

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XVIII No. 485

## JOHNNY CLAES SENSATION

Men Leaving: Building New Band For Romano's

**E**XACTLY a month before Johnny Claes is due to take up the biggest break of his career by reopening the famous Romano's with his band, a sensational shake-up has occurred in his organisation, as a result of which only four of his present ten-piece outfit are to accompany him to the new job.

Bernie Fenton, pianist of the outfit, has left Johnny to join Oscar Rabin; and Lauderic Caton, guitar, Gerry Alvarez and Duggie Robinson (altos), and vocalist Billie Campbell are still remaining with their leader.

The other boys, determined to play only swing without any regard to the obvious commercial considerations necessary to hold a job in the West End, have parted company with Johnny.

Johnny Claes told the MELODY MAKER: "There are headaches in the running of any band, and I am not going to say that I have had any more or less my share than any other bandleader.

"But I state publicly now that I am going to build up the finest band I have ever had for Romano's, and one that I confidently think will set the fans by the ears.

### EDUCATING PUBLIC

"My object is, and always has been, to educate the outside public up to swing. But I'm not crazy. I realise that the best way to teach the public is to interlard the hot stuff with the commercial stuff that falls easier on their untrained ears.

"This policy I shall continue to keep up, until the day when I can play 100 per cent. swing as the American top-line bands do, now that they have built up their own appreciative public.

"My new line-up is really sensational; I am going to take on a staff-arranger, and I am out to make our band one of the best of its kind that has ever played in the West End."

Before opening at Romano's Johnny is by no means remaining idle. Next week (9th), Scottish fans can have the chance to hear the band, for he is undertaking a week of one-night stands in and around Glasgow.

The following week (16th), Johnny plays a similar series of dates around Manchester. The band will include such stars as Lauderic Caton, Billie Campbell, Tommy Pollard, Benny Lee, Teddy Wadmore, Gerry Alvarez, etc.

## PAPA SHEARING

**T**HE congratulations of the whole profession will go out to ace-pianist George Shearing on the augmentation to his domestic outfit which occurred last week.

In other words, George is now a very proud father, his charming wife Trixie having given birth to a bonny

## WILBUR'S SEASON OF SATURDAY NIGHT HOPS!

**G**OLDEN opinions from Variety audiences all over the country have been earned by Jay Wilbur and his Orchestra since they started out on their extensive tour of the music-halls which commenced right back at the end of June.

One of the biggest sensations of the band so far has been new fem. singer, 21-year-old show-stopper Bryce Davis, found by Jay at the Havana Club, Edinburgh.

This week Jay and the boys are working four one-night stands—at New Brighton, Liverpool, Chester and Huddersfield.

### LONDON-GLASGOW

From Monday next the boys are having a well-deserved week's holiday, and then they start rehearsing for one of their biggest dates—a three weeks' presentation at Green's Playhouse, Glasgow, to be followed immediately by a week of big Scottish one-night stands, with a switch straight back into Variety afterwards.

The surprising news about the Glasgow date, however, is the fact that Jay will be travelling to London every Saturday night to conduct his old "Hi, Gang" orchestra in the weekly presentation of the new B.B.C. feature, "Bebe, Vic and Ben."

This will surely be one of the most ambitious "doubles" ever attempted by a touring bandleader, but it is inevitable, since the B.B.C. Sunday night feature would never be quite the same without old "Curly Wilbur," as the "Hi, Gangsters!" call him.

baby girl in a nursing-home at Harrow.

The baby has been named Wendy Anne Shearing, and mother and child are doing exceptionally well.

There is no truth at all in the rumour that, on entering this world, little Wendy Anne's first words were: "Bounce me, Daddy, with a Solid Four!"

# GLENN MILLER GIVES UP BAND TO JOIN NAVY

Bob Crosby Band May Break Up, Too

**S**ENSATIONAL NEWS COMES FROM NEW YORK THAT GLENN MILLER HAS DECIDED TO GIVE UP HIS BAND FOR THE DURATION AND JOIN THE NAVY.

ALL MEMBERS OF THE ORCHESTRA WERE GIVEN NOTICE, AND, ALTHOUGH COMPLETE DETAILS ARE NOT YET TO HAND, IT IS UNDERSTOOD THAT A LARGE NUMBER OF GLENN'S KEY SIDEMEN HAVE BEEN TAKEN OVER "EN BLOC" BY HARRY JAMES. VARIOUS OTHER TOP-LINE LEADERS ARE DICKERING FOR THE OTHER MEN.

This announcement, coming at a moment when the Glenn Miller Orchestra was right at the top of the ladder, was received with great surprise by the American music world. However, their surprise was mingled with admiration for a man who had sufficient patriotism to give up a very financially profitable career to serve his country.

It is not yet known for certain in what capacity Glenn Miller has joined the Navy, and whether or no he will continue his musical activities by organising bands for the Navy department.

### CROSBYITES IN ARMY

**S**IMULTANEOUSLY WITH THIS ANNOUNCEMENT COMES THE NEWS OF WHAT VIRTUALLY MIGHT ALSO MEAN THE BREAK-UP OF THE BOB CROSBY BAND. FOR GIL RODIN, RAY BAUDUC, BRUCE SQUIRES, MAX HERMAN AND PETE CARPENTER HAVE ALL JOINED THE ARMY.

Gil Rodin has, of course, been the chief organiser behind the co-operative Bob Crosby band since its inception in 1935, and it is not clear whether Bob himself has now taken over Gil's position or whether some new arrangement has been made.

George Auld is likely to be latest addition to Artie Shaw's Service band stationed at Newport, Rhode Island—that is if Georgie's Canadian papers are cleared.

Watch out for more news on all these items.

## HARRY ROY: BIG VARIETY PLANS FOR NEW YEAR

**N**EXT Monday (November 9) Harry Roy and his Band start out again in London variety, when he plays Chiswick Empire, this date to be followed consecutively by Wood Green Empire, Hackney Empire, and Shepherd's Bush Empire.

After this last date Harry will probably concentrate solely upon the Embassy Club and his broadcasting and recording work until the end of the year; but early 1943 will see the putting into operation of his biggest variety plans to date.

In February Harry will be starting on a variety tour of over six months' duration. This wholehearted entry into stage life will naturally mean giving up the Embassy Club job entirely for the time being, for the tour will take Harry to every quarter of the country.

Many of Harry's present boys will be unable to accompany him in this big venture; some because their circumstances make it difficult for them to tour, and some because of the demands of the Forces or industry.

Therefore, although it is early days yet, Harry wishes to get into touch with several musicians who would like to undertake this tour with him.

In particular, he will probably require a pianist, alto and tenor sax doubling clarinets, etc.; one or two trombone players; and a good showman drummer. Those interested in this excellent opportunity should apply to Harry at his office, at 1, Norris Street, London, S.W.1.

Maurice Kasket's Band, at exclusive Bagatelle Restaurant, requires a really snappy girl vocalist, to start immediately. Apply to Maurice at the Bagatelle, Mayfair Place, London, W.

## FELDMAN'S THE WORLD'S BEST ORCHESTRAL CLUB PROUDLY PRESENT

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## Monte Rey to Sing With Rabin

THE week after next, Oscar Rabin and his Band, with Harry Davis, are the B.B.C. Band of the Week, and, strangely enough, this week is the twentieth anniversary of one of the most unusual partnerships in the entertainment world.

In the dance music pioneering days of 20 years ago, Oscar Rabin met Harry Davis in Liverpool, and the two hung on together through difficult times until they had established themselves.

They then decided that they should turn their co-operative spirit into a life partnership, and, as a result, one of the strangest partnerships in entertainment was born.

Apart from their joint directorship of the orchestra, it was agreed that should either of them die, his widow should assume his responsibilities, and carry on the business with the remaining partner.

It was also agreed that the living partner should attend to the welfare of the other's wife and children, even to seeing to their education and financial position. This partnership was properly drawn up and legally ratified.

Latest most interesting project conceived by the Rabin-Davis duo brings to the fore famous vocalist, Monte Rey, probably the most notable stage and radio singer ever to appear with a dance band.

Monte will be specially featured with the Rabin outfit during its forthcoming week on the air, thus giving Monte's many fans a much desired extra opportunity of hearing him on the radio, in his old rôle of dance band singer.

## Delaney in R.A.F.

WELL-KNOWN ex-Ambrose Octette drummer ERIC DELANEY, who since he left the Octette has been playing with Harry Roy's "Lyricals" at the Regal Ballroom, Marble Arch, has now joined the R.A.F.

Eric is training hard to become a radio operator, in the service in which his father has already done yeoman service.

30. Blackpool now mtg temporarily at St. Mary's Church Hall, Stonycroft Av. Sth Shore, Mond, 7.30. All letters: F. Riley, 5, Sunnburst Av, Bl'pool.

54. Portsmouth. Bert Simmonds gave rec'd "T Blues" last mtg. Roy Leggett gives "White Jazz" at next. Grand social evng f mmbms and friends Nov 13, Rathgoad Hall, North End.

## CALL SHEET

Week Commencing November 9

Les ALLEN, Victoria, Burnley.  
Max BACON, Sam BROWNE Act, Metropolitan, Edgware Road.  
Ivy BENSON and Band, Hippodrome, Lewisham.  
Big Bill CAMPBELL and Band, Hippodrome, Birmingham.  
Elsie CARLISLE, Empire, Swansea.  
Johnny CLAES and Band, Glasgow one-night stands.  
Billy COTTON and Band, Empire, New Cross.  
George ELRICK and Band, Palace, Dundee.  
Gloria GAYE and Band, Pyramid, Sale.  
Henry HALL and Band, New Theatre, Northampton.  
Carroll LEVIS Carries On, Empire, Sunderland.  
Joe LOSS and Band, Empire, Newcastle.  
Felix MENDELSSOHN and his Hawaiian Serenaders, Grand, Derby.  
Harry PARRY and Sextet, Empire, Shepherd's Bush.  
Oscar RABIN and Band, Palace, Manchester.  
Monte REY, Empire, Nottingham.  
Harry ROY and Band, Empire, Chiswick.  
Lew STONE and Band, B.B.C. Band of the Week.  
Billy THORBURN and Band, Hippodrome, Chatham.  
TROISE and Mandoliers, Empire, Nottingham.  
Maurice WINNICK and Band, Hippodrome, Manchester.

## STERLING MOVE

THE Sterling Music Publishing Co., who have for some time past been domiciled in New Bond Street, W., this week moved back to the Tin Pan Alley premises in which they originally started. Their new address is 142, Charing Cross Road (telephone Temple Bar 7658-9).

Popular Charlie Hewitt will be glad to welcome old and new friends at his new premises, and is confident that the bunch of good songs he has lined up will enable him to paraphrase his current hit and sing "This is Worth Moving For"!

Worcester Park. New Club forms. Readers interested, partic. instrumentalists, write: K. Head, 34, Kingshill Av., Worcester Park, Surrey, Walthamstow. New Club bng formed. Write: E. Arrowsmith, 355, Chingford Rd., Walthamstow.

# VERA LYNN SWELL IN FILM—BUT FILM ITSELF

## NOT SO HOT

IF "We'll Meet Again," the film starring Vera Lynn and Geraldo and his Orchestra, had been made in America, neither of these star attractions could possibly have sounded any better. Vera's fans will probably say that she has never sung so well, whilst Gerry's polished outfit, seen all too little in the flick, sounds just as musically as ever.

At this point, however, the pæan of praise for the film must end abruptly. A trite, improbable story, that creeps its way along in a jerky and thoroughly unconvincing manner; plus a big overloading of sentiment; plus some very uninspired photography; these are the vehicles upon which Columbia Pictures have hung these excellent performances by Vera and Gerry, which, considered by themselves, represent these stars in their very best form.

## STORY

Both, of course, play parts in the film. Vera is "Peggy Brown," a dancing girl in a big London show, whilst Gerry is the conductor of the show. His band also plays at a swell night resort in town.

One night, whilst the air raids are at their height, the audience at the theatre are entertained by the company, after the show, since it is dangerous for them to leave. Dancing girl "Peggy Brown" steps in to give them a song when things flag a little

## Feldman Swing Club Goes From Strength to Strength

ANOTHER big occasion for the fans was the second night of the Feldman No. 1 Swing Club at 100, Oxford Street, W., last Saturday.

Fame of club has already spread far and wide, so that it was not really surprising that our notable contemporary "Picture Post" should send photographers to snap a modern swing session in full progress there.

There was certainly a fine programme of music and a terrific atmosphere of enthusiasm at the Swing Club last Saturday. High-spot of the evening was probably George Shearing on accordion, who, both on "squeezebox" and piano, was in his usual tremendous form.

Full band consisted of trumpet stylist Kenny Baker, tenor star Jimmy Skidmore, clarinet wizard Carl Barribeau, with rhythm from Tommy Bromley, Tommy Pollard and George Bright.

Good news for swing enthusiasts is contained in the fact that a few more members can now be accepted for the No. 1 Swing Club. For full details, apply quickly to Secretary, No. 1 Swing Club, 9, Oakleigh Gardens, Edgware, Middlesex.

Band next week will be largely the same, but, as usual, many additional stars of swing, including ace-clarinetist Frankie Weir, have promised to come along.

## PALLADIUM KICK-OFF

NEXT Saturday (7th) is the opening date of the grand Palladium show, "Best Bib and Tucker," with Tommy Trinder, the Carrol Brothers, and the new comedians, Jackley and Clifford.

Musical high-light of show will be the appearance of Edmundo Ros and his famous Cuban orchestra. Pit band, as usual, will be in the hands of Debroy Somers.

—and, of course, sings her way right into all their hearts!

In a series of equally unconvincing steps, "Peggy" (Vera) and her songwriter boy friend, with the seven-league boots peculiar to romantic stories, stride speedily to stardom, she as the country's chief radio singer, he as the composer of the star's hit numbers, including the catchy new melody, "After the Rain" (one of several excellent new tunes featured).

## SUGARY SENTIMENT

Sugary sentiment reaches its height in a scene where Vera, baby in arms, sings in a maternity hospital at eventide; unless the palm for this sort of thing can be awarded to her beautiful, but absolutely irrelevant rendition of "Ave Maria" during a wedding scene at a country church.

And the pity of it all is that Vera, by herself, is just grand everywhere. It is simply that the direction is too, too unimaginative for words—so that Vera and some of the other fine stars with her are, as it were, largely wasted on the desert air of a huge overdose of arrant commercialism.

Best thing for dance band fans is the spot where Geraldo's ork. plays its swell, immaculate music in the night club scene. Gerry's acting in the films is not entirely convincing, but then the Maestro seems to be photographed from all the wrong angles, anyway.

All the gang, with Len Camber, and the six vocalists, appear in the band sequences, and the girls—Beryl Davis, Doreen Villiers, and "Georgina"—are among the few people in the film photographed to look their best.

B.B.C. celebrities John Watt, John Sharman, and Alvar Liddell actually appear in the film, and no effort is spared to give the atmosphere of absolutely authentic B.B.C.

This alone will probably bring innumerable radio fans to the box office.

Film contains some good spots of comedy, and one or two good performances by seasoned actors and actresses; but for Pete's sake let the film people give us a better story next time they take two of our best stars in the profession to make it. J. M.

## HARRY FRYER AT REGAL

IN connection with the report of court proceedings in the MELODY MAKER last week, Harry Fryer asks us to publish the following statement:—

"I categorically deny ever having been introduced by Peter Bernard to Buck Pelosi in a canteen in Bristol, nor was I ever on any occasion entertained to meals by Bernard.

"At the time when Bernard said he met me in Bristol I was Musical Director at the Chiswick Empire, London, and never went anywhere near Bristol."

Harry, who is very busy broadcasting these days, will be appearing with his twenty-piece orchestra for a week at the Regal, Marble Arch, W., commencing next Monday (9th).

He will have Grace Nevem and George Latter vocalising with him, and an interesting innovation is that one of his performances on the stage on Thursday will be broadcast in the B.B.C. Overseas Service to our boys in South Africa.

34. Croydon. Next—Mond (9th), 8 o'clock. Rec'd "Jazz v Swing" by Alan Carter and Peter Eaton. J.S. and quiz. Enquiries: P. Eaton, The Lawn, Cheyne Walk, East Croydon.

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# SECRET HISTORY OF A 5-STAR DUKE DISC

**DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA**

\*\*\*\*Chocolate Shake (from "Jump for Joy") (Paul Webster, Ellington) (V. by Ivie Anderson) (Am. Victor OA061318).

\*\*\*\*\*I Got it Bad and That Ain't Good (from "Jump for Joy") (Webster, Ellington) (V. by Ivie Anderson) (Am. Victor OA061319). (H.M.V. B9252—4s. 8d.)

Ellington (piano), with Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney (saxes); Barney Bigard (clar.); Rex Stewart, Wallace Jones, Ray Nance (tpts.); Joe Nanton, Juan Tizol, Lawrence Brown (tbms.); Fred Guy (g'tar); Jimmy Blanton (bass); Sonny Greer (dms.). Recorded June 26, 1941.

THESE are two of the numbers which Ellington wrote for the Harlem "all-coloured" revue "Jump for Joy," in which he and his band were featured.

I guess most of you know only too well what generally happens to jazz when it gets taken on to the stage. Suitable as the numbers may be for stage presentation, they have usually done little more than burlesque the Negro musical character on which they are alleged to have been based, and the finishing touch to their artificiality has invariably been put by the manner in which they have been performed.

In fact, the average stage jazz is even more phony, if possible, than the average cinema jazz.

But there are exceptions, and among them are the cases where Ellington is the composer and the Duke's band the performers.

## BRILLIANT HODGES

Even when the Duke writes theatre music he usually manages to escape being theatrical. His tunes generally have not only the Ellington touch, the charm and originality which are typical of all his melodies and the orchestral settings he devises for them, they have also a Negro flavour as fascinating as it is authentic.

And when it is Ellington's band that is playing the music, you get added a performance which has more or less everything covered by jazz in the better meanings of the word.

"Chocolate Shake" is a good enough instance of all this.

A "Diga-Diga-Do" sort of number, in which I can well imagine them having the whole company on the stage in some eerie jungle scene, doing some fantastic voo-doo dance, it is, of its kind, a most exciting piece of work.

Almost before Harry Carney's baritone has got going with the statement of the theme the brass start doing their jungle yells, and the atmosphere is worked up good and strong by the time Ivie Anderson appears for the vocal refrain.

The lyric may be nothing to write home about, but Ivie gets plenty of spirit into her singing, and before we know where we are the full band is in again, tearing it up with an abandon that is an end in itself.

The way the brass shriek in an ecstasy of fanaticism, and are answered by the saxes, is just one of those things.

But the side which has got me going is "I Got it Bad."

A typical Negro lament inspired by the basis of all jazz, the Blues, it is one of the most fascinating songs I have ever heard.

And to say that the treatment does it justice is nothing more nor less than a gross under-statement.

Over some of the loveliest harmonies and deep, rich tone colours I have ever heard, even from Ellington, Ivie Anderson sings not only as she has perhaps never sung before, but as even those who know her best are not

## New Swing Records Reviewed by EDGAR JACKSON

likely to have realised her capable of singing.

And Johnny Hodges . . . ! Such saxophone playing as he gives us here is just unbelievable. Never has even Johnny played with such enchanting tone, such immaculate phrasing, such simple but deep, exquisite and affecting feeling, such restraint, and yet such moving eloquence.

And at that I will leave it. I could go on for pages and pages drawing your attention to all the glorious details which go to make up the whole of this irresistibly charming record, no matter whether you look at it as jazz or just as music; discussing the fascination of the song, with its words which are not only worthy of the melody, but say all that the most revealing blues have ever said with a poetry that even the best blues have not always possessed; revelling in the perfection of the arrangement and the way it is played.

## GO-GETTER MOODY

But nothing I could say would do it justice. You will have to get the darned thing and hear it for yourself.

This rave is not the outcome of an unexpected and momentary thrill. I have had the disc for months, played it hundreds of times, and each time I hear it I get more enthralled.

How did I get it? Mind your own business; but just to end up I'll tell you a not unamusing little story.

When Wally Moody heard this disc he got as excited about it as I did and scheduled it for immediate release, only to be told that it couldn't be issued because the number was held up in case the show should ever come over here.

But Wally is one of those go-getters who refuse to take "No" for an answer if there is any possibility of it being turned into "Yes." He instructed his copyright department to see if anything could be done.

As a result, in due course the department obtained a "release" on this number, but, having gone to considerable trouble to do so, forgot to tell Wally, and it was only when he saw Ella Fitzgerald's record listed in the Brunswick supplement that he realised the "stop" had been taken off the song.

Thus not only has this Ellington record been held up unnecessarily for a month, but Brunswick were actually able to steal a march on H.M.V. and get Ella's version of the number out first!

## FEM U. TEAFEST—WITH JAM ON IT

THE Women's Guild of the Musicians' Union are organising one of their super jam session tea-dances, to take place on Sunday, November 22, at Mac's Restaurant, 100, Oxford Street, from 3-6 p.m.

As at last winter's series of similar functions, some of the best-known swingsters in the profession will play.

Admission this time will be by ticket only. Tickets will be ready next week, and will be obtainable from Mrs. Dulcie Bullimore, at 429, Park West, W.2.

Last week the Women's Guild ran an extremely successful social, at which many members and friends were present.

50, Tottenham. Next mtg, Sund (8th), 3 p.m., 10, Bruce Grove, N.17.

81, Grangemouth. Super J.S. at last mtg, w Alan Davis on tenor sax. Next: Sat (7th).



Helen Ward, dynamic songstress with Maurice Winnick's Orchestra.

## JACK JACKSON: STAGE DATES

LONG-awaited Variety debut of Jack Jackson and his May Fair Hotel Band is now definitely scheduled for Monday week (November 16) at Ilford Hippodrome.

Croydon Empire follows, and consecutive dates include the Metropolitan, Edgware Road; Golders Green Hippodrome; Shepherds Bush Empire; and Wood Green Empire.

Band is fourteen-piece, and presentation includes young vocalist Doris Knight, now a permanent member at the May Fair Hotel; piano-duettists Nora Coxen and Gwen Austin; Bernard Hunter; and new, Crosby-voiced vocal discovery, Joe Conn.

88, Rochdale. Two mtgs last week. Next: Sund (8th) at Brown Cow, Mill St., 2.30.

107, Brighton. J. Van Praagh and L. Gray gave recs at last mtg. Next: Sund (8th), Brighton School o Music, 3 p.m.

149, Bournemouth. Chick Longley on leave led J.S. at last mtg. Next: Nov 6. Farewell rec by "Jump With Georgie" Ward. Record quiz and J.S.

## GERALDO'S BIG SHOW THIS SUNDAY

THOSE who require accommodation for the mammoth Geraldo Swing Concert next Sunday, at the Stoll Theatre, Kingsway, will have to hurry up.

At the time of writing, all 10s. 6d. seats, and all cheaper reserved seats, have been sold. There are still some box seats left at the former price, and a few 8s. stall seats. Also, one or two complete boxes at £2 2s. (four seats) are still available.

For those who intend to purchase 3s. unreserved seats on the day, it should be specially noted that the box-office for the disposal of these will be opened at 11 a.m.

Applications for all other tickets to the Geraldo Swing Club, 73, New Bond Street, W.1 (Mayfair 1987). Send a stamped, addressed envelope with all applications.

To the imposing list of attractions announced last week must now be added the swing singing of Eleanor Farrell of the famous Variety act of Foresythe, Seamon and Farrell. Eleanor is bound to make a hit with the fans, and, with the all-star jam session; vibraphone ace Roy Marsh (appearing by kind permission of Eric Winstone); Billy Amstell's wizard little R.A.F. five-piece; Billy Monk's All-Britain Championship Band; Geraldo's full outfit, with vocalists; and all the other attractions, plus David Miller's comping, a memorable concert should result.

## "Melody Inn" Goes Out

ENTERPRISING Anglo-American Artists, Ltd., have been working hard on a brand new stage feature to be presented next week at the Savoy Cinema, Burnt Oak, this date to be followed by a Variety tour.

With Ken Essex at the piano, and Ray Baillet on electric guitar, the act will feature ex-Stone vocalist, Michael Blair; ex-Ken Johnson singer, Vivian Paget; Mary Denise; and bandleader-vocalist-bassist, Jack Reading.

"Melody Inn" is the title chosen; business side and organisation are being looked after by Harry Dawson, in conjunction with Gino Arbib, of Anglo-American.

29, West London. Next mtg, Mond (9th), Brook Green Hotel. Rctd by Don Morley, and J.S. features Jimmy Skldmore.

75, Central Manchester meet Sat (7th). Rctd by Mr Mosco and J.S.

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# BRAND'S ESSENCE IF JAZZ



Here is ZELDA BARRY, the latest addition to Joe Loss's strong vocal team.

MANAGED to crowd quite a bit of excitement into a day's march last Thursday. To take things in their chronological order, went first of all to matinee of Jack Hylton's "Old Town Hall" at reopened Winter Garden Theatre, where the stars, as announced per bill, are Max Miller, Adelaide Hall, Clay and Gladys Keyes, Richard Gooden, Archie Glen, and the rest (writes Jack Marshall).

There was also one unannounced star, and, from the point of view of this paper, he was the most important of the lot.

Unsung hero was none other than heavyweight xylophonist-showman SID PLUMMER, whose bright act succeeded in building up the first half of the production and filling in a rather blank spot in such sterling manner that I was filled with admiration for this unexpected gift to the discriminating—for whose name I searched the programme in vain.

In fact, it wasn't until later the same evening, when we fraternised in that historic little bar at the Winter Garden, whose licence dates from the sixteenth century and is the oldest in London, that I realised that the artist whose show I had enjoyed so much was, indeed, the redoubtable Sid—and that, Mr. Hylton, is not the way to build up one of the best performers on your bill.

As we supped beer amid innumerable pictures of Nell Gwynne, on the very spot where she is supposed to have spent some merry evenings in her youth, Sid unfolded a few of his adventures since last winter's panto season.

He has been touring with Revnell and West's show "Looking Ahead." Is still under contract, so is just "lent" to Jack Hylton for "Old Town Hall". Is, in fact, actually doubling the two shows some weeks.

Sid has also quite recently put in a fortnight's E.N.S.A. work, in which he travelled 1,000 miles—played to over 10,000 troops. At Christmas time he goes into panto again—at Leeds, with Tom Arnold's "Babes in the Wood."

The rest of the "Old Town Hall," as is the way with famous radio shows which are put on the stage, is a regular curate's egg. Some of it is very very good—some of it inevitably mediocre.

I need hardly add that the "very good" includes dusky vocal star ADELAIDE HALL, and that irreplaceable, funnier and funnier wearer of the incredible clothes—the one and only MAX MILLER.

Music, both in pit and on stage, is in hands of well-known conductor-violinist DANNY WALTERS, who has a big job looking after both combinations. Stage band, efficiently conducted by Danny, includes clowning clarinetist "Freddy," whom you all know, saxist Micky Burberry, and, in fact, a number of the elite of the profession.

Got away at last from Winter Garden and bargained with incredibly rude taxi-driver to get me to Regal, Marble Arch, in time to see ERIC WINSTONE'S second edition of the "Battle of the Bands."

I have already, and recently, raved about Winstone's show, with his augmented quartette, and Julie Dawn and Jean Williams, so for now I will concentrate on the new rumba outfit which he has booked, the "Cubanales," with trumpeter-player DENIS WALTON leading, Clarie Wears at piano, and Jimmie Cummins as solo vocalist.

Definitely, this little band is very, very good, and its performance at the Regal reflects great credit upon its members, and upon Eric's perspicacity in seeking them out.

One surprise, to me, at any rate, was to find in JIMMIE CUMMINS such a polished and popular vocalist. Band will go a long way, and I'm not at all surprised to learn that Eric has already had several interesting offers for it. Band battle in full swing this week at Lewisham, by the way.

After a drink with Eric, and a few examples of his own particular form of very dry humour, off to Covent Garden, there to take a long-delayed opportunity of hearing BLANCHE COLEMAN and her all-ladies' band, which has now been installed some few weeks.

Band sounds excellent, and Blanche is obviously very popular with patrons, who nowadays include such a large number of our own and America's men of the Forces.

I'd like to give a special hand for the combination's vocalists, husky-voiced, swing-minded "MINDY," and very popular ballad-singer GLAN JONES.

"Mindy's" story has appeared in these columns recently. She is settling down very well in this her first professional job, and, whilst still lacking a little polish, has that inspiring feeling for jazz which so many of the others don't seem to have.

As for the Welsh ex-miner Glan Jones, who only a few months ago went through incredible difficulties to get an audition with Percival Mackey—well, Glan is doing really fine, and I am quite certain the profession has a big future for him.

Whenever I look in at Covent Garden, I realise, with a horribly guilty feeling, that war time lack of time and space have so far made it impossible to give a decent hand to that other very popular "Garden" outfit—BILLY SPROUD and his Band.

Billy, has one of the most modern little five bands playing in any dance hall of this type in Britain to-day. Band plays some fine arrangements, and manages to get a very lively "drive" into everything it plays.

On a recent visit to the "Garden" with Bobby Midgley, latter enjoyed himself very much "having a bash" with the Sproud jivesters.

FEELING a complete outcast at first, and finding my English tones ringing strangely among the soft accents of New York and Baltimore, I struggled through the gaily dressed crowds at London's Washington Club in order to be "in at the death" when IVY BENSON and her Girls gave some grand entertainment to the American troops in London last Saturday night, being specially released from an ENSA engagement to do so.

Occasion was the big Halloween Ball, and a very important occasion for our American friends. Saw GERALDO, surrounded by admirers, moving through the colourful crowds, and then I was in the ballroom, listening to Ivy and the Girls going to town, and hearing, all around me, such remarks as "Gee, it's good," "Oh, boy, this is solid," "Gosh, this reminds me of home," etc., which, coming from American

swing fans, is not exactly uncomplimentary to Ivy Benson.

Also doing her kind action for the day and giving the boys an eye-ful and an ear-ful was Winstone chirper JULIE DAWN, who had come straight from the Regal to fulfil this important date.

AS a guest of cheery EDDIE STANDING, of Campbell, Connelly, I attended the luncheon of the Society of Music Publishers last Tuesday (writes Ray Somn).

In the chair was FRED DAY, who wound up the proceedings with one of the shortest speeches on record, and neatly referred to guest GERALDO as "the unribable Maestro."

We who run and read the "M.M." are apt to associate music publishers only with the popular side of the business. How wrong we are was proved at this lunch, seven-eighths of the publishers present being "straight" gentlemen whom I had never met before (nor had Eddie).

However, apart from those I have already mentioned, there were a few faces that I knew—their owners being Felix Stevin and Dave Comer (Feldman's); Ray Thackeray (F. D. and H.), and Hughie Charles (Irwin Dash).

Hughie brought as his guest my old friend BILL McLURG, famous B.B.C. producer of "Ack-Ack, Beer-Beer." In a generous moment I gave Bill a cigar which I had brought with me.

He is no longer my friend . . .

WITH full acknowledgment to a very bright little booklet called "Laughs With The Home Guard" (Harrap's, 1s.), we reproduce a yarn which will be particularly well received by musicians serving in the Army. This is it:—

An old sweat asked to join his local Home Guard.

"Any honours?" asked the officer.

"Yes, sir, V.C., D.C.M., M.M., with bar."

"What rank were you?"

"Pipe-Major, sir."

"Sorry, no room. We want no toy soldiers here!"

Which is the youngest swing band in this country? It's a moot point, but SCAT SINGER claims it (and incidentally seems to have solved the call-up problem, or at least staved it off) with his SYNCOPATED SWINGSTERS—all of them aged between fourteen and eighteen years.

Already their ten-week season at the Regal, Minehead, has been extended by four weeks, and the management has offered them six weeks at the Pavilion Ballroom, Exmouth.

The line-up, containing, incidentally, no saxophone, consists of Bill Brown (pno.); Norman Shepherd (drums); Ron Price (tpt.); Wally Hanlan (g'tar); Hazel Hall (vln.); Joan Thompson and Arthur Addison (accs.); with Scat leading on accordion.

And anyone under eighteen who would like a trial with this band has only to write to the Regal, Minehead, where his application will be promptly dealt with.

TAILPIECE.—A joke against ourselves. On the copy of the "Melody Maker" which circulates round the Overseas Section of the B.B.C., some wag has written: "Is this journal really necessary?"

2. Southgate. Next mtg, Mond (9th), 7.30, Crown Hotel, Chander Side, N.14. Retl.: "Song o' t' Wanderer," by Johnny Rowe, and J.S.

5. N.W.3. Next mtg, Frid (6th), 7.30, King o' Bohemia, High St., Hampstead. Stanley Wright will present "Pops Bechet" retl. J.S.

MAYBE there is more of the sadist in my make-up than I imagined; at any rate, I find myself taking great delight in dealing with the letter I quoted last week. Remember it? It was published in a hospital magazine and a patient wrote to me to ask for our aid and comments, as he was convinced that the writer was more or less talking through his hat.

Well, let us return to Mr. X., the writer of the letter.

He tells us that it is a mistake to "refer to jazz as music," for "there is no more affinity between music and jazz than there is between the moon and green cheese."

Which strikes me as rather a silly comparison; or maybe not for Mr. X. After all, he probably knows something about green cheese, but he knows as little as the rest of us about the moon.

Similarly, I suspect him of knowing very little about jazz; and also, to judge by his remarks on the subject, even as little about what he calls "music."

## PREJUDICE

Mr. X. seems capable of stringing off a long list of names of great composers of "straight" music, but shows his ignorance and prejudice immediately he comes to mention English music. He can think only of the name of Purcell, and knows almost nothing of that composer's music.

Now, I have spent some years writing about jazz, and I will admit that I have insisted the subject should be studied in its own right, and not by comparison with other music.

Jazz has one or two characteristic musical objects of its own, and they bear little relation to the objects of other music. But that is not to say that jazz isn't music. If it isn't music, then what on earth is it?

From what I gather both the moon and green cheese have one thing in common—they are both what the scientists call "matter." The fact that you can only look at one and eat the other is beside the point. Jazz is scientifically based on the sound vibrations which are conveniently classed as "music."

Just to back up this original assertion, I find that my little Oxford English Dictionary defines music as: "art of expressing or stirring emotion by harmonious sounds."

## SHEER BLAH

Well, Mr. X. may deny that (according to his rather limited taste in such matters) jazz is a harmonious sound; but if he knows as much about music as he would have us believe, he will know, of course, that harmoniousness is relative, and the discordiousness of one generation are the harmonious sounds of the next.

Perhaps Mr. X. will recall the trouble there was when a composer called Monteverdi first introduced the chord of the diminished seventh into his music—let me see, about 300 years ago. Or perhaps I am going too fast for our friend; anyway, that's exactly what happened.

However, I think we may take it for granted that jazz is a branch of music. In the same way that poster-designing is as much a branch of painting as the roof of the Sixtine Chapel. The medium and objects are different, but that's all.

Mr. X.'s next sentence is sheer blah: "Music is the most sublime of all the arts, and jazz the vile corruption of it by depraved and vulgar minds." Well, well. If jazz isn't music how can it be a corruption of "music"?

# JAZZ ISN'T MUSIC—

## WHAT IS IT?

### Asks "MIKE" Our Critic-at-Large

bert. And in its earliest form as the cakewalk jazz may be said to have intrigued Debussy enough for him to have written quite a few pieces in this form.

So much for that aspect of Mr. X.'s letter.

Next we come to a champion bit of hokey:

"The cult of jazz in England and America is undeniable proof of the (intellectual) decadence of those countries. . . . Before the rise of the Nazis, jazz was never heard on German or Italian radio stations, the reason being that Germany and Italy have always cradled the artists of Europe, as witness their musical history."

Again well, well! What an astonishing argument! The whole Nazi attitude, as I remember, has always been that jazz was "un-German," and that its popularity before the creation of the Third Reich was typical of the alleged decadence of Germany before Hitler.

Indeed, I should say that the Nazi attitude towards jazz is exactly the same as Mr. X.'s. Perhaps Mr. X. would hate being thought a Nazi, but his letter suggests that he shares exactly the same views on "decadence" and *Kultur* as the modern Germans.

Mr. X. might think that, over, till I return to his fatuousness next week. Mr. Whittaker, I hope will bear with me, while I supply him with more aid and comfort.

I'm enjoying this too much to leave it alone yet.



This latest picture of the popular R.A.O.C. "Blue Rockets" was taken when the boys recently came to town for a recording session at the H.M.V. Studios, when some excellent commercial stuff was waxed. Leader-trombonist Sergeant Erig Tann will be seen third from right. Trips to town for this outfit are still a rarity, for in spite of its sterling worth this combination, which raised hundreds for Tank Funds when playing in Variety, is, nowadays, relegated very largely to camp entertainment. However, a Variety project to coincide with a period of leave may still be arranged sometime this year.

## U.S. JIVE JOTTINGS

MARY LOU WILLIAMS, ex Andy Kirk fem 88'er, who left the band for a vacation some time ago, is now back in circulation, and thinking of turning bandleader. Mary Lou is dicking with Benny Mason for a Club job in Cleveland, and if she gets it will form her own Sextet with the help of ex-Kirk trumpeter Harold Baker.

MURRAY McEACHERN, the "Man of Many Instruments," who left Paul Whiteman recently, is shortly taking over the bandstand at the "Streets of Paris," ritzy Los Angeles night spot. Mac, who is directing a six-piece combo (line-up unknown), edges out Wingy Mannone, who is taking a vacation.

Our American contemporary, "Down Beat," gives a good slating to a new bunch of BENNY GOODMAN discs. Among the titles are "Sunny Side Of The Street," "Serenade In Blue," and the new U.S.A. hit, "I Got A Gal In Kalamazoo." The last named drew forth the criticism that the band played with the delicate precision of stevedores, and said that the Federal Bureau should pick up Benny for wasting shellac.

In spite of shellac shortage, new record companies seem to be still springing up in the States.

Latest is called "Jazz"—highly original—and its first issues will be some ART HODES piano solos that originally daylighted on the "Signature" label.

EDDIE SOUTH, who has been at Café Society, Uptown, practically ever since the spot opened, slides over to the Hickory House next month, replacing Larry Bennett.

We hear with regret that ALIX COMBELLE, famed French tenor man, has been drafted into the interior of Germany, and no news has been heard from him for some months.

This is the first case brought to our notice of a musician serving as forced labour for the Nazis, and we hope it will be the last.

In spite of everybody saying that the leopards couldn't change their spots, the new DORSEY BROS. Music Company opened last week, and so far Jimmy and Tommy D have worked amicably together.

It looks as if a 20-year feud has come to an end at last, and the business should be a good thing for all concerned.

The "Off Beat" Club in Washington getting itself a fine reputation as a musicians' hangout owing to its swell house band.

John Green (tenor), Dave Walters (vibes), Fats Clark (piano), and Wash Washington (trumpet), plus an unknown bass and drummer, are the boys in question, and they go to town each evening, to the delight of the Washington fans.

On a recent Saturday nite they were joined by COOTIE WILLIAMS and some of his crew—currently playing the Howard Theatre—and they say (and it may be true) that even the White House shook slightly.

Best jazz disc of the month from America is the WOODY HERMAN Four Chips—Herman, Tommy Lineham (piano), Walter Yoder (bass), and Frank Carlson (drums)—playing "Yard Bird Shuffle"/"Elisse" on American Decca.

Will the gentleman at British Brunswick who always reads this column please note the above?

We'll promise not to ask for any Muggsy for a couple weeks if he does.

## COMMERCIAL RECORDS

Reviewed by "CORNY"

DEAR SYLVIA.—You ain't 'arf landed me in for something. I don't know whether I want to give you a big kiss, or a . . . well, not so big kiss.

But ever since I published your letter in this column on October 17 I've been inundated with epistles from (I gallantly presume) sweet young things, all of whom, not only add their addresses, and in some cases 'phone numbers, but even enclose photographs.

Some of them suggest they should come and help me review the records. Thanks, girls, but I think perhaps not. I feel we might not get much reviewing done.

### CARRY ON, CORNY!

Among the letters is one from Miss Agnes Stewart Clark, of Glasgow.

I am publishing it, partly because it is in the less flirty and more friendly vein which I think is more in keeping with the dignity, I hope, this column has always possessed, but mainly because it is a fair representation of what most of the other less frivolously inclined correspondents have written. She says:

"Dear Corny,—I had to laugh at your fan-mail, which you mentioned last week.

"Seriously, though, yours is a very interesting column, and I have always agreed with you re the records. Especially Jimmy Dorsey's vocalist, Bob Eberle. Gee, but he's a swell singer. Did you see him in 'The Fleet's In'?"

"You certainly don't pull your punches when you criticise Harry Roy's singing. I wish he'd take heed of what you and the other genuine critics say and give it up.

"Unlike 'Sylvia,' I never did picture you 'sitting quietly,' but rather as you said yourself, making a dive for the best records. So in a way, you suit yourself first, don't you, and your readers can take it or leave it? But I think everyone who reads your column will have almost the same tastes as yourself, and he would be a 'difficult' sort of guy who didn't like the records you seem to like.

"So carry on the good work,

'Corny'—gosh, what a kick of a name!—and the very best of luck to you.—Yours very sincerely,

"AGNES STEWART CLARK."

Thanks, Kid. Sorry I can't do anything about the name. As I explained once before, the blame for that rests with whomever thought up for me the appellation Cornelius at a time when I was in no position to do anything about it.

But it's sure nice to hear from you, and so many others, that we seem to see eye to eye—or should I have said, ear to ear—in all other respects.

Some of you may remember my having written, the week before last, apropos Ella Fitzgerald's record of "I Got It Bad," that I might in due course be able to disclose my reason for having suggested that she had not done the number justice.

Well, I can disclose it this week. It is the DUKE ELLINGTON record of the song, just issued on H.M.V. B9252, with IVIE ANDERSON singing.

As we are certain to be hearing all about this from Edgar Jackson any week now [He reviews it this week.—EDITOR], I'll merely say that if you want to hear the most fascinating record of the year, get this disc. Never has Ivie sung like this before, or even JOHNNY HODGES played such exquisite alto.

Also you may remember last week I said the only records then available of that popular hit from the new Bing Crosby-Fred Astaire-Bob Crosby Ork. film, "Holiday Inn," were Ambrose's, Vera Lynn's and Harry Roy's.

### "HOLIDAY INN"

Actually, however, there was another one, and by no less a personage than BING CROSBY himself. Brunswick include it in a special release of all the numbers from this flick, no less than a dozen in all.

That's some going for a movie, isn't it, to have twelve songs and all recorded? But the answer is that they're all worth the honour. Irving Berlin has produced not only the quantity, but the quality.

I don't think there's a song which couldn't be a hit if it were plugged, though actually, of course, the pub-

lishers will not be able to concentrate on more than two or three of them. And the records, all by Crosby and/or Astaire, and in many cases with accompaniments by Bob Crosby's band, which is also in the picture, are worthy of the songs.

Liking the brighter performances. I got the biggest kick out of "I'll Capture Your Heart," "Abraham" and "Song of Freedom," but that's merely personal prejudice. You may well think otherwise.

Anyway, here's the complete list. You pays your money and takes your choice. If you like to get the lot, you'll have 90 per cent. of what's best in the whole film.

To give you some idea of what to expect, I'll list the sentimental ones first, for the girls, and build up to the hotter ones:—

"White Christmas"—Crosby, The Ken Darby Singers, John Scott Trotter's Orchestra (03384).

"Be Careful, It's My Heart"—Crosby, Scott Trotter's Ork. (03381).

"Easter Parade" (revival)—Crosby, Scott Trotter's Ork. (03382).

"Let's Start the New Year Right"—Crosby, Bob Crosby's Ork. (03384).

"Happy Holiday"—Crosby, Music Maid Chorus, Scott Trotter's Ork. (03381).

"I Can't Tell a Lie" and "You're Easy to Dance With"—Fred Astaire, Bob Crosby's Ork. (03386).

"Lazy" (revival)—Crosby, Bob Crosby's Ork. (03385).

"I've Got Plenty To Be Thankful For"—Crosby, Bob Crosby's Ork. (03383).

"I'll Capture Your Heart"—Crosby, Astaire (vocal and tap-dancing), Margaret Lenhart, Bob Crosby's Ork. "Song of Freedom"—Crosby, Ken Darby Singers, Bob Crosby's Ork. (03383).

8. Norwich now meets fortnightly at 30a, Elm Hill, 7.30. Next—Nov 7.—John Barker gives retl on John Kirby Mbrs urgently reqd. Write: L. Alden, 4, Duckets Close, Lakenham, Norwich.

57. Newcastle. Ted Lewins and Graden and Jobling gave retls at last mtg.

174. Putney meet Nov 12. Don Morley: "Sad Night in Harlem." Rossi and Morandi.

## MELODY MAKER

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# COLLECTORS' CORNER

by BILL ELLIOTT and JEFF ALDAM

WE start this week with four letters from R. G. V. Venables, who has gone to a lot of trouble in clearing up a number of points raised in Corners over the last few weeks.

No. 1 occurred in the Corner dated 17.9.42, when Ken Downer wrote that Rollini and Trumbauer took solos in Harry Reser's "I Ain't Got Nobody" on Imperial. "R. G. V. V." tells us that Rollini certainly did, but not Tram.

This record is actually a Little Ramblers issued on Oriole 1032 (matrix 1097) as by the Dixie Jazz Band—backed by the much better "Jelly Roll Blues"—and the alto is Bobby Davis and the trumpet Chelsea Queale.

Point 2 comes from the Corner dated 1.10.42, when we asked for help for Mr. Taylor re a Cornell session. Ralph tells us that there was a third side from the "Collegiate Love" session—"I Was Made to Love You"—but there's no truth in the rumour that it's Joe Cornell, of Ellington fame.

Incidentally, Rollini has definitely stated that the first trumpet is Manny Klein, who is again featured in "Pardon Me," which was a third side in a four-title session by Fred Rich. Also featured here was some terrific tromboning from Thomas Dorsey playing at his greatest, and in those days it was the greatest.

its way over from the States, so that point can be cleared up later.

So much for the titles. As regards Bose being present, "R. G. V. V." thinks yes, definitely.

He possesses the Crescent City Jazzers' coupling (reputed to be by the same bunch), and he also has that Amer. Columbia—same period—by Joe Mannone's Harmony Kings, "Sadness"/"Cat's Head."

The latter, unquestionably Wingy, bears no sort of resemblance to the C.C. Jazzers, and thus we are forced to the conclusion that Bose is on the date.

But one point must be wrong—namely, if Wingy is on "Fidgety Feet" (8878), then he is also on "San Sue" and "Bobbed Hair." It isn't generally realised that "Fidgety" also came from this early session, but it did, so either Mannone or Bose must be put down for all three titles,

and as "Fidgety" isn't the missing 9413 matrix, we can safely come to the conclusion that Mannone is not on the Crescent City titles.

Thanks a lot, Ralph, for all the above—very helpful.

**JEFF'S SOLO OF THE WEEK**  
Yank Lawson's trumpet on Tommy Dorsey's "Tin Roof Blues" (H.M.V. B8854). Lawson lives up to the reputation he made earlier with Pollack and Crosby. This time he's on a Muggsy kick. A nice arrangement on this one, too. Dean Kincaide penned it and manages to preserve the atmosphere of the number.

**PERSONNEL STREET**  
John Braidford (Rowlands Gill) has found a copy of the **CHARLESTON CHASERS'** "Sing, You Sinners" (150010) on Ool. C.B.95. We don't know the bassist on this, but the rest of the boys were Phil Napoleon (tr.); Tom Dorsey (trom.); Jimmy Dorsey

(clar. and alto); Arthur Schutt (piano); Stan King (drums); Roy Evans (vocal).

D. Butler (Edgware) asks about Teddy Wilson's "Sugar Plum" (Voc. S.23). This one had Richard Clark (tr.); Johnny Hodges (alto); Tom Macey (clar.); Dave Barbour (gui.); Grachan Moncur (bass); Cosy Cole (drs.); Wilson (piano).

The reverse, "Too Good To Be True," was by Roy Eldridge (tr.); Buster Bailey (clar.); Choo Berry (ten.); Bob Lessey (gui.); Israel Crosby (bass); Sidney Catlett (drs.); Wilson (piano).

**SWOP AND BUY DEPT.**  
C. H. Cooper, 9, Burns Gardens, St. Giles, Lincoln, is in the market for discs featuring George Chisholm and Danny Polo. Will pay a fair price, and badly wants "No Smoking." We thought this was still in catalogue, but perhaps C. H. O. can't get it in Lincoln.

An unknown gent who doesn't send us the last page of his letter, so we don't know his name, has a very fine collection of records to sell—mostly on American labels—and as he is shortly going into the Army he wants to raise some cash quickly. He lives at 11, Bickerton Road, Highgate, N.19, so we should imagine a letter there addressed "Jazzfan" would find him.

Roy Leggett, 424, Copnor Road, Hilsea, Portsmouth, has a copy of "Is It Gonna Be Long"/"I'd Rather Cry" by Whiteman on American Columbia which he will swop for early Nichols stuff. Roy still wants Ray Miller's "That's A Plenty," and will pay a good price for same, or might find a Red Head to exchange.

Paul Sisley, Flat 3, 6, Lancaster Avenue, West Norwood, S.E.27, has some very interesting swops, both cut out and on American labels. Write him for details, enclosing stamped addressed envelope.

Now can anyone help a lady who must be the "Corner's" greatest fuffan? She managed to secure Sharkey's "Wash It" in the auction a few weeks ago, and now she badly wants Bechet's "Sweet Patootie"/"Viper Mad" on Brunswick. She has some nice-looking swops on American labels to dispose of, including a good Fats Waller on Bluebird. Name, boys, is Rosemary Grant, address is 39, Lower Richmond Road, Putney, S.W.15. Keep to business!

**\*BILL'S ONE HORSE NAP**  
We were surprised to find this still in catalogue, and hope you can all get it. It's a nice double bet for the Tote, this one—"Black and Tan Fantasy" by Ellington, coupled with "Wabash Blues" by the Charleston Chasers—Nichols, Mole and the Boys, Sum'pn to please everybody, on Parlo. R. 2202.

# SHELTON CLIX BIG

Recent Radio . . . by "DETECTOR"

**H**AVING started off without even an apology for a good script, let alone an idea on which to base itself, "Introducing Anne" nevertheless rose last Sunday (1st) to one of the best, if not the best, musical airings of the week—thanks to the brilliant elegance of its music.

If anything was left to be added to Anne Shelton's singing it was supplied in Stanley Black's swell arrangements and the immaculate way in which they were played.

Programme reached its supreme moment in the swing version of that never-failing ever-green "After You've Gone." Brilliant solos just tumbled over one another in a riot of swing at its best. And as for Anne . . . well, she always is at her best in numbers of this calibre.

Please, Anne, can we have a repeat? And how about a record, Harry Sarton? I'll bet it would sell even better than those ballads Anne does so well for you. But you'll need Stanley and the Ambrose Players, too.

Perhaps not the least tragic of last week's signs of the times was Lew Stone's broadcast in last Friday's (Oct. 30) Variety, from the new Coventry Hippodrome.

This would have been a poor showing even from one who had not proved

himself to be one of our finest dance band creators. The tenor and trumpet are certainly promising swing stylists, but the band as a whole was weak almost to the point of amateurishness. For one thing, the intonation of the saxes was anything but accurate.

Yet, if anyone should think it madness of Lew to have risked his reputation in this way, let me say that there is probably a good deal of method behind it.

I understand that he is out to build up a band of youngsters, and it may turn out to be the best procedure in the long run.

The few of our big-time broadcasting bands still left have managed so far to maintain a standard which, all things considered, has been quite startling.

But they have done so partly by using musicians now in the Fighting Forces. What will happen after the end of the year, when Service musicians will no longer be allowed to perform any civilian engagements except when on their occasional period leave, is already giving leaders some nasty headaches.

There are nothing like enough first-class pros left in civvy life to fill the blanks, and bandleaders who have had the foresight to start grooming youngsters and other "available" not previously looked upon as front-rank dance players well in advance may find themselves coming into their own.

\* \* \*  
As everyone else seems to have got it good over that "I Got It Bad" song, I don't see why I shouldn't join in the chorus.

Unfortunately, though, I have to do so by saying that the only broadcast I've yet heard of the number wasn't so hot.

It was by the Cavendish Three last Monday week (Oct. 26). The girls did not seem to have got the hang of the song at all.

\* \* \*  
A broadcast I did thoroughly enjoy, however, was Edmundo Ros's last Saturday (Oct. 31).

These programmes by the rumba maestro have everything—attractive tunes, effective musicianship, the real character of this South American music and atmosphere. And to this was added last Saturday perfect transmission.

I particularly want to mention young Ivan Truman's nice trumpet playing. I believe someone criticised him rather severely for his performance when the Ros combo appeared at the recent Jazz Jamboree.

But I think whoever it was failed to make the necessary allowance for the fact that the set-up of the band didn't help him. Why will Edmundo always string out the band in a line whenever he appears on a big stage, instead of grouping it together?

\* \* \*

Then Venables joins in the Cleo Gibson discussion, and points out that Langston White did not claim to have discovered the disc—as suggested by Gray Clarke—but merely stated that he put it on the turntable it, that it is Bessie Smith.

The point is, did Gray Clarke realise he was broadcasting a Bessie Smith platter or did he think that Cleo Gibson was Cleo Gibson? Only Mr. Clarke can answer that, but it is perfectly obvious, once you have heard it, that it is Bessie Smith.

Ralph has found out that only two sides were cut at the session; the date was March 14, 1929. This is so close to Louis's "Tight Like This" that it seems to rule out any possibility of him being the mystery trumpet. All things considered, Johnny Dunn seems to be the best bet.

Lastly, Ralph sends along some dope on the Arcadian Serenaders/Crescent City Jazzers mix-up (Corner 15.10.42).

First of all, one "Serenaders" coupling was omitted from the list. This is "Co-Ed"/"Just a Little Bit Mad" on Parlo. E5549, the second title being corrupted into "Just a Little Bit Bad." Further, "Angry"/"You Gotta" were also issued on Parlo. E5548.

To judge from the Okeh catalogue number of this new coupling, one side presumably supplies the missing matrix number, 9413, in which case the other title would conjecturally be 9407 or 9415. However, the disc is on

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