EVERY THURSDAY Vol. XX No. 592 The Most Amazing Document of the War!

HE NAZIS TR

ONE OF THE MOST AMAZING DOCUMENTS OF THE WAR HAS FALLEN INTO THE HANDS OF THE "MELODY MAKER"!

It exposes in black-and-white the humiliation of Continental dance-musicians playing under the Nazi yoke, but, more than that, it shows how the Germans ruthlessly tried to stamp out, with a thoroughness worthy

ruthlessly tried to stamp out, will a thoroughness worthy of a better cause, any non-Aryanisation of dance music.

The document comes from Holland and was issued by the Nazi "Department of Popular Education and Art."

This high-sounding body published it in the form of a long-winded four-page pamphlet meticulously forbidding dance bands to play anything that savoured of "Negroid and Negrito factors in dance music," and even forbidding them to use, in print or verbally, the common musicians' phrases for It seems unbelievable that a nation even so humourless as Germany should be so undignified and carping as to forbid, by ordinance, "the effects woogie," "honky-tonk" or "barrelhouse," the use of certain specified brass-mutes, and "the long-drawn-out off-beat effect" among other incredible decrees.

NEGRO GRAND-PARENTS!

NEGRO GRAND-PARENTS!

NEGRO GRAND-PARENTS!

Even more extraordinary is the forbidding of "licks' and 'riffs' repeated more than three times in succession by a soloist or more than sixteen times for one section or for two or more sections."

But the final absurdity is surely the statement that an exception may be permitted to these decrees "where such music is interpreted by persons having two or more Negroid or Negritic grand-parents"!

Well, here is the document, translated from the Dutch, and the Melony Maker can only say that, when Germany wastes so much time and trouble drawing up such a footling and riddeulous set of restrictions—no wonder it has lost the war!

The following explanation is appended as a footnote, regarding the meaning of the words "Negroid" and "Negrito":—

NEGROID—belonging to a Negroid of the words of the Markey waster of the standard to the Negroid of the words "Negroid" and "Negrito":—

and "Negrito":—
NEGROID—belonging to a Negro race. This includes the African Negroes (and also those living outside of Africa), also Pygmies, Bushmen and Hottentots.
NEGRITO—in the wider sense of the term, the short-statured, curly or frizzy-haired, dark-skinned inhabitants of South-Eastern Asia, Melanesia and Central Africa.

The pamphlet reads :-DEPARTMENT OF POPULAR

Conditions
GOVERNING THE GRANT OF LICENCES
FOR DANCE MUSIC AND ENTERTAINMENT
MUSIC

The embargo on Negroid and Negrito factors in dance music and music for entertainments.

INTRODUCTION

The following regulations are intended to indicate the revival of the European spirit in the music played in this country for dances and amusements, by freeing the latter from the elements of that primitive negroid and/or negrito music, which may be justly regarded as being in flagrant conflict with the European conception of music.

These regulations constitute a transitory measure born of practical considerations and which must of necessity precede a general revival.

PROHIBITION

CLAUSE 1

It is forbidden to play in public music which possesses to a marked degree characteristic features of the methods of improvisation, execution, composition and arrangement adopted by Negroes and coloured people.

CLAUSE 2

CLAUSE 2

It is forbidden in publications, reports, programmes, printed or verbal announcements, etc:—

(a) Wrongly to describe music played or to be played with the words "jazz" or "jazz music,"

(b) To use the technical jargon described below, except in reference to or as a description of the instrumental and vocal dance music of the North American Negroes.

In relation to Clause 1, the Secretary-General may permit exceptions—

1. Where such music is intended

Where such music is intended for a strictly scientific or strictly educational purpose;
 Where such music is inter-preted by persons having two or more Negroid or Negritic grand-parents.

parents.

DESCRIPTION OF THE MAIN CHARACTERISTIC FEATURES OF THE ABOVE-MENTIONED MUSIC WHIGH DIFFER FROM THE EUROPEAN CONCEPTION OF MUSIC A. IN PERFORMANCE

1. The use of tonally undefined mordents, ostentations trills, double-stopping or ascendant glissandi, obtained in the Negro style by excessive vibrato, lip technique and/or shaking follows turn to page 3

(Please turn to page 3)

d INCORPORATING RHYTHM

WEEK ENDING NOVEMBER 25, 1944

Gives Up All Work For Three Months

LIFER MANY FRIENDS IN THE PROFESSION AND HER MULTITUDE OF ADMIRERS WILL BE SORRY TO LEARN THAT ON WEDNESDAY MORNING OF THIS WEEK IVY BENSON UNDERWENT AN INTERNAL OPERATION IN LONDON. HER INDISPOSITION, WHICH IS OF LONG STANDING, MEANS THAT SHE WILL BE OUT OF THE PROFESSION FOR AT LEAST THREE MONTHS, AND THE "MELODY MAKER" TAKES THIS OPPORTUNITY OF WISHING HER A SPEEDY AND COMPLETE RETURN

OPPORTUNITY OF WISHING HER ATO HEALTH.

Ivy has been ill for a long time, and has been carrying on with her work in spite of continual pain.

She struggled to complete her last fortnight's engagement at Belle Vuc, Manchester, and had to have a nurse in constant attendance, being so ill that, for the first time in her professional career, she had to miss two nights' playing on the stand.

But her sojourn in hospital will be made much happier by the spontaneous gestures of real friendship and co-operation made to her by two well-known Manchester personalities.

Realising how worried she was about the thought of her band having to lay off for three months, Mr. Spence, managing director of Belle Vuc, sportingly offered to take six of the girls into his ballroom to form a relief band under the leadership of altoist Norma Cameron.

GREAT CO-OPERATION

GREAT CO-OPERATION

altoist Norma Cameron.

GREAT CO-OPERATION

This kindly and unsolicited offer was, of course, at once gratefully accepted by Ivy and her musicians, and, what is more, from December 26 of the girls in his band at Belle Vue Circus.

Nor does this complete the generous help which Ivy Benson has received, for hard on the heels of Mr. Spence's gesture came similar co-operation from Mr. Ashworth, of Levenshulme Palais, who took three more of the girls for the bund at the Devonshire Hall, Higher Broughton, which he has Just opened.

As third altoist Freda Redfern is getting married this week and vocalist Doris Knight is taking a holiday, while Joyce Clark is probably touring with a well-known band, this means that everyone of Ivy's girls is but the best part about it is that their new employers have made it quite clear that the moment Ivy is better her girls will be "inconditionally surrendered" back to her.

Ivy Benson had hoped to be out in time to play at the Birmingham Hippodrome in the blg Christings on, but this is out of the question, and Billy Cotton is taking her place. She is keenly looking forwards on, but this is out of the question, and Billy Cotton is taking her place. She is keenly looking forwards to entertain the troops in February for E.N.S.A., and is confident she will be quite fit again by that time.

Many readers would mit to the question, and Billy Cotton is taking her place. The personal business is being her band out to the repetion of the fit of the contacted at Etat E. 20, New Cavendish St., London, Will.

PAMOUS trumpet-man and arranger visited and in the contacted at Flat E. 20, New Cavendish St., London, Will.

FAMOUS trumpet-man and arranger Jimmy Macaffer, discharged from H.M. Forces a short while ago, is now a permanent member of Jack Payne's Orchestra. He is both playing in the brass section, and taking a leading part in the arranging work of the

CHANGES IN LINE-UP

WHEN Buddy Featherstonhaugh and his Radio Sextet next appear at any public engagements the fans will notice one or two interesting changes of personnel.

The two departments affected are those of piano and drums. In the latter capacity, Stanley Marshall is now permanently with the band.

Since Jack Parnell was transferred to other duties there has been no regular Featherstonhaugh percussionist, although several notabilities have sat in with the band.

An old-timer at the game, Stanley Marshall has been with many of the leading West End restaurant and niterle bands—including Eddie Carroll's—and for many years past, prior to his joining the R.A.F., was a well-known figure in London's dancebandand.

New pianist is Malcolm Lockyer, a

known figure in London's dancebandland.

New pianist is Malcolm Lockyer, a
youngster who is regarded as a real
find Malcolm was well known in
'M.M.' contesting circles before he
joined up. He replaces Harry Rayner,
who left the Featherstonhaugh bunch
on being drafted to a different station.

With Buddy on tenor, complete personnel nowadays includes Don
Macaffer (trombone); Charlie Short
(bass); Stanley Marshall (drums);
and Malcolm Lockyer (piano). There
IN also to be a permanent guitarist
appointed to the bunch.

.. And in Stanley Black's Band

THERE are several interesting changes of line-up to report in Stanley Black's popular B.B.C. Dance Orchestra.

Well-known trumpet-player Ken Grieff now occupies a chair in the brass section, in company with another newcomer in the person of Percy Harper, Jur., trombone. Bill Glover is now on second alto sax flute, etc.; and Joe King has taken over the drums.

Ken Grieff is an extremely solid trumpet man who is late of Oscar Rabin's Band Bill Glover and Percy Harper have been with many of the leading dance, orchestras in Town.

Joe King is a player from the Provinces who, since he came to London a couple of years ago, has played with Percival Mackey and with the big stage band which Bert Ambrose put on at the Regal, and at several resorts in the West End.

D.'S BIG HITS!

I'LL BE SEEING

HOW BLUE AND

IT HAD TO BE YOU AND EVERYTHING YOU DREAM

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China Boy
One O'clock Jump
Blue Skies
South Rampart St. Parade
St. Louis Blues
Chinatown, My Chinatown
Back Bay Shuffle

Maxina (Original)
My Blue Heaven
My Melancholy Baby
Remember
You Made Me Love You
Stompin' at the Savay
Some of These Days
Nagasaki
Somebody Stole My Gal

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Red-hot News from New York by LEONARD FEATHER Lextwords and a form two for it is an array. The stranding are in the control of the control

Records Reviewed by EDGAR JACKSON

COUNT BASIE AND HIS ORCHESTRA **Wiggle Woogie (Earl Warren)
(Am. Vocalion 29534) (Recorded approx. October, 1941). ****One O'Clock Jump (Basie) (Am. Vocalion 32274).

November 25, 1944

(Parlophone R2951-5s. 4id.) (Pariopinone R2951-35, 44d.)
32274.—Basie (pno.), with Earl
Warren, Jack Washington, Tab Smith,
Buddy Tate, Don Byas (reeds): Ed.
Lewis, Buck Clayton, Harry Edison,
Al Killian (tpts.): Dicky Wells, Eli
Robinson, Robert Scott (tmbs.): Fred
Green (g'tar): Walter Page (bass)
Joe Jones (dms.): Recorded approx.
January, 1942.

Anuary, 1942.

AS "One O'Clock Jump"—which,
As by the way, is Basie's signature
number—is no; only known to most
swing enthusiasts, but has come to
be accepted as something of a swing
classic, it is the side of these two
that is likely to create the greater
interest, so we'll deal with it first.

To prevent any misunderstanding
I should perhaps explain, before proceeding further, that the version with
which we are now dealing is not a
re-issue of the 1937. Basie recording
issued over here the same year on
Brunswick O2465, but a hitherto unreleased one made some five years
later.

ONE-FINGER PIANO

Incidentally, the 1937 recording is slight listed in the Brunswick catalogue. But recently the demand for it has been so great that the orders which the company have been unable to fill owing to war-time shortage of labour now run into hundreds. If not thousands, so whatever else there is to be said for or against, this later version, it will at least help to alleviate what has for some time been, as they say, a long-felt want.

Just how it compares with the original recording I can't say. My memory of the latter is rather hazy, and I can't refer to It because my copy went up in smoke when the rest of my pre-1941 library was blitzed.

But it is typical Basic at the band's not so far from best.

Accompanied by just Walter Page's "walking" bass and Joe Jones's drums, the Count himself opens the proceedings, playing that outwardly almost naïve but actually subtly ingenious mode of one-finger plano which has become his familiar trade mark.

SOUTHERN.

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phones then introduce the chant by which most people probably best know the piece, and the record then ends with three choruses by the ensemble, developing the chant in the form of

All the solos are not only up to standard in themselves, but are well supported by whatever happens to be going on by way of accompaniment, and if the final riff treatments can no longer be described as more than rather hackneyed methods of procedure, at least the way they are played gives them a drive which is an adequate end in itself.

By comparison, "Wiggle Woogie" fails to some extent in that the band has to try to make bricks out of what can hardly be described as straw.

EVERYDAY RIFFS

The composition is no more than just another of those everyday riffs out of which the arrangement attempts to make something, but succeeds in achieving nothing more worth-while than a rather extravagant conglomeration of pattern and colour and very little melody.

But, weak as it is, the tune is at least better than its title, and if only by way of the usual Basie piano passages (which, happily, are no more influenced by the composition than they are dependent on any scoring), the scintillating Basie rhythm section ind the undeniable style of the musicians, both individually and collectively, the band manages to stamp the record not only with the general character of swing, but with—and this is saying a good deal more for the side—its own character.

It gives the band opportunities to do little more than indulge in the usual extravagances which, while they may demand, and certainly here obtain, a good deal of instrumental technique, are as devoid of sincerity as they are of any melodic interest or anything worth calling taste.

The most that can be said for them is that they provide a means for working up a superficial rhythmic urge that may be satisfactory enough for live dancers, but fail hopelessly to conceal the paucity of any ideas to intrigue listeners.

And even the rhythmic inspiration is not really maintained when the band unnecessarily deserts its four-ina-bar to descend to a two-beat rhythm.

"Blue Julce" may be a slightly better almost the part of the process of the



This photo has been rushed across the Atlantic to us from Leonard Feather, via Teddy Butler (see story in "Brand's Essence"). It was taken at a super-recording session in New York this month, and shows Joe Marsala (clarinet), Charlie Shavers (trumpet), and Pete Brown (alto) in action.

Jazz-Aryanisation!

(Continued from page 1)

of the musical instrument. In jazz terminology: the effects known as "dinge," "smear" and "whip."

2. The use of intentional vocalisation of an instrumental tone by imitating a throaty sound. In jazz terminology: the adoption of the "growl," on brass wind instruments, and also the "scratchy" clarionet tone.

D. IN THE PLAYING OF INSTRUMENTS

D. IN THE PLAYING OF INSTRUMENTS

1. Use of very primitive instruments, such as the Cuban Negro "quijada" (the jaw of a horse or donkey) and the North American Negro "washboard" (a washboard or similar instrument, with the exception of the "guiro").

The use of any intentional instruments, such as the Guban Negro "quijada" the side—its own character.

***Buff soy (Estes) (Am. Blue—bird OA055f67).

(H.M.V. B9394—5s. 4]d.)

***Buff Boy (Estes) with Kurt Bloom, Con Humbhreys, Leo White, lames Lemare (reeds); Bernie Privin, laims Lemare (reeds); Bernie Priving all May, Sam Skolnick, Lyman Vunk (Lpts.); Spud Murphy, Don Ruppers-berg, Bill Robertson, Ford Learn (Leman); Bill May, Sam Skolnick, Lyman Vunk (Lpts.); Spud Murphy, Don Ruppers-berg, Sill Robertson, Ford Learn (Leman); Bill Miller pipo (Lass); Cliff General (Mss.). Recorded October 14, 10 can be compared to the tone is achieved in solo items as above. Privin, Bob Burnet, George Esposito, Vunk (Lpts.); tmbs. and of Charlie Barnet's could show up as one of the best contemporary white swing bands. Precorded January 7, 1941.

**BUFF BOY" suggests that, Bond of Charlie Barnet's could show up as one of the best contemporary white swing bands, by the piece is no more than a rather dull and not very original re-hash of the current swing formula.

EXTRAVAGANCES

**BUR AND HIS OR CHARLIE BARNET AND HIS OR CHARLIE BARNET AND HIS OR CHARLIE SAVING AND HIS OR CHARLIE SAV

HITS

FAVOURITE DREAM

THE COCKNEY RHYMING SONG

rhythm.

"Blue Julee" may be a slightly better tune with the benefit of a more enterprising arrangement, but otherwise there is little more to be said for the performance than I have already said of its coupling.

And the side isn't made any better by the soprano, which attempts to copy Brechet, but quite fails to capture his drive.

And the side isn't made any better by the soprano, which attempts to copy Brechet, but quite fails to capture his drive.

WHEN WE DANCE AT

THE VICTORY BALL

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"LONGHAIR" LOOKS

A New American Book Reviewed by MAX JONES

many outside it.

His is a job which compels him
constantly to renew his contact with
musicians and their audiences, to
keep abreast of events in the world
of music—live, broadcast, and

expecting that, we are not disappointed, for "Music On My Beat" makes delightful reading which instructs and entertains simultaneously.

Taubman calls it "an intimate volume of shop talk," and it is all that and more. None could be more competent than he to discouss the public and private affairs of music's great men, also the near-greats, and to retail the often hilarious gossip of dressing-room and rehearsal platform.

Neither virtuoso nor small-town amateur is spared his jibes, nor, when occasion demands, his acid comments. But much of the book's contents are serious, although the author never adopts the tone of a man attacking a weighty subject.

In fact, there seem to be few things that he takes over-seriously. He is perverse enough to consider composers, conductors, prima donnas and virtuosi just ordinary folk doing a useful job of work; gifted, no doubt, but not sublime. And sometimes, very occasionally, that viewpoint is shared by the artist himself, as Taubman nicely demonstrates with a tale about Jascha Helfetz.

In 1942 the famous violinist visited a Californian army camp to entertain the troops. Confronted by a packed house, which he shrewdly guessed to be the result of regimentation, Helfetz introduced himself in this way:—

recorded.

We expect his outlook to be broad, his style chatty; his book should be informative, but not dull. And, expecting that, we are not disappointed, for "Music On My Beat" makes delightful reading which instructs and entertains simultaneously.

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This moder content that the substance of th

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three and a half hours and was not easy-to appreciate, he replied:—
"If Bach could write it, I don't see why I can't listen to it!"

RADIO JAZZ

In his chapter "The Changing Scene," Taubman reviews the uses of music on the radio, in films, in the Armed Forces, and as background. Putting the case for and against radio, he shows a live, progressive outlook. To quote at random from his arguments in its favour:—
"How could true and valiant singers of the people like Woody Guthrie, Josh White and Huddle Ledbetter reach an audience in every part of the country without months of travel if the radio did not welcome them?"
And against:—
"It trades heavily on the status quo, and dresses that up, too often in lush sentimentality. It works too hard at selling its wares, in a way that is beneficial neither to the product nor to the buyer. But it is a new instrument, and we may hope that the times and the people will shape it to more useful purpose."
He credits radio with exposing jazz to a wide, ever-grawing public, "For jazz," he says, "more than any other form in ithis country, is the people's music. Our young folk in the people's music. Our young folk in the conversation here, but the test stonges turn to page 9)

THE AMATEURS

Of course there is much more in the book than this. Three are excellent kepos the book than this. Three are excellent keposite on "Tap Do-Re-Mi" (the low-down on musicians' earnings). The Glamour Boys at Home." "Any Hope for Opera?" "The PoRe-Mi" (the low-down on musicians' earnings). The Glamour Boys at Home." "Any Hope for Opera?" "The PoRe-Mi" (the low-down on musicians' earnings). The Glamour Boys at Home." "Any Hope for Opera?" "The PoRe-Mi" (the low-down on musicians' earnings). The Glamour Boys at Home." "Any Hope for Opera?" "The PoRe-Mi" (the Audience!" to name but a few. And there is an exceedingly keen and funny chapter entitled "The Amateurs, Bless Them!"

One quotation from it will have to do, but it is rich in wit and wisdom. Speaking of the fanatic whose passion is chamber music. Ta

November 25, 1944

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the British boys took other jobs in London.

Thenceforth Elizalde concentrated on serious music and studied with his distinguished compatriots Manuel de Falla and Ernesto Halfiter, and, except for two visits to London, one in 1932 and one in 1936, he neglected jazz, but his compositions since include an opera, "Paul Gauguin," "Simfonic Concertante" for Piano and Orchestra (which represented Spain at the International Contemporary Society Festival in 1936), and other orchestral works.

ELIZALDE ON RECORD

Before dealing with the discography, there are certain matters worthy of mention which are not generally

mention which are not generally known.

In the first place, most of the Brunswick orchestral sides were issued on the Kinder label (a Brunswick subsidiary) and a few couplings on the old British Vocalion. Ralph Venables owns different masters of some of the 10-in. Brunswick plano solos on single-sided 12-in, special Brunswick pressings.

Then there is the mystery of the suspected third side made at the Parlophone "Nobody's Sweetheart"



FIER MAURICE TO SEE TO

THE CURRENT HIT!!

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DANCE BAND GOSSIP

WHEN I called in at the "Daily Herald" newsroom to deliver the Editor's propy the Other Polity Herald" newsroom to deliver the Editor's propy the Other Polity of that illustrious journal, as if you didn't know), I found a slight air of excitement going around (urites Jack Marshall). I was immediately collared by an Important Editorial Genileman. You being mixed you with all these spee as II was something from the Underworld, something from the Judget of the world in twenty minutes on the telephone, the only line I knew for certain was something from the plant of the world in the first of the world in the world in the world in the first of the world in the world in the world in the first of the world in the first of the world in t



The dance-band profession was well represented at the wedding last week of trumpet ace and London Astoria bandleader Duncan Whyte to world-champion chromatic accordionist and stage and radio star Lorna Martin. In the above picture, taken at the happy couple's flat after the ceremony, will be seen the bride and bridegroom (centre) surrounded by a group of well-wishers, among whom you will recognise Phil Green trombone star Jock Bain, London Potomac bandleader-tenorman Reggie Dare, and drummers Johnny Wise ("400" Club) and George Bright.

The state of the control of the cont

Radio . . . by "DETECTOR"



Tenor-ace Charlie Barnet and his Orchestra, as they appear in the new RKO-Radio filmusical, "Music In Manhattan."

AMBROSE NEXT

PERSONNEL:—Saxes — Harry
Hayes, Harry Lewis, Bill Apps,
Aubrey Franks; Tpts., Kenny
Baker, "Chick" Smith, Leslie
"Jiver" Hutchinson, Dave
Wilkins; Tmbs.—Les Carew,
Harry Roche, Jack Bentley;
Vlns.—Reg Leopold, Syd Sax,
Charlie Katz; Pno—Pat Dodd;
Gtr.—Archie Slavin; Bass—
Tommy Bromley; Drums—George
Fierstone,
Vocallsts—Anne Shelton, Benny
Lee, Denny Dennis.

U.S. JIVE JOTTINGS

Tony Pastor's uptown on West S2nd Street.

With him in the band is fellow-refugee Louis Bacon, ex-Chick Webb and Ellington trumpeter and vocalist, who toured the Continent before the war. Tound himself trapped at the outbreak, and finally got arrested and confined in a concentration camp. Bacon, too, is lately returned from Germany.

Besides Johnson and Bacon, the outfit comprises Buschell himself on alto and clarinet; George Ward on drums; and Wellman Braud, bass.

N E P H 0 N

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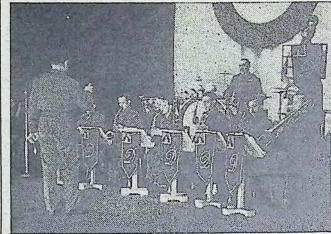
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JERRY DAWSON'S NORTHERN NEWS



Here is an interesting picture of the "Divisionaires" Band actually taken whilst they were playing at the recently staged Liberation Concert in Brussels. This is the band (writes Jerry Dawson) about which I told you some weeks ago, and which features on drums ex-Billy Merrin percussionist Jack Burrows, whose brother, on piano, can just be seen on the extreme left. Leading the band is Ronny Allen, who has since left the outfit, Jack Burrows having now assumed the rôle of leader.

left. Leading the band is Ronny Allen, who has since left the outfit, Jack Burrows having now assumed the rôle of leader.

MONDAY, November 13, 1944, was still another "auspicious occasion" in Cairo jazz circles, being the date on which Opl. Stan Line presented his second Jazz Jamboree. Featured were George Colborn and his "Helioairs"; the No. 2 R.A.F. Command Dance Band, directed by Sergt. Ronnie Austin; a U.S. Army outfit, Al Knepper and his Sultans of Swing; and Chick Mayes and his All-Star Swing Group.

Also on the bill were swell 88-er Monty Warlock, assisted by a rhythm section, and a charming little personality vocaliste from Tunbridge Wells, Miss Dani Walter.

My information left the Middle East some time before the event, of course, but it was planned to broadcast the show from 9.15 to 11 p.m. in the local Forces programme, and there is a possibility that recordings were made for re-broadcasting over here. I hope so . I should dearly like to hear them.

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Five years ago young Tommy Nicholson, well have in Preston and district as a druimer of note joined the Army and was posted to 503 Coy. R.A.S.C. He joined a voluntary band in his unit, which was directed by Cpl. Harry Farrow (alto), and to-day that same band is doing sterling work amongst the lads of the B.L.A.

Known as the Blue Rascals, the boys play innumerable concerts and sing-songs, and have even promoted two or three dances in Belgium.

The others in the band are: Frank Moseley (tenor): Cpl. Jock Maine (acc.); and C.S.M. R. Shaw on plano.

Tommy wishes to be remembered to the boys in Joo Higson's and Les Marsden's bands in Preston; to Les Alsom it the Jones Brothers; and Dennis Calvert.

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Will seeds his good wishes to Henry Hall bassist Theo Farrer.

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From Jack Bullen, one-time correspondent of the Microby Maker, comes of the Microby Maker, Five years ago young Tommy Nicholson, well E with in Preston and district as a drummer of note joined the Army and was posted to 503 Coy, R.A.S.C. He joined a voluntary band in his unit, which was directed by Cpl. Harry Farrow (alto), and to-day that same band is doing sterling work amongst the lads of the B.L.A. Known as the Blue Rascals, the boys play innumerable concerts and sing-song, and have even promoted two or three dances in Belgium The others in the band are: Frank Moseley (tenor); Cpl. Jock Maine (acc.); and C.S.M. R. Shaw on Tommy wishes to be remembered to the boys in Joe Higson's and Les Marsden's bands in Freston; to Les Alsom; the Jones Brothers; and Dennis Calvert.

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Whilst on the subject of Preston I would like to draw attention to the grand break that has recently come the way of tenor man Johnny Jones, who halls from that town.

Graduating from Mollie Knowles' outfit to Billy Bevan's Band at Southport, Johnny was recently heard by Leslie "Jiver" Hutchinson and started with this sensational outfit a couple of weeks ago.

This despite the fact that a year or so ago he lost the second and third fingers of his left hand in an accident. This put paid to his clarinet playing, but by means of extensions on his alto and tenor saves, plus a whole lot of honest-to-goodness guts, he has overcome his disability to some tune.

Good luck to your Johnny

playing, but by means of extensions on his alto and tenor saxes, plus a whole lot of honest-to-goodness guts, he has overcome his disability to some tune.

Good luck to you, Johnny.

Further news from the Cairo area comes from a correspondent. Tony Harrison, who tells me that in addition to the recording recently broadcast by the B.B.C. of the No. 1 R.A.F. Command Dance Band, the No. 2 Command Band (Ronnie Austin's outfil) has also recently waxed a string of numbers for a re-broadcast over here.

Ronnie's many friends in the pro-

and stage band.

Recently heard from noted Manchester planist Al Dallaway, currently in Italy with the R.T.R. Staff Band, in which band is featured an old friend in Nat Gonella.

The military band is 35 strong, from which is drawn a full dance band of five brass, five saxes and four rhythm (using accordion in place of guitar), and the outfit which Nat fronts on special occasions is the same line-up, less two brasses, one sax and accordion.

Again from this is drawn a small swing group consisting of Nat, Al on plano, Teddy Thorne inoted West Ender) on clarinet, with bass and drums.

on tenor.

This is good enough, but even better things happen when Johnny Mince's clarinet pops up for a chorus before the side ends with the usual vigorous

November 25, 1944

It's by Waring's Pennsylvanians, whose rather stagey Glee Club (labelled this time as the Torch Bearers) isn't quite my taste. But the performance gets home on the singing of Donna Dae.

Coupling is the Gus Arnheim-Tobias-Le Mare song, "Sweet and Lovely," now enjoying a new lease of life as a result of being featured in the film "Two Girls and a Sailor."

The performance is definitely more concert than dance, but if you like the kind of thing you'll like this record. It may be slow and syrupy, but it has atmosphere—and a fiddler but the kind knows how to play a fiddle. I SAID last month that October, 1944, would probably go down in gramophone history as notable for the smallest supplements for twenty years. But November seems to have beaten

Commercial Records Reviewed

by "CORNY"

But November seems to have beaten it!
The Decca list, for instance, is down to a mere five dises, and what with the company holding up its goodly few recordings by the more imaginative. British groups, such as Frankle Welr's Orchestra and the brilliant George Evans outfit with its terrific arrangements by George himself, those who prefer enterprise and originality to tunes for tunes sake will have to look for it among the two or three American discs that have been put out.

Not the least prepossessing of these is: * * *

TOMMY DORSEY AND HIS I Never Knew (Kahn, Florito) (Am. Victor OA021140). Blue Skies (Berlin) (V by Frank Sinatra) (Am. Victor OA066923). (H.M.V. BD5864—4s. 2d.)

Sinatra) (Am. Victor OA056923).

(H.M.V. BD5864-49, 2d.)

21140.—Dorsey (tmb.), with Fred Stulce, Skeets Herrurt, Bud Freeman, Johnny Mince (reeds): Pee-Wee Irwin, Andy Ferritti, Lee Castaldo (tpts): Les Jenkins, Earl Hagen (tmbs.); Howard Smith (pno.): Carmen Mastren (gtr.): Gene Traxler (bass): Maurice. Purtill (dms.). Recorded March 10, 1938.

66923.—Dorsey (tmb.), with Heinie Beau, Don Lodice, Mannie Gershman, Bruce Snyder, Stulce (reeds): Ziggy Elman, Jimmie Blake, Charles Peterson, Al Stearns (tpts.): George Arus, Lowell Martin, Dave Jacobs (tmbs.); Joe Buchkin (pno.): Clark Yocum (gtr.): Sid Weiss (bass): Buddy Rich (drums). Recorded July 15, 1941.

"Blue Skies" was made during the period when Frank Sinatra was a member of the band, and although the label makes no mention of the fact, it is actually Sinatra (supported by the ensemble working the unison rhythmic chanting stunt first introduced by Mr. D. in his "Marie") who sings the chorus.

This plece of news is likely to send quite a few of my girl friends scurrying upstairs in search of four-and-suppence, but it's more the quasiswing treatment of the number and the fine playing of the band that has reade the record go well with me, Better still, however, is "I Never Kew."

This is another mainly swing arrangement. It opens with the maestro's own trombone, after which the veteran Bud Freeman takes over on tenor. On the proper ween Johnny Mince's



the picture of the Joe Loss Band all ready to embark on their and ready to embark on their Continental E.N.S.A. tour, Joe Loss himself and first saxist day Farley were unavoidably absent. This picture shows doe (right) and Jay when our cameraman at last ran them to earth at the eleventh hour, just before they embarked on their six weeks' hard work and excitement with the boys over there. indide.

** * *

Coming to the commercial "pops" of the moment, it's again Ambrose and Geraldo who top the list.

To some extent this is because their respective companies give them the pick of the tunes, but it must be admitted that on the whole they deserve them.

Ambrose, aided by Anne Shelton, does a deligatful straightforward melody job on the lovely "Spring Will be a Little Late this Year" (from the film "Christmas Hollday") (Decca F8480).

The coupling, "Forget-me-Nots in Your Eyes," may not be quite such an outstanding song, but what it hasn't got Ambrose, this time with vocalist Alan Kane, gives it.

Geraldo's best coupling for both tunes and performances is "The First Few Days" (v by Sally Douglas and Johnny Green) and "Milkman, Keep Those Bottles Quiet," from the film "Broadway Rhythm" (v by Johnny Green) (Parlophone F2043).

The arrangements may not be quite so enterprising as some we have had from Gerry lately, but they are quite effective, and the band plays them with its usual capability is bright, shrit the sort of thing where the clipping for which I have recently criticised the band shows up to any noticeable disadvantage.

*** **

If it should happen to be "It Could Happen to You" or "Shine Vie Schoen's Ork. (Brunswick O3539)

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This is good enough, but even better things happen when Johnny Mince's clarinet poos up for a chorus before the side ends with the usual vigorous enhanced.

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Another one worth noting is Brunswick O3541, on which Woody Herman and his Orchestra play "It Must Be Jelly (Cause Jam Dont Shake Like That)" and "Perdido."

As another quaint piece of nonsense the Jelly v, Jam opus is more than good enough. But there's rather more to it than the sual vigorous enhanced on the properties of the notice of the side in the side of the word of the word of the side of the word of the side of the word of the word of the side of the word of the side of the word of the wo

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