

# Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 633

# ENSA DISPUTE: GERALDO NOT RESIGNING

"I AM NOT RESIGNING FROM E.N.S.A. I HAVE NO QUARREL WITH THE ADMINISTRATION THERE, AND I THINK THEY ARE CARRYING OUT A VERY DIFFICULT JOB VERY WELL."

Geraldo made this statement to the **Melody Maker** on Monday to refute the allegation published in a daily newspaper that, following the resignation of Sir Herbert Dunning and others from the E.N.S.A. executive, with criticisms of Mr. Basil Dean, Geraldo was also handing in his checks.

In his position as Supervisor of the Bands Division, Musical Adviser to the Broadcasting Executive, and member of the Production Executive Council, Geraldo has had plenty of opportunity of seeing E.N.S.A. at work during the war years, and he agreed that there had been much criticism of the organisation's methods.

"The trouble is," he said, "that E.N.S.A. is in the very unfortunate position of having to 'hold the baby.' If the War Office, through the exigencies of the military situation, could not grant transport facilities, E.N.S.A. was blamed for not getting artists through to the troops."

"In the Far East the position is greatly complicated by the fact that there is no N.A.A.F.I. organisation, and we have to work with the Indian Government, who, I am afraid, are not as co-operative as they might be.

have amusement to prevent them from being bored stiff. The work still goes on, and, as usual, dance bands will play an important part."

Of the role played overseas by the bands, he spoke highly, but did not hesitate to deplore the alacrity with which dance bands took the comparatively easy journey across the Continent after they had not been so ready to come forward for the benefit of troops in the Middle East and further afield.

"It is not, I feel," he said, "the best advertisement for our profession that only three of the nationally known 'name' bands have taken the journey to the Middle East. The three bands are those of Harry Roy and Maurice Winnick, and, of course, my own orchestra."

"I realise what conditions are like in London—none better—and I realise, too, that, unfortunately, in war time the band leader has sometimes had to put his own wishes second to those of his rather independent musicians, but I still think it's a pity."

Anyway, the opportunities are still there. Troops all over the world will want to hear dance bands. It is up to our profession to make sure the boys can never say we let them down."

## ROLAND PEACHEY INDISPOSED

A STERN last-minute ultimatum from his doctor prevented famous exponent of the multi-stringed Hawaiian guitar Roland Peachey from taking part in the broadcast by his May Fair Hotel Dance Band last Wednesday (August 29), and listeners, when the band was announced, heard with surprise that the specialised guitarists of its leader would not be featured.

Whole thing was a big disappointment to Roland himself, for he had worked hard getting his programme ready, and was actually in the studio preparing for the broadcast, and had no thought that he wouldn't be participating personally, although he was suffering from a nasty attack of gastric influenza, and feeling scarcely equal to such an occasion.

A short time before the airing began, however, Roland became so extremely unwell that his medical staff was hurriedly summoned, and ordered the steel-stringed guitar maestro to go straight home to bed, in spite of the fact that the steady red light signal for the airing to commence would shortly be flashing.

During Roland's indisposition, leadership has been in the capable hands of trumpet ace Bert Bullimore. With Peachey and Bert Bullimore, rest of the line-up nowadays is: Henry Krein (saxophone); Jim Easton, Jim Callan, Shirley Waldron and Sid Manikin (trumps); Sid Harrison (dms.); Len Graham (bass); and Peter Marlin (voc.).

At the time of writing, Peachey is making very good progress.

## YOUR RHYTHM CLUB FARE

FOLLOWING the very successful airing by George Webb's Dixielanders last Friday evening, which wound up Radio Rhythm Club's August programme, Denis Preston presents the second instalment of his "Record Shop" series this Friday, September 7 (Light programme) at 6.30 p.m.

Your R.R.C. listening for the rest of September will be as follows: 14th, "So You Don't Like Jazz!" written and presented by Denis Preston.

21st, "Duncan Whyte, his Trumpet and his Rhythm," a "live" show featuring Duncan and a combo which will include Jock Bain (trombone) and Freddy Grant (tenor).

Finally, for September 28 Denis has planned the first of a new series to be called "Talking of Jazz." No. 1 brings the well-known composer and conductor Matyas Seiber to the mike to discuss jazz and folk-music and illustrate his talk with recordings.

## CONTINENT BIDS FOR IVY BENSON

MANY tempting offers from Continental booking agencies have already followed in the wake of Ivy Benson's terrifically successful E.N.S.A. tour with her All-Girls Orchestra.

Managers of local theatres, casinos and dance halls have all tendered propositions, and one such offer, put up by the directors of a chain of theatres in Rotterdam, promises such prospect that negotiations may be carried out to clinch the tentative deal already made.

A colossal welcome greeted the appearance of the band at Calais, Ostend, The Hague, Rotterdam and other centres. Garrison and E.N.S.A. theatres and camps were all packed to suffocation, and hundreds of troops fought to get in to see the only British girls' ork now touring the Continent.

Ivy and her Band have now volunteered to tour Germany, for, as Ivy herself puts it, "the boys are desperately in need of entertainment there."

## LEADER ROBBED

VICTIM of a particularly mean theft, which took place some time during his two weeks' vacation in Eire, is well-known reedist Martin Hayes, leader of his pipe band at Murray's Club, Beale Street, W.

Martin called in at the Club on Sunday last, and found that all his instruments had disappeared from the band room where they had been kept under lock and key during his absence. A peculiar feature of the blatant robbery was the fact that the instrument cases were left behind.

The stolen equipment comprises a gold-lacquered Conn alto sax (No. 284097), and the following Boosey and Hawkes instruments: B flat clarinet, Clinton Barrett action (No. 3305), a metal-headed flute, and an alto clarinet. Oddly enough, three boxes of Vandoren reeds—a scarcely these days—were left behind, which seems to indicate that the theft was not carried out by a musician.

Other instruments stored in the band-room at Murray's were left untouched.

## Parry Changes

CHANGES in personnel of Harry Parry's Band, appearing this week at the Shepherd's Bush Empire, affect the following musicians:

Bob Stevenson, from Hull (tmb.), replaces Jimmy Wilson, who is now with Vic Lewis and his Jazzmen; Hugh Adair, a Scots boy (tst) also replaces Jimmy Williams, now appearing with Harry Hayes at Southampton; Allan Donahue, formerly with Duncan Whyte, replaces George Nesbit (tr.), who has unfortunately been taken ill and is due for an operation.

**TEDDY FOSTER**, whose band is slaying 'em at Covent Garden and also on the air, urgently needs an alto saxist and a trombone player. Both of them must be good men, able to play hot solos and read. Apply direct to Teddy at the Royal Opera House, Covent Garden, W.C.2.

## BANDS' DUTY NOW!

"I have worked under Mr. Basil Dean since the beginning of the war, and I have always found that, if I didn't agree with his decisions, I could always discuss them with him and persuade him to see my point of view. At least Mr. Dean does know something about entertainment; far too many of the officials at Drury Lane don't, and the resigning members might have been better advised to criticise these deadheads rather than a man who, whatever one might personally think about his judgments, does at least know his job."

"E.N.S.A. is very fond of committees; I am not, and I did not find it conducive to easy working to have bands and shows go before and be passed by two committees—one called an 'Inspection Committee' and the other a 'Quality Committee'."

I have had several clashes with these peculiarly styled gentlemen, because, at least, I flatter myself that I know a little about dance bands, and, from personal experience in the Middle East and the Continent, have a pretty good idea of what the troops want.

Yes, the E.N.S.A. administration may not be the most perfect in the world, but, frankly, I don't think it right to lay the blame entirely at Mr. Basil Dean's door."

Discussing the future of troop entertainment, Geraldo went on to say:—"Troops will need more entertainment now than they ever did in the war. They are policing the liberated and conquered countries; they must

## HARRY HAYES TAKES BAND TO SOUTHAMPTON

THE enterprising Court Royal Hotel, Southampton, which has been featuring a most enlightened name band policy, is in the news again this week with the signing for a short season of "M.M." alto Polka Harry Hayes and his Band.

Already installed in the so-called Sunny South, the band broadcast on the first night of its arrival.

The line-up of Harry's outfit has undergone a few changes, and the personnel now consists of: Harry Hayes (alto); Jimmy Williams (tenor); George Rowe (alto and bari.); Bruce Bair (tpt. and brother of well-known trombonist Jock Bain); Jock Scott (bass); Norman Stenfalt (pno.); Billy Lonsdale (drms.); and Joe Deniz (guitar).

Vocals are being sung by Harry's charming wife, Primrose.

Harry also has a series of broadcasts scheduled for each Monday night from 11-11.30 p.m. (Light).

Another star currently appearing at the Court Royal is golden-voiced young vocalist Helen Mack, who, after 21 years with Lew Stone's Band, has left to be featured at this exclusive hotel in her own cabaret programme entitled "Helen's Half Hour."

THE GAY HOUSE PRESENT

TWO SMASH HITS!

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AND

# CHINA MOON

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## CALL SHEET

(Week commencing September 10)

Nat ALLEN and Orchestra.  
Palace, Halifax.  
Carl BARRITEAU and Band.  
Green's Playhouse Ballroom, Glasgow.  
Billy COTTON and Band.  
Empire, Nottingham.  
Gloria GAYE and Band.  
Bedford Theatre, Camden Town.  
Nat GONELLA and Georgians.  
Royal Ulster Hall, Belfast.  
Phil GREEN and Band.  
One-Night Stands.  
Adelaide HALL.  
Riverside Restaurant, New Brighton.  
Henry HALL and Band.  
Palace, Manchester.  
Leslie ("Jiver") HUTCHINSON and Band.  
Plaza, Derby.  
Jack JACKSON and Band.  
Palace, Reading.  
Joe LOSS and Band.  
Empire, Chiswick.  
Vera LYNN.  
Hippodrome, Bristol.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
Empire, Leeds.  
Freddie MIRFIELD and Band.  
Ritz, Southend.  
Harry PARRY and Orchestra.  
New Theatre, Cardiff.  
Oscar RABIN and Band.  
Winter Gardens, Weston-super-Mare.  
Monte REY.  
Palace, Dundee.  
Billy TERNETT and Orchestra.  
Empire, Middlesbrough.  
TROISE and his Mandoliers.  
Empire, Glasgow.  
Maurice WINNICK and Orchestra.  
Hippodrome, Birmingham.  
Eric WINSTONE and Orchestra.  
Grand Theatre, Derby.

## Rowberry for Italy Tour

AT the end of Arthur Rowberry's current six months' contract with the Cambridge Ballroom, Southport, he and the band are scheduled to undertake a six months' tour of Italy under the E.N.S.A. banner. Arthur Rowberry will be making the trip during the first week in October. He and his band are due to leave the Cambridge Ballroom on September 16, and, after a week's holiday and a week of one-night stands in the Midlands, will be arriving in London for rehearsals.

The following personnel have already signed on for the Italian tour: Dick Hunter, Maurice Perry, Dennis Vowles (tpts.); Ted Stanhart (tmb.); Wally Bosworth, Tex Hannaby, Bob Howard (saxes); Ted Radley (bass); Tommy Webster (dms.); and Don Terry (gtar. and vocs.).

Arthur is in urgent need of both a young stylish tenor player and pianist, and would also like to hear from a second trombonist and a first-class girl vocalist.

These musicians could start immediately with the band now playing in Southport, and those interested should contact Arthur Rowberry at the Cambridge Ballroom, Southport, Lancs.

## HYLTON BEHIND NEW "SWING SHOP" SERIES

LATEST PERSONALITY TO TAKE AN INTEREST IN THE EVER-WIDENING FIELD OF SWING-CONCERT PROMOTION IS NONE OTHER THAN JACK HYLTON, BY ARRANGEMENT WITH WHOM WELL-KNOWN GUITARIST SID GROSS IS PRESENTING A SERIES OF "SWING SHOP" SHOWS AT THE ADELPHI THEATRE, STRAND, LONDON.

The first concert takes place on Sunday, September 30, at 3 p.m., and then fortnightly—October 14, 28, and so on.

Sid Gross, who since early 1940 has been in the R.A.F., associated with the R.A.F. Blue Eagles—one of the swiftest of the R.A.F. five-piece—came into wider prominence in January of this year when he organised the first of his "Swing Shop" series of jazz concerts at Wembley.

Modelled on the lines of the New York Eddie Condon sessions, Sid brought together leading personalities of the profession on various instruments, and formed groups from them on the spot. In this way an informal atmosphere was guaranteed. The success of this and subsequent concerts encouraged Sid to look around for a chance to present his shows in the West End, and a lucky break brought him a fortuitous meeting with Jack Hylton, to whom he revealed his plans.

J. H. shared Sid's enthusiasm for this project, being of the opinion that jazz is a post-war "must" for this country, but, owing to his many theatrical activities, it was impossible for him to take any active part in the presentation.

He was, however, so interested in the idea that he agreed to give Sid practical help by letting him have the use of the Adelphi Theatre.

The names of the artists appearing at the first concert, as well as the admission prices, will be announced at an early date; but the concerts will continue at the Adelphi in the same informal setting as those previously held at Wembley.

## 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. IF I LOVED YOU (4-2-7)
2. TILL THE END OF TIME (Chopin's "Polonaise") (3)
3. ON THE ATCHISON, TOPEKA AND SANTA FE (5)
4. GOTTA BE THIS OR THAT (4-0-0-5)
5. I WISH I KNEW (2-2-4-0-0-0-8)
6. SENTIMENTAL JOURNEY (8-5-3-2-1-1-1-1-3-4-3-9)
7. THE MORE I SEE YOU (8-7-1-3-5-7-8-0-9-0-0-0-7)
8. DREAM (6-1-2-1-3-3-2-2-3-2-1-8-7-3)
9. BELL BOTTOM TROUSERS (0-8-6-4-8-6-5-8)

WE regret that in our last two issues, the address of Bill Sessler to whom correspondence should be forwarded in connection with the series of Rhythm Dances that is being promoted by the Music Corporation (Great Britain), Ltd., was incorrectly given.

The correct address is 91 Braemar Road, Worcester Park, Surrey.

## WRIGHT HITS

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## BANDS FOR AREA FINALS

TO the list of bands given in last week's "M.M." as eligible for the North Britain (Western Section) Area Final at the Empress Ballroom, Blackpool, next Sunday afternoon (9th) add the "Falcons" Leigh A.T.C. Dance Band.

They earned a last-minute qualification by winning the 1945 Northern Counties Championship at Manchester last Friday.

This means that there will now be ten bands, not to mention the famous R.A.F. "Skyrockets," who will be giving a special stage presentation, in this first of this year's two Northern Area Finals, and with tickets selling like hot cakes, organiser Lewis Buckley tells us, and all arrangements now finally completed, there is every prospect that this will be one of the grandest afternoons in the whole of the "M.M.'s" long and not inglorious contest history.

An innovation is that the sustaining music between the competing bands will be played throughout the afternoon by that swell pianist Pat Dodd.

Anyone who has not yet secured his seat will find full details of how tickets may be obtained, etc., in the Contest Fixtures List on page 3.

\* \* \*

Next week will also see two more of the current season's Area Finals, which act as semi-finals to the "All Britain" at Manchester.

On Tuesday (11th), there is the South Britain (Eastern Section) Area Final at the Hammersmith Palais de Danse.

The following are the bands which have qualified for this event:

Len BOLTON and his Orchestra, of Luton ( Beds )—Winners of the 1945 Bedfordshire Championship.

THE DOWN BEAT, of Cambridge.—Winners of the 1945 Cambridgeshire Championship.

ELTHAM STUDIO Band, of Orpington (Kent)—Winners of the 1945 South-East London Championship.

Chris JAMES Quintette, of Staines (Middle)—Winners of the 1945 Home Counties Championship.

THE JIVE BOMBERS, of Ilford (Essex)—Winners of the 1945 Essex Championship.

THE MODERNAIRES, of Kent.—Winners of the 1945 Southern Counties Championship at Epsom.

R.A.F. "ADASTRALS," of Bradwell (Essex)—Winners of the 1945 North Kent Championship.

THE SWING QUINTETTE, of Norwich.—Winners of the 1945 Norfolk Championship.

Eric WAKEFIELD and his Blue Rhythm Band, of High Wycombe (Bucks)—Winners of the 1945 Hertfordshire Championship.

\* \* \*

Then on Friday (14th) there will be the 1945 Mid-Britain Area Final at the de Montfort Hall, Leicester.

Bands which have qualified for this contest, of which full details will also be found in the Contest Fixtures List, are:

Reg. BARTLAM'S Windsor Band, of Wolverhampton.—Winners of the 1945 Western Counties Championship.

Bunny CALLES and his Band, of Wolverhampton.—Winners of the 1945 Shropshire Championship.

Cyril COX and his Band, of Derby.—Winners of the 1945 Trent Valley Championship.

Stan. FIELDING and his Band, of Wolverhampton.—Winners of the 1945 Staffordshire Championship.

Dennis R. HINTON and his Band, of Birmingham.—Winners of the 1945 Midland Counties Championship.

Joe KEY and his Arcadians, of Bridgnorth (Salop)—Winners of the 1945 East Midlands Championship.

Billy MONK'S Band, of Coventry.—Winners of the 1945 Warwickshire Championship.

Len REYNOLDS and his Metro Dance Orchestra, of Burton-on-Trent.—Winners of the 1945 Birmingham District Championship.

## Cooper's Illness

STAR vocalist Jack Cooper was compelled to cancel two broadcasts recently due to severe inflammation of the throat.

During last week-end, Jack was running such a high temperature that M and B had to be administered. Fortunately, his vocal chords are unimpaired, and he has since been able to get about and take part in his various engagements.

## NAT SWINGS IN ULSTER

THE first British Swing Band—apart from some E.N.S.A. musicians—to visit Northern Ireland since 1939 will start the citizens of Ulster living in the grand manner when Nat Gonella and his "Georgians" travel across for a special week's engagement at the Ulster Hall, opening up there on September 10.

This engagement, negotiated by the Music Corporation (Great Britain), Ltd., with Messrs. Stanley Cox and Norman White, of the Ulster Swing Society, will be sensational apart from the fact that it will bring British swing music at its best to a country that, since the war, must have practically forgotten what it sounds like.

To make the date, Nat Gonella will have to undertake some of the most difficult travelling he has tackled for years, and hectic trips by train, boat and plane will all be necessary before he can make the Ulster date in time from his previous week's engagement, and, more important still, before he can be quite certain that he is back in England in good time to open at the Kingston Empire, near London, on Monday, September 17.

Since his discharge from the Army only a short while ago, Nat has made tremendous strides back towards the enviable position in British Dance Music which he occupied before the war, since not only has he reformed his "Georgians," but, with the extremely workmanlike bunch which he is now fronting, has already been featured in some very successful airings.

In addition, he has starred at the Court Royal Hotel, Southampton, in London and provincial variety, and in a number of special one-night stands.

Personnel which Nat will be taking over to Ulster for the week's engagement will include, besides himself leading on trumpet, Dave Fullerton (drums and vocalist); Dennis Cracknell (tenor); Chris Curtis (tenor); Frank Osborne (trombone); Jack Penn (saxo); and Bert Howard (bass).

## Lucraft's Dates

HOWARD LUCRAFT, noted guitarist who leads his own novelty outfit, is on leave from the R.A.F. and is opening on Monday next (September 10) for a week's engagement at the Lido Ballroom, South Shore, Blackpool.

Howard has been fortunate in obtaining the services of that fine vocalist Denny Dennis, who will be appearing as guest artiste, and a special crooning competition is to be held for the "Denny Dennis Cup."

Two well-known musical personalities who are members of the band are arranger and pianist Steve Race and bassist Frank Clarke.

Howard Lucraft and his Music are also appearing at the following Sunday concerts: This Sunday (9th), Broadway Cinema, Eccles, Manchester; September 16, Regal Cinema, Rochdale, Lancs.; October 7, Ritz Cinema, Gateshead; and October 14, Union Cinema, Luton.

The band has been on the air nearly every week recently, and further broadcasts are scheduled for to-day (Thursday, 8th), 11.30 p.m. (Light); September 10, 7.20 p.m. (Home); Sept. 17, 11 a.m. (Home); Sept. 21, 6.30 p.m. (Home); and October 5, 3.30 p.m. (Light). In addition, future special appearances include playing for dances at Stoke Newington Town Hall, London, N.16 (September 28), and at Wimbledon Town Hall, London, S.W. (October 19).

Many recorded programmes are also being made at H.M.V. studios for broadcasting to troops from German and other overseas controlled radio stations.

# THE GENIUS OF CHARLIE CHRISTIAN

**BEDGARD JACKSON'S Record Reviews**

\*\*\*Darktown Strutters' Ball (Brooks) (American Columbia 32241) (Recorded approx. January, 1941).  
 \*\*\*\*Solo Flight (Charlie Christian, Benny Goodman, James Mundy) (American Columbia CO29865).  
 (Parlophone R2978—5s. 3d.)  
 29865. — Goodman (clar.) with "Skippy" Martin, Gus Bivona, Bob Snyder, George Auld, Pete Mondello (trumpet), Charles "Cootie" Williams, Alec Fila, Jimmy Maxwell, Irving Goodman (pts.), Lou McGarity, Bob Coatsall (tubs.), John Guarnieri (pno.), Mike Bryan (drum), Arthur Bernstein (bass), Dave Tough (dms.). Solo guitar: Charlie Christian. Recorded March 4, 1941.

THE side of these two is "Solo Flight"—thanks to the late Charlie Christian, who carries out the title by playing a solo practically the whole way through and indulging in a flight that, in addition to being his fancy, has captured mine, and will yours, too.

Due partly to the scoring, partly to the not too good recording balance, and partly to this thing called swing, which has had its inevitable effect on this performance, the band accompaniment gets at times more than somewhat wild and noisy (not to mention muzzy)—so much so that it often seems to push Mr. Christian who never seems to be quite so bright-tuned as he should have been) a little out of the picture.

### SUPREME ARTISTRY

But even this cannot conceal the supreme artistry of Charlie Christian as a "single-string" soloist, any more than can the fact that he used an amplified guitar.

A coloured man, Christian was born in Texas in 1916, so he was only 26 when he laid down his guitar for record early in 1942.

Moving to Oklahoma, he lobbied around there and was leading his own small band when Teddy Wilson and Mary Lou Williams happened to run across him. They were so impressed that they promptly brought him to the notice of Benny Goodman's great friend John Hammond, and Hammond got Benny to sign Charlie up for the Goodman Sextet, which he joined in 1939.

Subsequently Benny put Charlie on most of the sessions by the full Goodman band also, but he was in this exalted company for only three years when he died after a long and painful illness.

Only those who have not heard Christian in such Goodman records as, for instance, "Rose Room" (Parlophone R2917), "Soft Winds" (R2761), "Seven Come Eleven" (R2923), and "Honeysuckle Rose" (R2921) will need to be told that, apart, perhaps, from Eddie Lang, Christian was probably the greatest "single-string" guitar soloist jazz has ever produced.

Like that of all really great jazz soloists, his music is tuneful, tasteful, and—at any rate outwardly—simple.

But one does not have to study it very long to realise that, in addition to the fact that it never fails to reveal an innate understanding of the jazz idiom, the like of which no other guitar soloist (except, perhaps, Eddie Lang) has ever shown, it is both highly personal and highly imaginative.

### IMPECCABLE BENNY

The unique way in which the phrases are constructed to maintain the rhythmic flow by continuing them across one another through what would normally be gaps or at the best sustained notes is but one of the things which make Charlie Christian's music as intriguing as it is inventive.

Faced with having to find a coupling for this fascinating record of "Solo Flight," Parlophone have chosen, in the (to the best of my knowledge) absence of another solo by Christian, Benny Goodman's "Darktown Strutters' Ball."

They might have done worse. This may not be the greatest record Goodman ever made, but it is a good enough sample of his band of the period.

I can't say I like the way the reeds chime in their chorus, but probably the arranger is more to blame than the players. Some phrases are made that way. We had an example of it recently in Den Berry's arrangement of his "Boston Bounce." You just can't do anything but play the notes short, corny as the result may sound.

On the other hand, Benny's clarinet contributions are at any rate impeccable taste, musically speaking, whatever the diaphans may still say about his playing as jazz; the last ensemble chorus really kicks; and, as the highspot of the side, there's a swell chorus by—well, it may be somebody's muted trumpet or somebody else's muted trombone. I'll let you know what I think when I've had a chance to hear it a few more times. Meanwhile, what's your opinion?

### Kid Krupa Airs With Robin Richmond

MINUTIVE drum wizard Victor Feldman is appearing on the air as guest artist with Robin Richmond in his "Organ Grinder Swing" programme this Saturday (8th) at 6.50 p.m. (Light).

Victor recently received a tremendous ovation while on holiday at Torquay; when he sat in with Frank King's resident orchestra at the Palm Court Hotel, which includes such well-known London musical personalities as Gerry Moore (pno.); Les Moss (tpt.); and Allan Levett (sax).

### Loban Branches Out

AN interesting news item comes from the Plaza, Glasgow, where Bennie Loban has been resident M.D. since 1939. Bennie intends to open up an agency in the city for dance work and all other allied musical activities, and in the meantime would like to hear from any musicians in the Forces or elsewhere who expect to return to civilian life shortly.

They can write to him c/o the Plaza, Eglinton Toll, Glasgow, this being Bennie's business address until he takes over premises in the city.

Back to Green's, Glasgow for a third week's season is popular Carl Berriteau, no stranger to the hall, with vocalists Mae Cooper and Teddy Baxter, and one or two local boys—pianist Jimmy Lothian, trumpet Jimmy McCormack, and others.

## CONTEST FIXTURES

**SWING BAND CHAMPIONSHIP**  
 To-night, Thursday, September 6.—Town Hall, Wembley, Middx. (7.30 to 11.30 p.m.). The 1945 Greater London Swing Band Championship.  
 Organiser: Mr. R. W. Davies-Taylor, Entertainments Manager, Town Hall, Wembley, Middx. (Phone: Arnold 1213.)

**DANCE BAND CHAMPIONSHIPS AREA FINALS**  
 North Britain (Western Section).—This Sunday, September 9, at 2 p.m., at the Empress Ballroom, Winter Gardens, Blackpool. Before a seated audience. Organiser: Mr. Lewis Buckley.

Special stage presentation by the R.A.F. "Skyrockets" Dance Orchestra, directed by Sgt. Paul Fenoulhet. Seats: Numbered and reserved, 7s. 6d., 5s. 3d.; unreserved 3s. 6d.; all including Tax and now obtainable from the Winter Gardens, Blackpool. Postal applications, to be marked "Dance Band Championship," must include full remittance and s.a.e.

South Britain (Eastern Section).—Tuesday next, September 11 (7 to 11 p.m.), at the Hammersmith Palais de Danse, Hammersmith, London, W.6. Organised by the MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amlot and his Band and the Competing Bands. Tickets: 2s. 6d. at door or in advance from the Hammersmith Palais. Postal applications must include full remittance and s.a.e.

Mid-Britain.—Friday next, week, September 14 (7.30 p.m. to midn.), at the De Montfort Hall, Leicester.

Non-stop dancing to the Competing Bands and Reg Staikes and his Orchestra.

Tickets: In advance from the Organiser, Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. 3s. 6d.; at doors on night, 4s., Forces 3s.

South Britain (Western Section).—Tuesday, September 18 (7 to 11 p.m.), at the Hammersmith Palais de Danse, Hammersmith, London, W.6. Organised by the MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amlot and his Band and the Competing Bands.

Tickets: As for South Britain (Eastern Section). See above.

Greater London.—Tuesday, September 25 (7 to 11 p.m.), at the Hammersmith Palais de Danse, London, W.6. Organiser: The MELODY MAKER.

Non-stop dancing to Lou Preager and his Orchestra, Jack Amlot and his Band and the Competing Bands.

Tickets: As for South Britain (Eastern Section). See above.

North Britain (Eastern Section).—Sunday, September 30, at 2 p.m., at the City Hall (Oval Hall), Sheffield. Before a seated audience. Organiser: Mr. Lewis Buckley.

Special stage presentation by the R.A.F. "Skyrockets" Dance Orchestra, directed by Sgt. Paul Fenoulhet.

Seats: Numbered and reserved, 7s. 6d., 5s. 3d., 3s. 6d.; unreserved, 2s. 6d.; all including Tax and now obtainable from Messrs. Wilson Peck, Ltd., Fargate, Sheffield. Postal applications must include full remittance and s.a.e.

Entry forms and full instructions have now been sent to all bands which have notified to date for any of the above Area Finals. Any band which has not received these documents should communicate immediately with the Contests Director, MELODY MAKER, 93, Long Acre, London, W.C.2.



HERE is Kay Hoppell, the well-known accompanist, and, boy, as far as we're concerned, we'll accompany her anywhere! For four years on the staff of the B.B.C., she appeared in many programmes of her own, including "Pianofortingly Speaking"; "In Reminiscent Mood"; "Piano Parade," etc. You will shortly be hearing her in "Keyboard Cavalcade." As an accompanist, she has tinkled the ivories for every star and programme of note, and her singing at the piano is really something, too. Now she is ready to take on any freelance piano work, and—to save enquirers worrying us—here is her address: 22, Benhurst Court, Streatham Common, London, S.W.16. (Phone: GIPsy Hill 3249.)

Bands and their supporters coming to Town for any of the London Area Finals are warned that hotels are inundated with bookings and that any required accommodation should be applied for without delay.

**LAST CHANCE TO QUALIFY FOR THE AREA FINALS**  
 DONCASTER.—Thursday, September 13, at the Corn Exchange (7.30 to 11 p.m.). The 1945 South-East Yorkshire Championship.  
 Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**1945 VICTORY "ALL-BRITAIN"**  
 Sunday, October 14, at 2 p.m., at the King's Hall, Belle Vue, Manchester. Before a seated audience. Organiser: Mr. Lewis Buckley.  
 Special stage presentation by the famous R.A.F. "Squadronaires," directed by Sgt. Jimmy Miller.  
 Seats: All numbered and reserved, 10s. 6d., 7s. 6d., 5s. 3d., 3s. 6d. (all including tax), now obtainable from the Box Office Manager, Belle Vue, Manchester, 12. Postal applications must include full remittance and s.a.e.

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U.S. stars who invaded these islands in the wake of the regular Army have been feted and acclaimed with unbounded enthusiasm but although thousands of servicemen and women applauded wildly when Bing Crosby appeared at the Queensberry Club and Stage Door Canteen, they secretly bemoaned their conviction that, if British stars went to America, they would certainly fail to win such reciprocal adulation.

# BRAND'S ESSENCE

That these preconceived notions do not conform to facts is proven by the unique experience of Hughie Diamond, who, before the war, sang with Jack Harris and his orchestra at the Longdon Casino (nicknamed *Laurie Heishaw*).

LAST Friday night at the Metropolitan Theatre, London, turned out to be an all-star guest night when Eric Winstone invited six famous radio artists to take part in his famous "Musical Brains Trust."

A frantic phone call from John Franz, well-known pianist, arranger and exploitation expert of Francis, Day and Hunter, Ltd., brought us into welcome contact with the six-foot-three dance band Captain Harris and his orchestra at the Longdon Casino (nicknamed *Laurie Heishaw*).

Actually the whole scheme was a last-minute idea, and no one in the audience realised what had been planned until Eric, instead of raving to the usual way, suddenly announced that for once he intended to quiz the experts, and, starting with radio singer Alan Kane, proceeded to bring out on the wings vocalists Julie Dawn, Vivian Page, Johnny Green, swing-organist Robin Richmond, and B.B.C. impressionist Peter Cavanaugh.

In the course of his global travels on an oil tanker with H.M. Maritime Marine, Hughie found himself deposited in the United States for the first time in the month of this year. It was while staying in New York he spent the ten most exciting days of his life.

One of the highlights of the season at Douglas was, of course, the VJ night celebrations, when, chiefly due to the enterprise of Bill's energetic manager, Ted Ellison, the band took no mean part in the town's celebrations.

Although he arrived in the Big City with only 70 dollars in his pocket, while in Mammon's own country is half-way to the starvation borderline—Hughie was immediately taken up by famous musical and film star celebrities and five places he visited was Radio City, where he saw a broadcast by Frank Sinatra.

At midnight, having completed their nightly session in the Villa Marina Ballroom, Billy and the band came out on to the veranda overlooking the promenade where festivities were in full swing, and soon the crowd was uttering bugle like mad.

It was during his trips around town that he had the knee-quaking experience of being dragged on to the stage of the famous Paramount Theatre in Times Square, where Benny Goodman's Orchestra was appearing on the same bill as the Condos Brothers, who, as many readers will recall, have appeared at the London Palladium.

Thanks to the co-operation of its commander, H.M. Destroyer "Valerie," which was anchored in Douglas Bay, turned its searchlights on to the "Villa," as did launches of the Air Rescue Service—a most attractive scene and one very much in keeping with the occasion.

The swing-king maestro himself insisted that Hughie should sing with the band; and that he scintillated in so uncertain fashion was evidenced by the tremendous ovation he received at both this and other personal appearances.

This week Billy and the boys are playing at the Plaza Ballroom, Derby, for Sam Ramsden, and next week continue their tour of variety dates until the week of September 26, when they play the "Band of the Week" for the B.B.C.

Arriving one night at the La Conga Club he was greeted by none other than his onetime boss, Jack Harris, who, now the owner of this popular night spot, Hughie was asked to sing to the accompaniment of Harris's resident band, and the applause that greeted his vocalising of "Star Dust" snook the cowbells from the ceiling.

After a war-time enforced absence from the music business, plugging Jimmy Bailey is again doing the rounds "on behalf of Victoria Music Co. under his old colleague Jimmie Green.

From a broadcasting angle coming into this story so soon you will deduce that Signman King is no ordinary Service man, which indeed he isn't seeing that he has, during his years of war service, built up a reputation—both in the solo piano, composing, and orchestral fields—that, as he says himself, he might not have achieved nearly so quickly, or even at all, in the piping days of peace.

Stationed at Lowestoft, Henry King has been able to carry on his musical work—a Civil Servant during the day he was a well-known "gig" pianist around East London before the war—to such good effect in the Navy that not only has he been regularly running a first-class nine-piece outfit for Service dances and concerts, but, far better, has broken outle exten-

sively into both the broadcasting and the publishing worlds. In the first sphere, Henry King is frequently heard with his trio from H.M.S. "Martello." The other members of the trio are Telegraphist Basil Hewer (bass) and Electrician Ted Wado (drums). The boys have aired several times in "Navy Mixture" and other programmes. They appeared in "Break for Music" on August 31, "Break for Music" (September 2) were heard in Variety Band Box.

BACK in Town last week after a most successful season at the Villa Marina Douglas, I.O.M., was maestro Billy Ternent taking a few days' rest before continuing to tour the country with his band.

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FRANKIE telegram from Al Feld asks us to find him a lead so well at Sherry's, Brighton. Anybody interested in a congenial job in pleasant surroundings should contact Al there right away.

Here are all the winners of the "M.M." 1945 Dance Band Poll. From left to right, at the top you can see Denny Dennis, who won the Male Vocalists' Section; Jimmy Miller (leader of the winning dance band, the R.A.F. Squadronaires); Vic Lewis (whose "Jazzmen" won the Small Combination Section); Kenny Baker (Trumpet winner); Tommy Bromley (Bass); Carl Barribeau (Clarinet); Ivor Mairants (Guitar); George Shearing (Piano); Harry Hayes (Alto); Geraldo (Your Favourite Bandleader); and George Chisholm (Your Favourite Soloist and also Trombone winner).



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## JERRY DAWSON'S NORTHERN NEWS

ON a hectic short leave in London last Sunday week, I first made a bee-line for the Coliseum Theatre, arriving slap in the middle of Gerald's performance. I entered via the stage door—thanks to the good offices of F.D.H.'s "wolves" Reg Casson—and found so many musicians to talk to that I didn't once manage to get "out front" and only saw and heard snatches of the P.D. and H. concert from the wings.

The first person I saw—he arrived just as I did—was Scots guitarist Alan Ferguson, also enjoying a spell of leave and as anxious as I was to see all the boys.

Continuing the truly Northern flavour, I was chatting to Alan and "Skyrockets" leader Paul Fenouillet, when along came an R.A.F. truck loaded to the "Plimsoll line" with instruments and—the "Squadronaires" with their bevy of Scots and Lancastrians Arthur Maden, Tommy Bradburn, and Eric Breeze.

These boys had travelled all the way from Morecambe (where they had played the previous week for H. Newton Lane at the New Central Pier) to be present on this auspicious occasion.

They arrived just in time to share with the "Skyrockets"—the hail-troop to ENSA and undertook a lengthy overseas tour as accompanist to Pat Burke, visiting the Near, Middle and Far East.

When about to embark from Cairo for the return journey home, Pat met her equally famous mother, Marie Burke, who in turn persuaded Jimmy East to stay on and do still another Middle East tour as her accompanist—which he willingly and sportingly agreed to do.

Jimmie had the time of his life overseas and was really going to have to return. He immediately stopped into his old niche at Victoria.

Listeners have already heard his pianistic on the air, for he recently played a spot in the "Keyboard Cavalcade" series which is produced by Matt Heft.

At the same session, despite the terrific work put in by the coloured American Fred Emery and rising West End Scots star Jimmy Watson, I was very much impressed by the cornet playing of young Reg Arnold—still another soldier on leave and "having a blow."

Reg is currently with a "Stars in Battledress" unit and is playing a very fine style with all the required technique. If any leader is "post-war planning" and wants a first-rate lead or jazz player, I would advise him to find out Reg's demob. number.

The following few days were spent in running around Tin Pan Alley and out to the B.B.C. studios seeing and hearing various bands broadcast, including one by Gerald, with some very fine Wally Stott arrangements.

"Hello" again to saxists George Harris and Duggie Robinson (they're both from the provinces) and cast appraising eyes on chirpette Carol Carr. (What on earth our film people are doing to overlook this girl I do not know! She has looks, figure and voice added to a charming personality.)

Looked in on the recording of the Michael Howard show, featuring Phyllis Robins, Pat Rignold, Gene Crowley and magnificent actor Wilfred Lawson, with music supplied by Phil Green, who was also playing the "Band of the Week."

Was pleasantly surprised to see Joe Crossman leading a very fine sax team—Joe has been out of the R.A.F. some weeks now—which included for the one night ex-Mecca leader Bill Griffiths, about whom Joe afterwards said some very nice things.

Again on this session—he's rapidly established himself as one of the "recording angels"—was brilliant Scots trumpeter Jimmy Watson.

I'm afraid "M.M." readers will have to pull up their socks, as this "scoutie, at least, thinks they have done an injustice in their voicings in the popularity poll to both Jimmy and to Freddy Gleyton.

They are two of the most exciting trumpet players I've heard in years.

SPOTLIGHTS: Reg Warburton, Bury-born pianist, settled in with Al Taber at the Bagatelle after his overseas trip with Paula Green. . . . Found one with saxist/arranger Ralph Bruner, now established as a staff arranger for the B.B.C. Writes plenty for the Stanley Black mob. . . . Popped in to one of the latter's broadcasts and said hello to Alfie Franks, Eric Walker, Bobby Hutchinson and trumpeter/ghetserman Ken Grief.

## LAST WEEK'S CONTESTS

Holywell . . . Long Eaton . . . Manchester

EXCEPT for the South-East Yorks Championship at the Corn Exchange, Doncaster, on Thursday, September 13, last week's three contests were the last chances for bands to qualify for their Area Finals, and the not unexpected last-minute rush was found in the larger-than-usual entry lists.

The general excitement which grows as the season draws near to its climax was also reflected in the large attendance.

Although the Assembly Rooms at the little North Wales town called Holywell cannot by any stretch of imagination be described as sumptuous, its somewhat crude facilities did not prevent one of the largest gatherings it has enjoyed from turning up for the eight-band North Wales Championship (presented by Lewis Buckley) and entering into the spirit of the proceedings with an enthusiasm that hitherto had been seen only at the South Wales and more important Lancashire contests.

Likewise at Long Eaton, where Mr Basil A. Halliday (of Midland Ballrooms, Ltd.) introduced another new championship—the Trent Valley. Although a cosy and cheerful hall, the Rialto Ballroom, where the event was held, is small.

Nevertheless, just on 500 people managed to pack themselves in and help give the ballroom one of its brightest nights as they vociferously followed the fortunes of the ten competing bands.

Among the assembly were Nat Allen, his glamorous young singer Judy Allen, and the uncrowned King of Derby, Sam Ramsden, at whose Plaza Ballroom in Derby Nat Allen and his band were appearing for the week.

Of course, advantage was taken of his presence to get Judy to present the prizes, and she did it with such zest that at least one prize-winner left with a lipstick mark on his cheek which must have needed some explaining away when he got home.

At the Northern Counties Championship, presented at the Levenshulme Palais, Manchester, by Lewis Buckley, the box-office returns were equally imposing.

At not far short of 1,000 the attendance was nearly 200 up on last year's, but no means unsatisfactory figure. Moreover, not only did nine bands compete, but any one of the first four was good enough to have won four out of five contests, and the jam session by Harry Hayes (who had been judging with Edgar Jackson) and the winning individualists which ended the evening was so exciting that the customers refused to flow it to stop.

Holywell and Long Eaton also had their jam sessions. The former was led by Harry Hayes, the latter by Gerald trombonist Jack Bain, both of whom had lucked these respective soloists didn't get in the way of a reception just wasn't worth getting.

RESULTS  
1945 North Wales Championship  
Monday, August 27, at the Assembly Rooms, Holywell.  
Winners: SUMMIT QUARTET (alto/clarinet, piano, bass, drums). (Phone: Salford Park 2354.)  
Individualists' award for Alto and Trombone (Richard Unsworth).  
Ech and the Quads, from Stockport, were placed third. They won the Individualists' awards for Clarinet (Jack Ryder), Tenor Frank Etchells, Piano (R. F. Price), Drums (Alfred Hall), and Hon. mentions for Guitars (Frank Street), Bass (Cyril Pettie); also special cup for best "small" band.  
Second: JIM NEWTON'S BAND (three saxes, two trumpets, trombone, piano, bass, drums).  
Road, Hartshill, Stock-on-Trent, Staffs.  
Individualist's award for Trombone

## U.S. Jive Jottings

BUDDY RICH, star percussionist, for so long reported as leaving Tommy Dorsey to front his own combo, was still in the T.D. fold at press time. Rich has admitted cherishing ideas about a band of his own, but Dorsey claims his contract with the drummer still has ten months to go. Incidentally, Buddy wed magazine writer Jean Sutherland in July at Las Vegas.

Frankie Carison, once with the Herman ork, who was all fixed to take Buddy's place, is remaining at present in his studio job.

Others in the "still-there department" include drummer Dave Tough. Despite persistent rumours of his imminent break with Woody Herman, the great drummer was working with the Herd at the beginning of August. But Woody's vibre player, Marjorie Hyams, has left the band on account of differences with the leader.

Roy ("Little Jazz") Eldridge is another cornerman lately reported leaving to form his own band. So far there has been no news of his departure from Artie Shaw's ork, and the trumpeter has stated that he has no intention of leaving.

Kid Ory's veteran band of New Orleans musicians which resurrected real jazz on the West Coast has for some time past been giving out on Sundays at the Jade Palace, Los Angeles. A month or two back, the Palace took on the band full time because of their ever-growing popularity with jazz lovers and dancers in that area. Now, Ory has signed a new contract for thirteen straight weeks at the Jade.

It is said that a picture deal is in the offing for Ory's Creole Jazzband, so we may yet get a chance to see such all-time greats as Ory, Papa Mutt Carey and Joe Darensbourg.

Speaking of Darensbourg, who is known as "Deadpan," reminds the Jivester of a story told about him in the U.S. "Record Changer." It seems that Joe has been on hard times here and there in his career when he couldn't get work on clarinet, and once when he was really hungry he hit on a new way of begging.

Picking one of the finest houses in the best part of town, Joe entered the garden and got down to nibbling grass until the owner appeared to investigate this unusual action. Said Joe: "Ma'am, I'm so hungry I feel like eating grass."

To which the good woman replied: "Well, if you're that hungry, come on round to the backyard; the front lawn has just been mowed!"

A new weekly programme which started last month on W.N.Y.C. (Thursday 5.45-6) is called "Americana." It features authentic U.S. folk music recorded by the Asch Co., the records not yet being available to the public over there. Programme is scheduled up to September and comprises 15 minutes of home-grown melodies sung by America's leading balladeers—Josh White, Woody Guthrie and others.

Guthrie, by the way, a well-known author, poet and folksinger, was torpedoed three times while in service in the merchant marine, and is now in the army.

Duke Ellington and Woody Herman have worked out a kind of musical lease-land agreement whereby Francis Wayne, Woody's vocalist, will do the singing for Duke in his latest tune to be recorded—"I Have a Right to Live." The switcheroo is all the more unusual because Woody waxes for Decca and the Duke for Victor.

When Frank Sinatra subbed for Perry Como on the N.B.C. Supper Club recently, he decided during rehearsal that Ted Steele's Band wasn't doing right by his accompaniment. So, stepping on to the podium, the "Voice" took over rehearsal and directed the musicians through the piece until he expressed himself satisfied. Later, one sideman was heard to remark: "If he sang like he conducts, he'd still be back in New Jersey!"

## MELODY MAKER

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1945 Trent Valley Championship  
Thursday, August 30, at the Rialto Ballroom, Long Eaton.  
Winners: CYRIL COX AND HIS BAND (three saxes, trumpet, trombone, piano, bass, drums). All coms.: P. E. Bell, 133 Elton Road, Derby.  
Hon. mention for Trumpet (Cyril W. Cosh).

Second: RAY FENTON AND HIS BAND (alto/clarinet, trumpet, piano, bass, drums). 8, Hildon Road, Erdington, Birmingham, 23. (Phone: Erdington 2514.)  
Individualists' awards for Clarinet (Tommy Starbuck), Trumpet (Len King), Piano (Ray Fenton), Hon. mention for Alto (Tommy Starbuck).

The Blue Ramblers, from Kirkby-in-Ashfield, were placed third and won the Individualists' awards for Alto (Reginald G. Lewis) and Bass (Alfred Baldwin).

No. 1 Central Workshops R.E.M.E. Dance Band, from Chilwell (Notts), who were placed fourth won the Individualists' awards for Tenor (Kenneth Rimmer) and Drums (Bernard Bell).

No. 2 of the Casino Dance Band, from Nottingham (5th), won the Trombone prize.  
Jimmie King, of the Little Chins, from the Woodchooper Band of Stapleford (Notts), won the Clarinet prize. Dennis Watkinson, of the same band, secured an Hon. mention for Piano.

Judges were Jock Bain and Edgar Jackson.  
Ten bands competed.

1945 Northern Counties Championship  
Friday, August 31, at the Levenshulme Palais de Danse, Manchester.  
Winners: "FALCONS" LEIGH A.T.C. DANCE BAND (four saxes, two trumpets, piano, bass, drums). All coms.: G. Grundy, 123, Pennington Road, Leigh, Lancs.

Individualist's award for Trumpet (William Clarkson). Hon. mention for Piano (Birket Hodson).  
Second: "NIGHT OWLS" (three saxes, two trumpets, trombone, piano, bass, drums). All coms.: Jack Hesford, Star Inn, Chapel Lane, Leigh, Lancs.

Individualists' awards for Alto (Walter Quilman), Trumpet (Stanley Pickstock), Trombone (Richard Unsworth).  
Ech and the Quads, from Stockport, were placed third. They won the Individualists' awards for Clarinet (Jack Ryder), Tenor Frank Etchells, Piano (R. F. Price), Drums (Alfred Hall), and Hon. mentions for Guitars (Frank Street), Bass (Cyril Pettie); also special cup for best "small" band.  
Norman P. J. Hoos, of the Aldo (Please turn to page 6)

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

A FEW weeks back, this paper printed the news of Capitol's "History of Jazz" albums, omitting (naturally enough) those details only of interest to the collector. Knowing that Peter Tanner was in possession of the information, we asked him to write it up for the Corner with all interesting person-nels and matrix numbers. Thanks, Peter, for the ready co-operation.

## DISCOGRAPHICAL DETAILS OF "HISTORY OF JAZZ" ALBUM.

BY PETER TANNER.

The Solid South (Album One)

C.E.-16

(1) "Rock Island Line" (398-3A).

—Leadbelly (guitar and vocal), with Paul Mason on zither. Recorded, Hollywood, October 4, 1944.

(2) "Eagle Rock Rag" (457-2A).—Leadbelly, piano and vocal. Recorded, Hollywood, October 27, 1944. Capitol 10021.

(3) "Lulu's Mood" (265-1B).—Zutty Singleton Trio (Zutty, drums; Barney Bigard, clarinet; Fred Washington, piano). Recorded, Hollywood, June 30, 1944.

(4) "Barney's Bounce" (264-2A).—Zutty Singleton's Trio (ditto personnel). Recorded, Hollywood, June 30, 1944. Capitol 10022.

(5) "Crawfish Blues" (263-3A).—Zutty Singleton's Creole Band. (Zutty, drums; Barney Bigard, clarinet; Norman Bowden, trumpet; Shorty Haughton, trombone; Fred Washington, piano; Bud Scott, guitar; Ed Garland, bass). Recorded, Hollywood, June 30, 1944.

(6) "Cajun Love Song" (567-3B).—Eddie Miller's Crescent City Quartet. (Eddie Miller, clarinet; Stan Wrightsman, piano; Ray Bauduc, drums; Nappy LaMare, guitar; Irvin Verret, vocal.) Recorded, Hollywood, January 27, 1945. Capitol 10023.

(7) "Tailgate Ramble" (215-5B).—Wingy Mannone's Dixieland Band (Wingy, trumpet; Matty Matlock, clarinet; Nappy LaMare, guitar; Stan Wrightsman, piano; Phil Stevens, bass; Jake Flores, Floyd O'Brien, Abe Lincoln, trombones; Zutty Singleton, drums; vocal by Wingy and Johnny Mercer). Recorded, Hollywood, March 7, 1944.

(8) "I Wish I Could Shimmy" (218-2A).—Wingy Mannone's Dixieland Band. Personnel as above, but without Lincoln and O'Brien. Recorded, Hollywood, March 7, 1944. Capitol 10024.

(9) "At The Jazz Band Ball" (565-1A).

(10) "High Society" (566-2A).—Nappy LaMare's Louisiana Levee Loungeers. (Wingy Mannone, trumpet; Matty Matlock, clarinet; Eddie Miller, tenor; Irvin Verret, trombone; Nappy LaMare, guitar; Stan Wrightsman, piano; Bud Hatch, bass; Ray Bauduc, drums.) Recorded, Hollywood, January 27, 1945. Capitol 10025.

The Golden Era (Album Two)

C.E.-17

(1) "Wang Wang Blues" (572-1B).—Paul Whiteman's Orchestra. (Original, 1921; arrangement re-created.) Recorded, Hollywood, February 19, 1945.

(2) "San" (571-2A).—Paul Whiteman's Orchestra. (Original, 1927;

Bill Challis arrangement.) Recorded, Hollywood, February 19, 1945. Capitol 10026.

(3) "Deed I Do" (110-A).

(4) "Stars Fell On Alabama" (109-A).—Jack Teagarden's Chicagoans. (Jack Teagarden, trombone and vocal; Billy May, trumpet; Helme Beau, clarinet; Dave Matthews, tenor; Dave Barbour, guitar; Joe Sullivan, piano; Art Shapiro, bass; Zutty Singleton, drums.) Both recorded, Hollywood, November 16, 1943. Capitol 10027.

(5) "Mood Indigo" (581-4B).

(6) "The Moochie" (583-3B).—Sonny Greer and The Duke's Men. (Taft Jordan, trumpet; Otto Hardwick, alto; Barney Bigard, clarinet; Fred Guy, guitar; Duke Brooks, piano; Red Callender, bass; Sonny Greer, drums.) Both recorded, Hollywood, February 24, 1945. Capitol 10028.

Note.—Duke Brooks is a West Coast musician and not a pseudonym for Ellington.

(7) "Royal Garden Blues" (433-3A-Rel).

(8) "I'm In The Mood For Love" (434-3A-Rel).—Red Nichols' Five Pennies. (Red Nichols, cornet; Helme Beau, clarinet; Don Lodice, tenor; Floyd O'Brien, trombone; Earl Sturges, piano; Gene England, bass; Frank Carlson, drums.) Both recorded, Hollywood, October 18, 1944. Capitol 10029.

(9) "Come On Over To My House" (F-346B-Rel).

(10) "Trouble In Mind" (F-347B-Rel).—Jay McShann's Kansas City Stompers. (Oliver Todd, trumpet; Tommy Douglas, alto; Claiborne Graves, tenor; Jay McShann, piano; Efferge Ware, guitar; Walter Pace, bass; Baby Lovett, drums; Julia Lee, vocals.) Recorded, Kansas City, November 1, 1944. Capitol 10030.

(11) "Then Came Swing (Album Three)

C.E.-18

(1) "Riffamarole" (602-5A).

(2) "If I Could Be With You" (600-3A).—Dave Dexter's International Jazzmen. Recorded, Hollywood, March 30, 1945. Capitol 10031.

(3) "I Never Knew" (554-3A).

(4) "Love For Sale" (555-3A).—Sid Catlett's Band. (Hubert "Bump" Myers, Illinois Jacquet, tenors; Ben Jackson, alto; Joe Guy, trumpet; Horace Henderson, piano; Al Casey, guitar; John Simmons, bass; Sid Catlett, drums.) Both recorded, Hollywood, January 19, 1945. Capitol 10032.

(5) "I Got A Break Baby" (54-A).

(6) "Mean Old World" (55-A).—T. Bone Walker, guitar and blues singing, with Freddie Slack, piano; plus bass and drums. Recorded, Hollywood, July 20, 1942. Capitol 10033.

(7) "Sometimes I'm Happy" (558-4A).

(8) "How High The Moon" (559-2A).—Al Casey's Sextet. (Willie Smith, alto; Illinois Jacquet, tenor; Gerald Wilson, trumpet; Al Casey, guitar; Horace Henderson, piano; John Simmons, bass; Sid Catlett, drums.) Recorded, Hollywood, January 19, 1945. Capitol 10034.

(9) "Dutch Treat" (561-3A).

(10) "Rexercise" (562-4A).—Rex Stewart's Big Eight. (Rex Stewart, cornet; Al Sears, tenor; Harry Carney, baritone; Lawrence Brown,

trombone; Eddie Wood, piano; Olysses Livingston, guitar; Alvin Raglin, bass; Keg Purnell, drums.) Both recorded, Hollywood, January 25, 1945. Capitol 10035.

This Modern Age (Album Four)

C.E.-19

(1) "Hollywood Stampede" (585-2B).

(2) "I'm Through With Love" (586-3B).—Coleman Hawkins' Band. Both recorded, Hollywood, March 2, 1945. Capitol 10036.

(3) "Lady, Be Good" (Previously unreleased master, 376-2B).—Billy Butterfield's Orchestra. Recorded, Hollywood, February 12, 1945.

(4) "In The Dark" (499-2A).—Bix composition. Bobby Sherwood's Orchestra. Recorded, Hollywood, December 4, 1944. Capitol 10037.

(5) "Jumpin' At Capitol" (125A).—King Cole Trio. Recorded, Hollywood, November 30, 1943.

(6) "Love For Sale" (196A).—Benny Caswell's Orchestra. Recorded, Frisco, October 25, 1943. Capitol 10038.

(7) "Motel Swing" (345-B-Rel).

(8) "Sunny Side Of Street" (348-A-Rel).—Jay McShann's Kansas City Stompers. Personnel as before. Recorded, Kansas City, November 1, 1944. Capitol 10039.

(9) "Balboa Bash" (526-2A).—Stan Kenton's Orchestra. Recorded, Hollywood, December 15, 1944.

(10) "Our Monday Date" (204A).—Eddie Miller's Orchestra. Recorded, Hollywood, February 4, 1944. Capitol 10040.

## CROSBY DISCO

Before continuing with Section 2 of the Bob Crosby Discography we must pause to take stock of Part One.

It has been very well received, in the words of Frank Dutton: "Being something I've wanted literally for years—it will fill up large gaps in my files."

But one or two readers spotted errors—inevitable in a hard-pressed printing department and editorial staff working at fever-heat.

The same Frank Dutton (who has submitted dozens more corrections to the Parlo booklet, incidentally, which we shall give when space permits) and Frazer St. Claire both point out that the mat. number of "Ah, Sweet Mystery" should be 1069 instead of 1086, and of "Five Point Blues" 63428. The extra three at the end creep in after it left us.

Mat. number of "Slow Mood" is, of course, 63425, not 53425; mats. of "Fidgety Feet" and "Stumbling" should be reversed. Then Frank writes: "Presumably the '1' and '2' by the side of the 14/10/38 session refer to the change of trumpets? If so, the relevant numbers opposite Messrs. Butterfield and Bose got lost. I would guess Bill is on the first side and Bose on the second! (N.B. Marion Munn vocalises on these two sides only.)"

All of which is correct; Butterfield should have a "1" linked in after his name and Bose a "2."

Frank concludes by querying the presence of Bose on the 7/5/39 date; he plumps for Butterfield here. We'll try to clear up the point.

\* \* \*

Collector John Halm, of Wycombe Gardens, N.W.11, writes us:—

Here are details of the band known as the Seven Notes. The three sides that were issued on Okel were put out under the moniker of Jack Liaz. As far as I know, they are Chicago recordings.

I think the band may be a King Oliver combination. Anyhow, here are the details of the session.

The sides were waxed on March 16, 1927, as follows:

80544 "Beale Street - Blues" OK 40803 PaE R3336

80545 "Pardon The Glove" OK 41014

80546 "Bugle Call Rag." Rejected.

80547 "Slack O' Lee Blues." Rejected.

80548 "He's The Last Word"

\* \* \*

A. W. Houston "St. Anthony." Oundle, near Peterborough, Northants, will buy T. Dorsey, Goodman, James and Prima discs; also wants photos.

## CONTEST REPORT

(Continued from page 5)

Swinglette, from Liverpool (fourth), won the Bass prize; Peter A. Hawkins, of the same band, secured an Hon. mention for Clarinet.

Geoffrey White and Brian F. Brockhurst, both of Fred Atack's Band, from Buxton (fifth), respectively won the Individualists' awards for Violin and Guitar; Fred Pygott, of the same band, secured an Hon. mention for Piano.

Judges were Harry Hayes and Edgar Jackson.

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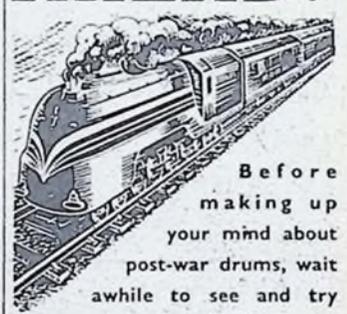
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