

# NEW ANNUAL CHARITY MUSICIANS' CONCERT

**Melody Maker**  
**3<sup>d</sup> INCORPORATING "RHYTHM"**

EVERY THURSDAY Vol. XX No. 548

AS briefly announced in our Stop Press last week, the Musicians' Social and Benevolent Council has decided to promote another super annual musicians' concert, which they hope will become a regular "stable-mate" for their famous Jazz Jamboree.

Provisional title of the new undertaking is "Concerto, 1944," and it is intended to hold the event at a London West End theatre in the late Spring (the Jazz Jamboree is always held in the late autumn).

Credit for the idea must go to enterprising and public-spirited Carroll Gibbons alto-ace Joe Jeanette, and it is a logical development of the

very successful scheme he propounded for discovering new swing compositions at the last Jazz Jamboree.

The purpose behind "Concerto, 1944" is to give a fillip to the composition of works of a more ambitious nature than is usual at the Jamboree.

Broadly speaking, the event will be on the lines of the famous Whiteman Concerts, and its cultural aspect will be well to the fore in the hope that, as a result of the unique opportunity offered to British composers, a "home-grown" "Rhapsody in Blue" may be unearthed.

### OUTSTANDING ORCH.

The Council is now exploring the possibilities of such a concert, and co-operation is being sought from the country's leading composers and arrangers.

Discussing the matter with the MELODY MAKER, Alf Morgan, hon. sec. of the M.S.B.C., said:—

"It is, of course, impossible to approach everyone, but we hope that the project will become widely known.

"Any member of the M.U. who has a work suitable for inclusion in this concert should send it to me at the M.S.B.C., 5, Egmont House, 116, Shaftesbury Avenue, London, W.1.

"All the compositions will be considered by a committee of prominent composers, who will select and annotate the programme.

"The orchestra for this concert," added Mr. Morgan, "will be made up of the most outstanding instrumentalists available, and your readers can be assured of a really brilliant combination being formed for the occasion."

### KANE AND CHISHOLM AUGMENT

HEARTY congratulations to two very well-known members of the profession who have just become proud fathers.

Vocalist Alan Kane became the father of a little girl last Saturday (15th), and Mrs. George Chisholm presented her famous trombonist husband with a son during the week.

There is no truth in the rumour that Alan's daughter—who is to be named Janice—was born singing "Bel Mir Bist Du Kane!"

## JACK HYLTON FOR AMERICA AS BANDBLEADER

### HARRY ROY HAS ARRIVED!

A CABLE reached London during the week giving the welcome news that Harry Roy, with his band and singers, have safely arrived in the Middle East.

No sooner had they landed than they started their heavy E.N.S.A. tour entertaining the troops, and they have received a wonderful ovation, their robust style of showmanship and high-powered entertainment being just the sort of thing the boys out there want.

In his cable, Harry says that all the boys and girls are in good health, and further details of the tour will be published in the "M.M." as soon as they are received.

FELIX MENDELSSOHN'S Hawaiian Serenaders are booked to tour as one of the big features in a new road-show. Title: "Hello, Hawaii"; opening date, week commencing March 6; venue, the Palace Theatre, Grimsby. Mendelssohn returns to Green's Playhouse, Glasgow, on April 10.

JACK HYLTON, NOW BEST KNOWN AS ONE OF LONDON'S MOST FAMOUS IMPRESARIOS AND THEATRICAL PRODUCERS, WILL BECOME A BANDBLEADER ONCE AGAIN FOR A SHORT WHILE WHEN, IN ABOUT A WEEK'S TIME, HE LEAVES FOR AMERICA TO GIVE A SERIES OF BROADCASTS OVER THE N.B.C. NETWORK.

For the broadcasts, which will take the form of "popular" concerts for the Services, and are being sponsored by the Standard Oil Company, Jack will have a mammoth "all star" American Band, now being put together for him by N.B.C.

He expects to be away from England for about a month, because, as he told the MELODY MAKER: "I have so many interests here that I cannot possibly leave them any longer."

It is obvious, of course, that the motive behind Jack's visit to the States in these times is essentially a patriotic one.

In the days when he toured the Continent with his famous stage band he was known as "Britain's Ambassador of Music." Now he will play a similar rôle in America.

Not that this is his first visit to America by any means. He spent two weeks' holiday in New York in 1929, and in 1936-7 he was in the States for a year, leading an American band in various prominent hotels and broadcasting for two sponsors—the Standard Oil Company and Real Slik hosiery concern.

On that occasion he took over, as the British part of his presentation, vocalists Pat O'Malley and Peggy Dell; blind pianist Alec Templeton, and his arranger Billy Ternent.

On this occasion he will go unaccompanied to direct an all-American aggregation.

## CONTESTS AGAIN!

Semi-Pros. to Have Their Big Chance in "M.M." Contesting Battles

IN SPITE OF THE DIFFICULTIES OF THE TIMES, THE "M.M." PROPOSES TO RUN A CONTEST SEASON AGAIN THIS YEAR.

This decision has once more been reached as a result of the many letters we have had from bands asking that contesting shall be continued and of our own desires to help our younger musicians to provide for the future.

One has only to glance at the national Press almost any day to learn that those in a position to know best believe that peace will bring its serious economic and industrial problems, and the more young people who have a means of earning their livelihoods when war services and industries no longer require them, without having to wait for opportunities of reinstatement in their pre-war callings, the better it will be not only for them, but also for the country as a whole.

There is almost certain to be a big demand for dance musicians, but it will be a case of the survival of the fittest, without the protection of Mr. Bevin's new Reinstatement Bill, for it hardly seems possible that its provisions can cover such precarious and unstable institutions as full-time pro. bands, let alone semi-pro. bands, which exist only as part-time organisations.

Consequently, it is up to all young

musicians to do their utmost, as far as their war activities permit, not only to keep in practice, but to improve their standard, and there is perhaps nothing more calculated to

(Please turn to page 2)

### New "Ambassadeur"

WELL-KNOWN London drummer Ned Whitebread, late of the Maurice Restaurant, where he led his own outfit, starts up next Sunday (23) at Les Ambassadeurs, in Mayfair, with a new quartette, which he will personally lead and direct.

Ned follows in Pauline Gray and her Ladies' Band, who finish up after a long and successful run at this resort.

With Ned presiding at the drums, new outfit features pianist of style Tommy Dummer; violinist Lawrence Rossi, whom fans will have heard in his regular broadcasts with the Johnny Denis outfit; and Tony Loft-house, electric and Spanish guitars, vocalist, etc.

Ned's present contract is for four-teen weeks.

NOTED music-publisher Irwin Dash is now on his way back to this country from the United States, and should be arriving here soon. Irwin has been running the Dash, Connelly firm in New York.

### FOUR SENSATIONS!

## THE REQUEST WALTZ SERENADE TO A DREAM

RONNIE BINGE'S

## WHIRLWIND AND SIESTA

BRON'S  
55-59, Oxford St., London, W.1  
Ger. 3995

ASCHERBERG'S  
16, Mortimer St., London, W.1  
Museum 3562-4

HARTLEY'S  
79, Vicar Lane, Leeds



# FULL STORY OF FATS WALLER'S DEATH

New York News by LEONARD FEATHER

## CYRIL SHANE OUT OF ARMY

**P**OPULAR vocalist Cyril Shane, who, as his many fans will remember, was badly injured in a bombing incident whilst serving in the R.A.M.C., has now been discharged altogether from the Army.

As soon as he is sufficiently well, he hopes to resume his old position in the musical profession.

Months and months of wearying hospital treatment have been Cyril's lot ever since the time of his injury, as a memento of which he has been left with a shattered arm to which the utmost efforts of the doctors have restored him only partial use.

After being discharged from hospital, Cyril resumed light duties in the Army. Before long, however, a severe attack of nerve and other troubles set in, necessitating another six weeks in hospital, and now the authorities have decided that Cyril is not fit to carry out any military duties at all, and he has, accordingly, returned to civilian life.

During his period in the profession, Cyril has appeared with Henry Hall, Oscar Rabin, Percival Mackey, etc., etc. Doubtless, when he returns to complete health, his services will speedily be snapped up again by one of the West End leaders.

Cyril was married recently, and, in these circumstances particularly, his many fans will wish him a speedy return to the professional limelight again.

## London Band Battle

**L**ES WINGROVE, the well-known North London band booker, who raised £1,500 for the Hornsey British Legion from his series of Friday night dances, has some interesting events coming off soon.

One of them will be a "Battle of the Bands," between George Kirehel's Band (All-Britain Champions, 1943) and Stan Davis and his American Style Orchestra (1943 All-Britain Finalists). This event will take place on Friday (Jan. 21) at Hornsey Town Hall.

Les Wingrove is also arranging a series of visits by name bands to encourage local talent. A big date for him will be February 11, when the famous "Skyrockets," under Corporal Paul Fenoulhet, will pay a welcome visit to Hornsey.

The entire profits of all these dances will go to the local British Legion.

Yeoman. New club opening shortly. All comms: J. Dibb, 7, Harper Rock, Yeoman, nr. Leeds

**T**HE DEATH OF FATS WALLER, WHICH TOOK PLACE SUDDENLY ON DECEMBER 15 ABOARD THE SANTA FE FLIER, "THE CHIEF," WHEN THAT TRAIN REACHED KANSAS CITY ON ITS WAY EAST FROM LOS ANGELES, HAS ALREADY HAD REPERCUSSIONS IN THE MUSIC WORLD.

James P. Johnson, whose piano style was the basis from which Fats developed his own unique keyboard manner, composed a "Blues For Fats," performed it at the first of this season's Saturday afternoon jam sessions in New York's Town Hall, and recorded it the same day for Bob Thiele's Signature label.

Fats' death, though a shock, did not come as a complete surprise to insiders, who knew that on several occasions in the past three years he had been told by doctors he would only have a few months to live if he didn't take it easy.

Fats would generally spend a couple of temperate months, then fall off the wagon again until he became seriously ill. Only two weeks before his death he had recovered from a serious bout of influenza.

Fats had a sudden heart attack aboard the train. The last words his manager, Ed (Wallace) Kirkeby, heard him say were a complaint about "these cold sheets."

## CHILDREN

Later, Kirkeby, occupying the next bunk, heard Fats breathing heavily, and observed that he seemed to have had a convulsion and was unable to speak.

He went to get a doctor who had been summoned to attend another patient, but it was too late to save Fats. When the train pulled into Kansas City, his mad and happy life was ended.

Although he was only 39 last May 21, Fats left a 21-year-old son (who is now in the Army) by a very early marriage. There were also the two sons by Anita Rutherford Waller, his second wife—Maurice (16) and Ronald (15). Mrs. Waller and Kirkeby will be remembered by those who knew Fats during his European trips in 1938 and 1939, when they accompanied him.

Andy Razaf, Fats' song-writing partner on "Ain't Misbehavin'," "Honeysuckle Rose," and dozens of other great songs, was a pall-bearer at the funeral. Radio stations everywhere paid tribute with record programmes.

Fats had not made any new records for a year and a half, owing to the Petrillo ban, but there are a few more earlier sides still to be released.

Records figure largely in the rest of the latest news, since there has been a flood of hot jazz in the studios these past two weeks. Although Victor and Columbia have still failed to come to terms with Petrillo, recording has been proceeding apace at Decca, Capitol, and several smaller companies which have signed Union

agreements, notably Commodore, Signature and Asch.

Yours truly made a session for Milt Gabler's Commodore label under the name of Leonard Feather's All Stars which certainly lived up to its name. The band comprised Cootie Williams, Coleman Hawkins, Ed Hall, Art Tatum, Al Casey, Sid Catlett and Oscar Pettiford, who is the greatest bass player around to-day.

We made two L.F. originals, called "Esquire Bounce" and "Esquire Blues" (the musicians were all winners of "Esquire's" all-American jam band poll), plus a Hawkins stomp opus called "Mop Mop" and a slow Hawkins treatment of "My Ideal."

Milt Gabler also made a Dixieland date with Max Kaminsky, who was nre on leave from Artie Shaw's Navy Band. Shaw may be shipped abroad again soon, but for the past month he and his men have been resting from the rigours of their Pacific and Antipodean journeys.

## SESSIONS

Bob Thiele has been making sessions galore for his Signature label. One was a James P. Johnson solo date (mentioned above). Another featured Bill Coleman, Coleman Hawkins, Andy Fitzgerald (clarinet and arranger), Ellis Larkins (piano), Al Casey, Oscar Pettiford, and Shelley Manne on drums. A third session featured Hawkins with a quartet: Larkins, Jimmy Shirley on guitar, Pettiford, and Max Roache on drums. Thiele also did a date with Bill Coleman, Dickie Wells and Lester Young, under Wells' name.

In addition to all this, there have been innumerable record and radio transcription dates up at Decca. Charlie Barnet made some fine sides, none of which have been released yet, owing to the difficulties of production. In fact, most of the good records made since the ban was lifted have had to be held up while the companies use all their limited production and shellac facilities on the pressing of strictly commercial stuff by Bing Crosby, the Andrews Sisters and Jimmy Dorsey, etc.

Duke Ellington left town last week after his Carnegie Hall concert, and will be away four months.

The Carnegie premiere of his new 15-minute-work, "New World A-Coming," was an interesting event. Duke is waiting to know what "Mike," who didn't hear it, thinks of it.

Count Basie has been overhauling his trumpet section since Buck Clayton went into the Army. He has two ex-Barnet men currently, Al Killian and Howard McGhee, and Snooky Young is out. Ted Donnelly, the fine trombonist formerly with Kirk, has also joined the band.

Sy Oliver is now playing in a military band at Camp Shanks, 20 miles from New York. It is the first time in more than four years that he's played trumpet.

Also in the band are Mercer Ellington, Duke's 24-year-old son, playing alto horn [sic]; Charlie Fuqua, the former Ink Spots guitarist; and Dan Minor, ex-Basie trombonist.

Freddy Slack has joined the Navy, and Barney Bigard has been fronting a contingent of the band at Zucca's Terrace in Hollywood. Bigard's application to be transferred from the Negro to the white Union in Los Angeles, which would enable him to get more lucrative radio work, has been refused.

Bigard claims to be of French and Spanish origin.

## CALL SHEET

(Week commencing Jan. 24)

Les ALLEN.  
Hippodrome, Dudley.  
Carl BARRITEAU and Band.  
One-Night Stands, Lancashire.  
Billy COTTON and Band.  
Empire, Edinburgh.  
George ELRICK and Band.  
Empress, Brixton.  
Gloria GAYE and Band.  
Bedford Theatre, Camden Town.  
Stephane GRAPPELLO and Swinglette.  
Broadcasting.  
Henry HALL and Band.  
Palace, Dundee.  
Jerry HOEY and Band.  
Empire, Kilburn.  
Joe LOSS and Band.  
Royal Dance Hall, Tottenham.  
Felix MENDELSSOHN'S Hawaiian Serenaders.  
Metropolitan, Edgware Road.  
Harry PARRY and Sextet.  
Grand, Bolton.  
Oscar RABIN and Band.  
Green's Playhouse, Glasgow.  
Monte REY.  
New Theatre, Hull.  
George SCOTT-WOOD.  
Savoy, Sunthorpe.  
Lew STONE and Band.  
Theatre Royal, Lincoln.  
Maurice WINNICK'S Band (led by Harry Hines).  
Palace, Plymouth.  
Eric WINSTONE and Swinglette.  
E.N.S.A.

## DUTCH WEDDING

**C**ONGRATULATIONS will soon be in order to Dutch harp, guitar and accordion notability Jimmy Grootkerk (better known to you under his professional name of Jimmy Kirk).

Jimmy, who is in the Royal Netherlands Brigade, in the same unit as famous Dutch harmonica ace Max Geldray, is being married on January 27 to Miss Eleanor Brodie.

On January 30, being on nine days' leave, he will commence a week's resident engagement with Harry Leader and his Band at the Astoria, Charing Cross Road, London.

## CONTESTS

(Continued from page 1)

achieve this end than the healthy incentive which competition inspires.

If only on these grounds contests have always been looked upon as a genuine welfare movement.

The season will be run, as far as prevailing conditions permit, on the lines which in past years have proved so successful and acceptable to all, with no contemplated alteration to the standardised "M.M." rules, and with it, it is hoped, area and the "All-Britain" finals as last year.

At the moment it is impossible to say exactly how many contests will be held, or where they will take place.

## FIXTURES

But already most of last year's organisers have signified their desire to repeat their events.

Others desirous of promoting contests are invited to apply immediately to our Contests Director.

Meanwhile we are able to announce the following fixtures:—

Thursday, February 24.—The 1944 Middlesex Championship at the Town Hall, Wembley (7.30-11.30 p.m.).

Organiser: Mr. Reg Bates, 64, Crofts Road, Kenton, Harrow, Middlesex. (Phone: Harrow 3953.)

Friday, March 10.—The 1944 West Yorks Championship at the Unity Hall, Wakefield, Yorks (7.30 p.m.-12.30 a.m.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAI, Oldham) 1431.)

Tuesday, March 21.—The 1944 North Lanes Championship at the Queen's Hall, Preston, Lancs (7.30 p.m.-midnight).

Organiser: Mr. Lewis Buckley, as above.

Friday, March 31.—The 1944 Southern Counties Championship at the Epsom Baths, Epsom, Surrey (7-11.30 p.m.).

Organiser: Mr. Bill Waller, 324, Brixton Road, London, S.W.9. (Phone: Streatham 4966.)

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All the way from enemy-occupied France comes this interesting and authentic

# STORY OF DJANGO

NEVER has swing enjoyed such popularity in Occupied France as it does to-day. Swing concerts are even being staged in the Paris equivalent of our Wigmore Hall. And the King of Swing in France to-day is—DJANGO REINHARDT.

These astonishing revelations have reached this office in the form of a cutting from the November 11 issue of the French magazine, "Sept Jours," forwarded to us by Mr. H. Smith from Gibraltar.

And here is a translation of their valuable appreciation of this gypsy wizard of the guitar. The headlines read:—

**COMPOSER—HE KNOWS NO THEORY. GUITARIST — HE PLAYS WITH TWO FINGERS. HOT MUSICIAN—HE IS COMPOSING A MASS. IT'S DJANGO REINHARDT—KING OF SWING.**

NEVER have swing music and hot bands enjoyed so much success as now, at the end of the year 1943. And never a week goes by without the Salle Pleyel itself [Paris equivalent of London's Wigmore Hall] announcing recitals of swing music. "Ah!" murmur the hexagenarians bitterly, "how far removed we are from the days of the lilting caresses of the tzigane music we used to love!"

### ILLITERATE

But, incredibly enough, the king of this same "hot" music, the star of stars, the ace composer, leader and virtuoso of swing, is none other than an authentic tzigane, a Romany, a gypsy of ancient lineage.

He is called Django Reinhardt, and radio and records have popularised his rather difficult name.

As a virtuoso (Django is probably the best guitarist in the world) he has a strange peculiarity. As a result of an accident, only the index and middle finger of his left hand function normally.

As a composer (and his numbers are a sensation throughout the world) he has an even stranger peculiarity. He knows no theory whatsoever.

On fifteen occasions he attended night school. And he can neither read nor write.

And this successful composer could not be admitted to the Société des Auteurs. There is, in fact, an

entrance examination which he could never pass. And to collect his royalties; before the war, Django had to join the English Performing Rights Society, which is, apparently, less curious regarding the musical qualifications of its members than the establishment in the Rue Chaptal.

It is on his guitar that Django puts his dreams into reality and indicates details of orchestration. Whilst he is composing, nineteen-year-old Gerald Leveque stands by, noting down all the melodic and harmonic finds of the illiterate composer.

Django's inspirations are not at all affected by this lack of technical knowledge, and, apart from swing numbers, he has just finished a symphony entitled, "Castle Of My Dreams." But the Quintette du Hot Club de France will not be able to play this symphony. For it calls for 250 musicians!

Jean Cocteau, the famous French surrealist poet, is anxious to adapt a poem to this symphony, and has already sent in the rough draft of an opera about Romany life, of which he will write the book and Django the music.

### RELIGIOUS ROMANY

Romany folk are very religious. But they have no Mass of their own. Now Django plans to give them one. He is at the moment composing one, and will thus earn more than ever the admiration of these wandering tribes, amongst whom he is already regarded as one of the immortals among musicians.

If one should meet anywhere in France a gypsy playing the guitar, ten to one he'll tell you: "I'm one of Django's cousins." More often than not it is quite true. Eugene Vees, who is a member of the present quintette, is first cousin to Django. Rumour has it, too, that Django is himself a Prince among the gypsies, but he emphatically denies it.

"My tribe," he explains, "hasn't had a King for over one hundred and fifty years. So how on earth could it have a Prince?"

He doesn't know exactly where he was born. He came into this world in a caravan, on one of the highways of Belgium. His mother was an acrobat, from a family of acrobats, and his father a musician in a family where everyone played a stringed instrument.

He was just four when the last war broke out, and his parents were obliged to immobilise their caravan just outside Paris. And so he became a Parisian.

He was nine when his mother bought him his first guitar, and he had soon taught himself to play it. One day, Guerino, the famous accordionist, passed through the gypsy encampment, and noticed this child, sitting on the caravan steps, playing his guitar. He took him away with him to teach him to play properly, and for the first time in his life Django knew what it was to sleep in a bed, wear good clothes, and lead a regular and conventional life.

But his gypsy blood could not stand the strain. For six months Guerino tried vainly to instil the right instincts into Django's head. Then the boy ran away back to the camp, to run wild with his old playmates.

But when he was twelve, Guerino, who had not lost interest in him, got him a job at Bouscatel's, a dance-hall in the Rue de Lappe. And then, shortly after this, a beautiful car drove up to the Reinhardt's caravan,



Django Reinhardt (right) and his buddy, Stéphane Grappelly. A hitherto unpublished picture, loaned to us by Rex Harris, and taken just before the war.

and a well-dressed gentleman stepped out of it. The camp gathered round, curious and very much impressed.

The elegant gentleman approached Django, who, with his brother and one or two other gypsy friends, were listening to a record of Louis Armstrong being played on an old, broken-down gramophone.

"Would you accompany me on your guitar while I record some songs?" asked the gentleman. "My name is Jean Sablon."

It was the first step on Django's road to fame. Other musicians, Jean Trenchant, Michel Warlop, asked him to record for them. But he would only play when he felt like it, and often enough Jean Sablon had to come and pull him out of bed and put his shoes on for him.

Andre Ekeyan, from the Bœuf-sur-le-Tort, to be sure of getting him, had to come and collect him from the caravan every night.

Soon Django was to be heard playing at the best Parisian night clubs. Swiftly his reputation grew. And he was still only seventeen.

And then, all of a sudden, disaster overtook him.

### DISASTER!

One night, coming back from work, he paused to admire a huge bouquet of artificial flowers that he intended carrying to the cemetery next day, the day of All Souls. They looked beautiful in the candle-lit caravan.

And then—a false move, and the candle was upset. It fell upon the bouquet. The celluloid flowers flared up. He tried desperately to put out the flames with his bare hands, but the fire gained on him and the caravan soon caught alight. Half asphyxiated by the fumes, surrounded by flame, miraculously he managed to get out of the blazing room. But the whole of his left side was burned and

his left hand was a blackened, useless mess.

For a year and a half he lay in hospital, at first thinking despairingly of his guitar, lying idle and unplayable now. But with a will of iron, six months after the accident, he began trying to teach his left hand to play correctly.

By the time he left hospital he had managed to create a new fingering with the index and middle fingers, which were the only two left in use.

To celebrate his return, his parents hired a hall and gathered together all their friends and relations. In front of an audience of a hundred, Django took up his guitar and began to play. And, astonishingly enough, he found himself playing better than ever he had before the accident.

He soon regained his engagements and his success. He travelled to England and appeared at the Monseigneur in London, and then his fame became assured.

### MARRIAGE

At the age of twenty he chose a mate: a girl by the name of Naguine, a gypsy like himself, a distant relation. He carried her off in the gypsy tradition, and when they returned a fortnight later faced his parents with her, and the lovers were considered man and wife.

(Three months ago he carried her off again. But this time to take her to a village in Loir-et-Cher, where the mayor married them properly.)

When in 1934 the Hot Club decided to form a band of entirely novel composition with which to do credit to French jazz, they sent for Django and his friend, Stéphane Grappelly. Joseph Reinhardt, Django's brother, Roger Chaput, and Louis Vola made up the complement of this band, entirely composed of strings.

Soon the Quintette was recording.

(Please turn to page 10)

Swing Music Series

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# JAMES PREJUDICE

## Commercial Records Reviewed

WITH that usually happy hunting ground for novelty seekers, the Brunswick list, down to a mere three discs—a Bing Crosby, a Dick Haymes with the Song Spinners, and a "Golden Era Jazz" release—there's mighty little in the way of originality to be found in this month's new records.

Among the nearest approaches to things which will still come to many people as out of the ordinary are Harry James and his Orchestra's "My Silent Love" (vocal by Dick Haymes) and "I'm in the Market for You" (Parlophone R2926).

Among the many letters I've had recently both supporting and slating my previous reviews of Harry James' records is one from a Mr. J. R. Aistrop, of Wavertree, Liverpool, who writes:

"Isn't it about time you forgot your ridiculous prejudice towards Harry James?"

"It becomes so obvious when, being unable to criticise his trumpet playing in 'Wait Till the Sun Shines, Nellie,' because there is so little of it, you have to rely on criticising his band as corny. What's corny about the way the band plays here?"

"When you refer to Harry James's commercial efforts as 'soul-drenching doses of schmaltz' you forget that you often go crazy over sentimental records by Miller and Dorsey.

### "SHOWING OFF"

"If Harry shows off his technique, which you admit is terrific, he's got a right to. Others with his virtues would, and anyway, when he shows off it's Music.

"To me, Harry James's trumpet is the last word in all that's wonderful."

I have picked out Mr. Aistrop's letter because it most concisely puts the opinions of all the others who seem to have the same outlook, though how to answer it at all adequately in the space at my disposal I don't quite know.

If Mr. Aistrop can't see for himself where "Nellie" was corny I'm afraid it can only be because he knows little if anything about the jazz idiom or jazz phraseology.

And those are subjects one can't explain in a few words. Understanding of them comes only from instinctive feeling developed by experience.

It is a matter of discrimination, and before one can acquire discrimination one needs to have had a long enough association with the subject to obtain knowledge and standards of comparison.

Also, I would remind Mr. Aistrop, *apropos* his contention that Harry James has a right to show off, that all true artists realise that the value of technique lies not in itself but in the ends one manages to achieve with it.

If Mr. Aistrop thinks a deluge of

by "CORNY"

exaggerated sentimentality used as a vehicle for flagrant exhibitionism a worthy end, then it does not say very much for his sense of artistry or taste, and he'll probably wallow in "My Silent Love" as cloyingly and flamboyantly as Mr. James does.

But I'm hoping he will pay more heed to "I'm in the Market," in which his hero goes at least some way towards showing that when he feels like it our Mr. James can use that technique (which, as Mr. Aistrop admits, I have never denied) towards producing something that is not only technically brilliant but which comes near to being both good swing and tasteful music—at any rate, by comparison with the, in this case, anything but appropriately described "Silent Love."

\* \* \*

Also for those in search of novelty is the second disc by Victor Silvester's Jive Band—"Crazy Rhythm" and "Pardon Me, Pretty Baby" (Columbia FB2989).

These are supposed to be specially for jive dancing, but they are small-band improvisations in more or less Dixieland style, and, as Edgar Jackson pointed out when reviewing the first records by V. S.'s Jive Band last month, Dixieland style is not ideal for jive dancing.

However, as hot jazz to listen to, the sides have their more desirable aspects.

The line-up for the session was "Poggie" Pogson (tenor and clarinet); Tommy McQuater (trumpet); George Chisholm (tmb.); Billy Munn (piano); Ivor Mairants (gitar.); George Senior (bass); and Ben Edwards (drums).

The collective improvisations are a bit muddled in places and the drumming is pretty corny. Also, although Tommy McQuater shows much of the style for which he is renowned, there are spots where he seems anything but sure of himself.

But the sax and piano solos are good, and George Chisholm is grand.

Whatever else there is to be said for or against this Victor Silvester Jive Band idea, at least it has provided us with chances we might not otherwise have had of hearing our greatest jazz artist at his best, because he is playing the sort of music he likes to play.

\* \* \*

Which brings us to the tunes of the moment as presented by the "commercial" regulars.

Three things have struck me about these records.

First is that the E.M.I. reproduction has become better again. The surfaces are smoother and there is less tendency to over-record.

Second is that whatever the difficulties of the times may be, arrangers are on the up grade, and both regular and pick-up bands are maintaining,



Jack Marshall took this interesting group at the E.M.I. Studios after an Eric Winstone recording session. Eric beams on the assembly, with the cares of leadership temporarily lifted (third from left), with his vocalist, Alan Kane, on extreme right; and the other four people comprise that famous broadcasting and recording quartet, the Debonaires: (l. to r.) Harry Brooker, Nadia Dore, Helen McKay, and Gerry Alvarez.

and in some cases even improving. their standard.

Last, and by no means least, is that there are some unusually good ballad-style foxtrots about just now.

Song the companies seem to be banking on—and I heartily support their choice—is the lovely "It Can't Be Wrong," by Gannon and Steiner, from the film "Now, Voyager."

In spite of the fact that the supplements are as heavily war time curtailed as ever, there are no fewer than five records this month of this number.

You can get it by:

Ambrose (v. by Anne Shelton) coupled with "My British Buddy" (v. by Bob—not Bod as on label—Arden) (Decca F8388).

Ivy Benson (v. by Kay Yorston), with "How Sweet You Are" (v. by Rita Williams) (H.M.V. BD1069).

Dick Haymes and the Song Spinners, with "I Never Mention Your Name" (Brunswick O3488).

"Hutch," with "I Have a Vision" (H.M.V. BD1067).

Vera Lynn, with "Can't You See the Silver Lining?" (Decca F8387).

If the coupling title doesn't influence your choice I don't know what can, for these are all good in their way.

Ambrose, of course, does a swell job, and there is the added attraction of the one and only Anne Shelton, even if she doesn't sound quite so perfect as she has on recent broadcasts with Ambrose.

### IMPROVED IVY

But Ivy Benson, with a nice, not too heavy or over-scored arrangement which features her own never unattractive and even better than usual alto, also does well.

This band has not only improved out of all recognition since it joined the B.B.C. a year ago, but seems to sound better on records than it often does over the air.

And the fact that it is a regular outfit and not one formed by phoning up the best of the free-lancers and stars on leave from the Services—a game anyone can play and get away with so long as the boys like him and will see him through—says none the less for it.

Then the vocals. Among these you have the choice of Vera Lynn, again scored for and sounding thrillingly full and immaculate; "Hutch" as usual doing his best to send all the girls all of a do-da; and Dick Haymes.

Of the three, I think I like best the Dick Haymes.

It was made during the recent dispute period when the American Musicians' Union refused to allow any of its members to record, so in place of an instrumental accompaniment Dick Haymes is given a vocal one—the Song Spinners.

How successfully a vocal orchestra can take the place of an instrumental

one is intriguingly shown in these Haymes' titles, but even more intriguingly shown by the Ken Darby Singers, who provide the accompaniments to Bing Crosby in his new record—"Sunday, Monday, or Always" and "If You Please" (Brunswick O3485).

Also, with all due respect to Haymes, there is, of course, only one Bing Crosby.

\* \* \*

Coming back to band records, it's again mainly a question of which of the current hits you may want.

Ambrose bestows all his flair for polish and tunelessness on the lovely South American number "Kiss Me" (Besame Mucho) and the Irving Berlin hit, "This is the Army, Mr Jones" (both on Decca F8395) with vocals by Jack Cooper, and on "I Never Mention Your Name" and "If I Had My Way," with vocals respectively by Anne Shelton and Jack Cooper (Decca F8389).

But if you prefer the latter title coupled with the livelier "Baby, Please Stop and Think About Me," try Eric Winstone's record (H.M.V. BD5828). These are both good arrangements unusually well played by the "all-star" pick-up band Eric used for the session, with Alan Kane in great form in the vocals.

### GIBBONS . . . GERALDO

Carroll Gibbons and the Savoy Orpheans have to their credit quite noticeably better than usual arrangements and performances in "For the First Time I've Fallen in Love" and that catchy little ditty from "Lisbon Story," "Pedro, the Fisherman" (Columbia FB2985).

Vocals are by Leslie Douglas, who does his share towards making this probably the best dance band record of "Pedro" yet put out.

The Orpheans have also done the charming "Hold Back the Dawn" and Irving Berlin's "My British Buddy" (FB2986), but a better record of the former title is that by the No. 1 Balloon Centre Dance Orchestra ("Skyrockets"), with vocalist Beryl Davis, coupled, on Parlophone F2004, with another good song "I'm Mad at Myself."

Probably because the records had to be made before he went to North Africa to entertain the troops, Geraldo's titles are, the should I say, less topical, "Walkin' by the River" and the "novelty" "The Dancer at Fair" (Parlophone F2003).

But don't let that put you off. Both are good examples of what the best regular civvy band we have can do.

And finally, if you must have a record of "Pistol Packin' Mama," the first one is already out—by Harry Roy and his Band on Regal-Zonophone MR3721, with "This is the Army, Mr. Jones."

Harry Roy is the vocalist in both titles.

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SO we have a new columnist to take the place of the provocative "Mike," and, as the oldest contributor to the "M.M.," I claim the privilege of being one of the first to welcome him.

But I can't help feeling that if he wants to gain our confidence he will have to show a good deal more tolerance and understanding than he did in his first article last week.

I am not referring so much to such avowals as that "I passionately oppose the belief that the genuine interpretation of jazz is an accomplishment of which only the coloured man is capable."

Nor am I referring to such declarations as that "large bands are virtually incapable of good jazz."

Although this last contention has been disproved so often by others besides Ellington, Armstrong and other pioneers who have generally had big bands that I should have thought it was completely disposed of, these are matters mainly of opinion, and everyone is entitled to his or her opinion.

But I am referring to matters of fact—such as our colleague's remarks about how Adrian Rollini played the goofus.

TEACHING OR ANSWERING?

Not only have I myself often seen Rollini play it with a rubber tube, but I can produce others who have seen him play it the same way. People should make sure of their facts before they start contradicting.

Also, I must mention the intolerant attack on the Radio Rhythm Club "Information Bureau" broadcast.

Our successor to "Mike" seems to think it is the duty of the Bureau to teach people about jazz.

Actually, its task is to answer questions put to it, and, if my unknown friend didn't agree with the answers, I suggest to him that it is just possible that that says as much against him as it does against the members of the Bureau.

He seems particularly annoyed that we couldn't find better to say about Bix, Red Nichols and Bing Crosby as jazz exponents.

Well, as a member of the Bureau I'm sorry, but I fail to see in his protests any reason to cause me to alter my opinion that time has proved how right are those who have come to the conclusion that these people, far from providing good jazz, generally did little more than burlesque it—at any rate in the eyes of those who really understand real jazz.

DURING the past week I have managed to find a few moments to read Bill Elliott's review in the

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**ALL FRIENDS TOGETHER!**

EDGAR JACKSON Criticises his Colleagues and, in passing, reviews a Record

"M.M." for the week before last of the records issued during 1943.

I think most people will agree that it was a very fair and accurate summing up (of which I hope the recording companies will take serious notice)—except for two things.

First is the quite unwarranted light in which it attempted to show Harry Parry and his Sextet.

Perhaps it wasn't always so much what Bill actually said of the Sextet's records as his continued mentioning of them in much the same terms as he spoke of other recordings to which they could not fairly be compared, though he did indulge, I thought, in quite undeserved words of praise when he spoke of "Hallelujah" as a "fine effort."

Bill is, of course, Harry's manager, and I cannot help feeling that his loyalty to the boss caused him to become rather over-enthusiastic.

Calling for more serious consideration, however, is Bill's suggestion that "Collectors' Corner" should run a nation-wide ballot to discover what records enthusiasts would like issued this year.

This referred, of course, to American jazz and swing records, and what I want to know is how anyone can possibly say what records he would

like without knowing of their existence, let alone whether they are good or bad.

I'm afraid, Bill, that you have run off the rails here, and that we shall have to continue to leave the choices in the hands of the companies, in the hope that they will appoint some people to the job who are capable of showing better judgment than those now responsible for selecting the issues seem to be.

And that goes for all the E.M.I. and Decca groups' swing and jazz records, except those on the Brunswick "Sepia" and "Golden Era" Series, which you yourself, Bill, select with, if I may say so, such conspicuous success.

**DUKE ELLINGTON AND HIS ORCHESTRA**

\*\*\*Blue Harlem (Ellington) (Am. Brunswick B11839) (September 20, 1932).

\*\*\*\*Slippery Horn (Ellington) (Am. Brunswick B13078) (March 21, 1933).

(Parlophone B2925—5s. 4½d.) Ellington (pno.) with Johnny Hodges (alto, soprano); Otto Hardwick (alto); Barney Bigard (ten.,

clt.); Harry Carney (bar.); "Cootie" Williams, Artie Whetsel, Freddy Jenkins (tpts.); Joe Nanton, Juan Tizol, Lawrence Brown (tubs.); Fred Guy (gtr.); Wellman Braud (bass); Sonny Greer (dms.).

THESE are two more of the American Brunswicks originally released here by Decca under their English Brunswick label, but withdrawn from circulation when, in 1938, E.M.I. took over from the English Decca Company the American Brunswick concession.

"Blue Harlem" was put out early in 1933 on Brunswick O1377, coupled with Ellington's "Best Wishes." "Slippery Horn" followed in August, 1933, coupled on Brunswick O1540 with the Duke's "Black Beauty."

As of course you know, slip-horn is jazz slang for a trombone, so perhaps the title "Slippery Horn" comes from that.

Actually, however, apart from Tricky Sam's delicious meanderings by way of obligato in the last chorus, there isn't any solo trombone.

The whole thing is just another of Ellington's naively catchy little pieces in which most of the corner men play an equal part in proving that the Ellington band was unique because it was the only one that had musicians with quite the same entrancing individuality.

In fact, that word individuality provides the key to the whole situation. It also opens up such a number of considerations concerning just what these Ellington soloists do and how they do it, that it is quite impossible to go into the matter in the space I have available.

ALLURING

So I must ask you to be content with the bald statement that "Slippery Horn" always was one of the Duke's most personal and fascinating records, and believe me when I say that it remains to-day, in spite of all the changes in style and fashions, one of the most alluring contributions to real jazz, enhanced by the original touch Ellington brought to it.

Bigard is superb; Carney's baritone none the less so because it just croons without ever raising its voice; and the rhythm section has a beat that you just can't get away from.

To say quite so much for "Blue Harlem" would be an unwarranted exaggeration.

No one who knows his Ellington could fail to recognise it as the work of the Duke's aggregation.

But when you've said that, you've said about all there is to say. The piece is hardly one of the Duke's best, and the treatment suggests that it was hurried, and that for once the maestro was at a loss to know quite what to do next.

In fact, the best that can be said is that if you take it movement by movement (it barely stands consideration as a whole) the band manages to make bricks out of a routine that is, when compared with Ellington's so many better arrangements, little more than straw.

**LETTERS TO THE EDITOR**

I HAVE just finished reading the first article by your new contributor, the "Armchair Critic," and I am prompted to express my very sincere admiration for the way in which he sets forth his admirable views.

With reference to your critic's dissertation upon the goofus, the following account (as conveyed to me by Ed. Kirkeby, manager of the old Goofus recording groups) might be of interest. It will be noticed that in describing this curious instrument as a "gumphophone," your contributor was slightly off the falls.

Here is what Kirkeby says: "The word 'goofus' was coined by me when Adrian Rollini took up the coudesophone, which was imported from France by one of the big New York music firms. Originally it was made to imitate a saxophone, having a fake bell and looking like a small brass saxophone. Adrian threw away the bell, twisted the mouthpiece around sideways, and played the thing somewhat like a flute. It was a screwy thing, so I coined a screwy name for it, but the trouble was that it could only be used a few times, because it would easily get out of tune."

It would seem, then, that the "Armchair Critic" is right in what he says regarding the rubber tube, though in passing I might mention that a rubber tube was certainly fitted to the model which I bought in 1928.

In conclusion, may I be permitted to correct your critic on one small point? The clarinet on Venuti's recording of "Kickin' the Cat" is indeed a hot-fountain pen.

In fairness to Edgar Jackson, this was an adequate and very typical example of Rollini's other freak instrument, but I must express my astonishment at Mr. Jackson's admission (in the Radio "Information Bureau") that he could not lay his hands on any disc featuring a goofus solo. Offhand, I can call to mind about two dozen.

R. G. V. VENABLES.

Tilford, Surrey.

I WAS very interested in the recent discussion in Radio Rhythm Club on the subject of Bix Beiderbecke. I have no axe to grind on the subject of Bix. I enjoy his work without making any wild claims that the jazz world has seen no greater trumpeter. Nevertheless, I like to see justice done.

Mr. Jackson's statement that he never played in the Negro idiom was, for me, a revolutionary statement which I will not comment on except in so far as the facts comment on it.

The fact is that, I think early in the 1930's, Brunswick issued a record (1176) of Connie's Inn Orchestra (Fletcher Henderson?) playing "Singing the Blues," a record warmly commended, if I am not mistaken, by "Mike" in the "M.M."

of the time. In that record there is a trumpet solo (Henry Allen?) which I have always regarded as a very fair example of Negro style. Picture my surprise when, in the broadcast, the pro-Bix member of the party played Trumbauer's "Singing the Blues," and I discovered that Bix's hot solo, made several years earlier, had been copied note for note, phrase for phrase, inflection for inflection, by an eminent Negro trumpeter on Brunswick 1176! Would a Negro have it in him to play it were it not right in his idiom?

I am not at all sure that the Information Bureau was not rather harsh on the Blue Four and the Five Pennies. Mr. Jackson thought the Blue Four had never played jazz at all! It may not have been Negro jazz—presumably it was Italianate!—but it usually seemed the real thing to me. How about "Sensation" or "Man from the South"? I think the Five Pennies did much to improve the public appreciation of jazz—they were a sort of half-way house to greater things. But had the half-way house not been attained, perhaps the best might not have been appreciated.

Whatever rude things may be said of Nichols as a trumpet player, his flair for assembling great jazz musicians about him seems undisputable, and has, I believe, been of service to those of us who, to paraphrase Cromwell, "know what we love and love what we know" in the realm of jazz.

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# BRAND'S ESSENCE

## DANCE BAND GOSSIP

THE war has brought great transformations to nearly all of us—but probably there is nobody in the business to whom it has wrought more astonishing changes than it has to ex-Cotton trumpet star "BRUTS" GONELLA, younger brother of Nat.

Before the war, "Bruts" played around Town, was in one or two niteries, put in a very long spell with Bill Cotton's Band, and generally carried on like many young players in the top-flight of our profession do.

In the main, anyway, his existence was quiet, placid, uneventful; like the rest of us, he realised that in some remote corner of the universe tropical lands existed; Arctic lands existed; there were remote islands, deserts, continents, far-off Empires, and last, but most important to him, the great home of the world's jazz celebrities, America, which, in the ordinary course of a working lifetime, he might never get a chance to see.

The war started, and, CRASH, all this was altered. "Bruts" joined the Royal Marines. Things began to happen—faster and faster—till, as we wrote in these columns only a few months back, he suddenly found himself achieving a life's ambition by visiting New York, meeting all the great ones of Swing, and then, with a trumpet bought for him by the famous British actress GERTRUDE LAWRENCE, sitting-in with some of the world's most noted stars.

That was a truly grand experience; but things do not stand still when you are in the Marines.

Since those palmy New York niterie days—or nights—"Bruts" has crowded in enough experience to last most people a lifetime.

As a member of the crew of the now famous British cruiser "Glasgow," "Bruts" was in the recent action in the Bay of Biscay when no less than three German destroyers were sunk and a much larger force scattered.

Believe me, the story "Bruts" can tell about just this one day in a Marine's life would make the nucleus of an exciting novel—but it will have to be told after the war.

I should explain, anyway, that whilst normally "Bruts" is a member of the ship's brass band, when "action stations" are called he has a much more important post, being on the telephone which transmits orders direct to one group of the ship's guns.

During the recent action the excitement attached to such a position is hard to convey.

To pass on the orders... to hear that one German was hit; one listing; one on fire; the bridge of one shattered; more orders, more gunfire, shouting, tumult, confusion; and all the time little bits of news seeping through to the telephonist in the heat and excitement of battle; precious bits of information telling when a shell gets home; the crash and shuddering shock as one lands on their own cruiser; and over all, heat, smoke and orderly confusion of battle.

That was the Bay of Biscay battle; but, of course, it hasn't always been like that for "Bruts" as a member of the Royal Marines.

He has many pleasant memories also: of tropical islands or beauties in the Arctic; of hectic visits ashore; of a month spent in a tropic port enjoying all the fruits we can't get at home; and of many more adventures in all different parts of the world.

Besides his military band duties, "Bruts" has lately added a new interest—forming a dance band from the material at his disposal among the Service unit.

Everything—including getting instruments—has been uphill going, but now "Bruts" stands proudly in front of his own nine-piece outfit, which is going from strength to strength, and with which he is playing many Service and other dances and getting a big hand everywhere he goes.

AND now, quite by coincidence, here is news of "Bruts" Gonella's illustrious brother Nat; news which arrived at the office just as I was writing the above story about the younger Gonella's big job for the war effort in the Royal Marines.

Information about Nat comes from a reader and musician, now with the Eighth Army in Italy, Robert Wakefield. It will sound more impressive if I give it more or less in Robert's own words:

"Recently I was fortunate enough to draw a ticket for a concert given in a near-by Italian town. When we arrived at the hall, however, the lighting system had broken down; that meant no concert.

"We were just about to leave when who should step forward with an offer to entertain the chaps but Nat Gonella. He played with a five-piece outfit for nearly two solid hours, with no light and no microphone; and a grand job he made of it, too. The Eighth Army chaps certainly take a fine view of Nat."

AND now, from sunny(!) Italy to the murky Walworth Road, near the Elephant and Castle, London, where maestro JACK LEON and his regular broadcasting orchestra, with additional artists GLORIA KANE, HARRY HUDSON and eight-year-old PETULA CLARK, did a really fine job of charitable work the other day entertaining the very old people at the Browning Settlement there.

With surprising enthusiasm, the old folks got up to trip a measure in dances both ancient and modern.

The polka, the valeta, the barn-dance, the waltz; these represented their own generation; but they joined enthusiastically in the modern dances, too.

They reacted most favourably to "boogie-woogie," and when Jack Leon struck up the "Lambeth Walk" the dancers were led by Sir Herbert Dunnington, who was partnering a lady no less than ninety-seven years old!

A VERY pleasant surprise awaited LOU PRAGER when his band were playing the last number of their 8.30-9.30 session at Hammersmith Palais on the Wednesday of last week (12th).

Band was going to town in the number "Rosetta," when suddenly Billy Penrose, on piano, did a neat modulation to the strains of "Happy Birthday to You."

Refrain was instantly taken up by Jack Carter on clarinet; Johnny Gray (tenor); Harry Finch (trumpet); and finally the whole band.

Before Lou knew what was happening he was being given birthday greetings in the true swing style by the boys—and Edna Kaye and Paul Rich quickly stepped in to do him vocal honours as well.

Needless to say, Lou was very delighted at this token of regard from the boys on his birthday. Fans quickly surrounded the bandstand, too; and it was some time before Lou could get away from the crowds.

FOR ten years EDDIE MUNDY has been playing drums. He joined the Royal Marines as a musician at the age of fourteen, and has played in their regimental and dance bands all over the world. He is, at heart, a real live man, living only for his drums.

Yet Harlem rhythms all but left him gasping and with cramp in his right foot after he had sat in with the coloured groups for an hour or so.

"Stormy Weather" attempted to give us some idea of Harlem night life, but Eddie assures me that the real thing has to be seen to be believed—there are coloured janitors taking the floor with a nonchalance and a pedal



BRUTS GONELLA

dexterity that would put their names in lights over here, and coloured jive groups of whom no one outside a small section of New York has ever heard that would paralyse our most elastic-jointed jitterbugs.

Spending some months in the transatlantic city recently, he sat in with many of the big names, notably EDDIE CONDON and PEE WEE RUSSELL at Nick's, where, he says, the conditions are appalling, the boys playing in a most confined space and putting in from 7.30 till 1 a.m., with only about two ten-minute breaks.

But these boys seem possessed of superhuman physique, living and playing hard, and living, like Eddie, only for the music.

Eddie is now with the band aboard H.M.S. "Iron Duke," and he tells me that their New York visit has been not only a memory long to be cherished, but an inspiration that has worked wonders with the band itself.

I'VE always been of the opinion (writes Stanley Nelson) that the modern cinema organ is no medium for jazz playing. But when I recently met ANDREW FENNER I previously held opinion received a shock.

For here was a former cathedral organist confessing that he is a real boogie-woogie fan! And a few seconds' conversation soon proved that he knew something about it, too.

Never missing an opportunity of a little gentle chiselling, I immediately produced a copy of my rhythmic number, "Three Notes in Search of a Tune," which Dix, Ltd., are publishing.

This has a boogie-woogie movement, but it didn't stump Andy, for he immediately sat down at Percy Hiron's piano (we were in the Feldman building) and rattled it off.

And, what is more, he said that he liked it so much that he would include it in his next broadcast. And thanks very much, he did.

Andrew Fenner was at Coventry Cathedral before he took up cinema playing, and he is a fine vocal coach apart from his organ playing. He has recently been broadcasting and recording with his discovery from Edmonton, London, TOMMY CRIDDLE.

Tommy had never had any vocal training when he won a talent competition at an Edmonton cinema, but since he has been appearing with Andrew Fenner he has improved out of all knowledge.

Now he has a recording contract with H.M.V. and a considerable fan following from his broadcasts.

Meanwhile, Andy goes on listening to Harry Janès' records, playing boogie-woogie and—perhaps grooming Tommy Criddle to be an English Bing Crosby!

# HATCHIN

I AM sorry to read that the Dixieland venture at Murray's Club is to end, and the more particularly do I regret the manner of its ending.

It appears that it has not been a question of the success of otherwise of Dixieland-style music, but because Phil Green, the band's sponsor, has been unable to find time to be present continually in person as the club management had hoped.

Unfortunately the public's memory is inaccurate, and I fear that the episode will be remembered merely as an occasion when Dixieland music was tried and found wanting in its ability to attract the present-day dancer. Another nail in the jazz coffin. A pity!

Personally, I had grave doubts from the start as to the probability of the success of the venture, not because I doubt the attraction of genuine Dixieland music, but because I doubted that the music would be genuine.

## EXPERIMENT

The fact that the venture was Mr. Green's was the source of my scepticism. Phil Green is unquestionably a capable musician, but from my comparatively limited knowledge of him he is not the man for jazz as I understand it.

Green appears to be dissatisfied with the original forms of jazz and is striving to discover some new interpretation. Now far be it from me to set my face against any progressive ideas—but I refuse to start cheering loudly on the sidelines every time someone abandons something good merely to experiment. I prefer to reserve my applause for achievement.

So far Mr. Green appears to be not only to have achieved nothing in his musical excursions, but indeed merely to have, like Rommel, advanced backwards.

In "Salute to Rhythm" he seemed to be attempting a Kostelanetz. Well, it is a good many years now since Whiteman introduced so-called "symphonic jazz," so that idea is no novelty. Kostelanetz produces some fascinatingly clever stuff, from a technical standpoint, but it is merely an elaboration of the same idea—i.e., playing music intended for a seven-piece combination with a seventy-piece one.

And the orchestrations at Mr. Green's disposal were not comparable to those employed by Mr. Kostelanetz, without going into the question of comparing the musicianship of the two bands.

## LOCAL BOYS

We had a sample of Mr. Green's interpretation of Dixieland in "The Music Society of Lower Basin Street." Or rather, we had an example of Mr. Green's interpretation of Paul Laval's interpretation of it. And it wasn't Dixieland.

As I said last week, jazz, to me, is a spontaneous rhythmic expression of a mood. It depends upon individual improvisation. If I am not mistaken, the music played in "Basin Street" was orchestrated down to nearly the last note—and orchestrated for a particular American personnel at that.

In these circumstances, what comes out is apt to be synthetic to a degree, and with very little relation to what went in. Let me explain further.

In Wilder Hobson's "American Jazz Music" there are reproduced note for note three choruses recorded by Henry Allen (trumpet), Jimmy Lord (clarinet), Pee-wee Russell (tenor), Fats Waller (piano), Jack Bland (gtr.), Eddie Condon (bjo.), Pop Foster (bass) and Zutty Singleton (drums). The disc was "Yellow Dog Blues."

I have heard three first-class instrumentalists read off those parts together with technical perfection, but



# G THE JAZZ EGG

by  
**THE ARMCHAIR  
CRITIC**

Some reader may rightly point out that to hanker after a revival of the music of the early 'twenties is doing exactly the same thing. Well, perhaps it is.

But my point is that Mr. Green is seeking to progress, while I am content with what I already know is good until someone can produce something better.

So far nobody has, although I will concede to Mr. Edgar Jackson that the only person who has intelligently developed the old formula is Duke Ellington. Yet even he has merely developed. He hasn't originated.

The gentle reader, if he has read this far, may begin to think that I believe Dixieland to be the only true form of jazz. If I have conveyed that idea, I've been misleading.

Dixieland is a very narrow field, although, as is the case with most jazz terms, it is sometimes used to cover more than the term properly implies.

I don't consider the Trumbauer-Lang-Venuti-Bix recordings to be Dixieland, nor yet the Red Nichols' operas. But I am devoted to both. In fact, I have come recently to reverse some of the former waxings as the epitome of their kind of jazz—notably the one of "A Good Man is Hard to Find."

But I've talked quite enough for one day.



A recording studio picture of Felix Mendelssohn and his Hawaiian Serenaders. Left to right: Cecil Norman (piano); Pat Eydman (flute); Archie Slavin (g'tar); Felix; George Elliott (g'tar and leader); Joe Young (g'tar); and Wally Ashworth (bass).

## U.S. JIVE JOTTINGS

NEWS just released in the States about Artie Shaw's 68,000-mile tour of the U.S. Pacific camps.

Seems that Art and his Naval Band spent more time in Guadalcanal in foxholes ducking Jap bombs than it did playing. Their two weeks in that hot spot coincided with some fierce fighting, and Dave Tough, Max Kaminsky, Sam Donohue and Artie himself have some adventures to relate down 52nd Street these days.

The band are currently on leave in N.Y., but expect to go out on another tour shortly.

Talking of 52nd Street, we hear that the Famous Door folded just before Christmas, when Lionel Hampton pulled his bant out owing to the fact that there had been some trouble over payment of wages. John Kirby had left a week or so before—same trouble as Hampton. As we go to press we learn that a new syndicate may take the Door over shortly and reopen it as the Cotton Club. Debut may be anytime now.

Nice to hear that a British song looks like becoming one of the top American hits.

Number is "Silver Wings in the Moonlight," and it looks like displacing "Paper Doll" and "Kiss Me" in the fickle song affections of the U.S. public.

And whilst we are discussing songs, we predict that two songs just creeping up on the other side of the pond will soon be popular this side. Titles are "Shoo-Shoo Baby" and "The Music Stopped," the latter a Sinatra number from the Swooner's latest pic, "Higher and Higher."

Strange situation in New York recently when Charlie Barnet and Band opened at the Strand Theatre.

Barnet, searching everywhere for a vocalist to replace Virginia Maxey finally contacted Harriet Clarke, and asked her to do him a favour and step in, which she did.

Certainly was a favour as Harriet's real name is Mrs. Charlie Barnet, and at present she is in the throes of divorce measures from said Mr. Barnet.

Coloured 88 man Horace Henderson recently secured his discharge from the army and promptly found himself a job in brother Fletcher's new band, this making the first time Smack and Horace have been together since the good old jazz days of the early 'thirties.

This week's funny story from Hollywood concerns a scene in a certain film that called for four trumpet players of same stature, build and facial features.

California was scoured, but four trumpet players like that just couldn't be found, so the studio hunted round a bit more and eventually found one trumpet, one trombone and a couple of saxes who all looked like a double set of twins.

Scene was eventually shot, but then the union stepped in and caused a fuss because union rule forbids a musician to appear in a film with an instrument that's not his own.

Joke is they didn't have to play them, since the music was recorded by unseen studio players, and by the time they have ironed it all out we'd hate to think what it will have cost the studio in overheads.

**IN BRIEF:** Marion Hutton leaving the Modernaires to go Hollywood way; Jerry Wald in the clear with a 4F; George Wettling joining Abe Lyman; Vido Musso now a proud papa; Teddy Powell just married—bride is Margaret James, former ice skating star; Mrs. Jess Stacy, formerly Lee Wiley, staging a comeback into the biz; epidemic of cowboy suits and hats in Hollywood due to "Pistol Packin' Mama"; reported death of Frank Crumit in New York; Jimmy Dorsey laying off for two weeks while he gets a new set of false molars fitted—our spies are everywhere; Joe Marsala's new band is said by the many to be tops; Irving Fazola seriously ill with high blood pressure; and contrary to rumours, Harry James and Betty Grable are still holding hands—yes, even after all those days.

In response to many who have written the Jivester asking if it's true that guitarist Teddy Bunn is dead, the answer is definitely no.

Teddy, we're happy to say, is alive, playing better than ever and currently leading his own combo, with Leo Watson featured, at the "Ship Ahoy" in Los Angeles.

## RADIO

by "DETECTOR"

B.B.C. and demand that when its Charter comes up before Parliament for renewal, as it will later this year, he votes against it, if only as a protest against the high-ups who have got into the position of being able to control our radio entertainment, but who have obviously not the foggiest notion of how to go about their job.

IT was Buddy Featherstonhaugh and his Sextet's turn in "Radio Rhythm Club" last Thursday (13th), and we were treated to two surprises. First was the appearance, as an integral part of the sextet, of trumpet virtuoso Kenny Baker.

In my opinion Kenny is the best trumpet swinger we have at the moment. I prefer him, at any rate in small bands, to Tommy McQuater. There is no doubt about his having proved to be a decided asset if only for his solo choruses.

But how much he meant to the ensemble is another matter. This outfit of Buddy's has all its stuff set for its six permanent players, and to make the fullest use of such an important additional instrument as a trumpet, everything really should have been rearranged.

As it was not, Kenny had, if seemed, to fit himself in as best he could, and it says much for him that he managed to do it as well as he did.

The second surprise was the introduction of alto-saxist-clarinetist Derek Hawkins as guest artist.

Hawkins, it will be remembered, was "discovered" at a "M.M." contest, and has been hailed as something of a sensation ever since.

How well he deserves his reputation was amply proved by his performances in "Blues in the Night" and "Honey-suckle Rose," even though those who know him best are saying that they have heard him play better and that he was possibly suffering from a slight attack of nerves.

Incidentally, the statement made over the air that this was his first broadcast is not quite correct.

For a long while he has been a member of Fred Hedley's Band, with which he broadcast last summer.

THE trouble with so many B.B.C. programmes is that the "Radio Times" billing doesn't tell you enough of what they are going to be about. We had an instance of this in

"When is a Rumba Not a Rumba?" last Tuesday week (11th).

Actually, this turned out to be a quite enlightened explanation, with record illustrations, of various South American rhythms of the rumba category, with more than a mild dig at the way they are so often misinterpreted by our bands.

The only thing I found wrong with the programme was that in trying to cover too much ground in too little time it was inevitably rather sketchy. The subject requires and is interesting enough to warrant a whole series.

Nevertheless, there was enough said in the short fifteen minutes to provide bandleaders with plenty of food for thought.

HEARTY congratulations to Ivy Benson on her fine playing of Eric Coates' "Saxo-Rhapsody" in the "Bandstand" programme on Saturday (15th).

When harassed by the cares of leadership—and conducting one-handed while she is playing—Ivy sometimes overblows through nerves; on this occasion her tone-production was faultless, and her performance a very great credit to her.

### NEXT WEEK'S BEST

**SUNDAY (23rd).**—8 a.m., André Kostelanetz Orch. (Am. recording); 12.30 p.m., "I.T.M.A."; 1.15 p.m., Jack Benny (Am. recording); 1.40 p.m., Fred Hartley's Music; 9.30 p.m., Ambrose

**MONDAY (24th).**—1.15 p.m., Phil Green's "Band Call" (recorded repeat); 5.15, E.A.F. Dance Band (in "Ack-Ack, Beer-Beer"); 7.30 p.m., "Command Performance," with Anita Ellis, Virginia O'Brien, Francis Langford, Edgar Bergen and Charlie McCarthy, Herbert Marshall, Bob Willis and his Texas Playboys; 11.30 p.m., Glenn Miller's Orch.

**TUESDAY (25th).**—7.45 a.m., Dinah Shore (Am. recording); 1.15 p.m., Geraldo; 2 p.m., Reg Leopold's "Southern Serenade."

**WEDNESDAY (26th).**—7.15 a.m., Harry James Orch. (Am. recording); noon, Geraldo; 4.30 p.m., Twentieth Century Serenaders.

**THURSDAY (27th).**—2 p.m., Geraldo; 4.20 p.m., Arthur Young, Reginald Foresythe, Glenn Miller's Orch. (records); 6.30 p.m., Radio Rhythm Club presents Phil Watts' Sextet; 8.30 p.m., "I.T.M.A."; 9.25 p.m., "Mall Call," with Fred Allen, Pied Pipers, Georgia Gibbs, Ida Lupino (Am. recording); 10 p.m., Bing Crosby (records).

**FRIDAY (28th).**—8.15 p.m., Phil Green's "Band Call"; 9.20 p.m., Charlie McCarthy (Am. recording).

**SATURDAY (29th).**—7.15 a.m., Louis Armstrong Orch. (Am. recording); 7.45 a.m., Four King Sisters (records); 11 a.m., Jimmie Lunceford and Frankie Trumbauer Orchs., Lecuona Cuban Boys (records); 5.30 p.m., Atlantic Spotlight (partly from U.S.); 7.30 p.m., "Panama Hattie"; 11.5 p.m., Geraldo.

UNDER heading "Satisfaction with the B.B.C.," the latest News Letter sent out by the B.B.C. Listener Research Department to its Research Panel workers throughout the country contains the following statement:—

"Readers of the 'News Chronicle' may have seen last month the result of a Gallup poll carried out by our friends the British Institute of Public Opinion, in which this question was asked: 'In general, are you satisfied or dissatisfied with B.B.C. programmes?'

"The answers given were:  
Satisfied ... 60 per cent.  
Dissatisfied ... 28 per cent.  
Don't Know ... 12 per cent.

"A follow-up question asked: 'Would you approve or disapprove of allowing commercial broadcasting in this country, including advertising programmes?'

"To this the answers were:  
Approve ... 40 per cent.  
Disapprove ... 42 per cent.  
Don't Know ... 8 per cent."

[What the missing 10 per cent. said is not stated.]

Apparently alarmed at these damning figures, the Corporation proceeds in its News Letter to attempt to dispose of them by going into explanations about class distinctions and by tabulating the results of its own surveys which, it suggests, give more accurate pictures because they introduce an additional category.

"Recently," says the Letter, "the answers [to these surveys] have been about 50 per cent. completely satisfied, 35 per cent. moderately satisfied, 2 per cent. thoroughly dissatisfied, and 13 per cent. no opinion."

Well, it's interesting to compare the B.B.C.'s figures with those of the "News Chronicle."

And it's not uninteresting to compare both with those suggested by this remark recently made to me by a quite impartial Canadian woman now in this country, who said:

"What amazes me is that about 99 per cent. of you seem to be disgusted with the B.B.C., yet none of you appears to be even trying to do anything about it."

"If our people felt the same way about our broadcasting corporation it would be out on its neck in next to no time."

And, of course, she's right. We complain, but we do nothing else.

But, you will probably ask, what can one do?

The answer is simple. Write to your M.P. Tell him exactly what you think is wrong with the



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# NORTHERN NEWS NOTES

by JERRY DAWSON

MAY I first of all thank all those who have been good enough to answer my appeal for (1) vocalists and (2) musicians in recent issues? All your letters have been passed on to the people concerned, and will be duly considered.

I'm afraid that I just haven't the time to answer them all personally.

As I write this I am just at the tail-end of nine days' leave—wish it were just starting—during which I spent a few days in London. There are so many Northern musicians in Town these days that Archer Street is beginning to look like the Ritz balcony on a Monday afternoon in peace time.

Almost the first person I saw there was saxist Ew. Forteus, who something like ten years ago was one of the best-known alto men in Manchester. Ew., after a spell of munitions work which did not agree with his health, is now working hard doing camp shows for U.S.O.

Next to come along was another Manchester boy in pianist Bill Heeds, who is now playing at the Regal, Marble Arch, with Harry Roy's Lyricals, and in the wee sma' hours at the Astor. Also in the "Lyricals" are another couple of noted Northerners in altoist Syd Cottam, recently discharged from the R.A.S.C., and ex-Valery-Ternent-Loss tenor man Freddie Taylor.

Although I didn't see Freddie during my trip, when I returned to Manchester I found one of his usual newsy letters awaiting me.

Also spent quite a lot of time with another old pal in pianist Reg Warburton, currently with the Billy Ternent band, as also is tenor man Les Watson, who spent quite a time up North some years ago with Sonny Farrar's Band, both at Douglas, I.O.M., and at Lewis's, Liverpool.

Popping into a Ternent broadcast, I renewed acquaintance with vocalist Ken Beaumont, who hails from Rochdale. This was the first time I had seen Ken since he and I spent a shocking night together in the basement of a police station in Pendleton, Salford, on the occasion of the Nazi blitz on Manchester in which Ken was rather knocked about.

Another broadcast I dropped in on was "Ack-Ack, Beer-Beer" last Monday week, which featured, in addition to Dorothy Carless and Rawicz and Landauer, the "Skyrockets," directed by Cpl. Paul Fenoulhet.

This band remains one of the best in the land, and always amazes me by its very consistency. Its arrangements are always good, and the boys, strangely enough for these times, always give me the impression that they really enjoy playing together—which I am sure they do.

Dorothy Carless was still full of her experiences with Geraldo in North Africa, and expressed her willingness to return there any time she is required. "No coupons, lots of sunshine and fresh fruit," said Dorothy. "What more could anyone ask? And what audiences..."

Which automatically brings me to my North African postbag, which this week includes a letter from ex-Bertini trumpet man Charlie Cottrell, whom I first met way back in 1940 when he was playing a trial week with Bert at the Theatre Royal, Oldham. He was only 19 then.

Charlie is with the R.A.F. now, and is playing with a band which, apart from himself, consists of ex-semi-pro. musicians. Formed early in December, the band, at the time Charles wrote the letter (January 2) was already booked solid for months ahead with Service and civilian work—which is surely ample proof of its quality and popularity.

Under the management of an Aberdonian, Bob Duncan, who handles all bookings, etc., the line-up of the band is: Ron Fry (leader and tenor sax), from London; Ron Charley (London) and Don Birch (Manchester) (altos); Chas. Cottrell (Macclesfield) and Frank Ward (Eastbourne) (trumpets); Don Nicholson, also from London (guitar); pianist Reg Vincent (Eastleigh); and another Scot on drums in Arthur Darch (Dundee).

I suppose their gigster pals will be interested to hear that they are keeping in touch, despite the fact that they are all thousands of miles from home.

From L.A.C. Al Parsons, in the Middle East, comes news of an outfit which is

hitting the highspots out there—the No. 1 R.A.F. M.E. Dance Orchestra.

Under the leadership of pianist Sergt. Frank Cordell, late of the No. 1 Rhythm Club Band, the lads are: Cyril Moss, Roland Tomkins and Sydney Cordell (trumpets); Bob Leysell, Jimmy Staples, Steve Hunter and Wally Butler (saxes, etc.); Joe Mellis (guitar); Don Young (bass); Ken Mellip (drums); and a trombonist who is at present unfortunately in hospital.

It certainly looks like a grand outfit.

On to West Africa, from where saxist Oliver Singleton again writes me with the news. The band he is with out there has recently added a new brass section and bass in the persons of G. Harding and B. Knox (tpts.); F. Kempster (tb); and E. Algard (bass), making the band ten-piece.

The boys recently had the thrilling experience of playing at a "do" thrown by the G.O.C. in C. West Africa Army in the grounds of his mansion, with illuminations et al., which attracted all the high-ranking officers of all the Services from miles around.

Ollie tells me that the boys expect to be featured in a new B.B.C. programme called "West Africa Half-hour" some time this month.

Back to the Home Forces and to Stockport, Cheshire, saxist Alan Wood, now in the R.A.F., who expects to be home on leave from January 25 to February 2, would be glad of any gigs in or around Manchester. Telephone him at Heaton Chapel: 1690.

JOTTINGS.—Recently featured at a charity concert at the Majestic Cinema, Wrexham, was noted Welsh contesting band George Smallwood and his Rhythm Boys. Featured vocalist and compere for the evening was S/Sergt. Eric Whitley, R.A.O.C., one time with Carroll Gibbons and more recently with the R.A.O.C. "Blue Rockets." Noted Manchester trumpet man Bobby Hutchinson was touring the Middle East with Harry Roy and his Band. A little bird tells me that Bob Mills, well-known North Manchester saxist, has recently returned to this country from West Africa, where he served with the R.A.F. A pal of mine tells me he saw him with a R.A.F. band in the North recently, although I haven't heard from him myself.

## SCOTTISH NOTES

by Hugh Hinshelwood

JOE LOSS finishes up at Green's this week after a six weeks' season, during which the business has been phenomenal. The band will now be more or less resident in London for a long period.

During the penultimate week Joe brought his brass section up to five strong by the addition of trombonist Tommy Fryde, an Edinburgh man who needs no introduction to big time. Tommy is still another of the many Scots who played at the Playhouse in the old days, and has since played with many name bands, finishing up a long contract recently with Harry Roy.

From Italy comes news of Billy Hall, who used to play piano at the Albert with Jack Chapman. Billy wishes to be remembered to all old chinas, and says he doesn't get much chance of a bash nowadays, except occasionally at an old battered piano. Heard a show recently which included some typical stuff from the one and only Nat Gonella.

Another Glasgow man to play a few shows with Van Phillips was saxist Harry Cowan, now in the R.A.F. and stationed not so far from here. This show leaves Glasgow this week, and the fine scoring of the leader is sure to interest Down South musicians who hear it.

Next three bands at Green's are Oscar Rabin, Henry Hall, and Lew Stone in that order.

Chesterfield. New club opening shortly. Members urgently required. Members of Services or in bands welcome whenever in the Chesterfield district. All comms: J. H. Mason, 69, Toljamba Rd., Chesterfield, Derbys.

Oldham thanks Hubert Howarth for rect. and Avalon Band for J.S. at last mtg. Nxt mtg, Jan. 23, will include rect. on Harry Parys, discussion "Who is this Harry James?" J.S.



# COLLECTORS' CORNER

by BILL ELLIOTT AND REX HARRIS

**ORIGINS OF JAZZ**  
 MANY letters received from beginners particularly on this subject, and an airgraph from Tommy Fortune, stationed in India, which has come to us by the courtesy of Norman Gibson, deals with it so well that it is worth reprinting.

He says: "To what can the origins of jazz be traced? The four-part hymn, so long as the four-part hymn isn't meant to convey 'Negro spirituals,' because both the Blues and spirituals, representing the secular and the sacred, had a common origin and carried on in their own fashion from there, spirituals coming to a dead end and the Blues developing and culminating in present-day horrors such as 'Be Like the Kettle and Sing'... so it's quite feasible that the common origin was, in fact, the ordinary everyday hymn, but to my idea that's carrying things a bit far.

"Suffice it to say that jazz originated the Blues as sung—some poor coloured devil letting forth a moan or two on the subject of his frustrated love-life or the absence of booze, or both, and then hitting on the old 12-bar formula, whereupon the boundless possibilities for variations became apparent, resulting in the terrific number of legitimate Blues being turned out.

"These were the original jazz. Ordinary current ballads then, received treatment which made them sound like Blues, and so the field of scope was increased. Gay tunes came up for treatment as well as sad ones, so that jazz finally embraced both kinds. And there the rot set in!

\* \* \*

"Up to this point jazz was essentially a music of the individual or small group operating in cohesion, but yet still as individuals. Then Whiteman had his bright idea of forming orchestrated 'jazz,' and this form grew so popular that folk who had never heard of jazz before took it to be the real jazz—King of Jazz, my foot!—and the idea unfortunately persists to this day, among the uninitiated, of course.

"With that kind of outfit jazz only exists in the individual, solo efforts. Harry James—that demi-god of the moment—plays jazz, but the background is all wrong.

"The only bands that make a show of organised orchestrated jazz are the coloured ones, notably Duke and Jimmy Lunceford. But for true jazz stick to small-outfit stuff; it's an education.

"Plenty time twenty years hence to look back and decide whether the Glenn Miller or the Harry James era of ultra-scintillating orchestration had a place in things."

Very interesting exposition, Tommy, although there are one or two points with which we disagree, particularly the contention that James plays jazz.

Surely his average recorded performances are pure swing dispensed to a public which clamours for it? We are not saying that James can't be a jazzman when he wants to, but generally...

**LOUISIANA RHYTHM KINGS**

W. D. Bowden writes: "The personnel given by Edgar Jackson for Nichols' 'Meanest Kind of Blues'/'Oh Lady Be Good' (Br. E03324) lists Mole as the slip-horn man on 'Lady'; myself I can't see any difference between either side, and both solos sound like those on 'Hello Lola'/'One Hour.' This has been worrying me, as the owner of the disc still thinks it's Mole."

Well, stop your worrying, man, because your ear hasn't deceived you: Glenn Miller is responsible for both sides, and full line-up is as follows: Nichols (tpt.), Miller (trb.), J. Dorsey (cl.), Babe Rusin (tenor), Ad. Rolini (bass sax.), Jack Rusin (pno.), Condon (gtr.), Krupa (drums).

"Lady" was issued previously on BrE02676, backed by "I Have to Have You," with same personnel under the incorrect label of Nichols' Five Pennies.

His letter continues: "Warren Scholl lists Steve Brown having played bass on Whiteman's 'Washboard Blues' Vi. 35877. If this is correct, then is the bass work on many of the Bix Whiteman's by Brown also? Baritone sax. solos (mainly straight) are often featured on Whiteman discs. Are these mainly by Jimmy Dorsey, as he is supposed to play in 'Changes' (40937A)?"

Right for the first query, W. D. B., and also for the second. Harold Strickfadden perpetrated the baritone you can hear in those Whitemans, but Dorsey was on the "Changes" disc.

**HARDWICK AND BROWN**

Walter K. Heugham notes that Edgar Jackson gives the above two in his personnel for "Lazy Rhapsody" Parlo 2890, and wants verification.

We are unable to back up the worthy Edgar here, because these two musicians did not join the Duke until 1932, when their first recording was "Blue Harlem" (11839), whereas "Lazy Rhapsody" was (11205). Apart from this, you can listen to the disc all night and you'll fail to recognise even a snatch of either.

Perhaps the error arose from the fact that "Lazy R" and "Blue Tune" were originally issued as backings on BrE1299, although "Blue Tune" was of later vintage (11223). "Hot Disco" brackets them together and gives no matrix numbers, thus suggesting that they were made at the same session.

**CARTER'S ALTO**

Moan from S. Lightfoot: "I am writing this letter to you as a last resort in search of outstanding discs of Benny Carter's alto. For a long time it has been the contention of numerous critics that Benny's alto was 'out of this world,' and I decided it was time to add a few samples to my collection.

"Disc No. 1, the Ch. Dandies' 'Once Upon a Time' treated me to some of the most revolting trumpet I have ever heard (from B. Carter), compensated somewhat by Teddy Wilson's grand piano.

"Disc No. 2—the Dandies again on 'I Never Knew'—no alto. Disc No. 3, Carters Ork., 'Symphony in Riffs,' again no alto, 'Call of the Delta,' followed with alto at last, but not very inspiring. Clarinet on 'Dee Blues' O.K., but no alto again, but at last a good solo on Wilson's 'Sugar.'

"So now what I want is a list of a record or two with alto from Carter that is up to Hodges or Willy Smith."

Well, well, well, you have been unlucky! Try these to start with: Ch. Dandies' "Krazy Kapers," Parlo R1743; Hampton's "I'm in the Mood for Swing," H.M.V. B8928; Carter Swing Five's "Jingle Bells," Voc. S39; Spike Hughes' "Pastoral," Decca F3606, and "Sweet Sue," Decca F.3972; Little Ch. Dandies' "Six or Seven Times," Parlo. R2550, and Dandies' "Goodbye Blues," Parlo RR882.

Oh, and there's a nice spot at the beginning of Bob Howard's "You Fit Into the Picture" on Bruns. O2111. Hope you'll enjoy them.

**REX RECOMMENDS—THREE OF A KIND**

Ben Pollack's evergreen this week, the many times recorded "That's a Plenty." Three chosen are:—

1. Louisiana Rhythm Kings. Bruns. O2731.
2. Benny Goodman. Panachord 25017.
3. Miff Mole Little Molers. Parlo. R2336.

Clarinet and trombone take the honours in No. 1. Teschemacher being given the credit for some years. If you listen to No. 2, however, there is no doubt that it is the same clarinetist, Benny Goodman, the jazzman, before he entered into the Kingdom of Swing. Pity No. 2 hasn't been made available on Decca. No. 3 (which is, incidentally, the disc which brought Leslie Perowne into the jazz fold), for the trumpet section work of Napoleon and Nichols, for Schut's piano solo, and for the last all-in exciting chorus, quite apart, of course, from Mole's own staccato sliphorn, which suits this tune admirably.

**PERSONNEL STRAIT**

"Uncle Joe"/'Blue Monday," by Coot Grant and Kid Wilson. VoE. S244. Ch. Shavers (tpt.), Pops Bechet (clar. and sop.), Sam Price (pno.), Teddy Bunn (g'tar), Wellman Brud (bass), O'Neil Spencer (drums). May. 1938.

"Lady"/'But Not for Me." by Teddy Wilson Ork. Parlo. R2815. Bill Co'e man (tpt.), Benny Morton (tmb.), Jimmy Hamilton (clar., saxes), Geo. James (bar.), Ty. Wilson (pno.), Ed Gibbs (g'tar), Al Hall (bass), Yank Porter (drums). September, 1940. Helen Ward (Vo.) on second side.

"You're the Cream in My Coffee" by Comedy Dance O.k. Parlo. E4593. This is Miff Mole Ork. issued a so under R368. Line-up is: Leo McConville and Phil Napoleon (tpts.), Mole (tmb.), Pud Livingston (tenor), Schut (pno.), Tarto (tuba), Stan King (drums).

Add to discography 1 issue: Vocaion S223, "Keeping Out of Mischief Now" (July, 1938) (8), "Beale Street Mama" (July, 1938) (8).

Vocaion S193, "If You're a Viper" (9), "Raggedy But Right" (9), (9) Bob Howard (vo.), Frank Froeba (pno), Teddy Bunn (g'tr.), Haig Stephens (bass), O'Neil Spencer (drums).

**SWAP AND BUY**

W. G. Onion, 67, Tudor Rd., Easton, B. St. 5, wishes to sell Henry Allen's "Patrol Wagon." Offers to that address, but do not worry if answer delayed, as he can only deal with letters when on leave.

G. F. Sinclair, 63, Balwearie Rd., Kirkcaldy, Fife, N.B., is anxious to contact Roy Marston, of Sheffield; Miss Dorothy Graham, of Leicester; and G. Tajham, of Bromley.

Write to S. Walden, 22, Bulwer Rd., Radford, Coventry, if you want to spend 3s. 6d. for each of the following: Beatie Smith's "S. Louis," Mead Lux Lewis' (H.M.V.), "Honky Tonk Train," McKenzie's "One Hour," and Hawkins' "I Ain't Got Nobody."

Pte. W. Heiler, c/o "M.M.," wants a copy of Henry Steig's book, "Send Me Down." Says he'll pay anything to obtain a copy. Careful there, Walter! Rave for Bing from T. Harris, 70, Dollis Hill Av., N.W.2, who says, "Jazz, too, interests me, particularly the early Armstrong recordings—which is handsome of him. However, he wants to buy any American discs featuring Bing Crosby and any of his British discs not included in current catalogues."

"Optimist John Lord, of 88, Newlands Park, S.E.26, is willing to pay reasonable price for 1940 "Hot Discography," and also wants to buy: Henderson's "Livery Stable"/'P.D.Q.," Whiteman Stomp/'"I'm Comin', Virginia," Ellington's "Down in Our Alley"/'Chasers'/'Delirium," Chasers' "Five Pennies," "Feel'n' No Pain," "Imagination"/'"Sugar Foot,"

A.C.1 Chorley, K., c/o the "M.M.," offers for sale of exchange: Vocallions S. 55, 26, 167, 88 and 172. Also he says: "There are some O's and S's [what can he mean?]: James Trio's "Boo-woo"/'"Woo-woo," Jimmy Rodger's "Blue Yodel No. 3"/'"Never No More Blues," "Pistol Packin' Papa"/'"Rocky Mountain Blues," Ammons' "Shout For Joy"/'"Lewis' "Bear Cat Crawl," several Mannon Regals, Am. Victor of "You Can't Cheat"/'"Anything," by Phil. Nap. Emps. and H.M.V. O.D.J.B.'s "Clarinet Marm"/'"Royal Garden." If swaps offered, he wants Hackett, Allen, and Hawkins.

Here's a quick one: F. A. Harris, 40, Ulverscroft Rd., Cheylesmore, Coventry, offers Trumbauer's "St. Louis Blues"/'"Bass Drums Dan."

Leslie White complains that he ordered eight records on May 29 last, and two of them arrived broken. Despite several letters to the vendor, he has had no acknowledgment of his claim for return of appropriate cash. Now, Mr. Morris, you should be more careful in your packing, and at least grant Mr. White the courtesy of replying to his letters. Suggest a refund of the value of one broken disc, and make sure there's plenty of thick cardboard inside a wooden box in future. Hope you hear from him, Leslie.

J. H. Morrison, 23, Hill Crest, Monkseaton, Northumberland, will pay good price for any Louis Prima Vocallions or Billy Banks.

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## RHYTHM CLUB NEWS

11.—Derby R.C. has, for many reasons, been forced to close down for duration. Thanks to all local clubs, especially No. 22 (Notts), for all help. All Ings Sec., 5, Carnegie St., Normanton, Derby.

17.—Wimbledon thanks Rex Harris for excellent recd Jan. 7, anniversary date, and Bill Tucker & Billie Holliday's bluesing. Jan. 14. Also Mickey Bryant and Boys. Jan. 21, recd by Peter Tanner, and Feb. 4 recd by Art Tucker. Usual features, J.S.

22.—Nottingham. Mtg every Sun. Roscoe School of Dancing, 19, Bridle-smith St. Jan. 23, Max Jones' "Fast Western" script presented. J.S. and record review. Jan. 30, recd by Alan Hemming, J.S.

30.—Blackpool thanks Bill Rankin for recd. Mtgs every Thurs., 7.30 p.m., 31, Queen St. Jan. 27, "Quiz" competition; Feb. 3, Story of Benny Goodman. All comms.: Sec., E. B. Oldbury, 43, Kenilworth Gdns., S.S.

72.—Glasgow. Mtgs held every Thurs., 7.30 p.m., 59, Elmbank St. Club always pleased to welcome members of other R.C.s in Glasgow either in Forces or on business. Jan. 20, recd by Ernie Rummelsberg. Ernie comes from Southend.

81.—Northampton. Mtgs re-commenced 7.30 p.m. Thurs., Jan. 20, and will then be held every Thurs. in Students' Association Clubrooms, Northampton College of Technology. Introductory recd., "Outline of Jazz Styles." "Swing Showcase" series follows.

126.—Sheffield. Nxt mtg Jan. 28, Wharfedale Hotel, West St., 7.30 p.m. "Bogie-Woogie," by D. Halford, usual items.

129.—Wythenshawe. Mtg every Tues., White Swan Hotel, Talbot Rd., Ladyburn, Withington Retis: Jan. 25, J. Addison repeats his popular "Ellington the Old"; Feb. 1, R. Gibbons on "Guitarists." Write, Sec., 24, Penarth Rd., Northenden, M/cr.

130.—Bexley Heath. Meets next Mon., Jan. 17, "Red Barn," Barnehurst, 7.15 p.m. Recd by Owen Bryce and Dick Farley. No. 6 in series "Guide to Stars" (saxes). Record raffle, J.S., etc. Mon., Jan. 31, recd by Geo. Webb on J. R. Morton. Usual features.

135.—Streatham. New mtg night is Fri. (21st), 7.30 p.m., White Lion. Paul Sisley on, "These are My Favourites." Grand J.S. with 8-piece band, also Frankie Dunn beat out some "Fast Western."

165.—Southall. Nxt mtg Mon. (24th). Recd., J.S., 7 p.m., Hamborough Tavern, Hayes Bridge. J.S. includes F. Merritt, D. McDonald, J. Whitehead, J. Brentnall, R. Seabrook, etc.

Liverpool. New club opened Jan. 9. Would-be members welcome. Communicate W. R. Rankin, 28, Hollyfield Rd., Orrell Park, Liverpool 9.

## REINHARDT (from page 3)

For his first records Django got three hundred francs. He rushed out to a hat shop and changed his cap for a beautiful white, soft hat, and had just about enough left over to buy himself a meal!

Guitar in hand, he toured Europe with the Quintette, never bothering himself with luggage, throwing away his shirt when it was soiled and buying himself another (this was in pre-war days, of course!) But nowadays he tours only in France, though for over a year he has not left Paris, rarely venturing beyond the neighbourhood of his hotel, which is just next door to the Hot Club.

And he is awaiting the end of the war so as to take up the threads of his old life of six months' work and six months' wandering with Naguine in his motor-caravan.

That is the life for Django who loves music, hunting, fishing, big light-coloured hats and hectic scarves: the lazy, care-free life essential to him if he is to be able properly to compose the works that have made his name famous throughout the world.

\* \* \*

A VERY useful follow-up to this article is an excellently produced booklet, "Django Reinhardt Discography," which has just been published by Clifford Esser, Ltd.

Costing 2s. 6d., and well illustrated, it gives all the details you can ever want to know about Django's recorded work, including personnel, matrix and label numbers, factual details, etc.

We cordially recommend it.

HARRY BROOKER, stalwart of the famous Debonaires vocal quartet since their inauguration eighteen months ago, is leaving this week to concentrate exclusively on his first love—the Hawaiian guitar.

Harry, who will continue to arrange for the Debonaires as he has always done, is joining Felix Mendelssohn's Hawaiian Serenaders as featured electric Hawaiian guitarist for one-night stands and broadcasts.

Alec Dore, brother of Nadia Dore, leader of the Quartet, is replacing Harry in the Debonaires.

WELL-KNOWN South London promoter, manager and M.C. Bill Foreman has finished up his long association with Tooting Palais. We wish him good luck for the future.

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**Parry Fans Have A Night Out**

DESPITE adverse weather conditions, and an air-raid warning shortly after the commencement of the event, the first Harry Parry Fan Club dance, held at the Porchester Hall, Bayswater, last Saturday, was a huge success.

A large crowd of over 900 people came to hear swing music, and Harry Parry's Sextet sent them home wanting more. The fans revelled in Harry Parry's brand of exhilarating rhythm, ably supported by Frankie Brown and his Band, a slick fifteen-piece combination.

The stage was surrounded by fans wild with enthusiasm, who particularly appreciated Yorkie De Sousa's boogie-woogie, in addition to the stylish vocals of Johnny Day and newcomer from Manchester, sixteen-year-old good-looker Gail Paige.

A visit from Dave Wilkins, who sang a few vocals with his old side-kicks, was also greatly appreciated.

So successful was this venture that the organisers, Bill Elliott and Maurice Kinn, are planning to present a series of Fan Club dances in various parts of the country, so as to enable the thousands of members of the club in the provinces to dance to the music of Harry and the Sextet, and enterprising Barker-Stevens Enterprises, of Nottingham, are preparing to assist the Harry Parry organisation in the presentation of many of these ventures in Yorkshire and the Midlands.



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**PUBLIC NOTICES**

**HOLIDAY ENTERTAINMENT, 1944:** The Midland Council for Holiday Entertainment invites applications from the following: Military bands, circuses, professional road shows, marionettes, brass bands, concert parties, orchestras, Punch and Judy, dance bands, fun fairs, speciality acts. Send stamped addressed envelope immediately for application form, particulars of Area and Local Authorities concerned, to Honorary Secretary, Midland Council for Holiday Entertainment, Council House, Birmingham 1. All offers on the Official Application Form must be sent in by January 31, 1944.

**SITUATIONS VACANT**

**MANAGER WANTED** for music and radio store, pref. given to applicant with some knowledge reed instruments, gram. motors, radio, progressive post.—Write, Viney, 178-180, Old Christchurch Road, Bournemouth.

**VOCALISTS**

**STYLISH** male vocalist req. engmts., disch. Forces.—Bailey, 33a, Park Parade, Harlesden, N.W.10.  
**GIRL VOCALISTE** wanted immed., young, attractive, good personality.—'Phone Liberty 1528.

**VARIETY ACTS**

**BOBBIE AND NORRIE** Dwyer, London's most popular and spectacular exhibition dancers, now have a few vacant dates in the New Year.—123, Hornsey Lane, Highgate, N.6. 'Phone: Archway 1212.

**BANDS VACANT**

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**GRANGERS DANCE** band, open for bookings, Kingston dist. pref.—Vic Mears, 7, Grange Rd., Kingston-on-Thames. 'Phone Kin. 3784.

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**RON EVE** and His Band, open for 1944 engagements.—5a, Aboyne Drive, S.W.20. Mal. 3057.

**SMALL DANCE** Band, 4 or 5 members, has vacant dates, reasonable fees.—'Phone Archway 4901.  
**JIMMY RUSSELL** and His Band are now open for engagements, all occasions.—'Phone: Bri. 4532.  
**ARTHUR BENTLEY'S** Band at Battersea Town Hall, Sat. evngs., have vacant dates in Jan. and Feb.—'Phone Vic. 1670.

None of the employment adverts. relates to a woman between 18 and 41 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

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**LADY PIANISTE** seeks engmts., straight or dance.—Eden, 25, Albany Road, N.4. 'Phone: Mountview 1835.  
**ALTO SAX/Clart.**, open for gigs or perm.—'Phone Ken King, North 1480.

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