

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 641

## "M.M." Experts Will Answer Your Technical Queries

WITH the demobilisation rate gathering pace, more and more musicians are coming out into Clivvy Street, anxious to take up the threads again of their pre-war musical interests.

Many of them have been separated from their instruments for a long time; all of them, we feel, will be glad of professional assistance in fitting them once again for the rigours of the business.

FOR THE BENEFIT OF THESE PLAYERS, AND ALL OTHERS WHO NEED ADVICE, WE HAVE ASSEMBLED A PANEL OF THE LEADING INSTRUMENTAL EXPERTS IN THE COUNTRY, WHOSE ADVICE AND ASSISTANCE WILL BE AVAILABLE FREE OF CHARGE TO ALL "MELODY MAKER" READERS.

Queries on all instruments should be sent to the MELODY MAKER, 93, Long Acre, London, W.C.2, and the envelope should be clearly marked with the name of the instrument about which you require advice.

Answers will be given either in the form of a fortnightly feature in this paper, or by correspondence.

Here are the axes who will answer your queries:

On trombone we have secured the services of Britain's leading silphorn exponent—the one and only **GEORGE CHISHOLM**, and for trumpet we have that sound stalwart of the profession—experienced in all branches of music and a real authority on anything to do with his instrument—**ALFIE NOAKES**, of Geraldo and his Orchestra.

### "M.M." SERVICE

Another Geraldo-ite will answer your drum queries. He is **MURICE BURMAN** who needs no introduction; neither do his guitar and bass-playing colleagues in the Orchestra—**IVOR MAIRANTS** and **JACK COLLIER**, who will deal with your guitar and bass queries respectively.

If you are an alto player and have any problems, you will find a sympathetic ear lent to them by the great **HARRY HAYES**, our Poll winner for two consecutive years and unquestionably one of our greatest solo instrumentalists.

For tenor we have **BUDDY FEATHERSTONHAUGH**, just demobilised from the R.A.F. and ready to place at your disposal all the experience he has gained from nearly 20 years of playing and bandleading.

**NAT TEMPLE**, that fine clarinet player whose work you hear so often on the radio these days, will help his fellow-clarinetists; and **PAT DODD**, leading light of the R.A.P. "Skyrockets," is our piano expert—a position for which his brilliant and long experience admirably fits him.

From letters we have received from the Forces throughout the war we have noticed the very healthy interest that is being taken in arranging, and to look after your arranging problems will be none other than **PAUL FENOULHET**, leader of the "Skyrockets" and one of our best-known arrangers.

Also from the "Skyrockets" we have drawn the last member of our panel—star-singer **DENNY DENNIS**, who will advise all budding vocalists on their singing problems.

These experts will help YOU! It's just part of the MELODY MAKER service . . .

# HARRY PARRY FOR POTOMAC WITH SEXTET

CLARINET-MAESTRO HARRY PARRY IS RETURNING TO LONDON'S WEST END. NOT ONLY IS THIS MOVE IMPORTANT IN THAT HE IS YET ANOTHER OF THE FAMOUS LEADERS COMING BACK TO HELP ESTABLISH LONDON ONCE AGAIN AS THE DANCE BAND SHOP-WINDOW OF BRITAIN. BUT ADDITIONAL SPICE IS LENT TO THE NEWS BY THE FACT THAT HE IS RETURNING TO HIS OLD "HOME"—THE POTOMAC RESTAURANT, IN JERMYN STREET, PICCADILLY, W.

He takes the stand here on December 5, and will again be leading a Sextet.

It was at the Potomac in 1942 that Harry set the seal on his radio-reputation and, with his hand picked sextet rocketed to nation-wide fame.

Then the demands of the stage became too strong to be left unheeded. He forsook resident work for the music-halls, taking first his Sextet, and then a larger, and more commercial type of outfit, very successfully all round the country. In addition, he has crashed into films in a big way.

Solidly booked up to April, 1946, with a big series of Scottish dates—including three weeks at Green's Playhouse Ballroom, Glasgow—already set, Harry has had to give up touring entirely for health reasons.

### DISCOVERIES

Presented by his doctor with an ultimatum to give up the rigours of a touring life, Harry decided to go back to a resident berth again, and the Potomac management, remembering his former Piccadilly triumphs, at once approached him and negotiated for Harry's early return.

The requirements of this restaurant call for a small band, so Harry will again be leading a Sextet, but it will not contain the stalwarts of the former outfit. It will be built up partly with fresh discoveries, made by Harry in different parts of the country since he started out "on the road."

These players will include Leo Ward, stylish pianist who spent two years with George Elrick; Alan Clarke, alto saxist who was also with Elrick, after serving in the Merchant Navy; and Jimmy Walker, phenomenal young tenor saxist from Edinburgh, behind whose rise to fame there lies a romantic story, since he stepped into the Band at five minutes' notice, owing to illness in the ranks, and did so well that he has been with Harry ever since.

(Please turn to page 2)

## B.B.C.'s Air-Orchid for Billy Munn

CONSOLIDATING his position very strongly since he made his first big band-leading break at the Mayfair Orchid Room, Billy Munn now reaps the first rewards of his consistency with a studio broadcast for himself and the band next Wednesday, November 28 (10.30-10.45 p.m., Home).

The many fans who will hasten to their sets at the prospect of a new and exciting air proposition will hear a slightly different personnel from the one with which Billy Munn started the job. For one thing, trombone-ace George Chisholm, who opened with the outfit, was not able, owing to his extremely heavy commitments, to carry on for long there. His place has been taken by London tram notability Harry Roche.

In the second place, the Munn band now has a nightingale in the person of popular and talented Betty Roberts, who goes on each night to the Orchid Room after her work with Chippie D'Amato at Hatchett's is done.

Remaining boys with Billy Munn, just to remind you again, are Dave Shand (alto and clarinet); Freddy Gardner (tenor); Harry Letham (trumpet); Jack Hayden (bass); and Dave Fullerton (drums and vocalist). Guitar chair is now occupied by stylist Alan Hodgkiss, since Tony Lofthouse, who started with the band, is still on war work and cannot manage a full-time interie job vet.

## Conde for Grove

RUMBA expert Francisco Conde starts a new job on December 3, when he takes over at the London "Coconut Grove" niterie. At present reigning at the "Grove" in a rumba sense is Roberto Inglez.

Since leaving the Piccadilly Potomac and Princes Restaurants, Conde has been appearing at the new Windermere niterie. All his future business affairs are being conducted by Elliott Direction, Incorp.

## Weir Makes His Plans

CONSEQUENT upon the forthcoming departure of drummer Norman Burns to Ambrose at Ciro's Club (as reported elsewhere), a change is pending in the drum department of Frank Weir's Astor Club Band. Until Frank has made up his mind between several applicants whom he is auditioning, drum chair at the Astor will be occupied by Jack Farnell, who is also doing all Frank's broadcasts for the moment.

Last Monday (19th) saw the opening of the new Band presented by Frank Weir at the Bond Street Fischer's Restaurant. Owing to his suddenly joining the "Skyrockets" (as announced elsewhere), Pat Smuts was not able to take on the post of deputy leader for Frank at Fischer's. Post has in consequence gone to altoist Ronnie Pleydell, who comes out of the R.A.F. with a fine reputation to take over.

Other changes have also taken place since the first announcement of the Fischer's Band personnel. Among newcomers introduced is George Oldham (tenor sax and vocalist). An ex-Serjt.-Major of the Royal Artillery, George was "demobbed" just a few hours before taking on the job. Duggle Bainbridge (ex-R.A.F.) is playing sax and violin and he, together with trumpeter Len Whiteley (a bomber-pilot and ex-prisoner-of-war) helps to make this almost entirely an ex-Servicemen's Band.

Two further unannounced members on the opening night were Harry Kahn (late Joe Loss, Teddy Foster, etc., piano); and Rex Richman (bass); the latter notability having already been at Fischer's with Harry Gerrard's Band.

For the broadcasts of Frank Weir and his Band from Fischer's Restaurant each Friday night (11.30-11.50 p.m.) famous Canadian ace Paul Carpenter will be the compere and vocalist.

DRUM star George Flerstone gives up the percussion chair in Ambrose's Ciro's Club Band this coming Saturday (24th).

George, who leaves on the most amicable terms, is taking this step because the extent of his outside commitments—i.e., sessions, teaching, etc.—makes it impossible, he feels, for him to do justice to a full-time job as well.

George's successor at Ciro's will be that fine stylist Norman Burns, from Frank Weir's Astor Club Seven.

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The Nation's No. 1 Song

The Rhythmic Gem

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CAROLINA (I'M COMING BACK TO YOU)

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## THREE WHITE BROTHERS BACK AT ASTORIA

CURRENTLY back on the stand at the Astoria Dance Salon, Charing Cross Road, London, is Jack White, who renews his association with that famous dance spot after a break of five years' service with the R.A.F.

Many of the ball's habitués, who remembered Jack as leader of one of the Astoria feature bands for the five years preceding the war, gave him a terrific welcome when he once again took up his alto to lead his new nine-piece outfit, and he is already settling Jack into his former job with all his old assurance.



Jack White

Formation of the band sees the reunion of the three White brothers, Jack, Jay and Tommy, all of whom have been in the Services. Jay plays tenor; Tommy takes the drum chair and also acts as manager. While in the R.A.F., Jack organised bands at various camps, and his staunch efforts in this direction raised thousands of pounds for charities.

When we asked him whether he would soon again be broadcasting and recording, he replied: "I hope to get cracking shortly. I've yet to settle down. I haven't even got used to my civvy suit yet!"

Jack has a fine bunch of musicians with him who are shaping into a really first-class unit. In addition to himself, the personnel comprises George Butt (alto); Jay White (tenor); Jack Barber, Bill Keen (trpts.); Frank Bailey (lmb.); Jack Rourke (pno.); Harry Rutland (bass); and Tommy White (drms.).

Orchestrations are scored by the pianist and Jack himself. Jack White, of course, takes the place of Duncan Whyte, who left recently ("M.M." Nov. 3), and he shares playing honours with the long-established resident band led by young veteran Harry Leader.

## U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network:—

1. TILL THE END OF TIME (Chopin's Polonaise) (6-2-1-1-1-3-1-1-2-3)
2. I'LL BUY THAT DREAM (1-1-7-5-5-7)
3. THAT'S FOR ME (2-7-9-0-9)
4. I'M GONNA LOVE THAT GUY (9-5-0-3-4-5-7-7)
5. IF I LOVED YOU (4-4-2-2-3-1-9-2-5-1-1-3-7)
6. ON THE ATCHISON, TOPEKA AND SANTA FE (8-3-4-8-2-2-3-4-2-3-5)
7. ALONG THE NAVAJO TRAIL (3-8-3-0-8-0-0-0-8)
8. IT'S BEEN A LONG TIME
9. LOVE LETTERS.

## ★ WRIGHT HITS ★

TWO GREAT DANCE HITS

# I COULD NEVER TELL GOODNIGHT TILL TOMORROW

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LAWRENCE WRIGHT  
MUSIC COMPANY LTD.

## Melody Maker

Incorporating RHYTHM  
WEEK ENDING NOVEMBER 24, 1945  
93, LONG ACRE, W.C.2

Editor: RAY SONIN  
Telephone: TEMple Bar 1525  
Advertisement Manager: F. S. PALMER  
(TEMple Bar 2468)

## Friday's Dance For Children's Hospital

SWING and dance fans—or both—are reminded that tomorrow night (Friday) sees the special "Cavalcade of Dancing" presentation of Britain's most notable semi-pro. bands at the Seymour Hall, Baker Street, London.

This mammoth function, organised in aid of the Christmas Appeal for the Great Ormond Street Hospital for Sick Children, will feature bands of such calibre as Stan Davis and his American Style Orchestra; Ron Goodwin's outfit; Bob Simpson and his ten-piece band (from the Cavendish Rooms at Willesden); and those phenomenal exponents of New Orleans music, George Webb and his Dixielanders, plus several other bands.

No fewer than ten different organisers were responsible for bringing together such a fine bunch of bands.

To make this a really big success and to help pull in record crowds, a number of famous vocalists and stage stars will be present, among them such leading personalities as Bonnie Lee, Jack Cooper, Helen Clare, Alan Paul, Carl Carlyle, and many others.

Tickets are available at 4s. in advance, 5s. on the night, from the Seymour Hall, Seymour Place, W.1, or from Jack South, secretary of the joint association of promoters organising the dance. His address is 22, Ella Road, Crouch End, N.8 ('phone Mountview 6032).

## Skyrockets' Tenorist

OWING largely to the temporary indisposition of tenor George Harris, it was not George, but famous reedsman Pat Smuts, who joined Paul Fenouillet's "Skyrockets" when their sax team was augmented recently.

Pat, with his big pre-war reputation and fine record of playing in the R.A.F. (from which he has just recently been "demobbed") should suit the "Skyrockets" down to the ground.

Warned by his doctor at the eleventh hour that his constitution was of the wrong kind for touring, George Harris has remained, after all, with the Gerardo saxes where he has done such good work for a long time past.

## RABIN SAXESTAKE THE AIR

SOMETHING original will be heard in the new weekly Rabin radio series, starting to-day (Thursday, 22nd.). Entitled "For Saxes Only," the broadcasts feature the five stalwarts of the Rabin band sax team, plus the band's rhythm section, in a new type of offering designed to show off the melodic, tonal, rhythmic and also purely novel aspects of saxophones in a manner which, it is claimed, will be entirely original.

Idea originated largely in the mind of arranger-pianist Bernie Fenton, who, with trumpet-ace Derek Abbott, is mainly responsible for the new-type arrangements being used. (Incidentally, although no longer playing piano with the main Rabin band, Bernie is now working daily as staff arranger in the Rabin office.)

Having studied the work, in a more serious sphere, of the famous Michael Krain Saxophone Quartette, Bernie decided that there was undoubtedly great scope for a team of saxists in the world of rhythm music as well.

Although some of the music in the new air series will be of a "ballad" and even serious type, and not in tempo (this sort of thing to be played by the saxes alone), there will also be plenty of swiny stuff, in which the reedsists will have the rhythm section's fullest support.

Listeners who will be heard in "For Saxes Only" are Ken Mackintosh (first alto); Jackie Bonser (second alto and clarinet lead); Frank Dowe (third alto and baritone); Bert Tobias (first tenor); and Jimmy Power (second tenor). They will have the rhythmic support of Bernie Fenton (piano); Bob Smith (bass); and Bobby Kevin (drums).

## Reg Goff Leaves Black

ALTOIST Harry Hunter's recent return from the R.A.F. to his old job with the B.B.C. Dance Orch. ("M.M." November 17) necessitated some change in the Stanley Black reed section, and sax specialist Reg Goff has unfortunately had to stand down from his B.B.C. post.

Reg has been with the B.B.C. resident orchs. for the past three and a half years—formerly he was with Billy Tennant—and while with Stanley Black was featured on both clarinet and alto in many solo spots over the air.

At present Reg is playing a few sessions, but, having achieved the impossible by finding a flat on the outskirts of Town, intends taking a short rest before returning to full-time work.

His new address is 54, Cavendish Avenue, West Ealing ('phone: Perivale 2734).

## Gonella at Glasgow

NAT GONELLA hasn't been one of the "regular" visitors to Green's, so his short two weeks' spell is something of a change for patrons. Billed as the New Georgians, the band includes vocalist Helen Mack, the young Glasgow girl who has certainly gone places since she made her big-time debut with Lew Stone.

Alan Levett, versatile trumpet and sax man is taking a band to the Empress Ballroom, Dundee, and will start up there on December 3. Alan is no stranger in these parts, having played in Glasgow and also on the East Coast.

A well-known Glasgow pre-war event is being revived, in the shape of the Olinema Ball, which will take place in Green's Playhouse on Thursday, January 31. The music will be provided by the visiting band, presumably Joe Loss and the boys, and Louis Freeman's resident outfit.

Another airing for Barrowland, this time an old-time session, will take place on Thursday, December 6, from 11 till 11.30 p.m.—H. H.

## Call Sheet

(Week commencing November 26)

Nat ALLEN and Orchestra.  
Empire, Wood Green.  
Carl BARRITEAU and Band.  
Palace, Dundee.  
Billy COTTON and Band.  
Metropolitan, Edgware Road.  
Nat GONELLA and Georgians.  
One-Night Stands, Glasgow.  
Henry HALL and Band.  
Empire, Croydon.  
Jack JACKSON and Band.  
New Theatre, Northampton.  
Joe LOSS and Band.  
Royal Tottenham.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
One-Night Stands, North.  
Harry PARRY and Orchestra.  
Court Royal Hotel, Southampton.  
Oscar RABIN and Band.  
Empire, Chiswick.  
Monte REY.  
King's Palace, Preston.  
Billy TERNENT and Orchestra.  
Green's Playhouse Ballroom, Glasgow.  
TROISE and Mandolins.  
Palace, Huddersfield.  
Eric WINSTONE and Orchestra.  
Band of the Week, B.B.C.

## Mouncey Boys Back

A BIG welcome was assured for all the members of Arthur Mouncey's famous R.A.F. Quintette when they returned to England recently. Most of the boys have been taking a rest with their families—Arthur himself, through illness at home, has not yet commenced his scheduled sparkling with the Ambrose band of stars at Ciro's.

In the meanwhile one member of the party—percussion ace Sidney Hieger—has already started in a big way on the task of taking up the threads of the profession where he left off five years ago. Sidney is now appearing with Harry Gold's "Pieces of Eight"; in addition, he is carrying out some sessions in association with George Scott-Wood, and is also playing some "house-band" sessions at the E.M.I. Studios.

Sid would be glad to hear about some further sessions, etc., in Town. He is back at his old telephone number at Willesden 1728.

In the meanwhile the "M.M." joins with the innumerable old friends of the Mouncey boys in wishing them all, individually — Arthur himself, Sidney Hieger, Bobby McGhee, "Ting" Winters, and Bill Dickman — very happy and prosperous return to the profession to which their fine R.A.F. record has brought so much credit.

## PARRY

(Continued from page 1)

Another young "band" is the 17-year-old trumpet stylist Ronnie Hazlehurst, discovered by Harry in Manchester. In charge of the drum department will be Irving Tidswell, 17-year-old Bradfordian who has already been with Harry for 18 months. A longer-established player comes in on bass, for this department will be handled by ex-Phil Green-Fred Mirfield stalwart Hugh Waite.

Singing with the Sextet will be glamorous Jean Bradbury who, in private life, is Mrs. Harry Parry.

All negotiations for the return of Harry Parry to the Potomac have been carried out by Bill Elliott (Elliott Direction, Inc.) who, next Monday, completes five years with Harry as his personal manager.

Harry Parry is now fulfilling a season at the Court Royal Hotel, Southampton, from whence he steps straight into the Potomac job.

At present occupying the Potomac stand, which he has done very successfully for the past two years, is stylish tenor-player Reg Dare, who will unquestionably not be left long without a berth when he and his boys come on the market again.

160—Chesterfield. Club now meets every Wed. Crooked Spire Hotel. All parties for Sec., F. G. Claxton, 6, Allport Ter., Barrow Hill, Chesterfield.

# LADNIER: One of the Best Jazz Stylists of his Day

## EDGAR JACKSON'S Record Reviews

### MEZZROW-LADNIER QUINTET

\*\*\*Everybody Loves My Baby (Spencer Williams, Jack Palmer) (Am. Bluebird OA030451).

\*\*\*I Ain't Gonna Give Nobody None of This Jelly Roll (Spencer Williams, Clarence Williams) (Am. Bluebird OA030452).

(H.M.V. B9447—5s. 1(d).)

Milton "Mezz" Mezzrow (clar.) and Tommy Ladnier (tp.), with Teddy Bunn (gitar); George "Pops" Foster (bass); Manzie Johnson (dms.). Recorded December 19, 1938.

THESE two sides both come from the same Mezzrow-Ladnier session as "If You See Me Comin'" and "Royal Garden Blues," issued last May on H.M.V. B9416, and reviewed in the "M.M." of May 19.

Also, as you may have noted, except for the fact that Bechet was added, they are by the same combination as made one month previously, under the name of Tommy Ladnier and his Orchestra, "Weary Blues" and "When You and I were Young, Maggie," issued on H.M.V. B9411 last February, and reviewed in the "M.M." for March 3.

### HARMONIC VARIATIONS

Having dealt more or less sufficiently with the music of the late Tommy Ladnier and his hands when reviewing the above-mentioned four sides, it seems unnecessary to repeat it all again here.

So it should be adequate to say now that while neither of their newly released "Everybody Loves" nor "Ain't Gonna Give" is the equal of "Weary Blues" by the Ladnier Orchestra, both compare favourably with "If You See Me Comin'" and "Royal Garden Blues" by the Ladnier-Mezzrow Quintet.

Even though Ralph Hill did more or less rightly suggest in last week's Rex Harris-Ralph Hill radio record review that there wasn't much in "Ain't Gonna Give" that called for any particular degree of musicianship, one is given good opportunities in both sides of realising that Ladnier deserved his reputation for being one of the best jazz trumpet stylists of his day.

Also one has opportunities for

appreciating the improvised two-part jazz harmonic variations by Ladnier and Mezzrow which were among the more interesting features of most of the few records in which they played together.

It is true that Mezzrow has never been conspicuous for his tone or technique, but managed to a great extent to make up for it by his—shall we say?—natural flair for jazz, which accounts in a great measure for his success in the aforesaid two-part improvisation with Ladnier.

Incidentally, in the same broadcast Rex Harris went to some pains to explain that Spencer Williams had told him that when he (Spencer) wrote "I Ain't Gonna Give Nobody None of This Jelly Roll," he meant by "Jelly Roll" no more than a sweetmeat.

I happen to know, however, that in Harlem, "Jelly Roll" has meanings beside this more literal one.

It seems a pity that Rex had to raise this matter at all...



## JERRY DAWSON'S NORTHERN NEWS NOTES

an hour of dance music from the Winter Gardens, Morecambe.

Also "on the air" on Friday (23rd) will be heard ten minutes of "Strings for Two," arranged by Newcastle maestro Peter Fielding and played by himself on mandoline assisted by his own guitarist, Chuck Smith. This will be on the North of England wavelength at 6.30 p.m.

\* \* \*

Tuesday next (27th) is the date of the first meeting of the South Lancs Rhythm Club at its new "home" at the Onward Hall, Deansgate, Manchester.

Norman Heller will on this night present "G.I. Jive"—a programme of specially loaned "V" discs. From this date on, the club will meet each Tuesday at 8 p.m., and there is still room for a few more interested members.

\* \* \*

After exactly one week in "Clvvy Street," noted pianist Maurice Arnold—one-time member of the Johnny Rosen band and prolific pre-war broadcaster via North Regional—writes to tell me that he has already landed a couple of airings from Manchester's Broadcasting House.

The first one is at 4 p.m. on December 5, when Maurice will be heard playing the Gershwin Piano Concerto with the B.B.C. Northern Orchestra, whilst on December 11 he will play the "Flippant Fingers" spot.

On this latter date one of Maurice's numbers will be one which his wife composed whilst he was in India with Ralph Reader's R.A.F. Gang Show.

Milton Mesiraw, or Mezzrow, usually known as "Mezz," is one of the famous Chicagoans who has been associated with many historic recording groups, such as McKenzie and Condon's, Chicago Rhythm Kings and, later, the Mezz-Ladnier outfits.

Chicago born, in 1905, Mezz learned piano, but switched to clarinet after hearing Rappole with the New Orleans Rhythm Kings. Like Rapp, his style is New Orleans rather than Chicago. He has recorded on alto, tenor and C Melody saxes, but the clarinet is his main instrument.

He visited France in 1927, has spent most of his time since in New York, and is currently playing in 52nd Street spots. Just completed a book built around his own colourful career.

EX-OSCAR RABIN vocalist Bobby Young makes a radio reappearance to-day (Thursday, 22nd) when he sings with Roberto Inglez's Rumba-Band from 12 noon to 12.30 on the Home Service. Bobby, who has been off the air for a year, has always been noted for his tasteful vocals, and his return to the air-waves will be welcomed by a large fan following.

Mrs. Arnold doesn't know "A from a bull's foot," but she kept on singing the phrases and lyrics to herself as she thought them out, and finally when Maurice returned home, sang over to him "Dearest Thoughts Of You." So impressed was Maurice that he took it down on manuscript and played it over to a number of people, who agreed with him as to its quality and possibilities.

What "Joe Public" thinks about it will be discovered after its broadcast on the 14th.

Currently Maurice is playing with an entertainment unit which is touring Canadian camps playing for those unlucky ones who have not yet been able to get a ship home.

After serving with the R.A. throughout the African campaign, Leeds trombonist/pianist/accordionist Phil Golding is now en route for the Homeland to be demobilised—a fact that he would like any interested party in his home town to note. Phil intends to take a short holiday, but expects to be ready for work around Christmastime, and if anyone is in need of a trombonist, etc., with something like 20 years' experience in the business—Phil's the kiddie.

It was shortly after the Jerry (no, not me!) was thrown out of N. Africa that Phil managed to get into the R.A. Military Band (M.E.) and for a while was in charge of the dance band which was drawn from the parent body.

In October, 1944, he was transferred to Army Welfare Entertainments, and for twelve months toured with the "Strike Up the Band" show, arranging and playing.

His last two weeks prior to repatriation were spent in Syria and the Lebanon with "Python Parade," to which unit he was hastily flown when their pianist was in Blighty on leave.

On to Beirut, Cairo, Leeds and "Clvvy Street." Best of luck, Phil.

# CHAPPELL'S SYMPHONY

YOU CAME ALONG

EV'RY TIME

ALL AT ONCE

SWEET VIRGINIA

50, NEW BOND STREET, LONDON, W.1 (MAYFAIR 7600)

Also of interest to Yorkshire fans will be the news that founder of the Bradford Swing and Rhythm Clubs, and one-time leader of the Bradford Rhythm Club Sextette, Alan Holgate, has decided to relinquish all his Northern musical activities in order to take over an important position with that new but energetic publishing firm, Cosmo Music Co., Ltd., which is, of course, a branch of the famous firm of Paxton.

Here Alan will join forces with Den Berry and Jack Hamilton, and will concentrate chiefly on plugging, with a strong eye on the provincial angle.

His friends in Yorkshire, and provincial broadcasters in general, will be seeing a lot of Alan from now on, and many of his swing brethren will perhaps be delighted to play for him one of his current plugs, "Appie Honey"—which is a pretty good number for a bloke to be able to kick-off with.

Fans of the "Skyrockets"—and who aren't?—will probably be glad to know that the Manchester contingent at least will have another opportunity of hearing this fine outfit once again when they conclude their two weeks' provincial tour, as mentioned last week, by playing for dancing at the Higher Broughton Assembly Rooms on Saturday, December 1, 1945.

Northern bands on the air include the Ritz Dance Orchestra, directed by Bill Hawkins, from the Ritz, Bury, who play a programme of Olde Tyme Dance Music to-night (Thursday), whilst to-morrow night (23rd) Harry Thorley and his Orchestra play half

## F. & D.'s STANDARD ORCHESTRATIONS

POPULAR SELECTIONS	Price 4/2 Each Orchestration. Inc. Postage
Dancing Time	Kunz Medley of Popular Waltzes
Elegant 80's (Waltz Medley)	Kunz Medley of Strauss Waltzes
Gay 90's (Waltz Medley)	Merry-Go-Round (Paul Jones)
Get Together (Paul Jones)	Ragtime Memories Selection
Irena Selection	Stars and Stripes Selection
Irving Berlin's Waltz Medley	Waltz Time
OLD FAVOURITES	Price 3/2 Each Orchestration. Including Postage
Au Revoir (J'Attendrai)	Deep Purple
Boston Two Step	Inspiration Veleta
Charloers Waltz	Maxina (Original)
Chloa (Song of the Swamp)	The Veleta (Original)
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# ★ Brand's Essence ★

**PUBLICATION** in last week's issue of the story stating that pianoman Bert Reed "holds the proud record of being the first dance musician to don khaki" has started some good-natured jousting among the bandboys.

We'll leave it to the musicians themselves to decide who actually first threw aside his sax, clarinet, or trumpet to reach for a rifle.

The following letter from Major Ian Stewart, ex-planet with Carol Gibbons and the Savoy Hotel Orpheans may serve as documentary evidence. We will merely add, on Bert's behalf, that he does not claim to be the only musician who nobly answered the first bugle blast, but only "one of the first of the few."

Major Stewart writes:—

"Without wishing to detract one iota from Bert's excellent Army record, I am quite sure he would be the last to belittle—if unwittingly—the record of other no less patriotic musicians."

"To my own knowledge there's (a) Dave Shand, who was in the London Scottish before the war and was hauled in on or about August 25, '39 (I believe he was commissioned later into the same regiment); (b) Sam Acres, ex-Savoy Orpheans trombonist, also a Territorial; (c) Bob Wise, ex-Savoy Orpheans, who within a few months got his wings; (d) and lastly (but much lesser known to musicians) myself, along with Dave in the L.S. and was later commissioned into the Q.O. Cameron Highlanders, and am just awaiting demob. I finished up in Burma."

Major Stewart adds: "There are, no doubt, others."

Will the "others" please stake their respective claims so that their noble efforts may be recorded for the edification of posterity?

## DANCE BAND NEWS IN GOSSIP FORM

**WHETHER** it is a case of practice making near perfect, or because Sid Gross has been taking our hints to heart, we wouldn't know; but last Sunday's "Swing Shop" session at the London Adelphi was the best yet.

From the points of both musical content and stage presentation, the concert easily surpassed its three predecessors. As before, Sid amassed a formidable array of talent, and this time he wisely displayed it to the best advantage.

Musicians were sorted into every type of combination, and the concert was held over a Dixieland-styled unit consisting of Kenny Baker (tpt.), Jack Bain (tmb.), Derek Hawkins (clar.), Mossy Kaye (tenor), George Shearing (pno.), Jack Parnell (dms.), Charlie Snort (bass), and Sid himself on guitar.

Joe and Frank Denis's electric-guitar duets on "Opus 17," "St. Louis Blues," and "Softly and Tenderly" were extremely well played, and had the whole house calling for encores—which only indicates that amplified guitars can sound terrific in the hands of the experts.

In addition to the musicians mentioned above, the full line-up of the afternoon's session comprised Freddy Clayton (tpt.); Derek Neville, Reggie Dare (treds); Dick Katz (pno.); Coleridge Goode (bass); Maurice Burman (dm.); and blues singer Judy Johnson.

The "kid Krupa of the drums," eleven-year-old Victor Feldman, was a great artist and the applause that greeted his performance of the bass and drums speciality number "Big Noise from Winnetka," played with the co-operation of Coleridge Goode, rocked the roof.

Sid acted as compe throughout, and pulled off a pleasant surprise by presenting, for the first time in these sessions, three American Army musicians who gave creditable performances respectively on trumpet, tenor and alto saxes.

These boys are from the 225 U.G.F. Band, stationed at Southampton, and the full eight-piece outfit is scheduled to appear at the next "Swing Shop" concert on December 2.

Their names are Arthur Pepper (alto, formerly with Stan Kenton's orch. in 1943), Jack de Silva (tenor, well known around New York clubland), and John Hudgens (tpt., who played in Chicago nightspots).

Of these three, the altoist was the most hep, with the trumpet and tenor rating a close second; but the appearance of any instrumentalist from the Home of Jazz usually exerts a hypnotic effect over the average British fans, and they reacted in typical fashion.

Personally, we still plump for Kenny Baker and Jack Parnell, whose duet efforts have been the foundation-stone of each successive concert.

One of the best showpieces staged was when Sid called for a drummer, and both Maurice Burman and Jack walked confidently from the wings on either side of the stage. They eyed each other pugnaously, eventually compromised by Maurice playing piano, Jack taking the drum chair.

Mr. Burman finished his party piece to a burst of applause; but the audience raved even more when the drummers swapped places, and Jack Parnell rocked into a fast boogie-woogie number with all the assurance and technical command of a first-rate pianist.

One sceptical hepster on our right alleged that Jack's performance was a gigantic hoax worked with the aid of an off-stage gramophone; we assured him otherwise, and said that Jack was playing fine piano long before he became a drummer.

Needless to say, the walls bulged at the blast of applause that greeted the two drummers' efforts.

Both George Shearing and Judy Johnson proved to be show stoppers in their own right. George with his version of Art Tatum's phenomenal "Tea for Two," Judy with her voca-

lising of "Piccadilly Blues," which she sang at a previous concert.

The tremendous success of Sid Gross's "Swing Shop" sessions is now assured, and the fact that the October 10 issue of the famous U.S. show magazine "Variety" included a front-page write-up with the intriguing headline "First London Jam Sesh Tops Philharmonic for Gross but Stops for Tea" (sort that out in basic English!) is certainly indicative that Sid's projects are boosting the prestige of British jazz in the U.S.A.

Next concert, on December 2, will include Kenny Baker, Jack Bain, Jack Parnell, George Shearing, Dick Katz, Sid Burke (bass), Dave Goldberg (the new guitar discovery now with Ted Heath's Band), and the American band already mentioned. Tickets are obtainable from the Box Office, Adelphi Theatre, Strand, W.C.2 (phone Temple Bar 7611).

## WE stepped into the fourth dimension last Tuesday evening (13th), and from the dim-lit environs of Drury Lane, walked right into a Louis XVI setting.

Charming courtiers curtsayed at our approach, beckoned us towards plush-draped balconies, where a regal assembly was surveying, with studied nonchalance, the dancers in the ball-room below.

We tentatively took a peek. But something was radically wrong. No comets and comesses were gracefully pirouetting to the soft strains of a Mozart minuet. Instead, G.I.s and bobbysoxers were stomping around to the beat of a 16-piece swing band.

Only then did we realise where we were. Occasion was the gala night reopening of the historic Lyceum Theatre, now converted into a Mecca dance hall. With typical thoroughness, Mr. C. L. Heimann and his satellites had staged this premiere in the most spectacular and lavish manner, glamour and gold being the keynote of the evening's celebrations.

Wine flowed like water; sunkeys periodically appeared with silver salvers bearing glasses of sparkling champagne and rare French liqueurs, which were presented to the many hundreds of guests with obsequious bows. The balconies were laden with chrysanthemums, and one was pressed to eat tempting dishes—as if we needed any pressing!

A star-studded assembly of guests included Sir William Crawford, K.B.E., Sir Valentine Crittall, Sir Edmund Crane and Sir Noel Curtis Bennett, K.C. We also spotted Dr. C. M. Joak.

Other leading personalities included Major J. Russell Pickering, M.B.E. (chairman of Opera House), Byron Davies (in charge of Mecca Agencies), Harry Marlow (V.A.F. Benevolent Fund), E. Van der (Kaiti, France), Cyril and Bernard Mills (of cinema fame), bandleaders Victor Silvester and Maurice Winnick, and vivacious musical comedy and vocal star Evelyn Dall, currently appearing with Arthur Askey in the West End show "Follow the Girls."

Evelyn's bright personality dominated her colourful surroundings, and she was constantly hemmed in by an attentive crowd of admirers who only backed away when a seemingly endless procession of Pressmen asked her to pose for photographs.

## IT'S IN THE BAG



If the latest U.S. radio miracle shown above becomes available in this country, you'll be able to hear the B.B.C. every minute of the day—that is, if you're that crazy! The glamorous young lady's handbag holds a five-valve superhet radio set 3 in. by 8 in. and only 1 in. thick. Weight is just 10 oz., including batteries. Programmes are exclusively relayed over a fine wire and earpiece, so that you can tune in to Benny Goodman without wrangling with the whole family. This pocket receiver was invented by a Chicago radio corporation. Science marches on!



Well to the fore in making the current quota of swing news, Vic Lewis and his Jazzmen (whose latest picture you see above) are this week knocking 'em cold at the Camberwell Palaces of Varieties in London. Fans are not the only ones out for the count, because Vic, with Variety requirements fully in mind, is wisely hitting at the ordinary patrons as well, with some good commercial fare, apart from the large silos of hop-cats temporarily extinguished him.

Band plays extremely well; features some admirable arrangements (by pianist Ken Thorne) and is consistently stylish. Outstanding soloists are Ronnie Chamberlain (alto, soprano, clarinet); and Jimmy Skidmore (tenor). Outstanding altogether is 18-year-old Scottish slip-norrist Jimmy Wilson.

Personnel, as seen above, shows one "casualty," bassist Bert Howard who, leaving for domestic reasons, was now replaced by modern bull-fiddler Johnny Quest, who has joined since this picture was taken. Rest of the boys are: left to right, Jimmy Skidmore (tenor); Vic Lewis (alto, sop., clarinet); Billy Riddick (trumpet); Jimmy Wilson (trombone); Harry ("Sherlock Holmes") Singer (drums). Ken Thorne (piano) is seated in front. Not seen in the picture, but getting bouquets every night, is charming and competent oonetta Dorothy Olinson.

## Dutch Ramblers Reinstated

**THERE** is some interesting news for the many Ramblers' fans in England. As will be remembered, I wrote in my recent newsletter that the band was banned from stage, screen and radio for three years, and now the news has come through that this ban will be lifted as from January 1, so that from that date the band will most probably be on the air again.

The official ban by the Honorary Council for Music was that the individual members of the band were forbidden to perform for one year, leader Masman himself for two years, and the band as a unit for three years.

The news that Holland's most popular dance band will be officially rehabilitated will naturally be greeted with enthusiasm not only by their many fans in England, but also by their followers in this country.

**NO COLLABORATION**

I can say here and now that the amount of collaboration of which Masman was supposed to be guilty is nil. Theo has shown me the whole dossier of his "German" period, out of which it has been proved that Masman was very anti-Nazi, and that he has sabotaged the German propaganda bosses in all sorts of ways, even to such an extent that they were about to arrest him. Masman even risked his life by hiding a Jewish woman for a long time in his house, and for the whole period of the war he has paid, out of his own pocket, the Jewish musicians in his band who were forbidden to play since 1941.

All of which shows that there is a great deal wrong with the way these purging committees work. They make their decisions without hearing the accused.

This does not mean that the band has been idle since the liberation; the outfit has played for the Americans at the Boeuf sur le Toit in Brussels, and is now playing minus Masman, who is taking it easy at his house in Hilversum, at the Club Chipper in Antwerp, also for the Yank fighting men. I heard that the band will start a tour.

It will interest fans to know that the band has been augmented and the current line-up is: Andre van der Ouderaa, Wim Ponnik, Tony Helweg, Fred van Ingen, Bennie de Gooyer (saxos); Ferdy Barndse, George van Helvoirt, Sem Nyveen, and Jack Bulterman (tpts.); Marcel Thielemans, Cleber, and Jan Koullman (tmps.); Jack Pct (bass); Wim Sanders (gitar); Wees Wranenburg (dms.); and Theo Masman himself leading at the piano.

Other news from Holland is that Dolf van der Linden is at present rehearsing a 35-piece vaudeville type of orchestra, freshly formed. The experts speak very highly about the band's performance. When it will be making its debut on the air it is not known yet. It takes the place of the Avro amusement orchestra which was led before and during the war by Elzard Kuhlman.

Klaas van Beeck, well known in England by his many broadcasts before the war, is at present making their broadcasts for the Hilversum transmitters.



Theo Masman, leader of the Dutch Ramblers.

## TED HEATH'S PALLADIUM SWING SHOWS

**FURTHER** details are now available concerning the sensational fortnightly series of Swing Session shows being presented by "Top Ten" Ted Heath and his Music at the London Palladium.

Ted is organising these Sunday concerts in really grand style. The first, scheduled for 3 p.m. on December 9, will feature a star-studded bill of musical celebrities who have all made their names as outstanding exponents of hot-style playing; for, in addition to appearing with Ted's own band—of which they are now all permanent members—such men as ace trumpeters Kenny Baker, Harry Leitham, drum king Jack Parnell, Ladd Rusby, Harry Roche (tmps.), Reg Owen, Norman Impy (treds), Dave Goldberg (gtr.), Charlie Short (bass) will be spotlighted in smaller swing units as individual soloists.

Hot tenor man Johnny Gray and pianist Norman Stenfalt will also be present to give out with the live.

One swing group, the Jack Parnell Quartette, comprising besides Jack's drums, clarinetist Reg Owen and Norman Stenfalt, will also feature the electric-guitar playing of London's latest rave discovery, Dave Goldberg.

And as if the stars mentioned above were not enough to satisfy a public who likes its music mellow, further top-line musicians will be present in the persons of Harry Hayes, Arthur Mouncey (tpt.), and George Fierstone.

Johnny Green will be the guest singer, and will handle the vocals in his usual impeccable style.

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## U.S. JIVE JOTTINGS

**LATEST** recruit to the ranks of L sideman-become-bandleader is Edward Inge, henceforth to be known as "Eddie," the fine alto and clarinet player who spent many years with Don Redman's orch. and later switched to tenor sax with the Andy Kirk combo.

Now Eddie is playing tenor and clarinet in front of a swing group comprising George "Sneaky Pete" Holt (trumpet); G. O. Price (alto); William King (piano); Lawrence Burgan (bass); and Gerald Chapman (drums). Vocals are handled by Mae Daniels, and the whole outfit is said to be at least a most exciting brand of music. The band opened last month at the "Blue Grass"—one of Cleveland's smartest night spots.

Billy Eckstine, the newcomer to big bandleading whose meteoric success has been commented upon in past Jottings, is still hitting top spots, both in the stage and recording fields, and trade circles regard his rise to prominence as the musical phenomenon of the year.

Billy scored immediately with his first two recordings for the new National firm, and these two best-sellers placed him in a position where he can practically name his terms with any of the "Big Four" companies. Ironically enough, each of the four "big" labels gave Billy the brush-off when he was seeking a contract just over a year ago.

The many admirers of conductor-clarinetist Rudolph Dunbar will be glad to have news of his current activities. The brilliant American Negro musician, who has lately been concentrating on his journalistic work, is back on the rostrum, and last month conducted the famed Berlin Philharmonic Orchestra in a pair of concerts at Berlin's "Titania Palace."

Shortly after the engagement, Rudy left Germany for Paris, where he is to conduct a festival of American music given in a series of four concerts.

Recently, this column announced new Kid Ory Creole Band recordings which featured clarinetist Darnell Howard in place of Omer Simeon. At the same time, it was understood that Joe Darensbourg was continuing in that role with the band at its resident Los Angeles engagement.

Now we see (via the "Chicago Defender") that Darnell is staying on the West Coast with his wife "and is playing in Kid Ivy's band at Jade's Palace." Which should mean that the great Chicago clarinetist has taken over from Darensbourg.

Another old, old favourite back to the bandleading fold is Panama-born pianist Luis Russell, whose band helped to make jazz history back in the late twenties. Russell has had and down since his ark ceased to back Louis Armstrong, and he has now regrouped and decided to baton the band instead of leading from piano.

Appropriately, Russell opened with the new band at Harlem's home of jazz—the Savoy Ballroom—on a six weeks' date. Line-up is Chester Boone, Emory Thompson, Frank Galbreath, Jimmy Mitchell (trumpets); Luther Brown, Charles Williams, Austin La w'e n e (trombones); Clarence Grimes, Andy Martin, Sam Lee, Esmond Samuels, Howard Robertson (treds); Howard Biggs (piano); Roy Haynes (drums); Dave Richmond (bass).

Interesting indeed is the news that blues shouter William "Big Bill" Broonzy, now spotted at the Village Vanguard, says he recently saw Ma Rainey—very much alive! Ma is the Mother of the Blues, and teacher of Bessie Smith, whom most enthusiasts had presumed to be dead. If Bunk Johnson could be recorded at 64 years of age it may not be too late to wax Ma, who should yet be able to show the youngsters a thing or two about singing with a feeling.

Broonzy also reported on ex-favourite of the race lists Walter Davis, who used to sing blues and play a really mean piano. It seems that Davis has answered the call (like many a Negro artist) and is now an established breacher.

## THIS week I ran into Iain Lain, back home after a number of years overseas, reporting from the various theatres of war, and still using a stick as a result of injuries sustained in Burma (writes Max Jones).

Iain, one of the few big names in Fleet Street who is also known to every jazz enthusiast, has been "Sunday Times" war correspondent in Burma. There he smashed his hip while "covering" parachute operations, and, after spending some months in hospitals abroad, returned to England to take things quietly for a few months.

His booklet, "Background of the Blues," has sold consistently well and is now out of print, but Iain hopes to be enlarging on the theme some time in the future, so 1946 might bring us a new edition of this pocket jazz classic.

Meanwhile, Iain tells me he is looking for photographs of historical interest—of such subjects as King Oliver, the Armstrong Hot Five, New Orleans brass bands, and so on. If any readers have suitable pictures (able to be reproduced) which they would be prepared to lend Iain at a future date, will they let him know? Letters should be addressed to him c/o this office.

## AMONG the Labour Councils elected at Hendon's recent municipal elections was George Tugwood, well known in the profession as a pianist.

George is at present personal pianist to Robert Nesbitt, and has worked with that impresario in "The Night and the Music," "Fine Feathers," and the Royal Command Performance.

Starting his career, as a cinema pianist in the silent days, George has toured the Varieties with "The News and the Caumont circuit. Until the war he was theatre organist at the North Victoria cinema.

Besides his work on tour, George has his own big band in N.W. London, and is resident at the White Lion Hotel, Edgware, Middx. He has always provided the music for the Hendon Council functions, but will now be able to attend officially.

The West Hendon Ward, from where George was elected, is predominantly Socialist, and their new councillor will undoubtedly prove a worthy representative, for he has long studied local government and is an active trade unionist.

## The Other Jimmy

**FANS** who have been clamouring to hear the spirited trumpets of young Jimmy Watson must not be allowed to forget that another similarly named stellar attraction glowed very brightly in the profession until fare, apart from the large silos of hop-cats temporarily extinguished him.

We refer, of course, to reedman Jimmy Watson, who, before the great conflict, was associated with Reginald Forsyth and several other top-line bands, whilst also, at times, having his own outfits here and there.

Although reedist Jimmy Watson has not been seen much in public (professionally speaking) for the past five years, he has been extremely active with the R.A.F. "Ramblers." Now recently "demobbed," Jimmy is already working on an extremely interesting and important professional proposition. In the meanwhile, all old friends can contact him at Shepherd's Bush 1581.

## Phil Watts Out

**AMONG** the musicians now back from the Services is talented Phil Watts, popular drummer and swing-bandleader around Town before the war.

Phil has just been demobbed from the R.A.F. after doing a grand job with his own band, and is busy re-establishing his old contacts in the business. He would like his old friends to get in touch with him at Park-8272.

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

AFTER resting them for a couple of weeks, the hardy problems of past Corners must be revived and, we hope, settled for the time being. They are Jack Linx, for instance, and Messrs. Candy and Coco; then there are the Synco Jazzers and some business about Van Dyke and Grey Gull labels.

All of these subjects drew an astonishing response from readers, and our files bulge with potential copy, which we shall try to use in the next two or three weeks.

May we then, let these cases rest while we proceed with such affairs as the Blind Blake and Barbecue Bob listings; the Bob Howard disco by Eric Tonks and friends; Albert McCarthy's corrections and additions to the Crosby disco; some notes on the care and rejuvenation of records by John Vyse; and interesting letters and queries from readers?

**MATRIX OLE.** First, though, comes the question of H.M.V. mat. numbers raised by Cpl. J. Adleton in the "Corner" of October 20. There have been several replies to the Corporal, from which we quote:

"I have studied this label, along with over 1,300 other makes," writes William Munday, "and I'd be glad to help any fellow readers who care to write to me."

[This looks like a good offer. William lives at 119, Lawrence Avenue, New Malden, Surrey.]

"British recordings," he continues, "when double-sided ten-inch discs, have in the past been prefixed by these two- or three-letter symbols: BB, BR, YY, OEA. The twelve-inch double-sided have used CC, 2EA. American recordings, double-sided ten-inch and twelve-inch, and have been prefixed by these single or two-letter symbols: A, AO, AQ, OA, OAO, DA.

"No definite information can be given for recordings of Continental origin on this label, as in recent years the matrix numbering system has been slightly varied. The O prefix originally appeared on the old twelve-inch Gramophone Concert and Gramophone Monarch brands, prior to the use of the words 'His Master's Voice,' and this procedure was carried on until the middle thirties. Even when one from the double-sided series was issued on a single-sided disc, the same prefix was employed!

"The triangle symbol following a mat. number denotes an electric recording; an American system. The diamond symbol also denotes electric—presumably a rival to the American triangle system. A square symbol is part of a British system of numbering, which was also used in Germany before the war. And then there is the swastika symbol (of no political significance whatever), which I believe was another British system, in use for only a short time during 1932.

A matrix number not followed by a symbol of any sort denotes an acoustic or pre-electric recording on this label.

"May I add that although British H.M.V. and Columbia records emanate from the same building, Columbia employ a system developed by themselves for use on Columbia, Parlophone and certain Regal-Zonophones, and the prefixes seem to be OA, CE, CAR."

Thanks, William—a worthy contribution to the discussion. Next we hear from Brian Rust, who answers the queries concisely and in order, so turn up the original if in doubt:

1. (a) Yes. OA signifies a 10-in. Victor matrix; and 2A a 12-in. one.

(b) These letters merely identify the master as being of American origin. I rather fancy, though, that the middle part of the tripartite matrix series now being used by Victor refers to the studio used for the session. Thus: D4-VB-442 means one New York studio, D4-AB-1056 another, D5-VB-1011 the first, and so on. Detroit studio uses RC as its code, it seems.

2. Yes, the series OEA or 2EA denotes an English recording. So, for that matter, does OER, cf. Al Bollington, etc!

3. Yes, the letters OLA denote French recordings, as do OSB. And the last query: these prefixes are quite genuine. If Cpl. Adleton wishes for a dissertation on the subject of Parlo, prefixes and suffixes, I shall be happy to give it. Well, that should suffice for now. There is more to come next week on the matrix topic.

## LAST OF LINX

And here is the final word for the present on the Jack Linx controversy. Since Eddie Collins was "slated" by several collectors, simple justice demands he should be given space for a reply. But no more for now, please!

"I feel that I must reply to wishful thinkers Messrs. Downing, Sisley and Downer re the Jack Linx/Lynx recordings. After reading the eight replies sent in, it appears to me to be the general consensus of opinion that Rappolo is not on clarinet. Paul Mares is not on trumpet, and the records themselves are nothing to rave over.

"To Ken Downer I must say that I never held any brief for the Synco Jazz Band. If you'll look up Collectors' Corner for September 1, you'll note that I said that the recordings were terribly crude and corny, and that one of them, 'Land Of Cotton Blues'/'Doo Doodle Oom' was, in comparison with the others, quite good.

"Paul Sisley's Homochord crack made me smile. Remember, Paul, a few weeks ago, when you played me 'Everybody Loves My Baby,' on Homo. C788, you remarked that you thought that the muted trumpet was Oliver. I know of no Oliver on Perfect; and that's what 'Everybody Loves My Baby' has—a Perfect matrix number. Another Synco Jazz Band recording to add to the list in Collectors' Corner of a few weeks ago is, 'Lucky Dog Blues,' 69186/'Satanic Blues,' 69187, Actuelle 10156."

## PUBLICATION RECEIVED

"Tomorrow," June, '45. Edited by Scudder Middleton and C. J. Rolo. Published by Creative Age Press, Inc., New York, U.S.A. 40 pages, 35 cents.

This issue of "Tomorrow" has special interest for us, since it includes the story of Jelly Roll Morton told by Arna Bontemps and Jack Conroy in "An American Original." It is the only thing we've seen by Bontemps and Conroy, but Ralph Gleason writes that they have published "They Seek a City," in which the Negro's northward migration is outlined, and incorporated further material on Jelly for which they credit (ironically enough) the Morton Edition of "Jazz Music" issued some while ago in England. Have any readers information on this?

## SWAP AND BUY

T. B. Denby, 171, Quinton Rd. West, Harborne, Birmingham, has 250 jazz and swing discs for auction. Many U.S. and cut-outs. Send s.a.c. for lists.

Srmm. F. Tinson, 33, Harwell Rd., Sutton Courtenay, Abingdon, Berks, now in C.M.F., wants to buy Berigan, Louis, Coleman and Bobcats records from London seller. He'll collect while on leave during December.

Urgent sale: L.A.C. R. James, c/o "M.M." two brand new copies 1943 "H.D." continental edition to best offer received within ten days of this announcement.

M.M.'s 1938/9/40/41/42 copies for disposal to any interested fans in the Elingham, Sidcup, Welling or Bexley areas. Callers only, Sat. afts. 2-4 p.m., to K. Bevan, 22, Carisbrooke Avenue, Bexley, Kent (near Albany Park Station).

Oliver Skeggs, J.P.E.M., C.M.X. 727365, c/o 31, Lonsdale Road, Wanstead, E.11, will pay reasonable prices for good copies of F. Wilson's "I Found a Dream," "Rosetta," "Sunbonnet Blue," "N.O.R.K.'s," "No Lovers Allowed," "Dust Off That Old Planna," L. R. C. Sextet's "Why Didn't William," and any Vocalion Billie Holliday's.

T. Mason, "Rockholt," 379, Stafford Road, Oxley, Wolverhampton, offers: J. Dorsey, "Praying the Blues," M.C.B.B., "One Hour," O.M.5 "You Can Have Him," Tram's "Devil and D.B.S.," Duke's "Breakfast Dance," Moten's "Toby," Wants: Any Manone except H.M.V. 2 Feather All-Star Band, and Parlos: R1399, 2031, 2550, 1033, 2708.

J. H. Tickle, 92, Church Road, Moseley, Birmingham, wants to get hold of H.M.V. B8198—Comedy Harmonists playing "Schlafa, Mein Prinschen, Schlafa Ein"/"Guter Mond, Du Gehst So Stille."

Sgt. N. D. Pollard, who is in Italy, wants to buy Wilder Hobson and Panassle's "Hot Jazz"; also offers 15s. 6d. for Allen's "Patrol Wagon." Write him c/o Mr. and Mrs. F. Pollard, "Church View," 2, Narrow Lane, Aylestone, Leicester.

Eric Aspinall, 61, Wigan Road, Standish, near Wigan, Lancs, offers to highest bidder two Bunk Johnson discs: "Weary Blues" / "Franklin Street," and "Sobbin' Blues" / "Dusty Rag." Both brand new.

Send s.a.c. to F. B. Rayner, "Woodville," 122, Harehills Avenue, Leeds 8, for list of fine collection of swing/jazz discs and books. Dennis Wain, 20, Melton Road, Asfordly Hill, Melton Mowbray, Leicester, has 60 Jimmy Rogers discs for sale at 4s. each.

S.a.c. to T. L. Evans, 105, Ferndale Road, Clapham, S.W.4, for list of jazz discs and portable gram. for sale.

## Hunt Ball King is Back Again

THE Hunt Ball King is hunting again. Leonard Pilbeam, king of hunt ball gigs in the spacious peace-time days, is back in the business, after a long period of ENSA work, his latest trip having taken him away to Indian climes for six months with the "Musical Cocktail" Company.

The trip included several broadcasts of Forces' Request Programmes over the All-India Radio.

Now that he is back in Town, Len Pilbeam is picking up the threads of his old business again very fast, and has already received offers for a number of big single-night dates.

In this connection Len would like to hear from some of his old friends in the profession, as they come out of the Forces, and is in fact anxious to contact a number of musicians at once to form a new band, so that he can resume his big private dates without delay.

For the moment, Len has office accommodation with his old friend Len Hunt, at Archer Street works, W.1 (Gerard 8011/3).

## SELMER SELECTED BARGAINS

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