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# Melody Maker

INCORPORATING "RHYTHM"



Joe "Tricky Sam" Nanton, the famous Ellington trombonist, whose work in the Ellington group, "Black, Brown and Beige," is referred to on page 3, died in Los Angeles last month. Born in 1904, he had played with the Ellington band almost continuously from the age of 22. He was called "king of the trombone growers."

## FRENCH M.U. BAN STOPS WINNICK'S DEAUVILLE JOB

MAURICE WINNICK, whose band was all set for the Casino, Deauville, for the whole of August, and who had arranged to leave this country last Saturday, July 27, had not received his French labour permits at the time of going to press and had abandoned all idea of making the visit.

Maurice Winnick tells the MELODY MAKER that he gave up lucrative work in order to accept the Casino date, and this last-minute change of plan has naturally left him faced with several blank weeks that are likely to involve him in severe financial losses.

Hard on the heels of this disturbing news, the MELODY MAKER learned that two other British bandleaders—Al Jennings and Edward Sommerfield (working in conjunction with Felix King)—had just received their working permits and would be taking their orchestras to the South of France.

It was reported in these columns lately that Al Jennings and his Caribbean Orchestra would be touring the principal cities of Italy. This tour had to be postponed as a result of the Italian elections, but will definitely take place in October.



Berlin-bound, Sally Douglas, Geraldo and Carole Carr wave goodbye as the band starts on its BAOR tour. (See centro pages.)

### RECIPROCAL ACTION?

Meanwhile, Gino Arbib, of Anglo-American Artists, Ltd., negotiated an engagement for the Caribbean Orchestra at the Palm Beach Casino, Cannes, and Al and the boys left for that venue on Tuesday, July 30.

Tod Sommerfield told a MELODY MAKER representative: "We have been advised by the directors of the Palais de la Mediterranée, Nice, that permits have been granted, and they request us to open as per contract on August 9."

It would appear that the French Ministry of Labour and Musicians' Union have taken contradictory lines of action in the cases of these three bands, all signed up for engagements of a similar nature.

The treatment accorded to Ray Ventura and his 25-piece orchestra on the occasion of their recent visit to England made it transparently clear that all was not well in the field of Anglo-French musical relations. It is common knowledge that the French authorities were far from satisfied with the restrictive action taken against Ventura and the "M.M." believes this blight in the granting of permits to Maurice Winnick to be a direct outcome of their dissatisfaction.

Readers will recall that Ventura was scheduled to play four dances, as well as several concerts and broadcasts, while in this country, and that under a pre-war Ministry of Labour edict he was refused permission to undertake the dance engagements.

Approached by the MELODY MAKER on this subject, a spokesman of the Musicians' Union said: "The M.U. had no objection to Ray Ventura's coming here and playing as long as he was not depriving British musicians of employment. Furthermore, the M.U. is quite willing to enter into arrangements with the union of any other country for an exchange of comparable bands and orchestras."

"The M.U. is prepared to allow foreign bands to play here, with certain safeguards, providing that the countries concerned facilitate the entry of our bands on similar terms. The executive committee has discussed these matters, and supports the idea of reciprocal action on the part of England and any other country, and, indeed, this spirit of reciprocity has already been put into practice in the symphony orchestra field."

It seems, then, that there can be no serious obstacles in the way of a working agreement being reached between the British and French unions and Ministries concerned.

## Famous Ellington Trombone Player Dies at 42

"TRICKY SAM NANTON DIED JULY 20 IN LOS ANGELES AFTER LONG ILLNESS."

This cable from Leonard Feather, received just after our last issue had gone to press, announced the sad but not totally unexpected news of the passing of one of jazz music's best-loved trombone players.

Joe "Tricky Sam" Nanton's illness was reported in this paper towards the close of last year, when we disclosed that, as a result of a stroke which had partly paralysed him, Tricky Sam was out of the Ellington orchestra for an indefinite period.

Since then there have been conflicting stories in the U.S. Press to the effect that Tricky was back in the band; out of the band for good; and that he was helping with some kind of managerial duties. Finally, the July issue of "Metronome" stated that Nanton had rejoined the band, making the trombone section four strong for Duke's Orpheum Theatre date in L.A.

Now this has been written to the career of Ellington's most distinctive trombonist, one who had played almost continuously with the aggregation since 1928, and who did much to formulate the "jungle" style

which characterised Ellington's music.

Nanton worked in close partnership with trumpeter Bubber Miley during the early days of the Ellington band, learning his growl technique from Miley and (what is not so commonly known) passing it on to Cootie Williams, who followed Miley into the featured trumpet spot.

Though he was undisputed king of "trombone growers," Nanton was master of a variety of effects which soon earned him the nickname by which he was so widely known. He played fine open solos with a strong jazz tone and executed passages in very high register with deceptive ease. Through the years he retained his uncompromising approach to jazz, and in modern Ellington recordings his work often contrasted strangely with that of the other soloists.

Joe Nanton was born in New York in 1904, and began his professional career in the early twenties.

In his two decades with Ellington he featured in scores of recordings, and can be heard at his best on such sides as "Black and Tan Fantasy" (H.M.V., Brunos, and Parlo.), "Sweet Charlie," "Swanee Shuffle," "High Life," "It Don't Mean A Thing," "Hot Feet," "Saturday Night Function" (H.M.V.), "Move Over" (Okeh), "Blue Serge," "Portrait Of Bert Williams," and the Worksons from the new and sensational "Black, Brown And Beige."

FOLLOWING his successful two weeks at the Theatre Royal, Dublin, where his drum tricks delighted huge crowds, Joe Daniels with his Hot Shots, eager to get across the Channel to their fans awaiting them in Germany, leave London on Saturday for an eight-week theatre tour of the B.A.O.R., embracing all the principal cities.

## ERIC TANN OFF TO AUSTRALIA AS LEADER

FAMOUS thirty-five-year-old "veteran" trombonist and ex-batoneer Eric Tann, leader and virtual builder of the original R.A.O.C. "Blue Rockets," who as an instrumentalist has played with England's top-line bands for years, is about to take the most exciting plunge of his professional career. On August 25 he sails for Australia to take over and conduct a large band for commercial and State broadcasting, etc.

Eric Tann told the MELODY MAKER: "Ever since I came out of the Army I have been looking forward to a chance of advancing in the profession beyond mere playing. In short, I have been waiting to grab a chance of putting into practice, in Civvy Street, some of the ideas in leadership which I developed when in the Forces fronting the Blue Rockets."

### "MY BIG CHANCE"

"However, I speedily came to realise that if I was to have such a chance it would not be in England, and I feel certain that, in getting this break in such a progressive country as Australia to try out my own special ideas of band-building and leadership, I am likely to encounter less of the hidebound conservatism, less of the 'clique-incess' with which the profession is riddled over here, and less downright heart-break than if I tried to break into the 'magic circle' in London. But please don't think I'm 'running away': it's just that I feel that this Australian offer really does constitute my big chance."

On arrival in Sydney, Eric will take over a thirty-piece outfit, comprising six brass, five saxes, twelve violins, wood wind, and rhythm.

In Australia, all Eric Tann's affairs will be looked after by David Samuel, famous impresario who manages Jim Gussey, the dance-band leader of Australia's ABC broadcasting circuit.

All who have worked with Eric in the past will join us in wishing him the best of luck when he embarks with his wife and three children for Australia.

To say that Eric is well known is an understatement, as since 1929 he

has worked with Hal Swain at the London Kit-Cat Restaurant, the Savoy Orpheans, Arthur Rosebery, Roy Fox, Jack Jackson, Sydney Kyte, Henry Hall (at the BBC), Lew Stone, Jack Harris, Geraldo, Mantovani, and Harry Roy.

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# CHARLIE BARNET BREAKS UP HIS BAND!

LEONARD FEATHER'S Red-hot U.S. News

**CHARLIE BARNET HAS DECIDED TO BREAK UP HIS BAND AND GO OUT TO CALIFORNIA FOR A MUCH-NEEDED REST! EVERYONE WHO HAS HEARD THE BAND FEELS THAT IT'S A GREAT PITY, AS THIS IS THE BEST BAND CHARLIE'S EVER HAD.**

Vocalists Fran Warren and Johnny MacAfee are already leaving, and out of the entire band Charlie intends to keep only Al Killian and Art Robey, if and when he reforms the band in the fall.

The two European tours we mentioned last month—Timme Rosenkrantz's and Norman Granz's—are temporarily stymied, but still hopeful of getting across. Timme is having trouble getting musicians, and Norman is still waiting for the invitation from the French Government.

The new Benny Goodman radio show, airing over NBC every Monday night, each week features a former member of the Goodman band who has gone on to fame and fortune. Gene Krupa is slated for next week's show; Helen Ward was on last time.

Jazz trios, given impetus by the success of the greatest of them all—the King Cole Trio—are flourishing and bringing to the fore some terrific talent.

## TERRIFIC TRIOS

Art Tatum used to have his trio on 52nd Street—Tiny Grimes on guitar and Slam Stewart on bass. Today, Tiny and Slam each have their own trios, and Slam's former partner, Slim Galliard, isn't doing so badly either. Slim is the originator of the Vooterial School, better known as "Cement Mixer—Putti, Putti."

The Vivian Garry Trio, with Wini Beatty, their new pianist and vocalist, and Art Garrison, a brilliant originator on guitar, plus Viv on bass, is one of the outstanding groups of this kind.

The three have relaxed much more in the past few months, found groovier tempos, more original ideas, and enriched their library with some very shrewdly chosen new music.

One of their outstanding numbers is Duke's "What Am I Here For?" The Red Callender Trio—Red plays bass, sings and directs the group—has a terrific beat and sings the hip songs with a light touch that will carry them a long way. George Sallsbury, a Kansas City boy, is the new pianist. His playing runs heavily to block chords and cadences, and has much of the spirit and taste of the great jazzmen.

Lucky Enols, guitarist, has added solo singing to his other accomplishments, thus broadening the group's accomplishments. Some numbers that this trio are making famous are "Be Happy, Pappy," "Soft Winds," "Baby, I'm Gone" and "Red Light."

All three members of the Pego Cavanaugh Trio are in their mid-twenties and all three were in the army at the beginning of this year. Now they have night club engagements, record dates and radio shows—and they deserve all of the recognition that they're getting. Page plays piano, Al Viola is on guitar, and Lloyd Pratt handles the bass. The boys

pick good tunes and have a smooth ensemble.

## Douglas's Plans

AFTER a somewhat windswept fortnight playing in the open air at Worthing and losing most of their music in the gales, Leslie Douglas and his Orchestra appear this week at the Hackney Empire and afterwards have a fortnight at the Pavilion, Bath, to be followed by a quick return visit to Southend for another two weeks.

From September to December, Leslie embarks upon a tour of the BAOR, with plenty of stage work awaiting him in England when he returns. Alterations have taken place in Leslie's line-up, due to the release from the RAF of three of his former boys in Bomber Command enabling them to resume with him as civilians.

Vince Bovill comes in on first tenor. Ken Phillipson takes over lead alto, and pianist Cliff Adams will be back in time to go to Germany with Les. For his open-air work at seaside resorts for local corporations, Les augments with violinists Ivan Aarons and Billy Kibel, and goes in for orchestral concerts as a contrast to his stage showmanship.

## Marcel Gardner's Band for New Vic. Palace Show

WHEN the newest Lupino Lane show, "Sweetheart Mine," makes its London debut at the Victoria Palace to-day (Thursday), Marcel Gardner will be acting as musical director, having fulfilled this role for Lupino Lane during the revival of "Me and My Girl" and for the past three months in Variety at the Victoria Palace.

For "Sweetheart Mine," Marcel Gardner will conduct an 18-piece orchestra consisting of Henry Bail, Charles Norne, Jack Rankin, Fred Maybank, James Law, Teddy de Villier (vlns.); G. Ratcliffe, H. Comlev (trmps.); Freddy Burgess, Dick Stead (trmps.); Fred Laycock, Alf Lewis, Pat Murphy (clrs.); J. Plaekett (flute); S. Blythe (cello); J. Wild (bass); Gordon Rodda (pno.); Bill Airey-Smith (dms.).

## CALL SHEET

(Week commencing August 5)

Carl BARRITEAU and Band.  
Empire, Shepherd's Bush.  
Len CAMBER.  
Palace, Newcastle.  
Billy COTTON and Band.  
Empire, Kingston.  
Johnny DENIS and Swinnett.  
Empire, Chatham.  
Teddy FOSTER and Band.  
One-Night Stands, Manchester  
Gloria GAYE and Band.  
Tivoli, New Brighton.  
Carroll GIBBONS.  
New Theatre, Cardiff.  
Nat GONELLA and Georgians.  
Green's Playhouse Ballroom,  
Glasgow.  
Adelaide HALL.  
Commodore, Ryde.  
Gerry HOEVY and Band.  
Palace, Grimsby.  
Jack JACKSON and Band.  
New Theatre, Oxford.  
Tom KATZ Saxophone Six.  
Tivoli, Aberdeen.  
Felix MENDELSSOHN and Hawaiian Serenaders.  
Empire, Middlesbrough.  
Ossie NOBLE.  
Hippodrome, Ipswich.  
Al PODESTA and Band.  
Palace, Leicester.  
Oscar RABIN and Band.  
Eldorado Ballroom, Leith.  
Monte REY.  
New Theatre, Oxford.  
Harry ROY and Band.  
Empire, Finsbury Park.  
Charles SHADWELL and Orchestra.  
Palace, Blackpool.  
Anno SHELTON.  
Empire, New Cross.  
Reub SILVER and Marion Day.  
Hippodrome, Manchester.  
Billy THORBURN.  
Theatre Royal, Rochdale.  
TROISE and Mandollers.  
Pleasure Gardens, Folkestone.  
Frank WEIR and Orchestra.  
One-Night Stands.

## MIFF'S FERRIEMEN AT WINDERMERE

RETURNING to the West End in a resident capacity for the first time since he was at the Panama in 1944, trombone and vocal celebrity Miff Ferrie is sling- ing all his energy into a comeback opening at the Windermere Club in Regent Street, W., on Monday next (August 5) with his prospering Ferrymen.

This smart and tuneful outfit, which has for some time been turning out fast-selling discs for Decca, will have an all ex-Service personnel and will contain Miff's revived singing trio, The Jakdauz.

Since Miff appeared at the Panama he has certainly not been sitting about idle, for he has established a very busy office in Charing Cross Road, from which he supervises promotions under the heading of Miff Ferrie Orchestras.

Miff has also maintained his interest in vocal acts, and among his offerings are the new Vocaltones, who recently made a promising start on the air in Navy Mixture. It will be remembered, too, that Miff, after his discharge from the Army, acted for over two years as Musical Advisor to USO, fixing some 35 shows and working hard with his own entourage, which he took on a 25,000-mile tour.

His men for the job at the Windermere will be Norman Warren (pno. arr.); Ray Webb (gt., vcls.); Ralph Baker (dms.); Ronnie Hudis (dr.); George Harpur (trmb. vcls.); Jack Lovel (bass); and Miff leading on trombone, singing and compering.

Miff has two broadcasts with the Ferrymen, on August 15 and 22.

## DEATH OF LES WHARTON

THE MELODY MAKER announces with the deepest regret the death of pianist-vocalist Les Wharton, who passed away on July 25 after a long illness. The funeral was held at Denham (Bucks) last Tuesday (30th).

Extremely well known in Town, Les had played in many leading bands his last date being with Howard Baker at Hammersmith Palais.

Les leaves a wife and young child, to whom we tender our most sincere sympathy.

## M.C.A. WIN INJUNCTION LAW-CASE

JUDGMENT was given in the Chancery Division on Tuesday in an action in which Music Corporation of America and their English subsidiary company, Music Corporation of America, Ltd., claimed an injunction restraining the Music Corporation (Great Britain), Ltd., of Albermarle Street, London, W., from carrying on business under its present title or under any name containing the words "Music Corporation."

The defence was that the words "Music Corporation" were descriptive of the defendants' business, and that, taken in conjunction with the words "Great Britain," were not calculated to cause confusion.

## "CONFUSION"

Mr. Justice Wynn-Parry found that the plaintiffs' English company had in England a valuable goodwill in respect of which they were entitled to protection. The defendant company was formed in March, 1945, all the promoters being engaged in the musical side of the entertainment business.

His lordship was unable to regard the words "Music Corporation" as descriptive of the defendants' business, and he was satisfied that the words were not reasonably required to describe their business.

In his view, the defendant company's name was so similar to the plaintiffs' name as to be calculated to cause confusion.

"The evidence points overwhelmingly to the conclusion that confusion and deception must occur if the defendant company continues to trade under its present name," added the judge. "The name is liable to cause confusion and deception, and I shall grant the injunction asked for and suspend it for six weeks to allow the defendants time in which to change their name."

The injunction was also suspended until after the hearing of an appeal if the defendant company gave notice of appeal within three weeks. The defendants were ordered to pay the costs.

The proceedings lasted three days, and notable witnesses called included Sidney Lipton, George Melachrino, Roy Fox, Edward Sommerfield, Hardie Ratcliffe, Jack Fallon, Ray Sonin, etc.

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Ellington (piano) with Johnny Hodges, Otto Hardwick (altos); Albert Sears (tenor); Harry Carney (baritone, alto); Jimmy Hamilton (clarinet); Taft Jordan, Shelton Hornum, William A. Anderson (trpts.); Willis Raymond Nance (trpt., violin); Claude B. Jones, Lawrence Brown, Joe Nanton (tmps.); Fred Guy (str.); Alvin Raglin (bass); William "Sonny" Greer (dms.). Recorded December 11 and 12, 1944.

It has taken H.M.V. over a year and a half to get these records out over here, but if ever there were an occasion when the cliché, "Better late than never," should be forgiven on the grounds of incontrovertible attness, this is it.

"Black, Brown and Beige," first played in public in the abridged form in which it is presented on these records, by the Duke and his orchestra at their Carnegie Hall concert on January 23, 1943, was described by Ellington to Inez Cavanaugh for purposes of programme notes as "A Saga to the Negro in America."

But, call it what you will—and because I can't say I am a lover of the word Saga I propose to call it simply a Concert Suite—it is without doubt the best thing of the Duke's I have yet heard.

It is also the most ambitious of his works to which he has so far introduced us; but I certainly do not agree with the many American critics who endeavoured to make us believe that it was something profound that one had to hear many times before one could attempt to pass judgment on it, and it would never surprise me to learn that either they were merely indulging in the baloney with which America loves to surround anything new, or trying to discover an excuse for their failure to agree on how they should describe it.

For, while both the composition and this performance of it have

# THE DUKE'S "ABSOLUTE BEST"

Edgar Jackson reviews Ellington's Greatest Opus—"Black, Brown and Beige"



swing we've had in the last few years some highly original noises from tenor saxophones, and they have gone down more than somewhat well with the fans, who have hailed them as the latest developments in "hot tone," as they are pleased to call it.

So, if only by way of a change, it is a pleasure to find someone content to treat the tenor as the musical instrument it is and thereby produce music that for sheer beauty of tone and artistry of interpretation is almost out of this world.

Incidentally, you may already have heard one of the themes from this "Blues" movement, for it has appeared under the title of "Carnegie Blues," as a complete side by the Ellington orchestra on H.M.V. B9448, released towards the end of last year. I say that it is perhaps the least important and prepossessing part of this "Blues" movement of the suite, it is less to disparage it in any way, and more to give you some idea of how entralling the rest of the side is.

### OUTSTANDING SOLOISTS

I have dealt with this "Blues" movement first because it is, to my mind, the loveliest part of the suite. But this says nothing against the opening "Work Song":—

*A Song punctuated by the grunt of a heavy, driving axe;  
A Song to a mild . . . an ox . . .  
Fellow beasts of burden;  
A Song used as a weapon  
To slash the ties of Bondage.*

This is Ellington back on his beloved subject at which he has excelled all others—the telling of the story of the Negro slave days—a story which Ellington tells here with a strength, originality and descriptiveness which make it as gripping as it is convincing.

Assisting in the telling as outstanding soloists are Harry Carney on his baritone; Joe Nanton, whose trombone gives full power to the plaintiveness of this impressive music; and Otto Hardwick, whose alto leads in the moving, little spiritual motif which concludes the side.

Then there is the lovely "Come Sunday," depicting rest and peace as

the workers rather in the open sunlight to pray for the day when they will have a church of their own to go to.

This is Johnny Hodges' moment. It is his inimitable alto that sings:—

*We have no organ,  
No lovely white church with its steeple shining in the sun,  
But we are singing,  
And we do believe,  
And we shall keep on singing  
"Come, Sunday."*

Finally, the "Three Dances." First is the "West Indian Dance," a dedication to the valorous deeds of the seven hundred free Haitians who aided the Americans at the siege of Savannah in the Revolutionary War.

Features of the lively, almost barbaric, telling of this epic are the tenor-baritone duet, the work of the reeds section which merges out of it, and the primitive outpourings of Taft Jordan and Joe Nanton.

Secondly, "Emancipation Dance."

### FANCIFUL . . . OBSCURE

Perhaps the most fanciful and in some ways obscure part of the suite, this describes the joyfulness of the young people and bewilderment of the old on the "great awakening day." Youth apparently anticipated an existence of glorious freedom; but age, after long, weary years of servitude, wanted only rest. Ironically, it found itself free to attain this goal—but where?

To describe both the fawnlike "graceful awkwardness" and abandonment of youth and the frustration and despair of the old people, Ellington uses the old wa-wa-muted trumpet and trombone effect which first found inspiration in the exhortations of the coloured Gospel preachers.

But, from the difference between their precocious ejaculations (the young folk) and their quavery expostulations (the old people), you should have no more difficulty in recognising which is which than you should have in realising what in general the Duke is driving at, even if the moral—assuming there is one—is not quite as clear as it might be.

But perhaps this part of the suite is best considered, not for the story it attempts to tell, but as a sample of Ellington wittily amusing himself, and us, by playing with music in the contemporary Negro vein.

Pinnally, "Sugar Hill Penthouse." This dance (also known as "Creamy Brown") has been described by Ellington as representative of the atmosphere of a Sugar Hill penthouse in Harlem which can only be fully appreciated by one who has lived there.

If this review has read to you like a rave, it is because I intended that it should do so. Seldom in all my life have I enjoyed any music quite so much as I have this "Black, Brown and Beige" suite.

subtleties of beauty which one cannot appreciate to the full until one has heard the records a few times, actually this is the sort of music anyone who can understand any ordinary Ellington piece ought to be able to get the full hang of at first hearing.

The Duke has made no attempt to impress us by going highbrow, involved or even "advanced."

What he has done is to remove from modern American Negro music as most of us know it the confining dictates of the dance hall and the 10-inch gramophone record. He has taken to himself a larger canvas and thus given himself extended scope. But, far from having used it, if you will forgive the mixing of metaphors, to swim in new waters, which, while they might not have taken him out of his depth, might easily have taken his listeners out of theirs, he has given us something which is at once the Ellington with whom we are familiar and Ellington for the most part at his absolute best.

And when I say Ellington I mean also the Ellington orchestra.

### SHERRILL AND SEARS

Like Ellington the composer, it reaches in this suite heights of imagination, charm and artistry such as Negro music in any form has seldom if ever before had bestowed upon it.

For instance, in the "Blues" movement:—

*The Blues ain't nothin' but a cold, grey day,  
And all night long it stays that way.  
Low, ugly, mean Blues.*

This is not in the conventional blues sequence of harmonies, or in the usual 12-bar blues form.

But it is the blues in character. Ellington's exquisite melody has all the passionate nostalgia and outpouring of soul that are the blues, and the way Jova Sherrill sings the entrancing theme and the artistry of Al Sears' tenor are things which can only be believed by being heard.

Jova in the past has not always gone amazingly well with me, but I am now just about convinced that the reason has been because the material has not been worthy of her. She is one of those few singers who either refuse to be or cannot be theatrical, consequently she just can't put over a trivial song.

But give her music such as this, and her complete lack of affectation makes one realise all the more her sincerity and the strength of character that lie behind her restraint and complete unaffectedness.

Moreover—and this also helps—it so happens that she not only has a voice with all the fascinating Negro colour and quality and a real feeling for the blues; she can also sing. And Al Sears! In the name of

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Bix Beiderbecke (cor.), Al Gande (tbn.), Jimmy Hartwell (clt.), George Johnson (trm.), Dick Vaynow (pno.), Bob Gillette (bjo.), Min Leibbrook (tuba), Vic Moore (dms.), Richmond, Indiana, March, 1924.  
11751 Fidgety Feet. Ge 5408, HRS 22, BrE.02204.  
11754 Jazz Me Blues. Ge 5408, HRS 25, BrE.02203.  
(Matrices 11752 and 11753 presumably unissued titles by the Wolverines.)  
Same personnel, minus Al Gande. Richmond, Indiana, May, 1924.  
11852 Oh, Baby! Ge 5453, Clax 40336, HRS 25, BrE.02501.  
11853 Copenhagen. Ge 5453, Clax 40336, UHCA 46, BrE.02205.  
11854 Riverboat Shumie. Ge 5454, Clax 40339, HRS 9.  
11855 Susie. Ge 5454, Clax 40339.  
Same personnel. Richmond, Indiana, September, 1924.  
11930 I Need Some Pettin'. Ge 20062.  
11931 Royal Garden Blues. Ge 20062, HRS 26, BrE.02204.  
11932 Tiger Rag. BrE.02205, HRS 24.  
Same personnel, plus George Brunies (tbn. and kazoo). New York, October, 1924.  
9079 Sensation. Ge 5542, Clax 40375, HRS 23.  
9080a Lazy Daddy. Ge 5542, HRS 9.  
9080b Lazy Daddy. Ge 5542, Clax 40375.  
Same personnel, minus George Brunies. Bix doubles on piano in Big Boy. New York, November, 1924.  
9115 Tia Juana. Ge 5565, HRS 26.  
9116 Big Boy. Ge 5565, HRS 24, BrE.02203.  
(All Claxtonia issues under name of the Jazz Harmonizers.)  
**SIOUX CITY SIX:** Bix Beiderbecke (cor.), Miff Mole (tbn.), Frankie Trumbauer (C-mel), Rube Bloom (pno.), Min Leibbrook (tuba), Vic Moore (dms.). New York, December, 1924.  
9119 Flock O' Blues. Ge 5569, Ses 7, BrE.02207.  
9120 I'm Glad. Ge 5569, Ses 7, BrE.02207.  
**BIX AND HIS RHYTHM JUGGLERS:**  
Bix Beiderbecke (cor.), Tom Dorsey (tbn.), Don Murray (clt.), Paul Mertz (pno.), Tom Garcano (dms.), Richmond, Indiana, March, 1925.  
12140 Toddlin' Blues. Ge 5654, HRS 23, Ses 6, BrE.02501.  
12141 Davenport Blues. Ge 5654, HRS 22, Ses 6, BrE.02206.  
(According to Paul Mertz, a further two titles were recorded at this session—Nobody Knows What It's All About and Magie Blues, on which Howdy Quicksell (bjo.) played. Matrices are presumed to be 12142 and 12143.)  
**BIX BEIDERBECKE (piano solo).**  
New York, September 9, 1927.  
81426 In A Mist (Bixology). OK 40916, Vo 3150, PaE.R3504 and R1838.  
**BIX BEIDERBECKE AND HIS GANG:** Bix Beiderbecke (cor.), Bill Rank (tbn.), Don Murray (clt.), Adrian Rollini (bass sax), Frank Signorelli (pno.), Howdy Quicksell (bjo.), Chauncey Morehouse (dms.). New York, October 5, 1927.  
81518 At The Jazz Band Ball. OK 40922, Vo 3042, Co 36156, PaE.R3465 and R2711.  
81519 Royal Garden Blues. OK 8544, Co 36664, PaE.R3465 and R2580.  
81520 Jazz Me Blues. OK 40923, Vo 3042, Co 36156, PaE.R127 and R2580.  
Same personnel. New York, October 25, 1927.  
81568 Goose Pimples. OK 8544, Co 35664, PaE.R127 and R2465.  
81569 Sorry. OK 41001, Vo 3149, PaE.R3503 and R2711.  
81572 Since My Best Gal Turned Me Down. OK 41001, Vo 3149, PaE.R3503 and R2054.  
(OK 8544 issued as New Orleans Lucky Seven. Matrices between Sorry and Since My Best Gal Turned Me Down belong to Frankie Trumbauer recordings.)  
**FRANKIE TRUMBAUER AND HIS ORCHESTRA:** Bix Beiderbecke (cor.), Bill Rank (tbn.), Jimmy Dorsey (clt.), Doc Ryker (alto), Frankie Trumbauer (C-mel), Paul Mertz (pno.), Howdy Quicksell (bjo.), Chauncey Morehouse (dms.). New York, February 4, 1927.  
80391 Trumbology. OK 40871, Co 46280, PaE.R3419 and R2465.  
80392 Clarinet Marmalade. OK 40772, Vo 3010 and 4412, PaE.R3323 and R2304.  
Same personnel, with Miff Mole (tbn.) replacing Rank, and Eddie Lang (gtr.) replacing Quicksell.  
80393 Singin' The Blues. OK 40772, Br 7703, PaE.R3323 and R1838.  
Same personnel as Trumbology/Clarinet Marmalade, with Don Murray (clt.) replacing Dorsey, and Eddie Lang (gtr.) replacing Quicksell. May 9, 1927.  
81071 Ostrich Walk. OK 40822, UHCA 29, PaE.R3349 and R2492.  
81072 Riverboat Shumie. OK 40822, UHCA 30, PaE.R3349 and R2492.  
Same personnel. New York, May 13, 1927.  
81083 I'm Comin', Virginia. OK 40843, Br 7703, Co 36280, PaE.R3361 and R2687.  
81084 Way Down Yonder In New Orleans. OK 40843, Vo 3010 and 4421, PaE.R3361 and R2687.  
Bix Beiderbecke (cor. and pno.), Frankie Trumbauer (C-mel), Eddie Lang (gtr.).  
81085 For No Reason At All In C. OK 40871, Co 35667, PaE.R3419 and R2532.  
Bix Beiderbecke (cor.), Bill Rank (tbn.), Don Murray (clt.), Doc Ryker (alto), Frankie Trumbauer (C-mel), Adrian Rollini (bass sax), Izzy Riskin (pno.), Eddie Lang (gtr.), Chauncey Morehouse (dms.), Seger Ellis (vcl.) for last two titles. New York, August 25, 1927.  
81273 Three Blind Mice. OK 40903, PaE.R105, Ode.PO.56.  
81274 Blue River. OK 40879, PaE.R3440.  
81275 There's A Cradle In Caroline. OK 40879, PaE.R3440.  
Bix Beiderbecke (cor. and pno.), Frankie Trumbauer (C-mel), Eddie Lang (gtr.). New York, September 17, 1927.  
81450 Wringin' And Twistin'. OK 40916, Vo 3150, PaE.R3504 and R2532.

# COLLECTORS' CORNER

by REX HARRIS and MAX JONES

- Same personnel as Three Blind Mice, plus Joe Venuti (vln.). New York, September 28, 1927.  
81488 Humpty Dumpty. OK 40926, PaE.R3464.  
81489 Crazy Kat. OK 40903, PaE.R105, Ode.PO.56.  
81490 The Baltimore. OK 40926, PaE.R3464.  
Bix Beiderbecke (cor.), Ray Ludwig (tpt.), Bill Rank (tbn.), Don Murray (clt.), Doc Ryker (alto), Frankie Trumbauer (C-mel), Adrian Rollini (bass sax), Joe Venuti, Matt Malneck and Henry Whiteman (vlns.), Izzy Riskin (pno.), Howdy Quicksell (bjo.), Chauncey Morehouse (dms.), Irving Kaufman (vcl.). New York, September 30, 1927.  
81489 Just An Hour Of Love. OK 40912, PaE.R3463.  
81500 I'm Wondering Who. OK 40912, PaE.R3463.  
(Above coupling issued as by Benny Meroff's Orchestra on OKCh.)  
Same personnel as Humpty Dumpty, with Frank Signorelli (pno.) replacing Riskin. New York, October 25, 1927.  
31570 Cryin' All Day. OK 40966, Co. 35956, PaE.R2176.  
81571 A Good Man Is Hard To Find. OK 40966, Co 35956, PaE.R3489.  
**CHICAGO LOOPERS:** Bix Beiderbecke (cor.), Don Murray (clt.), Frankie Trumbauer (C-mel), Arthur Schult (pno.), Carl Kress (gtr.), Vic Burton (dms.). 1927.  
Three Blind Mice. Pe 14910, Pa 36729, HRS 1.  
Clorinda. Pe 14910, Pa 36729.  
I'm More Than Satisfied. Pe 14905, Pa 36724.  
(Two masters of each title have been issued. Deep River Vocal Quintette featured on Clorinda and Satisfied. Last title issued as by Willard Robinson.)

**BROADWAY BELLHOPS:** Usual Sam Lanin studio band, plus Bix Beiderbecke (cor.), Frankie Trumbauer (C-mel) and Bill Rank (tbn.). New York, September 29, 1927.  
144809 There Ain't No Land Like D. Ha 504, VT 1504, Di 2504.  
144810 There's A Cradle In Caroline. Ha 504, VT 1504, Di 2504.  
144811 Rainbow Of Love. Ha 508, VT 1508, Di 2508.

(Last title, a waltz, features no Bix and is of no interest.)  
All the above sessions (subsequent to the Genett period) took place whilst Bix was with Jean Goldkette. The output of this band is disappointing. Bix being featured only on the following—  
**JEAN GOLDKETTE AND HIS ORCHESTRA,** October 12, 1926.  
36813 Idolizing. VI 20270.  
October 15, 1926.  
36829 Sunday. VI 20273.  
January 1, 1927.  
37579 Proud Of A Baby Like You. VI 20469.  
37580 I'm Looking Over A 4-Leaf C. VI 20466.  
January 31, 1927.  
37583 I'm Gonna Meet My Sweetie Now. VI 20675, HMV B5363.  
37584 Hoosier Sweetheart. VI 20471.  
February 1, 1927.  
37587 My Pretty Girl. VI 20588 and 25283, HMV B5324 and B9237.  
37588 Stampedo. (Unissued.)  
May 6, 1927.  
38207 Slow River. VI 20926, HMV B5397.  
May 16, 1927.  
38263 Lily. (Unissued.)  
May 23, 1927.  
38267 Play It Red. (Unissued.)  
38268 In My Merry Oldsmobile. Special issue (General Motors).  
September 15, 1927.  
40212 Clementine. VI 20994 and 25283, HMV B5402 and B9237.  
(Different masters of I'm Gonna Meet My Sweetie and Slow River were coupled and released on VI 25354 in 1936.)  
(Continued next week)

**SWAP AND BUY**  
1949 Hot Disco. for sale to highest bidder. from 3031690 A/O Shaw, S.H.Q. Central Perletry, R.A.F., Hednesford, Staffs. also wants the Dodds' sides on Victor; will swap or buy.  
A. D. Brown, 52, Marston Rd., Stafford, Staffs, will swap Trumbauer's "Clarinet Marmalade," Manone's "Tin Roof," Morton's "Georgia Swing," Noone's "Way Down Yonder"

and Waller's "Minor Drag." for the five Basie solos on Bruns.

E. Ruffles, 68, Chaucers Ave., Cranford, Hounslow, Middx, has copies of Allen's "Patrol Wagon Blues" (iron verse well worn) and Armstrong's "Wild Man Blues"; wants to swap with a good copy Berigan's "Can't Get Started."

F. R. Haskell, AM/E, FX 685780, N.A.S.W.D.U. (703 Sgd.), R.A.F. Station, Thorneby Island, Emsworth, Hants, badly needs "M.M.s." and will purchase readers' copies when finished with. He also wants U.S. recordings, and wishes to correspond with any and all discographers.

## STAPLETON SCORING

CYRIL Stapleton's Band, which opened at Fischer's Restaurant on July 1, is already firmly established in the favour of patrons of this fashionable Bond Street resort.

When a Melody Maker representative caught the band in rehearsals, Cyril was taking them through a book of ultra-modern arrangements contributed by staff manager Steve Race, aided by orchestrators Tony Osborne, Malcolm Rayment, Jack Goddard and Johnny Douglas.

Among the Stapleton sidemen are Freddy Ballerini, famous tenorman and hot fiddle exponent, and brilliant young trumpet player Tony Osborne. Fred was for two years with Frank Weir's band, which he left when Frank embarked on his series of out-of-town dates.

Full personnel of the band is Cyril Stapleton (violin and leader), with Tony Osborne (tpt.); Ted Thorne, Jack Goddard, Dave Stephenson, Freddy Ballerini and Cliff Timms (reeds); Johnny Douglas (pno.); Bobby Middleton (drum); Tim Bell (bass); and Ronnie Allen (viola).

The band has already broadcast an early morning session, and will be heard again on August 5 and 12 from 9 until 9.30 a.m. Fans will have a better opportunity of hearing them on the following late night airings from Fischer's: August 16 and 23 from 11.30 to 12 p.m. Guest vocalist on these broadcasts will be ever-popular Denny Dennis.

AFTER a very successful second meeting on Saturday (20th), the Hot Club of London is now firmly established in its new H.Q. at Victoria Hall, Bloomsbury Square. The next meeting takes place on Saturday, August 24, and, as usual, George Webb and his Dixielanders will be playing two sessions.

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# CHATTER - by Chris Hayes

ONE night in their shelter during the blitz, Southern Music general manager David Toff and his retired songbird wife Barbara Palmer, played a record of Monty Roy singing with Geraldo's Orchestra Mexican composer Maria Grever's "Te Queiro Dijiste." To pass the time they fitted English words to the melody, which later appeared as "Echo of a Serenade," lyric by David Palmer—a convenient fifty-fifty nom-de-plume.

Supplying the line-up of an amazing sextet which plays at the NAAFI (ex-Selangor) Club at Kuala Lumpur, Malaya. Putney reader Cpl. K. P. Bingham says their names are unpronounceable but their music is bang-on. A mixture of Filipinos, Malaysians and Chinese, they are Kiko (clt.), Lucy and Lyn Gabatii (vcls.), Mokty (sax), Chua-Ah-Kong (sax), R. Otega (bass), A. Otega (dms.), Caspir (pno.), Rintei (tpt.), and Moralls (trmb.).

Keep an eye on: 23-year-old music-hall and radio mouth-organist Reg Darnley, who conxes the hardest tunes out of his 12-hole key C chromatic harmonica, which he can manipulate with one hand while playing the piano with the other! Reg reads music and uses first-violin parts for the mouth-organ. Appearing at Palace, Plymouth, next week.



Released from National Service, Reading violinist Leon Smallbone, who has done his stuff with several top-liners, wants to get back into circulation in London and will appreciate any air, recording or film dates telephoned to him at Reading 60747 or addressed "Clatbourne," 84, Shaftesbury Road, Reading.

Visitor to my office, North-Eastern vocalist Arthur Jackson came to praise the work of Alec Wilder, British arranger and composer, who is now in New York functioning for Sinatra, Goodman and James. Alec, who wrote the Mills Bros' hit "I'll Be Around," says Sinatra can't read music but manages because he has an astonishing ear and a remarkable photographic memory. So it isn't only his voice....

Chick Lee and his Rhythmagicians, mentioned recently in CHATTER, have had several offers from Jersey, Channel Islands, so Chick with his manager, Bert Ross, and his vocalist, Doris Clara, have gone over there to prospect. Chick also tells me that my invitation to unknown song-writers to send him their work has so far fetched 400 replies from as far off as Italy, Egypt and India.

There is never a dull moment in the RAF "Gang Show" at the Stoll Theatre, Kingsway. It is brisk, saucy and happy-go-lucky all the way, with author-producer-actor Ralph Reader a triumph at the controls and the pit-orchestra under Lawrence Duval adding the right amount of mustard.

Musical director at Wembley Stadium, studios Bertram Willis has to provide suitable rhythm for sports events ranging from ice galas to keep-fit campaigns, besides obliging the skating public nightly by playing their requests from his enormous library. Pianist at Wembley, 1935 to 1940 with Jackson Thomas, who is still in the Forces, Bertram took over the leadership when the Pool reopened seven months ago.



A last-minute alteration of plans robs fans of the Light programme airing of the BBC Overseas Service Jazz Octet, originally scheduled for August 7. A more commercial offering is to be substituted. Listeners who so much enjoyed the Octet's "home" debut on July 31 will be eagerly awaiting the announcement of an alternative date. Meanwhile, here is a recent picture of the usual line-up of the Octet. Grouped around pianist Billy Munn are: (l. to r.) Archie Slavin (str.); Norman Burns (drums); George Chisholm (trmb.); Cliff Townshend (clt.); Charlie Short (bass); Billy Riddick (tpt.); and Jimmy Skidmore (tenor).

## HITS AND PIECES - Tin Pan Alley Gossip - by SAMMY QUAVER

MUSIC biz took sudden jump last week-end, sheet sales soaring. Most publishers reported "coming-back-to-normal" conditions, with "Bless You" and "Laughing on the Outside" shooting sky high. If bandleaders and the BBC are looking for a new dance band compere, what drummer Jack Parnell? Caught in "Radio Rhythm Club," he's got the voice, personality, confidence and what-have-you. Boogie woogie man, Art Thompson, asked BBC to cancel July 16 broadcast with only fifteen minutes to go before transmission time. He'd been rehearsing for three hours, but wasn't satisfied with augmented band's performance. Programme replaced with half hour of records, but Art again faced mike with smaller outfit on the 23rd and clicked solid. Spotted "Skyrockets" thrush Doreen Lundy doing an "Esther Williams" across Oxford Street during the deluge last Friday. They're saying Doreen Harris is the new uncrowned "Vera Lynn." Jess. Geo. Gilbert's "On Sunshing Bay" a hit in Douglas, Isl. of Man... is "Atlanta G.A." an infringement on "Under a Strawberry Moon"? That's the latest Tin Pan Alley law suit news from America. You've heard 'em both, so what do you think? Bet Ray Cross was cross with me for calling him Ken Cross. My apologies, Ray... If Lucky Lee, radio newsmen cut the comedy and just SING, he'd be hit. Noticed lately—bandleaders, vocalists and instrumentalists trekking down Harley Street way. They all seemed jittery. Must be "M.M." Poll Nerves... My scouts tell me that Filmland is dickering for Joe Loss canary "Lizbeth Batey." Julie Dawn in fine form on the Jack Wilica airing the other morning. Someone must have relented down at the Eolian Hall, for a series of solo spots is at long last coming the way of male vocalists. Les Allen, Gene Crowley and Sam Browne started this new and belated vogue... Cruising Down the River... just cracked 450,000 copy mark and is still comfortably placed in the best sellers' frame after a run of eight months. The marathon record, however, belongs to "If You Ever go to Ireland." It chucked up a year's lease in the Moneyspinner's Hit Parade... Paul Carpenter's "I Couldn't Be True" tickled my fancy... Looked like Denmark Street had moved into the stage door of the Wood Green Empire last Thursday night. Gracious host to the contact boys was Henry Hall, playing his final week before laying off with band for a month's holiday. Henry starts "guesting" again third week in September from Brighton Hippodrome... That "Come Closer to Me" from film "Easy to Wed" is a heck of a tune, but why oh why did Hollywood change the original lyric and title "To Your Heart's Content"? Was it the "situation" again?... Caught the "Prudential Hour" radio preview of Irving Berlin's big Paramount musical "Blue Skies," starring Bing Crosby, Fred Astaire, Dinah Shore, Jo Stafford, Georgia Gibbs, etc. The big number is "You Keep Coming Back Like an Old

Song" and it's really a honey... Lend an ear for "I Don't Know Enough About You." I'll wager it will clean up... A.P.N. Munich-Stuttgart programmes a profitable source of income to English publishers handling Yank songs... Copy inquiries coming in for new releases even before numbers have been broadcast on our own wavelengths. Consistent radio play of American recordings is the big reason. Yes, sir, there's magic in that 240-metre band... Looked in on the Tod Heath television show, and seems like the Alexandra Palace chiefs are sacrificing sound for picture. Ted agrees, and says "Dem's my sentiments, too"... Bette Roberts did a hustle job the other week. Left Town at 10.30, arrived Birmingham in time for quick lunch snack, off to rehearsal for an afternoon broadcast session with Vernon Adcock, and back again at Hatchetts at 8.30 p.m. singing away as merrily as ever... There's a new ditty, which you should be bearing a lot of soon—the title is "I'm a Big Girl Now." It has the makings of a potential.

BEST SELLERS.—NO CHANGE FROM LAST WEEK'S LIST.

## R.R.C. AUGUST DATES

FAMOUS Musical Director of London Films, Muir Matheson, takes the air with Denis Preston on August 31, at 6 p.m., in the Light Programme, in another discussion in the "Talking of Jazz" series.

Entitled "Jazz and Film Music," the programme will present Muir Matheson's views on the use of jazz in incidental film music, with illustrations by sound track and records.

The August Rhythm Club opens next Saturday, August 3, with the first in a new series called "New Orleans Clarinet." Written by Max Jones of the Melton Mowbray, the programme is a study of Johnny Dodds, with Denis Preston narrating.

August 10 brings the second series of "Request Session" to the microphone—classics of jazz on record requested by listeners, and Denis promises some prized collectors' items.

The following week, R.R.C. presents a memorial programme for Tricky Sam Nanton by Charles Willford. Owing to programme alterations that week, Rhythm Club will not be on the air on Saturday, August 24.

## Hawaiian Band for the B.A.O.R.

THE honour of being the first Hawaiian combination to go overseas under the new Army Welfare Service falls to Pat Forbes and his popular South Sea Islanders, who leave on August 7 for a three months' tour of B.A.O.R.

The South Sea Islanders, who lately completed a very successful series of "Blue Pacific" airings, can be heard this Friday, August 2, in a 9-9.30 morning spot on the Home

Service; and the BBC may arrange for another broadcast before the band sails.

Featured on these dates, and accompanying Pat on the tour, will be his new tenor-singer, Lahuai, and Kathleen Knowles and her six Hula Dancers.

The rest of the personnel comprises Patrick Forbes (electric Hawaiian guitar); Sam Adams, Fred Day, Wally Hanlon (guitars); Carol Brook (guitar, uke, and vocals); and Jack Griffiths (bass).

## CHAPPELL'S present

**MONEY IS THE ROOT OF ALL EVIL**  
**CYNTHIA'S IN LOVE**  
**AREN'T YOU GLAD YOU'RE YOU**  
**DO YOU LOVE ME**

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ESSENCE - - - by Pat Brand



"Tune in with Edna" and you'll be O-Kay for sound in this half-hour program...

A PARADISE both for musician and fan alike would seem to be Denmark...

Until just over a fortnight before the concert everything looked rosy. We had then been rehearsing for about seven weeks...

In the Skandia Restaurant, where there are two bands, a quintet of two guitars, violin, bass and vibes...

THE profession reluctantly bade farewell the other day to one of its most likeable personalities...

THE other week, under the heading "The Mystery of Maurice Taylor," the "M.M." told how, at the eleventh hour...

Now the MELODY MAKER has received a letter from Maurice Taylor...

Maurice writes: I have always wanted to see good large swing orchestras in England...

Convinced that there would be no looking back from there, my good friend Bill Scussler provided that opportunity...

day he decided to sell up all his instruments and concentrate upon his guest house...

WITH Archer Street sweltering in another heat-wave as I write this...

WEST Country musicians and listeners will be heartened by the news that Bristol's Lord Mayor, Ald. J. Owen...

HARRY OWEN, bandleader, trumpet-player and clarinetist, returns to a scene of former triumphs when he resumes at the London Cabaret Club...

HARRY OWEN FOR CABARET CLUB

HARRY OWEN, bandleader, trumpet-player and clarinetist, returns to a scene of former triumphs when he resumes at the London Cabaret Club...

fresh from a successful season at the Palais Danse, Aberdeen, Harry Owen will be featuring an eight-piece band...

AFTER seven years of military occupation, one of the most luxurious ballrooms in Essex, the Royal Forest Hotel Ballroom...

Reub is known for his many years of sterling work both as a musician and for musicians...

Jazzmen's Choice No. 7

This week Squadronaires trombonist-arranger George Chisholm gives us his selection of the six records he would choose...

ALL-ROUND JAZZ VALUE "King Porter Stomp," by Jimmy Dorsey and his Ork. Bruns. O3521.

INSTRUMENTAL INTEREST "Jack Hits the Road," by Bud Freeman's Famous Chicagoans. Parlo. R2820.

"Between the Devil and the Deep Blue Sea," by Dickie Wells and his Ork. H.M.V. B3799.



This was the scene at King's Cross Station on Sunday last (28th) as the Gerardo Orchestra set out for their tour of the DAOR. In ENSA uniform for the last time...



THE WINNER! HEATH GOES NORTHWARD

"Melody Maker," a horse ridden by P. Maher, won the 2.45 race at Newcastle last Friday (26th)...



"Piping hot" is the music of swing organist Robin Richmond (see Brand's Essence), pictured above, as he runs a technical eye over his "pipes."

MELODY MAKER Incorporating RHYTHM WEEK ENDING AUGUST 3, 1946. Editorial, Advertising and Business Offices: 93, LONG ACRE, W.C.2

HEATH GOES NORTHWARD

AFTER a phenomenally successful series of Monday dances at West London's famous Hammersmith Palais...

During this time the band will also alternate with Sunday afternoon "Swing Sessions" at the Blackpool Opera House...

Thus Palais habitués will be able to hear Ted's band on Mondays, Tuesdays and Wednesdays for a whole month...

LIPTON CHANGE

TO replace sax-and-vocalist left him to John Ian Stewart, Grosvenor House band leader...

At a risk of oversteering the point, I'll intrude the names of Tschemacher and Johnny Dods...

Syd has received the offer of a Scandinavian tour to start right away, but cannot accept owing to his commitments in Town...

THE LEGENDARY BIX

Was he the "Finest Jazz Musician Ever"? And, if so, Why? . . . . by MAX JONES

BIX BEIDERBECKE is not the most famous of trumpet players, setting for the music; the man who created an indigenous Chicago style...



BIX BEIDERBECKE. Born March 10, 1905. Died August 7, 1931.

But to the jazzmen who played around Chicago and New York during the period of Bix's ascendancy, and the jazz lovers who heard them playing...

Whatever it was, it is a fact that Bix did not drink as much as the fellows around him, but contrived to drink himself to death...

They all wanted to get their word on to the records, so now we have an impressive accumulation of evidence pointing to the fact that Bix didn't drink as much as the fellows around him...

THERE is a reason for Bix's formidable popularity with "Golden-Agers" that goes beyond the technical qualities of his playing.

When factional disputes are put aside and jazz is viewed generally about the music and the players, they are apt to couple the names of Bix and Louis Armstrong...

In Louis's case it was New Orleans music, and he created something that was a synthesis of the best that had gone before.

At a risk of oversteering the point, I'll intrude the names of Tschemacher and Johnny Dods. To me it seems that Tsch was a musician of less consequence than Dods...

creative musician, he earned himself "immortal" status in a brief career. And so with Bix, whose style proved more influential than that of any trumpet player save Armstrong...

As one writer has put it: "At the time of the release of the Bix-Trumbauer 'Singin' The Blues,' every trumpeter in the land made it his business to learn the chorus cold.

I HAVE not said much here about the various sessions on which Bix played; those will be found listed in Ralph Venables' discography which begins this week in "Collectors' Corner."

TO appreciate Bix fully, it is something of the society in which he lived and played. From the recordings it is clear he absorbed much of the raw spirit of Chicago jazz.

As McPartland said: "A whole lot of good cornet players I know could knock out a chorus that sounds like Bix's note for note. But could they lead a jazzband the way he did? That takes a real good ear, and feeling—for what the next guy's doing."

For my part, Jimmy is dead right, and if Bix had never recorded another note, those Gang sides would mark him as a jazzman of considerable ability. How unfortunate it was that after he hit the limelight he never worked regularly with a small jazz group and seldom recorded with one.

In Prohibition Chicago, different conventions obtained; there was a

different, but not entirely dissimilar, setting for the music; the man who created an indigenous Chicago style were drawn from a different stratum of society than that which provided the New Orleans pianists.

In New York, again, conditions were by no means the same, and there was less of a native group of jazzmen but rather a heterogeneous body of musicians drawn together by a common purpose.

This would account for the reverence in which he is held by his contemporaries. Bix is the man; and just as Jelly-Roll Morton spoke of Tony Jackson or Buddy Bolden, just as Barney Bigard speaks of Picou or the Tios, confessing that he never ever heard of Tschemacher, so Trumbauer, Carmichael, Rankin, Bloom, McPartland and the rest swear by Bix and pay tribute to his greatness.

In an R.R.O. interview with Denis Preston Jimmy McPartland said: "Bix sure was my man—I'll tell you that right away. Why, he had everything I consider perfect in a musician."

Every note he played came out of that cornet of his perfectly weighted, perfectly timed. You never got the feeling he was lost for an idea. I don't think I ever consciously copied Bix, but when you work that close to a man like him you're bound to take something away with you."

Leo McConville, Mickey Bloom, Red Nichols, Charlie Margulis, and less celebrated players who worked in the Goldkette and Whiteman trumpet sections.

As one writer has put it: "At the time of the release of the Bix-Trumbauer 'Singin' The Blues,' every trumpeter in the land made it his business to learn the chorus cold. To not know it was to be hopelessly passed. . . . Rex Stewart faithfully played Bix's chorus note for note."

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**JERRY DAWSON'S NORTHERN NEWS**

A NEW spot in Blackpool is the Fairyland Skating Rink, where, of course, the summer attraction is skating, with a proposed programme of dancing for the winter season.

Leading the four-piece band at the Rink is ex-Charlie Farrell, pianist Vic Smith, who has with him Joe Ferris (drums); George Law (alto); and Arthur Hunt (tpt.).

George Law also was with Charlie Farrell at the Winter Gardens.

\* \* \*

Welcome home to swing-fiddle stylist Gordon Snashall, who is now back in Civity Street after six years with His Majesty's Forces, most of his service being spent overseas.

Although a Southerner, Gordon was one of my most regular correspondents during the war years, and used to write often from the Middle East and Italy, giving me the news of Dance Band activities out there.

If any swing or Dixieland outfit can use a good "hot" fiddle "I will be glad to put them in touch."

\* \* \*

Demise of the Reid Orchestra and its blow at Edinburgh's cultural pretensions has raised a storm among genuine music lovers in the Scottish capital.

Professional dance band musicians are among those who lament the fate of the Reid, and views expressed by Bill Stark, well-known bass-player, are representative.

Says Bill: "While Britain generally is experiencing a musical renaissance, in Edinburgh the conditions for musicians are unfavourable. Musicians who remain in the city are largely forced to accept other employment to supplement their musical income. This, in turn, affects the standards of music."

"The Corporation itself sets a very bad example by engaging regimental military bands to play music out of their sphere."

\* \* \*

Drawing a clientele from Edinburgh and the Lothians, one of the smartest dinner-dance establishments these days is Gilmerston House, Haddingtonshire. In keeping with the suave sophistication of the surroundings is the music dispensed by Cam Robbie's trio. The outfit consists of Cam himself on drums, Johnny Black (alto) and Sam Harding (pno.).

During the war Cam had a band at the American Red Cross Hostel in Princes Street, and the outfit which delighted American Servicemen with its swing repertory is still under the same banner and is kept busy on one-night stands.

After four weeks' lay-off, during which time he filled in at the Devonshire Ballroom and Levenshulme Palais, the Harry Bostock Band reopened on Monday last at the Ritz Ballroom, Manchester, vice the Matt Moors Band.

Harry himself, however, was not with the boys, as he is currently recovering from an attack of pneumonia. He is now well on the way to complete recovery, and will probably be back on the stand on Monday next (August 5).

\* \* \*

In Manchester last week with the Jack Jackson "Mayfair Merry-Go-Round" was saxist Ronnie Austin paying his first visit to the home town for many years.

Ronnie was full of enthusiasm for the RAP No. 2 Command Dance Band, which he led through the war years in the Middle East. He had hoped to launch this commercially, but insuperable difficulties have prevented this and he is now fully occupied as Jack Jackson's right-hand man in this highly successful show, which is this week at the Palace Theatre, Blackpool.

**CONTEST FIXTURES**

**LONDON AREA**  
 Last London opportunity for bands to qualify for this season's Area Finals.

**WALTHAMSTOW.**—Monday, September 2, at the New Assembly Hall, Forest Road, E.17 7 p.m. to midnight.—The 1946 North-East London Championship. Entry list full.

Organiser: Mr. Len Wingrove, 185, Ferme Park Road, Hornsey, London, N.8. (Phone: MOUNVIEW 9509.)

**PROVINCES**

**NEW BRIGHTON (Cheshire).**—Friday next week, August 9, at the Tower Ballroom (7 to 11.45 p.m.).—The 1946 Wirral Championship. Entry list full.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**BOURNEMOUTH.**—Friday, August 9, at the Town Hall (7.30 p.m. to midnight).—The 1946 West Hampshire Championship.

Organiser: Mr. Philip Moss-Vernon, 17, Gloucester Musters, Cambridge Circus, London, W.C.2. (Phone: TEMPLE BR 8140.)

**HARTLEPOOL.**—Friday, August 10, at the Borough Hall (7 p.m. to 1 a.m.).—The 1946 Durham Championship.

Organiser (for the Hartlepool Corporation): Mr. W. M. Marshall, Entertainment Manager, Borough Buildings, Hartlepool, Co. Durham. (Phones: Hartlepool 6190 and 6197.)

**BATH.**—Thursday, August 22, at the Pavilion (7.30 p.m. to midnight).—The 1946 Somersetshire Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**LLANELLY (South Wales).**—Friday, August 23, at the Ritz Ballroom (7 to 11 p.m.).—The 1946 West Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**DONCASTER.**—Tuesday, August 27, at the Carr Exchange (7.30 p.m.).—The 1946 South-East Yorkshire Championship. House Band: The Astorians (winners of the 1946 Humber District Championship).

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**NORTHAMPTON.**—Thursday, August 29, at the Salon de Danse (8 p.m. to midnight).—The 1946 Northamptonshire Championship.

Organiser: Mr. W. A. Roberts, Secretary, the Musicians' Union (Northampton Branch), 40, Earl Street, Northampton. (Phone: Northampton 390.)

**MANCHESTER.**—Friday, August 30, at the Levenshulme Palais de Danse (7.30 p.m. to midnight).—The 1946 Northern Counties Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**WEYMOUTH.**—Wednesday, September 4, at the Sidney Hall (8 p.m. to 1 a.m.).—The 1946 Dorsetshire Championship.

Organisers: The West of England Entertainments Co., The Assembly Rooms, Princes Street, Yeovil, Somerset. (Phones: Yeovil 1040 and 330.)

**WANT (near Holywell, N. Wales).**—Friday, September 6, at the Casino Ballroom (8 p.m. to 1 a.m.).—The 1946 North Wales Championship.

Organiser: Mr. Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs. (Phone: Ainsdale 78238.)

**LEICESTER.**—Friday, September 13, at the De Montfort Hall (7.30 p.m. to midnight).—The 1946 Midland Counties Championship.

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

Rules and Entry Forms for all the above now available from their respective Organiser.

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# Weston and Leicester Contests

**SEVERN ESTUARY CHAMPIONSHIP FRIDAY, JULY 20, at WESTON-SUPER-MARE**

OF the thirteen contests held during June and July, no fewer than nine were won by bands between eight and thirteen strong.

This sequence of big-band successes was, however, interrupted last Friday (July 26) at both the Severn Estuary Championship, presented at the Winter Gardens Pavilion, Weston-super-Mare, by Philip Moss-Vernon, and the Leicester-shire Championship, organised for the MELODY MAKER by Arthur Kimbrell at the de Mo nart Hill, Leicester.

The Weston event was won by the seven-strong Blue Serenaders, of Cinderford (Glos.), the Leicester contest, by Fred Meakin and his Music (six strong), of Peterborough.

The Meakin boys have thus worked themselves up from fifth at Cambridge last April to cup winners, and they will be the first to claim that their success is due mainly to the on-the-spot verbal reports given to them by the judges at the various contests they have entered this season on their way up the ladder to fame.

At Weston the attendance of over 750 not only exceeded last year's figure, and even that of the year before, when the many Americans stationed in or near this picturesque resort were helping to swell out its entertainments, but was the largest gathering the hall had seen this year even for a "special attraction," and even in view of the large holiday crowds.

More than a touch of glamour was lent to the proceedings by the presence of the lovely young star of the Vic Oliver radio show, Sally Rogers. She had been engaged as committee, and was such an attraction that to give her a chance of yet a further appearance she was prevailed upon to present the prizes.

At Leicester a sudden tropical storm which kept many people at home balling out their basements knocked the attendance down to a mere 500.

But what the gathering lacked in quantity it made up for with its enthusiasm.

Enthusiasm was also a feature of the bands. They kept the judges busy until 12.30 a.m.—half an hour after the hall should have been closed—giving them reports on their performances.



## JUDGES' REPORTS

**WESTON-SUPER-MARE—July 26**

Adjudicators: Buddy Featherstonhaugh, Edgar Jackson.

Winners: **BLUE SERENADERS** (clarinet/alto, trumpet, piano, guitar, bass, drums, vocalist). All coms.: Cecil L. Chappell, Bucksait Road, Cinderford, Glos.

Individualists' awards for: Clarinet and Alto (Trevor Beech), Piano (Derek Cox), Guitar (Douglas Merritt), Bass (Terence Morgan), Vocalist (Cyril Jenkins). Hon. mention for: Trumpet (Cecil Leslie Chappell), Drums (Kenneth Chappell).

Tendency to get over-excited caused a suggestion of hurrying in the quickstep. But all round this band, which seems to have more than heard of the existence of Artie Shaw's Gramercy Five and the Benny Goodman Sextet, can claim to be one of those enlightened groups of enthusiasts who not only know what should be done with a small combination of only six instruments, but also how to do it.

Perhaps it must be admitted that what we should like to have been able to put down to commendable restraint on the part of the trumpet would be described more accurately as repression due to a rather more mechanically acquired than natural appreciation of the swing idiom. The drummer's tendency to seem rather more "busy" than relaxed may well be due to the same cause.

Nevertheless, these two fitted themselves into the general style of the band well enough, and with the other very much more than averagely competent and understanding performers, not forgetting the vocalist who added to his accomplishments in the waltz by showing that he was anything but deficient in micro-phono technique, made a swing group that was none the less effective because it knew the meaning of the word "subtlety."

Second: **RAF MELKSHAM STATION DANCE BAND** (four saxes, three trumpets, trombone, piano, guitar, bass, drums). All coms.: 227408 A. C. Donlan, J. Hut X12, E Wing, 12 S. of T.T., RAF, Melksham, Wilts. ('Phone: Melksham 321, Ext. 10).

Individualists' awards for: Tenor (Brian Ashe); Trumpet (John Austin); Drums (John Curllis). Hon. mention for: Piano (Edward Slaughter).

Rhythm section (except for forcing by guitar which made his tone rather tinny) good enough. But brass ill-balanced and untidy, saxes anemic in tone and rather spiritless, and whole

front line lacking in colour, light and shade, precision, character, and solidity of beat.

The trouble is obviously due less to the individual musicianship, the standard of which is quite commendably high, and more to lack of rehearsal.

Unfamiliarity with the pieces they played demanded so much concentration on reading by the whole front line that no one seemed to have much time to listen to what he was playing, and so interpret with any real spontaneity or feeling, let alone to listen to what the man in the next chair was playing and so phrase with him.

This being an RAF band, it may well be that so much of the men's time is taken up with Service duties that they can find little time for rehearsal.

But now that the war is over, entertainment for the troops in off-duty hours is certainly no less important than it was during the war, and we respectfully suggest to their O.C. that it would be in their interests if the Service to give this Melksham Station Dance Band every encouragement and help. Given time and facilities for sufficient rehearsing, it could soon become a real first-rate proposition.

The Embassy Dance Band, of Swindon, who were given an hon. mention for Drums (David Mostyn), and Alan Gray and the Aces Dance Orchestra, of Almondsbury (near Bristol), tied for third place.

Six bands competed.

## \* \* \* JULY 26

Adjudicators: E. O. Poesen, Ray Sonin. Winners: **FRED MEAKIN AND HIS MUSIC**. All comms.: Fred Meakin, 128, Broadway, Yaxley, Peterborough.

Individualists' awards for: Alto (Ron Smith), Tenor (Peter Boyer), Clarinet (Ron Smith); Piano (Stan Smith); Bass (Trevor Barclay), Drums (Armand Kingston).

This band has built itself into a winning combination by profiting from its mistakes. Entering several contests this season, and finishing nowhere until it gained second place at Lincoln a week or so back, it has taken the judges' criticisms to heart on each occasion to such an extent that it finally put everything right and reaped the just reward of its keenness and perseverance.

Intelligent front-line balance against a driving rhythm section was the highlight of its playing. The De Montfort Hall is not good acoustically for small dance bands, and all rhythm sections could not help but sound woolly. This band's section, however, by sheer tone and inherent lift, overcame the surroundings and gave a real beat to the band—all the three members receiving individualists' awards. The fifteen-year-old bassist deserves a special pat on the back.

The style of the trumpet-player is synthetic, but he tries very hard, and the tenor was a little too restrained in his solo in the waltz. The boys fell over themselves a bit in the last few bars of their quickstep, and occasionally forced their phrases to get light and shade; but these were the only criticisms of a performance that is an object-lesson to bands to pay close attention to what they are told at the judges' conferences after contests, and to profit thereby.

Second: **JACK HARDY'S NEW RHYTHM BAND**. All comms.: Jack Hardy, 542, Heath End Road, Nuneaton.

Individualists' award for Trumpet (Jack Hardy). Hon. mentions: Piano (Fred Brooks), Drums (Derek Russell). Overcoming the handicap of a curious instrumentation—alto, two trumpets, piano and drums—this band put up an intelligent show, led by a trumpet-player who was the best individual musician in the whole contest. His understanding of the jazz idiom was particularly praiseworthy.

The alto has a tone which is too reedy, and in the waltz played a little under pitch. His technique was inclined to be a little rambling, as though he were playing with his gloves on, and he should listen to records of recognised sax-artists to get an idea of true saxophone tone.

The rhythm could do with a bit more life, and with attention to final polish this band will undoubtedly win a contest before long. It is well rehearsed and plays most suitable arrangements. Lift and tone are what it should chiefly watch.

Bert Wileox and his Orchestra, of Wolverhampton, were placed third. The individualist's award for guitar was won by Stanley Waver, of the Meltonaires RAF Quintette. Eight bands competed.

## \* \* \*

In our report of the 1946 Staffordshire Championship at Wolverhampton on July 12 last (see "M.M." of July 20), Alf Williamson, of the Metro Rhythm Boys, was stated to have been given an hon. mention for trumpet. Actually the mention was given to Ron Bates, of the same band.

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