 1939 when E.M.I. took over from the English Decca company the American Bruswick concession.

1929) with Louis Armstrong's Savoy Ballroom Pive, and is the composer of such well-known items of the jazz repertoire as, "Cherry," "Save It. Pretty Mama," the instrumental jazz classic "Chant of the Weeds," and such jazz novelties as "I Heard" and "How'm I Doint?"

During later years he devoted most of his time to arranging for big American "name" bands, including Whiteman's, Jimmy Dorsey's, Harry James's, Les Hite's, Nat Shilkret's and Cab Calloway's; but before this, on leaving the Cotton Pickers in 1931, he formed his own band which appeared with notable success at the famous Harlem niteries, Connie's Inn and The Cotton Club, and it is that band which made the two records now under review.

UNPRETENTIOUSNESS

That the band was one of the best of its time is clearly apparent from them.
"Hot and Anxious" is, except for short solos by trumpet and sax, all ensemble, and while the arrangement may sound a little dated by modern swing standards, the performance certainly does not.

swing standards, the periormance certainly does not.

The phrasing is as rhythmical as the musicianship is good, and playing with an unpretentiousness that is at least a welcome change from the affectations of so much modern swing, the band produces a lift that is none the less obvious because it sounds so easy and relaxed.

Much the same may be said for "Two Time Man."

Although this is a rather different kind of piece—one of Redman's, shall we say, philosophical dissertations, somewhat on the lines of his better known "I Heard "—tt shows again the delightfully easy and effective (without being affected) band to perhaps even better advantage than "Hot and Anxious."

Jazz may have been more naive

"Hot and Anxious."

Jazz may have been more naive in those days, but it certainly had a charm (not to mention a sincerity) which has to a great extent been lost in the effusiveness which is one of the at once more noticeable but less meritorious characteristics of contemporary swing.

This very interesting picture comes all the way from Australia, and is a shot from a Fox Movietone newsreel showing the Jack Benny party being interviewed by Wilfrid Thomas for the Australia Broadcasting Commission. Benny and his fellow-stars came to Australia in the course of their tour entertaining Allied troops in the South-West Pacific area. Left to right, the picture shows harmonica-wizard Larry Adler; Jack Benny: Wilfrid Thomas; singer Martha Tilton; screenstar Carole Landis, and Joan Bruner.

Wilfrid Thomas, now with the A.B.C. in Sydney, will be well remembered over here for his regular pre-war broadcasts with Geraldo. He was also with the B.B.C. "Air-do-wells," and was on the production staff of I.B.C.

RHYTHM CLUBS

Eddie Miller junked his khaki last month and returned to Hollywood after six months in the Army. The renowned tenor saxophonist received a medical discharge just as his first record was about to be released by Capitol.

Long featured with Bob Grosby's Dixieland Band, Miller in 1943 fronted his own orchestra successfully, and during the time he was a leader he recorded "Stomp, Mr. Henry Lee," and "Yesterdays," Later he became a sideman in the radio studios in California. Since resuning as a civillan Miller once again has returned to radio, and is now playing with Faul Weston's Orchestra of Johnny Miller once again has returned to radio, and is now playing with Faul Weston's Orchestra of Johnny Miller once again has returned to radio, and is now playing with Faul Weston's Orchestra of Johnny Miller once again has returned to radio, and is now playing with Faul Weston's Orchestra of Johnny Miller once again has returned to radio and is now playing with Faul Weston's Orchestra of Johnny Miller once again has returned to radio, and is now playing with Faul Weston's Orchestra the man of the state of the will cake the group East rather than confine his activities to the West Coast, as he did with his first group. * *

When the recent drafting of Les Young and Joe Jones from Count Basic was reported, replacements were not known. It now appears that the tenor seat has been taken over by Jimmy Keith and the drums by Jessic Price. Keith was formerly with Harlan Leonard's K.C.

U.S. JIVE JOTTINGS

BRTY THE Amount place of the control of the control

*

02333.

"Somebody BrE 02333.

"Dixie," BrE 147, BrE 02331.
"Tiger Rag," BrE 147, BrE 02331.
"Arkansas," BrE 164, BrE 02332.
"Sugar Step," BrE 164, BrE 02332.
"Darktown Strutters," BrE 177, BrE

Piano Duet with Dick Pearson Some Rhythm," DeE F2855.

SWAP AND BUY

Stole My Gal," BrE 177,

by REX HARRIS and MAX JONES

THE Corner is in receipt of a regular flow of magazines, booklets and pamphlets dealing with Jazz from the U.S.A. Australia, and even South

pamphlets dealing with Jazz from the U.S.A. Australia, and even South America.

It has been suggested that we comment briefly on these and give publication details, mentioning means by which these might be obtained if any cxist. The idea seems sound to us, so this week we open with "Jazz Notes," published monthly in Melbourne, Australia.

Edited by Bill Miller, who is already known here for his excellent "Little Recording" discography, it includes features by Miller himself, John Steiner (authoritative Chicago collector). Roger Bell (trumpeter on some Australian discs featuring Max Kaminsky also), Ted Elliott and W. Massina, and others.

The mag has been going for a good many years as a duplicate Job, but it has lately become a neatly printed affair comprising eight pages, 10 in. by 8 in.

The issues dated August and Sen.

aftair comprising eight pages, 10 in. by 8 in.

The issues dated August and September, 1944, include well thoughtout record reviews, U.S. news, an item on Spanier, and Miller writing about the recent Art Hodes' lawsuit brought against "Metronome." This last is a particularly well-reasoned argument on behalf of freedom to criticise. Though small, the mag can be recommended as worth its price.

Raiph Venables writes that he has been authorised to take up to 50 subscriptions from local enthusiasts, the cost being 15s, per annum. Those interested should send that sum to him at "The Moors," Tillford, nr. Farnham, Surrey.

BECHET ADDITIONS

BECHET ADDITIONS

Some additional items to our recently published Sidney Bechet discography appear by courtesy of Eric Tonks, noted Birmingham collector, who pointed out the omissions and supplied data,

The second and third items were, in fact, omitted because they were issued under names other than Bechet's, or were jointly credited. The first listing we missed, and are grateful to Eric for his information. This should reality complete the discography since "H.D."

SIDNEY BECHET AND HIS ORCH.
Bechet (clart., sop.). Ernest Caceres
(bar, ten). Dave Bowman (pno.).
Leonard Ware (gtr.). Ed. Robinson
(bass), Zutty Singleton (drums.)
N.Y. 1938.
"What a Dream" (924); Vo. 4575.
"Hold Tight" (925); Vo. 4575.
"Clant In The Night" (927); Vo.
4537.

WILLIE SMITH-SIDNEY BECHET ORCH. original Haitian musici. Kenneth Roane (trpt.). Bechet (clart., sop.). Willie "The Lion" Smith (pno.). O. Aderholt (bass). Leo Warney (drums). N.Y., 1939. "Diane" "Nana". Baldwin 1013. "Ti Ralph" "Meringue d'Amour"; Baldwin 1013.

"Rose Rhumba"/"Sous les pal-miers"; Varsity 8405. (14 sides were made at this session.)

(14 sides were made at this session.)

SIDNEY BECHET (sop.) acc. HENRY LEVINE AND HIS BAREFOOTED DIXIELAND PHILHARMONICS. Henry Levine (trpt.); Jacques Enstein (trom), Alf Evans (clart.), Rudolph Adler (ten.), Mario Janano (pno.), Antony Coluccio (gtr.); Henry Patent (bass), Nat Levine (dtrs.), Late 1940. "Muskrat Ramble"; Vi. 27302. (This disc is one of an Album of six sides, recorded by N.B.C.'s "Music Society of Lower Basin Street." the others do not feature Bechet, and are chiefly vocals by Dinah Shore.)

"Misery Parm," BrE 206.

Fred Elizalde and His Music (1929)
Chelsea Quealey (tpt.), Max Farley (clt.), Bobby Davis (alto), Fud Livingston, Arthur Rollini (tens.), Adrian Rollini (bass sax), Fred Elizalde (pno.), Jack Hill (gtr.), Al Bowlly (bjo.), Ronnie Gubertini (drs.).
"Singapore Sorrows," PaE R1201.
"Singapore Sorrows," PaE R1201.
"Singapore Sorrows," (Not issued.) MAX'S U.S. SELECTION

(1) "Twelfth Street Rag"/" Keyhole Blues," by Louis Armstrong's Hot Seven.

"Twelfth Street," recorded on May 11, 1927, demonstrates how a rather poor tune can be "broken down" and transformed into jazz by musicians like Louis and Dodds and Ory, who give blues treatment to everything they play.

Taken dead slow, it gives the three melody voices full scope for some fascinating improvisations. Armstrong opens with a long solo which gradually bends the theme to the blues form he desires. Ory's trombone follows, but the solo is less effective than his usual offerings, and he seems a little embarrassed to be out in the open on his own for so long.

However, Dodds on clarinet is

ne seems a little character to so out in the open on his own for so long.

However, Dodds on clarinet is superb, his powerful, jubilant solo being undoubtedly the highspot of this side. With an exciting ensemble chorus the record closes, Louis doubletiming the well-known phrases for added effect,

As the former was originally backed on Am. Columbia 35664 with "Knockin' a Jug" (still available here on Parlo, R1084) I am suggesting another coupling for English release should the day come when the Parlophone company ngain turn to Louis for local issue. Nothing could please more than "Keyhole Blues." After a flerce opening ensemble, it features Louis alone with the rhythm in figurations little short of fantastic Ensemble passages cut by short clarinet breaks, and a few bars of Ory, lead into Louis's happiest vein of scat vocal. Then comes Dodds, good as ever, followed by a tempestuous all-in final chorus. A great side, worthy of a place in every collection

* * * FRED ELIZALDE DISCOGRAPHY (Concluded)

Fred Elizalde's Rhythmusicians (Directed by Adrian Rollini) "After The Sun Kissed The World Good-bye," Met. 1241. "If Anything Happened To You" (waltz), Met. 1241.

sop.), Willie "The Lion" Smith (pno.), O. Aderholt (bass) Leo Warney (drums), N.Y., 1939, "Diane", Nana"; Baldwin 1013.
"Ti Ralph" "Meringue d'Amour"; Baldwin 1012.
"Baba", "Toppical Mood" (rhumbas); Varsity 8360.

Fred Elizalde and His Hot Music (April-July, 1928)
Chelsea Quealey (tpt.), Bobby Davis (clt. and alto), Adrian Rollini (bass sax, goofus, and hot f'p), Fred Elizalde (pno.), Len Fillis (bjo./gtr.), Ronnie Gubertini (drs.).

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always in attendance.

issued.) Piano Solos (1932) "For You," DeE F2810. "I Would Do It For You," DeE F2810. "Home," DeE F2849. "So True" DeE F2849. "Some More Rhythm," DeE F2920. "When Work Is Through," DeE F3034. "Paradise," DeE F3034. "Allah's Holiday," DeE F3329. "Nobody's Sweetheart," DeE F3329. "I've Got The World On A String," DeE F3589. "My Bluebird's Singing The Blues," DeE F3589. "Gold Diggers Of 1933 Medley," DeE M440. "Ain't She Sweet," DeE M450. "Vamp Till Ready," DeE M450. Piano Duet with Dick Pearson ELMER

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"Some Rhythm," DeE F2855. Fred Elizaide and His Orchestra (1932) Studio combination, personnel unknown, Commentary by Christopher Stone on K637 and K669. "From Jazz To Rhythm," DeE K637. "Rhythm, Past And Present," DeE K669. "Heart Of A Nigger Suite" (I and II), DeE K686.7. An additional unverified record has been submitted by Ken Downer, who gives it as his considered opinion that Fred Elizaide (pno.) and Chelsea Quealey (trpt.) are featured on the first side of "Nothing But" ("Wanting You," sung by Helen Morgan with orchestral accompaniment. BrE 122.

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