





# CALL SHEET

(Week commencing July 19)

- Les ALLEN.  
Tivoli, Aberdeen.
- Max BAGON, Sam BROWNE Act.  
Opera House, Workington.
- Big BILL CAMPBELL and Band  
Opera House, Cheltenham
- CLAIRE at the Organ with BRENDA  
Granada, Willesden.
- George ELRICK and Band,  
Tower, New Brighton.
- Teddy FOSTER and Band,  
Hippodrome, Dudley.
- Gloria GAYE and Band,  
Hippodrome, Lewisham.
- Henry HALL and Band,  
Winter Garden, Morecambe.
- Carroll LEVIS Carries On.  
Hippodrome, Brighton.
- Joe LOSS and Band,  
Green's Playhouse, Glasgow, and  
Glasgow Empire.
- Felix MENDELSSOHN'S Hawaiian  
Serenaders.  
Palace, Reading.
- Oscar RABIN and Band.  
One-night Stands around Scot-  
land.
- Monte REY.  
Empire, Leeds.
- Harry ROY and Band.  
Hippodrome, Coventry.
- Lew STONE and Band.  
Alexandra, Stoke Newington.
- Billy THORBURN.  
Empire, Shepherd's Bush.
- Maurice WINNICK and Band.  
Empire, West Hartlepool.
- Eric WINSTONE and Swingtette.  
Streatham Hill Theatre.

## U.S. HIT PARADE

Here is the latest available list of the ten most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company, and broadcast in their "Your Hit Parade" programme over the CBS network:

1. DON'T GET AROUND MUCH ANY MORE (2-x-2-1-3-4-6-8-7).
2. AS TIME GOES BY (1-x-1-2-1-2-4-3-3-6).
3. COMIN' IN ON A WING AND A PRAYER (3-x-10).
4. IT CAN'T BE WRONG (4-x-5-3-6-7-9-0-0-9).
5. YOU'LL NEVER KNOW (5-x-9-9).
6. THAT OLD BLACK MAGIC (7-x-3-7-2-3-3-2-2-3-5-7).
7. I'VE HEARD THAT SONG BEFORE (8-x-4-6-4-1-2-1-1-1-2-2-x-4).
8. LET'S GET LOST (6-x-0-10).
9. TAKING A CHANCE ON LOVE (10-x-6-0-10-10-7-6-10-0-8-10).
10. IN THE BLUE OF THE EVENING.

## West Country Trumpet Ace Passes



WE deeply regret to announce the death, on active service, of noted West Country musician Harry Willmot, who will be particularly known to Bristol fans.

Harry, who played trumpet and doubled violin, started his career in London, playing with some good combinations, but finally went to Bristol, where he played with Reginald Williams, Al Durrant and Al Lever (at Weston-super-Mare). He also was a member of Eric Hill's band at Shanklin, Isle of Wight, and Al Tauber's outfit at Ramsgate. He joined the Royal Marines some time ago, and was killed in the Mediterranean.

All his many friends in the profession will join with us in offering our very deepest sympathy to his widow and five-year-old son Michael.

## PHIL AND DOROTHE GET IT IN THE NECK!

LISTENERS to last Sunday's "Cuban Caballeros" who heard the B.B.C. announce the unavoidable absence of Phil Green and Dorothe Morrow, will be sorry to learn that Phil was in bed with a temperature of 102 caused by tonsillitis.

By an unfortunate coincidence it so happened that Dorothe (who, anyway, was due to leave the Palladium show next week to go into a nursing home for a throat operation) was also down with throat trouble.

NED WHITEHEAD, who started with his own band at the Maurice Restaurant, Bury Street, Mayfair, a few weeks ago, is settling down nicely in the job and has already augmented his outfit to a six-piece.

Additional member is saxophonist Norman Griffiths.

## Rube Stoloff Breaks Arm

BAD luck for old-time trombone celebrity Rube Stoloff, and for Bill Cotton, with whose band Rube has been featured for a long time now, was when Rube had the misfortune to break his arm during the band's recent visit to Birmingham.

This, of course, means a long course of hospital treatment, and the usual headaches for Bill Cotton and manager Arthur Gadsby in fixing up a suitable "dep" in these days of acute shortage of musicians.

Rube Stoloff has been particularly unfortunate, since, a few weeks before this mishap, he was involved in an accident with a taxi in which he received a severe shaking.

An important new development in the Cotton camp is that Bill has now established a West End office. This will be found at No. 75, Shaftesbury Avenue (fourth floor), telephone GERRARD 7935, where Arthur Gadsby will be pleased to greet all business callers and old friends.

## WEEK'S BEST SELLERS

(Week ending July 10)

1. WHISPERING GRASS (Campbell Connelly) ..... A
  2. DARLING (Peter Maurice) ..... E
  3. I'VE HEARD THAT SONG BEFORE (Chappell) ..... A
  4. AS TIME GOES BY (Chappell) A
  5. REALLY AND TRULY (Peter Maurice) ..... E
  6. ALL OUR TO-MORROWS (Campbell Connelly) ..... E
  7. WHEN YOU KNOW YOU'RE NOT FORGOTTEN (Sun) .. E
  8. WHEN YOU WORE A TULIP (Ascherberg) ..... A
  9. WHY DON'T YOU FALL IN LOVE WITH ME? (Chappell) A
  10. THERE'S A HARBOUR OF DREAM BOATS (Francis Day) ..... A
  11. KEEP AN EYE ON YOUR HEART (Campbell Connelly) A
  12. THAT OLD BLACK MAGIC (Victoria) ..... A
- A—American. E—English.

## CONTESTS

### LONDON AREA

FRIDAY, AUGUST 6.—WEMBLEY.—1943 North of the Thames Championship, at the Town Hall, Wembley (7.30 to 11.45 p.m.).

Organiser: Mr. Reg. V. Bates, 64, Crofts Road, Kenton, Harrow, Middx.

FRIDAY, AUGUST 27.—BATTERSEA.—1943, South of the Thames Championship, at the Town Hall, Battersea, London, S.W.11 (7 to 11.15 p.m.).

Organiser: Mr. Bill Waller, Palais de Danse, 174, High Street, Tooting, London, S.W. (Phone: STReamtham 4966).

MONDAY, SEPTEMBER 20.—WIMBLEDON.—1943 South Britain Finals, at the Town Hall, Wimbledon (7.30 to 11.45 p.m.).

Organisers: Messrs. Arthur Forrest and Horace S. Day, 83, Clarence Road, Wimbledon, S.W.19. (Phone: LIBerty 1523.)

### PROVINCES

FRIDAY NEXT WEEK, JULY 23.—LEICESTER.—1943 Midlands Counties Championship, at the De Montfort Hall, Leicester (7 to 11 p.m.).

Organiser: Mr. A. Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

THURSDAY, JULY 29.—LEAMINGTON SPA.—1943 Heart of England Championship, at the Palais de Danse, Spencer Street, Leamington Spa (7 to 11 p.m.).

Last date for entries, Thursday, July 22.

Organiser: Mr. F. M. Rogers, The "Stay-at-Home Holidays" Committee, c/o Messrs. Sidney Flavel and Co., Ltd., Eagle Foundry, Leamington Spa.

WEDNESDAY, AUGUST 18.—NORTHAMPTON.—1943 Northants Championship, at the Salon de Danse, Franklin's Gardens, Northampton (8 p.m. to midnight).

Organiser: Mr. A. Kimbrell, 38, Rugby Road, Hinckley, Leicestershire.

THURSDAY, AUGUST 19.—READING.—1943 Home Counties Championship, at the Town Hall, Reading, Berks. (8 p.m. to 1 a.m.).

Organiser: Mr. Philip Mess-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2 (Phone: TEMple Bar 0140.)

SUNDAY, SEPTEMBER 12.—BLACKPOOL.—1943 North Britain Finals, at the Empress Ballroom, Winter Gardens, Blackpool (2.30 to 6 p.m.).

Organisers: Mr. and Mrs. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. (Phone: MAIN (Oldham) 1431.)

## Harry Leader Wants a Relief Band

FOR the second week in August (commencing Monday, Aug. 9), Jack Lennox and his Band will be taking a week's holiday from the Astoria Dance Salon, Charing Cross Road, and Harry Leader, the Astoria's M.D., is anxious to fix a complete band, if possible, to fill in for this period.

If there is any eight- or nine-piece band, used to this kind of dance playing, likely to be vacant at that time, would its leader please communicate with Harry at the Astoria?

Falling such a large outfit, a five- or six-piece combination that could be augmented would probably do very well.

If no complete band can be engaged, then Harry Leader will be forming a special combination for the occasion.

In this connection he would like to hear from any musicians, particularly any well-known dance players likely to be on leave from the Forces, who will be free at the time stated.

## STARITA WANTS GIRL PIANIST

A GIRL pianist for his band must have experience about Rudolph Camp's return to the Bees.

For at the Palace first girls' band in the meanwhile his work with the American the most inspiring he tackled, and says that the of the coloured soldiers in is a revelation.

## JAMBOREE

(Continued from page one.)

Maurice Music Co., Ltd., who have undertaken to publish the winning composition and to give it first-class publicity.

2. Competitors must enclose a stamped addressed envelope with each entry—large enough to take the score and parts—for purposes of identification and returning manuscripts to entrants.

3. In consideration of the Award of Contract and £20 advance Royalties, publication rights subsisting in the successful composition shall become the property of the Peter Maurice Music Co., Ltd. The Contract will provide for publication on generally recognised terms and conditions, and the payment of the usual royalties.

4. Entries should be packed flat and sent under full letter rate to:

JOE JEANETTE (Hon. Organiser), Jazz Composition Contest, The Musicians' Social and Benevolent Council,

5, Esmond House, 116, Shaftesbury Avenue, London, W.1,

to arrive not later than September 1, 1943. Whilst every possible care will be taken of manuscripts, no responsibility can be accepted for loss, from fire or any other cause, of entries whilst in the possession of the M.S.B.C., or in transit.

5. The decision of the Judges on all adjudication questions, and that of the M.S.B.C. on all other matters, is final and legally binding, and acceptance of this is a condition of entry.

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# BUDDY'S FIRST SEXTET RECORDS

**BUDDY FEATHERSTONHAUGH AND HIS RADIO RHYTHM CLUB SEXTET**

\*\*\*Clarinet Marmalade (Shields, Ragas) (H.M.V. OEA9593).  
\*\*\*Rug Cutters' Swing (Henderson) (H.M.V. OEA9594).  
(H.M.V. B.9331—5s. 11d.)

Featherstonhaugh (tenor) with Don Macaffer (tmb.); Harry Rayner (pno.); Vic Lewis (gtr.); Frank Clarke (bass); Jack Parnell (dms.). Recorded June 17, 1943.

IN these days, when limitation of supplies' regulations and shortage of labour keep the recording companies with a perpetual headache, wondering how they are going to cover even half the titles which may become hits, and how they are going to keep

their regular artistes anything like fairly represented in the sadly curtailed supplements, it is just about impossible for any new band, especially a swing band, to get a single recording date.

So the fact that Buddy Featherstonhaugh and his R.A.F. Sextet have managed to secure a recording contract means that H.M.V. think they get hold of something.

## SECOND PARRY?

Personally, I am inclined to think that H.M.V. have been dazzled by the fact that the Sextet has been appointed the official "Radio Rhythm Club" band by the B.B.C. They probably think the regular broadcasts the R.E.C. engagement will mean will make the outfit a second Harry Parry

Reviewed by **EDGAR JACKSON**

Sextet—at any rate as regards popularity.

And so they may. But then again, they may not.

Harry had the advantage of arriving on the scenes when not only Radio Rhythm Club but also anything in the nature of a regularly broadcast small British swing band was a novelty.

Buddy's lads have no such advantage. As far as their Radio Rhythm Club broadcasts are concerned, they will merely be following the trail blazed by someone else.

It may be argued that all this will turn out to be of less importance in deciding the fortunes of the combo than the music it plays, and I am ready to agree that this might well be so if the outfit had anything startlingly different to offer.

But in these days, when the Army and R.A.F. are honeycombed with small swing groups, both "official" and "unofficial," I am wondering if it is distinctive enough—by which I mean not so much good as different.

Of course, it's very different from Harry Parry when you understand niceties, but the public doesn't always understand.

## MIXTURE OF STYLES

As far as it is concerned, a band is either a swing band or it's not, and people either like the noise or they don't, usually without knowing why and without any appreciation of styles, fashions or what-have-yous.

Also, the public likes its hot put into a kid glove and made easy on the ear—simple. That is how Harry Parry achieved much of his success. But it can hardly be said of this bunch of Buddy's.

However, all this is theorising, and you're probably saying it's about time I got down to the records—the first by the group to be released.

Well, the first thing I'm going to do is repeat, without any apologies, the platitude that, as Shakespeare said near enough, records are to a band the unkindest cut of all.

One plays them over and over again, often for it to dawn on one that some things are better than one at first believed, but more often that they are not quite so good.

What has dawned on me after hearing these sides a few times is that this band is the most curious mixture of styles one could well imagine.

Macaffer plays a rough, gutty,

driving old-time Dixieland style sort of trombone—one might almost describe him as the British George Brunies.

Buddy (who wisely keeps mainly to tenor, using his clarinet only for pre-decided figured duets with Macaffer) plays a sort of quasi-rhythmic, quasi-rhapsodic style that was probably inspired by Hawkins and Chu Berry, but has now become mostly just Buddy.

Drummer Jack Parnell heads the none too clearly recorded rhythm section with a modern swing style, leaving the piano, guitar and bass to decide whether they will stay in the frying-pan with him or jump into the fire with Buddy or Macaffer, as the case may be.

## DISCONCERTING

For those with an aesthetic outlook on jazz it's all a little disconcerting.

However, as I believe I have said before, jazz as one finds it on records long ago forced me to the stage where one accepts things more for what they are than for what one may feel they ought to be, and I hand it to this band for producing music which, whatever its faults may be, is at least exhilarating.

It has an enthusiasm and a kick that would compensate for many worse sins than it commits, and it certainly has ways of doing things which, while they may be neither flesh, fowl nor good red herring, have an original enough flavour.

From the old Red Nichols' mode the band rings, in "Clarinet Marmalade," through various changes of styles, until it eventually gets into the modern swing fashion of riffs.

Here it introduces that invigorating effect, which is the craze of the moment at the Feldman Swing Club, of putting the key up a semitone or a tone for each successive movement.

It doesn't quite know how to get the best out of the idea (the change of key is most effective when it follows a simple riff which has been built up from *p* to *ff*). But it gives a very good indication of what can be done with this definitely most exhilarating stunt.

A **SPLENDID** provincial chance for a pianist has cropped up. Good money and excellent conditions are offered to the right man, who should be able to start immediately. Write to the "M.M."

# RADIO "DETECTOR"

THE announcement in the "Radio Times" of July 2 that a Special Radio Service to meet the needs of American Forces in this country would be started by the B.B.C. within a few days seems to have caused considerable excitement and not a little heartburning.

I have received dozens of letters from readers who have got it into their heads that a number of super American dance band and variety programmes are to be provided for the American troops, but that the B.B.C. is arbitrarily doing all it can to prevent British listeners from hearing them by refusing to divulge the wavelengths on which they are to be transmitted.

The fact is that the service is made up to a great extent of the ordinary B.B.C. Home and Forces programmes.

The American programmes are in the main news and sports features which would not be of any great interest to British listeners.

Such American star dance bands and variety programmes as are to be included are mainly recordings which will already have been broadcast, or will subsequently be broadcast, in the ordinary Home and Forces programmes.

The reason they are to be duplicated in a special service for American Forces is to enable them to be transmitted at times more suitable for camp life.

There is a full-day service on Saturdays and Sundays for men who may not be required for duty but may nevertheless be unable to leave camp; but from Mondays to Fridays the service operates, the B.B.C. tells me, only from 5.45 a.m. to 10.30 a.m.

Moreover, the transmitters available for the service are of such low power that, generally speaking, they can be heard only in the comparatively small areas they are intended to cover.

MANY of you have also written to me, pointing out that, although the "M.M." said last week that the voice of Charles Chilton would no longer be heard presenting "Radio Rhythm Club" (he having decided, according to the B.B.C., "that he has not the right kind of voice for the microphone") it was in fact Charles who took part in the Discussion on the Tenor Guitar with Vic Lewis in last Thursday's "R.E.C." broadcast.

Well, that's easily explained. The programme was a recording which had been made before the "baby," in the form of his obliging pronouncement about his voice, was put into Charles's arms.

Incidentally, if I were a guitarist I don't think I should take Vic Lewis's rave about the tenor guitar too much to heart.

People are naturally inclined to blow off with gusto about anything

they particularly like, but I still think the six-string Spanish guitar gives the better results in any kind of "dance" band.

And if you would like more expert opinion, here is what Ivor Mairants and George Elliott, two of our leading guitarists, have to say on the matter.

**Says Ivor:**  
"In addition to the benefit of two extra strings, which extend the compass of its lower register and range of tone colours, the Spanish guitar has a much fuller tone and more volume."

"Because Eddie Condon happens to be an excellent rhythm player of the tenor guitar does not prove that he might not have done even better on the Spanish guitar."

"There are many guitarists who get a tremendous lift out of the Spanish guitar—for instance: Dave Barbour, Carmen Mastren, Teddy Bunn, Ray Biondi, George Van Eps, Harry White, and, of course, Eddie Lang, to mention but a few."

**Says George Elliott:**  
"In my opinion, Mr. Lewis was talking nonsense."

"The tenor guitar was evolved merely as a means to enable the old tenor banjo players to get somewhere nearer the preferred Spanish guitar tone without having to learn a new and more difficult instrument."

"The advantages of the Spanish guitar, with its two extra strings, which, allowing for a tuning very different from that of the tenor guitar, enable one to obtain much richer and more musical tones, are too obvious to need any stressing here."

"Moreover, they are accompanied by no counter-disadvantages—except one: the necessity of acquiring the extra technique demanded by a more difficult instrument."

- AMONG NEXT WEEK'S BEST**
- SUNDAY** (July 18): Noon—Géraldo; 12.35 p.m.—Fred Allen Show; 1.15 p.m.—"I.T.M.A."
  - MONDAY** (July 19): 7 p.m.—"Command Performance"; 8.30 p.m.—Billy Monk and his Band (1942 "M.M." "All-Britain" Championship winners); 10 p.m.—Géraldo.
  - TUESDAY** (July 20): 4.15 p.m.—Géraldo; 9.35 p.m.—"Music Society of Lower Basin Street."
  - WEDNESDAY** (July 21): 3.30 p.m.—XXth Century Serenaders.
  - THURSDAY** (July 22): 1.15 p.m.—Géraldo; 6.30 p.m.—"Radio Rhythm Club" presents "Fast Western"; The Story of Boogie Woogie; 8 p.m.—Henry Hall's "Rhythm Entertainment"; 8.30 p.m.—"I.T.M.A."; 9.25 p.m.—"Mail Call."
  - FRIDAY** (July 23): 6.30 p.m.—"The City Slicker" (records about American songwriter Johnny Mercer); 9.20 p.m.—Jack Benny Show.
  - SATURDAY** (July 24): 7.20 p.m.—Mary Lou Williams (records); 9.30 p.m.—Géraldo's "Dancing Through"; 11.20 p.m.—R.A.F. "Squadronairs."

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# BRAND'S ESSENCE

ALTHOUGH a few of his more intimate cronies knew about it, most of the wide circle of friends of ALEC MITCHELL, National Organiser of the Musicians' Union, and now in the R.A.F., have been unaware that Alec was badly injured a few weeks ago during the bombing of a South Coast town.

Alec was in a building which received a direct hit. He was buried under debris for many hours before being dug out unconscious and rushed to hospital, where he remained for no less than five weeks.

Up in town on his first leave since the harrowing experience Alec (picture here) described as much of it as he could remember to us.

"I just remember saying 'That one's flying very low,' and then, 'Whooosh!' I found huge chunks of the building tumbling all around me, and I seemed to be falling indefinitely. The next I knew was when I woke up in a hospital bed."

Although he will bear on his head for the rest of his life the scars from his injuries, Alec says he is feeling fine again now. He gave up some of his leave to lend a hand with Union affairs, and, when we last saw him, was looking forward to plunging wholeheartedly again into his work with the R.A.F.

ALSO in town on leave recently Lieutenant NORMAN MALONEY, celebrated peace-time saxist and all-round rooster man, who was with many celebrated bands, including the famous "Heralds of Swing."

Norman has been in the Army for over three years now, and says he quite enjoys the very strenuous life in the R.A.C. His only grouse, that of so many others, too, is that he gets so little chance of playing, and soldiering being very much a full-time job.

Norman has had several quite exciting experiences, as well as the full quota of amusing ones, since donning his khaki, and he was swapping yarns with another very famous saxist—Aubrey Franks (R.A.F.), also on leave—when I met him in the familiar Archer Street café.

WERE pretty proud of this bit of news. DAN INGMAN, Editor of the MELODY MAKER and well remembered as one of the West End's leading pit drummers and xylophonists, is now a Lieutenant.

He volunteered at the outbreak of war and got a commission in the R.A.O.C. From Second Lieut., he became a Captain, and then a Major. Now he is very busy in the Middle East, and the news has just come through that he is a full-blown Lieutenant.

We are almost certain that this is the highest rank yet attained by any member of the dance band profession, which makes us very proud of our MELODY MAKER "old boy."

And, while we're on the subject, you might like to know what has happened to the rest of the "M.M." staff and writers.

Editor PERCY MATTHISON BROOKS is a Squadron-Leader at an operational station somewhere in England; CHRIS "Chatter" HAYES is a L/Bombardier stationed in Wales; artist BERNARD GREENBAUM is one

of the gunners who chased Rommel from El Alamein to Tripoli; STANLEY NELSON is in the National Fire Service; CLAUDE BAMPTON is a War Reserve Policeman in London; advertising man TED LYONS is a Lt./Cpl. in the Essex Regt.; accordion expert DESMOND HART is a Lieutenant in the Royal Artillery, on his way out East as I write this; and columnist PAT BRAND is a wireless expert on board a destroyer.

Which leaves only the two crooks who write this page. . . .

THE revival of the famous radio feature "Old Town Hall" has brought several headaches to its volatile, pipe-smoking producer, ERIC SPEAR (what a grand piano-player and musician that guy is!), not least of which is the calls from music publishers for "plugs."

In desperation, Eric told them that he would be fair to them all, and if they could think of a sufficiently good "Beat the Band" question featuring one of their own songs, he would gladly put it on the air.

First of the publishers to respond to the challenge was enterprising Southern Music general manager DAVE TOFF.

He submitted this question: "What did the North Country lad say when he fell off the pier at Southend?" To which the snappy catch answer is: "Can't get out of this Mood!"

Pretty bright for a publisher, we would say. He submitted this question: "What did the North Country lad say when he fell off the pier at Southend?" To which the snappy catch answer is: "Can't get out of this Mood!"

Incidentally, Dave is very thrilled about the first big number he has launched from the Dorsey Brothers' catalogue, which Southern recently acquired.

This is "Weep No More, My Lady," which is intriguingly called a "the spiritual" and the fact in the arrangement is by that American ace SY OLIVER is sufficient guarantee that it's well worth playing.

Incidentally (again), our over-conscientious proof-readers confused Dave Toff with the American drummer, and in "Cozy's" column last week called him "Dave Tough."

We apologise. It's certainly tough, old toff!

ALL old-timers of the swing world will remember PERCY HAMPTON, drummer at nearly all the right spots at one time and also at several of the West End restaurants, etc.

After a long spell on war work, Percy has been discharged on medical grounds, and is anxious to take up the threads of the profession again. He may be found any day in the West End, in the usual haunts of musicians, or may be contacted via the "M.M."

Although he still looks remarkably young, Percy has a son, A.C. Douglas Hampton, who is also an enthusiastic drummer, getting in every bit of playing that his duties with the R.A.F. will permit.

ONE of the compensations about serving in West Africa in these difficult times is that there is always more of a slight opportunity of being entertained by CHARLES (SNAKEHIPS) WARREN and his R.A.F. West African "Swing Commanders."

To date the band has played for the Air Vice-Marshal (West African Command), the Admiral C-in-C, the Governors of two Colonies, the American Consul, etc. In the course of covering all these jobs the band has travelled well over a thousand miles over jungle roads which, as Charles points out, "are not a bit like those at home."

The boys' work out there includes house parties, dances for the white population in surrounding districts, and concerts and shows for the troops of all services.

Big feature of the band is the fiddle and guitar duets, a la Venuti-Long

style. Charles himself is the fiddler, on both violin and "bull" fiddle. He is supported by Ernie "Micky" Harris (piano and accordion), Mervyn "Gloss" Barnsey (clarinet, alto, and tenor, guitar and vocals), and Freddie Thomas (drums). Charles is a Londoner, Ernie is from Bristol, Mervyn from Burnham-on-Sea, and Freddie from Cardiff.

Boys do all their own arrangements, owing to postal difficulties. They also feature some of their own compositions, including "Rhongas Jump," a descriptive opus in the modern manner (are ye listening, Cap'n Winstone, there below?) featuring Freddie on genuine West African native tom-toms.

All the boys wish to be cordially remembered to old friends.

SAXES 'n' Sevens idea revived at the Feldman Swing Club last Sunday. Terrific jazz played by a combination of Duggie Robinson and Bertie King (sax); Aubrey Franks, Micky Deans, Laurie Gold, Keith Bird, and "Spice" Hornet (tenors); with Jack Parnell (drums); Russ Allen and Coleridge Goode (bass); Tommy Woolf, Ralph Sharon and George Waters (pno.).

This improvised outfit, plus the work of the inimitable George Shearing and his Sextette (with Bromley, Krahrmer, Baker, Franks, and Robinson), provided such an evening of thrills that even the most avid swing fans went home satisfied.

HERE we are again—the Crazy "Cousins" Gang, and we kick off with a postcard received from D. B. Silk, of Westbury-on-Trym, Bristol. He writes:

"After reading in 'Brand's Essence' that a cousin was badly needed for Ruby Featherstonhaugh, I tried hard to think of one. I thought for days and days, and even went without food, so deep was my thought. Then one day we had chicken for dinner, and I was so hungry that I decided to forget all crazy about swing and 'eggy' and his instead. In fact, I was so hungry, I ate the chicken Featherstonhaugh!"

Nice work, D. B. Silk! From Bristol we travel to Warwick, Birmingham, where Albert Holland offers Johnny St. Devon's cousin you "Glorious"; Maurice Kasket's cousin "Atisketa"; and Kid Ory's cousin "Hunkyd."

From Woodford Green, Essex, J. P. W. Dankworth supplies Stan King's cousin, "Bus"; Les Boone's "B"; Sid Green's cousin "Cha"; and Nick Patool's cousin "Tea." (Well, well!)

Mr. Dankworth closes by reminding us to "Make Hayes while the sun shines. There's no stopping our bright boys, is there?"

Mr. Morris, in the R.A.F., is in good form with Renee Lester's cousin "Waterb"; Evelyn Dall's cousin "Onean"; Teddy Foster's cousin "Theacarentfosterand"; and Mack Gordon's cousin "Folke."

From Aberdeen, Joe Slater sends us a merry list, including Lauderdale Cotton's ice-cream cousin "Putyour others"; Beryl Orde's cousin "Darth"; Ray Nance's cousin "White"; Henry Hall's cousin "Letyourc"; and Leslie Hutchinson's motoring cousin "Letyourc."

Asking us to add their cousins to our "ever-growing family," L. Pettaway and W. Matthews, of Burton-on-Trent, send a fishy cousin for Eddie "Tom"; Alec Cave's cousin "Con"; Don Marino Barreto's cousin "Car"; and Bill Appo's cousin "Mis." (What about "Per"??)

More next week.

THE special weekly shows at Tooting Swing Club have been discontinued for holidays until September.

Last two weeks have featured Eric Winstone's boys, and Roy March (vibes); Coleridge Goode (bass); Billy Wiltshire (dms.); Frank Deniz (gitar); and Mrs. Claire Denis (pno.), plus Nat Gonella (tp.) and several other stars; and a combination with Aubrey Franks (tenor), Don MacArthur (sax), Laurie Gold, and "Spice" Hornet (tenors); Roy Low (dms.); Derek Hawkins (alto), etc., and promoter Bill Waller extends hearty thanks to these artists for their help.

# THE COMMON-ORIGIN THEORY

by "MIKE" Our Critic-at-Large

IF our Classical Bloke will consider for a moment exactly how much music he knows and likes that is not "concert" stuff, we may be able to get even further with his elementary education than at first seemed probable.

The Common Origin Theory may take us quite a long way—but only in so far as he can perceive any emotional similarity between the music of the Negro Spiritual and Negro Jazz.

He must understand, once and for all, that in music generally there exists secular as well as sacred music, and that this is particularly the case in Negro music.



BILLY PLONKIT: "Well, fellows, since we started playing with the radio, we haven't half improved. We're faster than Geraldo, louder than Harry Parry, and we've certainly got something Ivy Benson hasn't got!"

This may be news to him, of course, but I would be obliged if he would accept it as a fact. The Spiritual is the music of the Negro congregation. In any form of Christian worship the hymn is a community song—perhaps because of a certain belief in safety in numbers, and that the more people sing together the more notice the Almighty is likely to take of their prayers and supplications.

There is no such thing as Community Blues. Even when a band gets together, and after various individual improvisations, goes to town with an ensemble, the resultant sound is the polyphony of individual parts created by the members of the band. (I'm thinking, of course, of the Blues in its simplest, "unarranged" form.)

THE BLUES

Why, then, should the Classical Bloke have any great difficulty coping with the Blues, which is jazz in its elemental state, if he has no difficulty with the Spiritual? The music is the music of the same race, as characteristically Negro as the hymns of the two Wesleys and the march tunes of Elgar are characteristically English.

The answer is that the Classical Bloke is prejudiced; or if he's not prejudiced then he is ignorant—not always the same thing.

Our job (and it's a job we can pass on to the Jazz Bloke with our best wishes) is to get the Classical Bloke to see that the Negro has created both sacred and secular music, and that he has no less talent for the production of one than of the other.

Last week I advised the Classical Bloke to listen to "Mood Indigo" because it has a certain atmosphere, a certain subdued beauty of melody that is similar to the spiritual tune used by Dvorak.

It came out too often. I fear, that I am making no comparison between the two works; I am merely suggesting that a liking for the "New World" symphony is likely to help our pupil rather than hinder him in his appreciation of Duke Ellington.

"MOOD INDIGO"

If we can once get him to see something in "Mood Indigo" I think it will be best to keep him on a steady diet of Ellington's music until he is thoroughly able to assimilate jazz in this form. After that we can take him on a trip through the primitives of jazz.

Primitive forms in any art are more difficult to understand than the highly developed forms of later periods. Start with easy bits and start with a child's early reading exercises with chunks of Chaucer.

You wait until he can read something which bears a closer relationship to his every-day world. In the same way the Average Man is more capable of understanding why you do not like the human form than Cimabue's or Giotto's.

The Classical Bloke is stepping from one house into another, and we must make him feel as at home as we can.

It is with this object in mind that I want him to rack his brains to think of music he knows which is not strictly "concert," but which he doesn't despise either.

When he has collected these examples (and I hope he will remember to include gypsy music among them), then he can pack his bag and come over to stay in our house.

This is particularly true of the Negro and his Spiritual singing—for the Negro, in his state of slavery, had more to gain from a Promised Land than the white man who owned him and was prosperous anyway.

Well, our Classical Bloke will, I hope, accept this explanation of the Spiritual, and in any case certainly not deny the beauty of the tunes and their moving quality as expressions of faith and hope.

Agreed? Good. Now the same people who created these sacred songs also created the secular music that has since developed into jazz.

But instead of interpreting the hopes and faith of a congregation they began to express the emotions of the individual.

The Spiritual is a choral, community form of music; the Blues is music for the solo singer, singing of his own personal troubles, his love affairs, his economic ups and downs.

There is no such thing as Community Blues. Even when a band gets together, and after various individual improvisations, goes to town with an ensemble, the resultant sound is the polyphony of individual parts created by the members of the band. (I'm thinking, of course, of the Blues in its simplest, "unarranged" form.)

Winners 1943 Central Lanes Championship (Rochdale, March 5).

New Style Swingette (Mexborough)—Winners 1943 South Lanes Championship (Aston-under-Lyne, May 23).

Bands which have already qualified for the South Britain Finals—and to them will be added the winners of contests yet to be held in the South Britain area, including the contests at Leicester on July 23, Leamington Spa on July 29, and Northampton on August 18 (see fixtures list on page 2)—are:

Davis, Stan, and his American-Style Orchestra (Horsham)—Winners 1943 North London Championship (Tottenham, May 3).

Embassy Band (Watford)—Winners 1943 All-Herts Championship (Watford, March 31).

Jive Bombers (Dagenham)—Winners 1943 Middlesex Championship (Wembley, June 7).

Kitchie's, George, Dance Band (Croydon)—Winners 1943 All-Surrey Championship (Wimbledon, April 19).

Penguins Dance Band (Leamington Spa)—Winners 1943 South London Championship (Wimbledon, April 19).

Rowberry, Arthur, and his Band (Birmingham)—Winners 1943 All-Staffs Championship (Wolverhampton, June 14).

Wired Hebbie, Kot for permission to take Dot Lamour out to dinner. Dot was Herbie's wife—Petrillo, in power for the first time, tried to stop jam sessions—Joe "King" Oliver died in Georgia—Ramona left Pops Whiteman and organised her own band—Coleman Hawkins opened at the Tabarin in Zurich, Switzerland—"T-P-Tin" was the most played song on the air, and another new band-leader was making his debut at the Roseland—Art Shaw was the moniker.

New drummer coming up in the States is IKE DAY, a young coloured boy currently with HOT LIPS PAGE in Chicago.

Ike, who has had lessons from Cozy Cole, is said to be a real sensation.



Here is the first picture to be taken of Howard Baker's new 14-piece dance band, now solidly established and winning hosts of supporters at Hammersmith Palais. Howard himself is standing in the centre, next to the vocalist, Miss Anne Nicholls, from Scotland.

# U.S. JIVE JOTTINGS

LOS ANGELES is fast rivaling Chicago and New York in presenting righteous jazz. In addition to RED ALLEN, JAKE HIGGINBOTHAM, etc., at the 331 Club, and the ART TATUM Trio at the "Street of Paris," the faithful now have another port of call, this time at Billy Berg's Swing Club, where ZUTTY WINCHESTER has just opened to turn-away business with a small hot group. Add BENNY CARTER at the Hollywood Club and FREDDY SLACK at the Casa Manana, and get homesick for Hollywood.

CONTEST FINALS (Continued from page one.)

One of the first numbers recorded by WOODY HERMAN and the Herd for the Sonja Henie starrer, "Wintertime," was a jump arrangement of the title number, with Woody leading on clarinet.

Other groovy solos were taken by Les Robinson (alto), Vido Musso (tenor), Cappy Lewis (trumpet), and Neil Reid (tromb.).

News of old Casa Loman vocalist, KENNY SARGENT, who has joined up with Johnny Long's WMO ork, and can be heard broadcasting frequently from Memphis over the NBC network.

Memphis is Kenny's hometown, so business is here combined with pleasure.

Here's news! Famed jazz clarinet PEE WEE RUSSELL grabbed himself a bride last month when he married Mary Chaloff in New York.

The jam session that took place in Nick's on the wedding night was right out of this world, and nearly out of Nick's as well!

CHARLIE SHAVERS, trumpet with John Kirby's band, is being mentioned as a possible successor to the bass-playing leader, if he is inducted into the Army shortly, as seems likely to be the case.

MILDRED BAILEY, now happily recovering from a serious illness, is due to move into Café Society, Uptown, as a single act quite soon.

And, talking of Café Society, it's due to have a special Carnegie Hall Concert shortly, when all the Café stars will perform from TEDDY WILSON downward.

Flashback: Five years ago Woody Herman's band played a date in Boston, and the fans said another new band was on the upgrade—another new bunch, by name Glenn Miller, was due to follow Woody in—Rudy Vallee wired Herbie Kot for permission to take Dot Lamour out to dinner. Dot was Herbie's wife—Petrillo, in power for the first time, tried to stop jam sessions—Joe "King" Oliver died in Georgia—Ramona left Pops Whiteman and organised her own band—Coleman Hawkins opened at the Tabarin in Zurich, Switzerland—"T-P-Tin" was the most played song on the air, and another new band-leader was making his debut at the Roseland—Art Shaw was the moniker.

New drummer coming up in the States is IKE DAY, a young coloured boy currently with HOT LIPS PAGE in Chicago.

Ike, who has had lessons from Cozy Cole, is said to be a real sensation.

The only baby ever born with a completely developed trumpet embouchure checked in at the Glendale Hospital, California, on March 5 last.

CONGRATULATIONS to Howard Baker pianist, Les Wharton, and Mrs. Wharton, on the recent birth of a son. This budding embryo musician weighed nine pounds at birth, and both he and Mrs. Wharton are doing well.

July 7 was the date, and Les was soundly congratulated by innumerable friends among the dancing crowd at Hammersmith Palais, where the happy event was announced at both sessions.



# COLLECTORS' CORNER

by BILL ELLIOTT and JEFF ALDAM

FIRST, in fairness to Bill, who has been unjustly accused of insincerity, inconsistency, and a few dozen other and less-mentionable crimes, let us once more state clearly that Jeff takes sole responsibility for his original choice of "Over-rated" and for the comments thereon. The "larger half" has, in fact, expressed in print some views at least which are diametrically opposed to those of his thinner colleague. Despite the editorial "we," it should be taken for granted, then, that Jeff is responsible for the remarks printed below. Understood?

**E. J. IN TYPICAL FORM**  
Secondly, you thanks to comrade Jackson for starting the ball rolling with the (typical) suggestion that we should have included Sidney Bechet!! Despite Bill's defection, too, Jeff's reactions to this must have been somewhat similar to those of our irate readers, on finding that we had dared to doubt the merits of their own particular favourites.

As is usual in controversies, our correspondents' views, dissected statistically, neatly cancel each other out. This is the sort of thing we mean:

"I agree with you wholeheartedly that A. B. C. D and E stink; but don't you dare say anything about Messrs. F, G and H. I think they are wonderful, and anyone who disagrees knows nothing about jazz."

This is a fair summary of the general approach. The order of the names gets changed according to taste, but the sentiments are the same! The point is that we did not necessarily infer that any of them "stank," but merely that we thought them over-rated, which is a rather different thing.

**BASIS OF OUR CHOICE**  
And perhaps we should explain that our choices were not based only on what kind of reception musicians had enjoyed in the "M.M." We had in mind the results of various polls both here and in the States (including the "Corner's" own), the opinions of sundry critics and reviewers on both sides of the Atlantic, and the views of a large number of collectors whom we know, or whose letters and articles we read.

Most of our correspondents are in irate mood, so that it was a welcome change to read the opening comments of Sydney Lightfoot (Battles): "Your article... supplies a long-felt want on behalf of the more serious-minded jazz students. Far too many exponents of jazz have no real merit as craftsmen."

**WILSON: PROS AND CONS**

But even Sydney's back goes up when we mention Teddy Wilson, though he does comment that "his worst work is with Goodman."

Funny, but by far the most heated objections came from Wilson's enthusiastic supporters. This was the point, too, to which Edgar took greatest exception.

Here, briefly, are our reactions to Mr. Wilson: Despite a handful of noteworthy solos, mostly from his earlier period, we find most of his improvisations lacking in originality, replete with unnecessary "classical" trimmings and divorced from jazz feeling.

So "delicate" is the phrasing—an admirable trait in other fields of music—that there is little of that dynamic drive which we have come to expect from the best jazzmen, who can provide it and still produce musically satisfying work.

Moreover, the tone which Teddy pulls from the piano—a matter of the mechanics of touch—is thin. Listen for it on small-band sessions and compare it with that of other famous pianists.

**TEDDY WILSON ON HIMSELF**

Fortunately, we are able to quote in support of our contentions none other than Mr. Wilson himself, reported in "Down Beat" for September 15, 1942.

"This is a report of an interview, says, 'Teddy noticed that while his style of playing was crisp and clean, he also got a small and fairly thin tone.'... Teddy told his interviewer that he was now working to try to improve this."

Teddy also admitted that he used short phrases, broken up by frequent "runs," which showed a pretty technique but not much jazz. "Again, with a wholly praiseworthy desire for self-improvement, Teddy said that he was now trying to cut out "unnecessary runs" and stick to "strict phrasing of ideas."

Not having heard any recent Wilson recordings, we don't know how this will work out. For these things are so much a matter of temperament.

A few lines by Roger Pryor Dodge in "Jazzmen" come to mind whenever we are faced with this problem of the apparent decline of formerly inspired improvisers:

"For good jazz, good musicians still have to play at white heat; hence the term 'Hot Jazz.' Hot players who cool off in their playing generally become either sweet or disturbingly banal."

In due course we shall be considering some of the other musicians on our list in the light of readers' comments.

**JEFF'S SOLO OF THE WEEK**

Mezz Mezzrow's intensely felt blues clarinet on Rosetta Crawford's "I'm Tired of Hattering Frogs for Snakes"—beautifully intoned and simply phrased. Mezz is the one white musician who can take his place among coloured New Orleans boys and sound right.

Tommy Ladnier, Jas. P. Johnson, Elmer James, Bunn and Zutty are there, too. Now that it has been reissued on Brunswick O3461, this one should be in everybody's collection.

**MORE "WHOOPEE MAKERS"**

Two more sides on Harmony by Jimmy McHugh's Bostonians (otherwise "The Whoopie Makers," featuring Jimmy McPartland, Benny Goodman and Jack Teagarden) are reported by Owen Bryce. (See "Corner" for 15/5/43.)

Here are the five sides: "Baby" (147495)—Ha. 895; "Whoopie Stomach" (147497)—Ha. 856; "Velve-tone 1936"; "Futuristick Rhythms" (147759)—Ha. 836; "Let's Sit and Talk" (147760)—Ha. 823; "In a Great Big Way" (147761)—Ha. 823. This still leaves one more side, 147496, to be traced.

**NOT THE SAME JOSEPH**

May we assure J. P. W. Dankworth and others that the Joe Thomas who plays trumpet with Art Tatum and Lil Armstrong is not in any way connected with the J. T. who plays tenor and sings with Jimmy Lunceford.

Both are exceptionally fine musicians, whose work sets a consistently high standard.

They might, of course, be related—but this point is hardly important. There are dozens of Thomases in jazz, particularly in Harlem.

**SWOP AND BUY DEPT.**

K. Ryder, 15, Margate St., Sowerby Bridge, Yorks, wishes to buy a copy of "Jazzmen" or "Hot Discography." Can anyone help? We doubt it.

Peter Gale, 122, East Rd., Cambridge, wants "You Can't Cheat a Cheater" and "Anything," by Napoleon's Emperors, and "Krazy Kat" and "Three Blind Mice," by Trumbauer. He has some Vocallions and cutout collections but is swopping the rate of 2 for 1, which is quite reasonable. Ken Merrifield, 168, Thurmer Ave., Tilehurst, Reading, badly needs the Chu Berry platter of "Ghost of a Chance," and says he will pay any price. He's also in the market for "Downbeat," "Metronomes," etc.

G. Cook, 150, Charles St., Boldon Colliery, Co. Durham, will exchange the Jimmy Lunceford disc of "Wham" on Amer. Okeh—backing is "Lunceford Special"—Mildred Bailey's "Small Fry" on U.S. Vocallions and Teddy Powell's "Somany You Do" for a copy of Alex Hill's "Song of the Plough," on Brunswick. J. Sankey, 24, Brookfield St., Newton-le-Willows, Lancs, has a fine-looking list of swops, and a letter is included.

T. N. Rowlands, 4, The Villas, Markham, Blackwood, Mon., has just started a record collection and is in the market for small-band jazz, particularly Chicago, New Orleans and Dixieland jazz. Also anything by the Basie, Spanier, Hampton and Teddy Wilson Groups.

D. Gray, Astley Lane, Wood End, Felongley, nr. Coventry, wants to acquire "Trumpet Sobs," by Nichols, "Lonesome Road" and "Farewell Blues," by Ted Lewis, also any of the other better Ted Lewis discs, and, lastly, any Boyd Senter on the special H.M.V. list.

Ken Taylor, 12, Homewood Rd., Northenden, Manchester, has two very fine discs to swop in "Kansas City Farewell" (Burrellhouse Breakdown) and "Vine Street Bustle" ("Somany Blues," all four sides by the Pete Johnson Boogie Woogie Trio on 12-in. Blue Note. These are for swop only, and Ken wants Erskine Tate's "Stomp Off," on Oriole, Armstrong's "Gully Low" on Parlo, B.I.B. Ellington's "Get Yourself a New Broom," on Brunswick O1527, and Morton's "Sidewalk Blues" on H.M.V. B.5212.

\* **BILL'S SPECIAL REQUEST.**—To H.M.V. You issued Barney Bigard's "O Blues" recently, but you changed its American backing, "Brown Suede." Now that title is miles above the "Blues," also the Ellington number you backed it with. How about some really good jazz for the H.M.V. label?

# NORTHERN NEWS NOTES

**MENTIONED** in this column some months ago, here is further news of Manchester altoist **OLIVER SINGLETON**, now stationed at R.A.F. headquarters in West Africa, and still managing to retain an active interest in things musical (writes Jerry Dawson).

There happens to be a swell outfit at the Station which is kept busy playing dances and concerts. Recently the boys played at a club in a European residential district which proved to be run on absolutely first-class "Yacht Club" lines, the men resplendent in their tropical white "tuxedos" and the women gorgeous and bewitched.

The atmosphere, too, was there, with the wine flowing freely and everyone having the time of their lives. (There seems to be something in this "drafting" business after all!)

The boys also play in the pit at the station Garrison Theatre, and all in all are getting in some first-rate experience for the time when the peace bells ring out.

The line-up of the band to date is: Oliver Singleton (John Graham) and Don Burnell (saxes); Gordon Gardins (accordion); John Jolly (electric guitar); Peter Kempster (piano), and Roy Hardy (drums, etc.).

These boys are even quite happy about the need and meagre position, as they are able to take ample supplies out there with them. Which makes their life more enviable than ever...

As I write this I am looking forward to seeing again Paul Fenouillet's R.A.F. "Skyrockets," who are doing a one-nighter tonight (Thursday, 15th), at the Graton Rooms, Liverpool—Mecca of Merseyside dancing fans.

No doubt those who heard the boys' swell broadcast on Monday last (12th) will crowd in to see and hear them "in the flesh."

From the Middle East comes a note from an anonymous jazz fan who raves about the piano playing of a Yorkshire boy out there—**one FREDIE GUMT**, late of Johnny Aldredstone's Band, of Leeds.

I don't usually take much notice of missives from people who do not append their name, but, judging from the rest of his letter, this bloke apparently knows his stuff. He says that Freddie is a grand player in the Sullivan style, and the relaxation in his playing provides helped on more than one occasion to keep the boys from being driven mad with the boredom.

It appears that the boys called at Cape Town whilst making the tour and that they saw and heard there has given Freddie the idea of returning there after the war with a band of his own—which would suggest that swing is popular but hard to come by.

# Scots News

**LAST** summer Dick Denny and his band from the Locarno, Glasgow, were featured prominently in the programme of entertainment for stay-at-homes promoted by a Glasgow newspaper, and the idea was so successful that at this year's repeat Dick has been once again engaged to provide fun for the folks who are remaining in Town over the holidays.

Dick entertained many thousands of people last year with programmes designed to suit all tastes from "nine till nine," and should draw the crowds once again.

Many well-known Variety artists have been given permission by their respective managements to appear on these programmes, which, in addition to those provided by the Corporation, should make Glasgow a lively place throughout the summer.

In Town last week, looking up old friends, Mr. and Mrs. Harry Letham, Harry being on leave from the R.A.F., and Bette on holiday from what she says is a "swell job" at Hatcher's. Also leave, Monty Letcher and Harry Gowans, both well known here and down South.

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