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incorporating "RHYTHM"

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FEBRUARY 15, 1941

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HARD WORK-NO REST KILLED TEDDY JOYCE



TEDDY JOYCE

BEHIND THE TRAGIC DEATH OF TEDDY JOYCE, IN BELVEDERE HOSPITAL, GLASGOW, EARLY ON MONDAY MORNING. LIES THE STORY OF A BANDLEADER WHO WORE HIMSELF OUT SERVING THE PUBLIC.

Since he came to England in January, 1934, his life was a continual round of worry, as his fortunes went up and down. A live-wire bundle of nervous energy, he did not spare himself as he worked out schemes for entertaining the public—new shows, a juvenile band, an all-girls' band, etc., etc.

He was all set for a brilliant comeback to the top flights of his profession when tragedy overtook him.

For a number of weeks he had been playing a series of one-night stands—dances and concerts—in Scotland under the aegis of Chalmers Wood, of Scottish Entertainments Services.

BUMPER OPENING

Following upon the terrifically successful season enjoyed by Joe Loss at the Playhouse Ballroom, Glasgow, Chalmers Wood and Teddy re-formed the latter's band to make it entirely suitable for the ballroom, and Teddy Joyce was then named as successor to Joe Loss for the six weeks' season at the Playhouse, leading a nineteen-piece outfit.

Teddy opened on Monday of last week (3rd) to really bumper business, and during the later part of the day

he complained of not feeling well, but carried on working.

On the following day (Tuesday) he collapsed during the afternoon session, with what was believed to be an acute attack of influenza. On Wednesday he was obviously worse, and was removed to hospital suffering from cerebral spinal fever.

It was then obvious to Chalmers Wood that Teddy was likely to be ill for some time, and he went off poste haste to London to try and fix a leader to take Teddy's place for the time being.

After protracted negotiations, he eventually came to an arrangement with Teddy Poster, who travelled up to Glasgow with him on Sunday night last.

Imagine their surprise and horror
(Continued on back page)

GEORGE ELRICK COMES BACK TO BANDLEADING WITH HIS 15-PIECE MUSIC MAKERS AT GLASGOW



THE MANY ADMIRERS OF DAPPER GEORGE ELRICK WILL BE DELIGHTED TO LEARN THAT HE IS TO MAKE A RETURN TO BANDLEADING ON FEBRUARY 17, WHEN HE IS REVIVING HIS FAMOUS "MUSIC MAKERS," AND IS TAKING THEM INTO THE DENNISTOUN PALAIS, GLASGOW.

When George left Henry Hall in 1937, after rocketing to fame as a radio vocalist, he formed his own band and led them very successfully on a twelve months' stage tour round the country.

Then he decided to cash in on his own terrific personality, and launched his solo act with which he has topped the bill without a week out for nearly two years.

But those who know George know that his first and last love has always been dance music, and his decision to accept a job in front of his own band again, following an offer by the Dennistoun management which was too good to refuse, will, therefore, come as no surprise.

BEST SCOTS TALENT

At the moment details of personnel have not yet been completed, but George is examining the best available Scottish talent.

He plans to have a fifteen-piece band, including some of the top-class Scots boys, plus vocal talent, and will, of course, conduct and vocalise himself in his inimitable manner.

The Dennistoun Palais—always regarded as one of Glasgow's most comfortable resident jobs—have undoubtedly made an inspired capture in the person of their dynamic countryman, and although the Palais has always been a real dancers' Mecca since its opening 'way back in the distant past, it may be confidently expected that George's acquisition may well mean a resumption of those fantastic four-figure crowds of the "Golden Age."

SYDNEY LIPTON ON THE STAGE

TWO weeks in variety have been booked for Sydney Lipton and his Band, with Celia, the first of these being at the Wood Green Empire, where he opens on Monday next (17th).

On Sunday, February 23, he gives a Sunday concert at Kettering, and returns to London to play the Shepherd's Bush Empire during the week commencing February 24.

There is every likelihood of further dates being added, though these must, of course, be limited to distances within easy reach of the Grosvenor Hotel, where the band is nightly featured.

Two recent changes have taken place in Sydney's line-up, these being ex-Winnick player Pete Stuteley, who comes in on bass in place of Jack Collyer, and George Rowe, who has joined the band on trombone.

RADIO RHYTHM CLUB SEXTET GO ON RECORDS

THE B.B.C. Radio Rhythm Club Sextet, directed by Harry Parry, described by "Detector" as "the best swing outfit on the air these days," will shortly be available on records. Already the combination has done its first session, and two of the titles, *I've Found A New Baby* and *Black Eyes*, are scheduled for release on March 1 on Parlophone R.2786.

The personnel is identical with that used for the "Radio Rhythm Club" broadcasts, namely: Harry Parry (clarinet), Roy Marsh (vibra), George Shearing (piano), Joe Deniz (guitar), Tom Bromley (bass), and Ben Edwards (drums).

Until recently at the Coconut Grove niterie, Harry Parry has lately left to go munitions making. It may be taken, however, that this will not prevent him from continuing his broadcasts, recording, and certain other band work.

George Shearing is at Hatchett's, in Piccadilly, with Dennis Moonan's (late Arthur Young's) Swingtette; Ben Edwards is still at the Coconut Grove; Roy Marsh is with Robin Richmond's outfit at the Hammersmith Palais, and Deniz and Bromley are, of course, still with Ken Johnson.

When the boys arrived at the Parlophone studios they found everything all nicely arranged and set out, including music stands.

But the studio major-domo had done at least a part of his work for nothing. The stands were not used. The boys played the whole session without a note of music.

Softly As In The Morning Sunrise and *Boog It* were also recorded, and will be released in due course.

FRONT PAGE NEWS ON OTHER PAGES

Mr. E. R. Lewis, head of the Decca Record Co., writes an important letter to the "M.M." on the gramophone companies' dispute with the Musicians' Union and the consequent cessation of "straight" sessions Page 6

Stan Pathett, jazz-journalist, broadcaster and the originator of "Joe Paradise," has died following an operation Page 9

Reg Yarwood, London rhythm-club secretary, is missing following a bombing raid over enemy territory Page 9

Roy Fox and Jack Harris have fixed jobs in New York Page 4

Urgent S.O.S. for tenor sax Page 12

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by
PAT BRAND

BRAND'S ESSENCE

THOSE of you who read page 1 before turning to this feature (and I'm told there are one or two who do) will have seen that dynamic little **GEORGE ELRICK** is taking a band of his own into the Dennistoun Palais in Glasgow.

I am able to reveal, in my usual astonishing manner, that but for a hunch, or a premonition, or merely a super-critical eye, he would not be leading a band there or anywhere else for that matter.

He was in a provincial cinema one Sunday evening during a blitz recently, sitting through the feature picture—or rather, trying to.

He stuck it as long as he could, and then, twenty minutes before the end, decided (being a Scotsman) that three saxpences going bang were better than one George Elrick bored to tears.

He got up and walked out. Exactly twenty minutes later, not only had three saxpences gone bang, but the whole blessed cinema as well.

It had had a direct hit—and George was spared to make one in Glasgow.

Much as I dislike early rising, I can nevertheless appreciate the beauties of dawn, and therefore make no apologies for once again bringing the name into this column.

Last week, it was Virginia (whose photo you see on this page) and now it's **GYPSY DAWN**, whose Singphonians are making a name for themselves in the Northolt district of Middlesex.

The group show an extraordinary versatility, for they do straight and swing numbers, vocalise harmony duets, trios and quartettes or solo, tap-dance and do instrumental specialities.

In fact, they put on a two-hour variety show that is not only "variety" in the fullest sense of the word, but is all the more intriguing in that all six of the artistes are members of the same family!

Gypsy herself is the eldest sister and leads the group, whose combined ages total 103 years.

I wouldn't vie with Gypsy in foretelling the future, but I can see this sextette going places in a big way before they reach the 200-mark. . . .

Incidentally, reverting for the moment to **VIRGINIA DAWN**, with whom I spent one of last week's high-spots at the Wellington Club, I find we share more than one interest. White mice!

As a kid, I used to keep them, but lost interest when they failed to multiply. But Virginia's mouse—a lady living in splendid isolation in a magnificent cage to herself—dumbfounded her owner and defied nature by greeting Virginia, on her return from the theatre one evening, with a baby!

Subsequent investigation established the guilt of an ingenious house-mouse who, like the lady in the poem, proved once again that "stone walls do not a prison make . . . nor iron bars a cage!"

Resident band at the Wellington is pianist **NORMAN CHARD'S**, drummer, saxist and clarinetist of which take a lofty view of the night's revelry from their perch above the bar; and resident vocalist is 17-year-old **JEANNE D'ARCY**, who celebrated her birthday on January 3.

Having witnessed Jeanne's stage début almost exactly a year ago (when she joined Harry Roy as one of his "Sweethearts of Swing"), I really was impressed with the strides she has made since then, especially when she took the floor with her own number, *I Only Danced*.

Just had news of **STAN LEVETT**, who is now leading the band at the Empress Ballroom, Dundee.

Stan is one of the "oddities" of the profession—and I don't mean any disrespect by that. Up till 1935 he was a sax player, but a motor accident seriously injured his right arm.

After a couple of years of hospital work (as a patient!) he took up the trumpet, joined the North London Workers' Band, marched with them to Hyde Park, Trafalgar Square, etc., then joined the Tottenham Borough Band, played at the Spurs' ground every Saturday, and entered brass band contests with them.

By this time he had also taken up the cornet, left-handed, and was being nicknamed "Wingy" Levett.

Last Spring he had left the profession to go into a factory on war work, but a couple of weeks proved that his right arm was not up to manual labour, and so he came back to the profession, the Army having exempted him for the same reason.

However, he is still playing sax and clarinet, the latter being a covered-hole model, since the open-hole model is not suitable for his "gammy" arm.

He tells me he is particularly anxious to get in touch with a lad named **ALFRED CONN**, who is a vocalist and guitar player who worked

for him in Edinburgh last year, and left him to go on the Mecca circuit.

He is also interested in all players, preferably exempt or with some months to go before being called up. There is a job for two saxes if they will wire Stan at the Empress at once.

I think I'll have to start charging commission for all these introductions!

VIRGINIA DAWN,
whose interest in
white mice is here
related by Pat
Brand.



Answer to a gossip-writer's prayer is pianist **HARRY PACKHAM**, now out of hospital and back in training in the R.A.F.

Apart from sending me a photo of the blonde croonette with **REGGIE ATWELL'S** R.A.P.C. Band, and carefully omitting to tell me her name (but that won't foil me!), he sends news that will intrigue all ex-pupils and old customers of **TONY HUNTER**, who was with Alex Burns, Ltd.

He writes: "The war has not prevented him from becoming a father, as his wife, Anne, has just presented him with a lovely daughter."

Tony has completed his studies as a fully-qualified wireless operator, and is now in Harry's station, whilst Harry's own training will be finished in about a fortnight's time.

But, in the meantime, he's being kept busy with the piano. Immediate work includes two variety shows, the writing of incidental music to a play, and accompanying a classical violin recital.

Soloist here will be **REG MASTERS**, an old colleague of Harry's, who has played all over the world and under such conductors as Sir Thomas Beecham, Dr. Malcolm Sargeant, etc., etc.

Last week, it was a drum; this week it's a gramophone!

GUNNER S. F. WATTS writes me what he disarmingly calls "one of Those Letters again," from a lonely spot on the coast, where a spot of jazz would improve things considerably for the boys around his gun.

They want a portable to liven up the time between watching for That Invasion and occasional aerial visitors, and my lonely correspondent assures me that, once they've got a gramophone, he will dig up some records, somehow!

There is no need to tell you what a difference a gramophone will make to these chaps, and—just a moment. . . .

Well, well! The Editor has just been reading this over my shoulder. Gunner Watts—all is fixed! The Editor says you can have his, and he's sending it off right away.

Just part of the "M.M." service!

And whilst we're about it, let's have another example of "M.M." service.

Last December, **KEN JOHNSON** held auditions to find a vocalist to replace called-up Don. Several were heard. Finally, Ken picked on one. But by that time he had mislaid both the name and address of his choice. What to do? The solution was obvious. Ring the "M.M."

He rang us, told us all he knew—which was merely that the lad was an Indian musician, believed to be working in Plymouth.

On December 13, we published his appeal. That same evening Ken received a wire from the finalist, young **JIMMY CUMMINS**, vocalist, pianist and violinist.

Unfortunately for the happy ending to this story, Jimmy was unable to accept Ken's offer owing to his prior commitments at the Paramount Ball-

room, Plymouth, where he is now installed.

But he'll be broadcasting over the Empire short-wave on February 21 from 4.30 to 5 p.m.

He won a big reputation for himself out in India, where he worked for many years, so his broadcast should be picked up by a large number of his fans out there—and those of us here lucky enough to possess a short-wave set.

Recent visitor to this office was former well-known dance and contest promoter, **CHARLES COOPER**, now in the R.A.F., and stationed "somewhere in North-east England."

He brings me all the latest news from one of my favourite cities, Kingston-upon-Hull—or plain Hull to you. Installed at Powolny's, Hull's most exclusive joint, are **HAROLD DAWSON** and his nine-piece Band, winners of the "M.M." South Yorks Championship.

It was Charlie's suggestion that Harold should not rest on his laurels, but should branch out, with the result that the band has not only proved a great success at the Baths Hall as well, but also most popular at a recent big "do" at a North Country aircraft factory.

BRANDYSNAP

I always thought *Diversion*
Was by George Gersion;
I didn't imagine
It was by Herbert Fagine.

Also playing at the Baths Hall is **MANLEY'S** seven-piece Orchestra. Tuesdays, Thursdays and Saturdays to hear these boys.

Then there is **JAY HOYLE**, who is now in the R.A.F., and whose wife is carrying on with his fourteen-piece band (if she'll excuse my phrasing it that way) at the City Hall.

In addition to seventeen-year-old blonde **RENEE ANDERSON**, and twenty-one-year-old blonde **DORIS PATCHARD**, who sing with this band, a colossal crooning contest was staged here when, out of 78 competitors, five were weeded down to the finals, at which Charlie adjudicated.

Another former Hull leader, who is now in the R.A.F., is **PERCY BATES**. He is now in charge of an R.A.F. station band, but his former band is carrying on at Jackson's Restaurant.

From all of which you will rightly gather that Hull is as keen on dancing as ever it was. And a feature which has struck Charlie is that it is by no means confined to the younger element. In fact, a programme that omits a *Paul Jones* and the *Destiny Waltz* especially for the older folk, is considered no programme at all.

To counter this, Hull is the home of three dances at least which have yet to be seen in London: the Tango-Fox-trot, the Rhumba Blues, and the Naval Three-Step.

And despite Charlie's generous efforts to demonstrate them round my desk, I'm as much in the dark as ever as to what they're all about. . . .

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EDGAR JACKSON Reviews the Latest Swing Discs

LIONEL HAMPTON AND HIS ORCHESTRA.

***Blue (Clarke, Leslie, Handman) (Victor OA.049934) (Recorded July 17, 1940).

***The Munson Street Breakdown (Hampton, Arr. Clyde Hart) (Victor OA.043246) (Recorded October 30, 1939). (H.M.V. B9137—3s. 8d.)

049934—Hampton (vibraphone) with Nat "King" Cole (pno.); Oscar Moore (gtar.); Wesley Prince (bass); Al Spiedock (drums).

043246—Hampton (vibraphone) with Toots Mondello, Jerry Jerome, Ben Webster (saxes); Ziggy Elman (tpt.); Clyde Hart (pno.); Al Casey (gtar.); Arthur Bernstein (bass); Slick Jones (drums).

THERE is no doubt that, taking his playing all round, Lionel Hampton has gone off lately.

He hasn't produced a new lick since goodness knows when, and what's more, even the phrases he repeats are those which call for the least mental and physical effort. Lionel has had too much success. It has made him hopelessly self-satisfied and lazy.

But, surprising as it may seem, this has affected his records less than one might expect.

For one thing he uses not only a different line-up for every session, but usually manages to pick on a personnel that is as interesting as it is brilliant, and that alone prevents his discs from sounding stale.

Also there are occasions when the maestro's (I hope I shall be able to go on describing him as a maestro) laziness is almost more of an asset than a liability.

Blue is one of them. Its slow, pensive character may disclose laziness to those who know their Hampton as well as, may I say, I do?

LAZINESS

But the very laziness of his playing has given the side an atmosphere that is not to be denied, because Mr. H. hasn't produced a phrase that he hasn't played before. In spite of all, his chorus, which takes up half the record, is charming.

The rest of the record consists of "King" Cole's piano solo, and here again is music that is at once interesting and delightful—interesting because Cole is a new player to study, delightful because, while Mr. Cole plays Hampton-esque melody with a Basquesque style, which can hardly be called original, he does so with a taste that gives his work an undeniable artistry.

Elman is not at his best in the faster *Munson Street Breakdown*, nor is the clarinet solo anything to get excited about.

But here again is a side which has something beyond the appeal of Webster's tenor solo and Bernstein's swell bass behind Hart's pianoings.

As it cannot be Hampton's vibra, because he does hardly anything until his, for him, quite ordinary solo at the

HAMPTON HAS GONE OFF—BUT HIS RECORDS HAVEN'T SUFFERED

end of the side, it must be that intangible something we call atmosphere.



ANDY KIRK AND HIS CLOUDS OF JOY.

****Scratching In The Gravel (M. L. Williams) (Am. Decca 67894) (Recorded June 25, 1940).

****Take Those Blues Away (Jackson) (V by June Richmond) (Am. Decca 67896) (Recorded June 25, 1940). (Brunswick 03100—3s. 8d.)

Kirk directing Rudy Powell, John Harrington (altos); Dick Wilson, Edward Inge (tenors); Harold Lawson, Harold Baker, Clarence Trice (tpts.); Theodore Donnelly, Fred Robinson (trmps.); Mary Lou Williams (pno.); Floyd Smith (gtar.); Booker Collins (bass); Ben Thigpen (drums).

AFTER the rather questionable *Fine and Mellow* and not too wonderful *Fifteen Minutes Intermision*, reviewed in the "M.M." for January 4 last, these two sides come as refreshingly good, and show that this what for us here is the latest Kirk line-up is at least the equal of any previous Clouds of Joy.

Reminiscent, at moments, of Ellington's *Solitude*, the slowish *Scratching In The Gravel* is a pleasing enough opus, tastefully and effectively presented. Preceded by some more than average "rhapsodic" tenor playing, there is a swell chorus by Mary Williams' piano before the ensemble comes in with a broad richness that is not its only attractive quality.

The slightly faster *Take Those Blues Away* is not only equally well presented, but an even more attractive melody. June Richmond's singing is convincingly characteristic, and a high-spot is Floyd Smith's guitar in the first chorus. All round, two very pleasing sides.



BOB CROSBY AND HIS ORCHESTRA.

***Drummer Boy (Film: "Strike Up The Band") (Edons) (V by The Bobolinks) (Am. Decca DLA. 2107) (Recorded September 4, 1940).

**The Little Man Who Wasn't There (Hanighen, Adamson) (V by Teddy Grace) (Recorded September 25, 1939). (Decca F7713—2s. 5½d.)

DLA.2107—Crosby directing Henry "Hank" D'Amico (clart.); Arthur Rando, Matty Matlock (altos); Eddie Miller, Gil Rodin (tenors); Max Herman, Al King, Francis "Muggsy" Spanier (tpts.); Ray Conniff, Floyd O'Brien (trmps.); Jess Stacy (pno.); Hilton "Nappy" Lamare (gtar.); Bob Haggart (bass); Ray Bauduc (drums). Bobolinks—Johnny Desmond, Ruth Keddington, Tony Paris, Eddie Lavine.

JUST "commercial" numbers, but the Crosby aggregation puts them over in a way that makes them well worth hearing.

Drummer Boy is, unless I am mistaken, the first Crosby record to be released here since "Muggsy" Spanier joined the band. He has eight bars solo, but they stick out like a sore thumb. "Muggsy" is still the nuts.

Stacy also has a short but sweet solo. The drum breaks inevitable in a tune with such a name are, of course, *en evidence*, but at least Ray Bauduc plays good stuff.

The Bobolinks take their cue from the Merry Macs, and are almost as good. For singing, however, hear Teddy Grace in the nonsense song on the obverse.

ROYAL AIR FORCE DANCE ORCHESTRA.

***Beat Me, Daddy (Eight To A Bar) (Raye, Prince) (V by Sid Colin) (Decca DR.5236) (Recorded January 10, 1941).

**The Nearness Of You (Washington, Carmichael) (V by Jimmy Miller) (Decca DR. 5237) (Recorded January 10, 1941). (Decca F.7720—2s. 5½d.)

Sgt. Jimmy Miller, directing AC/1 Tom Bradbury, Harry Lewis, Andy McDevitt, Jimmy Durrant (reeds); Cpl. Tom McQuater, AC/1 Archie Craig (tpts.); George Chisholm, Eric Breeze (trmps.); Ronnie Aldrich (pno.); Sid Colin (gtar.); Arthur Maden (bass); Jock Cummings (drums).

ANYONE who heard either of the airings by this band, respectively on Sunday, January 5, and last Thursday week, February 6, will not need me to tell them that it is about the best all-round dance outfit this country has ever produced.

Which is, perhaps, all I need say, except that the recording almost does the combination justice.

P.S.—Don't miss Chisholm's solo in *Beat Me, Daddy*, or fail to note his nice arrangement of *Nearness Of You*.



CASA LOMA ORCHESTRA.

**Big Bad Bill (Is "Sweet William" Now) (Ager, Yellen) (V by Pee-Wee Hunt) (Am. Decca 67343) (Recorded March 18, 1940).

**Jintown Blues (Rose, Davis) (Am. Decca 67342) (Recorded March 18, 1940). (Brunswick 03099—3s. 8d.)

BIG BAD BILL is a revival of an old favourite. Pee-Wee Hunt sings well. *Jintown Blues* is just the usual sort of contemporary swing arrangement.

Nothing exactly "creative" about either side, but the all-round capability of the band is as obvious as usual.

JAN SAVITT AND HIS TOP HATTERS.

***720 In The Books (Savitt, Watson, Adamson) (V by Bon Bon) (Am. Decca 66634).

*It's A Hundred To One (I'm In Love) (Kemper, Jurgens) (V by Bon Bon) (Am. Decca 66225). (Brunswick 03101—3s. 8d.)

Savitt directing George Bohn, Jean Ferrier (altos); Eddie Clavsen, Gabe Gelinis (tenors); Jimmy Campbell, Johnny Austin, Jack Hanson (tpts.); Fred Ohms, Al Lepol, Robert Cutshall, Don Sines (trmps.); Gene Depaul (pno.); Guy Smith (gtar.); Morris Rayman (bass); Russ Isaacs (drums).

I OFTEN wondered how long it would be before somebody recognised the song possibilities in the familiar call, number so-and-so in the books, and now it's happened.

Well, the writers could have made a much worse job of it.

So could the band. This Savitt outfit plays with a nice sense of swing—at least when the tune and arrangement permit, which isn't exactly the case in *It's A Hundred To One*.

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Barred from Playing His Own Compositions, Duke Cancels Broadcasts

FLETCHER HENDERSON'S NEW BAND: Exclusive Details

THE name of Fletcher Henderson, a name that was in lights on Broadway through the 'twenties and 'thirties, and became famous throughout the world, leapt back into the limelight the other day when the forty-two-year-old arranger and pianist went into rehearsal with a new combination which may well equal or surpass the fame of his pioneer bands in the old days.

As the only journalist present at Smack's first rehearsal (writes Leonard Feather, "M.M." New York representative), I heard Fletcher start the proceedings by assuring the boys that with their full co-operation he would have them on Broadway again within a few months, but in the meantime a trial run at the Roseland Dance Hall in Brooklyn was expected to start within two weeks.

Fletcher, who will continue to write at least one arrangement a week for Benny Goodman, formed this group with Benny's approval, and is using the same instrumentation featured by B. G.—five saxes and only five brass.

Following is the tentative line-up as it stood at this rehearsal, together with the names of previous bands with which the men worked:—

Russell Smith, Jonah Jones, Bob Williams (trumpets), all from Benny Carter; Fred Robinson (Andy Kirk) and Sandy Williams (Coleman Hawkins) on trombones; Rudy Powell (Kirk), first alto; Billy White (who worked briefly in Hardwick's place with Duke), baritone; George Dorsey (Ella Fitzgerald), alto; Fred Mitchell, George Irish (both Benny Carter), tenors; Henderson, piano; Herbert Thomas (Carter), guitar; Ted Sturgess (Roy Eldridge), bass, and Herbert Cowans (Stuff Smith), drums.

From this line-up it can be seen that the unfortunate Benny Carter will, for the third time in six months, have to form virtually an entirely new band. His consistent bad luck in obtaining work makes it impossible to hold his men.

Records for Columbia will be made when Smack feels the band is ready to commit itself to wax.

THE ASCAP feud has brought a new crop of crises in the past week, and at the time of writing (mid-January) there seems to be no hope for a near settlement of the dispute. One of the major victims is Duke Ellington, who was supposed to be on the air nightly from his present location job at the Casa Manana in Culver City, near Hollywood.

Much as Duke needs the air time which he too rarely manages to get, he realised the futility of having to broadcast without being allowed to play his own compositions. Accordingly his programmes were cancelled. Other bands, such as Ray Noble, Artie Shaw, Enric Madriguera, and other leading locations like the Meadowbrook, are cancelling airings because of the limited material available.

Several odd anomalies have cropped up. One music publisher who sold his catalogue to B.M.I., the networks' rival to ASCAP, had a collection of old Hoagy Carmichael tunes on his shelves. They were written before Hoagy became a member of ASCAP.

LAWSUITS

Accordingly, the airwaves are now being flooded with *Lazy River*, *Georgia On My Mind*, *Rockin' Chair*, and others. Similarly, *There'll Be Some Changes Made*, one of the very few evergreens that happened to be non-ASCAP, has suddenly undergone a big revival.

Stranger still, it was found that while the English lyrics of *The Peanut Vendor* were ASCAP, the original imported melody was not. Consequently non-vocal versions are being aired with the original title of *El Manisero!*

Mention of Hoagy Carmichael brings to mind the big lawsuit which he and Mitchell Parish, co-writer of *Star Dust*, have brought against the 20th Century-Fox Film Corp.

They claim that a film built around the song, and using the same name, did not give them credit for having written the number, and they figure this did them \$85,000 worth of damage.

Another big action, though the figure mentioned is only half the size of Hoagy's, centres on young Dorothy Claire, who has just taken Marion Hutton's place in the Glenn Miller organisation.

Bobby Byrne is suing his fellow trombonist-leader, claiming "theft" of the youthful chirper, who was under contract to Byrne. But Miller claims the contract with Bobby was invalid as Dorothy is a minor.

Incidentally, the Modernaires, brilliant harmony vocal group previously heard

with Paul Whiteman, started on Glenn's radio shows this week, and look like offering some stiff competition for Tommy Dorsey's Pied Pipers.

Roy Fox, whose activities with his new combination were first revealed here some months ago, opened at the swanky Manhattan night spot known as la Martinique, while one of his former London rivals, Jack Harris, switched from the Stork Club to la Conga, one of the crop of Latin-style niteries that have been doing a mushroom act in this city.

Even Paul Whiteman has paid tribute to this rumba-conga vogue by adding a couple of native Cuban musicians to his new combination in Florida.

The Famous Door leaves the door open for Joe Sullivan this week, replacing him with Eddie de Lange, who'll be followed by Bunny Berigan in a new weekly-changes band policy. The Fiesta Danceteria is also featuring a different name band each week, Louis Prima being the current attraction.

The Canadian Government is easing the restrictions on transfer of money to the U.S. by American bands playing across the border. Red Norvo, currently one-nighting in New Brunswick and Nova Scotia, was allowed to deposit half his expected profit in a New York bank before setting out.

JAM SESSION

This means that many more of America's swing stars may be expected to explore the Canadian jazz market shortly.

One of the season's new jam session innovations is the series of Sunday afternoon gatherings at the Vanguard, in Greenwich Village, N.Y., where the informal spirit of the old days still lives.

At last Sunday's concert I sat amid a crowd of the more intelligent, non-jitterbug type of youngsters listening to various white and coloured stars, including Frankie Newton; the girl trumpeter, Dolly Armenra; Higginbotham and Lester Young.

Lester, who has been workless for a month now except for some odd gigs with Sam Price's bunch, says he will form his own band, but is vague about whether it will be a large or small group and who will be in it.

The only certainty seems to be the

drummer, Harold West, who subbed for Jo Jones with Basie last year and played with Lester at the Vanguard session.

John Kirby and his band are embarking on a long tour of the country, which means that their popular Sunday radio feature, *Flow Gently Sweet Rhythm*, is off the air indefinitely. Maxine Sullivan, though she's suing Kirby for divorce, will continue to tour with the Sextet.

Cleo Brown, who helped to popularise boogie-woogie piano playing and was once prominent in Chicago musical circles, is on the island off Frisco way, taking the cure for marijuana. Another boogie pioneer, Joshua Altheimer, died recently in Chicago.

Veteran maestro Will Osborne turned over his entire band and library to "Stinky" Rogers, co-writer with Will of *Chestnut Street* and other hits, while Osborne went to California to take up a new career as a producer of film shorts.

NEW CHICAGO PERSONALITY

The Savoy Ballroom is bringing in a new personality from Chicago in the person of King Kolax. Also to be heard in Harlem soon is Lionel Hampton, booked with his band for the Apollo Theatre, where Erskine (Irkesome) Hawkins is the current attraction.

Mari Frye, who understudied Ella Logan in the 1940 *Scandals*, joins Tommy Dorsey's band for its Meadowbrook Country Club opening, bringing Tommy's vocal contingent up to seven. The other warblers are Frank Sinatra, Paul Mason, Connie Haines and the Pied Pipers.

Artie Shaw's *Frenesi*, though it was issued on the Victor label best part of a year ago, has suddenly leapt into the best-seller class owing to the tune's non-ASCAP status and consequent enormous radio popularity. Artie's recording is the No. 1 disc seller in every part of the country despite its 50 c. price.

Other big records of the moment are Glenn Miller's *Nightingale in Berkeley Square*; Charlie Barnet's *I Hear a Rhapsody*; Vaughn Monroe's *There I Go*.

Best sheet-music seller is also *Frenesi*, everywhere, followed by *Nightingale*; *Ferryboat Serenade*; *Down Argentine Way*; *I Hear a Rhapsody*.

AMERICAN RECORDING NEWS

THE most exciting session of the week took place at the slightly unconventional hour of 1.30 a.m. on a recent Thursday, when this year's all-star band assembled to make two sides in association with *Metronome* magazine, whose editor, George Simon,

assembled the combination on the basis of votes awarded in the publication's recent poll.

As on the two previous occasions in 1939 and '40, it was impossible to get the No. 1 men in each instrumental division together, many of them being hundreds or thousands of miles away, but the resultant combination was probably all the better for it.

Several stars had to get releases from the company that records them regularly in order that the session might be made by the Victor Co., which happened to have the largest number of winners under contract. Here's the line-up which was heard on the two sides, *Bugle Blues* and *One O'Clock Jump*:—

Benny Goodman (clarinet), Benny Carter, Toots Mondello (altos), Tex Beneke, Coleman Hawkins (tenors), Cootie Williams, Ziggy Elman, Harry James (trumpets), Tommy Dorsey, J. C. Higginbotham (trombones), Count Basie (piano), Charlie Christian (guitar), Buddy Rich (drums), Arthur Bernstein (bass).

Thus it happened that although no coloured musician, except Charlie Christian, was elected to the head of any division by *Metronome's* readers, there were no fewer than six Negroes in the all-star band.

Proceeds from the disc go, as usual, to a Musicians' Union charity.

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JIMMY McPARTLAND :

THE DISCOGRAPHY OF A TRUMPETIST WHO DESERVES MORE RECOGNITION

by
R. G. V. VENABLES



An informal all-star jam-session at the home of "Squirrel" Ashcraft. Left to right: Brad Gowans, Jimmy McPartland, Pee Wee Russell and Max Kaminsky. The head on left belongs to Eddie Condon.

"WHEN readers hear the Brunswick Chicago Album," wrote T. C. Connor, in a recent "M.M.," "I think they will be unanimous in agreeing that Jimmy McPartland is turning out some grand stuff, and, considering his abilities here displayed, it is surprising that we hear so little of him nowadays."

May I most heartily endorse the remarks of Mr. Connor? McPartland is without question one of the finest trumpet (or rather, cornet) men playing to-day, and when one considers that he has maintained this exceptionally high standard for seventeen years it is indeed an inexplicable and depressing fact that Jimmy has remained in comparative obscurity.

Actually, it was in November, 1923, that McPartland made his first record—the Wolverines' *Prince of Wails* and *When My Sugar Walks Down The Street* on Gennett 5620.

In this disc, despite the inevitable crudities of recording, we can hear how tremendously Jimmy was influenced by his predecessor Bix, and yet at the same time there exists that indefinable McPartland touch which has for ever stamped his work as something quite out of the ordinary.

This was the last of the original Wolverines' records, and it may interest readers to learn that the vocalist on that session was Dave Harmon. I had this scrap of information direct from one of the Wolverines, so it is 100 per cent. accurate (and at least 99 per cent. unimportant!).

After the Wolverines finally broke up, Jimmy drifted back to Chicago with his brother Dick, and before long they had landed a job in the pit orchestra at a large cinema.

THE WRONG TUNE!

Quoting Charles Edward Smith: "Their job, of course, was to play music appropriate to the film, but on one occasion the band, interested in the piece it was playing, was unaware that the newsreel was on. Marshal Foch solemnly laid a wreath on the tomb of the Unknown Soldier, while the gang had an informal jam session, beating it out. Suddenly one of them noticed the discrepancy. 'Holy Smoke!' he exclaimed. 'We're playing the wrong tune!'"

"The manager of the theatre had made the same discovery, and was on his way down the aisle to give them their notices."

"It was funny, in a way, but they needed work, and were relieved when Jimmy came back, and with Chubby Husk O'Hare, the most unmusical Chicagoan of them all, they formed Husk O'Hare's Wolverines. With Floyd O'Brien, Dave North and Dave Tough added, the new Wolverines got a job at White City, a large dance hall of Chicago's South Side amusement park. On Saturdays, Milt Mesirow or Fud Livingston played third sax."

In such surroundings, then, McPartland served his novitiate, and all the while his style was ripening. Ben Pollack had an outfit playing at Chicago's Southmore during this period, and it was from this band that Livingston used to come over every week-end to the White City.

When the O'Hare Wolverines disbanded, Jimmy spent a very short time in Art Kassel's new band before joining Pollack's orchestra, in 1926, and it is

during this spell of his career that we can really hear McPartland at his best. The band soon landed a Victor contract, and at the very first session we get as glorious an example of his work as anyone could wish to hear.

Deed I Do is the record in question—issued over here on H.M.V. B5281, and it not only shows Jimmy off to great advantage, but affords the listener an excellent opportunity of studying the first recorded work of Benny Goodman, and very nearly the first of Fud Livingston and Glenn Miller—all at their respective bests.

In my last article I dealt at some length with the *Whoopie Makers*, and from "Hot Discography" can be had a complete list of Pollack's Victors, so that I will not waste space by relisting these titles.

At about this period, however, McPartland cropped up in thirteen sides on Brunswick and Vocalion under the misleading name of the Original Wolverines. Delaunay lists nine of these, the other four being *I'll Get By the Sweethearts on Parade* (15751), *Some Sweet Day* and *Castle in Spain* (15795).

GETTING NOWHERE!

"Squirrel" Ashcraft, for many years a close friend of Jimmy's, told me that Dick Voynow (leader of these later Wolverines) was in his office several years ago, and gave the personnel as follows: Jimmy McPartland (cornet), Floyd O'Brien (trombone), Maurie (alto), Bud Freeman (tenor), Frank Teschemacher (clarinet), Dick Voynow (piano), Basil Dupre (bass), Dick McPartland (banjo), and Gene Krupa (drums).

"However," added Ashcraft, "on the telephone Jimmy tells me that he does not think Tesch made the records, and he is quite certain that Mike Durso played trombone. He also does not remember that Freeman was in the band." All of which gets us practically nowhere!

Delaunay claims that Tesch is present in *Dear Old Southland*, *Limehouse Blues*, and it must be admitted that on aural evidence alone the French authority would seem to be correct.

These so-called Original Wolverines were waxed in 1927, and a year later we find Jimmy appearing in an All Star Orchestra, coupling on Victor 21423. The titles are *Add A Little Wiggle* and *Oh, Baby*, and it is evident that the men for this date were drawn mainly from Pollack's band.

HOTSY-TOTSY GANG

Fud Livingston is on the first side, and Benny Goodman on the second, whilst McPartland and Tommy Dorsey appear on both. The last chorus of *Wiggle* features a truly tremendous piece of trumpet team-work by Jimmy and Tom, demonstrating just what "attack" really means.

In 1928 came seven more titles containing Jim, these being by Mills' Hotsy-Totsy Gang on Brunswick. Livingston again crops up on most of these (replaced by Goodman on the later sides), and Jack Teagarden is to be heard on every session. In actual fact, this band is nothing more nor less than Pollack's, and Benny can be heard vocalising on several titles. The details are as follows:—

Diga Diga Doo, Doin' The New Low-Down (Brunswick 4014).

Don't Mess Around With Me (Brunswick 4044).

Since You Went Away (Brunswick 4122).

I Couldn't If I Wanted To (Brunswick 4112).

Futuristic Rhythm, Out Where The Blues (Brunswick 4200).

On every session, Jimmy is right on top of his form, and particular mention should be made of *Since You Went Away*, which appears in the first edition of "Hot Discography" under the Bix heading. High praise, indeed!

JIMMY'S BEST DISC

Incidentally, Jim considers this to be his finest record.

During the same prolific year—when the Golden Age was at its peak, McPartland was present at the two famous McKenzie-Condon sessions for Okeh, along with Tesch, Sullivan and the others. Four sides were waxed, *Sugar*, *China Boy*, *Nobody's Sweetheart* and *Liza*—and although no records are more repeatedly mentioned than these (they are all available on Parlophone) I do not think that it is generally realised that Bud Freeman was present only on the first two titles—being replaced on the second session by Mesirow.

At about this time, McPartland appeared on several Duophones—two sides by Mills' Merry-makers (*Dusky Stevedore* and *Here's That Party Now*) and one (*She's Funny That Way*) by Hal's Dixie Collegians.

Then on Vocalion Jimmy made two sides under Goodman's name (*Jazz Holiday* and *Wolverine Blues*), and a

little later came four more titles on Brunswick.

In 1929 came another out-and-out Chicagoan date for Okeh, this being the Ed Condon's Footwarmers, coupling *I'm Sorry I Made You Cry* and *Makin' Friends* (recently reissued on U.H.C.A.). This, of course, was made whilst McPartland was still with Pollack, and a few weeks later, he was again in the Okeh studios for a couple of Pollack sessions (thinly disguised under the pseudonym "Louisville Rhythm Kings"). Four titles were recorded, but only three issued (here's a job for the B.H.R.S. one day!).

BETTER THAN EVER

After leaving Pollack, McPartland made a few sides with Goldkette before ceasing all recording activities until his comparatively recent session for "Squirrel" Ashcraft—the results of which (four sides) are now available both on H.R.S. and American Decca.

In only one of these—*Panama*—does Jimmy allow himself a solo, but it is entirely terrific, and, in any case, we now have the long-awaited Chicago-Style Album to give us further examples of this grossly neglected musician's work.

As Ashcraft says, *Jimmy is playing better than ever to-day*, so may I conclude this wholly inadequate discography with the sincere wish that the time is not far off when Jim McPartland receives the recognition he so richly deserves?

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DECCA RECORD CO.'S CHIEF WRITES TO THE "M.M." AND HAS MORE TO SAY ON— MUSICIANS' LOSSES THROUGH STOPPAGE OF STRAIGHT SESSIONS

To the Editor of the MELODY MAKER.

SIR,—Having read with considerable interest your article, "Straight disc sessions at a standstill—Gramophone Companies and M.U. in dispute," in last week's MELODY MAKER, I would like to add to it some facts which I think will greatly interest your readers.

The "ultimatum" given us by the Union was contained in the following letter, dated July 25, 1940:—

Revised Terms for Gramophone Recording.

I have to inform you that at a general meeting of the London Branch of the Musicians' Union on July 9, 1940, it was decided that all members of the Musicians' Union, whether dance or "straight" players, must receive the following rates for gramophone recording:—

For not more than two sides performed in two hours, or part	£2
For not more than four sides performed in three hours, or part	£3
Overtime, or part thereof, 5s. per 15 minutes to half an hour.	
Time in excess counts as a new session.	

NO DISTINCTION

These revised rates mean that the distinction between dance and "straight" players has been abolished, and musicians must be paid at the same rates whatever class of gramophone recording they undertake.

The above prices have received the endorsement of our National Executive Committee and will operate as from September 1, 1940. Therefore we shall be glad to hear that you are prepared to make your future arrangements with musicians on this basis.

Yours faithfully,
Musicians' Union,
(Signed) W. BATTEN,
Secretary.

Your readers will note the continual use of the words "must" and "will."

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THE OUTSTANDING WALTZ SUCCESS

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E. R. LEWIS
tells why the Recording Companies "found the Union demands quite impossible"

No request for a discussion to see whether it was economically possible for the recording companies to meet the demands and, if not, to see what could be done. Just an ultimatum.

On receipt of the letter we, the recording companies, got together to see what we could do.

To our regret we found the Union's demands quite impossible.

But we did offer the Union an increase of 10 per cent. to 12 per cent. It was peremptorily refused, and there, as you pointed out last week, the position rests.

FIGURES SPEAK

Now the question your readers will, of course, be asking is: Could the recording companies have paid what the Union was demanding?

They should be able to provide their own answer from the following facts:—

Under the terms prevailing prior to the demands made by the Union in its earlier set-out letter:—

(a) An approximately three hours' "accompaniment" session by a 16-piece orchestra (the size of orchestra averagely employed for accompanying a featured soloist or singer) would have cost us in musicians' fees alone £30. The newly demanded rate would have put up this cost to £48.

(b) A similar session by a 44-piece "straight" orchestra would have cost us £74 6s. The new rate would have increased this to £132.

(c) A similar session by a 70-piece symphony orchestra would have cost

us £129. This would have been increased to £210.

But these figures are not the end of the matter.

The Union was demanding that not more than four sides should be recorded in a three-hour session.

Previously we had often been able to make six sides in the time, especially when light, easy music, which most of the musicians knew, was being recorded.

The Union's demands would in such circumstances have raised our musicians' fees to the following heights:—

(a) Six sides by a 16-piece "accompanying" orchestra, from £30 to £80 (the cost of one three-hour session for four sides, plus another two-hour session for the remaining two sides).

(b) Six sides by a 44-piece orchestra, from £74 6s. to £220.

(c) Six sides by a 70-piece symphony orchestra, from £129 to £350.

IMPOSSIBLE BURDEN

Further, the extra ten or fifteen minutes sometimes required to complete a last side, hitherto "thrown in" by the musicians, but now to be paid for as overtime, would have increased the fees still more.

No one will be surprised to hear that we found it impossible to carry such a burden, especially in times such as these, when the cost of labour, raw materials, packing, distribution overheads etc., has, as the H.M.V. official you quoted last week pointed out, already greatly increased.

Faced with such a position, we found, after having considered the Musicians' Union's demands, that we had no option but to discontinue all sessions requiring the services of "straight" musicians, and it is a fact that we have held no such sessions since September 1 last.

The loss to "straight" musicians has been, and apparently must continue to be, considerable, and we very deeply regret it.

But for it the musicians must blame their Union, not us. We cannot do the impossible.

Yours, etc.,
The Decca Record Co., Ltd.,
(Signed) E. R. LEWIS,
Managing Director.

London, S.W.9.

TRUMPET TIPS—27

CONTINUING this matter of high notes, it is essential to have a clear idea in your mind what the note should sound like.

I have mentioned several times before that the mental aspect of trumpet playing is as important as the physical, and the playing of high notes is no exception to the rule.

If you listen to the bell-like top notes of, say, Louis Armstrong, and get a mental image firmly fixed in your mind, and if, in addition, you have also a mental image of the pitch of the note (which is a simplified form of perfect pitch), you will be more than half-way towards getting satisfactory top notes.

It is also important to be physically fit. An uneasy stomach can reduce your range by several notes.

You must be fit if you are going to ask your lips, nerves and lungs to do exactly as you want them to.

Another aspect of this mental control of top notes is that, once having attained the note with the certain extra pressure that you were told about in the last Tip, you should relax this pressure as much as possible whilst still holding the note.

This is a good form of practice—climb up to the note by a series of ascending runs, as described in the last Tip, then, having got the required note, hold it for several beats—relaxing the pressure as much as possible.

In this way you will avoid the grave fault of using increasing pressure in your playing.



When did you appear with your
How many musicians were in it?
How many records have you made
Under how many different names
How many different countries have
For how many winter seasons did
How many languages do you speak
At how many troop concerts have
When did you first broadcast?
How many broadcasts have you made
What date did you volunteer for
And what date did you actually go
What time was Reveille on your
And what time was lights out?
How many leisure hours did you
How many times did you fall off
How many people did you kill during
About how many did you nearly
How many guineas did you use
How many guineas did you pay
How many tunes have you composed
How many have you had published
When did you write "I Dream of
How many brothers have you?
How many brothers have you in
How many stripes have you?
After how many weeks in the Army

CLASSIC

No. 12—(a) "The Buddies"; (b) "The Buddies" and

WITH relation to side (a) of this Classic, please refer to my remarks re personnel recently. They apply even more this week, as I cannot guarantee the correctness of the line-up, although I don't think I am far out.

The *Minor Drag* I consider the best side Fats has made from the angle of small band work. The lift the record has is terrific, and when you consider that the rhythm section was only Fats and Eddie Condon, it's something to marvel at as well.

Fats sets the ball rolling with a piano intro. and a vamp-till-ready phrase as the clarinet takes the first chorus, stating the theme nicely.

He is followed by Charlie Gains on trumpet, who takes a good solo with somewhat dirty tone, and we then have a few bars from trombone followed by Fats.

COLOSSAL

How can you describe these two colossal piano choruses? I should simply run out of superlatives, so get the record (if you're one of the unlucky ones) for yourself.

Eddie Condon dominates the rest of the record as, behind a series of short solos by alto/trumpet/ alto and ensemble, he plays some of the grandest banjo I've ever heard. None of the usual plink-plonk of a banjo, but real-meaty rhythm that lifts the soloist like nobody's business.

Fats is there as well, and as the disc rides to its conclusion you can't help wishing it went on for ten minutes instead of only three.

Twins has rather different treatment, but is none the less a good record. Opening with a guitar intro and trum-

TAKING HIS NUMBER!

While on his tour for ENSA, bandleader Perry Hoey came across a bandleader in khaki, so he had this Numerical interview with L/Cpl. LOU PREAGER

First band at Ciro's Club and Romano's?	1933
Age?	13
Did you record for Decca and Panachord?	150
Have you played in?	4
Did you play in Sheppard's Hotel in Cairo?	11
Where?	3
Have you appeared?	5
Where?	150
Band?	1933
Was it the Army?	123
Did you get into uniform?	15/6/40
What was your first day in the army?	15/8/40
How long did you stay?	6
Were you as a "rookie"?	10
Did you ride your motorcycle whilst learning to ride?	0
During that time?	8
How much did you pay for your tail suit?	0
How much for the suit you are wearing now?	10,000
How much did you pay for the suit?	21
How much for the suit you are wearing now?	0
How much did you pay for the suit?	70
How much did you pay for the suit?	18
How much did you pay for the suit?	1937
How much did you pay for the suit?	3
How much did you pay for the suit?	3
How much did you pay for the suit?	1
How much did you pay for the suit?	5

FACTS OF JAZZ

by Bill Elliott

"Minor Drag" (Fats Waller and his band)
 "I Wish I Were Twins" (Fats Waller and his band)
 "His Rhythm".—H.M.V. JF1.

PERSONNEL

(a) Charlie Gains (trumpet); Charlie Irvis (trombone); Arville Harris (alto and clarinet); Fats Waller (piano); Eddie Condon (banjo).
 (b) Herman Autrey (trumpet); Ben Whittiet (alto and clarinet); Fats Waller (piano and vocal); Albert Casey (guitar); Billy Taylor (bass); Harry Dial (drums).

like the solo and also his clarinet behind the vocal that follows.

Fats sings the verse and chorus in the Waller manner, and follows it up with a fine piano solo that literally bounces.

Listen to that last riff that leads into the last ensemble chorus by clarinet and trumpet.

Fats has the last word, however (or perhaps I should say "makes the last noise"), as he devotes the last few bars to some sort of scat gibberish that sounds like a cross between a Red Indian whoop and Cab Calloway with a heavy cold!

TOPS FOR INSTRUMENTALISTS

Typical Solos of Twelve GUITAR Stars

- "Goin' Places" Eddie Lang (Parlophone R3352)
- "Danzone" Dick McDonough (Brunswick 01808)
- "Stage Fright" Karl Kress (Brunswick 01818)
- "Sugar Plum" Dave Barbour (Vocalion 23)
- "Japanese Sandman" Django Rheinhardt (H.M.V. B8826)
- "Higginbotham Blues" Will Johnson (H.R.S. 14)
- "Tiger Rag" Bernard Addison (Vocalion S19)
- "It's Gonna Be You" Jack Bland (UHCA 111)
- "Nobody's Sweetheart" Eddie Condon (Parlophone R643)
- "Daybreak Blues" Teddy Bunn (Blue Note 501)
- "Mahogany Hall Stomp" Lonnie Johnson (Parlophone R1195)
- "I Cried For You" Lawrence Lucie (Vocalion S33)

Typical Solos of Twelve TROMBONE Stars

- "Never Had A Reason" Jack Teagarden (H.M.V. BD187)
- "Dee Blues" Jimmy Harrison (Parlophone R1138)
- "Roll Along, Prairie Moon" Jack Higginbotham (Vocalion S29)
- "St. James Infirmary" Fred Robinson (Parlophone R643)
- "Baby When You Ain't There" Joe Nanton (Brunswick 01811)
- "How Come You Do Me" Dicky Wells (Decca F3972)
- "Jada" George Brunies (Commodore 500)
- "Somebody Loves Me" George Chisholm (Vocalion S104)
- "Getting Sentimental" Tommy Dorsey (H.M.V. B8565)
- "I've Found A New Baby" Floyd O'Brien (Brunswick 03060)
- "Get Goin'" Benny Morton (Columbia CB746)
- "Navy Blues" Miff Mole (Parlophone R701)

NO SNEERS AT THE BRITISH DANCE MUSICIAN OR PALAIS DE DANSE BANDS, PLEASE!

Says

"MIKE"

Our Critic-at-Large

LET us return to Alan Jenkins and his article. I have found myself agreeing with him on many points, and disagreeing with him on as many different ones again. I have stated at length my own personal opinion of the reasons why British jazz has never been as productive as it should have been.

Mr. Jenkins, in maintaining that British jazz waned for lack of a good model after the Ministry of Labour had banned the visits of American bands, then says a mouthful to which I take exception for several reasons. "Jazz music," he writes, "was an expression of American vitality." True enough. But he follows this not very original observation with this:—

"PHENOMENON"

"Search all United States, and you would never find anything like that amusing phenomenon, the British Dance Musician, whose type was a little solemn, stocky man who could 'read his dots' with cast-iron accuracy and no feeling."

"His domain was the big palais-de-danse, with the monotonous routine of quick-step, slow fox, slow waltz, and Paul Jones. How unlike his American brother, who, rhapsodising passionately on a given chord-basis, was many times better for having left his music in the subway!"

Now that is quite an amusing little passage; but, like most amusing little passages, it is based on a sweeping generalisation which no true student of jazz can permit for an instant.

Why the sneer at the British dance musician? What is so particularly "amusing" and phenomenal about him? The British dance musician differs very little in temperament from his "straight" colleague. The British symphony orchestra player is the finest in the world when he is properly led.

Man for man, the pre-Hitler Vienna Philharmonic may have had the finest string players of any body in the world; the brass of the New York Philharmonic Symphony may have no rivals; the wood-wind of the French orchestras may have been without their peers; but the best all-round performances in the

whole of the concert sphere would and will always come from a good British orchestra under a great conductor.

I have heard Toscanini play Beethoven symphonies with the New York, the Vienna, the Paris orchestras, and still the best of all performances under this conductor have been given by the B.B.C. Symphony Orchestra.

The reason is that a British orchestra has no preconceived notions of how a classic should be played; it accepts the conductor's reading and carries out his intentions perfectly. Your New York orchestra is a fine instrument, but it is surprisingly slow on the uptake.

Ask any artist who has played with the New York Philharmonic, and you will hear the same thing every time; the New Yorkers are as obstinate as any orchestral musicians can be.

With the Vienna orchestra there is too much tradition, and they need a lot of training before they can be made to play in any way that is strange to them.

WEAK LEADERS

That the British dance musician has made no great stir in the world of jazz I will certainly agree; but I blame his weak leaders for that. The British player is good, but untrained jazz material; and when he is trained he is fit to take his place alongside the best in America.

Mr. Jenkins implies that the British dance musician is over-professional, that his reading is tremendously accurate but lacking in power to move us.

I disagree with this altogether; if the B.D.M. has a fault, it is that he is too much the amateur, and there is little that is more disgraceful in our musical life than the sound of a good British dance band struggling through the music for a floor show.

Where is the "cast-iron accuracy" in

this? Why, most of the players find themselves confronted with Valse Triste for the first time in their lives, never having heard of this guy Sy-beeluis.

"Cast-iron accuracy" my foot. The "American brother," on the other hand—especially the white player—is almost invariably a fine musician, able to take his place in a pit orchestra with the best, and able to read with "cast-iron accuracy" merely because he cannot remember a time when he couldn't read music.

No, it is the British dance musician who is comparatively illiterate; the trouble has been that there has been no guidance, that when he did learn to read there was nobody to put the right things in front of him.

GOOD PALAIS JAZZ

Alan Jenkins obviously doesn't know the B.D.M. very well; and certainly he doesn't know the palais-de-danse.

When I was very young and still enthusiastic about jazz, I did not look for it in the smart joints of the West End. Instead, I used to go to listen to Billy Cotton at the Astoria, and to whoever it was at the Hammersmith Palais in those days.

The palais is the one place in England where you are most likely to find good jazz. The bandleaders there have only one thought: to keep their job.

And there's only one way to keep a job at a palais, and that's by playing good dance music, not golf with the directors.

There is no nonsense at a palais of playing so that the customers can talk; you play so that they can dance. And whatever people may say, that is the primary function of jazz; and it's why you will find the finest dancing and the finest bands together at the Savoy Ballroom—Harlem's palais-de-danse.

No, it is not the B.D.M. and the palais-de-danse that must be sneered at. They have done their best to keep jazz alive.

Keep your epithets for the West End bandleader and his ritzy joint. It is they who have done their best to kill jazz.

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BOB'S ONE-MAN BAND—And here's the Bob referred to

ERIC WINSTONE'S PAGE



In direct competition to the Brand's Essence Beauty Corner, here is glamorous ANN MILLER currently starring in the new British Lion super-musical titled "Hit Parade Of 1941." Admittedly she is not playing the accordion (says Eric) but what she blazes—you can't have everything!

BACK in the days of silent films, when the nostalgia of *Sonny Boy* was still but a gleam in Al Jolson's eye, a young musician took his first job as organist in a London cinema.

His name was BOB CAMPBELL, and for four years he successfully dispensed synthetic emotion with the aid of the tremolo stop to the wide-eyed public who came to gaze at life as seen through the distorted lenses of a Hollywood camera.

Every week he visited the father of Alfredo Campoli for a violin lesson, until eventually he secured the post of violinist leader at the original Victoria Cinema in Vauxhall Bridge Road.

It was here that he first came in contact with jazz.

Dave Thomas, that grand old-timer of the banjo, actually lived in a flat directly over the band room, and it was from him that Bob first learnt of the golden opportunities to be found in the new field of dance music.

Soon he had given up his job in the pit and, buying a C melody saxophone, joined the Selma Four, a top-of-the-bill instrumental act with which he toured for five years. Returning to town for a week in between bookings, he heard that an accordionist was wanted for the new "White Horse Inn" production at the Coliseum.

At that time he probably possessed one of the earliest models of the instrument that had been brought into the country. It had no air release button. If you finished with the bellows open, you just had to go on playing.

* * *

But still he got the job, and when the show eventually finished decided to stay in town, going as Musical Director first to Oddenino's and then to Frascati's, playing violin, accordion, saxophone, and the latest addition to his instrumental collection, the guitar.

It was on this last-named instrument that he first played with the London Philharmonic Orchestra, when, conducted by Constance Lambert, it played for the ballet at the Savoy Theatre in the Strand.

The score at one part called for a steel guitar solo, and Bob was engaged to perform on this rather unorthodox instrument.

Shortly afterwards he played both the accordion and the mandolin with the B.B.C. Symphony Orchestra in several programmes under Sir Adrian Boult, and Nikolai Malko, who conducted the orchestra on one occasion in a programme of Russian music.

During the years that followed, he alternated between straight music and jazz, playing bass saxophone for Sir Henry Wood at the Queen's Hall, and recording for Jay Wilbur on violin and guitar, until he eventually became known throughout the profession as a multi-instrumentalist of outstanding ability.

* * *

Letter from FRANK HAWKINS contains the information that accordionist Sonny Drinkwater is now in the Royal Air Force.

Seems that Frank is hoping to follow suit in a very short time—a matter of days, in fact—and possibly by the time this appears in print he may already

be walking round in a brand new blue suit.

Nice fellows, both of them, and here's wishing Frank and Sonny the best of luck in their new job.

* * *

Optimistic gate-crasher to the music business, seventeen-year-old drummer KENNETH CAMPBELL, of Peckham, is hoping that the current shortage of musicians may provide him with the chance he has been seeking of joining a full-time professional band.

Already a talented semipro of more than ordinary experience, he should have little difficulty these days, and any leader who is short on the rhythm section should get in touch with him at 24, Muschamp Road, S.E.15, without delay.

After all, we all have to start some time.

* * *

Listening to the vibraphone gymnastics of ROY MARSH during the last Radio Rhythm Club airing, I was reminded of the time we used to work together at a roadhouse out on the Great West Road.

It was back in those first free and easy days that I discovered one of the principal formulas for entertaining the public was to let them, whenever possible, do it themselves, and there were few nights during our stay when Roy and I did not spend a considerable time at ease watching the customers vie with one another as to who should act as our deputies on the stand.

Strange though it may seem to-day, I can remember when we used to play crazy piano duets together at an impossible speed, ending in a violent and realistic argument as to who had finished first while the dancers left the floor to take sides. I blush to think of it.

* * *

To-morrow, Saturday, GEORGE SCOTT-WOOD brings his Accordion Club back on the air with his Grand Accordion Band.

Since the last meeting, several of the old gang have joined the Services, but George has a knack of overcoming all difficulties, and I have no doubt that the proceedings will go with a swing from start to finish.

Tune in at 7.30 p.m.

* * *

"He is approximately six feet in height. Sturdily built with sleek black hair, he is invariably attired in quietly toned clothes. With words that are carefully selected he speaks in an impressive and attractive drawl. . . . Who is it? Clark Gable? Cary Grant? James Stewart?"

You'll never do it. But if you care to walk down Denman Street into the Professional Department of the Lafleur Music Company, you can meet the gent in person.

BERNARD HARRIS is the name, and although that elegant description of him was written back in 1935, in a paper called *The Modern Dance*, it still fits to this day.

Time, if RKO Radio Pictures Inc. will forgive me, has marched quite a step since then, however, and band-leader Bernie has become a song seller with such hits as *Eep Ipe*, the prolific

Madame La Zonga, and other such melodies to handle.

Myself, I knew Bernard back in the days when a saxophone, combined with that good-natured grin of his, was his main source of income.

Not a bad source at that, considering he ran one of the best ballroom combinations in the country and held his own every summer at the Oxford Galleries in Newcastle against such visiting celebrities as Lew Stone, Maurice Winnick, Roy Fox, etc.

Coming back to town one year he was offered the job of managing the orchestral side of Paxton's, in Dean Street.

From there he moved to his present partnership with Tom Elliott at Lafleur's, where he has been now for some considerable time.

Look in and see him next time you are Piccadilly way.

He's a nice chap. You'll like him.

And if you're lucky, you may have the pleasure of meeting a certain Miss Johnston—although I'm afraid you'll find her on the 'phone most of the time.

* * *

Met a girl crooner yesterday who had just returned from her first tour with a well-known dance band.

She told me she never knew that musicians were so polite.

Apparently, while she was having a bath at the hotel one morning, she forgot to lock the door, and one of the trumpet players walked in by mistake.

And, do you know, he was so well-mannered he stood and apologised for twenty minutes. . . .

* * *

My congratulations to Southport

brothers JOHN and JIM CRITCHLEY, who join the Southport War Entertainment Concert Party this week with their highly polished musical act, consisting of saxophone and accordion duets.

And my sympathy to charming accordionist PAULINE PONTING, who for the last five weeks has had to cancel all engagements owing to ill-health. Let's hope by the time the lady in question reads these words she will be up and about again.

* * *

There can be few musicians in the dance profession who at some time or other have not met up with smiling "TICH" DAVIS, who has been a personality in Denmark Street now since 1919.

He is right beside me in the office at this moment, folk, and if you'll stand by for just a moment I'll get him to end this week's page in person.

"Ho hum, fellows, this is 'Tich' speaking. Twenty-two years is a long time in any profession, but for me there has been never a dull moment.

"I can remember being thrilled back in the old days hearing and meeting the original Savoy Orpheans, together with Paul Whiteman, Ted Lewis, Hal Kemp, Duke Ellington, and all the other American leaders who used to visit us.

"Yes, you meet a lot of people in the 'dots' department, and bandleaders would be surprised to know what a lot we learn about them from the way they come in to see us.

"Still, most of them are really nice folk like yourselves, and I shall always look back on these days and the people I meet with a real thrill."

Carry on, London. . . .

DANCE BAND DON'TS—No. 16

Don't be a Dot-Watcher.—No. 3.

The second part of the method of freeing yourself from the tyranny of dot-watching is very closely connected with the first—which, if you remember, was the cultivation of a good ear. The second is fluent reading ability.

You may remember that I advised you to practise reading from any chordal music (guitar, piano, banjo, etc.) in order to give you a sense of harmony.

The reading facility will be cultivated also by reading "strange" music. There is really only one way of becoming a fluent reader—and that is sheer, solid practice.

But a good many people make the mistake of practising *exercises* instead of practising *reading*—by which I mean that they get hold of a book of exercises that look very hard and try to play them.

Failing to do so the first time they go over them again more slowly, pausing at the very tricky bits and playing them over and over again until they can get round them.

Now this is all very well for improving technique, but it is of very little value in improving reading—the essence of which is lightning recognition of the notes and conversion of sight into finger and lip movement.

Hence the first requisite is that the music shall be strange, i.e., not familiar, because if it is the fingers are prepared for what is coming, and that won't help the speed of the response to the visual image.

Hence, then, it is essential that the music you work on to improve your music shall be music that is new to you—preferably with even the melody unfamiliar.

The perfect way, of course, would be to have unlimited supplies of music for your own particular instrument, but as this isn't practicable you have to seek

a substitute—i.e., any music—whether suitable for your instrument or not, in fact if it isn't it has the added advantage of making your eye-to-finger reactions all the more lively.

So, in a word, get hold of any music—piano, flute, bassoon, top line of guitar parts—anything. Play it right through at strict tempo.

Don't worry if it sounds odd, so much the better because it will stop you relying on a definite melodic shape. Play it slap through, mistakes and all—ONCE AND ONCE ONLY. Then on to the next piece.

DON'T go over and over the same piece.

A few weeks of this (half an hour a day) and your reading (whatever your instrument) will improve miraculously.

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“DETECTOR” Again Writing On Our War Time Radio Hears MORE B.B.C. JAZZ HOWLERS

I REMEMBER once reading a story about a man who was forced for his sins to sit and listen to two amateurs discussing his pet hobby while he himself was gagged, and so could take no part in the proceedings. As a result, in the end he went mad.

Although I haven't yet gone mad (at least, not more so than usual), I had to suffer the same agony when, last Thursday week, I was forced, for the sake of you wretched readers, to listen to a broadcast discussion on Swing by the B.B.C.'s Eighteen and Under Club.

As its name implies, this “Club” is for young people not over eighteen years of age, who, under the presidency of Lionel Gamlin, are invited to voice their opinions on anything and everything, from jazz to climbing Mount Everest, for the edification of everyone who may be within range of a loudspeaker.

NONSENSE

Now please don't think I am suggesting that young people's opinions are not worth listening to, especially about jazz. I know quite a lot of youngsters who not only know more about this music, but have a saner outlook on it, than many folk of twice, three times, and even four times their age.

But I do feel that, when a subject is being discussed before the literally millions of people who are quite likely to be listening, the B.B.C. should get hold of folk who know something about it, instead of letting any uninformed Tom, Dick and Harry (not to mention Jane) talk nonsense to the detriment of that subject in public esteem.

Some of these young people certainly had at least the start of an inkling of what jazz is all about, but it was not enough to enable them to do much more than give floundering explanations which were merely openings for the retorts of those who, knowing nothing about the music, and apparently caring

DRUM DOPE-25

I RECENTLY had a letter from a fellow who was obviously very worried about his drum kit. It appeared that he had a tom-tom that wobbled—no matter how he tried to fix it, it still wobbled.

He didn't want to put it on a separate stand; he wanted to have it arranged à la Krupa. The trouble was that he couldn't find a clamp strong enough to hold it firmly.

I replied that the obvious thing for him to do was to have a special clamp made, and advised him that the local garage were the people to do it.

The point of this piece of Dope is that drummers, being fussy sort of people, full of fads and fancies, often worry themselves sick because a certain piece of kit isn't just-so and they can't find anything in makers' catalogues to suit their exacting tastes.

The answer is to get it made.

The average garage, even in war time, usually has a handy man with an ingenious mind, who is only too glad to turn you out some such thing as a special bracket or stand.

The workmanship you will find is usually even more sturdy than the factory-made article, and as for finish, why, it is easy enough to find a plater in any town to make it match up with the rest of your kit.

Don't think, however, that you'll get a specially designed bracket, that maybe a man is going to fiddle about with for the best part of a day, for ninepence.

Skilled mechanics' rates are pretty high, and you must allow for “over-heads” as well.

My friend of the first paragraph will probably have to pay anything up to ten bob for his special gadget; but if it was worrying him as much as he made out, then it would be well worth it,

less, resorted to the usual expedient of the blasé—sarcasm.

Even those who did know something of the subject showed how much they have yet to learn by quoting random statements from Louis Armstrong's “Swing That Music,” without seeming to have realised that, while Louis' book is interesting enough as a story, it was not written by him, but was “ghosted,” and the “ghost” was often more concerned with Louis' life than technically describing jazz.

My suggestion to these good people is that before they have the temerity to voice any more opinions for or against jazz, either in public or privately, they read Wilder Hobson's “American Jazz Music” (Dent and Co.). It will not only tell them the truth, the whole truth, and nothing but the truth, about jazz—and swing!—but will give them a few statements which they can quote which are not so likely to sound meaningless when robbed of their essential context.

EIGHT IN A BAR

So much for that. But it wasn't anything like the worst howler the B.B.C. has lately made about jazz.

The compèring of jazz record programmes by B.B.C. announcers has long been notorious for its triteness and inanities; but the other Tuesday, February 4 to be exact, in the “Dance While You Dust” airing, it excelled itself.

Faced with a record of the Peter Maurice hit, *Beat Me, Daddy*, the announcer just couldn't resist the temptation to air his musical knowledge.

“This tune,” he blithely informed his audience, “is in eight-to-the-bar rhythm. You can see this for yourself if you count, like this . . .”

Whereupon he cheerfully proceeded to count, as the record played the first two bars of the verse, *eight lovely crotchets spread over the TWO bars, just as I have typed in the figures below the music.*

In a din - by hon - ay ton - by
1 2 3 4

vil lago in Tex - as
5 6 7 8

(Courtesy: Peter Maurice Music Co., Ltd.)

All of which does not, of course, mean that the world is coming to an end.

But when you find the B.B.C. out in such howlers in things you do happen to know something about, it does make you wonder how much reliance you can place on what it tells you of things you don't know anything about.

In fact, it's just about enough to make a long-suffering critic eat his literary hat.

Which reminds me.

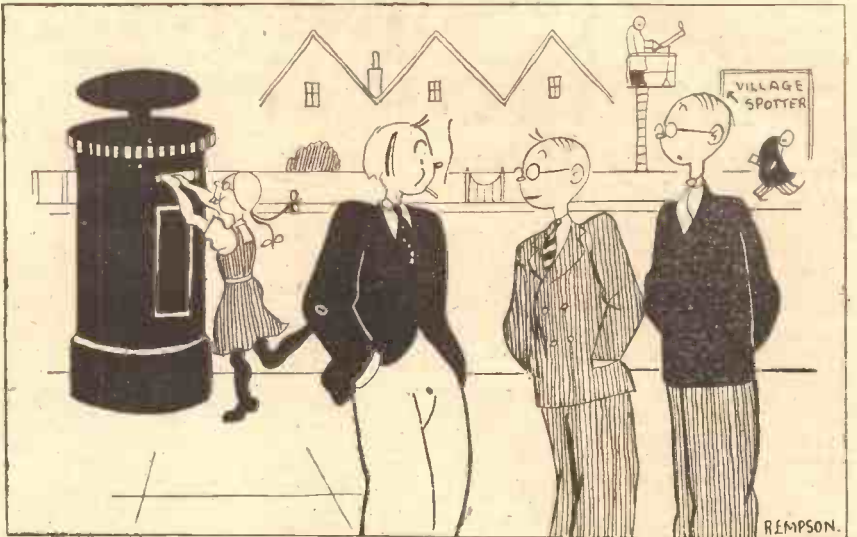
R.A.F. DANCE BAND

I believe I threatened last week to doff the aforementioned article of apparel to the purveyor of the most outstanding contribution of the week to jazz.

Well, this week I raise it (the hat, of course, not the week) to Jimmy Miller and his R.A.F. Dance Band for their broadcast last Thursday week.

Perhaps the programme, with its rather greater percentage of “commercial” titles, was not quite so continuously exciting as that which the band gave on Sunday, January 5, but the arrangements were swell, the playing superb, and the transmission excellent.

But why do they persist in programming this combination merely as a Dance Orchestra of H.M. Royal Air Force? when it is, if only by virtue of its brilliance, *The Dance Orchestra of H.M. R.A.F.?*



BILLY PLONKIT: “Fanny Loosemantle is just posting my application to join the village Home Guard, jellers. I've sent 'em all my write-ups in the MELODY MAKER, so I expect they'll make me Entertainments Officer!”

STAN PATCHETT DIES IN BERMUDA

THE “MELODY MAKER” DEEPLY REGRETS TO RECORD THE NEWS—WHICH HAS JUST REACHED ENGLAND—THAT STAN PATCHETT DIED IN BERMUDA ON CHRISTMAS EVE, FROM PERITONITIS FOLLOWING AN OPERATION.

RHYTHM CLUB SEC. IS MISSING AFTER BOMBING RAID

NEWS reaches the “Melody Maker” this week that Reg Yarwood, who, before joining the R.A.F., was for so many years the popular and indefatigable secretary of the South-West London Rhythm Club, has failed to return from a bombing raid over enemy territory.

Reg was a sergeant in the R.A.F., and, as wireless operator and air gunner, he took part in several successful aerial onslaughts on Germany.

From one of these, he has now failed to return, and is officially posted as “missing.”

All his many friends will devoutly hope that he has landed safely somewhere, or is a prisoner of war.

Our kindest thoughts and sympathy go out to his mother and relatives in their days of anxiety. . . .



Sergt. Reg Yarwood

ANYONE SEEN THESE INSTRUMENTS?

A RECENT victim of smash-and-grab raiders was the well-known Leeds firm of musical instrument retailers, Messrs. R. S. Kitchen, Ltd.

We have been asked by the police to state that the following instruments were lost from the firm's windows:

- 1 Conn Gold Lacquer Alto Saxophone, No. 231639.
 - 1 York Gold Lacquer Trumpet.
 - 1 Wizard Trumpet.
 - 1 Boehm Clarinet (Kitchen). In case.
 - 2 Simple System Clarinets (Kitchen).
 - 1 Alto Mouthpiece (Jack Heyworth).
 - 1 Alto Mouthpiece, metal (Martin).
 - 1 Clarinet Mouthpiece.
 - 3 Sax. Slings.
 - 1 Guitar (Gibson 6-string).
 - 2 Violins.
 - 2 Ukeletes.
 - 1 48-bass Midella Accordion, green.
 - 1 120-bass Hohner Accordion, black and white.
 - 1 120-bass Midella Accordion, salmon colour.
 - 1 12-bass Settimio Sop. Accordion, pale blue.
- Any of our readers who may happen to hear of the whereabouts of any of these instruments should inform us immediately by telephone, or get in touch with Messrs. R. S. Kitchen, Ltd., at their Leeds, Newcastle or Sheffield offices, or the nearest police station.

Australian-born Stan will be widely known in British jazz circles for the many articles and stories that he wrote both for the MELODY MAKER and the monthly *Rhythm*, as well as for his highly entertaining and always original record-recitals on the radio.

He was also responsible for the famous “Joe Paradise and His Music” combination which he organised in October, 1935, and which recorded extensively for Parlophone.

Stan was in his thirties, and was in Bermuda with his wife on Government business.

PRINCE OF GOOD FELLOWS

Everybody who knew him will remember him as a prince of good fellows, a charming and witty conversationalist, and a man with a real appreciation and understanding of jazz.

He will be greatly missed by all his friends, and we extend our very deepest sympathy to his widow.

ORGANIST AIRING WITH 14-PIECE

AS announced in last week's MELODY MAKER, Robin Richmond, swing organist, now leading his own group at the Hammersmith Palais, is to supply the “punch” with Judy Shirley in the new monthly radio feature, “Punch With Judy,” starting on March 3.

Prior to this, however, Robin will be heard on February 23 broadcasting from the Palais with a 14-piece dance orchestra, which he will lead at the organ.

This is probably the first time that an organ has been featured in this country with a full-size orchestra, and a high-spot in the programme will be Robin's special arrangement of *After The Rain*, a futuristic number by Bert Reissfeld, well-known Hollywood composer.

Also featured with Robin will be 19-year-old Jean Ray. Three Sundays ago Jean walked into the Palais and asked for an audition. Somewhat dubiously, Robin consented, only to sign up this petite, flaxen-haired vocaliste immediately afterwards.

Introducing her to the Palm Beach, where he also plays, his opinion of her work, which embraces both hot and ballad numbers, was confirmed when the management gave her a six-weeks' contract with option.

Already several other offers have come her way, and Jean will shortly be featured on the air with a well-known West End leader who heard her at the Palais.

JERRY DAWSON'S NORTHERN GOSSIP

MANCHESTER'S Midland Hotel on Sunday evenings is still an auto-graph hunter's paradise—so much so that even the waiters appear to have succumbed to the craze.

Last Sunday was no exception to the rule, and with Henry Hall and Nat Gonella, representing the bandleaders, was a list of artists and vocalists which reads like a "Who's Who" of the profession.

Les Allen was there with his wife, en route for Birmingham after playing three shows in the day; Stella Moya (Mrs. Gonella) was there, too, and I was pleased to notice that she had recovered from the eye trouble which had been bothering her for a week or so.

Stanelli, Marjorie Sandford, Tommy Trinder, Big Bill Campbell and Billy Scott-Coomber added to the impressive list of names.

All this, of course, is brought about by the number of Sunday concerts which are being held nowadays around the Manchester district, and which are particularly welcomed by artists in these days of difficult theatre conditions.

I was personally very sorry indeed to hear of the sad death of Teddy Joyce (full report elsewhere).

It is difficult to realise that that volatile personality will be with us no more. Teddy had his faults in plenty, but to offset this was an apparently unbounded source of energy which made him rather a hard master to work for, as he expected everyone else to be able to stand without grumble the terrific pace which he set himself.

Whatever he tackled, he did so with an amazing enthusiasm probably equalled only by his faith in himself.

I can well remember his opening at the Paramount Theatre, Liverpool, with his All-Girls band. Teddy had high hopes of this outfit, but to quote his own words—"After a year, I had to give it up."

On the stage, he probably had more personality than all the rest of our bandleaders put together, and his *Skaters' Waltz* will live long in the memory of those who saw it.

His latest Glasgow venture was a chance in a million for Teddy to re-establish himself but for the intervention of Providence.

Teddy Joyce may not have made any outstanding contribution to modern dance music, but his presence will be sadly missed from the music hall and ballroom.

Writing from the West Country, Manchester drummer Jack Anderson—now in H.M. Forces—writes to tell me that to-day (Saturday) he takes unto himself a bride, in the person of Miss Doris Winckworth, of Bath.

His many friends in Manchester and district will join me in wishing the happy couple all the luck in the world.

Jack also tells me that he is still managing to run a small band, he himself playing piano and acting as sort of band-master and M.D. for all the concerts and dances for the battalion.

The band plays for dances in the local town hall, and, being luckier than a number of the Service bands, they

are paid at the rate of 3s. 4d. per hour. How's that, you West Enders?

Familiar figure on the floor at the Ritz, Manchester, a day or two ago, was ex-champion ballroom dancer Cyril Bourne, now an instructor in the Army Physical Training Corps.

Cyril is stationed in the far north at the moment, and was enjoying a few days' well-earned leave. His feet don't seem to have lost any of their old cunning.

Also home on a few days' leave from the R.A. was ex-Bookbinder trumpet man, Harry Connolly. Harry is one of the fortunates who have managed to form a band in the Services, and he tells me that his is a particularly good one, as there are a fair number of men available.

Twelve strong plus vocalist, they are kept very busy playing dances for the officers and men, and, in addition, they have played a number of Sunday concerts.

With Harry leading on trumpet, the rest of the boys are:—Bill Watts (trumpet); G. Carey (trombone); Frank Forder, Bob Larder and Stan Archer (saxes, etc.); Bob Gale, and Tony Bhungara (guitars); Will Lawson (bass); Norman Goodwin (piano); Charlie Cawson (drums); Fred Freid (violin), and Geo. Winchester (vocals). The band operates under the very appropriate title of the "Sons o' Guns" Dance Orchestra, and also features a vocal trio consisting of Gale, Goodwin and Winchester.

How much longer dance halls and palais will be able to keep up the standard and size of their bands in the northern area is a matter for conjecture.

In Manchester the matter is becoming very serious indeed, as, in addition to the call-up of men for the Forces, work of national importance is claiming a fair number.

It would be an impossibility to form a professional dance band in Manchester to-day unless one were to rope in straight men who are over military age, and most of the smaller places are

carrying on with semi-pro bands.

Even these are not easy to find, as most of the boys are working long hours and find it out of the question to undertake to play six nights per week in addition to their day-time jobs.

It makes one wonder where it is all going to end.

Appearing on Sunday last at the Carlton Cinema, Salford, the Swing Band of the Lancashire Fusiliers directed by Lawrie Wright—no, not the music publisher—played quite an impressive performance.

Stationed in a northern town, this band has been doing quite a lot of work recently playing both on the stage and in the pit.

At Christmas time they played for a pantomime at the Plaza Cinema at Chorley, whilst last week they provided the accompanying music for a variety bill which included George Formby and Wee Georgie Wood. This was at the Lido Cinema at Bolton, and on this occasion they were conducted by Clifford Greenwood, ex-London Palladium conductor.

Also on the bill with them on Sunday last was Les Allen, Tex McLeod and a local banjo and guitar artist, Will Shepherd, and the boys nobly did their share towards making the show a big success.

A sign of the times is the fact that variety is doing better business in some spots than ever before, and around the north a number of theatres are reverting to this type of entertainment after a long run of talking films.

Amongst them are the Theatre Royal at Bolton, and the Empire Theatre, Oldham, where Julian L. Niman is now musical director.

The Gaumont at Oldham has also introduced a number of live acts recently, amongst them being Teddy Foster and his Dixieland Band (last week) and Nat Gonella and his New Georgians.

Classified Advertisements

CONTINUED FROM PAGE 11.

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VOCALIST, like to join semi-pro. band; also fair knowledge of syncopation, piano.—MISS KEEL, 18, Spencer Street, E.C.1.

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ALTO, experienced, exempt, wants gigs or perm.—Write, P. DAVENPORT, 20, Bisson Road, Stratford, E.15.

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Melody Maker

Incorporating "RHYTHM"
FEB. 15, 1941 Vol. XVII. No. 395

Your Diary for 1941—

REVISED PRICES: 3/0³, 4/3¹, 6/8¹.

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TEDDY JOYCE—From Page One

when, upon arrival, they were informed that Teddy had died at 5.20 a.m. without regaining consciousness.

However—as Teddy Joyce himself would have wished—the "show must go on," and Teddy Foster has, as from Monday last, taken over permanently the Joyce band for the remainder of its run at the Playhouse.

And so Teddy Joyce passes—a leader who worked hard, who was always in a hurry, never still, a bundle of nerves who seldom rested and never spared himself, with the ultimate result that when the call came for a reserve of strength to fight a severe mental and bodily strain none was there.

FUNERAL

Personally, he was a most charming and likeable fellow; a little crazy perhaps and a non-stop talker, but good fun and a grand companion. He never knew when he was licked, and, up or down, he always preserved a happy-go-lucky outlook on life.

The funeral took place on Thursday (13th), at the Glasgow Eastern Necro-

polis, and a full report will appear next week.

Teddy Joyce, whose real name was Edmund John Cuthbertson, was a Canadian, and a violinist of some distinction until he had an accident to his hand. In the States he made films, won tennis championships, and became a famous eccentric dancer.

He came to England as Master of Ceremonies at the Kit-Cat Club, and, in April, 1934, organised his own band for the stage. During 1935, he formed and produced his Junior Jubilee Band, and opened his own ill-fated club, The Continental, in London.

Since then he has confined himself to the stage, and his bands have been responsible for bringing some great names into the instrumental limelight—including George Chisholm.

An appreciation of Teddy as a man, by someone who knew him intimately and worked with him for many years, will appear next week in the MELODY MAKER, and it remains only for us to register our deepest regret at the passing of a man who, for all his human faults, was a great scout.

S.O.S.—URGENT

A TENOR player is urgently required for one of the very finest out-of-London resident jobs. He must be an absolutely first-class man, and it would be necessary for him to start immediately.

Applications should be made by telephone, telegram or in writing to the "Melody Maker," but it must be made quite clear that only established instrumentalists of the highest standard can be considered.

SCOTS NEWS

DOWN in Clydebank, Tommy Todd and his Band still continue with their regular weekly dances, but so far as outside work is concerned Tommy has just had to give up activities for the duration.

The black-out, travelling difficulties, and, what is more important, the calls of "overtime," have all had a hand in applying the closure to Tommy's gig business, but there's always another day.

Another well-known Anglo-Scot, Duncan Whyte, has returned to Glasgow, and is now found in the lineup of Benny Loban's Band at the Plaza. Duncan's last Glasgow job was at the Empire Exhibition with Billy Mason, and he has since been playing with Teddy Joyce and others.

In a few days the R.A.F. will have another recruit in the person of Billy Hall, who has been playing piano with one of George McCallum's bands at the F. and F. Palais, Partick.

Billy was previously for a long while with Jack Chapman at the Albert, and may be joining an old friend in Tommy Renwick, Jack's bassist, who is also due soon for the Air Force.

R.A.F. DANCE STARS

TWO dances recently held in a Cambridgeshire town illustrated once more the wealth of dance band talent in the R.A.F.

At one, held in aid of the R.A.F. Benevolent Fund, a star line-up comprised "Tiny" Winters, ace bass player from Ambrose's band; Sid Heiger (drums), of Lew Stone, George Scott-Wood, etc., fame; Billy Amstell, brilliant ex-Ambrose tenor player; Arthur Mouncey (trumpet), another Ambrose star; and ex-Lew Stone pianist Bobbie McGee.

The second dance was in aid of Red Cross funds, and here the personnel consisted of Lawrence Porter, piano (B.B.C.); Basil Jones, first trumpet (Maurice Winnick); Tom Morrison, second trumpet (Johnny Rosen); Billy Green, first sax, clarinet and violin (Ambrose); Ted Baldock, second alto and clarinet (R.A.F. Station Band); Reg Brett, tenor, clarinet and violin (Jack Harris); Charles Deadman, bass and vocals (Arthur Salisbury); and Phil Michael, drums (Sydney Lipton).

Needless to say, both these dances were sold out, hundreds having to be turned away.

No. 154. At last Sunday's meeting of the Hornchurch Rhythm Club, Harry Snell gave a programme of miscellaneous Swing Discs, which was followed by a Jam Session composed of Art Hines (alto and clarinet), All "Squeeze" Tennyson (accordion), Gordon Jelfs (accordion), Harry Snell (accordion), Reg Bailey (guitar), and "Skinwalker" Crampton (drums). The next meeting will be above Crampton's, in the High Road, Hornchurch, on February 16, at 3 p.m., when there will be a "Bring Your Own Discs" recital and a Jam Session. All inquiries to Harry Snell, Summerhill Lodge, Pips Hill, Basildon, Billericay, Essex.

No. 150. On February 9, the Ilford Rhythm Club met to hear Tom O'Callaghan present a record recital entitled "Jazz versus Swing," and Alan Mead give a recital on Jess Stacy, which was the first of a new series on star pianists. The Jam Session, supervised by Alan Mead (piano), included guest-artist Terry O'Neil (clarinet), and Charlie Weedon (cornet), Don Fraser (guitar), Jack Surridge (bass), Tom O'Callaghan and Harry Moulton (drums).

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