

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 561

BILL TERNENT'S NEW BAND ALL SET FOR TOUR

EVER SINCE THE ANNOUNCEMENT TOWARDS THE END OF LAST MONTH THAT HE HAD RESIGNED FROM THE B.B.C., AFTER AN ENGAGEMENT THERE THAT HAS LASTED FOR PRACTICALLY THE WHOLE OF THE WAR PERIOD, THERE HAS BEEN A SPATE OF RUMOUR REGARDING THE IMMEDIATE FUTURE PLANS OF POPULAR MAESTRO BILLY TERNENT.

It has already been announced that Billy's ultimate plan was to organise a new combination for a bumper music-hall tour; fans everywhere have been wondering when the organisation of the new outfit would start, what size combination it was to be, and when its first dates would be announced.

This week the Melody Maker is in a position to crystallise all these surmises into solid and interesting facts.

Recovered from a recent serious bout of illness, Billy has been very busy organising an entirely new 12-piece band, with which he is shortly embarking on a series of one-night stand, music-hall, Sunday concert and other dates all over the country, handled by Leslie Macdonnell, of the famous M.P.M. organisation.

NEW LINE-UP

Renowned in the profession for his capacity for work, Bill Ternent, despite having only recently got into his stride after his illness, has already organised to such good effect that he will actually be opening the first of his series of one-night stands next week, when, on April 24, he commences two weeks of engagements all around the Liverpool area.

New combination is one of five brass, four saxes and three rhythm, with three extra vocalists. Its members are all fresh to the Ternent organisation, with the exception of trumpet discovery Eric Derges, who played for a short while with Ternent at the B.B.C.

Discussing his plans for the new outfit, Billy said to the "M.M.": "I have not set myself to organise a swing band; I have aimed purely and simply at the getting together of a thoroughly capable and musically outfit that will please the general public, and that at the same time will be sufficiently polished to play swing whenever it is required."

The new Ternent ork. will continue for several weeks to undertake one-night stand engagements.

Later it will be featured at the leading Variety houses at the Plaza, Derby (where it appears during May), and also probably at Green's Playhouse, Glasgow. Billy also hopes to arrange a good programme of broadcasting dates for the new band.

Complete personnel is George Rowbotham, Andy Lothian, Frank Matthews, and Duggie Campbell (saxophones, etc.); Pat Fisher (trumpet and vocalist); Eric Derges (trumpet); Charlie Wall (trumpet); Harry Grampton and Bill Sharp (trombones); Teddy Nigham (drums); Al Jones (piano); Bob Duffy (bass). The speciality vocalists will be Don Lorraine; Ruth Howards; and Lesley Walsh.

THE well-known trio of London's guitar, notabilities, Joe, Frank and Lauri Deniz, has just been broken up by Lauri, the youngest of the brothers, joining the Army.

New Band For Oddenino's

A CHANGE in the musical arrangements at Oddenino's Piccadilly Restaurant takes place at the end of this month.

Band presented by Ambrose, led by fiddler-vocalist Simone, finishes its contract, new, five-piece outfit, to commence May 1, will be led and directed by Paul Raye.

Behind this pseudonym "Paul Raye" is the personality of trumpeter Roy Williams, late of Harry Roy's and other leading London bands.

Roy has been leading his own outfit at the Cabaret Club for a season; he finishes his engagement there next Saturday (April 22); his band there (which will remain with largely the same personnel) will be taken over by well-known London pianist Eal Bridgman, who is just finishing a lengthy engagement with Wally Chapman at the Dorchester in order to take over at the Cabaret.

New Oddenino's Band, besides "Paul Raye" (or Roy Williams) on trumpet, will contain Harry Vento (alto sax, etc.); Johnny Tilt (piano); Hugh Carpenter (bass, plus electric and Spanish guitars); and Judd Solo (guitars, vocals, etc.).

FISCHER'S CHANGE

ON Tuesday, April 25, a new dance band will commence at Fischer's Bond Street Restaurant.

It will be led and directed by Harry Gerrard, well-known West End sax and clarinet player, who will be remembered from the Piccadilly Hotel, Eddie Cox's "Woodchoppers," and, more recently, in the pit band of the "Panama Hattie" show.

Leading himself, and playing alto, baritone and clarinet, Harry will be supported by Fred Morrison (violin); Billy Wastell (piano); Roy Dexter (bass and-vocalist); and Don Kellie (drums).

This will be Harry Gerrard's first venture into leadership. We wish him the best of luck.

EDDIE LEE LEAVES

LEADER-violinist Eddie Lee is finishing his engagement at the exclusive Albany Club, Savile Row, London, on April 22, after a successful four months' run there. After a short holiday he and his band will be starting up at another well-known West End resort. Eddie leaves the Albany on the best of terms with the management there.

HARRY ROY THROUGH WITH BROADCASTING!

Says: "The B.B.C. is Killing Dance Music"!

HARRY ROY WILL NOT BROADCAST ANY MORE! OFFERED A DATE FOR MAY 11, HE HAS REFUSED IT, AND WILL REFUSE ANY MORE AIRINGS THAT COME HIS WAY, AS A PROTEST AGAINST THE TREATMENT OF DANCE BANDS BY THE B.B.C.

Here is Harry's own statement on his sensational decision. He told the Melody Maker:—

"The B.B.C. is trying harder and harder every day to kill dance music and dance bands, and before they get a chance to kill MY band I am getting off the air."

"Take my position. I have just returned from a four months' tour of the Middle East. I entertained thousands and thousands of troops, all of whom are clamouring for dance music and more dance music. Yet the B.B.C. attempts to produce statistics to prove that the popularity of dance bands is waning. They just don't know what they're talking about."

"When I returned to England I was given a broadcast (on Tuesday, April 11th). The B.B.C. forbade any mention being made in the script of the fact that my band and I had just returned from the Middle East; and, furthermore, refused to allow me even to say good-bye to listeners."

PERSONALITY RUINED

"As a result I have received many letters from fans asking me why I have suddenly gone high-hat and don't talk to them on the air any more. My only reply is that the B.B.C. won't allow me to, whereupon they ask why are other bandleaders allowed to talk—and not me."

"But let us forget the purely personal angle. The action I have taken is a gesture for the profession as a whole, to draw attention to the complete lack of understanding the B.B.C. seems to have of what the Forces and the public really want."

"If the B.B.C. doesn't know it, I can tell them—not only from my own experience, but from the experiences of practically every other bandleader—that what the boys want is bright, peppy dance music, coupled with the personal touch."

"How can you get the 'personal touch' when the B.B.C. persists in putting on bands with the same girl announcers saying the same uninspired things, so that, from the listener's point of view, every band programme is made to sound absolutely stereotyped?"

(Please turn to page 2)

IVY BENSON MAKES CHANGES

POPULAR Ivy Benson and her Girls continue their highly successful run, now one of several months' duration, in the London Palladium show.

When their run there eventually finishes Ivy's programme will probably be a short holiday; a popular dance hall appearance; and then, some time in the not too distant future, the girls will be plunging into a hectic round of E.N.S.A. work all over the country for the troops.

In the meanwhile there are several changes of personnel to report. Gwen Oliver (first alto sax), Norma Birch (trumpet) and Nancy Thirlwell (alto) have left; this coming Saturday, Florence and Ruth Harrison (trombones) also finish up with the band.

FEM TALENT

Ivy Benson has replaced these players with Norma Cameron (first alto); Freda Redfern (alto); Pat Sloan (tenor); and Trixie Green (trumpet and accordion). Olive Broad (trombone) and Tony Parker (trombone) will be joining Ivy next Monday (April 24).

Most of the newcomers are already well known. Pat Sloan has achieved a fine reputation as a tenor stylist; Tony Parker ran her own outfit on the Mecca circuit; and Freda Redfern was a member of it. Trixie Green comes from Evelyn Hardy's Band; Norma Cameron is a most promising discovery who originally blossomed out under live-wire Gillingham bandleader Claud Giddins.

"It is a remarkable feature of the times," says Ivy Benson, "not only the number of girls who are taking up brass instruments, but the number who can play them really well. I have recently heard, for example, of no fewer than five expert girl trombonists in the North of England."

HERE is an SOS from bandleader Billy Smith, at Covent Garden Dance Hall. Billy is very urgently needing a good trumpet player, to play either first or second.

Vacancy has arisen through the sudden departure of regular man Bill Oliver to join the Forces.

We have secured the Publishing Rights of the Sensational American Song Hit

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by EDDIE SEILER & SOL MARCUS

Made famous by KATE SMITH & TOMMY DORSEY
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THE REQUEST WALTZ SERENADE TO A DREAM LITTLE SHIPS WILL SAIL AGAIN

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Museum 3542-4

HARTLEY'S
79, Vicar Lane,
Leeds

NAME BANDS FOR DERBY

SAM RAMSDEN, energetic proprietor of the Plaza Ballroom, Derby, has a big list of star bands lined up for visits during the coming season. On April 28 there will be a flying visit from Gerardo, with his full band and battery of vocalists. Commencing on May 1, the following famous bands are appearing at the Plaza for one week each: Leslie ("Jiver") Hutchinson and his All-Star Coloured Band; Billy Tennant and his Orchestra; Carl Barribeau and his Band; Eric Winstone and his Band; Ivy Benson and her "Girls' Band"; and George Elrick and Lew Stone with their bands for two weeks each. In addition, negotiations are in progress for a visit from Oscar Rabin and his Band. Also, fans will not forget that the Derbyshire Dance Band Championship is being held at the Plaza on June 21. As the "M.M." announced at the time, Sam Ramsden recently purchased the Birmingham Palais de Danse, one of the biggest premises of its kind in England. It is expected that the premises will shortly be released by the authorities, and then Sam intends, as quickly as possible, to open up there with the same programme of star bands as is having such big success at Derby.

Prager Finds 'Em

LOU PRAGER'S innovation of giving local amateur and semi-pro swingsters chances to appear with his band at his provincial Sunday concerts, as announced in the "M.M." of April 1, turned out to be a quite sensational success when first tried out at Bath last Sunday week. Of the 15 applicants six were selected at the audition which took place on the morning of the concert—clarinetist Edgar Jackman, trumpeter Ron Pearce and bassist Bryan Patt (all of Bristol), pianist Brian Pearce (of Westminster), drummer Danny Passmore (of Melksham) and bassist Charlie Edwards (of Bath). Each of these musicians was introduced to the audience, played two solo choruses and then joined up with the Prager ensemble. So enthusiastic was the reception that the six had to take an encore, in the form of a grand all-in bash. "I was quite astonished," Lou Prager told the "M.M." afterwards, "at the ability of these amateur swing men."

STOP PRESS.—Lou has just telephoned us to say that when he tried out the idea for the second time at Southsea last Sunday (16th) it was an even greater success. The seven players selected finished up by giving a jam session on their own, which stopped the show.

JOIN THE "WRIGHT" CLUB—24 HITS FOR 24! F.O. 32/-, TRIO 16/-, P.C. 8/-, SOLO 13/-, OTHER PARTS 4/- NUMBER SOMETHING FAR-AWAY LANE HEYHO, IT'S LOVE AGAIN SAILOR WHO ARE YOU DREAMING OF TO-NIGHT? LAWRENCE WRIGHT, Wright House, Denmark St., London, W.C.2 MUSIC COMPANY LTD. Phone: TEMple Bar 2141

Ben Dudley Off On 12 Months' Eastern Tour

TRUMPET-ACE BEN DUDLEY, who before the war was a tower of strength with the famous Ambrose Octette, is shortly to leave England to take a swing show on a long overseas tour that should be greatly to the liking of our troops. For four years non-stop, Ben has been out on the road for E.N.S.A., leading, devising and competing in his own show at camps all over Britain. Very popular indeed with the Forces, he is now looking forward to making even more friends on his 12 months' overseas tour which will cover the Middle East and West and East Africa. Show that he is taking out is called "Modes in Music—Something Old, Something New," and includes charming Peggy Dawson on piano; Jean Hunter, a Newcastle singer, who is easy on the ears and the eyes; comedian-vocalist Milton Hunter and Glasgow drummer Douglas Cassells, whose Krupa-istics pull the house down. In order to complete the outfit, Ben urgently needs a good swing accordionist doubling piano, who is prepared to make the trip. Anyone who fills the bill is asked to contact Ben immediately, c/o Bob Lecardo, Variety Section, E.N.S.A., Theatre Royal, Drury Lane, London, W.C.2. We wish Ben and his girls and boys a very happy and successful trip.



GREEN'S CHARITY LONDONERS are to have their first chance of seeing as well as hearing Phil Green and his Band of "Music Society of Lower Basin Street" fame, and now being featured in the new radio series "Star Spangled Rhythm," when they appear on Saturday week (April 29) in a special concert, commencing 5.30 p.m., at the People's Palace, Mile End Road, London, E. The concert is in aid of the Stepney Comforts Fund for Our Prisoners of War, and for the occasion Phil will have his full array of vocalists as well as his broadcasting band. Tickets, prices 3s. 6d. to 21s., are now available from Levys', 19, Whitechapel High Street, E.1, and 73, New Bond Street, W.1; and Phil Green, c/o Sun Music Co., Ltd., 23, Denmark Street, W.C.2; or, subject to any being still unsold, may be obtained at the doors on the day.

MUSICIANS' FATHER PASSES WE regret to announce the death last Sunday (16th) of Mr. Israel Greenwood, father of the well-known London trio of musician brothers—Jackie, Ben and Joe Greenwood. Both Ben and Joe are nowadays in the Forces, Jackie Greenwood is currently playing with Van Phillips and his Orchestra in "Something for the Boys" at the London Coliseum, and it was a terrible shock for him to return from Van Phillips' broadcast in "Palestine Half Hour" last Sunday and be told that his father was suddenly and dangerously ill. Mr. Greenwood, Senr., died within an hour of Jackie's arrival. Jackie's place at the Coliseum has been taken by Max Abrams, who stepped in at short notice to take over for a few days. Both Ben Greenwood and his brother Joe have secured leave in order to be home at this unfortunate time. We join with the many friends of the three musician brothers in the profession in expressing our deepest sympathy with Jackie, Ben, Joe and the whole family, especially since the sad death of his Greenwood, Senr., also took place only a few months back.

CALL SHEET (Week Commencing April 24)

- Les ALLEN, Empire, Sunderland. Carl BARRITEAU and Band, Hippodrome, Ipswich. Billy COTTON and Band, Empire, Sheffield. George ELRICK and Band, Green's Playhouse, Glasgow. Gloria GAYE and Band, Hippodrome, Boscombe. Henry HALL and Band, Hippodrome, Golders Green. Jerry HOEY and Band, E.N.S.A. Joe LOSS and Band, Empire Wood Green. Roy MARSH and Swinglette, E.N.S.A. Felix MENDELSSOHN'S Hawaiians, One-Night Stands, Scotland. Harry PARRY and Sextet, New Theatre, Cardiff. Oscar RABIN and Band, Hippodrome Swanea. Lew STONE and Band, E.N.S.A. Billy THORBURN, Hippodrome Coventry. Maurice WINNICK'S Band, E.N.S.A.

NEW CONTESTS

ANNOUNCEMENTS of two novel dance band contests appear in this week's Contest Fixtures on page 10. First is the London Fire Forces Championship at the Porchester Hall, Bayswater, to-day week, Thursday, April 27 (6.30-10.30 p.m.). Although confined to bands of the London (No. 5) Region of the N.F.S., the contest, which will, as usual, take place during dancing, is open to the general public. Provided its members conform to the "M.M.'s" requirements regarding non-professional status, the winning band will be eligible to qualify through the South Britain semi-finals for the "All-Britain" Final. At least seven bands are expected to take part. The second contest is the "Kodak" Swing Band Championship—the first of two special London area swing band championships arranged for this season. The event, due to take place in the magnificent Kodak Hall at Wealdstone (Harrow), Middlesex, is unusual, in that it will be held in the afternoon—of Saturday, June 10 (2.30-6 p.m.). Only hot and swing styles (with no waltzes) will be countenanced, and, in addition to carrying the full range of prizes for the members of the winning and running-up bands and test individual instrumentalists, as usually awarded at all "M.M." sponsored contests, the contest offers bands a unique chance to enjoy a grand treat-up before what is confidently expected to be a large and enthusiastic audience. Bands are eligible, whether or not they have already won any other contest this season.

COLD WELCOME Take the case of Harry Roy. Why didn't the B.E.C. allow any mention to be made on his broadcast of the fact that he and his band had voluntarily toured the Middle East to give our troops bright entertainment? The publicity of such an announcement would not only have reflected to the credit of the whole dance band profession, but would have been good for home morale generally, in so much as it would have let people know that our lads overseas were being given at least some measure of the entertainment that everybody except the B.E.C. realises they prefer. And, what we are on the subject, why were no records of Harry Roy's actual performances in the Middle East sent back for broadcasting here? Surely nothing could have been more exhilarating for us at home than to have heard our boys really enjoying themselves? It should, however, in fairness be pointed out that there seem to be others besides the B.E.C. whose lack of appreciation of the good work done by the band in journeying to the battlefronts to entertain our troops is surprising. Owing to the fact that his return to England was delayed for two weeks by reasons over which, of course, Harry Roy had no control whatever—the Variety tour which he had booked with G.T.C. was washed out, and we understand that no dates are available for the band until the end of May. Surely some readjustment of dates could have been arranged to avoid delaying for so long the public hearing one of its leading attractions, quite apart from the fact that the band found itself unemployed? It was just a lucky coincidence for Harry that he found a nice berth for himself and his band in the bright and amusing show "Six Pairs of Shoes" at the Playhouse Theatre, London. But for that, poor old Harry would certainly have had a cold welcome back to London!

JAN WILDEMAN, popular bandleader and pianist at Cricklewood Dance Hall (London), has branched out into a new line of the business, quite apart from all his activities at Cricklewood. Opening his own office, Jan, with his manager, George Jordan, has set up as caterers for every branch of musical entertainment. Jan, with George's assistance, will supply musicians, bands, cabaret artists, film music, arrangements, routines, etc., etc. Phone number of the new undertaking is Gladstone 5228. 136, Blackley (Manchester).—Owing to call-up of A. Hayes, J. A. Ellison has been appointed Sec. of the club. Members thank Mr. Hayes for his work in the past, and wish him all the best—and a speedy return.

MUSICIANS' FATHER PASSES

GREENWOOD, father of the well-known London trio of musician brothers—Jackie, Ben and Joe Greenwood. Both Ben and Joe are nowadays in the Forces, Jackie Greenwood is currently playing with Van Phillips and his Orchestra in "Something for the Boys" at the London Coliseum, and it was a terrible shock for him to return from Van Phillips' broadcast in "Palestine Half Hour" last Sunday and be told that his father was suddenly and dangerously ill. Mr. Greenwood, Senr., died within an hour of Jackie's arrival. Jackie's place at the Coliseum has been taken by Max Abrams, who stepped in at short notice to take over for a few days. Both Ben Greenwood and his brother Joe have secured leave in order to be home at this unfortunate time. We join with the many friends of the three musician brothers in the profession in expressing our deepest sympathy with Jackie, Ben, Joe and the whole family, especially since the sad death of his Greenwood, Senr., also took place only a few months back.

HARRY ROY SENSATION

(Continued from front page)

"ONCE BEFORE, I TOOK A SIMILAR STAND AGAINST THE B.B.C. ON MATTERS OF PROFESSIONAL PRINCIPLE, AND IN CONSEQUENCE, I WAS BANNED FROM THE AIR FOR TWO YEARS. IT IS QUITE OBVIOUS THAT EITHER YOU KEEP YOUR MOUTH SHUT AND BROADCAST—OR YOU OPEN IT AND DON'T!" "HAVING OPENED MY MOUTH, I AM TAKING MYSELF OFF THE AIR BEFORE I AM AGAIN THROWN OFF!"

The MELODY MAKER congratulates Harry Roy on having the courage of his convictions. We have protested time and time again at the mess that the B.B.C. is making of dance music. It attempts to dictate a policy to bandleaders which gives them no chance to produce good music—let alone to allow their personalities (which are such an essential part of their success) to register. It is, of course, useless to point out once again that the trouble lies entirely with the administrative heads who are in a position to have our broadcasts governed more by their own personal likes and dislikes than by the wishes of the listener. No chance for the public can be expected until the public exerts itself sufficiently and demands that the control of high-up B.B.C. policy be in the hands of people who really understand entertainment.

SINCERE RALPH The task was entrusted to Ralph Venables, than whom a better medium could hardly have been found. In addition to being an incorrigible early white jazz enthusiast, with a special partiality for Red Nichols, it was he who had lent a brand new copy of the disc to the Decca people so that they, who had no master available, could dub from it. Ralph could be relied upon to speak well, in all sincerity, of the performances, and those of you who read his pean of praise in "Collectors' Corner" the week before last will know that he certainly provided all

that could have been expected from him, and then some. Personally, I am wondering whether Mr. V.'s enthusiasm may not already have gone a long way to defeat its own ends. I am not referring to such remarks as: "Red Nichols and his Five Pennies have come in for an astonishing amount of criticism during the past few years. I sometimes wonder why all these good people cannot content themselves merely by saying 'Nichols stinks'—and letting it go at that. But no, they must needs indulge in wordy flights of fancy, trying in vain to prove that their personalities are Loring Nichols has complete control of his horn, and never plays off key, he should therefore be dismissed as quite unworthy of our attention. This is just so much rhetoric, with the obvious holes in its reasoning so large that a blind man could drive a horse and cart through them without a second's thought."

"MUSICALLY STINKS" No one to my knowledge has ever suggested that Red Nichols is unworthy of consideration because he has complete control of his horn and never plays off key, but in spite of it. And those words "in vain." It's an old trick to try to make statements appear as accepted facts by introducing them as though they actually were. But it so happens that the people who have criticised Red Nichols have by no means done so in vain—proved by Mr. Venables' own statement, "passionately as the other thousands abhor him." Another line at which I couldn't resist a smile was the one about the people who "indulge in wordy flights of fancy." If ever there were a wordy flight of fancy, it is this grossly exaggerated rave about "Panama" and "Margie" that Mr. Venables himself wrote, though I suppose that because he wrote it it is the acme of brevity and restraint. But, as I say, we can pass over all this. It is the rhetoric of inexperience in writing coupled with enthusiasm for one's own pet theories. But I'll accept friend Ralph's invitation and prove that I, at any rate, do not wish to hide behind innuendo by saying right out that in my opinion Red Nichols did, musically speaking, stink. Having made that statement, I must, in fairness to Nichols and myself, give my reasons for it.

"TOO, TOO WHITE" In the main, it can be done in very few words. Red Nichols was just too, too white. Now, please don't take that as meaning that I think that all early white jazz was phony. It merely means that, like so many other white musicians of both yesterday and to-day, Red spoke the language of jazz with an accent which was so "foreign" that it often concealed almost everything that makes the language so musically unique and fascinating. Added to which most of both these records sound pretty corny these days. Now that remark of course, raises all sorts of considerations. What does corny mean? For the sake of this discussion we can perhaps answer the question sufficiently by saying that it means old-fashionedly not quite right. But is anything necessarily unattractive because it is old-fashioned? That, I suppose, depends, at any rate to some extent, on whether subsequent developments have been an improvement or not. The developments which have taken place in jazz are in some ways improvements and in other ways they are not. But I think one may safely say that if present-day jazz and swing have

regressed to the extent that they have lost much of the spontaneity and sincerity of the early jazz, they have progressed to the extent that the rhythmic idiom is (at any rate when compared with that of early white jazz) less jerky and more flowing, and that the melodic lines and phraseology are nothing like so naive. At any rate—and this may surely be taken as the acid test—those of the early white jazz players who are still at top play very differently to-day from the way they themselves played yesterday.

On the other hand, it may be argued that whether or not any changes in style that have come about are improvements from a musical point of view, much of the charm of jazz lay in its original character, no matter how naive it might have been, and that to alter that character is to destroy something which was unique. Well, that depends on whether you love jazz for its traditions and peculiarities, or whether you are ready to sacrifice them for musical progress. Personally, I feel that it is possible to have both the traditions and the improvements; in other words, to have a musical progress that does not destroy the best of early characteristics. At any rate, that is what I look for, and although I have to confess that I don't find it very often, I find it often enough to prove that it can happen. But all this is rather running away from the matter in hand, which is these Red Nichols' sides. If you like the modern idea you'll find them, as I say, pretty corny. If you like the old-time jazz... what? Well, then I suppose it will in turn depend on whether you like old-time white or coloured jazz. There's at least this to be said for the white variety. It had a certain musical finish of which much of the coloured jazz of the period could not possibly boast. For the most part the musicians played in tune, had good tones and the purely instrumental technique to say what they wanted to say with something like refinement, even if what they wanted to say, or at any rate the way they thought it should be said, wasn't exactly real jazz. But for the real jazz of the period one has to turn to the coloured bands. Jazz was their language, and one realised this none the less because they often spoke it more by instinct than by any acquired knowledge or conscious striving. Not that the white musicians, either, strove. It might have been better if they had. They might have realised how greatly they were often missing just those peculiarities which made coloured jazz the genuine article, and white jazz so often a rather alien apology for it. Or are we supposed to look upon white jazz as something of its own which should not be compared with coloured jazz? Some people will say "Yes." Personally, I say "No," because—and this seems to be the basis of the matter—white jazz was so obviously trying to copy coloured jazz that it really never gave itself a chance to get very far with the formation of a worthwhile character of its own.

NEWS FROM THE RHYTHM CLUBS 12. Greenford thanks Sandy for deputising at a recent mtg. at which Len Taylor was unable to appear. Reclst. at mtg. April 14 was Peter Tanner. 17. Wimbledon.—Reclst. at mtg. on April 14 was Eric Preston; subject, "Was Trumbauer Corny?" No mtg. on April 21; instead, Grand Swing Ball mtg. held at Footing Co-op. Hall at 7.30 p.m. Tickets 2s. each. 77. Cambridge.—Sec. Peter Dann, having joined Armed Forces, club is bng. run by Beryl Bryden. Mtgs. on April 20 and May 4 will feature J.S. by coloured American musicians. 91. Northampton.—Closed for summer, owing to call-ups, etc. Hope to reopen later; for date, watch columns in "M.M." 129. Shemeld.—Mtg. on April 14 featured "White Trumpets" by J. Wood, followed by P. Shapiro's favourite discs. April 25, "Tale of Three Cities (No. 1; New Orleans)," and Jazz Notes by J. Wood and P. Shapiro. Mtgs. held at Rotherham House, Exchange St. Ealing.—Meeting on April 20 included session of the Ealing R.C. Jazz Brains Trust, record-quiz, record raffle, and J.S.

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A CRITIC SEES RED (NICHOLS)!

EDGAR JACKSON reviews the Five Pennies Re-issue and slams White Jazz in the process



EDWARD LORING ("RED") NICHOLS

RED NICHOLS AND HIS FIVE PENNIES (Am.) ***Panama (Tyers) (Am. Brunswick Matrix No. 27605; Cat. No. 3961a) (Recorded mid-May, 1928). ***Margie (Davis, Conrad, Robinson) (Am. Brunswick Matrix No. 27625; Cat. No. 3961b) (Recorded May 31, 1928). (Brunswick Q3493-5s. 4jd.)

Nichols (tpt.) with Jimmy Dorsey (alto); "Fud" Livingston (clar., tenor); Phil Napoleon (tpt.); "Miff" Mole (tmb.); Dudley Fostick (mello- phone); Arthur Schutt (pno.); Carl Kress (gtr.); Vic Berton (dms.). NOTE.—This personnel agrees with that given by R. G. V. Venables and C. W. Langston White, in their "Re-minting the Pennies," and may be taken as correct, even though it does not conform to the personnel given by certain other authorities. I SEEM to have been paid a most unexpected, though I hope not entirely undeserved, compliment. These two sides owe their release side labels to the initiative of our two enterprising "Collectors' Corner" lads, and someone appears to have been so scared of what I might say about them, and the influence it might have, that it was decided to pull, if possible, a fast one on me and get at least one rave notice into print before my review should reach you.

SINCERE RALPH The task was entrusted to Ralph Venables, than whom a better medium could hardly have been found. In addition to being an incorrigible early white jazz enthusiast, with a special partiality for Red Nichols, it was he who had lent a brand new copy of the disc to the Decca people so that they, who had no master available, could dub from it. Ralph could be relied upon to speak well, in all sincerity, of the performances, and those of you who read his pean of praise in "Collectors' Corner" the week before last will know that he certainly provided all

that could have been expected from him, and then some. Personally, I am wondering whether Mr. V.'s enthusiasm may not already have gone a long way to defeat its own ends. I am not referring to such remarks as: "Red Nichols and his Five Pennies have come in for an astonishing amount of criticism during the past few years. I sometimes wonder why all these good people cannot content themselves merely by saying 'Nichols stinks'—and letting it go at that. But no, they must needs indulge in wordy flights of fancy, trying in vain to prove that their personalities are Loring Nichols has complete control of his horn, and never plays off key, he should therefore be dismissed as quite unworthy of our attention. This is just so much rhetoric, with the obvious holes in its reasoning so large that a blind man could drive a horse and cart through them without a second's thought."

"MUSICALLY STINKS" No one to my knowledge has ever suggested that Red Nichols is unworthy of consideration because he has complete control of his horn and never plays off key, but in spite of it. And those words "in vain." It's an old trick to try to make statements appear as accepted facts by introducing them as though they actually were. But it so happens that the people who have criticised Red Nichols have by no means done so in vain—proved by Mr. Venables' own statement, "passionately as the other thousands abhor him." Another line at which I couldn't resist a smile was the one about the people who "indulge in wordy flights of fancy." If ever there were a wordy flight of fancy, it is this grossly exaggerated rave about "Panama" and "Margie" that Mr. Venables himself wrote, though I suppose that because he wrote it it is the acme of brevity and restraint. But, as I say, we can pass over all this. It is the rhetoric of inexperience in writing coupled with enthusiasm for one's own pet theories. But I'll accept friend Ralph's invitation and prove that I, at any rate, do not wish to hide behind innuendo by saying right out that in my opinion Red Nichols did, musically speaking, stink. Having made that statement, I must, in fairness to Nichols and myself, give my reasons for it.

"TOO, TOO WHITE" In the main, it can be done in very few words. Red Nichols was just too, too white. Now, please don't take that as meaning that I think that all early white jazz was phony. It merely means that, like so many other white musicians of both yesterday and to-day, Red spoke the language of jazz with an accent which was so "foreign" that it often concealed almost everything that makes the language so musically unique and fascinating. Added to which most of both these records sound pretty corny these days. Now that remark of course, raises all sorts of considerations. What does corny mean? For the sake of this discussion we can perhaps answer the question sufficiently by saying that it means old-fashionedly not quite right. But is anything necessarily unattractive because it is old-fashioned? That, I suppose, depends, at any rate to some extent, on whether subsequent developments have been an improvement or not. The developments which have taken place in jazz are in some ways improvements and in other ways they are not. But I think one may safely say that if present-day jazz and swing have

regressed to the extent that they have lost much of the spontaneity and sincerity of the early jazz, they have progressed to the extent that the rhythmic idiom is (at any rate when compared with that of early white jazz) less jerky and more flowing, and that the melodic lines and phraseology are nothing like so naive. At any rate—and this may surely be taken as the acid test—those of the early white jazz players who are still at top play very differently to-day from the way they themselves played yesterday.

On the other hand, it may be argued that whether or not any changes in style that have come about are improvements from a musical point of view, much of the charm of jazz lay in its original character, no matter how naive it might have been, and that to alter that character is to destroy something which was unique. Well, that depends on whether you love jazz for its traditions and peculiarities, or whether you are ready to sacrifice them for musical progress. Personally, I feel that it is possible to have both the traditions and the improvements; in other words, to have a musical progress that does not destroy the best of early characteristics. At any rate, that is what I look for, and although I have to confess that I don't find it very often, I find it often enough to prove that it can happen. But all this is rather running away from the matter in hand, which is these Red Nichols' sides. If you like the modern idea you'll find them, as I say, pretty corny. If you like the old-time jazz... what? Well, then I suppose it will in turn depend on whether you like old-time white or coloured jazz. There's at least this to be said for the white variety. It had a certain musical finish of which much of the coloured jazz of the period could not possibly boast. For the most part the musicians played in tune, had good tones and the purely instrumental technique to say what they wanted to say with something like refinement, even if what they wanted to say, or at any rate the way they thought it should be said, wasn't exactly real jazz. But for the real jazz of the period one has to turn to the coloured bands. Jazz was their language, and one realised this none the less because they often spoke it more by instinct than by any acquired knowledge or conscious striving. Not that the white musicians, either, strove. It might have been better if they had. They might have realised how greatly they were often missing just those peculiarities which made coloured jazz the genuine article, and white jazz so often a rather alien apology for it. Or are we supposed to look upon white jazz as something of its own which should not be compared with coloured jazz? Some people will say "Yes." Personally, I say "No," because—and this seems to be the basis of the matter—white jazz was so obviously trying to copy coloured jazz that it really never gave itself a chance to get very far with the formation of a worthwhile character of its own.

NEWS FROM THE RHYTHM CLUBS 12. Greenford thanks Sandy for deputising at a recent mtg. at which Len Taylor was unable to appear. Reclst. at mtg. April 14 was Peter Tanner. 17. Wimbledon.—Reclst. at mtg. on April 14 was Eric Preston; subject, "Was Trumbauer Corny?" No mtg. on April 21; instead, Grand Swing Ball mtg. held at Footing Co-op. Hall at 7.30 p.m. Tickets 2s. each. 77. Cambridge.—Sec. Peter Dann, having joined Armed Forces, club is bng. run by Beryl Bryden. Mtgs. on April 20 and May 4 will feature J.S. by coloured American musicians. 91. Northampton.—Closed for summer, owing to call-ups, etc. Hope to reopen later; for date, watch columns in "M.M." 129. Shemeld.—Mtg. on April 14 featured "White Trumpets" by J. Wood, followed by P. Shapiro's favourite discs. April 25, "Tale of Three Cities (No. 1; New Orleans)," and Jazz Notes by J. Wood and P. Shapiro. Mtgs. held at Rotherham House, Exchange St. Ealing.—Meeting on April 20 included session of the Ealing R.C. Jazz Brains Trust, record-quiz, record raffle, and J.S.

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COLLECTORS' CORNER

by BILL ELLIOTT AND REX HARRIS

THE correspondence about the Condon Quartet query has aroused a great deal of interest, and was the main topic of over sixty letters last week. It is impossible to quote from all of them, but as a follow-up to Ralph Venables last week, we are printing in full a letter from another well-known "white" expert—namely, Charles Wareing.

Charles has an interesting theory to offer about Red and Miff, and we feel sure that it will provoke some replies from R. G. V., and others. In the meantime, if you haven't got your copy of "Oh, Baby"/"Indiana" yet, don't wait much longer, as we understand that the sales are very good, which means these days that once the quota has gone, the disc is to all intents out of catalogue.

Now here is Charles Wareing: "Mr. Giltrap is to be commended for his astuteness in observing the proximity of the matrix numbers of Mole's 'Shimme Sha Wabble' (400850) and Condon's 'Oh, Baby' (400899), an observation which goes still further to weaken the authenticity of Mr. Venables' story of the Condon recordings ('Discography', July, 1943), already challenged by Edgar Jackson ('M.M.', 4/3/44), for while it is most improbable that the four titles (i.e., including 'Shimme Sha Wabble's' session-mate 'One Step to Heaven'—or 'Windy City Stomp' as it was subsequently re-titled—(400849) were made at the same time (and the actual recording dates have little other than discographical interest), it does appear that whatever may have been the reason Nichols had brought the Chicagoans to New York, it was not so shortly as Mr. Venables would have us believe—it had at least produced the Mole session!

"Incidentally, why is it necessary that the history of jazz, already possessing a glamour out of all proportion to its relative importance in the world of music, must needs be coloured by such spurious reminiscences.

Of far greater interest, however, is the story to which these recordings do provide the clue—namely, the reason for the rift in the lute between Red Nichols and Miff Mole.

It is to be noted that this was the time after which Nichols ceased to appear in Mole's records, while future Five Pennies recordings were conspicuous for the absence of Mole, while Mole retained a New York atmosphere in his recordings by replacing Nichols with another trumpeter of the same school, Nichols surrounded himself with such Chicagoans as were available to him, thereby taking the most prejudicial step of his whole career.

Mole had undoubtedly realised the impossibility of making an artistic fusion of New York and Chicago Music, for whatever may have been the merit or otherwise of the individual contributions to his 'Shimme Sha Wabble' session, the combined results were of as hybrid a character as could well be imagined; and refusing to be false to his artistic integrity, Mole chose to pursue, to the best of his ability, the path he had formerly followed with the guidance of Nichols.

But Nichols had fallen for 'Chicago Style'. And such reputations as Nichols may still enjoy is based upon his work of the pre-Chicago era—for even his most fervent admirers are constrained to admit that, in comparison with the more virulent work of the Chicagoans, the contributions of Nichols himself stand revealed as cold and anemic.

"Thus, then, was the conception of the original Nichols-Mole combination shattered, and each partner went his respective way. Mole to a comparative though honored obscurity, Nichols to his artistic doom!"

"P.S.—For your information, Ralph, Dudley Fosdick has for many years been, and still is, a member of Guy Lombardo's Orchestra."

"BLUE NOTE" "We're in a good humour this week, so feel inclined to give you guys just what you asked for in the 'Corner', so after answering 40 per cent. of last week's mail with C. W.'s epistle above, we will clear up another 20 per cent. with some dope dozens of you have asked about.

Seems that the mention of the "Blue Note" platters a few weeks ago has whetted all your jazz appetites, and instead of turning a deaf ear to all mention of them because you can't get 'em, you want to know some dope on the discs themselves.

As Jack Finney of Middlesbrough, wrote his letter speaking for dozens of others: "I know I shall have to wait a long time before I'm lucky enough even to hear the records, but my friends and I keep a book on the stuff we want when the war's over, and we eagerly paste parts of the 'Corner' in it and read them avidly. It's a poor substitute for the joy of hearing the discs, but it helps to please Bill and Rex, give us all the American reviews and dope you can. It keeps us in touch a bit."

Well, Jack, here you are. We have found the perfect answer in an article by the well-known American music critic, Carlton Brown, parts of which we print from the U.S. mag., with the usual courtesy acknowledgment and thanks.

With Victor and Columbia still deadlocked by the recording ban, and with Decca devoting all of its wax to the Oklahoma! album and other less worthy productions, the smaller companies specialising in non-commercial hot jazz are enjoying a boom.

This is a fine thing, for a couple of small outfits to continue recording uncompromising performances of the kind that push forward the frontiers of jazz and stand as examples for other artists to shoot at in subsequent years.

For another thing, the more it type of music gets heard, the more it increases the public demand for truly fine jazz and thus popular standards are gradually elevated. Anyway, so it is to be hoped.

The 'Blue Note' firm is in the vanguard of small companies with high objectives. It's great good news that, after a period of inactivity, they're back in there pitching. All of the truly distinguished records they have released over the past four years are being distributed more widely than before. They've also signed with the union and made some new discs that will add greatly to their prestige.

Four 12-in. sides by Edmond Hall's Blue Note Jazz Men, due for release at about the time this appears, are especially worth cheering about.

"Hall took third place among Clarinetists in the critics' poll conducted by 'Esquire' this year, if that means anything to you. He is a powerful contributor to the excellence of Teddy Wilson's all-star aggregation at Cafe Society Uptown, a band which, in my one-man poll, excels every other small one in excitement, invention and all-round musicianship. Hall is one of those surprisingly young men who took part in the birth of jazz in New Orleans, where he started as a member of the historic Buddy Pettit band."

"Over years of playing pretty much as he pleased, he has developed a free, fluent, far-ranging and highly expressive style that is entirely individual. He has what jazzmen originally meant when they spoke of 'swing', a dynamic attack with an inner pulse of its own that complements and carries along the rhythms of the rest of the band."

"This aspect of his playing has never been demonstrated to better advantage than on the new 'High Society' Blues at Blue Note (B.N. 28) and 'Royal Garden Blues'/'Night Shift Blues' (B.N. 29; 12-in., \$1.50 each) on which Hall is the driving and cohesive force behind a bunch of superlative men. They are Sidney de Paris, trumpet; Vic Dickerson, trombone; James P. Johnson, piano; Arthur Shirley, guitar; Sidney Catlett, drums (also a Wilson star); and Israel Crosby, bass (ex-Wilson)."

"On these sides, de Paris, veteran of McKinney's, Don Redman's, Mezzrow's, Bechet's, and other imperishable recording units, proves conclusively that, although he didn't even show in the 'Esquire' bash, he is one of the three or four living trumpeters who have carried on uncompromisingly and with steady forward strides in the great (or Louis Armstrong) tradition."

Dickerson, a standby in various bands at Cafe Society Downtown, is an undeservedly obscure musician whose p-ssively eccentric and superbly subtle style on trombone bears comparison to Pee Wee Russell's on clarinet, and whose low-down growl is more insinuating than any in the business.

Israel C. their pre-eminence at their instruments is so well established that discussion of it seems superfluous. When it comes to that, the records themselves are of the kind that make it seem a losing game to convey anything of the joy of jazz in words. I could tell you that both 'High Society' and 'Royal Garden' start out in beautiful traditional New Orleans style, and are turned into new creations as successive soloists contribute their cumulative inventive improvisations; that from the beginning through the mounting climax, diminishing finish their unity, intricate development and integration prove that jazz construction is as worthy of serious consideration as any.

I could say 'Bella, bella,' and a lot of other things, but nothing will take the place of going to your nearest 'Blue Note' dealer and hearing the records. If you don't like them, I suggest that you have a tinsmith inspect your ears."

SWAP AND BUY J. Van Leuven thanks all the Collectors who came along to Chelsea Easter week-end and helped dispose of his record collection. He still has over two hundred discs left, all in fine condition, mostly rarities, and all these will go at greatly reduced prices. He also has added to this surplus another 50 or 60 discs, including demand, plus some old Melody Makers, "Down Beats," "Metromones," a number of other jazz books. One day only, next Sunday, April 23, from 11 to 4 p.m. Address as before, 2 Carlyle Mansions, Cheyne Walk, Chelsea, S.W.

R. G. V. Venables (Tilford, Surrey) is offering to the highest bidder a copy of Wilder Hobson's "American Jazz Music." Will wait until May 1 before bringing down the hammer. The old Oracle is also offering a nice new copy of Gordon's "Love is Just Around the Corner" on Commodore, considered by many to contain Pee Wee's finest solo. To this he can add half a dozen deleted Goodmans (all unused) and "Wednesday Col." (Col.), "Moon Glow" (Col.), "Rose Room" (Col.), "Life Goes to a Party" (H.M.V.) and "Muskrat Ramble"

(Canadian Bruns). Ralph's wants are simple. He is seeking McKinley's "New Orleans Parade" (Brunns), the McKenzie-Condon (Parlo), the Red-heads' "Alabama Stomp" (Actuelle), the Little Rascals' "Arkansas Blues" (Actuelle), and any Actuelles by the Original Memphis Five, Harry Hudson, 4 Victoria Rd. E., Hebburn-on-Tyne, Co. Durham, has a copy of "My Baby's Arms"/"Bubbles" by the Original Dixieland Jazz Band for disposal, and invites offers.

E. Castle, 133, Spring Rd., Bournemouth, Hants, wants 'Sheik of Araby' by Alex. Cambelle, on Royale 1801, and offers in exchange four discs by Tommy Dorsey, Cab Calloway, Gene Krupa and Benny Moten respectively.

A. L. Johnson, 64, Mildmay Rd., Islington, London, N.1, has a fine, unused list of swaps which he wishes to exchange for any Count Basie or boogie-woogie discs on American labels. What's more, he'll part at the rate of two or three for one. G. Dudley, c/o G.P.O., Reigate, Surrey, wants to start a collection of swing and jazz records, and would be glad if all readers with surplus discs would advise him. He will pay good prices for good condition stuff. Thanks for your idea re Red Cross, G. D., but we don't think it's practicable as a scheme and would cause a lot of dissension.

F. Redfern, 106, Weston St., South Filders, Stockport, Cheshire, has a fine collection of discs to sell, so send s.a.e. for details.

NO YOUNG TALENT I may say I am more than somewhat surprised not to find the correspondence page of the MELODY MAKER filled with letters from indignant fans; in fact, that has been one reason for my withholding this defence, inadequate though it may be, for so long.

But no, not a single letter has appeared. Not even "Mike" has come out of his regretted retirement or the "Armchair Critic" from his contemplative recline to say a good word for someone who is generally admitted to be the greatest trumpet player of them all, both living and dead.

Now, I am much less able to argue with Mr. Feather than either of the

SCOTTISH NOTES by Hugh Hishcheed FELIX MENDELSSOHN and his Band complete a fortnight at Green's this week-end, business comparing favourably with that done on their previous visit, which certainly provided proof of their ability to attract with their novel instrumentation, this being an agreeable change from the usual sax-brass line-up.

The artists featured with the band were Louis Moe, Harry Brooker, Jack Davis, Arthur Ackers, and Davros.

Round the corner, at the Empire Theatre, Geraldo and his Band had a busy week, their recent exploits exploiting extra publicity value to the booking.

Dorothy Carliss, Doreen Villiers, Johnny Green, Len Camber, and the Three Boys and a Girl provide a battery of vocal talent, and Dorothy Carliss getting a big hand for her cow-girl number.

Glasgow folks, of course, have always been interested in the doings of Len Camber, as he sang with various Glasgow bands before hitting the trail south, and was one of a successful local act, the Three College Boys.

For quite a few years back the Jewish Workers' Circle has been a bright spot for Glasgow wing fans every Sunday night, as not only does a snappy five-piece band give out, but some of the best local live men sit in on occasion.

The regular outfit is led by Lester Penman (drums), and he has with him Jimmy Couper (trumpet), Tommy Fulton and Willie Murtagh (saxes), and Mary Mitchell (piano). Lester has a first-class library of "hots," and so the visiting boys find this an excellent chance of extra rehearsal.

PAISLEY.—The thread town is still another Scottish resort to feature a "Sunday Night at Seven" show, the proceeds going to a fund to provide entertainment for the troops.

Leading variety artists and bands appear, one of the recent features being the billing of Rex and his Hawaiians, this popular stage outfit having vacated dates.

AIRDRIE.—The Town Hall at Airdrie has always been a popular dancing venue, dating back to the days when Teddy Desmond, Pete Low, Chalmers Wood, and Dave Brook supplied bands for the Saturday dances.

Just before the war Dan Ferguson was the promoter and bandleader here. Local folks still spectate and dance, however, at weekly one of the bands featured being the busy local outfit Sammy Lee and his Plaza Band.

129, Wythenshawe.—Recl. at mtg. on April 22, E. Adams on "The Blues," May 2, Stevens on "Great Unknowns," May 9, H. W. Giltrap on "Aces of Jazz" (No. 3: Coloured Trombones).

150, Hford and East Ham meet every Wednesday Col., Caulflower Hotel, Seven Kings, 8 p.m. April 26: Bob Field presents "American in Paris."

I SUPPOSE it usually comes as something of a shock to find that anyone whom one has admired as both a great artist and musical virtuoso has feet of clay; that he has passed his prime and from henceforth must be relegated to the bathchair musicians of jazz.

Well, that is the impression with which I am left after reading Mr. Leonard Feather's recent account in the MELODY MAKER of Louis Armstrong's performance at the Metropolitan Opera House concert organised by the editors of "Esquire" magazine.

Mr. Feather has, of course, the advantage, denied to the majority of us, of being in New York and having been actually present at the concert; but in spite of these advantages, or could it be because of them, I am convinced that he is wrong.

NO YOUNG TALENT I can think of very few jazz musicians on any instrument—let alone the trumpet—who have anywhere near approached the imagination, hip or power of Armstrong in recent years; indeed, the sad lack of fresh creative young talent in jazz is one of the most worrying thoughts to most true jazz lovers to-day.

When the few remaining greats of jazz, and that includes Louis Armstrong, either retire or pass on, there will indeed be few to carry on the great tradition that they have set and in many cases are still setting to-day.

Leonard Feather cites Roy Eldridge as the great trumpet player of to-day; but do all those pyrotechnics up in the high register really put him above Louis, who always used his high register work as a means to an end and as a definite contribution to his extemporisation and not just for the sheer sake of blowing?

Like every other great showman before him, he has on occasions showed off for the sake of showing

IN DEFENCE OF LOUIS THE GREAT

by PETER TANNER



LOUIS ARMSTRONG

two gentlemen I referred to above, and though I admit I will have to rely on records and past performances, I can still see no justification for his statement that Louis has "No longer the power, the imagination or the hip to keep up with the younger stars who have built on the foundations he set so many years ago and have since gone far ahead of him."

Just who are these younger stars who have so far out-powered, out-imagined and out-lipped Armstrong?

I can think of very few jazz musicians on any instrument—let alone the trumpet—who have anywhere near approached the imagination, hip or power of Armstrong in recent years; indeed, the sad lack of fresh creative young talent in jazz is one of the most worrying thoughts to most true jazz lovers to-day.

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off; in fact, he often did when over here, which was as much the fault of the ignorant audience as it was of Louis himself. At all events, lapses such as these do not make him any less a great artist.

Just play through some of the Hot Five and Hot Seven sides if you must be convinced—or even a few of the latter-day Decca sides when he was playing for himself and not the recording company.

NO CONCERT ARTIST

Louis is not, and never has been, a concert hall artist, and to condemn him on the strength of one concert—a more or less swing concert at that—would seem to be grossly unfair; as unfair, indeed, as judging him on his more commercial recordings. . . . But this could go on for a good deal longer and I could give many instances of his genius from an early age which I have, as yet, not touched on.

Suffice it for me to say, however, that I will need a good deal more concrete evidence to be convinced that Louis has lost his ability to play jazz, the real jazz, and that both this ability and his very integrity are played out; or that jazz has noticeably progressed creatively and along any new and startling lines, other than a harmonically and technically, since the Hot Five and Seven days.

It has, of course, become louder and bigger and more sophisticated, and a full-time and profitable business, and even more popular. Unfortunately, in the process it has also become stagnant of inventiveness, barren of new ideas and mostly merely monotonous and dull.

Give me Papa Louis any day, even in his bathchair!

But do all those pyrotechnics up in the high register really put him above Louis, who always used his high register work as a means to an end and as a definite contribution to his extemporisation and not just for the sheer sake of blowing?

Like every other great showman before him, he has on occasions showed off for the sake of showing

"CORN" clears up the remainder of the month's COMMERCIAL RECORDS

SINCE I mentioned in February that someone had discreetly left them out, Columbia here, I see, put back on the labels of Victor Silvester's Jive Band's records the words "For Jive Dancing."

Not that it means anything. The band's latest sides are no better for jive dancing than were its earlier ones, and not only because some of the numbers are rather on the slow side.

But perhaps that doesn't, after all, matter very much. Music that is best for dancing, even jive dancing, isn't necessarily the best jazz.

Nor, for that matter, are Victor Silvester's Jive Band records. There are too many weaknesses in the rhythm section.

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Nevertheless, much that is well worth hearing often happens. The new titles are "Wish I were Twins" and "You Took Advantage of Me" (on Columbia FB3004) and "How Am I to Know" and "Ida, Sweet as Apple Cider" (FB3008).

The line-up for all four is: Poggie (clarinet), Tommy McQuater (tpt.), George Chisholm (tmb.), Billy Munn (pno.), George Elliott (gtr.), George Senior (bass), and Ben Edwards (dms).

Although he often gets anything but inspiring support from the bass, and drums, our George still manages not only to make his presence pertinently felt in such of the ensembles as are not scored, but improvised (i.e. first choruses of "Twins" and "Ida"), but to take solos which are delicious.

He is glorious in "Ida," which, with Tommy Fogie (on clarinet) and Billy Munn all at their best, is quite the best of the four sides, though Tommy is well up to form in all of them. Billy Munn is always tasteful and often intriguingly imaginative, and Poggie is always his capable musical self—except in "How Am I," in which his tenor chorus gets near to being the worst thing I've heard from a good swing player for many a long day.

Another pretty feeble effort is Carroll Gibbons and the Savoy Orpheans' version of the latest popular furore "Mairzy Doats" (coupled with "Thinkin' About the Wash" on Columbia FB3013).

This amusing piece of comedy nonsense (based, as if you didn't know, on an old nursery rhyme) strikes a few sort of novelty presentation, but all it gets from the Orpheans is an unimaginatively straightforward arrangement played at a listless tempo, with Leslie Douglas's vocal line, but, however good he is as a singer, this was not the song for him.

Fortunately, however, there is another record of the number out already.

It's by Johnny Denis and his Novelty Quartet (on Decca F8417, coupled incidentally, with the same "Thinkin' About the Wash"), and you won't have to hear it more than once to realise that it's got about everything the Orpheans' record lacks—imagination, sparkle and humour.

The new Geraldo offerings are also among the month's best, and not only because three of the four titles—"Shoo-Shoo Baby" and "Take the 'A' Train" (Parlophone R2014) and "Is My Baby Blue 'Do-Night'" (R2017)—are among the most popular of the moment.

"Is My Baby?" has been treated to one of the most alluring slow dance arrangements even Geraldo has had lately, played with all the skill that has earned Gerry his enviable reputation of having the best "regular" in the Forces has been able to maintain.

And it's made even better by Johnny Green's excellent vocal.

"I'm Sending My Blessings" with which it is coupled, may be a rather cloying piece of sentimentality, but another unexpectedly cheery arrangement has done much to offset its less enlivening aspects.

"Shoo-Shoo Baby" hasn't been quite so well orchestrated, but it's well enough scored to have enabled Doreen Villiers and the band to provide a most presentable record of this current hit, and the worst one

A record that is not quite such a success is Ambrose's "Take It Easy" on Decca F8411 (coupled with "Blue Bahamas").

"Take It Easy" is a South American song, and although the stock orchestration is written more or less as a foxtrot, more than a hint of how it should be presented is found in the injunction on it to treat it as a rumba.

But apparently this missed the eye of Ammie's arranger, with the result that he gives us a foxtrot version which does not show the piece in its true character or at its best.

However, the playing is well up to the Ambrose standard, and Anne Shelton sings a swell vocal.

The vocals—respectively by Bob Eberly and Kitty Kalten, and Bob by himself—are features also of Jimmy Dorsey's recordings of the unusually attractive Don Raye and Gene de Paul song "Stair Eyes" and a new Ruth Lowe-Mack David ballad foxtrot, "My First Love" (Brunswick 03493), though it should be added that the band also does its share towards contributing to the success of the proceedings.

(Please turn to page 9)

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BRAND'S ESSENCE

DANCE BAND GOSSIP

SO many "M.M." readers are dog-lovers that a wave of sympathy will undoubtedly be extended to JACK PAYNE, whose favourite dog had a serious accident.

Jack, who lives in the country and has a string of cocker spaniels, is particularly fond of a champion called "Fly-by-Night," which has not only taken many prizes at shows but is now very valuable for stud purposes.

The other day the dog was involved in an accident with a lorry, and as a result had an eye knocked out and its jaw fractured.

Jack Payne brought in the best veterinary help he could get for his dog, and to say that he was "upset" is putting it in its mildest form. Dog-owner readers will understand how he felt.

"Fly-by-Night" was under anaesthetics for nearly ten hours, but the story has a happy ending. The magnificent constitution of a thoroughbred has pulled the dog through its ordeal.

"Fly-by-Night" will go through the rest of its days with one eye and a peculiar-looking jaw, but, as the proverb has it, "there's life in the old dog yet."

NOW, folks, for an all-absorbing narrative entitled "Night Out with ERIC WINSTONE." Before, however, you draw some hectic picture of the Winstone and I journeying round the night clubs until the grey dawn, etc., let me hasten to assure you that our "night out" consisted simply of a pilgrimage to the London theatres at which Eric was presenting two of his biggest acts last week (writes Jack Marshall).

First of all to the Shepherd's Bush Empire, where ROY MARSH and his Swingette succeeded simultaneously in topping the bill, and bringing to the citizens a brand of swing which they had undoubtedly never heard before.

Swingette—that overworked word—nowadays contains the redoubtable Roy himself, playing vibes as only he can; BILL WILTSHIRE, drums and showmanship (with emphasis on the latter); JACK FILMER, bass (plus showmanship with a little less of the emphasis); with newcomer CHARLEY RURTON at the piano.

Why all this emphasis on the showmanship angle? Simply because the "Swingette," as at present comprised, is rather an impossible one instrumentally speaking apart from the ever-scintillating vibes of Roy himself, the outfit can obviously offer very little instrumental variation.

For this reason, and because swing is said to be so very uncommercial (mustn't forget that, must I?) the act discreetly features only a very small amount of it, plus a lion's share of the flashy sort of showmanship which, for some reason, never fails to get the average music-hall audience fairly leaping in the aisles with joy.

Frankly, not very much is introduced (despite that misleading word "swingette") to interest the out and out fan, who probably remembers, with a pang, that Marsh played swing, and nothing else, in the not-so-long-ago.

Anyhow, even if this act gets nowhere near a "swing-club" atmosphere, it is only fair to say that the boys succeed in doing what they do extremely slickly and well, and are presenting a show obviously destined to do big things on the halls. Roy himself still sounds extraordinarily nimble and accomplished in the little solo stuff which he now finds time to do; Billy Wiltshire is really impressive in his rather protracted version of "Drummer Boy," and Jack Filmer displays tremendous agility in getting all over his instrument in the umpteenth revival of the "Man from Wimpnetta" classic.

To make it all even more impressive the boys—at least Roy, Billy and Jack, I couldn't see Charley from where I sat—have cultivated fierce, military-looking moustaches, all to match.

But it seems that, with inextinguishable manners, I have left two charming ladies till last. They are the accomplished and popular JUAN DAWN, and the youthful star JEAN WILLIAMS; both provide vocal offerings that are a big asset to the Marsh act—particularly with those ultra-artistic vibraphone accompaniments which Roy plays behind their choruses.



Mario with his sensational but extremely youthful girls' trio (l. to r.): Gene Lieberman, Rosita Francescotti, Diana Parker (see story below)

AND so, on an incredibly slow bus, crawling on the way we hope leads towards Chiswick Empire; and after a walk over some allotments—for we have gone right off our course—we at last arrive, just in time to enjoy the polished act provided by the popular singing brother-and-sister duo, ALAN and GLORIA KANE.

Alan and Gloria have been teamed up together for several months now. Their stage act has been popular everywhere; and deservedly so, for it is as polished as one would expect an offering featuring two such consummately expert artists to be.

If I have any criticism to make, it is that the act still relies too much on the appeal of purely "popular" numbers. I should have liked to hear Gloria, particularly, in at least one purely "straight" offering—apart from the short "Ave Maria" excerpt which she introduced so skillfully into "Say a Prayer for the Boys Over There."

Of the singing itself I have absolutely no criticism to make. The work of Alan, of course, must be known to radio and record fans everywhere; but, on the question of stagecraft, it is Gloria who appears the more at ease. This is not surprising, when one considers the years which this young lady spent "learning the business" in all sorts of shows before she hit the West End stage and radio headlines.

Anyhow, this is a polished, charming and extremely varied offering for any music-hall stage anywhere. I am extremely sorry, in fact, to learn that, owing to the large amount of radio work which both Alan and Gloria are booking—plus Alan's nightly work both on drums and at the microphone at Hatched's, in Piccadilly—that has been decided to "cry off" stage work for a few weeks.

I hope this will not be for long. Variety has all too few singing acts and discoverers of modern vocal talent, and the boys of this one of Alan and Gloria's.

LATEST "find" of MAESTRO MARIO, that energetic teacher and discoverer of modern vocal talent, is a girls' vocal trio—and the youngest one on record at that. Ages of these girls will astonish the critics, especially when it is considered what an amount of talent, plus modern ideas, they already possess.

Girls in this latest sensational threesome are Rosita Francescotti (15), Diana Parker (14) and Irene Lieberman (13). The girls came to Mario for tuition separately. Struck by the latent possibilities of each, he has welded them into a trio, and more.

During interval of the Cup Final at Wembley Stadium last Saturday (16th)—massed bugle bands which were heard in impressive fanfares were specially trained for the occasion by famous West End drummer and now Cadets' Bandmaster Max Abrams.

Bugle band, over 200 strong, was built up from the separate bands of the Sea Cadet Corps, the Army Cadet Force, and the Air Training Corps.

ing them on piano during their rehearsals. Mario has also recently organised a male vocal trio from among his pupils. Candidates are Bob Taylor, Roy Evans and Eddie Gerrard.

For the moment, all three are working in a factory, but they are getting "all set" in their spare time ready to crash the musical headlines as soon as Peace comes round.

With the two trios, plus the ever-improving Howard Jones, the Welsh singer-vocalist in whom he builds such high hopes, Mario feels he will have plenty to offer managements in the way of vocal talent immediately after the war.

THE dance band and Variety world will well remember FRANK PATTEN, who used to be on the exploitation staff of Campbell, Connelly and Co.

Frank is now a Flying-Officer in the R.A.F., somewhere in the Middle East, and his experience of the business has been utilised to good effect, as he is Entertainments Officer of his station.

In a letter he has just sent to his old boss, genial EDDIE STANDRING, he mentions that he bumped into bandleader ART GREGORY, who is out east for E.N.S.A. with a show called "Swingtime."

It will be remembered that Art and his party had the unhappy experience of being shipwrecked by enemy action on their way to the Middle East, and lost all their music, costumes, etc. We are glad to learn that Art is now quite O.K. again, putting over a fine show, and sending regards to all his pals at home.

Frank Patten's letter also includes a rave for a terrific show called the "R.A.F. Commandos," which included a comedian who Frank says is a smasher. His name is EDDIE MALLOY. So take a bow, Eddie!

Frank is also tremendously enthusiastic about the six-piece band with the "R.A.F. Commandos," and sends the personnel, which consists of Jimmy Gibbs (trumpet); Joe Thornley (tenor); Art Turner (alto); Bill Rayner (piano); Bob Hawkins (bass); and Bob Setchell (drums).

Frank asks us to pass on his kindest regards to all his many friends in the business, and as a little bird informs us that his wife is shortly expecting a visit from a larger bird—namely, the stork—our good wishes go out to Frank in large quantities, too.

Of course, if it were a Bach fugue, that would be different. There you have

INFORMATION BUREAU

From Charles Chilton's "Radio Rhythm Club" Feature

What We Couldn't Say About the Classics!

IN the "M.M." for April 1 last we told you how Mr. Gerald Abraham, Director of the B.B.C.'s Gramophone Department, which is responsible for the conduct of "Radio Rhythm Club," refused to allow the club's "Information Bureau" to answer two questions in the manner in which the members of the Bureau had wanted to answer them, and that in consequence they refused to answer them at all.

One of the questions was: "Why can't women play jazz?" How the members of the Bureau—Charles Chilton, Edgar Jackson, Denis Preston and Questionmaster Ray Sonin—had intended to deal with this before Mr. Abraham gagged them, on the ground that their answers were sociological and therefore outside the scope of jazz, has already been told in these columns.

This week we are dealing with the second question: "WHAT ARE YOUR VIEWS ABOUT JAZZING THE CLASSICS?"

The fact that (as stated by "Detector" in the "M.M." of April 8) Spike Hughes was recently allowed to broadcast his views on this very matter in "Your Questions Answered," when the members of "Radio Rhythm Club" "Information Bureau" were not allowed to do so by Mr. Gerald Abraham on the grounds that the question raised points which were contrary to B.B.C. policy, makes the question none the less pertinent or interesting.

We therefore now give you the replies of the members of the B.B.C.'s "Information Bureau" as they gave them during the rehearsal for the broadcast before knowing that they would not be allowed to be repeated over the air.

[NOTE.—To save space, mention of the records included to illustrate the points is omitted from the text.] SONIN: The next question, which comes from a Royal Marine somewhere at sea (among many others, incidentally, who have for years been sending this same query to me), is: What are the views of the Information Bureau about jazzing the classics?

JACKSON: Does he mean, do we approve of it?

IMPROVEMENT SONIN: Yes. But I think he would also like to hear us discuss the matter. If I may add to the question, the argument of the classical music lover is that the only excuse there can be for putting the classics into the jazz or any other idiom is to improve them. But nine times out of ten he will say that as they're already "classics" you can't improve them, so why try?

At any rate, that's the view that is usually put to me, and I put it to you as an extra angle for discussion. PRESTON: I'm very glad this question has been brought up, because there's a great deal of misunderstanding about it, and what you're just saying, Ray, proves it. I would like to ask the—or-classical music lovers how many of the so-called classics that have been "jazzed" or swung, as the case may be, are of such high quality that they should be considered as beyond improvement?

CHILTON: Yes. I can't remember having heard anyone trying to jazz Beethoven's "Fifth Symphony" or any of the other real classics. The only—well, I'm sorry to interrupt, but we're getting off the point. This isn't a discussion on what are good "classics" and what are not.

PRESTON: I think you ought to allow Charles to go on, because his argument has a big bearing on the subject. No one wants to jazz real classics. People have too much respect for them.

But take such so-called "classics" as, for instance, Rimsky Korsakov's "Hymn to the Sun." This is just a pretty, pretty but quite uninspired piece of music, and I think Tom Dorsey's swing version of it was definitely an improvement on the original. That's sufficient justification for jazzing it.

CHILTON: Another way of looking at it is that the jazz idiom is certainly no worse than many others. If it is permissible to transcribe a classic in one idiom, why not another?

SONIN: Meaning? CHILTON: Well, for instance, the operatic aria, originally written for soprano and tenor—voices, not saxophones—subsequently transcribed for violin and piano by, say, Kreisler.

PRESTON: Yes, Kreisler has frequently taken such music out of its original idiom. He, in fact, "Kreislerises" the classics. But I haven't noticed anyone objecting to that.

Of course, if it were a Bach fugue, that would be different. There you have

are out of character with it never inspire good jazz. Whether or not a composition is improved when it is jazzed is quite beside the point. Its character is essentially wrapped up in the musical idiom in which it was originally written, and to destroy that character is merely to destroy the associations often of (with many people) the best part of a lifetime.

Also, there is no need to jazz classics. There's nothing really clever about it. Any averagely competent arranger can paraphrase any tune into the jazz idiom. For its own sake, if for no other reason, jazz should confine itself to tunes which are in keeping with (and so suitable for) it.

CHILTON: I think this question of jazzing the classics can be taken too seriously.

"Jazzed" classics is essentially a misnomer, because they are never really jazz. They are just experiments in the jazz idiom. They are rather like harmless after-dinner jokes—entertaining for a few moments, but anything but world-shattering masterpieces, and the harm only exists when people try to pretend they are.

"CLASSICISING" JAZZ SONIN: I think that's very well said Charles.

PRESTON: While we're on the subject, why don't the jazzmen rise up and complain when they find composers "classifying" jazz?

SONIN: Good point, Denis! I think you might elaborate it. Take, for instance, Arthur Bliss's music for "The Shape of Things to Come." He used a New Orleans street march as his motif, and it was most reminiscent of "Saturday Night Function."

CHILTON: Then there's Stravinsky's dreadful "Ragtime for Eleven Instruments" (JACKSON: I wouldn't insult jazz, swing, or even ragtime, by mentioning them in the same breath as that ignorant travesty.)

PRESTON: ... and the so-described jazz opera, "Johnnie Spielt Auf"—all so-called "classical" works in the jazz idiom, are nothing more than attempts to write jazz by people who didn't know anything whatever about it. But jazz doesn't complain, even when Ravel perpetrates a piece like his "Five O'clock."

SONIN: Which is where we had better stop or there won't be a modern composer with a shred of reputation left.

N.E. LONDON CHAMPIONSHIP

Monday, April 17, Town Hall, Stoke Newington

HAVING unfortunately corresponded with the recent return spell of the blitz, the opening contests of the current season in London had to struggle against certain difficulties.

But with no such adversities to overcome the season sprang bang into form when last Monday (17th) Mr. George Williams presented, at the Town Hall, Stoke Newington, the 1944 North-East London Dance Band Championship.

In view of the A.R.P. limit on the hall, it would be indiscreet to give actual figures, and we must content ourselves with saying that the attendance which created a war-time Monday night record for the hall, was more than three times greater than that usually seen on a Monday night.

But even this satisfactory state of affairs can only be described as secondary, so that produced by the competitors.

The seven of the eight originally entered bands which, in spite of all war-time difficulties, managed to take the stand complete provided a standard of performance that would have been high at any time, and for war days was startlingly good.

Moreover, the first five bands were so close that to place them accurately must have been anything but easy, and as Edgar Jackson said, he was indeed fortunate to have with him an outstandingly strong panel of judges as Tom Bromley, Pat Dodd, George Fierstone, Jimmy Skimore, and Edgar Jackson (chairman).

WINNERS JOE HART AND HIS MUSIC (four saxes, two trumpets, trombone, piano, bass, drums), 147, Hedge Lane, Palmers Green, London, N.13. Individualist's award for trombone. Hon. mention for piano.

THE slow fox trot "Stars Fell On Alabama" was not only taken too slowly for dancing, but purely as dance music the otherwise excellent orchestration was, with its rather lengthy introduction and coda, a little too symphonically ambitious.

That is the worst that can be said of the band, which in all other respects put up a performance the like of which has seldom been excelled in a contest. Arrangements which, taken all round, were always good and often brilliant, were played not only with a British and a lucidity that were an outstanding credit to both the ability of the musicians and the obviously diligent rehearsing and efficient direc-



One of the recent sensations in the recording world has been the swing outfit got together by clarinet ace Frank Weir for a new series of recordings for the Decca Company. First two titles will be issued in the May supplement. They are "Perfidia" ("To-night") and "Perfidia" ("Between the Devil and the Deep Blue Sea." Above you see Frank in the recording studios with the session band, which contained such notabilities as Kenny Baker (trumpet); Ivor Mairants (guitar); Lad Bushy (trombone); George Fierstone (drums); Abe Walters (piano); and Don Stutley (bass). Frank Weir is also busy on the radio these days, and next Sunday (23rd) comes to the microphone for his first airing with a 20-piece band in Palestine Hall, New York.

U.S. JIVE JOTTINGS

IT had to happen! For the past thirteen weeks Frank Sinatra has been a champion. Each week his records pulled more votes in the nightly "Battle of Crooners," staged by W.I.G.B., Philadelphia, than his opponents. Every week there was some crooner, glamorous or otherwise, singing against The Voice, and every week that crooner would go down to defeat by the votes of the listeners.

Then it happened at the end of the fateful thirteenth week. Sinatra polled 9,234 votes, and 9,355 were polled by—no, not Crosby, not Haymes, not Eberle; it was that hombre of the bandstands, none other than Gene Autry.

Look out for new pic "Meet the People," shortly to be premiered in London. Featured are Spike Jones and the City Slickers in some inspired clowning that brings back tender memories of the Marx Brothers. Also in the cast are Dick Powell, Virginia O'Brien and Vaughan Monroe's Ork.

An interesting explanation for the composition of the present hit tune "Mairzy Doats" has been uncovered. The official reason handed out by songwriter Milton Drake is that he heard his baby daughter singing "Cowzy Doozy and sowsy tree and liddle sharksy doister." Drake called his partners, Al Hoffman and Jerry Livingston, and the trio knocked out to-day's tonal tribulation in the nursery.

If you're interested, "Mairzy" is setting all kinds of music-publishing records in the States, and sales are 30,000 copies daily. While records by the Merry Macs, Ozzie Nelson, the King Sisters, and Glenn Miller are also making the cash register ring. Another explanation is that the title phrase has for many years been used as an elocution example of slovenly speech in schools and universities.

Harry James has suffered another draft loss owing to vocalist Buddy Moreno reporting for induction recently. Replacement is Buddy De Vito, recently with Ed Oliver's group, aged 23, and a native of Chicago.

Bunk Johnson's Hot Seven, a strictly jazz outfit, and the swing group of the youthful Saunders Jazz continue to please five fans in San Francisco. Johnson's trumpet is featured at the Sunday afternoon sessions of the Hot Jazz Society, and recently the Society had a clam bake when Big T's band came along for a bash, for that ork now features, in addition to Teagarden himself, Floyd O'Brien and Joe Sullivan.

Producer Billy Rose, who recently produced the all-coloured operetta "Carmen Jones," is now being sued by one Al Renton, who claimed he had the original idea. We'd like to know what about a guy named Bizet, or doesn't he enter into things?

Answer to several correspondents, barking well up the wrong tree: Bubber Mile, famed growl trumpet who played with Ellington, is definitely dead; has been for many years. The Bubber Mile coming to the fore in the States lately is a pianist, currently with the Johnny Long group.

One of the highlights of Benny Goodman's forthcoming Fox film, "Sweet and Lowdown," will be a sequence in which Goodman will play the solo part in Mozart's "Clarinet Quintet." Benny recorded it recently with a quartet of top-rank Hollywood men, including Louis Kaufman, first violin; John Pennington, second violin; Paul Robyn, viola; and Lari Kennedy, cello.

"Sweet and Lowdown" is founded on a Richard English story of dance musicians called "Moment for Music."

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JERRY DAWSON'S NORTHERN NEWS NOTES

I RECENTLY had occasion to communicate with Messrs. Francis, Day and Hunter, Ltd., and in reply to mine received a letter signed "Jerry Haywood". The name struck a very familiar chord in my memory and, making further inquiry, I discovered that it was indeed the same Jerry Haywood who, around 1927, opened the magnificent Palais de Danse at Blackley, Manchester, with his 10-piece "Assassins".

Included in this band—which was one of the first large-size palas bands to operate around Manchester at least—were one or two youngsters who were destined to make a niche for themselves in later years. Amongst them was no less a notability than ex-Ambrose trombone star Les Carew, who created something of a sensation locally even in those far-off days. On lead trumpet was Alf Horton, a local boy who three or four years ago was with Harry Roy, whilst one of the two piano chairs was held by Alfie Franks, who is currently at Lewis's, Manchester, with his own four-piece.

Shortly after Jerry left Blackley the Palais was converted into a cinema, whilst the smaller hall was utilised, as it is to-day, for dancing. Jerry next appeared at the old Piccadilly Cinema in Manchester, and there he remained until the middle '30's, when he moved on to London and worked for some time as an arranger. First for Debroy Somers, and later for Herman Darewski at Bridlington. Back to the West End, he played piano at the Hyde Park Hotel, the Dorchester and the Claridge's.

During this time, under the non-deplume of Max Schumann, he made a number of solo records for Columbia of piano transcriptions, appeared in two Pathé shorts playing his own compositions, and a number of straight arrangements for Universal Music Agencies and Gran, and conducted "panto" in and around the West End. With the outbreak of war he toured camps, etc., with a Covent Garden party which included Heddie Nash, and which played celebrity concerts for Harold Hill, including a recital at the National Gallery for Myra Hess.

In 1941 Jerry was commissioned into the R.A.F.V.R., and served for two years and nine months, being invalided out after a spell in hospital, just as he was due to take up the important appointment of Chief Ground Instructor at the R.A.F. College, Cranwell, with the rank of Squadron Leader. The rest of the boys, with Harry, of course, on drums, are: Jimmy Pert (alto and clar.); Jack Cochrane (saxes and fiddle); Ossie Stamp (piano); "Lofty" Edwards (bass); and Jack Coupe (vocals).

The band is heard regularly on the air in the Palestine Broadcasting Service in the weekly feature "Strike Up the Band," a fifty-minute show. Harry particularly asks me to pass on his regards to Manchester guitarist Ivor Daniels. Have heard recently from another leader who requires a stylish tenor for a job on the coast, and if any of you chaps would like to drop me a line I will be pleased to pass on your applications.

"Five Khakis and Two Shades of Blue" is the title given to a seven-piece outfit currently working in N. Africa which consists of five Americans and two R.A.F. boys—one of these being accordionist Cecil Davis, who used to be with Harry Challinor at Clemence's in Chester. Consisting of two clarinets, trumpet, piano, guitar, drums, and, of course, accordion, the outfit, in spite of its unusual instrumentation, is a source of delight to the lads out there.

Also from North Africa via maestro Bill Boyes, currently at the Regent Ballroom, Weymouth, is a graph from Manchester guitarist Norman Taylor, who is with the "Stars in Battle Dress" (Edwardes Party) presented by Capt. George Black. Norman is playing electric and Spanish guitars and banjo with the show, which includes Jim Edwardes (compe and manager); Richard Bell (burlesque comedian); George Barley (vocals); Charles Cole (cartoonist); John Parkes (impresario); and John Pritchett (piano). At the time of writing the show's No. 1 comic, Norman Yeomans, was unfortunately in hospital. Norman particularly asks to be remembered to all his pals at home.

ANOTHER CHANCE FOR GREEN

Recent Radio Reported by "DETECTOR"

PROBABLY nothing can do more to get a good artist a bad reputation than for him to try to present himself, or allow himself to be presented, under false colours. We have had a perfect example of this in PHIL GREEN's more recent broadcasting activities. When the B.B.C. started him off just over a year ago with the "Music Society of Lower Basin Street," the fans howled him down. The music wasn't exclusively the true jazz which they rightly expected in any programme which aspired to include in its title the name of the famous New Orleans thoroughfare.

Next came "Salute to Rhythm," sub-titled "The Best in Jazz," and for the same reason. The programme wasn't jazz, and the subsequent dropping of the sub-title did little to appease the sect. It came too late. The damage had been done. Then followed "Hello, Swingtime." Goodness knows that was a corny enough title, but not quite corny enough for all the phony so-called comedy busts that were introduced, and again Phil had to bear the brunt and topk his biggest flop. Yet in all three series music was being played that was without doubt excellent of its kind, and would probably have been recognised as such if it had not been described in ways that led people to expect something they never got.

Presumably profiting at last by bitter experience, the B.B.C. has wisely given to Phil's new series, which had its premiere last Saturday (15th), the completely uncompromising title of "STAR SPANGLED RHYTHM." Actually "star spangled" rhythm as conceived by Phil Green is nothing more or less than what is known as popular concert music in dance tempo and other words, old and current hits topped up in the most elaborate orchestral attire, with, in this case, a goodly proportion of South American pieces treated more or less in the South American way.

It is at this sort of thing that Phil Green excels. He couples with the necessary skill an imagination that is not restricted by any desire to adhere to the finer points of jazz as the connoisseurs would have it. The result is colourful orchestrations, spiced up as necessary with a swing flavouring, and played with an efficiency, the credit for which goes about equally to Phil for knowing exactly what he wants, and to the musicians for seldom failing to satisfy those wants with a brilliance that alone would make the broadcasts worth hearing.

Recently there have been some important alterations in the set-up which, with its array of vocalists, has now become thirty-four strong. JACK MIRANDA is heading the sax team, and MAXIE CARLOCA is, with his long experience and a versatility that make him invaluable in any kind of dance band music, is probably the best lead trumpet one could find, is again in charge of the brass. Also, owing to the prominence that is now being given to rumbas and kindred South American numbers, no less than four drummers are used. Even so, Phil often finds it necessary to draw on other sections of the band for people to play gourd, maraca, claves and the various other rhythmic instruments which play such a prominent part in this type of music.

Interesting letter last week from Mr. R. C. Stabb, of Totnes. He says: "Excepting for a few programmes I unavoidably missed, I have taken a list of all the requested records played in 'Forces Favourites' since March 14. Of a total of 195, 97 have been popular vocalists and 66 dance and swing bands. Only 17 were 'straight' singers, with symphony orchestras two less than that." In the popular vocalists class Bing Crosby came top with 31. The Mills Brothers and Ink Spots came next with seven each. The Andrews Sisters and Vera Lynn followed with six each. Anne Shelton had five, the Boswell Sisters, Maxine Sullivan and Flanagan and Allen had three each. No other singer (or vocal group) had more than two. Glenn Miller topped the dance and swing bands with nine. Harry James and

CONTEST REPORT

With its grand drive, and with all traces of raggedness and faulty balance having disappeared, and the trumpet solo and work by two clarinets showing up to good advantage, this performance was well-nigh perfect of its kind and enabled the band to recover a sufficient number of the marks it has previously lost just to pull it into second place. THE MODERNISTS, of Bexleyheath, who came fourth, won the guitar prize and an hon. mention for their alto sax. THE JIVE BOMBERS, of Dagenham (placed fifth) secured the award for the best "small" band, the best pianist's and (on this occasion) combined alto and clarinet's prize. Reg Hodges and his band, from London, W.1, won the trumpet prize against formidable opposition, on a most outstanding performance by a young player who can be little more than mid-way in his teens. The Embassy Swingtette, of Hornsey, obtained an hon. mention for their commendably relaxed and tastefully stylish pianist.

THIRD STAN DAVIS AND HIS AMERICAN-STYLE BAND (four saxes, two trumpets, trombone, piano, bass, drums, conductor) No. 5, Nightingale Lane, London, N.6. "Mensalogue Se Empetola"—Victor Antillana Orch. (H.M.V. GV27). "Danzon"—Nena Venie a Caricoa"—Guito Victoria Orch. (H.M.V. GV55). "Maxixe"—Maxixe Caricoa"—Rhum-balero Muchachos (Columbia FB1392). "Conga"—Conga de Amor"—Edmundo Ros (Parlophone P1955). (Note: This is played at the correct (fast) Conga tempo). "Polvorin"—Orchestra Hermanos Morales (Columbia MC3273). "Cuban Rumba"—Piquitin-Pim-Pom—Antonio Machin y Orq. Cubane (H.M.V. GV83). Many of these records are not normally stocked by dealers, but all except Columbia FB1392 may be obtained by special order. If that doesn't work, go in for a "M.M." dance-band contest and win a record voucher prize. That's about the surest way to get any dance record you want reasonably quickly these days.

TRY THESE NEXT WEEK (F—General Forces; H—Home Service) SUNDAY (23rd)—4 p.m. (F), Frank Wir Orch. in "Palestine Half-Hour"; 4.30 p.m. (F), "I.T.M.A." (rec. repeat of last Thursday's b'cast); 6 p.m. (F), Geraldo Orch. in "Variety Band-Box"; 8 p.m. (F), Anne Shelton in "Calling Mair". MONDAY (24th)—8.15 a.m. (F), André Kostelanetz (Am. rec.); 12.15 p.m. (F), Geraldo's "Dancing Through"; 9.10 p.m. (F), Fred Hartley; 11.25 p.m. (H), Lou Praeger. TUESDAY (25th)—8.15 a.m. (F), Johnny Long Orch. (Am. rec.); 8.45 a.m. (F), Paulette Goddard (Am. rec.); 9.30 a.m. (H), Swingaroos; 9.45 a.m. (F), Jay Wilbur; 11.15 a.m. (F), "Command Performance" (repeat of last Wednesday's Am. rec.); 12.15 p.m. (F), Stanley Black and B.B.C. Dance Orch.; 3.45 p.m. (F), Swing Records; 6.40 p.m. (F), Beryl Davis, Benny Lee, Nat Temple's Orch. in "Twelve Men and a Girl"; 7.15 p.m. (H), Geraldo; 7.50 p.m. (H), "Charlie McCarthy" (Am. rec.); 8 p.m. (F), Eric Winstone Orch. in "Hello, Gibraltar"; 8.30 p.m. (F), Radio Rhythm Club presents "Artie Shaw" by Max Jones; 10.45 p.m. (H), Phil Green (rec. repeat of last Saturday's b'cast). WEDNESDAY (26th)—8.15 a.m. (F), Harry James (Am. rec.); 11.45 a.m. (F), Anne Shelton; 1.15 p.m. (F), "Variety Band-Box" (rec. repeat of Sunday's b'cast); 2 p.m. (F), Geraldo; 3.15 p.m. (F), Fred Hartley; 4.45 p.m. (F), Fats Waller's Rhythm; Tommy Dorsey (records) in "Three Band Session"; 6.30 p.m. (H), "Command Performance" (Am. rec.); 10 p.m. (F), Jose Normas Rumbas; 11.30 p.m. (H), Stephane Grappelly Quintet. THURSDAY (27th)—10 a.m. (F),

WHAT is (a) a Chango, (b) a Piéna, (c) a Pasillo? I'll bet you don't know. I'll bet you don't even know what a Maxixe is. Or, if you do, that it's pronounced Ma-chee-tee. Well, they're all South American dances. Now I suppose you'll say you've never even heard them; but if you do you'll probably be wrong once again, because many of our dance bands play them without knowing what they are, in mistake for rumbas. At any rate, that's what Mr. J. N. K. Billet said the other Thursday in the second of his "When is a Rumba not a Rumba?" programmes. I hope our bandleaders were listening in, because really the stuff the average dance band plays over the air as rumba these days is an absolute disgrace. If you want to know when a rumba is not a rumba, but a Danzon or some other South American dance, get the records Mr. Billet used for his programme, "Taboo"—Lecuona Cuban Boys (Columbia FB1273). "Piéna"—Mensalogue Se Empetola"—Victor Antillana Orch. (H.M.V. GV27). "Danzon"—Nena Venie a Caricoa"—Guito Victoria Orch. (H.M.V. GV55). "Maxixe"—Maxixe Caricoa"—Rhum-balero Muchachos (Columbia FB1392). "Conga"—Conga de Amor"—Edmundo Ros (Parlophone P1955). (Note: This is played at the correct (fast) Conga tempo). "Polvorin"—Orchestra Hermanos Morales (Columbia MC3273). "Cuban Rumba"—Piquitin-Pim-Pom—Antonio Machin y Orq. Cubane (H.M.V. GV83). Many of these records are not normally stocked by dealers, but all except Columbia FB1392 may be obtained by special order. If that doesn't work, go in for a "M.M." dance-band contest and win a record voucher prize. That's about the surest way to get any dance record you want reasonably quickly these days.

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"CORNY" (Continued from page 5) Coming back to swing, our old friend Eric ("Oasis," etc.) Winstone has written a new one. It's called "Choo-Choo Special," and as swing is perhaps the best thing Eric has yet done. You can hear it well put over by Mr. W's own band and the Debonaires vocal quartet on H.M.V. BD5840, coupled with another bright one, "Don't Worry, Baby." But the best by far of the commercial swing records this month are Glenn Miller's performances of Eddie Durham's "Glen Island Special" and the evergreen "Pagan Love Song" (H.M.V. BD5839). If Geraldo cares to play these over he will see exactly what I meant when I said he "Take the 'A' Train" in caked drive.

And as I seem to have an inch or so of space left, I don't think I could use it better than to put in a word for Joe Loss's nice, straightforward rhythmic performance of "Is My Baby Blue To-night?" (H.M.V. BD5837 with "No Other Love" and Anne Shelton's "Don't Ever Leave the Sun" "Thanks for the Dream" (Decca F8416). Thanks in no little measure to the excellent Decca recording, that deep rich voice of Anne's is sounding better than ever, and somebody certainly knows how to give these slow foxtrot ballads she seems to sing almost exclusively these days the most pre-excelling accompaniments.

FRIDAY (28th)—8.15 a.m. (F), Tommy Dorsey (Am. rec.); 9.25 a.m. (H), Welsh Guards Dance Orch. 11.15 a.m. (F), "Charlie McCarthy" (repeat of Tuesday's Am. rec.); 1.15 p.m. (H), R.A.F., "Squadronairs"; 3.10 p.m. (F), "Twelve Men and a Girl" (rec. repeat of Tuesday's b'cast); 4.30 p.m. (F), "Command Performance" (repeat of Wednesday's Am. rec.); 5.30 p.m. (F), Reg Leonard's "Southern Serenade"; 6 p.m. (F), Andre Kostelanetz; 8.30 p.m. (F), Spike Hughes' "Swing Club." SATURDAY (29th)—8.15 a.m. (F), Erskine Hawkins Orch. (Am. rec.); 9 a.m. (H), Jay Wilbur; 10.15 a.m. (F), Eric Winstone; Noon (F), Andre Kostelanetz (Am. rec.); 1.30 p.m. (H), Phil Green Concert Orch.; 2.30 p.m. (F), "Hello, G.I. India"; 6.30 p.m. (F), "Atlantic Spotlight" (partly from America); 11.5 p.m. (H), Jack Simpson Sextet in "Sweet and Swing."

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CONTEST FIXTURES LONDON AREA

Monday next, April 24.—WIMBLEDON, The Town Hall (7.30 to 11.30 p.m.). The 1944 South London Championship. Continuous dancing to the competing bands and Arthur Forrest's Transatlantic Killer-Dillers with The Baron, Joyce, Charles Easden. Refreshment buffets and licensed bar. Tickets: In advance from the Town Hall, Wimbeldon, S.W.19, and the Organisers (as below), or at doors on night, 2s. 6d. (Forces 1s. 6d.). Organisers: Messrs. Forrest-Day Productions, 23, Denmark Street, London, W.C.2. (Phone: L1Berly 1525).

Thursday, next week, April 27.—LONDON, W. The Parochial Hall, Daywater (6.30-10.30 p.m.). London Fire Forces Dance Band Championship (conducted to London (No. 5) Region N.F.S. bands). Continuous dancing to the competing bands. Refreshment buffets and licensed bar. Tickets: From the Organisers (as below), or at doors on night, 2s. 6d. Organisers: London Fire Force Sports Association, Inquiries to Fireman C. J. Talbot, Royal Fire Headquarters, Albert Embankment, London, S.E.1. (Phone: Reliance 3811; Extension 97).

Wednesday, May 10.—ILFORD (Essex), The Town Hall (7-11.30 p.m.). The 1944 East London Championship. Continuous dancing to the competing bands and Dave Roberts' Radio Swing Stars. Refreshment buffet and licensed bar. Tickets: In advance, from W. Blyth, 52, Henley Road, Ilford; Dave Roberts, 147, Claremont Road, Forest Gate, E.7; and the Organiser (as below), 4s. At doors on night, 5s. (Forces 3s. 6d.). Organiser: Mr. Stanley G. Barnett, 19, Temple Avenue, Becontree Heath, Essex, Tuesday, May 23.—BECKHAM, Co-operative House, Rye Lane, S.E.15 (7.30-11 p.m.). The 1944 South-East London Championship. Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.26. (Phone: Livingstone 1587).

SWING BAND CONTEST Saturday, June 10.—WEALDSTONE (Harrow, Middlesex). "Kodak" Hall (2.30-6 p.m.). The Kodak Swing Band Championship. Organisers: Kodak Recreation Society (Ballroom Secretary: Mr. S. W. Thompson), Kodak Hall, Wealdstone, Middlesex.

PROVINCES STOKE-ON-TRENT.—To-night, Thursday, April 20, at the King's Hall (7.30 p.m.-midnight). The 1944 "Potteries" Championship. Continuous dancing to the competing bands and the Sutherland Dance Orchestra. Refreshment buffets and licensed bar. Tickets: In advance, from Ridgeway's Music Shops, Hanley, Newcastle and Longton; Gee's Library, Stoke; Wilson's Radio Shop, Stoke; Hall-Keiper, King's Hall, Stoke; and the Organiser, 4s. (Forces 3s.). At doors on night, 4s. 6d. (Forces 3s.). Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

ROADALE.—To-morrow, Friday, April 21, at the Carlton Ballroom (9 p.m.-1 a.m.). The 1944 Central Lancs Championship. Continuous dancing to the competing bands, Freddy Platt and his Band, and Freddy Platt at the LaSueur Ballroom organ. Refreshment buffets in hall. Tickets: In advance, from the Carlton Ballroom, Rochdale, 3s. 6d.; at doors on night, 3s. 6d. (Forces 2s. 6d.). Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

LEICESTER.—Friday, next week, April 28, at the De Montfort Hall (7-11 p.m.). The 1944 Midland Counties Championship. Continuous dancing to the competing bands and Reg. Stalkes and his "All-Star" Orchestra. Refreshment buffets in hall. Tickets: In advance from W. H. Russell and Son, Granby Street, Leicester; Dean and Dawsons, The Clock House, Leicester; and the Organiser (as below), 4s. (Forces 3s.). At doors on night, 4s. 6d. (Forces 3s.). Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

LEEDS.—Friday, May 5, at the Astoria Ballroom, Roundhay Road (7.30 p.m.-midnight). The 1944 Central Yorks Championship. Continuous dancing to the competing bands and Roland Powell's Astoria Players. Refreshment buffets in hall. Tickets: In advance from Messrs. R. Barker and Co., Ltd., 6, Albion Place, Leeds, 1, and the Astoria Ballroom, or at doors on night, 3s. 6d. (Forces at doors on night 2s. 6d.).

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431). NORTHAMPTON.—Tuesday, May 9, at the Salon de Danse, Franklin's Gardens, (7-11 p.m.). The 1944 Northants Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. COVENTRY.—Thursday, May 18, at the Rialto Casino (7-11 p.m.). The 1944 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. ASHTON-UNDER-LYNE.—Friday, May 19, at the Palais de Danse, (7-11 p.m.). The 1944 South Lancs Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

CONTEST FIXTURES NORTHAMPTON

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: Oldham (MAIN) 1431). NORTHAMPTON.—Tuesday, May 9, at the Salon de Danse, Franklin's Gardens, (7-11 p.m.). The 1944 Northants Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. COVENTRY.—Thursday, May 18, at the Rialto Casino (7-11 p.m.). The 1944 Warwickshire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leicestershire. ASHTON-UNDER-LYNE.—Friday, May 19, at the Palais de Danse, (7-11 p.m.). The 1944 South Lancs Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431).

WOLVERHAMPTON.—Friday, June 2, at the Civic Hall (7 p.m.-midnight). The 1944 Staffordshire Championship. Organisers: Messrs. W. M. E., Ltd., 3, Jones Av., Wolverhampton. WARRINGTON.—Friday, June 9, at the Parr Hall, The 1944 Cheshire Dance Band Championship. Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. 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. BESAME MUCHO (KISS ME) (1-x-4-4). 2. MAIRY DOATS (4-x-3-7) (1-x-4-4). 3. I COULDN'T SLEEP A WINK LAST NIGHT (7-x-0-0-7). 4. SHOO SHOO, BABY (3-x-1-2-2-2-4-5-9-0-7-8). 5. MY HEART BELONGS TO ME (2-x-2-1-1-1-1-1-1-1-3-4-7-7). 6. NO LOVE, NO NOTHIN' (5-x-5-3-4-0-0-0). 7. WHEN THEY ASK ABOUT YOU, S. POINIANA. 8. I LOVE YOU.

Hilkey.—Migs. held in the Wheat Sheaf Hotel on the second and fourth Sundays in the month.

SELMER

News Letter No. 2

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TENOR SAX/Clar., vacant Mon., invites good offers, good reader, exempt.—Haslett, 195, Park West, W.2.

TENOR SAX/Clar., seeks engagements with London band, willing to rehearse.—Phone Ste. 1423.

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WANTED, EXCHANGE cornet (brass), good cond., for trumpet with or without M.P., cash adjustment.—Scott, 6, Highfield Rd., Bognor R., Sx.

EXCHANGE new Leica 111A camera f2.8 Sonnar lens, speeds 1/1,000, exposure meter, filters, ever-ready case and 100 ft. film, for first-class alto or tenor.—Miranda, 30, Third Ave., Acton Vale, W.3. Shepherd's Bush 5794.

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IN MEMORIAM

AL BOWLLY, April 17, 1941.—In sincere remembrance.—From A. L. W.

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