

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 642

## TED HEATH'S BIG RECORDING BREAK WITH DECCA

TED HEATH, WHO, WITH HIS RECORDINGS, BROADCASTS AND PUBLIC APPEARANCES, HAS ALREADY ESTABLISHED HIMSELF AS ONE OF BRITAIN'S PREMIER BANDLEADERS, HAS JUST SIGNED A TWO-YEAR CONTRACT WITH THE DECCA RECORD COMPANY.

Ted's outstanding version of the popular "Duffle Bag" signature tune, "Opus 1"—which sold a record number of copies—convinced enterprising Decca executive Harry Sarton that the Heath band of all-star musicians would soon be on the up-grade commercially, and he has lost no time in signing it up for further titles.

Ted has sealed his new contract with waxings of "Twilight Time," featuring a fine Bruce Campbell arrangement, and a Kenny Baker original, "First Jump," both of which will be issued in December.

### FILM-MUSIC HELD UP

Musicians who appeared on this session were: Reg Owen, Cliff Townshend, Johnny Gray, Norman Impy, Freddy Gardner (reeds); Kenny Baker, Stanley Roderick, Harry Latham, Allan Franks (pts.), Harry Hoyle, Ladd Busby, Jack Bentley, Jimmy Goombes (trms.); Norman Stenfall (pno.); Dave Goldberg (gitar.); Charlie Short (bass); and Jack Parnell (drms.).

Work on the musical side of the big Wesley Ruggles film, "London Town," in which Ted Heath and his band are featured, has been temporarily held up as Musical Director Toots Camarata's three months' permit to work here has expired.

He, now has to return to the States—leaves this week—apply for another permit and return here as soon as the necessary permission has come through!

## AMBROSE FIXES HIS SINGERS

FINISHING touch to the phenomenal Ambrose Band, now doing uncanny things with the attendances at Ciro's Club, is put by the addition of stylish 17-year-old girl vocalist Pat Hutton, who has left Reggie Dare's Potomac outfit to join in with the Ambrosial music.

Reg is anxious to obtain a suitable replacement as soon as possible, and anyone interested should contact Reggie Dare's personal manager, Ted H. Sommerfeld, at 33, Cranley Gdns., South Kensington, London, S.W.7 (phone Kensington 1201/2).

Bringing the spotlight back again to Ciro's, it now alights on Steve Conway, Ambrose's new male singing ace, who is handling the other 50 per cent. of the vocal department and carving out a big reputation for himself with his excellent delivery.

Steve has been heard on many air dates, including "Variety Band Box," "Navy Mixture," with Ted Heath, with Lew Stone on his recent "Bangs of the Week" date, and with Maurice Winnick, etc. He is singing and broadcasting with Ambrose; in the solo recording sphere he is already contracted to Columbia, his first two titles on this label having just been issued.

# IVY AND GIRLS TURN DOWN BIG OFFERS: TAKE FURTHER GERMAN ENSA TOUR

IVY BENSON AND HER FAMOUS GIRLS' BAND ARE GOING BACK AGAIN TO PLAY TO THE ALLIED TROOPS IN GERMANY. THEY LEAVE ENGLAND ON NOVEMBER 22, AND WILL BE AWAY ON THIS SECOND E.N.S.A. TRIP AT LEAST SIX WEEKS, AND PROBABLY MORE.

Returning, only a week or so back, from their first visit to post-war Germany, which they described as the most thrilling, but strenuous, undertaking of their lives, Ivy and her Girls are shouldering a real man-sized woman's job in going back so soon to bring to our occupation troops the entertainment and good cheer which they now need as much as ever. In the difficult conditions prevailing at the present time, the girls know from recent personal experience that they will find a Germany so racked and devastated by war that in some cases occupying Allied troops are reduced to abject boredom.

### UNANIMOUS

In order to make the trip this time, Ivy has turned down several extremely attractive commercial offers. These have included a most tempting contract for the Band to be specially featured for 12 weeks at "Le Doyen" night-club in Paris. The attraction, glitter and gaiety of post-war Paris, as against the drabness of post-war Germany, must have weighed heavily in the minds of Ivy and her girl musicians, and it must be written to their everlasting credit that they unanimoously and willingly decided on making the "duty" trip, turning down the Parisian offer, plus an exciting offer to visit Stockholm, plus also some attractive Variety dates at home, until their present big commitment is fulfilled.

This time, Ivy will be taking a large Band which, in addition to featuring dance music on the usual lavish scale, will also render a sprinkling of the classics, so that audiences of all types may be well and truly entertained. Band this time will comprise five brass, four saxes, four rhythm, and three strings. With the last-named, plus versatile girls in the various sections who "double," a string section of five violins, cello, and bass can be made up.

In addition, there are to be two vocalists, (of whom popular Joyce Clarke will definitely be one); plus dancer-accomodist Peggy Weston; and impressionist Pat Goldie.

From November 21 onwards existence of the Benson Band will be plunged into one mad whirl, for on that date they will play a special woman's show for S.E.A.C., which will be followed immediately by a 40-minute "turn" at the Variety Artists' Ball, from whence the

Band will air, Ivy taking a special solo during the broadcast. The following day they will plunge straight into the hectic demands of the new German tour.

### STARITA, TOO

Allied troops overseas will certainly not be lacking in entertainment by our leading girl musicians during this present month of November, for, just before we close for Press, comes the news that Rudy Starita, famous vibraphone leader, with his All-Girls' Band of "Starlites" are also about to embark on an E.N.S.A. tour on the Continent. Rudy and his Girls, by their long service of 32 months with U.S.O. plus their present E.N.S.A. commitments, have played nearly three years of solid troop entertainment, whilst there seems to be no end to their good services in sight, since their present tour is of indefinite duration.

Partly re-formed, "Starlites" now comprise four saxes, four rhythm, trumpet, vocalist, and Rudy himself, leading and playing vibes. Personnel at present includes Miriam Wood, Eileen Sloan, Bruche Kaye and Jessie Pollock (reeds); Sonia Barton (trumpet); Bobbie Day (piano); Gladys Norman (guitar); Margie Sloan (bass); Cicely Patterson (drums and personality vocalist); and Bobbie Lee, new singing recruit from filmland on whom will fall all the solo vocal work.

## ABRAMS LEAVES PAYNE

OWING to his many broadcasting commitments, famous percussionist Max Abrams has now left the drum chair in Jack Payne's Orchestra.

During the past few months Max has been appearing with a variety of outfits, including those led by Reg Leopold, Charlie Smart, Jack Leon, Ronnie Munro and Billy Thorburn, and still further dates have made it virtually impossible for him to appear permanently with Jack Payne.

Max will therefore concentrate on free-lance work, and he is also kept busy with writing tutors to be issued by Francis, Day and Hunter.

At the moment he is engaged on a comprehensive drum treatise, due for publication in December, and, in response to many requests, has already produced a book of bugle marches for the Sea Cadet Corps, the Army Cadet Force and the Air Training Corps.

Joe Wyndham, who prior to the war was drummer with Jack Payne's Band, has now rejoined the outfit.

## WEIR'S BAND FOR FISCHER'S

FAMOUS clarinetist-bandleader Frank Weir will be installing and presenting the new dance band which starts at Fischer's Restaurant, Bond Street, London, on Monday, November 19; and for some part of each evening he will lead the outfit himself.

This engagement will not in any way interfere with Frank's long-standing "date" at the Park Lane Astor Club; he will lead at Fischer's each night before going on later to Park Lane to front his famous "Astor Club Seven."

Personnel for the Fischer's Band so far booked at the time of closing for press includes Pat Smuts (tenor sax and deputy leader); Reggie Beard (bass); Bobby Brown (drums); Len Whiteley (trumpet); Ralph Sharon (piano); and Ronnie Pleydell (alto sax and clarry).

Pat Smuts, pre-war sax notability, is recently out of the R.A.F.; ditto Bobby Brown, who was with Sydney Lipton in the old days. Reggie Beard comes from the R.A.F. also; he was in Buddy Featherstonhaugh's R.A.F. Sextette. Len Whiteley also comes recently from the Air Force. Ralph Sharon will be known as one of the most promising young swing pianists of the day.

The new outfit under Frank Weir's presentation replaces the band led and directed by saxist Harry Gerrard, which has had a long and successful run at Fischer's.

Each Friday night, starting from November 16, will see a broadcast by Frank Weir and his Orchestra in a new series which will be heard from 11.30-11.50 p.m. The first will be a studio date, and from then on each of the Friday airings will be relayed from Fischer's Restaurant.

## RABIN ADDS

A DISTINGUISHED newcomer to the Oscar Rabin brass section look over last Monday (5th), when brilliant trombonist George Arthur came into the band.

George was the player who, whilst he was serving in the R.A.F., was loaned to Oscar for a camp show owing to sudden illness; on which occasion Oscar was so impressed that he determined to issue George with a lengthy contract as soon as this became practicable.

For the past few months George, back in Civvy Street, has been playing at the Astoria with Harry Leader's Band.

Also back with Rabin after a lengthy period in the R.A.F. is trumpet ace Bobby "Bix" Benstead, who, prior to joining up, enjoyed a three-year run under the Rabin banner. Bobby resumes his old job next Monday (November 12), taking over from Henry Shaw, who is leaving the band and seeking pastures new.

**CHAPPELL'S** present

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# EV'RY TIME

# ALL AT ONCE

# SWEET VIRGINIA

In the Press

# SYMPHONY

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## WHY NO DANCE BAND AT ROYAL COMMAND SHOW?

LAST Monday evening (5th), at the London Coliseum, the Variety profession put on its first peace time Royal Command Performance, before their Majesties the King and Queen with the two Princesses.

A star-studded bill provided three hours of entertainment—all of which was well covered by the B.B.C.—but rather marred for the discerning by the fact that nearly all the artists stuck to "safe" material and songs, rather than dare try out anything new.

However, the show made no less than £7,500 for the Variety Artists' Benevolent Fund and Institution, so V.A.F. President Prince Littler and organiser Harry Marlow should be well satisfied.

It is to be regretted, however, that no gesture was made in any way towards the dance band profession or, in fact, towards the whole vast British industry of popular music.

Not only have dance bands done a terrific job in this war, but, in the field of Variety, they have brought great business to all the halls where they have played, invariably topping the bill. At the annual Variety Artists' Ball, dance bands have never denied their support, and, in fact, have greatly helped towards the success of the function.

Popular songs, too, have kept up the morale of the nation throughout the war, through the medium of talented vocalists on the Variety stage and over the air. It is an extraordinary fact that not a single pop. tune of the moment was featured in the Command show, and it is even more extraordinary that one of our famous dance bands was not asked to appear, especially as in the past, they have been such a feature of these Royal Command shows, of which Jack Bylton, to take just one example, played no fewer than four.

What a pity, therefore, that bands, singers and, in fact, any body who plays or sings the tunes of the people were so completely overlooked.

## Torquay Stalwart Evans Demobbed

PIANIST Harry Evans, famous for his long association as band-leader with the Grand Hotel, Torquay, has now been released from the R.A.F. after five years' service.

Harry originally joined up as a musician, but eventually became a P/Lt. Flying Control Officer. Already he is making a come-back to Civvy Street musical activities, and has several piano broadcasts scheduled.

After a brief holiday Harry hopes to get his former "Sextette Intime," which gave so much pleasure to patrons of the Grand Hotel and to radio listeners, back into operation.

## CALL SHEET

(Week commencing November 12)

Nat ALLEN and Orchestra, Opera House, Worthington.  
Carl BARRITEAU and Band, Hippodrome, Wigan.  
Billy COTTON and Band, Palace, East Ham.  
Gloria CAYE and Band, One-Night Stands, Cardiff.  
Nat GONELLA and Georgians, Green's Playhouse Ballroom, Glasgow.  
Henry HALL and Band, Empire, Shepherd's Bush.  
Jack JACKSON and Band, Band of the Week, B.B.C.  
Joe LOSS and Band, Lyceum Theatre, W.C.2.  
Feliz MENDELSSOHN and Hawaiian Serenaders, Empire, Swansea.  
Harry PARRY and Orchestra, Court Royal Hotel, Southampton.  
Oscar RABIN and Band, One-Night Stands, Midlands.  
Monte REY, Empire, Middlesbrough.  
Billy TERNEST and Orchestra, Royal, Bolton.  
TROISE and his Mandolinists, Empire, New Cross.  
Eric WINSTONE and Orchestra, Empire, Edinburgh.

## JOHN SILVER SINGS THE BLUES

POPULAR Ronnie Munro vocalist, John Silver, must often have sung "I Went Down to St. James's Infirmary," but he can hardly have expected that the vocal prediction, in his case, would actually come true.

Such, however, is the case; for tomorrow (Friday, November 9), at the St. James's Infirmary, Clapham (London), John is undergoing a throat operation which will probably keep him away from the microphone for three or four weeks.

During John's enforced absence his place on the Ronnie Munro "Sunday Serenade" programmes will be taken by Alan Dean, who from his reputation already established with Oscar Rabin and elsewhere, will need no introduction. As Diane Rabin is already singing on the "Sunday Serenade" shows, an old association will be revived when ex-Rabin-ite Dean also steps into the programme.

Popularity of "Sunday Serenade" has already meant a change of times, the show having been switched from the "ungodly" hour of 7.30 a.m. to 1 p.m. A further change, still more to the liking of most listeners, will take place shortly, when "Serenade" reverts to the even better listening time of 4.15 p.m.

Following a slight breakdown in health recently, Ronnie Munro has temporarily shelved his Variety plans, and for the moment is concentrating entirely on radio.

MUSIC - PUBLISHER ace Reg Morgan, of the Victory Publishing Co., Ltd., announces a new change of address this current week. Reg's offices will in future be found at 97-99, Charing Cross Road, W.C.2.

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## Millward Leaves Murray's: Jay Kay Goes In

AFTER a short but exciting run at Murray's Club, Syd Millward and his "Nit-Wits" have left, and the new Murray's M.D. is Jay Kay (formerly known in the profession as Joe Kay, drummer and manager with several of our leading bands).

The boys with Joe (sorry, Jay) are as follows: Jack Geller (piano); Eddie Rock, Len Jacobs, and Len Phillips (reeds); Arthur Baker (bass); Syd Chasid (violin leader); and Jay Kay himself playing drums.

All-round abilities of these boys are too well known to need any recapitulation here. Jay Kay himself will be remembered from his long run with Jay Wilbur and other leading bands, and Syd Chasid has led his own outfit in many past stage and cinema engagements. Strength of this combination lies in its abilities at handling all types of dance music.

Change in Murray's dance music took place because Syd Millward, who came out of the Army with his mind, as always, full of ambitions to play out-and-out jazz, found that his ideas did not fit in with the demands of ordinary commercial restaurant work, so rather than haul down the flag of swingdom, he resigned from the club.

## M.U. DRIVE IN READING

FOLLOWING the success of its big dance last season, the Reading Branch of the Musicians' Union (Secretary: Frank H. Robertson, 127, Wilderness, Road, Earley, Berks) intends to run a further series of dances in the Reading area, with the object of advertising M.U. bands, attracting new members, and providing funds for the Musicians' Benevolent Fund.

The first of the series will be held in Henley Town Hall on Thursday, November 15, when the following Union bands will appear:—Gerry Collins and his High Society Boys, Frank Robertson and his Band, the Lionel Humphries Sextet, Max Seeburg and his Band, Jack Powell and his Band, and Ron Russell's Dance Orchestra.

Organisation of this full-band function will be in the capable hands of the branch president, Ron Russell, who, in addition to handling band work, runs a useful entertainments organisation and Musicians' Supply Bureau in Reading.

Admission to the dance will be free to holders of M.U. cards, and visitors will be welcome.

## 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. I'LL BUY THAT DREAM (7-5-5-7).
2. TILL THE END OF TIME (4-1-1-3-1-1-1-2-3).
3. ON THE ATCHISON TOPEKA SANTA FE (4-6-2-2-3-4-2-3-5).
4. IF I LOVED YOU (2-2-3-1-2-2-5-1-1-3-7).
5. I'M GONNA LOVE THAT GUY (6-3-4-5-7-7).
6. ALONG THE NAVAJO TRAIL (3-0-8-0-0-0-8).
7. THAT'S FOR ME (9-0-9).
8. HOW DEEP IS THE OCEAN?
9. AUTUMN SERENADE.

SAX notability Derek Neville, for so long with Harry Parry's outfit, where he made a big reputation with his baritone playing, is settled down in Town these days, and is playing 1st alto with Tony Wayne's Band at the Piccadilly "Stage Door Canteen."

Always known as a superb "busker" and stylist, Derek has wished for a long time to become better acquainted with section work, and his present job is handing him just the experience he is anxious to obtain.

## £200,000 ANNUAL ROYALTIES TO U.S.!

A SIGNIFICANT and most enlightening question has been asked in the House of Commons by Lieut.-Colonel M. Linton, Labour M.P. for Brixton. He asked the Chancellor of the Exchequer how much was remitted to the U.S.A. during the past three years in payment of copyright royalties and performing rights of American popular songs published in the United Kingdom; and during the same period how much the United Kingdom received in respect of British popular songs published in the U.S.A.

Mr. Dalton replied: "The amount remitted during the year ended August 31, 1945 for royalties and performing rights of music of all sorts was about £200,000. The available figures do not distinguish popular songs from other types of music, and do not cover earlier periods. There are no records to show how much was remitted under this head from the United States to the United Kingdom."

## Latham Out of Navy Joins Rogan

FAMOUS personality drummer-vocalist Fred Latham, who served with distinction afloat and was in the Naval "Blue Marliners" throughout the war, has lost no time, since his demobilisation, in crashing back into London musical life in a big way.

For some weeks past Fred has been working, in the first part of the evening, at the Park Lane Dorchester Hotel, where he has been both playing drums and singing. Now Fred has also booked the job of solo vocalist with Tommy Rogan's Band at the "400" Club, consequent upon the departure of Cyril Shane to the "Skyrockets."

Fred's grand vocal style should fit in admirably with the more than useful Rogan Band at the exclusive "400," and as he is also keeping his hand well in on the drums in his other job he can fairly be said to be making up for lost time on his return to Civvy Street.

Fred is not the only member of the famous "Blue Marliners" to get himself quickly re-established since demobilisation. As already reported, star saxist Freddy Gardner is working with Billy Munn's Band at the exclusive Mayfair "Orchid Room," trumpeter Hugh Radcliffe is with Henry Hall, whilst bassist Al Jennings is very busy helping to fix dates for the All-Star Caribbean Band which he has just brought over from Trinidad to work in Variety here.

## For Swing Shoppers

THE next Sydney Gross "Swing Shop" Concert takes place on Sunday, November 18 (3 p.m.), again at the Adelphi Theatre, Strand, London. Guest star this time will be the one-and-only Victor Feldman, the young prodigy of the drums.

Other musicians taking part will be the Daniz Brothers Trio of guitarists; Jack Parnell and Maurice Burman (drums); Coleridge Goode and Sid Burke (basses); George Shearing and Ralph Sharon (pianos); Kenny Baker, Freddy Clayton and Jimmy Watson (trumpets); Reggie Darc, Freddy Grant, Derek Neville, Derek Hawkins (reeds); and Jock Bain (trombone), etc.

Tickets are 4s. to 11s. 6d., from the Adelphi Theatre Box Office, Strand, London, W.C.2.

NEXT Scottish broadcasting date is Saturday, November 24, when the "Saturday Night at the Palais" programme will be played by Eddie Shaw and his Band from the Locarno, Glasgow.

# MEN MAY COME, AND MEN MAY GO— BUT THE DUKE IS AS GOOD AS EVER

## EDGAR JACKSON'S Record Reviews

### DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

\*\*\*\*Carnegie Blues (Ellington) (Am. Victor D5-VB-12).  
 \*\*\*\*Mood To Be Woed (Duke Ellington, Johnny Hodges) (Am. Victor D5-VB-14). (H.M.V. B9448—5s. 44d.)

Ellington (piano), with Johnny Hodges, Otto Hardwick, Albert O. Sears (saxes); Harry Howell, Carney (saxes, clar.); Jimmy Hamilton (clar.); Tall Jordan, Willis Raymond "Ray" Nance, Shelton Hemphill, William Alonza Anderson, Rex William Stewart (dpts.); Claude B. Jones, Lawrence Brown, Joe Nanton (trmps.); Fred L. Guy (tr.) Alvin Raglin, Jun. (bass); W. H. a m "Sonny" Greer (dms.). Recorded January 4, 1945.

MOST of you know, of course, of the many changes which took place in the Ellington orchestra round about 1942-43, and probably not only from the list I gave of them when reviewing "I Ain't Got Nothing but the Blues" and "I'm Beginning to See the Light" (H.M.V. B9427).

To say that these changes caused considerable speculation is almost to understate the case.

There were many others besides confirmed Ellington devotees who were impatiently waiting to discover what result they had had on the band which had not only always been recognised as the most individual and enterprising unit jazz or swing had produced, but which had given few clues to the effect any changes might have on it, because there had, in fact, previously been but few of them.

For the fifteen-odd years prior to 1942, the Duke probably held the record for fewer changes in his line-up than any other worth-while bandleader could boast.

But unfortunately few of us had any means of finding out to what extent the newcomers had influenced the band.

As most of you will remember, all recording was held up in America for the best part of two years from early 1942 by the dispute between the U.S. recording companies and the A.P.M. (American Musicians' Union).

Even when last August H.M.V. put out the aforementioned 1944 Ellingtons they gave little indication of what had really happened to the band, because both titles were more or less "commercial" numbers, presented complete with vocal choruses, with an all too obvious eye on the box-office.

At last, however, in two new 1945 recordings (in which Rex Stewart, who, according to the Victor recording sheets, was absent from the B942 session, seems to have turned up again), we are given our first real opportunity of hearing what effect all the changes have had on the band.

Well, the fact is that, whether or not it comes as a surprise to you, they have had little, if any, effect—at any rate as far as one can judge in the absence of any solos on either side by any of the more prominent newcomers.

The band remains not only still the greatest thing that has ever happened in jazz, but also as highly individualistic as it ever was.

### UNIQUE CHARACTER

It still has its own unique character that lets you know at once that this can be no other band than the Duke's, and the only difference is perhaps that this character—about the equal outcome of Ellington's own genius and the way the band interprets his ideas—has become even more pronounced.

I think you'll certainly agree with this contention when you hear "Carnegie Blues," so titled probably in memory of, or possibly because it was actually written for, one of those concerts which the Duke has given in New York's famous edifice, the Carnegie Hall.

Let there be no mistake. "Carnegie Blues" is not a particularly momentous composition. I doubt if it will be classed even as one of Ellington's best.

It is best described as a very slow blues lament, the basis of which is just a simple little four-bars theme.

But the way the piece is presented, the "atmosphere" in the treatment, and perhaps, above all, the shades of feeling—from subdued nostalgia to passionate anguish—displayed by the Ellington virtuosi, both individually and collectively, make this record of it something one cannot hear, even for the first time, without realising that one is listening to music that is as impressive as it is in many ways daring.

Not the least daring moment is when Hodges blurts forth the basic phrase in the second chorus.

In the first chorus it is stated each of the three times it occurs by the muted trumpets (muted by various other instruments which play in harmony with them) more, as one might say, in sorrow than in anger, and at least some relief to the sadness is provided in the following short piano passage in which the Duke would seem to be offering not only solace, but also a ray of hope.

But far from providing any comfort, this attempt at consolation only seems to have increased the torment in the soul of Hodges, who succeeds in expressing, musically, his feeling of revolt with a vividness that will have to be heard to be believed.

It may be true that Tchaikowsky produced this effect of unutterable despair less, impulsively and more subtly in the last movement of his "Patnétique," but he certainly did not do so any more dramatically.

### "ATMOSPHERE"

And if you want any more "atmosphere" than that which you will find in this four-bars basic phrase and the varied sentiments infused into its presentations, you will find it in the restrained but none the less telling comments Lawrence Brown's trombone makes on each of Hodges's outbursts and in the virtuosity of Raglin's bass.

And "Mood to be Woed" is little, if anything, behind "Carnegie Blues" as an instance of the terrific atmosphere the Duke and his band can create, musically.

The side may not be so devastating either in a composition or in the manner of its performance, but in its lighter way it is none the less gripping.

Edward Kennedy "Duke" Ellington was born in Washington on April 29, 1899. There he received his education, learned the piano, and earned his nickname.

After jobbing around with small jazz outfits, the Duke joined Wilbur Sweatman's Ork in 1920, stayed two years, left to take over the piano chair in Elmer Snowden's Band, and formed his own outfit in the middle 'twenties.

Under the guidance of impresario Irving Mills, Duke held a long-term engagement at New York's Cotton Club, and his combination of fine musicians, original compositions and unique arrangements put him at the top of the tree. The rest is popular history.

The Duke lays no claim to great solo ability, but is an imaginative orchestral pianist. At song-writing and scoring he is undisputed master, at any rate in the swing idiom. To-day, after 25 years in the business, he is receiving more honours than ever before, and emerges clearly as jazz music's outstanding figure.



In the main it is a showcase for Johnny Hodges, who is even better than he was in "I Got It Bad and That Ain't Good" (H.M.V. B9252, issued in 1942).

He uses his glisses and slurs less extravagantly and with more discernment, and generally plays with even finer taste and artistry.

But Hodges is by no means the be-all or end-all of the proceedings. What the band does behind him is equally fascinating.

My strong recommendation is that you don't fail to get this disc. No matter what your musical tastes may be, you will find the allure of both sides grow on you the more you play them.

Afterthought: The diehards will probably bewail, as they have bewailed of many of the Duke's more recent recordings, that neither of these performances is really jazz or even swing; but it won't mean anything, because this aspect of the matter is completely immaterial.

Ellington no more conforms to current trends than he needs to.

The music he creates is governed by one factor only—his own ideas on the development of the music of his race; and when those ideas are as imaginative and as intriguing as the Duke's are, the result cannot fail to mean plenty, no matter how far it may depart from less original standards.

### ELDRIDGE AND SHAW

WHEN reviewing, in the "M.M." for October 13 last, Artie Shaw's "Little Jazz" (H.M.V. B9443), I wrote:—

"You may remember that Leonard Feather wrote recently from America that Roy Eldridge is 'very uncomfortable' in the Shaw band, but cannot get out of it because of his 'cast-iron contract' with Shaw"—and added of my own hat that, if anything more than Leonard's letter were necessary to show just what a misfit Eldridge was in the Shaw band, it was to be found in the record of "Little Jazz."

Now has come the sequel, which seems to prove that neither Leonard nor I were talking through our hats: Eldridge (side "Down Beat" for

October 15) suddenly left the Artie Shaw Band and has been replaced by Ray Linn, from the Woody Herman Ork.

"It seems that all contractual commitments and usual notice," continues "Down Beat," "were waived by both Shaw and Eldridge."

And talking about the Herman band, this now records in America for Columbia, and consequently is available to English Parlophone.

How about some records, Wally Moody? The band is still considered the best white outfit in America.

## BIG BREAK FOR MISS TRISS

THAT diminutive hive of five, Triss Henderson, who is currently knocking patrons at the London Saville Theatre cold with her singing in "Big Boy," will be adding yet another chapter to her sensational success story next Monday (November 12) when she starts a two weeks' cabaret engagement at the Mayfair Orchid Club, where swing pianist Billy Munn is M.D.

Playing piano for Triss, as usual, will be ace-accompanist, John Franz.

This coming week-end will be a very busy one for the "other half" of the famous Henderson twins. On Saturday she will do her usual two shows at the Saville, Sunday will find her broadcasting with Derek Roy in "Variety Band Box," after which she will rush off to record her regular weekly spot in the Max Bacon show.

Last Sunday (4th) Triss paid an unexpected visit to the Feldman Club, and delighted everyone with a couple of numbers accompanied by Ralph Sharon.

She also enjoyed herself when the place rocked to the strains of a visiting combo with Jack Parnall (dms.); Reg Owen (clar.); Dave Goldberg (tr.); Charlie Granville (tenor); Sid Burke (bass); and Ralph Sharon (pno.).

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# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

WE are sorry to have to announce the sad news of the death of Frank Gordon, an enthusiastic collector and well-known figure in Essex jazz circles.

Frank was killed in a car smash in the Woodford area on Saturday evening, October 27, in which another occupant of the vehicle was also killed and another seriously injured. News of the tragedy was given to us by John L. Fryer, who was a close friend of Frank Gordon.

For several years Frank had been secretary of the Woodford Rhythm Club and very active in the collecting field, and his death will be a great loss to the rhythm club movement and to the many of our readers who knew him.

He leaves a wife and three-month-old baby to whom we extend our deepest sympathy.

## BOB CROSBY DISCOGRAPHY

(Continued)

Bob Peck (tpt.) replaces Wade: February 19, 1940.—  
 "Up The Chimney To My Dreams" (67204), De. 3039.  
 "Run, Rabbit, Run" (67205), De. 3039.  
 "Leanin' On The Old Too Rail" (67206), De. 3027.  
 "They Ought To Write A Book About You" (67207), De. 3090.  
 Same personnel: February 27, 1940.—  
 "The Willow" (67231), De. 3054.  
 "Ain't Goin' Nowhere" (67232), rejected.  
 "Sweet Genevieve" (67233), rejected.  
 "Where The Blue Of The Night" (67234), De. 3138, De. E. F.7970.  
 Same personnel: March 4, 1940.—  
 "My, My" (67263), De. 3079.  
 "Moments In The Moonlight" (67264), De. 3070.  
 "Say It" (67265), De. 3079.  
 "An Angel In Disguise" (67266), De. 3070.  
 Same personnel: March 18, 1940.—  
 "Fools Rush In" (67335), De. 3154, De. E. F.7541.  
 "From Another World" (67336), De. 3091.  
 "Over The Waves" (67337), De. 3091, De. E. F.7595.  
 "Cecilia" (67338), De. 3090.  
 Same personnel: March 26, 1940.—  
 "Believing" (67399), De. 3103.  
 "This Is The Beginning Of The End" (67400), De. 3103.  
 "Ja-Da" (67401), De. 3233.  
 "Sweet Genevieve" (67402), De. 3668.  
 "Shortenin' Bread" (67402), De. 3271.  
 Same personnel: April 3, 1940.—  
 "Embraceable You" (67473), De. 3271.  
 "I'm Nobody's Baby" (67474), De. 3179, De. E. F.7607.  
 "Sympathy" (67475), De. 3154.  
 "Speak Easy" (67476), De. 3179.  
 Unknown personnel: August 27, 1940.—  
 "Ain't Goin' Nowhere" (67985), De. 3451.  
 Max Herman, Al King, Muzzy Spanier (tpts.): Ray Conniff, Floyd O'Brien (trmps.); Arthur Rando (alto); Matty Matlock (alto and clar.); Eddie Miller, Gil Rodin (tenors); Hank O'Amico (clar.); Jess

Stacy (pno.); Ray Bauduc (drms.); Bob Haggart (bass); Hilton Lamare (guitar). Vocals by Bob Crosby, Bonnie King, Eddie Miller, Hilton Lamare and the "Bob-o-Links" (Johnny Desmond, Tony Paris, Ruth Keddington and Eddie Lavine). Recorded Los Angeles, September 3, 1940.—

"Two Dreams Meet" (DLA 2106), De. 3404, De. E. F.7701.  
 "Drummer Boy" (DLA 2107), De. 3451, De. E. F.7713.  
 "Cow Cow Blues" (DLA 2108), De. 3488, De. E. F.7947.  
 "Down Argentine Way" (DLA 2109), De. 3404, De. E. F.7701.  
 Same personnel: Los Angeles, September 6, 1940.—  
 "I'd Know You Anywhere" (DLA 2124), De. 3434, De. E. F.7819.  
 "Dry Bones" (DLA 2125), De. 3488, De. E. F.7947.  
 "I've Got A One-Track Mind" (DLA 2126), De. 3434, De. E. F.7819.  
 "You Forgot About Me" (DLA 2127), De. 3417.  
 Same personnel: Los Angeles, September 16, 1940.—  
 "Gone, But Not Forgotten" (DLA 2137), De. 3417.  
 "Do You Know Why" (DLA 2138), De. 3445.  
 "Isn't That Just Like Love" (DLA 2139), De. 3445.  
 Elmer Smithers (trmb.) replaces Conniff: acc. to Bing Crosby (vocals): Los Angeles, December 13, 1940.—  
 "San Antonio Rose" (DLA 2274), De. 3590.  
 "It Makes No Difference Now" (DLA 2275), De. 3590.  
 Same personnel: Los Angeles, December 16, 1940.—  
 "The Marx Hop" (DLA 2276), De. 3694.  
 "Burnin', The Candle At Both Ends" (DLA 2277), De. 3694.  
 Same personnel: Los Angeles, December 23, 1940.—  
 "Big Noise From Winnetka" (DLA 2292), De. 3611, De. E. F.7836.  
 "Something I Dreamed About" (DLA 2293), De. 3815.  
 Same personnel: Los Angeles, December 30, 1940.—  
 "Blue Echoes" (DLA 2309), De. 3605.  
 "Chick-ee-Chick" (DLA 2308), De. 3605.  
 "Until You Fall In Love" (DLA 2310), De. 3668.  
 "Much More Lovely" (DLA 2311), De. 3762.  
 Same personnel: Los Angeles, January 6, 1941.—  
 "Sunset At Sea" (DLA 2347), De. 3611, De. E. F.7836.  
 "I, Yi, Yi, Yi, Yi" (DLA 2348), De. 3623, De. E. F. 2900.  
 "Chica Chica Boom Chic" (DLA 2349), De. 3623, De. E. F.7900.  
 Bob Goodrich (tpt.) replaces Spanier: March 28, 1941.—  
 "Well Well" (93634), De. 3762.  
 "Call It Anything" (93635), De. 3815.  
 "Look At You, Look At Me" (93636), unissued.  
 "Far Away Music" (93637), De. 3752.  
 "Flamingo" (93638), De. 3752.

Liz Tilton (vocals) replaces Bonnie King: May 29, 1941.—  
 "Do You Care" (69270), De. 3860.  
 "Will You Still Be Mine" (69271), De. 3860.  
 "You're A Darling Devil" (69272), De. 4305.  
 "Big Town" (69273), De. 4403.  
 Same personnel: June 30, 1941.—  
 "Elmer's Tune" (69460), De. 3939.  
 "The Angel's Came Thru" (69451), De. 3929.  
 "Just A Dream" (69449), unissued.  
 "A Gay Que Leete" (69452), unissued.  
 Yank Lawson, Lyman Vunk, Max Harman (tpts.): Floyd O'Brien, Elmer Smithers, Moe Morrow (trmps.); Arthur Rando, Art Mendelsohn (altos); Eddie Miller, Gil Rodin (tenors); Matty Matlock (clar.); Jess Stacy (pno.); Ray Bauduc (drms.); Bob Haggart (bass); Hilton Lamare (guitar). Vocals by Bob Crosby, Liz Tilton and Eddie Miller. Recorded Los Angeles, September 4, 1941.—  
 "A Gay Ranchero" (DLA 2722), De. 4028.  
 "Something New" (DLA 2723), De. 4028.  
 "I'm Trusting In You" (DLA 2724), De. 4027.  
 "From One Love To Another" (DLA 2725), De. 4027.  
 Same personnel: September 17, 1941.—  
 "My Imaginary Love" (DLA 2767), De. 4049.  
 "A Night Kissed An Angel" (DLA 2768), De. 4009.  
 "A Week-end In Havana" (DLA 2769), De. 4049.  
 "Two In Love" (DLA 2770), De. 4009.  
 "Take It Easy" (DLA 2771), De. 4137.

(This concludes the Crosby Disco. Big Band Section except for a few emendations to be given later.)

\* \* \*  
**PUBLICATIONS RECEIVED.**  
 "Keynote," Vol. 1, No. 1. Edited by H. G. Scar, published by the Workers' Music Association. 1s. This is the W.M.A.'s new music quarterly, which takes the place of their "Vox Pop," and incorporates the Nottingham "Jazz Record." A newly produced 32-page booklet, "Keynote" covers a wide range of topics, and reminds us pleasantly of the old "William Morris Society Bulletin" in more attractive form. A. L. Lloyd has a piece called "Sing Out In End the Dance Band Monopoly." Books and record reviews; articles on Soviet music, on Beethoven, Charles Dibdin, and about Mexican folk music; and a 7-page jazz section are included in this first (Autumn) number.  
 "This Is Jazz," by Rudi Blesh, published by Jazz Music Books, London. 36 pages, 2s.  
 Rudi Blesh's booklet draw a great deal of comment when published in the States. This is its first appearance here, attractively produced, with foreword by Max Jones.  
 "Three Brass," Booklet 5. Written and published by W. Miller, Australia. 8 large pages, 1s. 9d.  
 "Black and White," Edited by Cliff Jones, Venables and Woodcock. Published by Discographical Society, London. 20 pages, 1s.

## Howard Moves

ACCOMPLISHED bassist Bert Howard who, for the past year, has been making many successful appearances with Vic Lewis' Jazzmen, has now left that outfit to join Don Marino Barreto at Ciro's and the Embassy Club.  
 For some time Bert has found touring too arduous for his health, and this factor, coupled with his family commitments, has induced him to settle in a resident spot.  
 The bass vacancy with Don Barreto was caused through Maurice ("Schnozzle") Leslie's return home to South Africa, as reported in last week's "M.M."

WELL-REMEMBERED drummer-vocalist Nat Harris, who has served in the Army for the past five years, is to be demobilised very shortly, and would like to get back "into the fold" with a sure job, preferably in Town, as soon as possible. Before donning khaki, Nat played at the Prince's Restaurant, Piccadilly, London, Oddenino's, the Holborn Restaurant, Murray's, and various other clubs in Town, plus several of the bigger provincial hotels, etc.  
 Nat tells us that, besides a twelve-piece dance band, his Army unit boasted a 25-piece military band, and as he played drums in both, he has had no chance at all to become out of practice.

Traders buying and selling hereunder must observe the Restrictions of Resale Order S.R. & O. 1942, No. 958.

## INSTRUMENTS FOR SALE

6d. per word

ALTO SAX E flat, La Grande, perfect, nearest £50.—Yeatts, 130, Kensington Rd., Southend-on-Sea.  
 ALTO SAX, P.G.B., case, perfect condition, £60, or offer.—After 6 p.m., Hough, 38, St. Stephen's Ave., Ashstead, Surrey.  
 BOUVILLE TRUMPET, Rudy Muck mouthpiece, £18, cornet, £5.—Sta 3542, Chait, 65, Heathland Rd., London, N.16.  
 BOEHM B FLAT clarinet, Buffet, covered holes, £28 10s.—Smith, 17, Kings St., Richmond S.W.6.  
 BOEHM CLARINET B flat, Martin, L.P., excellent condition, £25 10s.—Phillips, 11, Clairview Rd, Streatham S.W.16, Streatham 0484.  
 CONN ALTO, G.L., underslung octave lever, perfect condition; Conn trumpet, S.P.L.P., perfect condition, N.V.A.; B.H. Boehm system clarinet, excellent condition.—Greenwood, 151, Melrose Ave., N.W.2.  
 CONN TENOR Sax, £65; Conn alto, £50; Conn trumpet, £26; Selmer Boehm clarinet, extra keys, £33; other instruments.—S.A.E., W. Smith, 44, Sydney St., Brighton, 3895.  
 S-COUPLER Paolo-Soprani, 140 bass, perfect condition, £120 or offer.—F. Todd, Hundleby, Spilbsy, Lincs.  
 GOURIER TRUMPET-Cornet, S.P.G.B., B flat, rotary change A, excellent condition, £30 or nearest.—Russell, 84, Waltham Rd., Carshalton, Surrey.  
 ELECTRIC GUITARS, banjos, guitars, amplifiers, instruments, etc.—S.A.E. for list: Busfield, 67, Linfield Lane, Eastbourne, Darlington.  
 HORN TANGO 4 v., 1 coupler, £29 10s.—Scandall, 6 voice, 1 coupler, £75; Co-operative 4 v., 4 couplers, £137; special model, approval.—Osborne, 9a, High St., Barnstaple.  
 KEN STEARN—Standard drum kits, £25; swing outfits with 11-toms, £36; kits with deep ace s/drums; Zildjian, Turkish, Chinese cym., 11-toms, 8 gns.; B/drum holders, 25/- stands, 17/6—115, Longwood Green, Ilford, Val. 1528.  
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 SELMER ALTO, S.P. B.A., with case, excellent condition, £65.—Phone Palmers Green 4212 for appointment, Holdsworth, 65, Wynchgate, Southgate, N.14.  
 SELMER CONSOLE, B flat Boehm clarinet, case, £20.—Luder, 27, Park Drive, Romford, S.E.75.  
 SILVER-PLATED Conn trumpet, slender model, low note compensator, rotary change, splendid condition, £60 or nearest.—Marshall, 15, Northern Road, Middlesbrough.  
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 LELAND'S metal tenor, for sale, L.O.—Johnson, Barber Shop, Shrampel Barracks, S.E.18.  
 OTTO LINK 4-star alto mouthpiece, gold-plated, brand-new condition, £9.—Stanley, 28, Terrace Rd., South Hackney, London, E.9.  
 WOODWIND B5 tenor, £1.—128, Burlington Rd., Thornton Heath, Surrey.

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