INCORPORATING RHYTHM"

EVERY THURSDAY: Vol. XX No. 571

BIG PLANS FOR 1944 JAZZ JAMBOREE

£100 Prize Money For Winning Compositions

THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL ANNOUNCES THAT THE 1944 JAZZ JAMBOREE WILL Searton (Decea).

In addition to the galaxy of leading dance bands who will once again help to make this the outstanding day in the fans' calendar, there is to be an exciting new feature in the personal appearance of the All-Star Band comprising the winners of the various solo-instrument itiles in the recent "M.M." Dance Band Poll.

There is also to be another Jazz Jamboree award for the best instrumental swing composition, and readers will remember that, when this brain-child of saxist Joe Jeanette was very successfully inaugurated last year, two most meritorious numbers were discovered as a result of it.

Thus encouraged, the Council is this year going one better, and, by arrangement with the Peter Maurice Music Co., is substantially raising the prize money attached to the winning compositions.

A sum of £50 will be given to the

money attached to the winning compositions.

A sum of £50 will be given to the winner, £30 to the second, and £20 to the third, and the thanks of the Gouncil are extended to the Peter Maurice Company—through its general manager, Jimmy Phillips also guarantees publication of the tree winning numbers.

WELL-KNOWN JUDGES

It is to be hoped that MkLox Maker readers who have composing and arranging talents will rally round to make this year's Jazz Jamboree Award something really super, and to that end we append a list of conditions so that you may know exactly how to go about entering.

First of all it should be made clear that the winning compositions should be suitable for dancing, and therefore must have a rhythmic and melodic content that should combine commerciality with modern originality.

The competition is open to all comers resident in the British Isles, and the finally selected compositions will be played and judged at the 194 Jazz Jamboree. It is hoped that six of the following well-known professional personalities will be available to act as iudges:

Carl Barriteau, Stanley Black, Stan Bowsher, Charles Ghilton (B.B.C.) George Chisholm, George Evans, Paul Fenoulhet, Een Frankel, Phil Green, Spike Hughes, Walter Moody (H.M.V.), Jimmy Phillips (Peter Maurice Music or any other cause whilst in possession of the M.S.B.C., or in student death of Chick Hard Profession of the M.S.B.C., or in possession of the M.S.B.C., or in possession of the M.S.B.C., or in possession of the M.S.B.C., or in student death of Chick Hard Profession of the manuscripts of the part of the manuscripts of the property of the Peter Maurice Music on the first.

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STOP PRESS.—As we close for press, we learn with the deepest regret of the sudden death of Chick Henderson, famous ex-Loss vocalist, and since the war a Petty-Officer in the Navy. The funeral takes place at the Royal Naval Hospital, Portsmouth, to-day (Thursday), at 2.30 p.m.

RAY -McKINLEY, TOO

Geraldo made an announcement of his presence from the stage, and dedicated the Geraldo version of the Miller version of "Bugle Call Rag" to the distinguished visitor.

Individualists who will be featured with the Miller Band Include exbandleader, drummer and vocalist. Sgt. Ray McKinley; Sgt. Mel Fowel, former soloist with Benny Goodman, composer of "Mission to Moscow"; Sgt. Gerry Gray, composer of "String of Pearls"; and Sgt. Roderick Crawford, one of Hollywood's film stars.

Brass section of the outfit will be composed of men from the bands of Artie Shaw. Charlie Barnett; Benny Goodman; Glenn Miller's old Band; and Ray McKinley's Band.

TERNENT DIES.

VICTORIA HITS

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AS EXCLUSIVELY FORECAST IN THE "MELODY MAKER" LAST WEEK, OLD AND MAKER" LAST WEEK, NOW A CAPTAIN IN THE ARMY—HAS ARRIVED IN ENGLAND.

He turned up very quietly during the week, and his whereabouts are extremely hush-hush. He is to be followed by his 46-piece Army Band, and they will then play concerts for the U.S. troops and also broadcast in the Allied Expeditionary Forces programme.

It is greatly to be hoped that it will be possible for the B.B.C. to arrange to broadcast this star bunch to home listeners, particularly as we understand very interesting plans for Glenn Miller's visit here include fronting a British band on the radio-of the calibre of the R.A.F. "Squadronals."

Genn Miller's first public appearance in England was in the audience at the London Palladium, where he was observed to enjoy thoroughly the stage presentation of Geraldo and his Orchestra.

RAY*McKINLEY, TOO

MAURICE BURMAN, ONE OF THE BEST. KNOWN AND MOST POPULAR DANCE-BAND DRUMMERS IN THE COUNTRY. LEAVES GERALDO'S ORCHESTRA AT THE END OF THIS WEEK, COINCIDENT WITH THE FINISH OF THE BAND'S SEASON AT THE LONDON PALLADIUM.

Maurice has been at the top of the tree for many years now. He came into prominence with Roy Fox. with whom his drumming attracted attention all over the country, and for the past three and a half years he has been the stalwart of the Geraldo rhythm section.

Maurice told the Mactony Maker.—

"I have thoroughly enjoyed my long sojourn with Geraldo, and I leave him on the best of terms. I do feels however, that there is a tendency to get into a rut if you stay with one band too long, and my resignation is actuated soly by the desire to free-lance and to increase my rhythmic experience in all-spheres of the business."

TENOR-AGE DON BARRIGO IS BACK IN CIRCULATION FAMOUS tenor player Don Barrigo, after three years in the brand of tenoristics that gave him such a 'priffic reputation before the war. Don, of course came into prominate horse. In addition to free-lancing and plans as a bandleader. In addition to free-lancing and plans as a bandleader. In addition to free-lancing and programme of soft, intimate music. The instrumentation of his band was Don himself on tenor, Reading Havalian and two Spanish guiltas. The instrumentation of his band was Don himself on tenor, Reading Havalian and two Spanish guiltas. The instrumentation of his band was Don himself on tenor, Reading Havalian and two Spanish guiltas in expressing our deepest sympathy with Tenore, and the sum of the bands and the sum of the sum

CALL SHEET Syd Raymond

(Week ending July 3)

Carl BARRITEAU and Band.
Palace, Chelsea.
Ivy BENSON and Band.
Garrick, Southport.
Billy COTTON and Band.
Empire, Liverpool:
Gloria GAYE and Band.
Empire, Liverpool:
Gloria GAYE and Band.
Empire, Hackney.
Phil GREEN and his Dixieland Band.
One-Night Stands, Scotland.
Henry HALL and Band.
Opera-House, Leleester.
Carroll Levis.
Empire, Chiswick.
Leslie ("Jiver") HUTCHINSON and his All-Coloured Band.
One-Night Stands, Manchester.
Joe LOSS and Band.
Empire, Sheffield.
Felix MENDELSSOHN'S Hawalian Serenaders.
Hippodrome, Accrington.
David MILLER and Orchestra.
Pavilion. Weston-super-Marc.
Harry PARY and Sextette.
Green's Playhouse, Glasgow.
George SOOTT-WOOD.
Knightstone Theatre, Weston-super-Mare.
Oscar RABIN and Band.
Empire, Kingston.
Lew STONE and Band.

Empire, Kingston, Lew STONE and Band, Plaza Ballroom, Derby.

RADIO DIARY

(F-General Forces; H-Home Service)
SUNDAY (July 2).—2.0 p.m. (F).
Geraldo: 5.30 (F), Monia Liter's 20th
Century Serenaders.
MONDAY (July 3).—9.14 a.m. (F).
Tommy Dorsey (Am. rec.); 11.0 (F),
Welsh Guards Dance Orch.; 7.15 p.m.
(F), "Command Performance" (Am.
rec.); 9.15 (F), Stanley Black; 9.35
(H), R.A.F. Dance Orch. in "Music
in the R.A.F."
TUESDAY (July 4).—9.15 a.m. (F).
Lew Stone; 11.30 (F), "Command
Performance" (Am. rec.); 9.15 p.m.
(F), Jack Simpson's Sextet in "Sweet
and Swing."
WEDNESDAY (July 5).—9.16 a.m.
(F). Dinah Shore (Am rec.); 11.0
(F). Dinah Shore (Am rec.); 11.0
(F). Harry Parry; 6.30 p.m. (H),
"Command Performance" with Gene
Tlerney, Martha Tilton, Virginia
O'Brien, Armed Forces Radio Orch.
cl al (Am. rec.); 9.15 (F). Bob Hope
(Am. rec.); 10.5 (H). Bob Crosby
Orch. (records) in "Record Cabarct."
THURSDAY (July 6).—11.30 a.m.
(F), Geraldo; 1.15 (H), "From Polka
to Jive" (records); 6.45 (H), Songo
of Brazil (records); 1.10 (H), Jay
Wiibur.
FRIDAY (July 7).—11.0 a.m. (F).

of Brazil (records); 11.10 (H), Jay Wilbur.
FRIDAY (July 7).—11.0 a.m. (F).
Eric Winstone; 11.30 (F), "Mail Call" (Am. rec.); 12.15 p.m. (F), Carl Barriteau: 8.0 (F). Spike Hughes:
"Swing Club": 10.50 (H), Geraldo; 11.30 (H), Johnny Denis.
SATURDAY (July 8).—9.15 a.m.
(F), André Kostelanetz (Am. rec.); 9.45 (F), Stanley Black.
(F), Maurice Winnick;

More fun for Scots falks at home is promised during Glasgow Fair holiday period, when Eddie Shaw and his Band will play open-air concerts in the public parks. This venture was played by Dick Denny and his Band, also from the Locarno, last year, and was a real draw.

Eddie's place at the Locarno during the afternoon sessions will be taken by Neil McCormack, who seems to be the regular dep. at this hall.

and Pat O'Neill Leave Parry

AFTER more than two years with the Harry Parry Sextette, drummer Syd Raymond has handed in his resignation, feeling he would like

his resignation, feeling he would like a change.

Syd started with the sextette on May 24, 1942, and has toured, broadcast and recorded with it ever since.

In addition to being one of the solidest drummers in the country, he was also responsible for much of the Sextette's comedy during its stage appearances.

solidest drummers in the country, he was also responsible for much of the Sextette's comedy during its stage appearances.

Beyond the fact that he will return to Town, we have no knowledge of Syd's future arrangements, but it is in demand now that he is free.

Syd Raymond's successor is Billy Lonsdale, the stylish young drummer who has been a big feature with George Elrick's Band.

Another change in the rhythm section of the Harry Parry Sextet come nair, which he recently took over from Yorke de Sousa.

Unfortunately, Pat's health, never very good since he was discharged from the R.A.F., has failed to stand up to the strain of modern touring. This place Harry Pary Names of the Harry Orders and the Coconnul of the Harry Party have been in the control of the Harry Party have been a big feature with the recently took over from Yorke de Sousa.

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The will be heard the strain of the Harry Soundal the health of the hall the health of the hall the health of the health of the hall the health of the hall the health of the health of the hall the health of the h

POPULAR Francis & Day's STANDARDS

Gay 90's [Waltz Medley]
Get Together (Paul Jones)
Kunz Medley of Strauss Waltzes
Kunz Medley of Strauss Waltzes
The Veleta (original)
Au Revoir (J'Attendral)
Irving Berlin's (Waltz Medley)
Ragtime Memories Selection
Boston Two Step
Alice Blue Gown
Anchors Aweigh
Siboney
One o'clock Jump

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Elegant 80's [Walfx Medley]
Merry-go-round (Paul Jones)

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Russian Rag

Nagasaki Somebody Stole My Gal

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Melody Maker

WEEK ENDING JULY 1, 1944 Incorporating RHYTHM
Editorial, Advertising & Business Offices:

93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: TEMple Bar 2468 Advertisement Manager: F. S. PALMER

IVY BENSON

westfield who has had to give unwork and endure a spell in hospital. St. Albans, Herts, and he will be glad to hear from his friends.
For the past three years or so Dave has been in Stan Atkins' Band at the Embassy Ballroom, Welling, Kent. He has been in poor health for some time, but pluckily carried on, until told that rest was absolutely essential. Dave Westfield is in the same hospital as drummer Harry Landau, whose illness we reported last week. Also in this hospital, curlously enough, is violinist-saxist Len Coniey. What a chance for a trlo as the boys become convalescent!

Benny Daniels, tenor sax with the R.A.O.C. "Blue Rockets," is anxious to contact his younger brother, Max, whom he last saw 2! years ago. Max is a trumpet player; when Benny last met him, he was in the 135th Div, of the Royal Artillery. If anyone comes across. Max, they will be doing a real service if they ask him to contact brother Ben, c/o the "M.M."

BENNY DANIELS, tenor sax with the R.A.O.C. "Blue Rockets," is anxious to contact his younger brother, Max, whom he last saw 2½ years ago. Max is a trumpet player; when Benny last met him, he was in the 135th Div. of the Royal Artillery. If anyone comes across Max, they will be doing a real service if they ask him to contact brother Ben, c/o the "M.M."

Winstone's 'Swing Wing " For Kingston

FOLLOWING on their policy of booking radio attractions for their Kingston restaurant, Bentalis, Ltd., now announce that for the month of July they have secured the services of Eric Winstone, who will appear there personally every afternoon with the exception of Wednesday.

Wisely deciding that the usual dance-band instrumentation would be out of place with the tea-time restaurant atmosphere. Eric has zeranged to present for the first time outside the B.B.C. studios his special "String Wing" that has for some time been a special feature of his broadcasts with his concert orchestra.

This combination consists of two violins, viola, 'cello, the usual four riythm and claimet, and contains main names outstanding in the profession that will certainly attract the

The Hinckley, Leicester, and Loughord and the worked at several well-known forough dances were arranged by brough dances with the brown danged and believed and the mile says that the band was a riot at all of them,

BARRITEAU VANTS

BARRITEAU VANTS

SWING-SINGER

BRARITEAU VANTS

SWING-SINGER

ON completing an extremely successful EN.S.A. tour for the troops. Carl Barriteau returned to condon with his band and vocalists in sweek loss for a the sake (July 3) at the St. George's Hall, dones, the brough dances with the same second with the same arranged by a struct from 7.50 p.m. to midning the sate of the same arr Licensed bar and buffet. Tickets 3s. 6d., from the Civic Hall Box Office, and Allen's Music Shop, Queen's Road. Price at door, 4s.

July 1, 1944

THE 1944 Derbyshire Championship, at the Plaza Ballroom, Derby, on Wednesday of last week (June 21), turned out to be a Joint operation between Organiser Arthur Kimbrell and Sam Ramsden, the nationally known tough-nut proprietor of the Plaza.

netween organiser arthur Kimbreil and Sam Ramsden, the nationally plans of the plans and Sam Ramsden can be relied upon to make a success of anything they indertake. Collectively they appear to make a success of anything they indertake. Collectively they appear to make a success of anything they indertake. Collectively they appear to make a success of anything they indertake. Collectively they appear to make a success of anything they indertake. Collectively they appear to make a success of anything they indertake. Collectively they appear to make the most independent of the plans and the part of the lead alto and a sounded limit to the standard of his time week-night record for the Plans. Out of the eleven originally entired had to be although the plans and they are the plans and they are the plans and the plans and the standard of the plans and they are the plans and they are the plans and the plans and the part of the lead alto and the part of the part of the part of the lead alto and the part of the part of the lead alto and the part of the lead alto and the part of the part of

musicians who had cornered him for a discussion on their performances.

JUDGES' REPORT Adjudicators: Johnny Marks and Edgar Jackson.

Winners: STYX WILKINSON AND HIS BAND (clarinet, tenor, piano, guitar, bass, drums). 5. Greenway Gardens, Sedgley near Dudley, Worcs (Phones: Office hours, Sedgley 21se), evenings, Penn 36415.)

Individualists' awards for clarinet (Frankie Beech), piano (Robert C. Willis), guitar (Peter Sloan), bass, drums (Charles H. Wilkinson). Honmention for tenor (Fred Pickering). Special award for best "small" band.

If there is one thing of which the "M.M." has a right to be proud it is the number of bands which over the years have achieved success by a little careful and sympathetic consideration of the reports on their playing at contests.

No more convincing proof of the statement has ever been found than that, provided by this band of Styx

playing at contests.

No more convincing proof of the statement has ever been found than that provided by this band of Styx

that provided by this band of Styx Wilkinson's.

It appears to have gathered such a complete and enlightened appreciation of the criticisms made of its playing at the Worcestershire Championship at Kidderminster last March that in less than three months it has not only eliminated all the faults then pointed out, but managed to become one of the most pleasing and exhilarating little swing combos heard this season.

For the most part waiving arrangements and thus avoiding the snags

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1944 DERBYSHIRE CHAMPIONSHIP, WEDNESDAY, JUNE 21, 1944 PLAZA BALLROOM, DERBY THE 1944 Derbyshire Championship. CONTEST REPORTS

ACCORDION CHAMPIONSHIP
Wednesday, July 12; Thursday,
July 13; Wednesday, July 19,—WEMBLEY, The Town Hall (7.30-11.30 p.m.).
The 1944 Greater London Accordion
Championship Heats.
Full details, rules and entry forms
from the Organiser, Mr. R. W. Davies
Taylor, Entertainments Manarer,
Wembley Borough Council, Town Hall,
We m bl e y. Middlesex. (Phone:
ARNold 1212.)
Note.—This Championship is open
to all amateur and semipro accordionists of the British Empire.
Thursday, July 20,—WEMBLEY, The
Town Hall (7.30-11.30 p.m.). The 1944
Greater London Accordion Championship Finals.
Organiser: Mr. R. W. Davies Taylor
(as above).

PROVINCES READING. — To-morrow, Friday, June 30, at the Town Hall (8 p.m.-1 a.m.). The 1944 "Home Counties" Championship.

(Please turn to page 5)

ACCORDION CHAMPIONSHIP

Hon mention for plane (Edward H. Blackstone), bass (Edward West).

LEN MASON AND HIS MUSIC (three saxes, two trumpels, trombone, piano, bass, drums). 14, Broomhill Rd., Kimberley, Notts.

Individualist's award for alto (Frederick Smith). Hon, mention for trombone (Jack Craddock).

PAULTY intonation in the saxes, rather pretentious clarinet solos, and a tenor who played with nice feeling, but whose style in the quick-step was rather rambling, forced the Marina Dance Orchestra to third place, in spite of the good rhythm section and a trumpet whose only real weakness was a slight tendency to become a little harsh in loud passages.

Len Mason and his Music showed themselves to be a well rehearsed.

CONTEST FIXTURES LONDON AREA

that they are a grand communation.

JUDGES' REPORT

Adjudicators: Tommy Bromley,
Edward Pogson, and Edgar Jackson
(president).

Winners: SASPA SEXTETTE (vibraphone violin, piano, guitar, bass, phone, violin, piano, guitar, bass, irums). 80, North Rd., Dartford,

Monday next, July 3.—TOTTENHAM,
Royal Dance Hall, High Road, N.17
(7.30-11 p.m.) The 1944 North
London Championship, to the competing bands, Roy Richards and his
Orchestra, Harold Gale and his Band.
Refreshment buffets in hall.
Usual Royal prices: 1s. (Forces 6d.)
at doors on night.
Organisers: Messrs. Les Ayling and
Bunny Goodall, Royal Dance Hall,
High Road, Tottenham, N.17. (Phone:
TOTtenham 4179.)
Monday, July 24.—CRAYFORD
(Kent), The Town Hall (7.30 p.m.midnight). The 1944 Kentish Champlonship. Kent.

Individualists' awards for vibraphone (Gus Arnold), violin (Gordon Saspa), piano (Bedford Martin), guitar (Albert Read), bass (Harry Aubrey), drums (George Goodier), Special award for best "small" band.

OUTSTANDING in this neat and stylish swing sextette was the vibraphone player—without exaggeration a second Roy Marsh. Kent.
Individualists' awards for vibraphone (Gus Arnold), violin (Gordon
Saspa), piano (Bedford Martin),
guitar (Albert Read), bass (Harry
Aubrey), drums (George Goodier),
Special award for best "small" band.

midnight). The 1944 Kentish Unamionship.
Organiser: Mr. P. O. Evans, 44,
Herbert Road. Bexleyheath, Kent.
('Phone: Bexleyheath, 3075.
Monday, July 31.—HORNSEY, The
Town Hall (7-11 -pm.). The 1944
North-West London Championship.
Organiser: Mr. Syd Beamis, 32, Aberdeen Road, Highbury, N.5.

CHAMPIONSHIP
FRIDAY, JUNE 23, 1944,
at the
EMBASSY BALLROOM, WELLING

EMBASSY BALLROOM, WELLING

Edgar Jackson exercised his prerogative as the presiding judge to
allow the standing rules to be broken
and the contest to take place.

The "M.M." is none the less pleased
to confirm this action since the
standing band, the Saspa Sextette, of
Dartford, proved that it was good
to confirm this action since the
face of far more numerous and formidable competition than it had to
face, and we should have been very
sorry to see it robbed of its chance
to compete in the forthcoming South
Britain Area finals.

In spite of the shortness of the contest, there was no lack of enthusiasm.
Dancing practically stopped while the
assembly crowded round the stand to
watch the two competing bands, and
the rest of the evening was kept well
up to scratch by the excellent music
of Stan Atkins's Band, who showed
that they are a grand combination.

JUDGES' REPORT

Adjudicators: Tommy Bromley.

A LTHOUGH the bass's tone was not too good, the rhythm section was the strong point here.

With a front line of only alto and trumpet, something more enterprising than one playing melody and the other the second line, as in the printed parts, is essential, even when these printed parts are perfectly interpreted.

THE HOUSE OF "WRIGHT" LEAD with the EVERGREENS OF JAZZ

Ain't Misbehavin'
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Nobody's Sweetheart
Basin Street Blues
Hebrew Dances No. 1
Minnie The Moocher
Bugle Call Rag
Creole Love Call
Mood Indigo
Exactly Like You
Shine
Stardust
Casa Loma Stomp
Rosetta
I Can't (

Black and Tan Fentasy Way Down Yonder In New Orleans The Prisoner's Song Sweetheart
th Blues
nees No. 1
Moocher
Rag
c Call
o You
Stomp
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# In Reply to "M.M." Readers' Criticisms

# ... SO NOW WE UNDERS ONE ANOTHER

A FAMOUS MAN ONCE SAID, "LET THEM PRAISE ME, LET THEM BLAME ME, LET THEM CENSURE ME—BUT DON'T LET THEM IGNORE ME"!

With this dictum in mind, therefore, I have to thank the MELODY MAKER r offering 10s. to the reader who advances the best theory as to why my and and I are not popular with the cross section of the "Swing" of Mitterbug element among the present-day dance-band fans, as exemplified ent-day dance-band fans, as exemplified (MAKER.

you if you can deliver the goods. The people will drop you like a hot cake itrespective of how famous a name you might think you have) if they don't like your particular type of offering, or if they tire of it.

Now it is my contention that dance music (and this includes "swing" and the like) is primarily intended to be danced to. I have yet to be convinced that, in itself, it is "listening entertainment." either on the radio or in the theatre, except in comparatively small doses, and then only for the purpose of appealing to go the convinced that it is "surely the more enthusiastic "litterbug" will not deny that those few who like it.

Surely the more enthusiastic "litterbug" will not deny that those who enjoy "jazz," "jive," and "jam sessions" (to use only the three "j's") are in the very small minority?

Now I am not in the profession for the good of my health! I do not believe in the old saying, "Art for Like you, Mr. Editor, I like to feel I am satistying my public, but I also want to make money from my profession, and I suggest I have proved my methods in these connections have been correct.

In the same way the composer of the commercial "Homecoming Waltz" knew he could make much more money from this than from a number called "Jiving at the Jam Session," as a commercial "Homecoming Waltz" knew he could make much more money from this than from a number called "Jiving at the Jam Session," as a commercial "Homecoming Waltz" knew he could make much more money from this than from a number called "Jiving at the Jam Session," as or one with some such title.

band and I are not popular with the cross "Jitterbug" element among the present-day d by some of the readers of the Melody Maker.

Very sportingly the Editor of your paper has passed me over all your letters so that I may frame this article, not so much as a reply, but as an explanation of what I am trying to do, and—if I may say so, judging by over twenty years' experience of the business—of what I am succeeding in doing quite well.

Some of these letters I found most constructive in their criticisms, others extremely flattering, and others quite the roverse.

turn his hand from ballads to swing numbers from overtures to concertos—in fact, almost through the whole gamut of music?

May I tell you something that (with no definite intention on my part) seems to have been a secret?

You may notice that every week certain broadcasts are given "by arrangement with Jack Payne." These are. "The Swingaroos" (playing programmes of out-and-out swing music): "The Serenaders" (soothing instrumental music featuring strings, etc., directed by Stanley Andrews); Perky Cochrane and her Music; and Jose Norman's Rumbaleros.

Well, all these broadcasts are carried out by sections of my band. No, there are no outside players ever brought in. The same trumpet who goes to town in "The Swingaroos" plays a ballad with my band, a rumba chorus with the Rumbaleros, and accompanies a classical piano-concerto with Peggy Cochrane and her Music.



# CAB, CHU AND HILTON

EDGAR JACKSON'S Record Reviews

CAB CALLOWAY AND HIS

\*\*\*\*(I Don't Stand) A Ghost Of A
Dhanes (With You) (Crosby,
Washington, Young) (Am.
Vocalion WC3163) (Recorded
approx. July, 1940).

\*\*\*\*William, Weep For Me (Ronell, arr. Gibson) (Am. Vocalion C3519) (Recorded approx. March, 1941).

(Parlophone R2841-5s. 4ld.) (Parlophone R2941—5s. 4)d.)

Galloway directing Militon Jefferson, Andrew Brown, Jerry Blake, Leon "Chu" Berry, Walter Thomas (reeds); Jonah Jones, Lamar Wright, John "Dizzy" Gillespie (tpts.); Tyree Glonn, Keg Johnson, Quentin Jackson (tmbs.); Benny Payne (pnc.); Danny Barker (gtr.); Militon Hinton (bass); "Gozy" Cole (dms.).

JUST in case there is anyone who doesn't know, these are two more of the sides heavily voted for in the poll held at the beginning of this year by "Collectors' Corner" for the records most wanted by "M.M."

Both performances are saxophone solos—"Ghost Of A Chance" by the late Leon "Chu" Berry (tenor), "Willow" by Hilton Jefferson (alto). "Willow" by Hilton Jefferson (alto).

Many of you, of course, know that 'Chu,' who was killed in a car smash at the end of 1941 at the immature age of 29, had already come to be recognised as one of the greatest tenor saxophonists in jazz, second only to the unique Coleman Hawkins, and then only Hawkins at his best.

But I wonder how many of you realise that to a great extent he owed that recognition to an Englishman—or, to be correct, an Irishman—Spike Hughes.

Hughes had gone over, in 1933, to America for a holiday, and took advantage of the occasion to achieve his ambition to make records of some of his own compositions and arrange-ments with an American coloured band.

To help him get the band together, he sought the assistance of Benny Carter. "Chu" had been a member of the Chocolate Dandies, which Benny had directed, and was one of the first to whom he introduced Spike.



Even In war time, dune ie still the month for weddings, and that goes for the musical profession, toc. Here you see popular Jack Payne arranger, deputy-conductor, and multi - instrumentalist Stanley Andrews, after his recent wedding to Miss Geraldine Cooper, at St. Seter-le-Poer, Muswell Hill. Jack Payne, Penny Cochrane, Betty Webb, and members of Eand were among the guests. Geraldine Gooper has been on the West End stage for some years; her last show was "Strike a New Note."

misses the flair for at once simple and lovely melody possessed by Benny Carter and the "obviousness" of Johnny Hodges, with which last two it is fairer to compare him, because they, too, are alto saxists.

There is, however, an esthetic quality about his work that is almost unique in coloured saxophonists, and anything he may lack in sentimental appeal he makes up for in the technical perfection with which he speaks the language of jazz.

as the rhapsodic style.

In it he is less effusive than his artistry the more impressive.

His inventiveness, the charm of his melodic line and the perfection of his phrasing are things which one realises all the more fully because there is such a complete lack of pretentiousness or affectation in his music.

In fact, the only could be a such as the principle of the such a complete lack of pretentiousness or affectation in his music.

Here is the personnel of Cow Cow Davenport's "Don't You Loud-Mouth Me" and "That'll Get It" (Bruns-wick 03509), which I reviewed last

Davenport (vocalist) accompanied by Joe Bishop (flugel horn); Sam Price (pno.); Teddy Bunn (gt.); and (probably) Richard Fullbright (bass). (probably) Richard Fullbright (bass).

For this information I am indebted to Albert McCarthy. It is confirmed also by numerous readers, including Derrick Stewart-Baxter, of Brighton, who adds: "It is Teddy Bunn who was responsible also for the high-pitched, female voice on That'll Get It."

# U.S. JIVE JOTTINGS

THOSE who favour the original New Orleans style of jazz got their kicks, but good, on C.B.S. lately, when Zutty Singleton, Edward (Kid) Ory, Edward Garland, Duck Wilson, Bud Scott, and Papa "Mult" Carey appeared on Orson Welfes' radio programme before a studio audience which tore the house apart after the group completed "High Society."

Welles, who reputedly knows his jazz and intends, eventually, to produce a picture which will portray the development of the art accurately, said he was trying to sell his sponsor on the idea of retaining the musiclans every week. All of them hall from the Crescent City.

every week. All of them hall from the Crescent City.

\*\* \*\* \*\*

Juan Tizol, after 15 years with Duke Ellington has moved his trombone into the Harry James orass section. Both Tizol and the Duke declare the parting was friendly. Sideman's reason for moving is that he has a home in California and would get a chance to live there ten months a year working with James. What happens if and when James is drafted was undecided at press time. Claude James, formerly of Don Redman's Band, replaces Tizol with the Duke.

\*\* \*\* \*\*

Victor is mulling a Fats Waller memorial album, and will probably issue it in the near future. The paper, shortage has delayed the project to date. If and when released, the book will include one hitherto unpressed "Honeysuckle Rose" platter, a Waller solo said to be considerably different from his other "Honeysuckle" recordings.

With Eddie Miller due to report to Fort MacArthur as a buck private, it appeared that his band's library would be taken over by the veteran guitarist Nappy LaMare, who has served as gitbox plucker and singer in the Miller band since its inception a year ago last December.

M.C.A., not G.A.C., will book the LaMare orchestra. Nappy said, and among the Miller sidemen who are expected to work under Nappy's banner are Arthur (Doc) Rando, alto sax; Nick Fatool, drums; Matty Matlock, cla-inet and arranger, who also faces the draft; Mickie Roy, Eddie's brunette vocalist; Stam Wrightsman, plano; Art Shapiro, bass; and Steady Naison, trumpet. All the above rave radio network shows on the side, and in the event that LaMare heads East with the revamped aggregation he will be forced to build an almost completely new personnel.

Miller recorded six sides for Capitol before leaving civilian life. One of them was the band's theme, "Slow Mood," which, with a Johnny Mercer lyric, was changed to "Lazy Mood." Mercer himself recorded the tune as vocalist.

to "Lazy Mood." Mercer himself recorded the tune as vocalist.

LaMare, who got his big-time start with Ben Pollack, has been jobbing around Hollywood with a small quartet featuring Zutty Singleton on drums and, for a while, Joe Sullivan at the plano. Zutty has meanwhile gone to work with Hampy Johnson at the Hollywood Café. Sullivan is working as a single at the Swanee Inn.

A New York music-publishing firm will soon release LaMare's book on guitar-playing.

CONTEST FIXTURES (from page 3) Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. ('Phone: Oldham (MAIn) 1431.)

LINCOLN.—Friday, July 28, at the County Assembly Rooms (8 p.m.-mld-night). The 1944 Lincoinshire Championship. Organiser: Mr. Len Marshall, "Ar-ladia," Hallam Grove, Lincoln ('Phone: Lincoln 8362.)

('Phone: Lincoln 8362.)

AGCRINGTON.—Friday, August 18, at the Majestic Balfroom (8 p.m.-1 a.m.). The 1944 East Lancs Championship.

Organiser: Mr. Lewis Buckley, 107, Broadway, Royton, Oldham, Lancs. ('Phone: Oldham (MAIn) 1431.)

# See the strately what we produced with the strategy of the str

we mentioned the week before last, we had the pleasure of a from Fleet Air Arm Observer Erunskill jess enthusiast, well in in London before he volun-d to join the "Seven Hot Air-

men."

His reminiscences of (amongst other things) the Crescent City, were so enterteining that we thought you might like to know about how things look out there now. After all, most of us only have book knowledge of the place, and to hear from someone who has talked and drunk with Bob Lyons and Big-Eye Louis is pretty good stuff.

So we plied Peter with a little nourishing refreshment and hatween

good stuff.
So we plied Peter with a little nourishing refreshment, and between intervals of listening to Bunk Johnson discs and P-Planes, we extracted the following from him. \* \*

\*

Says Peter:

"Little is left now to recall the former glories of Storyville. New Orleans. North of Canal Street, on the plot where Lulu White's Mahagany Hall' overlooked the railroad, stands a block of concrete flats; Ironically enough quite empty.

"The brick sidewalk, where it still exists, is weed-covered and cracked, whilst the few remaining cribs form a forlorn border.

"The brick sidewalk, where it still exists. is weed-covered and cracked, whilst the few remaining cribs form a forlorn border.

"Going south across Canal Street, and down Gravier, vacant grassgrown lots mark the decay of Tom Anderson's, the Masonic Hall, and other similar old havens of jazz. But here there is still an opportunity of reviving the almost forgotten era: the days when Bolden's red undershirt was a similar of hot music.

"Younger bands, naturally, are found, but their music is usually limited with the synthetic.

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"Younger bands, naturally, are found, but their music is usually limited with the susually limited with the susually and are still wingle of the found, him with the music is usually limited with the

We will publish these, because, "Sorting out the bits I can remember, Bob said:

"Bolden was King then, and to see him standing with horn to lips and eyes buggin' out with the pressure was sump'thin. He looked almost wild, After all, the present-day trumpet man hasn't altered in style much from Bolden. Mind you, he wasn't as a powerful a trumpeter as Oliver; you certainly could hear Bolden across here from Milneburg, some three milles, but-Joe carried further.'

"It seems that Eob played a lot with Joe, and when he went to Chicago he wrote Bob asking him to come on bass, as he could find no one to lift the band enough but Bob, like many others, stayed in New Orleans; work was plentiful, and pay good.

"He played with the Eagle Band for some time, at the Masonic Hail, blasting it hot one end, while Robichen us provided sweeter stuff to cool the room. Bunk Johnson was round then, as now, and he was always going North for a while, and then returning for a few months.

"For years he'd dropped trumpet, jobs hard to get, and teeth going, but thanks to protège Louis Armstrong, he now has a sound stand in Chicago.

COLLECTORS' CORNER By BILL ELLIOTT and REX HARRIS

plus new teeth, an' if you think a man of sixty-two or three can't play, listen to him these days."

"Leaving BDob, and crossing Canal Street again, you will find North Dérbigny Street, and after traversing fourteen blocks (the road meanwhile having degenerated into a mere cart track; you come upon the Artisan Hall, in the rear of which lives Louis Big-Eye Nelson with his sister and niece.

"Louis is also getting on in years, yet every Friday, Saturday and Monday night he is to be found in Luthlens Restaurant, Marias Street, about eighteen blocks up North Rampart, and one west.

"There, with old-timer Shots Madison on trumpet, and a rhythm section, he plays 'High Society'—with no faking—and all the other die-hard tunes, using that warm vibrato and round tone of his. I know—I heard him.

"Aeross in the French Quarter

him. "Across in the French Quarter round Bourbon Street, Kid Rena's cornet may be heard pumping out clear crisp phrases, while in the vicibity Sharky Bonano and Monk Hazel cling hard to the traditional

Details of some of his more obscure recording sessions are being ferreted out, and the controversy about that third side made for Parlophone will be settled as far as possible. SWAP AND BUY DEPT.

Wm. Middleton, of 5, Eton St., West Hartlepool, Co. Durham, tells us he will be in debt to us for the rest of his life if he can buy Mannone's "Jumping Nerves," and Krupa's "Moonlight Serenade." Well, well.

T. Thompson (Junr.), Sibbaldbie, Solway Drive, Dumfries, Scotland, can't get hold of Morton's "High Soc"," I Thought I Heard" (H.M.V. 18216). Offers cash, of has large number of swing swops.

J. F. Digby, South Walks House, Dorchester, Dorset, wants Carter's "Johnson Rag." Goodman's "Benny Rides," and Basie's "And the Angels Sing," also 50 "M.M.s." from Oct. '42-Oct., '43.

A. J. Clarke, 7, Claremont (idns., Nottingham, offers number of discs at 4s. and 5s; s.a.e. for list.

At a recent Army exhibition at the Mortimer Hall, Hull, a most interesting section was that devoted to a soldier who had painted them whilst in a prisoner-of-war camp in Germany.

The talented "swaddle" proved to be none other than noted Yorkshire guitar expert Roland Ford, who was amongst those who were repairiated in October last year.

In pre-war days Roland was particularly well known in the North Country by reason of his regular broadcasts via the old North Regional transmitter.

broadcasts via the old North Regional transmitter.

Whilst in Germany, in addition to his own work, Roland spent quite a lot of time teaching those of his fellow-prisoners who were artistically inclined the noble art of painting, with considerable success. \*

Always a favourite spot with Bolton's legion of dancers, the Asoni Hall, despite war-time conditions, is proving as popular as ever, with the current band there directed by Joe Marshall—one of the "Musical Marshalls" about whom colleague Jimmy Rvan so often wrote in happier days.

With Joe leading from plano, the band lines up as follows: Jimmy Mayloy, T. Clowes, M. Dooham and J. Blackburn (saxes); L. Royce and J. Blackburn (saxes); L. Royce and J. Blackburn (saxes); L. Royce and J. Blackburn (saxes); E. Beardsworth (piano); and vocalists Olive Bailey and Millie and Reth Whalley.

The many Bolton fans now in the Forces will be read I am sure, to hear that the "old firm" is still carrying on.

\*\*

Another noted Northerner has

Another noted Northerner has recently joined the ranks of Stanley Black's B.B.C. Orchestra in trumpet man Bobby Hulchimson, who joined the band immediately upon his return from the Middle East, where he toured, of course, with the Harry Roy band.

Playing with Signley is of course.

pand.

Flanist with Stanley is, of course, Reg Warburton, who is currently doubling with the lob at Murray's Chub with Roland Peachey's Rawalian

Jack Petheridge, 12, Garn Glas Rd., Sketty, Swansea, offers nice little selection of jazz/swing discs (15) for 50s. Beginners write him.

L. T. Gibbs, 11, Caldervale Rd., S.W.4. wants Morton piano solo "Mamie Blues" and any pre-1930 jazz discs. Has for disposal various Dukes, Armstrongs, etc.

Roy Harvey, O/Sig., P/JX 387727, Mess 3, H.M.S. Bridlington, c/o G.P.O., Condon, has 100 discs for exchange or sale, and wants anything of the O.D.J.B. and/or Goofus Five.

S. Wilde. 38, Humberstone Road, Tyburn, Birmingham 24, has 200 discs for sale and "Hot Disco.," but doesn't state year. Also Wilder Hobson for sale or exchange, Wants "Young Man With a Horn." S.A.E. list.

Barrie Turton (R.A.F.V.R.), 948, Leeds Rd., Dewsbury, Yorks, has long list of S. and B. Write hlm, but don't

Robert Barr, 14, Hillersden Avenue, Barnes, S.W.13, offers, sale or Barnes, S.W.13, offers, sale or exchange, Berigan's "I-C.G.S." Russell's "Gh. of Freaks," Basie's "Boogle" Jump for Me," Grappelly's "Annabelle Lee," and several Goodmans. Wants also Wilder Hobson.

E. Weston, 28, Priory Road, Peterborough, Northants, will send list of Shaws, Parrys and oddments to interested prospective buyers.

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July 1, 1944

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WANTED, a good Sax and a good Trumpet; willing to pay a high price. 23. Tillingbourne Gdns., Finchley, JOINT ENGAGEMENT during week July 29-Aug. 6 for tenor, trumpet, and bass; all M.M. individualists; refer-ences if desired.—Blake, 86, Twyford

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or deeper side drum, Premier Ace or
Major preferred; cash waiting.—Please
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RUDY MUCK cushion-rim non-slip
rim mouthplece, shallow, small or
medium cups, silver plated, trumpet
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Ave., Winnersh, Wokingnam, Berks.

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models, in all lays: clarinet, 30/-; alto,
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cert, Lysaught Steel Wolks. 2. 3deton Court Rd., W.4. Chi. 0151 (eves).

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Hemel Hempstead, Herts.

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