

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 553

U.S. PIANO-ACE BOB ZURKE DIES AT 32

THE "MELODY MAKER" LEARNS WITH DEEP REGRET THAT TALENTED PIANIST BOB ZURKE HAS JUST DIED IN LOS ANGELES AT THE EARLY AGE OF 32. SO ENDS A CAREER THAT PROMISED SO MUCH AND YET WAS SO DISAPPOINTING NOT ONLY TO BOB HIMSELF, BUT TO ALL HIS MANY FRIENDS AND FOLLOWERS.

Zurke's rise to fame and his subsequent decline can be traced in just a few years' jazz history synonymous with one band—the Bob Crosby Orchestra.

Born in Detroit in 1912, Bob's early career is shrouded in mystery, and we first find him in 1935 playing around the niteries in Detroit. It was at one of these night joints, a beer-house known as "Smoky's," that he was heard by Eddie Miller and Marty Matlock when the Bob Crosby combo played a date in Detroit early in 1936.

The memory of Bob's 88-work must have stayed hard with the Crosby lads, for when Joe Sullivan fell ill a few months later, Zurke was immediately engaged for the vacant piano chair. This was a great chance for a young and ambitious player, and Bob, only 24, seized it with both hands, his advent proving successful beyond all prediction.

With his melodic, rather florid style, a whole series of recordings was inaugurated by the Crosbyites to display the piano in the band, and Zurke—who obtained the moniker of "Ole Tomcat of the Keys"

around this time—rendered in quick succession three great Sullivan compositions, "Gin Mill Blues," "Little Rock Getaway," and "Just Strolling." The plaudits, both public and critical, which greeted these platters was stupendous; for Zurke, lacking Sullivan's inventiveness and rhythmic drive, nevertheless played these numbers with crispness and dexterity, making up in mechanical perfection and appreciative imitation for his failings in musical imagination and improvisation.

"Ole Tomcat" followed up with some boogie-woogie band numbers, two in particular, "Honky Tonk Train Blues" and "Yancey Special," giving the Crosby crew the jump on all the other ofay orks that turned to b-w. for inspiration some years later.

The parade of orchestral piano solos continued as Bob unleashed all the nimble facility of his stubby,

(Please turn to page 2)



Bob Zurke

"NEST" REOPENING

JIVE fans will be interested in the news that the old "Nest" niterie in Kingly Street, just off London's Regent Street, will be reopening next Monday (28th). Name of the place has now been changed, however, to the Florida.

In charge of the musical arrangements is well-known old-time celebrity of the drums, Frankie Morgan, still also successfully leading his band at the Knightsbridge Studio Club.

With Frankie himself on drums, largest of the Florida's two bands will include Percy Waterhouse (tenor and clarinet), Les Watson (late Billy Tennent) (tenor and clarinet), Cyril Clapper (piano), and Kay Cummings (vocals).

Second band will be led by well-known tenor saxist-vocalist Harry Singer, whose band will include Cyril Winstone (drums), etc., etc.

Bram Martin On The Air Again

A BAND that has not been heard on the air for two years, but which at one time enjoyed an extremely high broadcasting reputation, returns to the air "fold" on Wednesday next (March 1), when Bram Martin and his Band broadcast the late-night dance music from the Plaza Ballroom, Derby.

Bram is a great favourite at Derby, where he has been installed for several seasons, and has got together a 14-piece resident band, of which we hear the highest reports. For the broadcast (which is from 11 to 11.30 p.m., Home Service) he will use his usual Plaza band, without any "imports."

His regular vocalists, Glen Melvin and Beryl Parnell, will also be heard. As in previous years, Bram Martin will spend the summer at Blackpool with Lawrie Wright's "On With the Show," and he would like to hear from musicians who can double dance-and-straight for this class of work.

ALL ABOUT THE "GENERAL FORCES"

COMMENCING ON SUNDAY, FEBRUARY 27, THE "FORCES" PROGRAMME, WHICH HAS BEEN THE ALTERNATIVE TO THE "HOME SERVICE" EVER SINCE WAR STARTED, WELL OVER FOUR YEARS AGO, IS TO BE REPLACED BY WHAT IS TO BE KNOWN AS THE "GENERAL FORCES PROGRAMME," AND HOME LISTENERS ARE LIKELY TO FIND THEMSELVES SOMEWHAT AT SEA UNTIL THEY HAVE ADJUSTED THEMSELVES TO THE NEW ARRANGEMENTS.

It is not only a matter of many programmes hitherto heard only by those overseas being introduced, in some cases to replace old favourites.

The times, and even the days, of the features retained from the now ending Forces programme have in practically every case been so drastically altered that it will take us all some time to familiarise ourselves with the new routine.

HOURLY NEWS

Even the news arrangements are (as far as this new "General Forces" programme is concerned) entirely different, the times now being (daily) as follows:—

- 7.00 a.m.—News Bulletin.
 - 8.00 a.m.—One Minute News Headlines.
 - 11.01 a.m.—News Headlines (followed on Sundays by the Weekly News Letter).
 - 12 (noon).—News Bulletin.
 - 1.00 p.m.—One Minute News Headlines.
 - 2.00 p.m.—News Bulletin.
 - 2.59 p.m.—One Minute News Headlines.
 - 4.00 p.m.—News Bulletin.
 - 7.00 p.m.—News Bulletin.
 - 9.00 p.m.—One Minute News Headlines.
 - 9.45 p.m.—World News and News from Home.
 - 10.59 p.m.—One Minute News Headlines.
- Among the retained favourite-series programmes are the following, together with the new days and times at which they are to be transmitted, at any rate during the first week:—
- Rosnie Munro's "Sunday Serenade."—Sunday, 9.30 a.m. (no change).
 - "Kay On The Keys."—Sunday, 12.15 p.m.
 - "I.T.M.A."—Sunday, 12.30 p.m.; Saturday, 10 p.m. (In addition to 8.30, Thursday, on the Home Service, as at present.)
 - Reginald Foort (organ).—Monday, 9.25 a.m.
 - "Band Call" (Phil Green).—Monday, 11.15 a.m.
 - "Radio Post" (J. B. Priestley).—Monday, 3.15 p.m.; Wednesday, 8.30 p.m.
 - "Command Performance."—Tuesday, 10.15 a.m.; Friday, 3.30 p.m.
- Forces Favourites (records chosen by serving men and women).—Sunday, 2.10 p.m.; Monday, 2.15 p.m.; 3 p.m.; 9.1 p.m.; Wednesday, 5.30 p.m.; Thursday, 6.15 p.m.; Friday, 3 p.m.; Saturday, 2.15 p.m.; 6.30 p.m.

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CHAPPIE D'AMATO BLITZED

ONE of the profession's several victims in the recent London air raids was well-known Hatched's bandleader and singing guitarist Chappie D'Amato, whose home in West London has been badly damaged, although, fortunately, neither Chappie nor his mother and father was seriously injured, apart from severe shock.

Out visiting friends in the vicinity, Chappie hurried home when bombs began to fall.

By the light of several fires in the locality he saw as he approached his house that a bomb had fallen close outside and that the structure was extensively damaged.

With an even greater sense of shock Chappie found that his mother was still inside. Although unhurt, apart from the terrible shaking, she had been unable to escape owing to the breaking of the stairway.

CLOTHES GONE

Entering the ruins with neighbours, Chappie managed to carry his mother to safety. Later he found that a Polish airman friend who was staying the week-end had been blown clean out of the house and taken to hospital unconscious.

All Chappie D'Amato's clothes, instruments and possessions were in the house. Although he hopes, when Civil Defence experts have finished examining the structure, that some of his stuff will be intact, at the time of writing he is completely without many articles of clothing.

His particular need just now is for day and evening shirts, and he would be extremely grateful if someone in the profession who takes size 15 in collars would temporarily come to his rescue. For the moment, Chappie may be telephoned at Fulham 5450.

Also a victim of the same night's raid was Hatched's vocalist, Bette Roberts. The house in which she was staying was hit, and the upper

(Please turn to page 2)

2 SMASHING HITS 2

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ZURKE

(Continued from page 1)

supple fingers on tricky, clever versions of "Tea for Two," "Eye Opener," and "Big Foot Jump," the latter two strictly Zurke in composition as well as performance.

Incidentally, as a matter of interest to record fans, "Big Foot Jump" deserves special mention, because it remains the only Crosby disc in which the pianist is backed by the Bob Cats and not the entire combination.

So success followed success until in 1939 Bob achieved the great ambition of every American musician—a place in the All-Star Band under the auspices of our U.S. contemporary "Metronome." In the company of such stellar musicians as Berigan, Tesgarden, Eddie Miller, Tommy Dorsey and others, "Blue Lou" and "The Blues" were waxed, and the easy-riding rhythm section shows up Bob's abilities as perhaps his best light.

But 1939 was also the start of Zurke's decline, for in the fall of that year Joe Sullivan, now well again, rejoined the Crosby band and—rather harsh treatment, perhaps, for one who had served a band well and faithfully, but there was a bond between Sullivan and the orchestra that was stronger than other ties.

BANDLEADER

For a time Bob rested at his home town, and then made a determined effort to get to the top by the formation of his Delta Rhythm Band, a six-piece orchestra spotlighting the leader's pianistic and including ace men like Sterling Bose, Chelsea Quealey, Larry Binyah, etc.

The outfit prospered awhile, but dates gradually fell off, and at the beginning of 1941 the band broke up, leaving behind as a souvenir six sides cut for American Victor in 1940. "Everybody Sings," "Tom Cat on the Keys," "Tea for Two," "I Love You Much Too Much," and "Rhumboogie" "Cow Cow Blues." Maybe H.M.V. would release a couple sides as a memento.

After the break-up Zurke gigged around for a year or so, and he was heard of in Chicago in 1942, where he sat in a jam session with Bud Freeman and some of his old Crosby mates.

Later he drifted Hollywood way, where he was earning a scanty living in studio pick-up bands, and from the bare announcement of his death in Los Angeles he must have been engaged like that at the end.

Bob Zurke was not one of the truly great jazz players, but his style was too mechanical and lacking in imagination to deserve that title, but he was without doubt a fine pianist and worthy of a place in any first-class rhythm section.

BILL ELLIOTT.

HARRY ROBBINS BACK AFTER 3 YEARS IN EAST

AFTER nearly three years entertaining the Forces under E.N.S.A.'s auspices in the Middle East, famous xylophone star Harry Robbins returned to London this week to make plans, not to take up the several stage, radio and other contracts which were waiting for him, but to hurry forward preparations for returning, this time with his own party of entertainers, to one of the Overseas war zones just as soon as he can.

During his absence from this country Harry has toured the whole of the Middle East, Egypt, Palestine, Syria, Transjordan, Iraq, Iran, North Africa, Sudan, Eritrea, Aden, etc. He flew 9,000 miles; put in no less than 50 hours of flying; once played to 20,000 troops in three nights; met and was personally congratulated by General Montgomery.

Party of which the famous xylo star was a member contained Madame Alice Delys; noted baritone George Hancock; illusionist Deven; comedian Alfie Thomas; artists George Barker and Jean Harley; Keith Wilbur; and pianist Harry Tait.

BACK FOR THE BLITZ!

In one of the most amazing travel itineraries ever covered by an entertainer, Harry Robbins met dozens of famous English musical figures, including ex-Hylton fiddle star Squadron-Leader Hugo Rignold and ex-Melody Maker Technical Editor, Lieut.-Col. Dan S. Ingman.

After experiencing months of bombing at one time in Egypt, Harry came back to London at the height of one of its "blitzes." Walking from the station, he took shelter from shrapnel in a doorway; moved off when the gunfire showed a temporary lull. Next morning, looking for the doorway in which he had sheltered, Harry found nothing but a heap of rubble—the result of a direct hit on the building in which he had found sanctuary.

His family, too, are doing great things for the war effort, for, at 42, he has two sons in the Army and one in the R.A.F. whilst a daughter is a probationer nurse.

BLITZICATO!

(Continued from page 1)

part destroyed just after Bette had decided to come downstairs.

Miraculously, she was not injured, apart from very severe shock, but has been ordered to rest for a week and has returned to her home in Scotland to recuperate.

In the meanwhile, popular vocalist Primrose Hayes does Chappie D'Amato a good turn by "depping" at Hatched's during Bette's absence.

CONTEST FIXTURES

LONDON AREA

To-night, Thursday, February 24.—WEMBLEY, The Town Hall (7.30-11.30 p.m.). The 1944 Middlesex Championships. Continuous dancing to the competing bands and Pat O'Neill and his Augmented All-Star Orchestra, featuring Pat Dodd, Derek Hawkins, George Firstone, George Chisholm, et al. Refreshment buffets in hall. Tickets: In advance, 4s. 6d. (Forces 3s.), from the Town Hall, Wembley; Music Salon, 46, High Road, Wembley; Norman's, Kenton Road, Kenton; and the Organiser. At doors on night, 5s. 6d. (Forces 4s.). Organiser: Mr. Reg Bates, 64, Crofts Road, Kenton, Harrow, Middlesex. (Phone: HARROW 3953.) Entry list full.

Wednesday, March 22.—BAYSWATER, The Forester Hall, Forester Road, W.2 (at 7 p.m.). The 1944 Central London Championships. Organiser: Mr. Reg V. Bates, 64, Crofts Road, Kenton, Harrow, Middlesex. (Phone: HARROW 3953.)

Friday, March 31.—EPSON (Surrey), The Epsons Baths (7.15-11.30 p.m.). The 1944 Southern Counties Championships. Organiser: Mr. Bill Waller, 324, Brixton Road, London, S.W.9. (Phone: STREATHAM 4966.)

Monday, April 17.—STOKE NEWINGTON, The Towan Hall (7.30-11.30 p.m.). The 1944 North-East London Championship. Organiser: Mr. George Williams, 164, Stoke Newington Road, N.16. (Phone: CLISSOLD 2706.)

PROVINCES

WEST BROMWICH.—Wednesday next, March 1, at the Gala Baths Hall (7.30 p.m.-midnight). The 1944 Birmingham District Championship. Continuous dancing to the competing bands and Arthur Rowberry and his Band (1943 "All-Staffs" champions). Refreshment buffets in hall. Tickets: In advance, 4s. (Forces 3s.), from Messrs. Poulton's, Messrs. Allen's, and the Organiser. At doors on night, 5s. 6d. (Forces 3s.). Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicestershire.

WAKEFIELD.—Friday, March 10, at the Unity Hall (7.30-12.30 a.m.). The 1944 West Yorks Championship. Continuous dancing to the competing bands and Bert Ogley's Dance Orchestra. Tickets: In advance, 3s., from Messrs. Coe's, 14, Cross Square, and Messrs. Webster's, 118, Kirkgate (Wakefield). At doors on night, 3s. 6d. (reduced prices for Forces).

PRESTON.—Tuesday, March 21, at the Queen's Hall (7.30 p.m.-midnight). The 1944 North Lanes Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Bolton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

KIDDERMINSTER.—Wednesday, March 29, at the Baths Hall (7.30 p.m.-midnight). The 1944 Worcestershire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicestershire.

STOKE-ON-TRENT.—Thursday, April 29, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hincley, Leicestershire.

Rules and Entry Forms for all the above now available from their respective Organisers.

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. MY HEART TELLS ME (1-1-3-4-7-1)
2. PAPER DOLL (4-3-1-2-1-2-1-4-3-3-4-7-2-9-7)
3. PEOPLE WILL SAY WE'RE IN LOVE (7-4-9-1-5-1-2-2-1-2-2-2-2-3-2-5-4-6-4-3-4-8-6-10-0-0-0-10)
4. SHOO SHOO BABY (5-0-7-8)
5. WHITE CHRISTMAS (2)
6. OH, WHAT A BEAUTIFUL MORN-ING (6-2-4-6-7-8)
7. I'LL BE HOME FOR CHRISTMAS (3)
8. THEY'RE EITHER TOO YOUNG OR TOO OLD (10-6-2-9-2-3-6-5-7-7-9)
9. NO LOVE NO NOTION

Figures in parentheses indicate previous placings.

"GENERAL FORCES"

(Continued from page 1)

"Bandstand"—Wednesday, 6.15 p.m.; Saturday, 11.15 a.m. "Dancing Club" (Victor Silverst)—Wednesdays, 7.30 p.m. (no change). "Mail Call"—Thursdays, 9 p.m. "These You Have Loved" (Doris Arnold)—Thursdays, 8 p.m. "Atlantic Spotlight"—Saturdays, 5.30 p.m. (no change). "Johnny Canuck's Revue"—Saturday, 8 p.m.

Brains Trust.—Sunday, 1.30 p.m. Jack Benny.—Monday, 9 a.m. "Radio Rhythm Club"—Tuesday, 8.30 p.m. "Navy Mixture"—Thursday, 5.30 p.m. "Charlie McCarthy"—Friday, 10.5 p.m. "Shipmates Ashore"—Saturday, 9 p.m.

Among the very few programmes that will be retained on their usual days and times are the 7 to 8 a.m. American recordings of swing bands, Dinah Shore, et al.

"Music While You Work" is also retained at its usual daily times of 10.30 a.m., 3 p.m., and 10.30 p.m., but in some cases will be in the "Home" service.

NEW PROGRAMMES

The new programmes are far too numerous to mention, but here are some which may entertain you (see also weekly Diary on page 3): Sunday: 3.30 p.m., "Palestine Half Hour," with Stanley Black's Orch. and guest artist: 5 p.m., "Calling Malta," with Anne Shelton; 5.20 p.m., "Variety Band-Box."

Monday: 12.30 p.m., "Radio Theatre" (play); 7.20 p.m., "Out of the Dilly-Box," with Chick Smith's Gang. Tuesday: 1.15 p.m., "Hello, Gibraltar," with Eric Winston's Orch., etc.; Wednesday: 11.15 a.m., Variety Band-Box. Thursday: 8.45 p.m., "Hello, Swing-time," with Phil Green's Orch. Friday: 7.30 p.m., Spike Hughes's "Swing Club"; 8 p.m., Middle East Merry-Go-Round, with Cash Quiz. Saturday: "Hello, India" (for American Forces in India).

An interesting point is that there is as yet no evidence of the suggestion made in certain sections of the lay Press that dance-band airings were to be very drastically cut.

Excluding Variety shows and, of course, "Music While You Work," but including such programmes as "Band Call" and Victor Silverst's "Dancing Club," next week we are due to have nine hours of dance music by live British bands in the General Forces programme, and seven hours and 15 minutes in the Home Service—a total of 16 hours 15 minutes.

This would seem to compare favourably enough with this week's nine hours in the Forces programme and three hours and 45 minutes in the Home Service—a total of only 12 hours and 45 minutes.

On the other hand, it must be appreciated, as far as the work given to British bands is concerned, that up to this week, there has for some time been a third programme—the General Overseas Service—the figures for which have not been taken into account in our foregoing assessment of this week's dance-band broadcasts.

From and including next week this third service will not exist.

CALL SHEET

(Week commencing Feb. 28)
Carl HARTREY and Band. Palace, Burnley.
Billy COTTON and Band. Granada, Sutton.
George ELBICK and Band. Palace, Reading.
Gloria GAYE and Band. Empire, Bristol.
Stephane GRAPPELLO and Swinglette. Hippodrome, Lincoln.
Henry HALL and Band. Empire, Leeds.
Joe LOSS and Band. Empire, Chisleholme.
Roy MARSH and Swinglette (presented by Eric Winston). Palace, Grimsby.
Felix MENDLSSOHN'S Hawaiian Serenaders. Empire, Wood Green.
Oscar RABIN and Band. Empire, Liverpool.
George SCOTT-WOOD. E.N.S.A.
Lew STONE and Band. Green's Playhouse, Glasgow.
Maude WINNICK'S Band (led by Harry Hines). Empire, Sunderland.

Radio

By "DETECTOR"

LAST Thursday's (17th) "Radio Rhythm Club" airing on "The Original Dixieland Jazz Band and Its Influence on White Jazz," written by Charles Wilford, was, I thought, distinctly good. This was a well-written script, made none the less interesting by the "Muggsy" Spanier and other records which were added to those of the O.D.J.B. to illustrate the "influence on white jazz" aspect of the story.

Of equal interest to the broadcast itself, however, were the deductions to be drawn from it on how "Radio Rhythm Club" should be conducted. There is no doubt that the more of these record recitals one hears, the more strongly one is forced to the conclusion that they have it every time over the usual daily times of 10.30 a.m., 3 p.m., and 10.30 p.m., but in some cases will be in the "Home" service.

Will someone please tell me why brass bands are allowed to broadcast transcriptions of the classics and dance bands are not? The brass bands' arrangements are no more authentic or artistic than the dance bands', especially to those of us, like myself, don't like brass bands, and usually their musician-ship can't compare with that of the dance bands.

The first essential in a R.R.C. speaker is that he should be in sympathy with and have an enlightened understanding of his subject. Charles can claim both, and although the B.B.C. not so long ago refused to allow him to compete programmes on the grounds of lack of technique as a speaker, his elocution is, in fact, at least adequate in view of his other and, for the occasions, more important qualifications.

Meanwhile, what has become of that brightest innovation the "Club" has yet produced—"Information Bureau"?

ONCE again the B.B.C. exasperated jazz fans by putting on, without any previous intimation, after the boxing last Tuesday week (15th), a grand programme of records. It included Lunceford's swell "Hittin' The Bottle" and many of the best items by the Mound City Blue Blowers.

Discovery—Lorna Martin, the one of the three "Radio Debutantes" (1.40 p.m., last Sunday, 20th) who played the accordion. She is one of the few accordionists I've ever heard who can, amongst other things, play at a breakneck tempo without gasping. Every note is "Nola" we clean and given its right accent value. This kid is going to get somewhere.

HIGH SPOTS FROM NEXT WEEK'S "HOME AND NEW" "G.F." PROGRAMME:
SUNDAY (Feb. 27),—12.30 p.m., "I.T.M.A."; 5 p.m., Anne Shelton (in "Calling Malta").
MONDAY (Feb. 28),—7.15 a.m., André Kostelanetz (Am. rec.); 9 a.m., Jack Benny (Am. rec.); 11.15 a.m., "Band Call" (recd. repeat); 5.30 p.m., Gerald (repeat of Feb. 21 program); 7.15 p.m., "Hello, Gibraltar" with Eric Winston's Orch., etc.; 7.50 p.m., "Charlie McCarthy" (Am. rec.); 8.30 p.m., "Radio Rhythm Club"; Featherstonhaugh's Sextet.
WEDNESDAY (Mar. 1),—7.15 a.m., Harry James Orch. (Am. rec.); 6.30 p.m., "Command Performance" with Fred Allen (M.C.), Gino Stimp, Golden Gate Quartet, Gipsy Rose Lee, Benny Goodman Orch. (Am. rec.).
THURSDAY (Mar. 2),—9 a.m., "Mail Call" with Dorothy Lamour (M.C.); King Sisters, Maurice Rocco (boogie-woogie pianist), Red Skelton, O.T.G. Band of San Antonio directed by Fred Ennis (Am. rec.); 8.30 p.m., "I.T.M.A."; 8.45 p.m., "Hello, Swingtime" with Phil Green Concert Dance Orch., etc.
FRIDAY (Mar. 3),—7.15 a.m., Tammy Dorsey Orch. (Am. rec.); 10.5 a.m., "Charlie McCarthy" (repeat); 3.30 p.m., "Command Performance" (repeat of Mar. 1 program); 4.30 p.m., Gerald; 6 p.m., Gerald; 7.30 p.m., Spike Hughes' "Swing Club"; 11.20 p.m., Eric Winston's Orch.
SATURDAY (Mar. 4),—7.15 a.m., Noble Sissle Orch. (Am. rec.); 8.15 a.m., Ambrose (recording); noon, André Kostelanetz Orch. (Am. rec.); 4.45 p.m., Carmen Miranda (recording); 5.30 p.m., Atlantic Spotlight (partly from U.S.); 9.30 p.m., Twentieth Century Serenaders; 10 p.m., "I.T.M.A." (recd. repeat).

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Surely such good programmes should not be kept for impromptu occasions, but announced in the "Radio Times" so that they are not missed by the many fans who would like to hear them.

AFTER a run of three years, Kay Cavendish's "The Record Goes 'Round And Around'" series has finished as a result of the new "General Forces" programme arrangements.

I, for one, am sorry. Maybe it was only on the hit-and-miss principle, but Kay often managed to find some good records.

And on the whole she got through their presentation with fewer boners than one might have expected from a "layman," though she did rather give herself away again last week by stating that most Ellington records are reissues.

Don't you know, Kay, that all the H.M.V.s are first issues, and only the Parlophones reissues? Leslie Mitchell, in last Wednesday's (16th) "Close Up," it's almost impossible to demand anything from the B.B.C.

Boy, you've said it! HAPPENED to hear last Wednesday also the Grimethorpe Colliery Band playing a selection of Tschai-novsky.

Will someone please tell me why brass bands are allowed to broadcast transcriptions of the classics and dance bands are not? The brass bands' arrangements are no more authentic or artistic than the dance bands', especially to those of us, like myself, don't like brass bands, and usually their musician-ship can't compare with that of the dance bands.

Hope you didn't miss Albert Ammons and Pete Johnson in last Thursday's (17th) "Mail Call." Some boogie-woogie, these two, eh?

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RECORDS

by Edgar Jackson

FATS WALLER AND HIS RHYTHM ***Imagine My Surprise (Hotchkiss, Fitch, Phillips) (V by "Fats" Waller) (Am. Bluebird OA030366).

***Your Socks Don't Match (Carr, Corday) (V by "Fats" Waller) (Am. Bluebird OA098813).

(H.M.V. BD1073—4s. 2d.). 029266.—Waller (pno.) with Eugene Sedie (recds); Herman Aubrey (tp.); Albert Casey (gtr.); Cedric Wallace (bass); "Slitck" Jones (dms.). Recorded December 7, 1938.

028114.—Waller (pno.) with Eugene Sedie (recds); Herman Aubrey (tp.); Albert Casey (gtr.); Cedric Wallace (bass); "Slitck" Jones (dms.). Recorded December 26, 1941.

"FATS" WALLER has departed this world, and is possibly already more than half-way towards convincing Gabriel that trumpets and harps can sound even better when supported with a solid piano swing.

But we who are left on earth still have the wealth of recordings he left, not the least of which are the above. Having been issued posthumously, they will doubtless be cherished by those who have a memorial to an idol who deserved all the praise so unstintingly bestowed on him.

Yet, when I asked for the records for inclusion in the jazz section of another paper for which I review records, I was told not to bother about them, that neither was really jazz or swing, and that they would be dealt with in the "Miscellaneous and Dance" section.

The important thing is not to be misled by the fact that "Fats" brings an atmosphere of levity and humour, and even burlesque, into jazz. After all, as Panassié has so rightly pointed out, music does not have to be profound to be good.

In fact, profundity has often been little more than a cloak for pretentiousness, especially in jazz. One of the great things about "Fats" music is that it never attempted to be profound. About the only thing "Fats" ever consciously attempted to reveal was that jazz could be made as humorous as those who always persisted in carrying it round wrapped up in long hair were ridiculous.

And even then he still managed to play jazz. NEW LONDON HAWAIIANS London's "Blue Lagoon" niterie last Sunday (20th). It is led and directed by Hawaiian guitar expert Kealoha-Life, who is well known on the stage, films, and radio for his work with many dance and "native-style" orchestras.

The outfit is billed as "Kealoha-Life and his Hawaiian Five." Supporting "Low-Life" are Clarie Wears (piano), Sid Wright (drums), George Berg (sax and clarinet), and A. N. Oher (bass).

The boys are smartly dressed in dark trousers and white jackets, with the leader all in white; the sarlands peculiar to Hawaiian-style orchestras are also worn.

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musician to say what he wants to say via his instrument. Of course, all these things have their place as the mechanics of the game—and contrary to what some blindly fanatical devotees would have us think—technique (which includes the ability to play in tune!) is by no means the least of them.

But always overriding them to the extent of proving that they are merely means to an end are the understanding, imagination, sense of artistry and (in the appropriate sense of this much overworked and abused word) sincerity of the artist or (as the case may be) group of artists.

As I have often tried to explain, the best approach to an understanding of jazz is to consider it as a language. And just as any other language can be employed by those who are fluent in it, not merely to say all sorts of things, but for expressing all sorts of moods, so can the language of music in its various branches—including, of course, jazz.

No Profundity. Because the mood may be pensive and simple (as in "Fats's" piano solos here) or effervescently satirical (as in his singing) does not make the language any the less jazz, so long as the artist expressing the mood is doing so in the jazz language.

In these records "Fats" not only deftly employs the jazz language; he does so in a way which proves not merely that he knows it but what a master of it, what an artist in its usage, he is.

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BRAND'S ESSENCE

DANCE BAND GOSSIP

TRAVEL TALKS are a bit of a rarity on the movies just now. Our profession doesn't have much need of 'em, for a start; there is more breakneck travel and graphic adventure in the journeys which many of our musicians and entertainers are taking nowadays to entertain the Services all over the Middle East and Mediterranean theatres of war.

Last week we dealt with the adventures of great British comedian **TOMMY TRINDER**. This time the proverbial seven-league boots are worn by a musician known to everyone in the profession in pre-war days. He is no other than ex-May Fair Hotel bandleader and noted broadcaster **MICHAEL FLOME**.

In 1941 Michael was M.D. at the Majestic Hotel, Harrogate. Then he went into the R.A.M.C. At the end of 1942 Private Michael Flome was transferred to the "Stars in Battle-dress" outfit, under Sid Millward; last summer, at two days' notice, he was told to take his own outfit on a tour of N. Africa that has been as hectic as the most improbable piece of fiction.

Anyway, at two days' notice Michael and his lads sailed, and for the past seven months they have been living like nomads, constantly on the move, suffering from heat, flies, doubtful drinking water, exhaustion; going right up into the forward battle areas; living and sleeping in Army lorries and tents; suffering from heat-waves by day, often freezing on some desert road at night; knowing no comfort and little rest; and once, at least, having to scatter in a tremendous hurry when the camp which they were visiting was suddenly the scene of a vicious dive-bombing attack.

This has been the life of Michael Flome and his lads for the past seven months; and yet when, last week, he suddenly and unexpectedly strode into the "M.M." offices, he was looking fitter and certainly years younger—despite all these experiences—than any of his old associates would think possible.

Speaking of the lads in Michael's outfit reminds us that it is high time you met them. Michael plays sax and clarinet, and with him is that famous English comedian and seasoned trouper **Leslie Noyes**, whom you used to hear on the radio in "Stanell's Stag Party," etc., and who has appeared with **Bebe Daniels** and **Ben Lyon**.

The rest of the musicians are Sergeant-in-charge **Eddie Lester** (saxes etc.); **Jimmy Williams** (sax and clarinet); **Willie Solomon** (piano); **Billy Hunter** (trumpet); **Dennis Neale** (drums); and **Micky Binelli** (accord.).

This little outfit is a combined dance band, concert party—and almost local dramatic society as well. Besides its full quota of lively playing, with plenty of vocal and comedy stuff, and even featuring an occasional well-rendered sketch as well.

Although a good deal of their work on this trip has been in remote places, there have also naturally been some periods spent in more civilised surroundings as well. It is, however, the "out-in-the-wilds" stuff that the boys will chiefly remember.

Sometimes they have travelled for days at a time, over the most appalling, bomb-cratered roads; through rolling dust clouds or sometimes tropical storms. Once they penetrated right out to a remote gun-site, where the lads had not seen a single entertainer for over a twelve-month.

It was really quite touching, says Michael Flome, to see these boys dance cheer and throw their hats in the air just because—as he so modestly puts it—"a few soldier-musicians had made the journey to give them a spot of cheering-up."

On another occasion the boys marched over fourteen miles from one camp to another. Big problem, as all

musicians will quickly realise, was that of a piano. This outfit toured its own instrument, "although," says Michael Flome, "considering the awful jolting it was constantly getting, plus once or twice when it had to be left out all night, it wouldn't have fetched much in a Bond Street sale when we had done with it."

How any piano ever stood up to this ordeal, in fact, is a tremendous testimony to the instrument's maker. The boys were giving their show in fields, odd camps; in fact, almost anywhere. Often an Army lorry was their platform. Once, at least, at the time of the invasion of Sicily, they improvised a platform out of boxes of live ammunition, and gave a rollicking show to the boys going off to the front.

Once, near Bizerta, they were lost for a whole day, and Michael Flome, weary of the flies and heat, climbed into a large tree and remained up there all day—a return to the "native element" which he says he much appreciated.

In the towns and cities which they visited the boys also had a very interesting time. They gave a show, and also a broadcast, with **Gracie Fields**, and found out **Gracie** in her usual marvellous form and the darling of everyone.

A speciality was made of shows for hospitals, the boys voluntarily getting there early to play all round the wards before giving their main show. This gesture, needless to say, was very much appreciated by the wounded.

Among famous musical personalities the boys met out there were included famous English bandleader **BERT FIRMAN**, travelling in the East with a concert party; **GEORGE BARLAY**, out there with the "Stars in Battle-dress"; and **Harry Roy** vocalist and comedian **BIL CURRIE**, now Captain Currie of the R.A.M.C.

Naturally, a tour like this is full of surprises. The biggest for Michael? Undoubtedly when an Italian prisoner looked hard at him, then said in perfect English: "Good afternoon, Mr. Flome." The man turned out to have been a waiter at a hotel where Michael Flome once led the band.

ONE of my best and most flamboyant neckties has just been eaten (complains **Jack Marshall**).

This piece of natty neckwear was consumed, not by a moth or some other enraged denizen of the entomological world, but by none other than famous London pianist, organist, and pre-war Grosvenor House bandleader **BARNEY GILBRAITH**!

Yes, I thought that would raise your eyebrows a bit. But, you see, Barney and the other lads of the air crew in which he is one of the runners (you knew he was in the R.A.F., of course) have developed this extraordinary habit of snapping with their teeth at peoples' neckties.

This is especially so, I imagine, when they are all lit up on the last night of a week's leave, as they were when I met them all recently in "Captain's Cabin," that comfortable caterie and drinkerie just off the Haymarket which is, at normal times, such a favourite resort of London's dance musical celebrities.

With Barney Gilbraith, apart from the several lively New Zealand lads who are his companions on many a hazardous flight, was well-known musician **JACK MAY**, who has spent quite a lot of time during this war with **JOE DANIELS'** popular R.A.F. outfit, but who, at the time I met him, was putting in a few weeks with **SYD DEAN**, whose R.A.F. band is another one that is getting a really wonderful reputation these days.

With the remnants of my once nice tie hanging in ribbons round my neck, I eventually tore myself away from Barney Gilbraith, with his wonderful fund of good cheer and anecdotes, and—slightly holding my coat collar up to avoid looking like a tramp—I had the most informative evening in



MICHAEL FLOME

a long while, talking to the hosts of dance band celebrities present, who included **PAUL FENOULHET**, **JOHN BLORE**, **GEORGE BRIGHT**, and many of **IVY BENSON'S** girls. What a place for autograph hunters, to be sure!

AND now—excuse me always using this phrase, but I think my dear mother was once frightened by a professional comper—and now let us switch the scene to a lonely railway junction in Lancashire.

Pacing the platform, cold, depressed, cursing railways in general and this one in particular, is **HARRY PARRY**. Coming round the corner of a waiting-room or something, he bumps into two other depressed-looking figures. A closer inspection, and they turn out to be—**OSCAR RABIN** and **HARRY DAVIS**.

Their faces light up on seeing Harry Parry.

"Harry," says Oscar eagerly, "could you please lend us a tangerine, or, failing that, buy us two cups of tea?"

Yes, believe it or not, on a week of hectic one-night stands, when each day is a frantic flurry of dashing for trains to make the evening show, and when your regular bank is, perhaps, hundreds of miles away, Oscar and Harry had "subbed" the boys to such an extent that they were temporarily broke.

Anyway, Harry Parry soon put them right, and, over cups of steaming Bovril, the trio remained happily discussing old times until their respective trains came in.

DO you remember (*writes Editor Ray Sonin*) that I told you a few weeks back about a mews in Central London where a little nest of notabilities in our profession live?

Well, in a recent raid, they had their 1944 baptism of fire-fighting. It was all very interesting, but I would have found the incident considerably more interesting if the incendiaries concerned hadn't been in a bedroom of my house.

However, publicly I would like to express my thanks to **Edmundo Ros**, **Robin Richmond**, **Corys** rather an **Gordon Orier**, **Mrs. John Burnaby**, **Mr. and Mrs. Eric Spear**, **Bill Elliott**, **Jean Bradbury**; and fire guards **C. G. Peacock**, **W. Hawkridge**, **A. J. Bacon** and **J. Tatler**, very ably headed by party-leader **I. Ross**, for all their great help in what was rather an unhappy night for me and my family.

When the war is over, remind me to tell you the whole story. . . .

IN REPLY TO THE SERGEANT

A REALLY blistering attack on the **MELODY MAKER** and its staff of critics—among whom, I gather, I am included—came last week in a letter from **Sergeant E. C. Dutton**, of the R.A.F.

As I read this outburst I found myself, curiously, developing a strong sympathy for the writer. One of his unpulled punches in particular landed where it gave me considerable matter for thought. I refer to the paragraph in which **Mr. Dutton** said baldly: "Your articles are so lousied up with jazz of the so-called 'Golden Era' that an ordinary swing fan hasn't the nerve to ask for a swing recording to his taste."

Now, although this attack was not launched against me individually, I am conscious that at least in my case it is not wholly unjustified, and for the umpteenth time in the past five years I began to wonder if living in a jazz past isn't blinding me to the swing present and future.

I recall all too well in the early twenties the—to us—inexplicable disinterest of our elders in the dance music of the day, and how they would rhapsodise in retrospect about the Boston or even the Viennese waltz.

SPINE-TINGLING JAZZ

Are we old men in the late thirties or early forties developing a sinister attitude of mind?

The enjoyment of music, like anything else, is often coloured by an association of ideas. Sometime in the dim past you recall a particularly enjoyable evening at, say, the old Rector's Club. The Original Dixieland Jazz Band was playing. Isn't it natural that one of their records seems the better to you now on account of that pleasant memory?

I have often considered this point, and doubts about my own judgment on jazz have worried me not a little on occasions. When these doubts have arisen I have played over a lot of the recordings of the so-called "Golden Era" so that in a coldly analytical frame of mind I could judge them impartially. So far this process has always reconvinced me that this is the real stuff.

Obviously, tastes differ, but to me that spittingling sensation that some of the great recorded examples of jazz produce has not grown fainter with the passing of years. Nor can they all be attributed to an association of ideas. I am quite often discussing "period" records hitherto unknown to me that have an equal effect.

Nor is it only the recordings of the "Golden Era" that can do this. Some entirely new works achieve the same effect.

I instance the Goodman Quartet recording of "I Know That You Know" and Goodman and **Lionel Hampton's** "I Oried for You." Another comparatively recent "Basin Street Boogie."

NOT DEAD

In fact, a large proportion of the merest boogie records do the same thing to me. Boogie-woogie isn't anything new, of course, but it is only of later years that any sizeable catalogue of it has been built up.

In brief, suffice it to say that, searching, I have come to the conclusion that I am not, as I feared I might be, becoming allergic to new developments.

On the contrary, I yearn for something new and satisfying to evidence itself in the jazz field. Perhaps some of the critical sourness to which **Mr. Dutton** takes such strong objection is due to a disappointment that nothing new and worthwhile ever does seem to turn up.

I am afraid, **Mr. Dutton**, that you are equally, too, of some confusion of thought.

by THE ARMCHAIR CRITIC

You identify yourself as a swing fan and condemn jazz, but what is swing but commercialised, mechanical jazz? It has the same roots, hasn't it?

What, I gather, you really mean is that you prefer dance music played by Harry James, Glenn Miller, and the contemporary bands to the playing of Trumbauer, Red Nichols, and the maestros of the twenties.

What you don't understand is that Trumbauer et al. played "jazz"—or "swing," if you prefer it—and **Mr. James**, **Mr. Miller**, **Mr. Dorsey**, and their ilk do not.

This, in turn, raises another point. Is jazz dead? If not, **Mr. Dutton**, and your friends cannot appreciate the jazz of the "Golden Era" and prefer the playing of the big modern bands, then perhaps this is an indication that if not I, but I personally don't believe it. In fact, I have proved it.

I have heard genuine jazz played within the last few weeks. Yes, played here in Great Britain. And it thrilled the listeners to the marrow. And I wonder if **Mr. Miller's** recordings will be as highly prized in 1964 as are **Miss Mole's** today, or if **James** will be remembered in twenty years' time as **Bix** is remembered today.

No, **Mr. Dutton**. You've got it wrong. You get your kick from the current style—and good luck to you. But if that satisfies you, you are easily pleased.

Since you seem genuinely interested, however, I suggest you settle down to a close study of the past-masters of jazz. I'm sure the time and trouble taken will reward you with some moments of musical pleasure that will transcend any thrill you get from the 1943-44 output.

And another thing. Don't put too much store on the opinion of casual acquaintances you met in the States. Americans per se are not necessarily experts. If you had heard, as I have, of the American soldiers over here, enthusiastically madly over the shocking performances of some of our least competent orchestras, you would get a severe shock.

And don't be too quick on the trigger when you lay it down that in this country we can't muster a half-decent band or musician. I'll warrant the Squadronaires wouldn't disgrace the old country in any comparative contest anywhere from New York to Los Angeles, and people who know better than either of us rate **George Chisholm** among the six greatest swing trombonists alive.

JERRY DAWSON'S NORTHERN NEWS NOTES

ONE-TIME manager for **George Elick**, **Eric Pevost**, now a sergeant in the R.A.F., is still retaining his interest in the world of entertainment, but in a rather different sphere.

To use Eric's own words, he has had to forsake his shows for films, and now plays a big part in the organisation of the camp shows at his station. The cinema is owned and run by the R.A.F. Shows are twice nightly, with a matinee on Sundays, and there are four changes of programme each week. The seating capacity of the cinema is 650, and as all this work is carried out in addition to his normal R.A.F. duties, you can well imagine that Eric doesn't have a lot of time to himself these days.

The films are booked by one of the station officers, and from the programme I have before me, this gentleman naturally has good taste, as the films are all up to date and first-class entertainment.

All this spare-time work is one of the reasons why we have not heard much of Eric during the three years he has been in the Service, and his many friends in the provinces, particularly in the north, will be glad to hear that he is still alive and well and truly kicking.

From "Ten Rhythm Fans" of Norwich comes a plea for mention in these notes of a local band which appears to be a great favourite around Norfolk.

The band in question is **Jack Hornsby's** Band, which is led by altoist **Ray Springfield**, as Jack himself is at present in the Forces. The rest of the boys are **Peter Webb** (alto); **Vic Boulter** (tenor); **Derick Wick** and **Gordon Boyle** (trumpets); **Arthur Forsie** (trombone); **Horace Hensby** (violin); **Maurice Edwards** (drums); **Pearl Constable** (piano); and vocalist **Sidney Pleasant**.

Due to their war-time jobs, it often happens that the full personnel of the band is not available, but even so, the band generally manages to put over a good show, and is doing a grand job of work in its own particular district.

Supporters of the band now in the Services will probably be interested to read that their favourites are still carrying on.

Glasgow dancers are familiar with the name of **Alec S. Warren**, who managed the Albert ballroom for his family before the war, and this one-time dancing champion is also equally well known to the thousands of folks who visited **Blackpool's** Tower Ballroom.

Mr. Warren (now Lieutenant) has been in the Forces since the start of things, and after a hefty spell of soldiering in Africa and the Middle East he has been given a post where he will use his knowledge in an entirely new business. A first-rate pianist and clever script writer, **Charles**, when only 17, and while

still a University student, was a colleague of clarinetist **Gordon Lewin** in the R.A.F., as **Gordon Lewin**, which broadcast on the occasion in a **Carol Lewis** show.

If any of **Charlie's** pals in Manchester feel they would like to drop him a line, I would be pleased to forward any letters.

JOTTINGS—**Plaint** **Vic Smith**, who has played in most of the dance spots in **Blackpool**, is now playing piano with the **Charlie Farrell** Band at the **Empress Ballroom**, **Winter Gardens**. At the **Majestic Ballroom**, **Llandudno**, **Maestro Billy Collis** can still use a first-rate pianist and also a good solid trumpeter. Early will be glad to hear from anyone interested. After touring for two years with **Henry Hall** and his Band, vocalist **Bunny Burrows** has left H.R.H. and is open for any good offer. He can be reached at 170, **Shrewsbury St.**, **Manchester**, 18.

SCOTTISH NEWS

MOST musicians (the word being used in a strictly literal sense, not including "fans") are agreed that **Henry Hall's** fortnight at **Green's** was all too short.

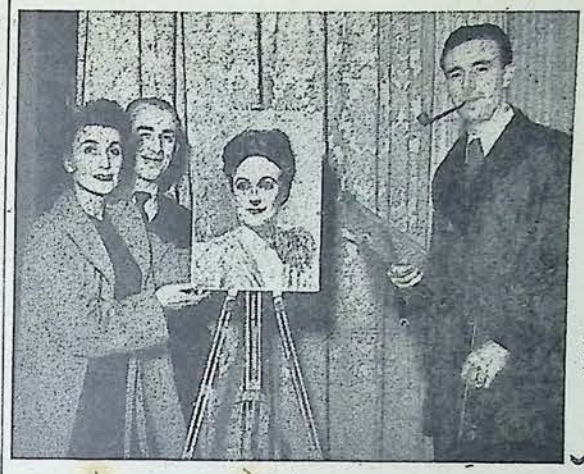
No "out-of-this-world" solos, no "jive," no roof-raising brass getting into the rut (sorry, "groove" is the word), but quite a few of these qualities which are rapidly becoming out-moded—in other words, perfect balance between brass and saxes, intonation as it should be, the whole being definitely much easier on the ears than lots of other things we (musicians) know about.

After a year's old spate of **One O'Clock Jumps**, **Two O'Clock Jumps**, and **Wednesday Night Concerts** (all the best bands play 'em), **Henry's** music was very welcome, sweet without being schmaltzy, and if the rhythm could have done with a little more "drive" in quick numbers—well, it didn't drive the listeners batty.

Vocalists were **Lind Joyce**, **Eve Benyon** and **Ken Green**, the last named being a newcomer.

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HAPPY ENDING FOR ANNE

WEDNESDAY last (Feb. 16) was an adventurous day in the life of vocal star **Anne Lester**.

Besides her regular date at the **Astor** theatre, and several broadcasts, **Anne** was also appearing that week with **Eddie Cox** and his "Woodchoppers" Band at **London's Hackney Empire**.

On arriving at the theatre on this particular evening **Anne** discovered the first of all that she had left her handbag, containing a fair sum of money, a watch, jewellery, and in some ways most important of all, her diary of **B.B.C.** engagements, in the train.

There was nothing to be done, anyway, and after making hurried calls to the railway company and the police, **Anne** settled down—without very much hope—to await results.

Worse was to follow. Within half an hour she was on the phone to the police again. The reason this time—a very fine painting of **Anne**, executed in oils by the "Woodchoppers" talented bass player-artist **Roy Dexter** (you will see a picture of the painting on this page) had been stolen from the front of the theatre and could not be traced.

However, the evening that had begun so badly ended up quite happily after all.

Some very smart work by the local police restored the painting within three hours, and late the same night the precious handbag, untouched despite having apparently made quite a lengthy journey on the railway, was also brought back to **Anne**.

COVENTRY PIANIST DIES

WE regret to announce the death of a well-known Coventry pianist **Harry Ward**, which occurred at **Warwick Hospital** last Sunday (26th) after a short illness.

Harry Ward had been pianist with the famous **Coventry Hippodrome Orchestra** for nearly ten years, and his playing will be sorely missed not only by patrons of the theatre, but by the many fans he made through his performances with the orchestra on the radio.

The funeral takes place this Friday (Feb. 25) at **Newport Pagnell** (Bucks) Cemetery.

Our deepest sympathy goes out, on behalf of the profession, to his widow and three children.

WELL-KNOWN **Harry Roy** tenor saxist-clarinetist-flautist **Fat Smuts** (now in the R.A.F.) expects to be home on leave from March 3-13, and would like some work—sessions, gigs, or whatever is going that would suit him. Write c/o the "M.M."

U.S. JIVE JOTTINGS

WITHOUT comment, we clip the following from the famous New York show-weekly, "Variety": Strained relations between bandleaders and some musicians since the shortage of musicians has put the latter in the driver's seat has been responsible for many outbreaks of bad feeling during the past few months, but lately disputes have actually broken out during performances.

Tommy Dorsey, for one, got into an argument with sax player **Ernie Caceres** on the stage of the **Paramount Theatre**, N.Y., New Year's Eve, and the musician left the stage during the show. **Dorsey** stopped the band in the middle of a number to inform the audience of what was going on and publicly fired the musician, who promptly picked up his horn and stalked off.

Several weeks before, **Benny Goodman** and alto sax **Hymie Schertzer** engaged in a dispute during a performance at the **Earle Theatre**, Philadelphia, and when the show was over **Schertzer** packed up and left the theatre without giving **Goodman** notice. **Goodman** says he wasn't aware of his absence until **Schertzer** failed to show up for the next performance.

With **Bob Eberly** already drafted, and at presstime already in the U.S. Army, **Jimmy Dorsey** has had some anxious moments looking for a replacement.

J. D. had already auditioned some 20 applicants when **Paul Carley**, an extra on the 20th Century-Fox stage, heard about it and asked for a chance.

He got it, and the job—opening with the **Dorsey** crew at **Omaha** two weeks later.

Sorry to hear of the illness of maestro **Will Osborne**, who has to take a six months' rest by doctor's orders. It was planned that saxman **Phil Britto** should take over the **Osborne** baton for the period, but that fell through, and it looks as if the orchestra will disband.

Now that the strillo bag is lifted, it's pleasant to hear some healthy brass behind **Crosby's** vocals instead of the rather anemic vocal trio backing we've had lately. Coming in on a Bing and a blare.

According to reliable informants, stories to the effect that **M-G-M** is planning a pic. based on the joint lives of **Jimmy** and **Tommy Dorsey** is just Press agent hooey. We hope not, for properly handled the film could be a great jazz one, taking into consideration the colourful lives both **Mr. D.'s** have led.

Barney Bigard, former **Ellington** clarinet, now featured by **Freddy Slack**, is heading a combo of his own at the **Zucca Cafe** in **Los Angeles**.

Interesting angle is that **Barney's** unit consists of key men from the **Slack** band who, like **Barney**, work with **Slack** on picture and recording dates but are free to work dance dates on their own at night. **Bigard's** group consists of **Dave Coleman** (drums); **Bob Bain** (guitar); **Les Baxer** (tenor); **Frank Davenport** (piano); **Dick Monson** (trumpet); **Howard Rumsey** (bass); and **Peggy Goodwin** (vocals), with **Barney's** clarinet well out in front.

We hear rumours that a wax and radio contract are in the oils.

Woody Herman and **Cab Calloway** have been signed for featured band spots in **Andrew Stone's** "Sensations of 1944," a super musical which **Stone** is making for **United Artists** release.

The pic. will bring the screen debut of **Dorothy Donegan**, girl boogie pianist, whose work at the **Garrick**, Chicago, has had all the critics raving lately.

Featured stars will be **Eleanor Powell** and **W. C. Fields**, and music is by **Sherman** and **Tobias**. Unkind people in America are saying that the reason **Sinatra** got his Army rejection was because they couldn't see a way of sharing his Army pay of fifty dollars a month among his many shareholders.

Besides a great array of musical talent, **Eddie Cox's** "Woodchoppers," from the **Astor** theatre, also contains a brilliant painter in bassist-vocalist **Roy Dexter**. **Roy** has just carried out a striking portrait of **Anne Lester**, in oils. Above, you see him with **Anne** and **Eddie Cox** (at rear), inspecting the finished painting in **Roy's** studio. (See also story in adjoining column.)

COLLECTORS' CORNER

By BILL ELLIOTT and REX HARRIS

"AFTER THE POLL WAS OVER"
NOW that all the excitement over our poll has died down, we thought it would be a good idea to devote most of the space in this week's issue to some sort of analysis and discussion on it, and, in case any of you were not able to get hold of last week's "M.M." and consequently missed seeing the result of the poll on the front page, we are printing it again for you.

If you missed seeing the poll result you probably also missed reading the very good news about the issue of "Oh, Baby" and "Indiana" by the Condon Quartet on Parlophone, March 1, and whilst on the subject of the above we would like to make an acknowledgment to E. C. V. Venables and Cliff Jones of the "Discography Magazine" for their part in getting the Condon masterpiece issued.

Their campaign, which lasted for several months, made a heavy, appreciable dent in the Abbey Road defences, and, with the "Corner" following up with its avalanche of votes, the desired result was achieved.

Now, before we go any farther, here is the list:-

"Magnolia Blues" (Santo Pecora and Band), Amer. Columbia	647
"Oh, Baby" (Condon Quartet), unissued	644
"Ghost Of A Chance" (Cab Calloway Ork.), Okeh	597
"Fine Top's Boogie" (Pine Top Smith) Amer. Brunswick	551
"Death Letter Blues" (Jimmy Yancey), Bluebird	456
"World Is Waiting For Sunrise" (Frank Newton Band), Bluebird	453
"Panama" (Red Nichols and Band), Amer. Brunswick	377
"Streamline Train" (Red Nelson), Amer. Decca	349
"Muskrat Ramble" (Louis Armstrong), Amer. Columbia	344
"Don't You Lendmouth Me" (Cow Cow Davenport), Amer. Decca	302
"Willow Weep For Me" (Cab Calloway Ork.), Okeh	292
"Carnet Chop Suey" (Louis Armstrong), Amer. Columbia	258

Well, there are the first twelve, and for your information No. 13 was "Maple Leaf Rag" by Bechet's Footwarmers with 251 votes; No. 14 was Mezz Mezzrow's "Coming On with the Come-On" with 244 votes, and No. 15 was "Indiana" by Bill Coleman with 238 votes.

In passing we think it's a good idea to clear up a little mystery regarding the last three discs; No. 14 was promised well over a year ago, and would have been issued but for several drawbacks.

In the first place, there is no master of the record in the country, and, secondly, we have been unable to find a record good enough to make a dubbing from, but lastly, and most

important of all, the rights of issue of "Indiana" remain with the French "Swing" company in Paris, and although both halves of the "Corner" are willing to get a good amount of trouble to get a good disc issued, they hardly think they will be allowed to go to Paris at the present moment to negotiate its copyright!

Now back to the poll itself, and let's try to deal with the question of good backings for the twelve platters in question.

"Magnolia Blues" is easily disposed of, as its original backing, "I Never Knew What a Girl Like You Could Do," is also a very fine piece of jazz by Santo Pecora, and the two together make a good coupling.

"Oh, Baby" of course is paired with "Indiana," which was its original session-mate, and this features equally fine Teschemacher.

"Ghost of a Chance," No. 3 in the list, can be paired with "Willow Weep For Me," No. 11 in the list.

"Willow" features some superlative alto playing by Hilton Jefferson.

"Pinetop's Boogie," we suggest, should be paired with "Pinetop's Blues," again an original American backing, and for the next record, also a piano solo, we can think of nothing better for Yancey's "Death Letter Blues" than its original mate, "Crying in My Sleep."

No. 6 in the list, "The World Is Waiting for the Sunrise," by Frank Newton's Band, would, we think, sell tremendously well if we used as backing Bechet's "Maple Leaf Rag," which just missed a place in the first twelve. This should be a cert for any collector.

"Panama," by Red Nichols, will have, of course, its original backing of "Mangle" by the same group. This and "Don't You Lendmouth Me," and "Red Nelson's" "Streamline Train" by Red Nelson and Cow-Cow Davenport respectively, these have been slated for release in the Brunswick Sepia Series some time now, but it has been impossible to find suitable backings for them in view of the fact that these are the only two sides of Nelson and Davenport respectively that have so far reached Brunswick over here. However, it would be a good idea now, in view of the demand for them both, if they were issued back to back.

That leaves us with two records in the list - "Muskrat Ramble" and "Carnet Chop Suey" - and as they are both by Louis Armstrong and both on American Columbia, the back-to-back solution seems to be the most suitable here.

Well, there we are. The above are our suggestions to the gramophone companies, and we feel sure from the conversations we have had with Wally Moody and Harry Sartan that we shall have 100 per cent. co-operation from them in 1944, and we are not going to be satisfied until every one of the 12 records listed in our poll are available to all our readers.

The success of the poll itself has been very satisfactory, and directly all the discs are issued we shall have no hesitation in running another one, and we know that we can count upon all

Cornerites' support to make the result an even greater one.

As we said in an earlier issue, it was tough luck on the Jelly-Roll Morton and Bessie Smith fans that they had to split their votes over so many different records, with no one disc receiving enough votes to put it up to the first 12.

But, provided we get this bunch of discs issued fairly quickly we may run just a small competition devoted to Bessie Smith and Jelly-Roll Morton only, and ask our readers to vote for two sides of each, and from that result, provided you send enough letters in, we can again ask the gramophone companies to issue the chosen sides.

A strange feature of the poll has been the almost complete ignoring of the big commercial swing style bands; none of them had a record that got into the first 25 hit. As we mentioned a few weeks ago, Harry James, John Kirby, Tommy Dorsey and Artie Shaw were almost completely left out of things, and although Duke Ellington, and (during the last few weeks) Jimmy Lunceford, collected quite a number of votes, they were again so badly split that no one disc stood out.

Well, we think that's all that remains to be said. No doubt some of our readers would like to say a few words on the subject, and we would welcome short letters from them, and if they have some constructive comment to make on the voting we shall be very pleased to print it.

And so we thank you all for your help in this, the most successful "M.M." poll so far to date, and for the records already scheduled for release and those we know about to be released, the "Corner" thanks those concerned.

FOR DJANGO FANS

Studying the new Django Reinhardt Discography by Billy Neill and E. Gates, we feel that we must hand it to them for a really comprehensive piece of work.

Only error we have noticed is a slip on page 15, which is a reversal of personal initials.

"Stardust" (349) should be headed Coleman Hawkins, acc. by Reinhardt, Grappelly, d'Hellemes and Challion, whilst "Blue Moon" (346), "Avalon" (347), "What a Difference" (348) should be headed: Coleman Hawkins and Arthur Briggs, acc. by Michael Warlop's Orch. with Reinhardt and Grappelly.

We have advised the Clifford Essex Music Co., and doubtless this will be corrected in future editions. If you haven't yet had a copy, send 2s. 6d. to the publishers at 8, New Compton Street, London, W.C.2.

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