

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 588

"KID KRUPA" SIGNED FOR PARLOPHONE

FOLLOWING CLOSELY UPON THE SENSATIONAL EVENTS AT THE RECENT JAZZ JAMBOREE, WHEN THE PHENOMENAL TEN-YEAR-OLD DRUMMER VICTOR FELDMAN WAS MADE THE HERO OF THE HOUR, AND INVITED TO PLAY WITH MAJOR GLENN MILLER'S ORCHESTRA, COMES THE EXCITING NEWS THAT YOUNG VICTOR HAS BEEN GIVEN A CONTRACT TO RECORD FOR PARLOPHONE.

Directly he heard this remarkable child going to town during his spectacular numbers with his own Trio and the Miller outfit, enterprising Wally Moody, recording manager of E.M.I., hastened to make all necessary arrangements for putting the "Kid Krupa" on wax, with the result that the first four titles will be cut at a special session to take place on Saturday, November 4.

The records will be issued on December 1.

BROADCASTING, TOO

Recording with Victor will be his two brothers Robert (clarinet) and Monty (accordion), the other two members of the famous Feldman Trio.

The outfit will be augmented for the occasion by top-line London bassist Bert Howard, and by a guitarist who is expected, at the time of writing, to be Frank Deniz.

In the meanwhile, Victor and his brothers negotiate another few rungs in the ladder of success when they will be heard shortly in a "Variety Band Box" radio programme, for P.B.C. producer Cecil Madden, too, has been deeply impressed by the boy's wizardly drummistics.

This programme, to be recorded on October 29, will be heard on October 31 (1 p.m., General Forces and A.E.F. programmes), and for those who miss this—it can be heard again on Sunday week, November 5 (5 p.m., General Forces programme).

BERT COLLIER IN HOSPITAL

THE MELODY MAKER joins with his many friends and admirers in offering our deepest sympathy to famous London trumpet player, late of Joe Loss's Band, Bert Collier.

Discharged from the Army just over a year ago, after a severe illness contracted in West Africa, Bert returned to civilian life, and was hoping once again to take up his position in one of our leading dance bands.

It speedily became apparent, however, that, for the moment anyway, Bert's state of health would not allow him to undertake anything so exacting as a regular job.

Deprived of this hope, Bert started teaching, and with his reputation and musical ability had soon gathered together a large number of pupils, among whom he had several promising "finds."

Now, however, Bert has to undergo a further spell in hospital. We sincerely hope it will not be for long. In the meanwhile, Bert asks his many pupils to excuse him, and assures them that he will be back in harness just as soon as possible.

Bert Collier's address is Ward 4, Broomfield E.C.C. Hospital, near Chelmsford, Essex, and we hope many of his friends will take the opportunity of dropping him a line.

JOE LOSS AND BAND LEAVING FOR FRANCE

HONOUR OF BEING THE FIRST BRITISH NAME BAND TO VISIT THE LIBERATED CONTINENT OF EUROPE FALLS TO JOE LOSS, WHO LEAVES IN A FORTNIGHT'S TIME TO ENTERTAIN THE TROOPS IN FRANCE.

TOUR, WHICH WILL BE CARRIED OUT UNDER THE AUSPICES OF E.N.S.A. WILL LAST FOR SIX WEEKS, AND JOE PLANS TO RETURN IN TIME TO OPEN HIS REGULAR CHRISTMAS SEASON AT GREEN'S PLAYHOUSE BALLROOM, GLASGOW, ON DECEMBER 18.

Full band of sixteen will be carried, plus popular vocalists Elisabeth Batey, Sadie Glenn, Pat McCormac, and Harry Kaye.

Joe's trip to France will revive some interesting, if poignant, memories, for he took his band out there in January, 1940, to play a three weeks' tour to the B.E.F., at a time when people used to call it the "Bore War."

Four months later France fell; four years later France is liberated, and Joe Loss is in the vanguard of the many top-ranking bands lined up to bring pleasure to our troops over there.

JACK HYLTON TO STAND FOR PARLIAMENT

THERE is no stopping dynamic Jack Hylton!

Reaching the greatest heights that could be scaled in the dance-band business, he renounced his orchestra to try his hand at being a theatrical impresario—with what terrific success everybody knows.

But even the fact that he is now one of the kingpins of British show business is not enough to satisfy the all-conquering ambition of Bolton's famous son.

ENTERTAINMENT CHAMPION

LOOKING FOR FRESH WORLDS TO CONQUER, HE IS NOW TO STAND FOR PARLIAMENT AS A LABOUR CANDIDATE.

No constituency has yet been decided upon, and further particulars will be published in the MELODY MAKER as soon as they become available.

Jack is absolutely serious about his Parliamentary aspirations, and if he becomes an M.P. it will be the best thing that has happened to the entertainment business for many a long day.

Dance bands and the theatrical profession have long needed a knowledgeable champion to speak for them and defend them in Parliament. Straight-speaking, hard-hitting Jack Hylton is the ideal champion.

We wish him all possible luck!

IN order that she may concentrate upon a series of solo personal appearances, London vocal celebrity Billie Campbell has given up singing with Reggie Dare's outfit at the London Potomac Restaurant.

In her place is popular Nadia Doré, chirpette of note, and leader of that most stylish quartette the "Debonairs."

AFTER over four years' military service, well-known alto saxist Jimmy Williams has been discharged, on medical grounds, from the Forces.

At present Jimmy is gigging around Town. He is ready to take up a permanent position with one of the leading bands when the right kind of job comes along.

P.R.S. FORM NEARLY KILLED DJANGO REINHARDT Latest News Of Great French Guitarist

THERE is great news this week for all British friends of the celebrated French guitarist Django Reinhardt, and for his hundreds of fans in this country.

Bob Brown, vocalist with Syd Millward in the "Stars in Battledress" Company, has been to Paris and has met Reinhardt, spent many hours with him, and heard him play. Accompanying Bob Brown on this epic reunion were Reg Arnold (trumpet) and Tommy Welsh (tenor).

Django, who is in good health and is now the father of a three-months-old baby, spoke fondly of his friends here—including George Chisholm, Tommy McQuater, the "M.M." staff, etc., and sent special regards to his old buddy Stephane Grappelly.

Confirming the recent exclusive story in the MELODY MAKER, Django said he would be coming to London in about a month's time to play to the Allied troops here.

LONDON VISIT SOON

It appears that, despite all reports to the contrary, Django has been in Paris throughout the five war years.

He tried to escape to Switzerland, but was refused admission. Nor was that all, for he was caught by the Germans and searched. On his person they found his certificate of the British Performing Right Society, and were about to shoot him as an English spy, when he explained, with great difficulty, to explain who he was and how such an apparently incriminating document came to be in his possession.

Throughout the war Django has consistently refused to play for the Germans, despite their tempting offers of as much as £350 in francs per day for his services.

Taking the English musicians on a tour round some of the Paris clubs, Django astonished them by taking some marvellous choruses at one place—on fiddle!

Montmartre's King of Jazz, Reinhardt had his own club, "Chez Django," for a time there, and has just opened up again at the famous Bal Tabarin with an outfit containing five brass, four rhythm, clarinet, and tenor (doubling baritone) supporting his own good-as-ever solos.



Django Reinhardt has just sent us this new picture of himself, through Bob Brown, of the "Stars in Battledress." Translation of the writing on it is: "Greetings to Ray Sonin. Looking forward to seeing all my friends when I come to London soon to entertain the troops of the Allies."

"K.P." 30th STAR PARCEL DO YOU BELIEVE IN DREAMS

Featured by BOB CROSBY, in the Universal Picture "PARDON MY RHYTHM"

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[ON A SHIP OF DREAMS]

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CALL SHEET

(Week commencing October 30)

- Les ALLEN. Palace, Plymouth.
Carl BARRITEAU and Band. Green's Playhouse, Glasgow.
Ivy BENSON and Orchestra. Palace, Reading.
Johnnie CLAES and Claepeignos. Glidderdrome, Boston.
George ELRICK and Band. One-Night Stands, Manchester.
Gloria GAYE and Band. Coliseum, Portsmouth.
Phil GREEN and Band. One-Night Stands, Scotland.
Henry HALL and Band. Empire, Sheffield.
Joe LOSS and Band. Plaza, Derby.
Felix MENDELSSOHN'S Hawaiian Serenaders. Belle Vue, Manchester.
Ronnie MUNRO and Orchestra. Empire, Hackney.
Harry PARRY and Sextette. One-Night Stands, Midlands.
Oscar RABIN and Band. Alhambra, Bradford.
Lew STONE and Band. His Majesty's, Carlisle.
Billy TERNENT and Orchestra. Band of the Week, B.B.C.
TROISE and his Mandolins. Longford Theatre, Stretford, Manchester.

U.S. HIT PARADE

- HERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:
1. I'LL BE SEEING YOU (1-1-3-1-1-2-1-1-1-1-1-2-2-3-5-7-7-5)
2. SWINGING ON A STAR (1-1-3-1-1-2-1-1-1-1-1-2-2-3-5-7-7-5)
3. TIME WAITS FOR NO ONE (4-2-4-8-4-6-0-7-8-8-8)
4. IS YOU IS OR IS YOU AIN'T MY BABY? (5-0-9)
5. AMOR, AMOR (3-4-1-2-2-1-4-3-2-3-6-5-7-7-8-9)
6. I'LL WALK ALONE (6-7-7-6)
7. IT COULD HAPPEN TO YOU (8-5-8-0-8-9)
8. FELLOW ON A FURLOUGH (8-5-8-0-8-9)
9. IT HAD TO BE YOU (9-6)
Figures in parentheses indicate previous placings.

BARNES AVAILABLE

SAXIST Frank Barnes, who most London musicians will remember with Billy Cotton's Band, writes to tell us that he has been away from the musical profession for some years, and is a little out of touch.
Frank is now anxious to get himself fixed up for playing one or two evenings a week (on alto sax), and would like to contact one or two London bandleaders for this purpose. His address is 95, Heath Drive, Raynes Park, London, S.W.20.

A WELL-KNOWN North London tenor sax and trumpet stylist, Percy Charles—ex-semi-pro—now in the R.A.F.—wishes to re-form his band of voluntary musicians which has recently been dispersed.
So will R.A.F. personnel, especially semi-pros, keen to get back into the fold, please contact Percy through his home address, 109, Clayton Rd., Hook, Surbiton, Surrey?

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JUDGING AT THE JAMBOREE

Judging the Jazz Jamboree Compositions (1. to r.): Sgt. Jerry Gray, Harry Sarton, Stanley Black, Stanley Bowsher and George Evans. This is another Ivor Rich photo taken at the big show at the Stoll Theatre, London, last Sunday week (15th).

More pictures are on page 4.



PADDY HARLOW OUT OF FIRE SERVICE

WELL-KNOWN London trumpet player Paddy Harlow, who has been first trumpet with the famous London Fire Force Dance Orchestra during the war period, has just been discharged, on medical grounds, from the Service, and is taking up the threads of the profession again. Paddy's discharge is due to the effects of an accident he received in the course of his work in the blitz (all members of the Fire Force Orchestra are, of course, full-time firemen as well, and carried out valiant work during the air raids on London). Whilst naturally anxious to get back to ordinary musical work again, Paddy will remember some good times with the Fire Force boys, and will always retain a feeling of satisfaction at having assisted the orchestra in the very large sums which its work has been able to collect for various charitable institutions.

So'ton Airing Change

LAST-MINUTE alterations in the arrangements for the Nov. 2 broadcast from the Court Royal Hotel, Southampton, in the Cafe Dansant programme (4.15-5 p.m.) means that Ray Bailes and his Band will now be the dance band featured, instead of Miff Ferrie and his Ferrymen. Also on the programme, as already announced, will be the noted Jerry Allen Trio, plus several other well-known artists.

TENOR WANTED

THERE is a good job going in a well-known and progressive dance hall in Scotland for a stylish tenor player, preferably doubling clarinet. Good money is offered, and conditions of working are most congenial. Applicants, who should be able to read and busk, are asked to communicate in the first place with the Melody Maker, 93, Long Acce, W.C.2, marking their envelopes "Tenor."

RHYTHM CLUBS

- 30—Blackpool holds mtgs 7.30 Thurs. 31, Queen St. programmes include "Windy City Jive" (Nov. 2) and "Red Nichols" (Nov. 9). All coms.: Derek Moseedale, 79, Edgewood Rd., Blackpool, S.S.
41—Leeds, Lixford, opening Oct. 29, 2.30 p.m., Forum Club, Park Lane. Many talented musicians appear at opening, including Bob Hirst (piano), and possibly other members of Derek Dunning's Swingette.
47—Nelson. Mtgs held every other Fri., Regan's Assembly Rooms, Leeds Rd., 7.45 p.m. All coms.: Sec., R. Burrows, 12, Raedale Ave., Nelson.
54—Portsmouth, Oct. 22: Treasurer Ken Brown presented "Muggsy," Oct. 29: Phil Marshall presents "Chicago" also J.S. and auctions.
72—Glasgow.—Mtg to-day (Thurs., Oct. 26) ret. by John Murphy on "Coleman Hawkins." "Jazz Magazine" is now a regular feature of every mtg. New mmbms welcomed.
73—Sheff. Lixford Club thanks F. Bean and Ted Watson for last two recls, also Fred Manders and boys for J.S. Next mtg., "Johnny Dodds," by Norman Smith (Oct. 27). Mtgs held at Golden Ball, Townhead St. every Fri. evng. New members welcome.
139.—Oldham. Mtgs will be held on a weeknight in future as present premises cannot be used on Sun. afternoons. Watch these columns for announcements of new premises and time of mtgs.
165.—Southall. Next mtg Mon. (Nov. 6), 7 p.m., Hambrough Tavern, Hayes, Epsom Rd., Epsom. Ret. by Buddy Cawte. "You May Like to Hear," J.S. by Club Band.
Plymouth.—Sun. (Oct. 29) ret. by R. Babbage on "Small Groups," and J.S. Thanks to "Bud" Pomroy. "Scats" Bowman, R. Catton, E. Babbage, L. Hooper and D. Jackson.
Stafford R.C.—Mtgs held every Mon., by B.M. Mary Hall's Studio, Grabers' Staffed. All coms.: A. D. Bown, 52, Marston Rd., Rugby.—Thanks to Graham Fleming for ret. on "Jelly Roll Morton" at last mtg. Nov. 26: J.S. at usual address.

DORSEY FOR JAMES

WHILE playing his favourite game, baseball, in Los Angeles recently, James had the misfortune to break his ankle. Thinking the injury only a minor one, James intended taking his usual place that night on the bandstand of the Casino Gardens, but as the leg had become extremely painful by then, his manager, Dave Hylton, persuaded him not to go.
A last-minute decision of that sort would have left the Gardens in an awkward predicament had it not been for the lucky fact that its manager happened also to be a musician, and a top-liner at that—Tommy Dorsey by name.
As soon as the news reached him, Dorsey sent for his trombone and fronted the James outfit for the evening. Happily, the injury yielded to treatment, so that James was back on the stand the following night with no worse effects from his accident than a plaster cast on his right leg.
Harry James and his Band have now left the West Coast and are playing nightly at Frank Dalley's Meadowbrook resort.

LEON FOR COVENTRY

FOR the week commencing November 30, Jack Leon and his full dance orchestra will be taking the stand at Neale's Ballroom, Coventry, this being Jack's first dance-hall engagement. In addition to all the outfit's regular members, Jack will be featuring his specialised "Jive Bombers" and other novelties.
Featured vocalist for the week will be talented Gloria Kane.
On the Saturday night (November 4) Jack and his band will be on the air in the "Saturday Night at the Palais" series.

BOOK REVIEW

MR. H. G. SEAR, in his Keynote Series Book No. 5 (Workers' Music Association, Ltd., Is. 6d.) advances the thesis—behind a mass of biographical data apparently obtained from Prof. Dent, C.S. Terry and other well-known musicologists' lives of composers—that great works were lost to the world because of the economic circumstances of such masters as Berlioz, Bach, Mozart, etc. Which may or may not be true, of course.
That the system of patrons and the honesty of early publishers (and composers) fell a good deal short of the ideal is indisputable, but whether real creative work will automatically result from economic security is certainly contentious, in my view.
It is certainly a fact that an organisation like the American League of Composers in England, for example, might be an excellent thing, and I agree that it is about time that the people generally recognised that musical composition is just as much a job of work as shoe-mending, and that machinery should exist which would provide the composer with adequate means of payment.
At present, composition is a luxury—which is probably why composers of to-day like Britten, Hindemith, etc., are about as near to the public as Max Planck was when he evolved his Quantum Theory. S. R. N.

HAYES ON THE AIR

LISTENERS to the Anne Shelton and Oscar Rabin broadcasts last Sunday and Friday, respectively (15th and 20th), will have heard sax star Harry Hayes, who was guest artist and also played his own compositions in these programmes.
Harry, as all his friends will know, has recently been invalided out of the Forces after 4½ years' service.
On one occasion, when on leave, Harry was especially engaged to broadcast Eric Coates' "Saxophone Rhapsody," the orchestra being personally conducted by the composer.

THE many friends of Dave Westfield, erstwhile pianist with Stan Atkins and his Band, until a very severe illness laid him low a few months back, will be glad to know that Dave is at last getting on his feet again, after spending a long period—as he himself puts it—mostly in hospitals, operating theatres, and hospital trains.
During his present period of convalescence, Dave feels that he would like a little light piano work in the afternoons or evenings, to get him ready to start full-time again as soon as he is strong enough.
Dave's phone number in London is Streatham 0541.

REFRESHINGLY ORIGINAL JAZZMEN Reviewed by EDGAR JACKSON

VIC LEWIS AND JACK PARNELL'S JAZZMEN
****Sugar (Pinkard) (Eng. Parlophone CE1246).
***Why Begin Again (Pastel Blue) (Shavers, Shaw, Roye) (Eng. Parlophone CE11245).
(Parlophone R2949—5s. 4id.)
Lewis (str.), Parnell (dms.) with Derek Hawkins (alto, clar.), Ronnie Chamberlain (soprano), Billy Riddick (tp.), Dick Katz (pno.); Lew Nussbaum (bass). Recorded June 9, 1944.

THE Teddy Wilson version on Parlophone R2660, in which Benny Carter played that inimitable opening alto chorus, has for long been recognised as the classic record of "Sugar," and anything to beat it has yet to come.

But it says plenty for the Jazzmen that their performance is not only easily the next best, but it achieves its success through the suggestion of borrowing from the Wilson platter. In fact, their treatment is quite refreshingly original.

It opens with a collective improvisation that is not only well voiced (few, if any, badly spaced harmonies fall out of the counter-melodies) but which for general idea and style compares more than well enough with the better American small improvising groups.

ENLIGHTENED JAZZ

Chamberlain and Hawkins (on alto) then do well splitting a chorus, and then Dick Katz takes over for a solo which may come as a surprise to those whose only experience of Dick is when he has been trying to make himself audible at the Feldman Swing Club by tearing it up on the upright, which, to add to its lack of tone, is so badly placed that it is almost impossible to hear it above the chatter and dancing.

This is perhaps not quite up to Derek's usual form, but the side gets going again when the ensemble comes in for the last chorus, not the least effective feature of which is the good rhythmic idea used to open the first and second 8-bar phrases.

In fact, all round, the record, which swings healthily, is full of good stuff, played in a manner that shows a most commendably enlightened understanding of jazz, and what with Jackie Parnell's neat and exhilarating drumming, can fairly be described as one of the best jazz offerings any small home group has ever put on the wax.

In tackling Charlie Shaver's slow

"Pastel Blue" (subsequently retitled when, for commercial purposes, words were set to it, "Why Begin Again?"), the Jazzmen break what is for them new ground.
And they certainly don't disgrace themselves.

Dick Katz again does well, opening the side with an introduction that is at once tasteful and imaginative.

Most of the side is, however, soprano solo by Ronnie Chamberlain. His more passionate outbursts in the high register would have been none the less effective had they been a little more restrained. But, all round, Ronnie plays with style and feeling, and helps materially in the production of a record which has character and colour.

SCOTTISH NOTES

By Hugh Hinshelwood

ANOTHER welcome letter from sax man Bob Adams, who is out in Italy and plays with the D.A.F. Orchestra. Bob tells us that on a busman's holiday one night the boys visited a show called "Stars in Battledress" and met violinist Joe Orlando, and well-known piano man Bobby Lefsch.

Following that, the Grenadier Guards band turned up with Nat Temple and Benny Greenwood, so as Bob says, there was a gathering at Archer Street in this little Italian town.

Also in the party was ex-Joe Loss vocalist Don Rivers, who is in the "Stars in Battledress" crowd. The D.A.F. band boys are having a good time, but it can be imagined what a great kick they get when they meet old chums like this.

Benny Loban and his Band had a long journey the other Sunday, when Benny took the Plaza boys to play a concert in a cinema in Gateshead. Certainly a hefty trek for a one-nighter.

AIRDRIE JAMBOREE

A little belated but still in time comes the reminder to Lanarkshire fans that the Airdrie Town Hall is housing the Airdrie on Friday, October 27, for the benefit of the local M.U. branch Benevolent Fund, which has done good work for musicians in the Forces.

Johnny Black tells us that eleven bands will take part, and will give details later of the financial result, together with some facts as to the good done by this fund since the war started.

More Glasgow brass men in the news. Before finishing up at Green's, Lew Stone signed up trumpet-player Jimmy Couper, who has played in many places round here and who was at Dunoon for the summer. Also, trumpet-men Billy Cochrane and Cyril Ellis will probably be signed up for the Forces at the moment. Billy having been with Bobby Thomson and his Band at the Berkeley and Cyril with Jack Chapman at the Albert.

Don McDonald, on drums with resident band at Green's, finishes up this week to resume gigging. Place will be taken by Sammy Millings, who had a spell in the Forces but was discharged on health grounds.

12.—Greenford, announcing 3rd anniversary thanks all reclusists and J.S. groups of past year. Anniversary (Oct. 27) will be an all-J.S. evng. Includes usual local group, unit led by Eddy Gayle, guitar, duet by Ron Seabrook and B. Lawrence. Jeff Carter's Boogie-Woogie Quartet will be featured.

17.—Wimbledon thanks club members who gave recls for last two mts. Next two mts, usual recls. More new club members wanted. All coms.: C. Byott, 234, Central Rd., Morden. Mtgs every Fri., 7.30 p.m. Spencer Hall, Worple Rd., Wimbledon.

22.—Nottingham. Club thanks E. Lovell and Group for fine J.S. on Oct. 22. On Oct. 29, Frank Day will give rec. "Wimbor' Jazz."
25.—Bill Kinnell on "Jazz Piano." All coms.: Bill Kinnell, 165, High Rd., Chilwell, Notts.

29.—West London. Reclists for next two weeks: Oct. 30, Perry Pring; Nov. 6, Laurie Henshaw. Club seeks new premises—watch cols. for informn.



Ex-Geraldo vocalist and orfe-time dance band drummer Jackie Hunter is now, of course, a top-line stage comedian, and he has just returned from a very successful tour entertaining the troops in Italy. While out there, he ran across two other great favourites of the British public—charming Bebe Daniels, also entertaining the troops, and Colonel Ben Lyon, out there with the U.S.A.A.F. And here is a picture of the three notabilities all looking very fit and happy. They are now back in England.

JERRY DAWSON'S NORTHERN NEWS

THOSE of you who were at the All-Britain at Belle Vue a couple of weeks ago may have wondered who the bespectacled cove was who was running around with "M.M." photographer Jack Marshall, holding on to the latter's "flash" outfit and generally enjoying himself immensely.

That, folk, was none other than Freddie Platt—leader of one of the best bands around the North Country, at the Carlton Ballroom, Rochdale, and, although the fact is not widely known, one of the best arrangers outside the "big-time."

Consequent upon the departure from his band of Derek Abbott to join Oscar Rabin, Freddie has recently welcomed back to the fold Tommy Coop, who takes what really is his rightful chair as lead trumpet.

Since he left the Carlton some months ago to tour with Lew Stone, Tommy has also enjoyed a pleasant sojourn by the sea—at Morecambe with Harry Thorley.

Freddie has recently lost two other members of his brass section in Roy Bassett (trombone) and Tommy Purdy (trumpet), both of whom are now in the Forces.

With amazing perspicacity—and a bit of luck, too—he has satisfactorily replaced these boys, and the full line-up of the band now is Harry Kenyon, Ernie Forbes, Will Clegg and Charlie Nuttall (saxes); Tommy Coop, "Tiny" King and "Pud" Ogden (trumpets); Jimmy Duxbury and Fred Smith (trumps.); Arthur Turner (drums); Tommy Howarth (bass); Ray Shore (guitar); and Emrys Griffiths (piano); with, of course, the maestro leading and featured at the Ladsur Ballroom Organ, apart altogether from managing the ballroom and restaurant.

Stan has suffered a spot of bad luck recently, inasmuch as his drummer was involved in an accident at his place of work and, unfortunately, has had to have his right foot amputated—a bad show indeed!

Stan, too, has been in the wars, owing to a simple fall from a bicycle, as a result of which an operation is necessary. He hopes to be fit and well for the opening of his new job at the "George."

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BRAND'S ESSENCE OF NEWS

WHEN the phone rang one busy day the other week (writes Jack Marshall), I hardly expected the request which it brought would lead to such interesting consequences. It was a message from an aerodrome—a cultured feminine voice—and it asked, could I get them a very good dance band for a certain date?

But when I suggested some of the best in Town (if I could persuade 'em to turn out), these suggestions seemed to be so coldly received that a trifle plucked, I sarcastically said: "Two of the greatest dance bands in the world, Major Glenn Miller's and the Artie Shaw Naval Band, are over here; you'd better try to get one of those."

And I explained how to contact these stars—and then forgot all about the matter.

Phase two of this affair shook me a little. I must admit, consisting as it did of a neat invitation to attend (and "would I mind" being the guest of honour?) a dance in aid of the Benevolent Fund of the Air Transport Auxiliary, at which the music would be provided by "The U.S. Navy Band, directed by Sam Donohue."

Oh, boy! What amazing organisers to be sure!

I arrived at a certain station, after a vile railway journey, already two hours late and with apparently no hope at all of making the last ten miles or so to the aerodrome where the dance was being held.

Now at this stage I must solemnly warn you. The rest of this story is going to seem like pure fantasy. With prospects of (maybe) getting a rickety buzz-box of a taxi with a grumbling driver for three or four miles, and walking the other six, I stepped into the station yard, to be nearly run down by a resplendent "Rolls," whose driver said (yes, he actually beamed!) that he would be delighted to drive me to the aerodrome, although he hadn't the faintest idea where it was.

Streets and houses were left behind; we were out into the heart of the country—and, with every mile, the prospect that one of the world's greatest dance bands could possibly be here, in this remote place, seemed to be growing progressively less.

Presently we pulled up in a narrow lane. The silence of a lonely countryside was on everything; just ahead a rustic stile led to fields that rose to a misty and heavily wooded horizon. Obviously we were lost. We seemed to be in the middle of nowhere; except for the distant cry of an owl, there was no sound.

No sound! Oh, boy! Suddenly, gloriously, it struck us (or me, anyway) all of a heap. It seemed to start up immediately ahead—the wonderful tone of that Shavian brass section; even the unmistakable Sam Donohue himself taking a tenor solo.

Just beyond the range of the car's headlights we found the end of the road. Pressing a pound note into the driver's hand, I was running—but footsteps were pounding behind me. The driver caught me up, panting. "This is too much," he said. "Twelve-and-six will be plenty!"

Recovering slowly from severe shock, I dashed in to get a nearer "basinful" of that wonderful band. Cool and efficient Mrs. Melinda Keith and several of her assistants, greeted me warmly. Presently I had further shock, when charming Mrs. Dorothy Thompson greeted me with "Hurry up! We need someone to drink the whisky."

But that band! Honestly, can you imagine it?—the canteen of an aerodrome, miles in the country, little more than a shed, in fact, and there was the Artie Shaw Band, going to Town as if it were in Park Lane.

The way that band rides when it's thoroughly relaxed, on a job like this, is just nobody's business. Almost every number is a succession of glorious and driving solos.

You already know that Sam Donohue is a grand tenor player, John Best a great trumpet stylist, and so on; but there's something else that I found out—some of the boys in this outfit are such terrific "characters" that only Damyon Runyon could have invented them.

These things I began to find out when we were all together over a sumptuous "blow-out" in the interval. En route back to the ballroom, I stuck a bob in a "fruit" machine, got 18 back, decided it was a good game, tried again and got the "jack-pot."

Still not satisfied, I tried again, got another 18 shillings as well, and was staggering away with a five, and silver weighing down my pockets, when out of the corner of my eye I espied a harassed official, screwdriver in hand, hurrying up to give me the machine's "innards" some much-needed adjustment!

I do know that the rest of the evening was just as marvellous; that lady pilots in beautiful evening dresses, with soft, ermine-like capes when they go walking after the ball, are among the most delightful creatures alive.

When we were at last in the truck going home, it seemed just part of the general fantasy that the truck-driver was John Best, one of the greatest trumpet stars in the world.

On the way back I heard some of the boys' thrilling adventures on their Pacific tour, where they were under fire several times and had some unforgettable experiences.

Later we talked of a dance musician's life in the States, and I could sense how these boys were itching to get back to it, although, of course, in the meanwhile they are getting a great thrill out of playing to thousands of Forces personnel all over the world.

During our journey I heard tales of such hectic rounds of one-night stands as would make an English musician's hair stand on end.

And all the while, as I was learning more and more about the greatness of modern American dance music, the truck thundered on through the night, along the Bath Road, past coaching inns, top-heavy with that, that must have been old when the Pilgrim Fathers set out to discover the New World.

The fairy-story atmosphere persisted right to the end, for Sam Donohue, great guy that he is, insisted on having me driven right home to my door. The clock in the hall chimed four times as, with memories of a great night, I climbed the stairs to bed.

TO the "M.M." in whose pages the all-important rôle of the arranger in the modern dance band has been constantly stressed, it is refreshing indeed to find such a great leader as Major Glenn Miller publicly acknowledging his debt to its arrangers, particularly to that old drum-wizard Victor Feldman to say "Thank you" to an audience that went absolutely wild about him.

(7) Writing about the American Band of the A.E.F. in our issue last week, straight-music critic Ralph Hill criticised some of its showmanship, and said: "I cannot see any sensible purpose in four trombonists throwing their instruments up into the air and catching them—it certainly doesn't make the music sound better." Well, here you see the four trombonists actually doing the juggling he complains about, and Major Glenn Miller (back to the camera) is also having a go.

(14) Clarinettist Frank Weir takes a solo in front of his own, large band.

These pictures were taken at the epic Jazz Jamboree at the Stoll Theatre, Kingsway, last Sunday week (October 15) by Ivor Rich, who doubles his skillful photography with equally skilful bass-playing and singing with Wally Chapman's Band at the Dorchester.

The pictures show:

- (1) Lou Preager and his boys acknowledging the plaudits of the huge crowd at the finish of a fine performance.
- (2) Billy Riddick taking a solo with the Vic Lewis-Jack Parnell Jazzmen.
- (3) Phil Green conducting his Dixieland Band.
- (4) Johnny Green singing a vocal with Gerardo and his Orchestra (photo by Jack Marshall).
- (5) Frank Deniz (on guitar) and his Spirits of Rhythm.
- (6) Louis Ortiz singing with Roberto Inglez and his Rumba Band.
- (7) The sax-section of Cpl. Paul Fournhet's R.A.F. "Skyrockets."
- (8) Something for the girls—Johnny Desmond, swoon-singer with Glenn Miller's Orchestra.
- (9) The "M.M." 1944 Poll All-Star Dance Band in action. Harry Hayes is taking a solo on alto.
- (10) Ted Heath leads his own band on trombone.
- (11) Johnny Gray, tenor-sax sensation with Lou Preager.
- (12) Compère Tommy Trinder—whose magnificent wise-cracking contributed materially to the great success of the show—kets 10-year-

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 Incorporating RHYTHM
 WEEK ENDING OCTOBER 28, 1944
 Editorial, Advertising and Business Offices:
93, LONG ACRE, W.C.2
 Editor: RAY SONIN Telephone: Temple Bar 2468
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U.S. JIVE JOTTINGS

LOOKING like a rival to Sinatra, Andy Russell has consistently been mobbed by youthful fans in New York, and recently he was forced to move from the Hotel Astor because of the wild enthusiasm. Russell, the nation's fastest moving singer, is in Gotham to broadcast his Sunday "Old Gold" programmes on N.B.C. At a personal appearance at the Haynes' Griffin store in N.Y., police were called to quell the admiring fans. On-radio programmes young Russell also has been bowed over by fans. Andy's latest Capitol record, just released, pairs "What a Difference a Day Made" with "Don't You Notice Anything New?"

Rehearsals will begin this month of the new 17-piece band directed by Artie Shaw, who will not employ a string section as he did with his last civilian band. With Dave Mathews on tenor, Shaw is lining up other sidemen and is trying to obtain Buddy Rich as drummer.

The new Shaw band will play theatres, starting in late October. Dave Hudkins is assisting Artie. Combo will comprise five reeds, four trombones, four trumpets and four rhythm. Shaw last month separated from his wife, the former Betty Kern, after two years of marriage.

Stan Kenton and his band will not appear in the motion-picture "Duffy's Tavern" as originally scheduled. Because Paramount was unable to start shooting as planned, and because his Eastern theatre dates conflict with the new Paramount shooting schedule, Kenton has been paid \$15,000 "release money" by the studio, and will continue his tour of the East.

A long list of additional houses is to be played by Stan and his "Artistry in Rhythm" musicians before the entire troupe returns to California for their Palladium engagement beginning November 28.

Gene Krupa and his divorced wife Ethel are expected to remarry in November, when the drummin' man and his wife are to Los Angeles to make a picture and play the Palladium.

Louis Armstrong and his band will appear in their third motion picture of 1944 when they check in this month at Warner Brothers to be filmed for Ida Lupino's starring vehicle, "Pillar of Post." The band also was in Hollywood session at the "Hollywood Canteen." Dorothy Dandridge will play the rôle of a singer in the new Lupino opus.

Red Nichols has organised a new band, and will open this month at the Hotel Hayward, in downtown L.A., which hasn't used bands in a decade. Nichols recently left the Casa Loma band, and plans to crash into big-time leadership again.

After many postponements, the memorial concert in memory of Jimmie Noone attracted more than 800 persons to the Trocadero, Los Angeles, recently, and resulted in nearly \$1,000 for Noone's family.

Sponsored by the Musicians' Congress, the event attracted many jazzmen on the West Coast, and was deemed by many observers as "the most successful concert of its kind in the history of L.A."

A combined Dixie band, led by Eddie Miller and Nappy LaMare and featuring Stan Wrightsman, Bob Logan, Bruce Hudson, Zutty Singleton, Matty Matlock and Phil Stevens, opened the concert, and was followed by Joe Sullivan, solo pianist, with Singleton backing him on the tubs.

Wingy Manone's Band from the Jade Club was in third spot, and with Jake Flores' tallgate trombone spotted, socked across four numbers which jazz connoisseurs recognised as New Orleans evergreens.

Johnny Mercer moved in to sing three tunes with Manone's crew. One of them, a choice Dixie rhythm rhapsody which Mercer composed with Manone and titled "Tailgate Rumble," was recently recorded by them for Capitol.

The final half of the programme spotted the dancing Nicholas Brothers, Sid Catlett, Rex Stewart, Calvin Jackson, Dooley Wilson, Barney Bigard's Trio (with Singleton and Fred Washington) and the New Orleans Creole band which was featured by Orson Welles on CBS several months.

The group lined up with Bigard on clarinet, Zutty at the drums; Eddie Garland, bass; Kid Ory, trombone; Bud Scott, guitar; Buster Wilson, piano; and Tom Gary, trumpet.

Albert Dekker emceed and Earl Robinson was a speaker. Mrs. Noone was present for the concert. A majority of the talent and virtually all the publicity and production entailed were handled by representatives of Capitol Records, working in co-operation with members of the Congress.

José Iturbi last month was filmed at Metro conducting twelve pianists for "Anchors Aweigh." All twelve Steinway strokers ganged up on Liszt's "Second Hungarian Rhapsody."

The "Jivester" tips for stardom very stylish Georgia Gibbs, vocalist on the Shnoozle Durante "Comedy Caravan" programme, which you can hear on the B.B.C. Home Service every Friday at 4.35 p.m. We guarantee you'll be hearing a lot more of this smashing chirpette.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

JAZZ-MAN'S NEWS LETTER

THE "Savoy" Record Company has lately been very active, and star drummer Cozy Cole seems to feature in most of their activities. Recently released, and markedly successful, was his own "Nice and Cozy," which spotlighted the Cole drumming; now he is writing a new, as yet unissued, drum concerto to be released by the same firm when ready.

In August, under the supervision of composer and music publisher Buck Ram he recorded four sides to be issued as "The Cozy Cole All-Stars" on Savoy's label.

Background to the drumming on this session is played by a tenor sax trio consisting of Coleman Hawkins, Eddie Barefield and Walter "Foots" Thomas. The titles were "Stomping at the Savoy," "Sunny Side of the Street" (featuring Hawk's tenor), "Jump Street," and "Jersey Jump Off," the last two being Cole originals.

In the same studios, Ernie Linn Page made his first sides for two or three years. They were four of his own tunes, entitled "Dance of the Tambourines," "Papa Mr. Page," "I Keep Rollin' On," and "Uncle Sam Blues."

Recently out were four more titles by a group under Buck Ram's direction.

Players were Hot Lips Page, Charlie Shavers, Trummy Young, Ernie Caceres, Don Evans, Bud Johnson, Cozy Cole, Johnny Guarneri, Al Casey and Billy Taylor. Tunes were "Witch Walk," "Morning Mist," "Twilight of a Foolish Roll" and "Ram Session."

From New Orleans.—All this summer Paul Barbarin, fine ex-Louis-Russell drummer, has been playing in the old French Quarter. Recently Sidney Bechet went home to visit his people and enjoyed a reunion with Paul. Now Bechet has opened at a club in Springfield, Illinois, with his quartet, which includes Barbarin on drums.

Albert Warner, who plays old-style trombone on Buck Johnson's "Jazz Information" discs, is still working in N.O. But he plays trumpet to-day, and good trumpet.

Ken Hulsizer writes that Israel Crosby's two sisters are also in town. Says Ken: "One plays piano and the other drums. Some piano, too!"

He tells us that Herb Morand—trumpet man with the Harlem Ham-fats—is at a small café named the "Silver Star" in a band with George Lewis (clarinet) and a good trombonist called Morris. Ace-trumpeter Kid Rena, who made some reputedly wonderful records for "Delta," still plays at the Cadillac, while that other old-timer Sidney Desvigne leads a big band at the Gypsy Tea Room, playing good trumpet yet.

Ken gives welcome news of other pioneer jazzmen: "Papa" Celestin is around town, and occasionally tries to get a band together and hold a job. Louis Dumaine, too, is alive and sometimes still plays. Then there is an old bass player here named Slow Drag, who I believe to be a fine musician if he had an adequate instrument.

"Dave Bailey, who claims to be the oldest drummer in New Orleans and

remembers Buddy Bolden well, is still playing at the Avenue Lounge on St. Charles Avenue."

Finally, Ken reported that Jack Reid (who is associated with the Victor Record Co.) was down with Bechet for a week or so. "Morand told me" (writes Ken) "that Reid cut some sides with old New Orleans musicians while he was here, but Morand didn't know with whom."

From Los Angeles.—Washington's most prominent jazz collector, Nesuhi Ertegun, who has been spending most of the summer in California, wrote last month that there was wonderful music to be heard around Los Angeles these days.

"Kid Ory is playing better than he ever did," says Ertegun, "and I am recording him with a N.O. band within a few weeks. Wade Whaley is in town and plays more like Dodds than anyone I have heard."

It will be recalled that Whaley replaced Noone on the Orson Welles radio show after the latter's death. "Papa Mutt" Garey is having trouble with his teeth, which does not prevent him from stomping like mad when he feels like it. And Omer Simeon was here also, as in Luncheon's recent session. Bud Scott says Ford's record section, the Crescent City trombonist, died in L.A. about 18 months ago."

New York.—Keynote Recordings Inc. have signed up Steve Smith, President of the Hot Record Society, as recording supervisor. They have also contracted for pressing rights to the catalogue of H.R.S. originals.

Zoe Robertson, who took part in a three-piece trumpet section along with Roy Eldridge and Emmet Berry. One American reviewer remarked that all the good trumpet work was by Thomas, and considering the company in the trumpet section we can well believe it!

Suggested Records for a Study of Joe Thomas's Style:

With Lil Armstrong: "My Hi De Ho Man" ("Doin' The Suzy Q" (Brunswick 02372)

"Or Leave Me Alone" ("Brown Gal" (Brunswick 02395)

"Just For A Thrill" ("It's Murder" (Brunswick 02835)

"Bluer Than Blue" ("Born to Swing" (Brunswick 02465)

With Art Tatum: "Battery Bounce" ("Lucille" (Brunswick 03430)

"Lonesome Graveyard Blues" (Brunswick 03461)

HOT DISCOGRAPHY UP TO DATE

SIDNEY BECHET

Sidney Bechet and his New Orleans Feetwarmers

Sidney Bechet (soprano sax and clarinet); Sonny White (piano); Charlie Howard (guitar); Wilson Myers (bass); Kenny Clarke (drums)

New York, Feb. 5, 1940.

"Indian Summer" (046832), Bb 10623, H.M.V. B9061.

"One O'Clock Jump" (046833), Vi 27294, H.M.V. B9340.

"Precious Blues" (046834), v.c. Myers, Bb 10623, H.M.V. B9061.

"Sidney's Blues" (046835), v.c. Bechet, Bb 8509.

Sidney Bechet's Blue Note Quartet

Sidney Bechet (soprano sax and clarinet); Teddy Wilson (guitar); Pop Foster (bass); Sidney Catlett (drums).

New York, March 20, 1940.

"Lonesome Blues" (709), 12 in., Blue Note 13.

"Dear Old Southland" (710), 12 in., Blue Note 13.

"Bechet's Steady Rider" (711), Blue Note 502.

"Saturday Night Blues" (712), Blue Note 502.

Bechet-Spanier Big Four

Muggsy Spanier (cornet); Sidney Bechet (soprano sax and clarinet); Carmen Mastren (guitar); Wellman Braud (bass).

New York, March 28, 1940.

"Four or Five Times" (2773), 12 in., H.R.S. 2001.

"Sweet Lorraine" (2774), 12 in., H.R.S. 2000.

"Lazy River" (2775), 12 in., H.R.S. 2000.

"China Boy" (2776), 12 in., H.R.S. 2001.

Same Personnel. New York, April, 1940.

"If I Could be with You" (2801), 12 in., H.R.S. 2002.

"This is a Plenty" (2802), 12 in., H.R.S. 2002.

"Squeeze Me" (2803), 12 in., H.R.S. 2003.

"Sweet Sue" (2804), 12 in., H.R.S. 2003.

(To be continued)

Than Blue" ("Born To Swing," on Brunswick 02465, for good examples of his work.

However, it was on the Tatum session that Thomas really proved what a sensitive trumpeter he is. On "Lonesome Graveyard Blues" his accompaniment to Joe Turner's vocal is a masterpiece. His tone is beautiful, rounded, and his phrasing in the best tradition of blues solos. Again, on "Lucille" his work behind the ebullient Turner is a model of sobriety, never clashing with the vocal, but adding deft touches to make the performance complete. Thomas is one of the few modern trumpeters who has the feel for a good blues accompaniment. The remaining side, "Battery Bounce," is fast, and Thomas' solo is most reminiscent of Tommy Ladnier's work on the Rosetta Crawford sides issued over here. It is particularly noticeable that the tension of the record is heightened after Thomas' entry.

It is possible that Thomas plays the fine opening trumpet solo on Alex Hill's "Song Of The Plover" but we await confirmation on this debatable point. The tone is rather like Thomas', and it would not be surprising if it was indeed by him. It is of interest to note that he is particularly good on slow tempo numbers.

A few months ago he was featured in a B.B.C. jam session, and many feel that he stole the show from the other more famous personalities taking part. Today he is playing in James P. Johnson's new band, and is recording quite frequently with various pick-up groups for a number of the smaller U.S. recording companies. On a recent session, labelled "Fiesta de Brass," he took part in a three-piece trumpet section along with Roy Eldridge and Emmet Berry. One American reviewer remarked that all the good trumpet work was by Thomas, and considering the company in the trumpet section we can well believe it!

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(To be continued)

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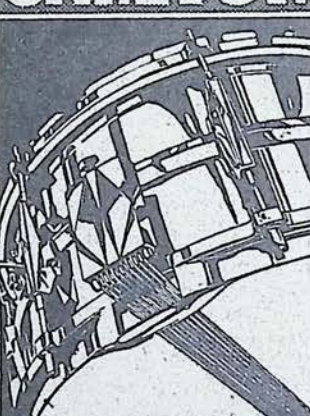
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