

# Melody Maker

3<sup>d</sup> INCORPORATING "RHYTHM"

EVERY THURSDAY VOL. XXI No. 619

## AMBROSE, HYLTON, JUDGE BEST U.S. SERVICE BANDS

THE leading British bandleaders, including Bert Ambrose, Jack Hylton, etc., are this week co-operating in a particularly pleasant "inter-Ally" innovation at the London Queensberry All-Services Club.

THIS TAKES THE FORM OF A COMPETITION TO FIND THE BEST AMERICAN SERVICE DANCE BAND AT PRESENT STATIONED IN THIS COUNTRY. SIX BANDS ARE PLAYING AT EVERY EVENING SESSION THROUGHOUT THE WEEK; EACH PLAYS FOR QUARTER OF AN HOUR, AND THERE IS ONE TEST PIECE INCLUDED, THE REST OF THE PROGRAMME BEING ACCORDING TO THE CHOICE OF THE BANDS THEMSELVES.

In a real spirit of transatlantic comradeship, the pick of this country's bandleaders have willingly helped towards the success of the competition by acting as judges.

On Monday evening (28th), the date the competition started, Bert Ambrose judged, in company with one of the American experts from the West Point College of Music in the U.S.A.

On Tuesday, Jack Leon assisted with the judging, and to-night (Thursday) Jack Hylton is due to be on the judges' panel. Mantovani, Maurice Winnick and Eric Winstone are also down to judge, and it is expected that a very representative panel will be present on Saturday for the Grand Finale, when the three winning bands will be picked.

### A.E.F. RECORDINGS

No direct broadcast of the Final has been arranged, unfortunately, but this does not mean that you won't hear the show on the air, for recordings are being made of the winning bands, and these will be broadcast on future dates, not yet specified, in the A.E.F. programme.

The winning band will be recorded on the evening of June 8, before a seated audience at the Queensberry Club, and the band coming second in the competition will be recorded on June 11.

Some of our readers may be surprised to know that there are still so many U.S. bands over here, out it must be remembered that there are many units scattered about in different parts of the country and playing almost exclusively for their own Service engagements, so that the public has little or no chance to hear them. This is bad luck for the British fans.

The competitions have been arranged jointly by Lieut. Ferguson, chief of the Music Department of the U.S. Army, and Mr. E. C. Harding, energetic secretary and manager of the Queensberry Club, whose enterprise regarding dance band shows we have, in the past, commended again and again.

Mr. Harding told the "M.M.":

"The standard of playing of these U.S. bands is very high, and the competition is arousing an enormous amount of interest. I am very grateful for the enthusiastic co-operation of the London dance band leaders in giving me such valuable assistance with the judging and in helping me to make the whole affair something which, I know, will always be happily remembered by the American musicians when they return to their own country."

## HARRY HAYES AND BAND FOR LONDON BALLROOM

BIG news for London fans is the announcement this week that Harry Hayes and his Band have been engaged to play nightly at the Anglo-American Ballroom, 103, Oxford St., W., commencing Monday, June 4.

Recently started by Philip Moss-Vernon, the Anglo-American Ballroom functions every week-night in the premises occupied, on Sundays only, by the Feldman Swing Club, and this new, big attraction should bring the dancers and fans flocking. Harry will play every night (except Sundays) from 7 to 11 p.m. and is fronting a band of stars who will put over the type of well-arranged, small band dance music with which he is making such a big name for himself on broadcasts and H.M.V. records.

Particularly interesting is the fact that this engagement is the first appearance of the band in public.

Line-up consists of ace tenor-star Johnny Gray; Lad Dusby (trombone); Jimmy Watson (trumpet); Billy Lonsdale (drums); Johnny Franz (piano); and charming songstress Primrose vocalising.

Jimmy Watson is a Scots boy who is gaining a very big reputation around town; Billy Lonsdale is the young drummer who used to be with Harry Parry.

The engagement of Harry Hayes and his Band for a dance hall of this kind is significant as showing the trend of the more enterprising promoters in getting the best bands for their ballrooms.

The resultant improvement of public taste in dance music is highly important for the future, as is also the "commercial" outlet for modern-style name bands.

## JAZZ JAMBOREE SCHEDULED FOR SEPTEMBER: £50 PRIZE FOR SWING OPUS

NEWS FOR WHICH ALL THE FANS IN THE COUNTRY HAVE DOUBTLESS BEEN WAITING COMES FROM THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL WITH THE STATEMENT THAT THE 1945 JAZZ JAMBOREE WILL BE HELD DURING THE LATTER HALF OF SEPTEMBER.

There will, of course, be the usual tremendous band show and, in addition, the All-Star Band, comprising the winners of the various solo-instrumental titles in the "Melody Maker" Dance Band Poll of 1944, will be appearing again—plus, no doubt, many new sensations and surprises, in compliance with the established traditions of the Jamboree.

That nowadays-regular Jamboree institution, the Jazz Jamboree Award for the best instrumental swing composition, will again be a big feature. A prize of £50 will be awarded through the generosity of the Peter Maurice Music Company via the agency of their General Manager, Jimmy Phillips—for the best composition, and Jimmy guarantees, in addition, that the work will be published.

### THE RULES

In connection with this year's award, it is to be hoped that all readers and fans who have composing and arranging talent will rally round to the very best of their ability.

The sponsors of the Jazz Jamboree Award feel that there must still be a great wealth of composing originality somewhere in the country, and they hope that the 1945 event will produce some results far more out of the usual rut than previous events have done.

Don't forget the compositions must be suitable for dancing; that is important. They should 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 1945 Jazz Jamboree. A number of extremely well-known personalities of the musical profession will be acting as judges.

And now, here the rules for entering the Competition:

(a) Competitors are requested to submit the score and parts of an entirely original jazz composition for dancing. It should be of such a length as to play for about three minutes—i.e., the length of the commercial 10-inch record. Only compositions orchestrated by the composers will be considered. The composer's name and address, or any identifying marks, must not be written on the score or parts. Tempi must be clearly marked.

The instrumentation must be for the usual dance-band combination—i.e., four or five saxes doubling clarinets, five or six brass, piano bass, guitar and drums (no violins).

£20 advance royalties will be paid to the successful applicant by the Peter Maurice Co. The publishers undertake to publish the winning composition, and to give it all necessary publicity.

(b) Competitors must enclose a stamped, addressed envelope with each entry, large enough to take the score and parts—for purposes of identification and for the return of manuscripts to entrants.

(c) In consideration of the award of contract and £50 advance royalties, to the winner, publishing rights subsisting in the composition shall become the property of the Peter Maurice Music Co. Ltd. The contract will provide for publication on generally recognised terms and conditions, and the payment of the usual royalties.

(d) Entries should be packed flat, and sent, under full letter rate, to Joe Joannette (Hon. Organiser), Jazz Composition Contest, The M.S.B.C., 5, Ezmont House, 110, Shaftesbury Avenue, London, W.1., to arrive not later than August 1, 1945. Whilst every possible care will be taken of manuscripts, no responsibility can be accepted for loss.

## NAME BANDS BACK M.U. IN MUSIC-HALL FIGHT

LEADING dance bands are giving the fullest support to the M.U. in a strike campaign to obtain better salaries for their less fortunate brother-musicians.

Disputes between the Union and three music-halls in and near Newcastle resulted in an official strike by the pit orchestras on Whit Monday.

After one week without orchestras—during which an attempt was made to substitute pianos—two of the halls made an arrangement satisfactory to the M.U. which permitted the boys to resume work temporarily pending further discussion; but the third—the Grand Theatre, Byker—did not make a similar arrangement.

### £4. 5s. RATE

Hardie Ratcliffe (assistant general secretary of the M.U.), who is conducting the Union's campaign with Ellis Miles, the popular district organiser, and Waller Lorrains, who transferred temporarily from the Midlands to co-operate, gave the Melody Maker this statement:—

"It is astonishing that in these days the Union has to fight to obtain the paltry wage of £4 5s., which is all we are asking for our members at Byker. It is gratifying to find that the highest-paid musicians realise that this fight in an obscure place is important to the whole profession.

Telegrams have been arriving at our campaign headquarters from the most eminent personalities in the dance, theatre, and show-band world heartily endorsing the Union's action in making a fight for a decent wage for the pit musician.

"The Byker music-hall is being picketed, and, as the strike continues, a campaign will be conducted in which the stars of the profession and other trade unionists can join."

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# HAMPTON AT CARNEGIE HALL

Latest New York News from  
**LEONARD FEATHER**

## IVY BENSON GETTING READY FOR CONTINENT

BY no means fit—her ear in which she recently had a severe abscess is still giving her trouble—Ivy Benson has nevertheless passed her "medical," and is all set to proceed overseas to entertain the boys in North-Western Europe in the near future. She was turned down for medical reasons for a journey East, so has to be content with a European trip.

In Edinburgh last week she was busy auditioning aspirants to accompany her, and is still looking for vocalists, accordionist, and comedienne, also a good tenor player.

Ivy's outfit for overseas will consist of six brass, five saxes, piano, drums, guitar, solo violin, three vocalists, a dancer and a comedienne, and some reshuffling has had to be done to comply with E.N.S.A. regulations that artists must be over 18 years of age. Incidentally, Ivy has released Bette Gaddy (alto sax) from her contract to enable her to join Mary Gamble at Blackpool Plaza. Bette was "loaned" to La Gamble for a week when Ivy was playing Blackpool, and the temporary arrangement has now developed into a permanency.

Rene Fitzgerald, Ivy's manageress, is looking forward to the overseas trip, and they're taking along Mrs. Kitty Hart, wardrobe mistress and famed personality from the Windmill and Prince of Wales theatres and elsewhere, to "mother" the girls. The next Benson broadcast is scheduled for June 16, from Birmingham.

## CALL SHEET

(Week commencing June 4)

- Ivy BENSON and Girls Band. Plaza Ballroom, Derby.
- Johnnie CLAES and Claspigeons. One-Night Stands, South England.
- Billy COTTON and Band. Hippodrome, Lewisham.
- George ELRICK and Band. Coliseum, Harrow.
- Gloria GAYE and Band. Hippodrome, Norwich.
- Phil GREEN and Radio Dance Band. Green's Playhouse, Glasgow.
- Adelaido HALL. Hippodrome, Bristol.
- Felix MENDELSSOHN and Hawaiian Serenaders. Empire, Kingston.
- Ronnie MUNRO and Orchestra. Shakespeare Theatre, Liverpool.
- Harry PARRY and Radio Dance Orchestra. Palace, Dundee.
- Al PODESTA and Band. Gaumont, Chadwell Heath.
- Oscar RABIN and Band. Hippodrome, Dudley.
- Monte REY. Palace, Manchester.
- Harry ROY and Band. Band of the Week, B.B.C.
- TROISE and his Mandolinists. Hippodrome, Golders Green.

LIONEL HAMPTON'S Carnegie Hall debut last week presented his orchestra in an evening of music that ranged from the wild, extra-long version of "Flying Home" to a sedate, sophisticated series of specialities for a 32-piece string section.

Arrangements for the latter were written by Lionel's pianist, Mill Buckner, who did "Fiesta de Amor"; by Herb Quigley, a radio arranger, who wrote an original called "Four Minutes with Three Notes," and by Earl Bostic.

Eddie South sat in with the first violins, the rest of the section consisting of white radio musicians. Also guest starred at the concert was Dizzy Gillespie, the fantastic trumpeter man whose new harmonic ideas have made him the most talked-of hot jazz musician in swing circles and the favourite of hundreds of fellow-soloists.

Lionel is not by any means the only jazz orchestra leader to be experimenting with strings. Eleven fiddlers from Kostelanetz's orchestra sat in for two sides with Count Basie on a Columbia record ("This Heart of Mine," "That Old Feeling") with arrangements written by Hugo Winterhalter.

The Hampton band (without strings) is now playing at the Zanzibar, its first New York location job in more than a year. Herbie Fields, the white alto-tenor-soprano-and-clarinnet man, is still getting a lot of solo work, as is the great Arnette Cobbs on tenor.

## ELLINGTONIA

Duke Ellington is playing a four-week engagement at the 400 Restaurant. There is no other entertainment and no relief band, which means that for the first time New Yorkers can hear the Duke without interruptions and without bring-downs.

There is so much excitement that it is hard to know how to allot the credits, but certainly Al Sears' tenor and the trumpet work by Cal Anderson, Tatt Jordan and Ray Nance, deserve their share of praise, as do such peripherals as Lawrence Brown, Tricky Sam, Rex, Hodges and Greer. Musicians who have dropped in to hear the band are of the unanimous opinion that it sounds better than ever; but personally, I want to make one qualification.

Duke still needs a great singer. He has four now, and none of them is worthy of the band, with the possible exception of the greatly improved Jova Sharrill, whom you'll be hearing on records.

Stuff Smith is back with his trio at the Onyx, alternating with Ben Webster, who has a fine little mixed group featuring a terrific newcomer named Bill de Arango on guitar. Dizzy Gillespie and his alto-playing counterpart, Charlie Parker, opened at the Three Deuces, with another unknown but brilliant youngster, Al Haig, on piano.

The other group here features Don Byas, with the most original pianist in years, Erroll Garner, plus bass and

drums. Slam Stewart gave up his job here because it was too hard to keep doubling with the Benny Goodman Sextette, which is still at the Paramount, causing more talk and more kicks than Benny's big band in the same show.

Louis Armstrong has been going through another reorganisation with his band, and at the last rehearsal I caught, Teddy McRae, the leader, was out, and Joe Garland was back, trying to organise a group composed mostly of new men.

Louis is back at work this week after several weeks' rest, playing the Apollo.

## ARMSTRONG'S FAVOURITE

Incidentally, in an interview recently Louis was asked to name his favourite trumpet men. He immediately named Roy Eldridge, then selected Sand Hemphill as his favourite all-round man, and after that he wouldn't talk.

But he did say most emphatically that he believes the younger musicians are far ahead of the old-timers, and that if all he had to do himself were to play like some of the veterans who are being boosted for a revival by reactionary jazz fans, he could "do that with one finger!"

In other words, Louis wants it known that he believes in the modern jazz and doesn't want to live in the past.

Shorty Sherock, the Heldt trumpet man who has branched out on his own, is doing well with a promising band that includes veteran trombonist Floyd O'Brien.

Glen Gray and his Casa Loma crew have returned to town at the Pennsylvania. The band has modernised itself somewhat, with the help of a better rhythm section—Jaekie Milja on drums—and some arrangements by men like Ray Conniff.

Bobby Hackett, who has been with the band for six months and on the wagon all that time, is playing better than ever and declares himself very happy. His lip is in good shape, and he gets some nice solo spots in the arrangements.

More interesting orchestrally is the Boyd Raaburn outfit at the New Yorker. Boyd is in the vanguard of 1945 jazz, playing some fine arrangements by George (Fox) Williams, and featuring such superlative young soloists as Frankie Socolow on tenor and Johnny Bothwell, the "white Hodges," on alto. This band has recorded for Guild and has also made a couple of sessions under Bothwell's name for Signature.

## LESTER YOUNG IN TROUBLE

A new organisation has been started in New York which may turn out to be an important force in the promotion of good jazz. It is known as the New Jazz Foundation.

The young jazz fans who run it, Monte Kay and Mal Braveman, are well liked by musicians; they are starting their activities with a big concert at Town Hall which will feature, among others, the Stuff Smith Trio, Dizzy Gillespie, Teddy Wilson and possibly Georgie Auld, whose band is currently on another theatre tour with Lena Horne.

Lena, by the way, no longer has Horace Henderson as accompanist. His place has been taken by Cyril Haynes.

Reports from Alabama state that Lester Young, who had been stationed at an army camp there, was found with some marijuana on him, was court-martialled and sentenced to a dishonourable discharge and a year in jail. According to latest reports, he is serving his sentence at Leavenworth Jail.

WELL-KNOWN dancer pianist and peace-time bandleader Johnnie Addlesone will be on leave from June 1-12, and would like some work—either in Town on tour; he isn't particular where. The "M.M." will be pleased to supply his address to anyone who is interested.

## SUNDAY'S GREAT WINTER GARDEN SWING SHOW

THE announcement of the first mammoth Victory Swing Concert in the form of the big Swing Celebrity affair being held this Sunday (June 3) at the London Winter Garden Theatre (2.30 p.m.), has set swing fans by the ears, and there has been a heavy demand for tickets.

Enthusiasts are excited over the composition of the programme for this eagerly awaited affair, which is in many ways an ideally varied one, ranging from the sophisticated swing of Leslie ("Jiver") Hutchinson and his Band, to the rude, but welcome strains of the very "authentic" Dixielanders of George Webb.

Other items on this terrific bill include Buddy Featherstonhaugh and his Sextet; the Parnell-Lewis "Jazzmen"; the polished and ultra modern Caribbean Club Trio, with Lauderic Cato; and some instrumental swing discoveries from Phil Green's Radio show; with the whole expertly blended together and compered in effortless style by ex-B.B.C.-ace David Miller.

Tickets, at 12s. 6d., 10s. 6d., 8s. 9d., 7s. 6d., and 3s. 6d. (the latter unreserved), may be obtained direct from the box-office at the Winter Garden Theatre, Drury Lane, London, W.C.2, or from the usual Theatre Ticket Agencies.

The box-office will be open on the day of the Concert, so latecomers can pay at the door.

## SINGER WANTS JOB

DOES anyone require the services of a good male vocalist? Garry Dean, who will be remembered some little while back with Billy Farmer's Band, has just terminated a long contract at the Plaza Ballroom, Derby.

Garry suffered a nasty accident whilst in the Army which has resulted in optical trouble. Trying to make the grade in civil life, he finds himself first banned by the B.B.C.—which is certainly no disgrace, seeing that this august body has seen fit to ban some of the best singers in the country—and then disengaged altogether. Garry would like to get fixed up as soon as possible, and the "M.M." has all his particulars and his address.

## U.S. HIT PARADE

HERE is the latest available list of the nine most popular tunes 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. CANDY (1-3-4-7)
2. I'M BEGINNING TO SEE THE LIGHT (2-2-2-1-7-7)
3. MY DREAMS ARE GETTING BETTER (3-1-1-3-1-4-3-5-0-0-5)
4. ALL OF MY LIFE (0-7)
5. JUST A PRAYER AWAY (5)
6. A LITTLE ON THE LONELY SIDE (7-4-3-2-2-1-8-3-5-0-0)
7. THE MORE I SEE YOU
8. LAURA (6)
9. THERE MUST BE A WAY

Note to readers who have written in asking why our "Hit Parade" lists do not coincide with those broadcast in the A.E.P. programme.

Answer is that our lists are much more up to date. For instance, the list broadcast in the A.E.P. programme on Tuesday of last week (May 22) was actually the list for the week ended February 10 last.

WELL-KNOWN rumba band personality, Jimmy Cummins, has recently had stolen from a London restaurant a case containing all his music. There is yet another warning to musicians to take especial care of their property.

This loss is causing considerable inconvenience to Jimmy, as the music is almost irreplaceable. It is all marked with his name, and any reader who comes across any of it is requested immediately to report the matter to Jimmy Cummins at Gladstone 4338, or to the police.

PROSPECTIVE Labour candidate for Glasgow's Maryhill Division is Councillor William Hannan, who studies piano in his spare time and won a London College award not so long ago. He had, only a few years back, a definite connection with the "business," and did the round of local gigs with "Bill Hannan's Rhythmic."

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# BLUES FROM BASIE

EDGAR JACKSON'S Record Reviews

**COUNT BASIE AND HIS ALL-AMERICAN RHYTHM SECTION**  
 5000 **Café Society Blues** (Basie) (Am. Columbia HCO878) Count Basie and his All-American Rhythm Section with Don Byas and Buck Clayton. (Am. Columbia HCO880).  
 (Parlophone R2970—5s. 4'd.)  
 578.—Basie (piano) with Walter Page (bass); Joe Jones (dms.). Recorded July 24, 1942.  
 880.—Basie (piano) with Don Byas (tenor); Buck Clayton (tp.); Freddy Green (gtr.); Walter Page (bass); Joe Jones (dms.). Recorded July 24, 1942.

I THOROUGHLY enjoyed "Café Society Blues," but the "St. Louis" side hasn't gone so well with me. Now, it's easy enough to make bald statements like that, but not always so easy to explain one's reasons for them. In this case, however, I think it's mainly a question of sincerity, or perhaps naturalness is a better word.

"Café Society" is just blues, and none the less so because it is neither unduly slow nor noticeably melancholy, or because it has in places more than a mild flavouring of boogie-woogie.

Basie, who, you may remember, learnt piano and organ with the late lamented "Pats" Waller, was a keen student of the early blues players, and one has only to turn back to some of his records with the Bennie Moten Kansas City Orchestra of the early 1930's to appreciate that his understanding of the blues was a great deal more than just superficial.

## DISCIPLE OF SWING

More recently Basie has become a disciple of swing—swing in the best senses of the word, but nevertheless swing.

But he is one of the few swing devotees who can, when the occasion calls for it, forget the affectations of swing in favour of the more sincere modes of the earlier days, and that is what he does here.

The result is a record which has all the charm of the blues played with a simple unadornedness that far from concealing actually reveals both its true character and Basie's nice understanding of it.

Now for the "St. Louis" side. This has all the individuality—I might even say virtuosity—that one would expect from Basie and the cornermen from his main band who appear with him in this record. But it hasn't quite come off. There is something about it that doesn't ring quite true.

I put it down to two things: firstly, that in trying to appear relaxed and unpretentious the band manages to sound little more than rather spiritless; and secondly, that it has to some extent fallen between the two stools of modern swing and true jazz. The style is neither one nor the other, and one is never quite certain which, if either, it was meant to be. Not that these ambiguities are noticeable throughout the side. Opening the record, Basie plays the sort of piano he played when he was with the Moten band, and it is again not only in keeping with the character of the blues, but also Basie at perhaps his best.

But I have my doubts about Byas and Clayton. Byas plays a rhapsodic sort of tenor which is more than just tasteful, and Clayton, growling in his second solo, is more than merely interesting. But neither really captures the character or the spirit of the blues any more than either seems particularly inspired by what he is playing; and while one must pay tribute to Walter Page's technique, it must also be said that bass-players never played the blues as Page plays them here for the simple reason that in those days that style of bass-playing hadn't even been thought of.

**GEOFF ARMSTRONG** tells us that there are still a few tickets available for this year's "Riverboat Shuffle," which takes place on Sunday, June 10, commencing 9.30 a.m. Tickets, which include a free luncheon box, cost £1 each, and should be obtained from Geoff Armstrong at 181, Old Oak Road, West Acton, London, W.8.

Music on the trip is to be provided by two bands, the George Webb Dixielanders and the regular West London Rhythm Club Group.

## SCOTLAND

**KIRKCALDY** (Fife).—Thursday, July 6, at the Ice Rink (8 p.m. to midnight). The 1945 "All-Scotland" Championship.

This, being the only championship to be held in Scotland this season, will rank as an Area Final and the winning band will be eligible to go direct to the 1945 "All-Britain" Final.

Organiser: The Manager, The Ice Rink, Rosslyn Street, Kirkcaldy, Fife, Scotland (phone: Dysart 5251).

## LONDON AREA

Wednesday, June 27.—Porchester Hall, Porchester Road, BAYSWATER, W.2 (7 to 10.30 p.m.). The 1945 Central London Championship.

Organisers: Messrs. S. W. Thompson and Reg Bates, 18, Ranmoor Gardens, Marlborough Hill, Harrow, Middlesex.

Wednesday, July 11.—Palais de Danse, PENGE (7.30 p.m. to midnight). The 1945 "Palace" Championship.

Organiser: Mr. Frank J. Fiveash, 88, Allerford Road, Catford, London, S.E.6. (Phone: Hither Green 2534; Ravensbourne 6084.)

Monday, July 23.—Town Hall, ST. JOE NEWINGTON (7 to 11.30 p.m.). The 1945 North-East London Championship.

Organisers: Messrs. Lyn Morgan and Charles Cooper (in association with Syd Beames), 78, West Way, Rickmansworth, Herts. (Phone: Rickmansworth 2761.)

Note: The Lea Valley Championship, previously announced for June 22 at Waltham Abbey, is now cancelled for reasons beyond the control of the organisers or ourselves.

## PROVINCES

**OXFORD**.—To-night, Thursday, May 31, at the Town Hall (7 p.m. to 11 p.m.). The 1945 Oxfordshire Championship.

Organiser: Mr. Stanley W. Moulson, 22, Glanville Road, Oxford.

**HALIFAX**.—To-morrow, Friday, June 1, at the Victoria Hall (7.30 p.m. to midnight). The 1945 South-West Yorks Championship.

Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lancs.

**WARRINGTON**.—Friday next week, June 8, at the Parr Hall (7.30 p.m. to midnight). The 1945 North Cheshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

**NORTH HAMPTON**.—Thursday, June 14, at Franklin's Gardens Ballroom (7.30 p.m. to midnight). The 1945 Northamptonshire Championship.

# Harry Parry Married



THE horde of rhythm fans all over the country who follow the fortunes of Harry Parry will chronicle Thursday, May 24, as an important date in the clarinet man's career, as on that day he duly signed his marriage contract with Miss Jean Bradbury, from London, one of Harry's featured vocalists.

As the happy couple emerged from the Glasgow Registry Office, where they did the deed, they were met with the strains of "I'm Just Wild About Harry," played by the assembled boys of the band, as shown above.

Then followed a reception in the

Marlborough House, the guests including Turner Layton, Suzette Tarri, Eddie Shaw, Chalmers Wood and Mr. Evans, Playhouse manager. Best man Bill Elliott read out a shoal of telegrams from well-wishers, and band-leader Eddie Shaw told how he was associated with Harry in earlier days at Llandudno. In responding suitably, Harry said Eddie was the only band-leader who ever sacked him—for refusing to play a waltz!

At Green's in the evening, the dancers were quite aware of what had been going on, and gave Harry and his bride a big hand.

The "honeymoon" will be spent at work, of course, as a week of one-night stands in Scotland will be followed, by dates at Dundee and Aberdeen.

## CONTEST FIXTURES

Organiser: Mr. Arthur Kimbrell, 38, Rurdy Road, Hinckley, Leicester. (Phone: Hinckley 563.)

**WOLVERHAMPTON**.—Friday, June 15, at the Civic Hall (7.30 p.m. to midnight). The 1945 Staffordshire Championship.

Organiser: Mr. Jack Andrews, Messrs. W.M.E., Ltd., 3, Jones Avenue, Wolverhampton, Staffs. (Phone: Wolverhampton 20722.)

**BRADFORD**.—Friday, June 29, at the Co-operative Hall, Southgate (7 to 11 p.m.). The 1945 West Yorks Championship.

Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lancs.

**LIVERPOOL**.—Friday, July 6, at the Grafton Rooms (7 to 11 p.m.). The 1945 South-West Lancs Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

**BUXTON**.—Thursday, July 12, at the Pavilion Gardens. The 1945 Peak District Championship.

Organiser: Mr. Eric George, The Music Studio, 3, Hardwick Street, Spring Gardens, Buxton, Derby. (Phone: Buxton 1451.)

**BOURNEMOUTH**.—Friday, July 13, at the Town Hall (7.30 p.m. to midnight). The 1945 West Hampshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Mansions, Cambridge Circus, London, W.C.2. (Phone: Temple Bar 9140.)

**BRISTOL**.—Monday, July 16, at the

Victoria Rooms (7 to 11 p.m.). The 1945 Gloucestershire Championship.

Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lancs.

**CREWE**.—Tuesday, July 17, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Shropshire Championship.

Organiser: Mr. Edgar Harrison, 23, Queen Street, Crewe, Cheshire. (Phone: Crewe 2358.)

**SHEFFIELD**.—Wednesday, July 18, at the City Hall. The 1945 South Yorks Championship.

Organiser: Mr. Lewis Buckley, 23, Carr Lane, Birkdale, Southport, Lancs.

**LOUGHBOROUGH**.—Wednesday, July 25, at the Town Hall (7.30 p.m. to midnight). The 1945 East Midlands Championship.

Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

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Saturday, July 21.—Porchester Hall, Bayswater, London, W.2 (2.30 to 6 p.m.). The 1945 Metropolitan Swing Band Championship.

Organiser: Mr. Syd Thompson, 18, Ranmoor Gardens, Marlborough Hill, Harrow, Middlesex.

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## JERRY DAWSON'S NORTHERN NEWS

In this column a few weeks ago I requested that Ian Howarth, noted Manchester trumpet player, write me with his address, which I had mislaid.

In reply to this appeal, from two of his friends came the sad news that Ian had lost his life in a flying accident on April 27.

He was working at the time at a job concerned with aircraft in Hampshire, and had "kitch-hiked" a lift in the plane which was destined never to arrive at its destination.

A grand pianist, a good trumpet player, and an amateur expert on sound recording, Ian was a brilliant young man who would have made his mark in the career of his choice, whether it had been music or a commercial life.

His many friends and musical acquaintances in Manchester and district will, I am sure, join me in offering the sincere condolences of the profession to his bereaved mother.

Currently featured at the Plaza Ballroom, Manchester, is still another All-Ladies outfit led by a Stockport (Ches.) pianiste, Mary Gamble.

With Mary are: Bette Caddy (alto); Cecily Evans (tenor); Addie; Peggy Bossey (bass); and Frances Crowe on drums.

The Plaza is, of course, under Mecca direction these days, and—who knows?—given the right encouragement Mary and her girls may yet tread the path of their auspicious predecessors on the circuit, Ivy Benson and Blanche Coleman.

Currently enjoying their fifth successive and successful year at the Capitol Ballroom, Leeds, are Bert Noble and his Boys.

Bert—whose name is a household word to all pre-war Isle of Man holiday-makers—played what was probably his hardest and most successful night on VE night, when the Capitol was packed to capacity with a very mixed crowd. To use the management's own words: "they were all there—local tipplers, Church assembly, old and young."

Towards the end of the dance—in the early hours of the morning—Bert and the boys moved out from the crowded ballroom into the more than crowded street, and there finished off the revels by playing old-fashioned dances and community songs to no fewer a number than 5,000 people.

Despite war-time limitations and restrictions, Bert has managed to keep his band well up to size, and with him currently are: E. Maddock and C. Wyatt (altos); W. Butterwick (tenor); F. Argyle and C. Badrock (trumpets); E. Appleyard (tmb.); R. White (sax); H. Hindle (bass); W. Mowle (acc.); J. Hooley (piano); and C. Rix (dms.).

Have heard again from Frank Cocking, one time leader of the R.A.F. "Futurists," who was recently transferred to the Fleet Air Arm.

Frank is stationed in the North-West, and would like to do a few gigs in his off-duty times.

If anyone can use a good-class trumpet man, I will be pleased to pass on any communications. Frank can comfortably manage work in the Manchester area or around Warrington, St. Helens, Wigan, Liverpool, etc.

## COLLECTORS' CORNER

by REX HARRIS and MAX JONES

**MAX'S U.S. SELECTION**  
"Comin' On With The Come On" (OA 028939-90), by Mezz Mezzrow and his orchestra. Originally issued on Bluebird 10085. Personnel: Tommy Ladnier, Sidney De Paris (trumpets); Mezz Mezzrow (clarinet); James P. Johnson (piano); Zutis Singleton (drums); Elmer James (bass); Teddy Bunn (guitar). Recorded in New York City, November 21, 1938.

This is from another of the sessions supervised by Panassié during his visit to the States in 1938-9. We have had both the Ladnier ork. records and one of the Quintet's issued here on H.M.V., and it is to be hoped that company will oblige by giving us this, perhaps the most exciting of all the records from the group.

I have said (in reviewing "Weary Blues", Corner, April 28) that Panassié aimed at making good jazz music patterned on the New Orleans classic style.

He was after the effect which music like that of Oliver's Creole Band would make, given the benefit of modern recording. And to a certain extent he succeeded, despite that he was unable to employ a trombonist, since no suitable man was then available to him in New York.

So he made up his mind to do without the instrument, using only clarinet-trumpet in the Quintet sides; trumpet-clarinet-soprano on the Ladniers; and here, two trumpets and clarinet.

Results have justified the step. Had he employed a trombonist familiar with the style, the whole character of the music would inevitably have been destroyed. It appears, too, that Panassié wanted someone like Johnny St. Cyr on guitar, but was compelled to compromise by using Bunn. Happily, the latter is more solid on these records than is usually the case with him.

In spite of difficulties, then, results were magnificent. Side one is opened by a charming piano passage followed by a few bars of guitar. Of the six choruses, four are ensemble, and they are triumphs of collective improvisation. The fourth and fifth choruses have strong Mezzrow clarinet with de Paris growling away behind the former, and playing pleasant riffs with Ladnier in the latter while Mezzrow brooders the melody.

The second side is taken at a faster tempo. Through the first and second choruses, Ladnier's bouncing lead is exactly right, the other two voices filling out the harmony. Chorus three is dominated by de Paris, while in the next two Mezzrow plays perhaps the finest clarinet of his life.

The tone—particularly its vibrato—recalls Dodds. The instinctive feel for this type of blues music reminds you that Mezzrow is all the way a jazzman.

Following choruses display a mounting tension until at the finish everyone is driving solidly. Many listenings tempt me to grade this performance among the most exhilarating ever caught on record.

Reasons for Panassié's high praise of Mezzrow become obvious after hearing these sides—it would be hard to select another white clarinetist as capable as he of playing the right part in this contrapuntal music. Ladnier, too, is as wonderful as you'll have come to expect from his own records. As always in these "U.S. Selections," I incorporate a plea for his early release over here, and, with recent lists in mind, I feel more hopeful than usual.

\* \* \*

### MORE ABOUT WEATHERFORD

Our recent piece about the late Teddy Weatherford elicited several letters. One of these, from Fusilier F. Boycott, of S.E.A.C., tells us: "I doubt if the band is carrying on as a whole at present, because there is a taboo on dancing at the Grand Hotel and Prince's Ballroom, where the band played regularly. . . . Teddy was India's best-known bandleader." Two other letters, from Sinclair Traill and Elliott Goldman, are worth printing in their entirety. Sinclair writes:—

"There is nothing much to add to your notes except that in the band which played the Taj Mahal, Bombay, Teddy used Buck Clayton. Bill Colman, Geo. Washington and Rudy Jackson. Previous to this Buck Clayton toured the East with a band called Buck Clayton and his Harlem Gentlemen. The band broke up in Rangoon, and Buck joined Teddy."

Buck's band is supposed to have made some records for the Japanese Victor Co., but I could never trace any of these. The excellent obituary of Teddy cut in Calcutta was "Darktown Strutters' Ball"/"Birth Of The Blues" (India Columbia FB 40164). The blues (?) side is pretty dire, but in "Strutters" he makes a very good side a la Waller.

When I first heard Teddy in Calcutta he had the most cosmopolitan band it is possible to imagine. His trombonist was French; guitarist, Portuguese; Scotch; trumpets, Burmese and Italian; one sax was a Persian and another an Indian; the rest of the band were pure American Negro."

\* \* \*

And Elliott Goldman writes:— "There are a few gaps left open in your excellent obituary of this one-time great jazz pianist."

Teddy came to Chicago somewhere around 1921 and played for some considerable time at the Moulin Rouge with various bands and as solo artist.

He recorded for Paramount in 1923 with Jimmy Wade's orch. Titles were "Someday, Sweetheart" (1620-1), "Mobile Blues" (1621-2), Para 2295, the complete line-up being Jimmy Wade (tpt.); Teddy Weatherford (pno.); Williams Dover (tmb.); Stomp Evans (saxes); Eddie South and Stanley Wilson (violins); Walter Wright (bass); and Edwin Jackson (drums). For the discophile this record was also issued on Puritan 11285 and Harmograph 893, possibly with different matrices.

Jimmy Wade took Teddy for a trip to St. Louis early 1924, where their association ended. It is believed that Teddy cut some sides with Charlie Creath while in St. Louis for the Okeh label, but definite information and details are lacking. He returned to Chicago in the middle of 1925 and played at the Vendome with Erskine Tate.

During this period it is thought that Teddy must have made several discs for the Paramount, Okeh and other obscure labels, possibly with blues singers. It will be a great help if other collectors could throw some light on this matter, and any details of discs containing possible Weatherford would be very welcome to yours truly, so that a more complete picture could be made of his career.

The only example of Teddy Weatherford issued in this country is on "Static Strut"/"Stomp Oil, Let's Go B." by Erskine Tate's Vendome orch. on Oriole 1004, which is unfortunately unavailable. This shows Teddy to be a pianist of first mention, with the technique of Hines and the drive of Jimmy Johnson. It is hoped that Brunswick, who hold the rights, will reissue this record soon."

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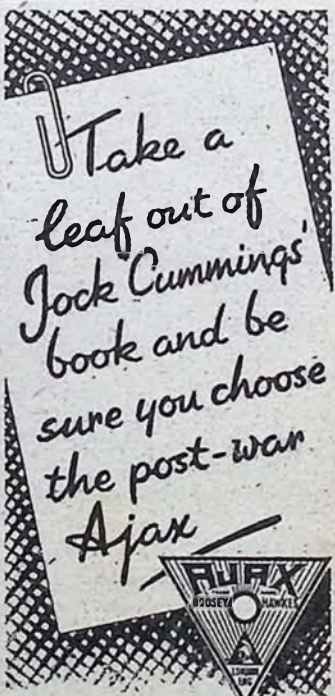
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