

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 636

# TRUMPET COLLAPSES IN JAZZ JAMBOREE BROADCAST DRAMA

ONE MOMENT — 3,000 PEOPLE REVELLING IN A SUPERBLY-PLAYED TRUMPET-CHORUS, WHILE MILLIONS OF OVERSEAS LISTENERS ENJOYED IT ON THE AIR . . .

THE NEXT—A GASP OF ALARM AS THE TRUMPET-PLAYER PITCHED FORWARD SENSELESS ON TO THE STAGE . . .

AND THEN—QUICK THINKING AND COOL-HEADEDNESS ON THE

PART OF A BAND-LEADER AND A TRUMPET-PLAYER FROM ANOTHER BAND, AS A RESULT OF WHICH THE BROADCAST PROCEEDED SMOOTHLY, EVEN WHILE THE UNCONSCIOUS MUSICIAN WAS BEING CARRIED OFF. . . .



This picture of Jimmy Watson was taken by Ivor Rich while he was playing his solo at the Jazz Jamboree. A moment later, he collapsed.

These were the dramatic highlights of the fifth annual Jazz Jamboree at the Stoll Theatre, Kingsway, last Sunday (September 23), when a jam-packed audience witnessed one of the most sensational incidents in British dance band history.

This is what happened—

The Jamboree had proceeded smoothly, and, with the B.B.C. red light going on, Tommy Trinder announced the overseas broadcast of part of the show. Then the curtain went up to disclose the two bands featured in the airing—the R.A.F. Skyrockets on the right of the stage, and Harry Hayes and his Band on the left.

### COLLAPSE!

The "Skyrockets" played first. All went well. Harry Hayes took over. Everything was fine, and the audience settled back to enjoy "I Can't Get Started," featuring that terrific, up-and-coming young Scottish trumpeter-player, Jimmy Watson.

Jimmy looked very white and seedy as he stood up to take his chorus, but there were no signs of weakness in the confident notes he blew, and his solo was great—moving and beautifully played.

Then, slap in the middle—dramatic! The trumpet stopped. The boy crumpled up. To the horror of everybody, he fell flat on his face on the stage, his trumpet under him, and lay still.

And the red light of the broadcast was still on!

Without a second's hesitation, leader Harry Hayes stepped into the breach. Although his face registered the gravest concern, he mastered the understandable panic he must have felt, and took over the chorus on his alto. There wasn't a hitch, and no one listening could have guessed that the switch from trumpet to alto hadn't been planned.

### CHICK TO THE RESCUE!

And, before Harry had got through the chorus, help came. From his seat on the stage with the Skyrockets, R.A.F. trumpeter-chick Chick Smith dashed over, quickly took the chair which Jimmy had vacated and, without a second's hesitation, was calmly playing the trumpet-parts which he had never seen before.

Jimmy Watson was being carried off—the atmosphere was tense in the extreme—yet Harry, Chick and the rest of the little band remembered that their job was to play for the listeners. They carried on, and, if ever experience proved itself, the way in which Chick not only played the arranged parts but took the solo choruses was a perfect example of why a musician rises high in the profession.

When the broadcast was over, the ovation accorded to Chick and Harry

(Please turn to page 5)

## LEW STONE FOR EMBASSY CLUB

A BIG STEP TOWARDS RESTORING LONDON'S WEST END NOT ONLY TO ITS PRE-WAR STATUS IN A MUSICAL SENSE, BUT TO ITS APPEARANCE AT THE TIME OF ONE OF THE GREAT PERIODS OF BRITISH DANCE MUSIC, WILL BE TAKEN ON OCTOBER 29, WHEN LEW STONE AND HIS BAND WILL CRASH BACK INTO THE MAYFAIR FIRMAMENT BY TAKING OVER THE RESIDENT ENGAGEMENT AT THE BOND STREET EMBASSY CLUB.

It was in 1933—a peak year in our profession—that Lew first established a tradition in the West End by his wonderful broadcasts from the Monseigneur Restaurant with the all-star band which he took over after the illness of Roy Fox.

Since those far-off days Lew has worked many times in London, including his long engagement at the Dorchester. His stage ventures, plus indifferent health, however, have kept him away for a few years now, and the dancing circles of London will be waiting to give him and his band a big welcome back to the environment to which they rightly belong.

### GREEN'S FIRST

Lew's engagement at the Bond Street resort is also sensational in that, following so quickly after the announcement that Bert Ambrose would shortly be back at Clro's, it marks a brilliant new development in West End musical life.

Not only is Lew Stone coming back to Town, but his band will include many of the corner-men who were with him and helped to make his band famous before the war, including those star modern old-timers among reedists, Joe Crossman (alto, clarinet) and Don Barriero (tenor).

Before he opens at the Embassy in roughly a month's time, however, Lew Stone keeps another big date when he plays a three weeks' season at Green's Playhouse Ballroom, Glasgow, where he starts next Monday (October 1).

Lew's augmented band for this date—one where the fans always give him a special welcome—besides the two names already mentioned, will include Danny McCormick (alto); Chris Curtis (tenor); Harry Kahn (piano); Reg Rickman (bass); Jimmy Watson (trumpet); and Billy Witshire (drums), etc.—a fine line-up that should be much to the liking of the discerning Green's public.

Vocal side will be in the hands of that very fine up-and-coming vocalist Steve Conway, backed up by the stylish girl who has sung with Stephanie Grappelly and Vic Lewis's Jazzmen, Jill Allen.

WELL-KNOWN bassist Charlie Winters, with Nat Gonella and his Georgians before the war, is being demobilised this coming week-end, and hopes to return to the professional fold as soon as possible. In the R.A.F. for over five years, Charlie, during this period, has added still further to his musical reputation by leading the R.A.F. "Hebrideans." Contact him at 77, Tradescent Road, S.W.8.

## SYD MILLWARD FOR MURRAY'S

ANOTHER milestone towards the provision of tasteful swing in our better-known dance clubs took place last Monday (24th), when Syd Millward and his live-piece "Nit-wits" opened up at Murray's Club.

Syd has undertaken the engagement in order to get back into the fold as quickly as possible, and to get together, and consolidate, the foundations of a really good band, ready for the big stage ventures which he hopes to undertake later on.

With Syd himself leading on clarinet, the lively Murray's outfit includes Tommy Keith (tpt.); Willie Solomon (pno.); Alan Hodgkiss (g'tar); and Lou Stevenson (dms.).

## ART THOMPSON TO SO'TON

FAMOUS and stylish piano leader Art Thompson, recently back from a successful summer season of handleading at Great Yarmouth, is taking his own outfit to the Court Royal Hotel, Southampton, for a month's engagement, starting next Monday (October 1).

Art will carry out at least four outings from Southampton—the first on the day he arrives. Broadcasts will be each Monday night throughout the month (11-11.30 p.m.).

Art will be presiding over a nine-piece outfit, comprising five saxes, trumpet, and three rhythm. With Art himself at the piano, rest of the personnel will include girl sax star Kathleen, playing first tenor; Bill George (tenor); Stanley Flaume (alto sax, clarinet, viola, etc.); and Eddie Edmonds (bass). Vocalist will be popular ex-Rabin figure Alan Dean.

FAMOUS "Hot-Shot" leader-drummer Joe Daniels, just demobilised from the R.A.F., is auditioning talent for his new big stage band venture, at 44, Gerrard St., Shaftesbury Avenue, London, this Sunday (30th), from 2-5 p.m., and would welcome any really worthwhile unknowns (drums, accordions or violins are not required).

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# THE DRAMATIC 1945 JAZZ JAMBOREE

Reported by RAY SONIN

## CALL SHEET

(Week commencing October 1)

Nat ALLEN and Orchestra.  
Empress, Brixton.  
Carl BARRITEAU and Band.  
One-night Stands, Leicestershire.  
Billy COTTON and Band.  
Empire, Chiswick.  
Gloria GAYE and Band.  
Hippodrome, Boscombe.  
Adelaide HALL.  
Empire, Shepherd's Bush.  
Henry HALL and Band.  
Empire, Leeds.  
Jack JACKSON and Band.  
Hippodrome, Manchester.  
Joe LOSS and Band.  
Locarno, Streatham.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
Grand, Bolton.  
Oscar RABIN and Band.  
Plaza, Derby.  
Monte REV.  
Hippodrome, Brighton.  
The SCUDRONAIRES.  
Scottish Ice Rinks.  
Lew STONE and Band.  
Green's Playhouse Ballroom, Glasgow.  
Billy TERNENT and Orchestra.  
Palace, Walthamstow.  
Billy THORBURN.  
Tivoli, Aberdeen.  
TROISE and his Mandoliers.  
Hippodrome, Lewisham.  
Maurice WINNICK and Orchestra.  
Band of the Week, B.B.C.

## SUNDAY'S 'SWING SHOP'

GOOD news for all jazz fans is that famous trumpeter ace Henry Baker will definitely be appearing this Sunday (30th) at the Jack Hylton-Sid Gross "Swing Shop" concert at the London Adelphi Theatre (doors open 2.30 p.m.).

Complete line-up for this jazz fiesta now includes Buddy Featherstonhaugh, Reg Dare, Alfia Kahn, Douggie Robinson, Derek Neville, etc. (saxes); Leslie ("Jiver") Hutchinson, Dave Wilkins, Don Macaffer (brass); Dick Katz and Yorke de Sousa (pianos); Coleridge Goode and Len Harrison (basses); Frank Deniz (guitar); Jack Parnell and Ray Ellington (drums), etc. Comperé, Sgt. George Monaghan. Fans still requiring tickets should lose no time in making application direct to the Adelphi Theatre box-office, where there are still a few seats left.

Second of the Jack Hylton-Sid Gross swing concerts is scheduled for Sunday, October 14, when the following artists will appear: The Vic Lewis Jazzmen; the Lauderle Caton Caribbean Club Trio; and soloists Kenny Baker, Reg Dare, Jack Parnell, etc., with Sergt. George Monaghan again M.C.-ing. Tickets may now be booked, either by writing to the Adelphi Theatre box-office, London, W.1, or by applying direct to the box-office in person.

THE 1945 JAZZ JAMBOREE MAY NOT HAVE BEEN THE BEST OF THE SERIES, BUT—AS YOU WILL HAVE READ ON THE FRONT PAGE—IT WAS CERTAINLY THE MOST DRAMATIC.

Trouble with the show was that one saw the same old faces one had been seeing at so many swing concerts in the past few years, and although you can't expect every year to get a scoop like the 1944 appearance of Major Glenn Miller's Orchestra, one would have appreciated a little novelty in choice. The scope of the Jamboree is, in fact, getting too narrow; it was never intended to be a parade of bands, but rather a shop-window for the best, most imaginative and most original conceptions of the dance-band business.

However, perhaps I'm getting blasé. Let's get down to a report of what happened.

### BOUQUET TO TRINDER

First of all, the largest bouquet I can hand out goes to comperé Tommy Trinder. If any one man made the show he did, and I have never heard him in such inspired form. His physical energy is amazing. Throughout the afternoon he was dashing on, coping with every difficult situation single-handed and keeping the audience happy. The way he handled the Jimmy Watson episode was nothing short of brilliant, and I raise my battered chapeau as high as I will go to what I confidently say is the best all-round exhibition of first-class compering in the long history of our business. Tommy, I salute you!

After we had had our appetites warmed by John Bore and his Orchestra, the curtain rose to disclose Lou Preager and his Band, playing a couple of tearaways and one commercial number.

Lou and his boys had to get back to Hammersmith Palais for a broadcast, and they played as if they were already late. Lou dashed through his announcements; the tempos were fast, and, all in all, it was rather more exciting than polished. I spotted Ken Oldham on tenor. Jack Carter on clarinet, and, of course, Billy Penrose on piano for some good solo work, and I very much liked the easy delivery and pleasant style of singer Paul Rich.

Vic Lewis and his Jazzmen started with the handicap of playing with the tabs half-drawn, and with the posterior of a stage helper in evidence trying to get things right, but they settled down, although their performance sounded as if they were rather tired, I thought. The three numbers were well chosen, and the playing was refreshing. Jimmy Wilson, on trombone, gets better every time I hear him, and pianist Ken Thorne has something, too, if he would only punch it out more.

We then had a big hand for Leslie "Jiver" Hutchinson and his Orchestra—first-class big-band swing playing, with Leslie's own driving trumpet making an inspiring lead. I could have done without the band's chanted version of "Rose Room"—musicians

always look as uncomfortable as the audience feel when they sing together!—but this was more than made up for by the excellent sax-section work and the solos of "Jiver" himself, Dave Wilkins, Bertie King, and Yorke de Sousa.

A change of scene brought gaily dressed Edmundo Ros and his Band to dispense Latin-American rhythms, which I always go for in a big way, and I don't care who knows it! Well staged, exhilaratingly played, and novel, this band put up its usual very bright show.

Then came the turn of Buddy Featherstonhaugh and his Sextette, who proved to be the best small band on show during the afternoon. Don Macaffer was in brilliant form as he tore off yards of buckram in some ripsporting trombone choruses; Alan Metcalfe and Malcolm Lockyer, on guitar and piano respectively, proved that they well deserved all the nice things that our critics have been saying about them in these columns. And I have never before heard Buddy's tenor in such rood form at a public show. The Sextette received an ovation, and thoroughly deserved it.

Next on the list was the Jazz Jamboree Award, judged in full view of the audience by George Evans, Harry Gold and Stan Bowsher, and let me say here and now that I think this praiseworthy idea has shot its bolt and can well be dispensed with at future Jamborees.

The notion of getting composers to send in original swing compositions is good only if it attracts the best in the country; this Award doesn't, and it is no disrespect to the winners to say that their compositions were very much "the riff-ture as before," if I may coin a corny phrase.

### JAMBOREE AWARD

Gordon Rees, of High Wycombe, who won second prize in the 1943 event won first prize this time, and was presented with a cheque for £50 by Mr. Jimmy Phillips, general manager of the Peter Maurice Music Co. for his composition, "The Linda Bounce." L.A.C. Harrison, of the R.A.F., came second.

The R.A.F. Skyrockets, directed by erstwhile Sergeant but now plain civilian Paul Fenoulhet, played the two compositions in grand style and also obliged with a breezy version of "That's A-Plenty" which might well have been a caustic comment on the Jazz Jamboree Award . . .

And still the music poured forth. We had the R.A.F. Squadronairs, looking smart and fresh in their shirt-sleeves, playing in true championship style, with young Jimmy Watson added to the trumpet section. They played two George Gishholm arrangements—"Eager Beaver" and "O Jam Blues"—and the Glenn Miller version of "Volga Boatmen," and if anybody in this country can play them better, let me know and we'll give 'em a write-up! Congrats, Squads!

Dipping for Frank Welz, who was in some Harry Gold and his Pieces of Eight first time here, and a very good first time, too. With Billy Amstell on clarinet, George Fierstone on drums, and Harry himself playing excellent tenor, this band had punch and originality, playing pop numbers in real Dixieland vein. A most auspicious debut, Harry, and an extremely good performance.

Then came the broadcast, about which you will have read elsewhere. The Skyrockets kicked off—all of them in evening dress and looking so smart that next year the M.S.B.C. might well ask the bands to appear in their soup-and-fish again—and they played in their usual swell and polished manner, with very glamorous Darren Lundy singing a couple of vocals that put her in the peak class.

The Harry Hayes broadcast was, of course, overshadowed by the unfortunate collapse of Jimmy Watson, but I say again that it reflects great credit on Harry himself and on quick-thinking trumpet-player Chick Smith for saving the situation, and also on young Jimmy, who heroically tried

(Please turn to page 3)

## ALL SET FOR ALL-BRITAIN

WITH all qualifying rounds completed by this Sunday afternoon's (30th) North Britain (Eastern Section) Area Final at the City Hall, Sheffield, all that will remain to conclude this, the largest-ever contesting season in the whole nineteen years' history of the Melody Maker, will be its culminating event—the great 1945 Victory "All-Britain" Final on Sunday, October 14, in the mammoth King's Hall, Belle Vue, Manchester.

Two of the major differences between this year's "All-Britain" and last year's will be greatly improved accommodation for the competing musicians and a sight-reading test for all the bands.

Competing musicians will have placed at their disposal the large circle-tier bandstand.

This is used as a bandstand only when such attractions as circuses are being presented. On other occasions it becomes part of the auditorium, and the seats in it are among the best and most expensive in the hall.

In addition to its 56 seats, it can also accommodate a certain number of extra "standers," and from it competing musicians, when not actually playing in the contest, will be able to see and hear the show.

Owing to its limited capacity, only actual members of competing bands will be allowed in this stand. Competitors requiring seats for friends, or for themselves if they wish to sit with their friends, will have to buy seats in the ordinary way at the advertised prices. Any wishing to do so should book without delay, as advance bookings are already heavy, and the event is certain to be a sell-out.

### SIGHT TEST

The sight test will be given through the medium of the waltzes.

Each band will play as test piece one foxtrot or blues, one quickstep, and one waltz.

The bands choose their own foxtrots (or blues) and quicksteps. But the waltzes will be selected for them.

The Melody Maker will obtain from various publishers printed parts of a number of waltzes unpublished in this country. These will be placed in sealed and numbered envelopes, and the bands will draw for their envelopes. Each band will be given its envelope only a sufficient time before it is due to go on the stand to permit of a brief routine glance through the parts prior to performance.

This sight test was originally introduced into the "All-Britain" Finals shortly prior to the war.

Anyway, the procedure, in addition to encouraging even better musicianship throughout the country's semi-pro bands, will certainly add to the excitement of the contest.

\* \* \* All arrangements are, of course, now completed for next Sunday's aforementioned North Britain (Eastern Section) Area Final, and with more than three-quarters of the tickets already sold it looks like being another grand afternoon.

Of the nine eligible bands, as given in last week's "M.M." (the draw for whose order of playing was undertaken by the public at the recent S.E. Yorks Championship at Doncaster), the only absentee looks like being the B.C.A.F. "Blue Gremlins," of Hull. Excuses of the Service have prevented their appearance, but the remaining eight bands have all signified their intention to compete.

The Judges will be noted trombonist Jack Bain, of Gerald's Orch.; band-leader-sax virtuoso Harry Hayes; and that most erudite of all musicians in the dance profession, "Peggie" Pogson.

The afternoon will end with a grand stage presentation by the famous R.A.F. "Skyrockets," directed by Paul Fenoulhet.

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# SHAW THING!

## EDGAR J. JACKSON'S Record Reviews

### ARTIE SHAW AND HIS ORCHESTRA

\*\*\**Jumpin' On The Merry-Go-Round* (Ray Conniff) (Am. Victor D-1-VB-1055).

\*\*\**Lady Day* (James Mundy) (Am. Victor D-1-VB-1053). (H.M.V. B9131 5s. 4rd.)

Shaw (clarinet) with Lester Clarke (Goldberg), Tommy Mace, Don Walton, Herb Steward, Charles Genry (trumpet), David Roy Eldridge, Ray Linn, George Schwartz (piano); Ray Conniff, Pat McNaughton, Charles William Coolidge, Harry H. Rodgers (bass); Michael Marmarosa (drums); Bernard Kessel (guitar); Morris Raymond (bass); Lou Fromm (drums). Recorded November 23, 1944.

THESE comparatively recent American recordings were made since Roy Eldridge joined the Artie Shaw band, and one presumes they owe their release to the presence of Mr. Eldridge.

For there is nothing much else to be said for either of them. Nor, for that matter, is there much to be said for Eldridge in "Merry-Go-Round."

### SUAVE CLARINET

To hear him in a solo you will have to turn over to "Lady Day." In this one he takes the first 16 and last eight bars of the first complete chorus and, playing simply and easily, does rather more than make one appreciate that when he plays high notes it is often for better reasons than mere exhibitionism. In fact, all round a pleasing, not to mention technically immaculate, performance.

For the rest, however, both sides are just the usual medium tempo swing concoctions played in typical Shawian style.

Artie Shaw presents his suave clarinet, and Bernard Kessel does well in his short solo spots, even if it cannot be said that electric guitars are any more an improvement, tonally, on the instrument in its original form than they are in keeping with the traditions on which swing is supposed to be based.

But, taking the records by and large, they are curiously unsatisfying.

One not only gets the impression that one has heard it all before, but—and here we come to the pith of the matter—that it isn't worth hearing again.

The usual devices are used in an endeavour to make the music superficially exciting: for instance, the tight vibrato shakes on the ends of their notes, and the excessive downward flares by the brass.

But we have had so much of this sort of thing for so long that it now sounds only rather tastelessly trite and very demodé, and none the less so when one remembers that these are not old recordings raked out to make up the supplements, but sides made less than a year ago.

This, of course, brings up the question whether swing has really got stuck in a rut in America. I think the answer is that it hasn't.

The fact is that a number of the more go-ahead bands have gone over to the many new recording companies which have sprung up over there during the last few years, but are not represented over here, and that those which are represented over here—such as Decca, Columbia and Victor—have been left with the bands which are still trading on reputations achieved in the 1930's.

If our record companies are wise they will lose no time in tying up with some of these new and more enterprising concerns, otherwise they may find themselves left badly in the cart.

## LYCEUM TO TAKE OVER FROM COVENT GARDEN

FAMOUS London dancing spot, the mammoth Covent Garden Opera House, is shortly closing down, owing to contractual reasons, and it is understood that the "Garden" will go back to its original purpose of housing grand opera.

In the meanwhile, the Mecca Organisation, promoters of the dancing at Covent Garden, are planning—subject to the signing of an agreement with the L.C.C.—to transfer the dancing to the old Lyceum Theatre, in Wellington Street, Strand.

Forces of every nationality have gathered to dance nightly at Covent Garden Opera House throughout the war years, and it has been a case of "house full" and a lengthy queue at every session. The Royal Opera House during the war catered for about six million people, a mixture of all sorts of nationalities from all parts of the world.

### "M.M." ALL-STARS

ALL fans are reminded that they will be able to see and hear the biggest musical sensation of 1945—the "M.M." All-Star Band—at the super Rhythm Ball being organised next Wednesday (October 3) by the Music Corporation (Great Britain, Ltd.), at the Seymour Hall, London (7 p.m.). In addition to the music of the All-Star Band, with its renowned cornetmen—famous trumpet-ace Kenny Baker, just back from Germany, will be a last-minute addition, there will also be Maurice Burman's "Stars of Swing." Vocals will be in the hands of Denny Dennis, Beryl Davis and Harry Kaye.

Tickets and further details from Bill Sensler, at 91, Braemar Road, Worcester Park, Surrey (Derwent 4636).

### Foster S.O.S.

TEDDY Foster, whose resident outfit at Covent Garden Opera House is doing so well both on the stand and on the air, is urgently in need of alto and tenor sax players.

Those interested should contact Teddy Foster at the Opera House, Covent Garden, London, W.C.2 (Temple Bar 1736).



The two heroes of the Jazz Jamboree broadcast drama—Harry Hayes (left) and Chick Smith, who spontaneously stepped into the breach when Jimmy Watson collapsed. Ivor Rich took this picture while the nerve-racking broadcast was still going on.

## JAZZ JAMBOREE REPORT

(Continued from page 2)

not to let his leader down, when he should have been at home in bed.

Then we had the Melody Maker All-Star Band, consisting of a representative selection of our 1945 Poll winners, and I was certainly proud of my readers' choice. Conducted by Gerald—"Your Favourite Band-leader"—we had a smooth Wally Stott arrangement of "Somebody Loves Me," a couple of shorties from winning vocalists Beryl Davis and Denny Dennis, and, finally, George Chisholm's arrangement of his own composition, "Red Duster Rag."

"Boy, this was really something! In order to give every soloist in the band a chance, George arranged trumpet and trombone choruses in four-bar phrases for each soloist, and I have never before heard such great playing—all the greater when you consider that the band had only three-quarters of an hour's rehearsal together."

Naturally, we could have done with more solos. Carl Barriteau made an all-night journey to play only 16 bars solo clarinet—but what a clarinet it was! That's the trouble with these bands of individualists: the very nature of the band in which they are assembled means that you can't help wasting their solo talents.

I felt a little sorry for R.S.M. George Melachro and his stageful of musicians, who had to follow the All-Stars. George and his Army Radio Orch. have made a big name for themselves on the air, and they played George's own arrangements brilliantly—but it was a bad spot for them, and I suppose it was only the problem of fitting such a huge band on the stage that necessitated their going on last.

However, we had something different here. We had cleverly-arranged, well-conceived pieces, played in a new way by first-class musicians. It wasn't swing and it wasn't jazz, but it was good fun, the whole blended together by George's own charming—but rather too modest—personality. A particularly novel touch was

Geoffrey Gilbert's boogie-woogie playing on the piccolo. What a great player!

So that was the Jazz Jamboree of 1945—not so good as some years; better than others. A pleasant afternoon's entertainment, and once again a triumph for the M.S.B.C. and all concerned.

## AMSTELL LEAVES GERALDO

FIRST news of the 15-piece band which Ambrose is forming to take into Giro's Club on October 8 is contained in the information that tenor-clarinet ace Billy Amstell is leaving Geraldo to join the new Ambrose Orch.

Billy is one of the old Ambrose stalwarts, for he was with Bert for nine and a half years in all before joining the R.A.F.

In addition to fine playing, Billy Amstell is also very busy teaching these days, and he feels particularly pleased that one of the bands which he has coached—Billy Weeden's Eltham Studio Band—won the South Britain (Eastern Section) Area Final at Hammersmith Palais the other week.

WE regret to report the death of Len Reynolds, well-known Midlands bandleader, which took place recently at Burton-on-Trent.

During the past twenty years he led the Metro Dance Orchestra to its present well-established position, and, realising a particular ambition, achieved the distinction of broadcasting in February of 1937. He also played at the Burton Mavor's Ball for fifteen years in succession, which is the biggest dance event in the district.

Len Reynolds's baton has now passed to his son Tony, who will continue to lead the band in the stylish manner of his late father.

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

CORNER readers seem indefatigable. Letters still reach us about errors in the Parlo. and H.M.V. booklets by every post, so that unless such mistake has been duplicated several times, the total must run into hundreds, which we are beginning to doubt if we shall have room to print. Perhaps we'd better get down to sorting out the most important corrections and listing them.

Yet one more note has been received on the subject of Blind Lemon Jefferson from Jack Wood, of Sheffield, who informs us that Para. 12650, "Piney Wood's Money Mama," "Low Down Mojo Blues," was a special Jefferson birthday number, having a lemon-coloured label graced by a photo of the singer. This sort of thing is nice to know—it proves the esteem in which the company held him, and thus bears witness to the sales appeal of his records—and we consider the choice of label-colour a particularly happy resture.

Speaking of the Piney Woods tune reminds us that Ken Hulsizer said that title tended to connect Jefferson with the state of Georgia, and that it was likely he sung around there during his career. He told us that Lemon was indeed one of the mainstays of the Paramount concern, out-sellin' most of its artists, and that he got the information from John Hammond, who should know.

**SYNCO JAZZ BAND**  
Still more about S.J.B. sides, though little about their identity. John Davis writes: "Here are three more titles, for what they are worth (which is precious little), by the Synco Jazz Band:—

63649, "Blacksmith Rag," Pathe 1384.  
63069, "RaRoad Blues," Pathe 1384. Actually 10125.  
63070, "Street Mama," Pathe 1618  
And a Barbrook has another to add, perhaps more. He says: "I have a Svarco Jazzer, side on Van Dyke entitled 'The Walk Home Girl.' Outfit seems to consist of one reed man, piano, accordion, Hawaiian guitar, and possibly drums. It is extremely corny, and its backing—'Right On My Lips,' by an unnamed group—is even worse."

"I have a few other discs, under different names, on Van Dyke and Radex, which could perhaps be S.J.B. recordings, as they have a similar corny atmosphere. They are:—

"That Wicked Stomp, Atlanta Syncopators, Van Dyke.  
"Jazzopation," Starlight Trio, Van Dyke.  
"That's What You Mean to Me," Virginia Syncopators, Van Dyke.  
"Virginia," Dixie Rag Pickers, Van Dyke.  
"Meanest Kind of Blues," Mike Mosiello's Radio Stars, Van Dyke.  
"The Rackett," Levee Syncopators, Van Dyke.  
"Alabama Blues," Wolverine Peppercorns, Radex.

"The Mosiello/Levee disc is the least offensive of these, but still rather awful."

We don't know a lot about these records, which probably don't qualify for a place in a jazz listing, but notice that "Index To Jazz" gives two

records by "The Atlanta Syncopators" — Madison 50015, "Beale Street Blues"; "Lead Pipe Blues"; Madison 50040, "John Henry Blues"; Once again, can readers help sort this out?

## READERS ON LYNX

Three or four letters commented on Jack Lynx, some of them duplicating information. First, then, Ed Collins sends the dope on Lynx and the Seven Notes as follows:—

"There are three sides on Parlo. Titles are, 'Doodle Doo Doo'; 'It Ain't Gonna Rain No Mo.'; Parlo E5263, and 'Nobody's Rose,' Parlo E5595. These are under the name of Jack Lynx and his Society Serenaders. The Seven Notes made, as you already know, 'Beale Street Blues.' He's the Last Word,' Parlo, R3336. The three sides by Jack Lynx are very poor and have no jazz value, being merely early dance music by a mediocre band. The band is white, and 'Ain't Gonna Rain' has a vocal, with the usual interminable verses, by a white vocalist."

"The Seven Notes disc is quite good, and a different group altogether; the piano sounds like Schutt, and I'll bet my collection against a glass of Vichy water that it's a white band. How on earth John Halm connects this band with Oliver beats me; it has nothing in common with any Oliver I've ever heard. Probably he was influenced by the fact that on the Beale Street side there's a muted trumpet solo. The solo is good, but nothing at all like Oliver. If John Halm should ever pick up 'In Harlem's Araby,' by the White Star Syncopators, on Piccadilly, 491, he'll hear a muted trumpet solo that really does sound like Oliver."

Over to John Davis (yes, again), who writes: "Jack Lynx was no mere recording name. There really was a Jack Lynx, and he had a band which he called 'The Birmingham Serenaders.' I've come across many references to them in old 'Orchestra Worlds' dating back to the 'twenties, and they recorded several titles for Okeh between about 1923-27." [John then gives Parlo sides mentioned above.—Eds.]

"The pseudonym 'The Seven Notes' was an invention of the imaginative Parlophone pundits of the period, who just hated giving a band its proper name on either the red or purple labels."

"Schleman's guess is as good as mine on this point, but the Oliver theory can be discounted unless Linx hired him for the 80544-8 session!"

\* \* \*  
Finally, from Ralph Venables comes a terse postscript, scrawled across one of the famous missives and much to the point, thus: "Linx's Birmingham Serenaders was a white group from the south. Their first recordings were made in Atlanta, Georgia, early in 1925. Anyone with half an ear, can hear that they're not coloured."

Well, there it is—an indisputable unanimity of opinion on the question. The band was white, and any similarity between its performance and that of King Oliver's outfits is entirely coincidental. We thank all those who helped to shed light.

## SWAP AND BUY

Ed Collins, 90, Victoria Road, Kilburn, N.W.6, wants early Br. and U.S. record collections, parlo, pre-'29 Bruns. cats. Also O.M.5 on U.S. labels and good Guardsman, Beltona, etc. Will swoop U.S. rare wax for his wants.

Cpl. R. W. Brooks, in Nigeria, writes that he is now receiving a copy of "M.M." regularly, so will readers please not send him any more. He wishes to thank all those who helped him out.

David Mylne has for auction these books: "J. Record Book," "Jazzmen," bound volumes of Esquire J. Book for '44 and '45, and "The Real Jazz." All bids must be sent to C. K. Mylne, Dalhousie Castle, Bonnyrigg, Midlothian, to reach there before December 1.

J. Parkes, 68, Dalberg Road, Brixton, S.W.2, has a large lot of jazz and swing wax for immediate sale at 2-3 shillings per disc, also literature.

Jazz records for sale from E. G. Hicks, 67, Hamilton Avenue, Barking-side, Ilford, Essex. 40 records, including out-puts. Callers after 6.30 p.m.

B. Buckland, 9, Duke Street, Aberlilly, Mon., wants to buy Krupa's "Drummer Man, also Hampton's and swing band photos.

A returned P.O.W. A. C. Phelps, 62, Westbury Road, Ipswich, has practically complete set of "M.M.s." 1930-45. What offers?

W. McGregor, 23, Forbes Road, Edinburgh, has 50 assorted swing discs in V.G. condition to sell at 2s. 6d. each.

[The Bob Crosby Discography, started in last issue, will be continued next week.]

## CONTEST FIXTURES

**LAST OF THE AREA FINALS**  
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With our front-page news that bassist Charlie Winters is due out this week, and Nat himself a "free man" again, Bob completes a demobbed trio of the original "Georgians."

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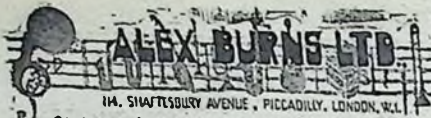
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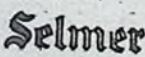
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