

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 645

Jiver Hutchinson's Indian Tour Mix-Up

SOMETHING AKIN TO MYSTERY SURROUNDS LESLIE "JIVER" HUTCHINSON'S FAR EASTERN TOUR. AMIDST A BLAZE OF PUBLICITY HE LEFT THESE SHORES SEVEN WEEKS AGO TO MAKE A ROUND TRIP OF SOUTH-EAST ASIA, BUT SO FAR HE HAS ONLY REACHED CALCUTTA, WHERE HE AND THE BOYS HAVE BEEN COOLING THEIR HEELS AWAITING TRANSPORT TO SINGAPORE.

Reports reaching these offices indicate that "Jiver" has been receiving pretty tough treatment at the hands of the Army authorities—who control all transport—for an article in "SEAC" (Forces daily newspaper of South-East Asia Command) says:—

"Frustrated Leslie 'Jiver' Hutchinson, Britain's King of Swing, volunteered to come out our way. He wanted to play for men of the 14th Army, and points East towards Singapore. One of Basil Dean's (E.N.S.A. chief) minions told Leslie: 'We'll give you a ten weeks' tour. You'll be able to play for a lot of fighting men in that time, because we'll see that you travel by air.'"

BALLET FIRST!

The writer adds:—
"Most of the air Leslie has got since leaving England has been hot and rapid. Most of his playing time has been around Calcutta. For his first week in the famous front-line city Leslie and his boys did nothing."

"The enthusiasm which has prompted him to give shows en route at Malta and Karachi was a little tested, but they kept his temper with talk of air passages to Singapore."

"S.E.A.C.'s" writer slashes out at the inability of the authorities to arrange travelling facilities for Jiver and his Band east of Calcutta.

"They even arranged for him to travel (to Singapore) by sea in a ship which was in perfect working order except for its engines," he writes. "To keep him busy, they booked a date for him at an Indian museum, where there was bound to be an audience of fifty. Leslie turned down the booking; kept his 2500-a-week team from going round the bend by playing at hospitals and garrison theatres."

The critic further adds:—
"Leslie has now been told that all the elaborate arrangements to get him to Singapore have fallen down. E.N.S.A. say they've done their best. A ballet company has meanwhile, been given a couple of aeroplanes to play in Rangoon on the way to Singapore. Leslie knows little enough about officialdom out here to be surprised at their muddling. To us it seems a shame that one of the best dance band combinations in Britain should have wasted their sweetness on the Bengal air. Still, we'll be seeing Leslie back in Britain some day. Until then: on with the ballet... whoo!"

That is some indictment! But that "Jiver's" time has not been entirely wasted is indicated by the wild enthusiasm that has greeted every troop-concert appearance he has made while bottled up in Calcutta.

(Please turn to page 4)

GERALDO FOR XMAS WITH B.A.O.R.

A TREAT IS IN STORE FOR MEN OF THE BRITISH ARMY OF THE RHINE THIS CHRISTMAS. GERALDO AND HIS ORCHESTRA, WITH THEIR BATTERY OF STAR VOCALISTS, ARE WILLINGLY GIVING UP THEIR OWN SEASONAL FESTIVITIES AT HOME IN ORDER TO BRING GOOD CHEER AND GOOD MUSIC TO THE TROOPS.

Gerry and his boys will leave two days before Christmas, and plan to spend ten days on the Continent.

During that time they will be whisked from place to place to ensure that as many troops hear them as is humanly possible.

The Forces will have an opportunity of seeing and hearing Geraldo's new vocal discovery—young Londoner Dick James, who has just been demobbed from the R.A.M.C. Dick is regarded as a real find, following the best traditions of the many fine vocalists whom Geraldo has launched before the public.

The rest of the singers will be those glamorous stalwarts Carole Carr and Sally Douglas; while show-stopper Archie Lewis will also be making the trip.

Winstone's Ex-Service Agency

WITH every day bringing new faces to Archer Street as demobilisation continues to release members of the profession from the Armed Forces, we welcome the news of a Band Agency recently started by Eric Winstone where preference is given to all ex-Service musicians.

Managed by bass-player Jack Filmer from Eric's Denmark Street offices, already over a thousand personal contacts have been made with sports clubs, Masonic lodges and social organisations who employ bands from time to time, and inquiries are beginning to come in every day for all types of combinations.

Drummer-leader Phil Watts, recently discharged from the Air Force, and who suggested the idea of giving preference to the boys back on Civvy Street, is also working from the office, and is helping at the moment to compile a register of all available instrumentalists as they are discharged.

Musicians interested should contact Jack Filmer at 9, Denmark Street, W.C.2.

HAYES LEADS AT NEW "CHURCHILL'S"

A NEW and exclusive venue will be added to the list of London's smartest night resorts when the lavishly appointed "Churchill's," at 160, Bond Street, opens its doors next Monday evening (3rd).

Exclusive in policy, "Churchill's" will also be exclusive in its music. On the swing side, England's premier altoist, Harry Hayes, with ace-high pianist and arranger Norman Stenfalt, will be taking in their own seven-piece band; on the rumba side, famous exponent Roberto Inglez will preside with his seven-piece coterie of experts in the Latin-American interpretation.

INGLEZ, TOO

The Band which Harry Hayes will be handling looks just the kind of outfit to set fans' mouths watering (metaphorically speaking) for the smart confines of Mayfair. Apart from Harry's impeccable alto, and the out-of-this-world Stenfalt piano, the band will feature Len Whiteley, a fine trumpet player who, recently demobbed from the R.A.F. (he was a p.o.w. for a while), has come back into civvy street to electrify many experts with his playing. Len has been heard lately in Frank Weir's outfit at Fischer's Restaurant.

Also with Harry Hayes will be youthful drum-star Billy Lonsdale; tenor-saxist stylist Micky Deans; Jan Smith (just demobbed R.A.F., baritone sax); and Charles Scott (bass). It goes without saying that the vocals will be rendered by Harry's charming and talented "better half," Primrose Hayes.

Roberto Inglez, whose rumba Band has made such a success at Bates Club and the Coconut Grove, will be bringing to "Churchill's" an outfit featuring himself at piano and vocals; Sid Bissett (guitar); Lorenzo Rios (maracas); Andrew Cook (trumpet); Sid Rich (bongoes, etc.); Cyril Hogarth (flute); and John Irvings (bass).

His many friends will be hurrying to congratulate Roberto Inglez on his big break. Only forming his band 18 months ago, Roberto, with his engagements at the Milroy, Bates, and the Coconut Grove, plus his records and broadcasts (he is currently carrying out a series every Thursday at 12 noon) has certainly made great headway, and, apart from his exclusive date at "Churchill's," has another very big West End break coming to him soon.

Evans Demobbed

HIS many friends and admirers in the profession will join us in congratulating George Evans, famous tenor sax, arranger and vocalist, who was demobilised from the Army last Monday (26th).

After a month's holiday, George will be starting on a series of plans in the band world well calculated to set London Town alight. In short, it is George's ambition to try and form the best dance band in this country. Combination which he will get together will feature the unusual instrumentation for which George has already proved he has such a flair; and the new band will doubtless startle many of the more orthodox critics with its instrumentation of ten saxophones, five trumpets, four rhythm, and two vocalists.

With this intriguing outfit formed and rehearsed, George will be tackling a series of one-night stand dates, and later on in the New Year may be entering a job in Town.

Apart from his nation-wide reputation as an arranger of the most modern school, George's record over the past few years is one to inspire complete confidence in his ability to carry out the big programme which he is setting himself. After a long run with Geraldo, where he played tenor, was one of the featured vocalists and arranged for the band, George was more recently featured in all three capacities with the British Band of the A.E.F.

It is his recording dates with his big band, however (dates hurriedly carried out during periods of leave) that have more than ever stamped the label of things original and unusual on George's work, and fans and musicians alike will be waiting with great interest to see his new ventures taking shape.

PAPA BAIN

THE "M.M." is happy to announce the birth of a son to famous Geraldo trombonist Jock Bain. New arrival, who made his debut on November 22, will be named Roger—and dad hopes he is going to be a trumpet (not tram) man when he grows up.

His sister (now 11) already plays good piano, and his brother (9), is also learning music.

Mother and child are doing well. Hearty congratulations all round!

"K.P." 35th STAR PARCEL

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HARRY HAYES OPENS HIS OWN SHOP

WITH an eye to the future, far-seeing alto-ace Harry Hayes has gone into business. He has taken premises at 76, Shaftesbury Avenue, London, right in the heart of musical activities, and has opened his own shop as a musical-instrument dealer.

In taking this step Harry follows in the footsteps of other famous dance-band instrumentalists who have gravitated into the business side of music, notably Ben and Lew Davis, Len Hunt, Barney Lubelle, Len Wood, etc.

Harry does not, of course, plan to give up playing, but his job at the Bond St. "Churchill's" (see story on page one) still leaves him plenty of time in the day to attend his business premises and personally advise instrumentalists who care to call and who will be welcomed.

Assisting Harry in running the business is his brother, Billy Hayes, who was recently demobbed from the R.A.F. Harry, of course, was in the Guards before being invalided out about a year ago.

POGGY JOINS OUR EXPERTS

YET another great name has been added to the list of experts who—as we announced last week—will answer the technical queries of "M.M." readers free of charge.

The name is that of E. O. Pogson, famous multi-instrumentalist, who is placing at the disposal of our readers his long experience of the business, particularly in regard to doubling instruments. Pogy will also advise on the unusual instruments in which he specialises.

Just to remind you, the "M.M." Panel of Experts consists of:

- PAUL FENOULHET (Arranging).
- GEORGE CHISHOLM (Trombone).
- ALFIE NOAKES (Trumpet).
- HARRY HAYES (Alto Sax).
- BUDDY FEATHERSTONHAUGH (Tenor Sax).
- NAT TEMPLE (Clarinet).
- PAT DODD (Piano).
- IVOR MAIRANTS (Guitar).
- MAURICE BURMAN (Drums).
- JACK COLLIER (Bass).
- DENNY DENNIS (Singing).
- E. O. POGSON (Doubling and Miscellaneous Instruments).

Send your queries to the MELODY MAKER, 93, Long Acre, London, W.C.2, marking your envelopes clearly with the name of the instrument about which you require advice.

Answers will be either sent by post or, if they are of general interest, will be published in the MELODY MAKER.

72—Glasgow, Thurs., Nov. 29. "Spike Hughes," by Bob Dale, and "Wingy Mannone," by Douglas McIntosh.

70,000 SONGS IN H'SMITH PALAIS £2,000 AIR-CONTEST

BIGGEST STUNT EVER PULLED OFF TO GIVE BRITISH SONGS A RADIO HEARING ENDED LAST MONDAY (NOVEMBER 26), WHEN THE HAMMERSMITH PALAIS "WRITE-A-TUNE" CONTEST CLOSED DOWN IN A BLAZE OF GLORY.

Over a period of fifteen weeks, selected songs from the amazing total of 73,852 manuscripts submitted, were played on the air by Lou Preager and his Orchestra, and were voted for by listeners. The writer of the winning song each week received £50, and the song was passed through to a semi-final and, ultimately, to last Monday's Grand Final.

No fewer than 500,003 listeners sent in votes for the 12 songs left in the final, and, by a very substantial majority, first prize of £1,000 went to Miss Eily Beadell and Miss Nelly Tollerton, of 119, Ashbury Rd., Lavender Hill, London, S.W.11, for their quick waltz, "Cruising Down the River."

PREAGER'S BRAINWAVE

Second prize (£250) was won by Thomas Finn, of Undercliffe, Bradford, Yorks, for his waltz, "Though You're in Love with Somebody Else"; and third prize (£150) went to a sailor—S/A. Haydn Taylor, of H.M.S. Defiance, Devonport, for his jive composition, "Down Beat Boogie." The prizes were presented by stage-legend Ivor Novello—himself a songwriter of distinction—and the night was memorable for the capacity crowd that enthusiastically greeted the awards, and for the star-studded guests who had come along to signify their approval of what unquestionably has been a most successful piece of enterprise.

It was Lou Preager, musical director of the Hammersmith Palais, in whose fertile brain was first born the idea of this contest, and the B.B.C. agreed to broadcast it at once. Mr. Claud Langdon, the Hammersmith Palais managing director, went into the scheme with whole-hearted enthusiasm, and all the expenses of coping with the enormous number of entries and votes, plus, of course, the total of £2,000 in prize-money, were borne entirely by the Palais.

All entries were carefully gone through by six sub-committees, who, in turn, passed on the best of the compositions to the final Selection Committee, which consisted of Walter Moody (recording manager of H.M.V., Columbia, Parlophone, and Regal Records), Harry Sarton (recording manager of Decca and Brunswick), and Ray Sonin (Editor of the MELODY MAKER).

Their final selections were passed over to Lou Preager for broadcast presentation, and the rest was left to the listeners.

That the contest has created a great deal of prestige for the Hammersmith Palais cannot be gainsaid, and hearty congratulations are due to the Palais for pulling off a stroke that, on the face of it, seemed impossible of execution on anything but a commercial broadcasting system.

Whether the contest has, however, discovered any worth-while British songwriters remains to be seen. As one of the Selection Committee who was intimately connected with the organisation of the contest from the outset (writes Ray Sonin), my feeling is that the contest is more likely to have discovered people who can write a good song than to discover good songwriters—that is to say, people who can turn out a string of good songs to satisfy the public taste.

And, on the subject of the public taste, one can merely shake one's head sadly at the corny standard which the Great British Public demands from its music. No fewer than 55 per cent. of all the songs sent in were waltzes, leading by a mile from rhythm and novelty songs, which accounted for only 20 per cent. The general standard of entries was commercial in the extreme, and, frankly, not as high as one had hoped.

But it's been a great Contest!

SHEFFIELD M.U. RALLY

NOW that war-time demands for their services have boosted the wages of professional musicians, the Musicians' Union is resolved that working conditions shall never again suffer a relapse into the sad state that sometimes prevailed in pre-war days.

As a practical move to ensure that musicians receive adequate remuneration in his area, Lance L. Key, enterprising organiser of the Sheffield East District M.U. branch, is initiating a drive for membership.

A meeting has accordingly been called this Saturday, December 1, and will be held at 2 p.m. at the Nether Chapel Schoolroom, Norfolk Street, Sheffield. In this move, the M.U. have the united support of many trade unions affiliated to the Sheffield Trades Council.

All local dance musicians and others interested are urged to attend the meeting, and speakers will be Mr. Joe Madin, vice-president of the Sheffield Trades Council; Alderman Albert Smith, of the City Council, in addition to such well-known professional personalities as Ray Baillie (guitarist, late of Carroll Gibbons, Mantovani, Lew Stone, etc., and now music manager of Messrs. Whitefields, Ltd., Huddersfield), and Lance L. Key (East District M.U. Organiser), who will be supported by Ron Booth and George Mallam, of the Sheffield Branch of the M.U.

Those interested in this great drive should contact Lance L. Key at 107, Bradford Road, Huddersfield.

Pianist's Band-Leading Break

A BIG break has come the way of Frank Hubbard, pianist with Les Ayling's Band at the Royal, Tottenham.

Frank, who was recently demobbed from the R.A.F., has formed his own five-piece band, and is starting up with it at the Paramount Dance Hall, Tottenham Court Road, London, on Sunday week, December 9.

Leading the outfit on piano and accordion, he has with him Mickey Fisher (alto, clarinet and violin); Bert Child (tenor, clarinet, violin); George Davis (bass); and Leon Wallis (drums).

JIMMY McPARTLAND IN LONDON

IN London last week on a short leave was celebrated American trumpeter and personality of the Jazz world, Jimmy McPartland, with his charming wife, pianist Marian Page. Jimmy has been a civilian for two months now, and both he and Marian are working for a U.S.O. unit which "barnstorms" across the Continent entertaining the U.S. Armed Forces.

Jimmy last visited this country around October, 1943, to complete his combat training, and this time he has been taking a week's much-needed rest after many strenuous months of touring.

On Friday morning he and Marian left again for the Continent to entertain U.S. Armed Forces, and they are now probably somewhere in Italy.

When Jimmy joined up in 1942 he put music behind him, wishing—as he himself puts it—to see some of the fighting. And that is exactly what happened. Landing in Europe on D-Day plus four, Cpl. James McPartland, of the 2nd Division, found himself in the thick of battle. After seeing plenty of action in Normandy, Jimmy fought through France, Belgium and Czechoslovakia, and was amazingly fortunate to come through these actions unharmed.

He finished with combat about the time of the decisive "bulge," being at that time posted to the 5th Corps, Special Service.

Meeting Marian Page abroad in a U.S.O. show, they were married, and are now together in the same group. Marian organised the present show, "Jive Jamboree," in which Jimmy plays trumpet and does M.C. duties, and the rest of the bunch comprises Joe Nardy, from Chicago (drums); Leo Candella (clarinet); Ken Batchelor, of Detroit (bass); and George Kricker (guitar, doubling on trombone). Marian, of course, completes the line-up at the piano.

The McPartlands are immensely enthusiastic about the outfit, which they intend to keep together as long as is possible. They have travelled pretty well all over the Continent.

This band has broadcast several times for A.F.N., and recently they made some records in Rheims. They have lately been playing to crowds which average around 7,000 daily.

An item of undoubted interest to Jimmy's many hundreds of followers will be the news that he customarily sings a couple of numbers in each show.

Jimmy has stated his intention of returning here when circumstances permit, and English enthusiasts will eagerly anticipate the thrill of hearing this great jazzman in person.

(See photographs on page 5.)

RETURN OF CINE-VARIETY

A PART from a few amateur talent shows, Variety in the cinema has been defunct since the beginning of the war. At long last (writes Rex Pardoe) this is being remedied by one of the pioneers of cine-variety, Gaumont-British Film Corporation.

This company is presenting an all-coloured Variety bill which opens at the Gaumont, Chelsea, next Monday (December 3), and will then tour all Gaumont-British cinemas in the London area.

Topping the bill will be a new swing band titled the "Harlem Knights of Rhythm," which will include such personalities as Cyril Blake (tp.); Fredy Crump (dms.); and Judy Johnson, previously with Leslio ("Jiver") Hutchinson, handling the vocals. Also on the bill are dancing-team Earle and Lewis, who were with Maurice Winnick's "Dorchester Follies," and vocalist Dusty Castle from the Opera House, Covent Garden, the whole show being presented by Lewis Hardcastle.

With the usual double-feature film-show and this star-studded bill, patrons will need no second bidding to catch this programme when it comes their way.

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CHARMING MUSIC FROM BENNY GOODMAN

BENNY GOODMAN TRIO
****Body and Soul (Heyman, Sour, Eyton, Green) (Am. Columbia CO34266).

BENNY GOODMAN SEXTET
****After You've Gone (Creamer, Layton) (Am. Columbia CO33817).

(Parlophone R2983—5s. 4d.).
34266. — Goodman (clar.), with Teddy Wilson (piano); Morey Feld (dms.). Recorded February 4, 1945.
33817. — Goodman (clar.), with "Red" Norvo (vibraphone); Wilson (piano); Mike Bryan (gitar); "Slam" Stewart (bass); Feld (dms.). Recorded February 4, 1945.



DON'T blame your dealer if you've found it even more difficult to get this disc than it usually is to get the new swing releases these days. A hold-up somewhere in getting the master to Parlophone caused a delay in production, and the pressings only went out some days after the rest of the November supplement had been delivered.

The revival by Benny Goodman of his trio brings back what can only be described as swing music in excelsis.

For sheer artistry the playing by Goodman and Wilson, supported by Morey Feld's appropriately very subdued and restrained drums, in "Body and Soul" can seldom, if ever, have been eclipsed, either for what they do individually or the understanding between them that is notable in the way they work together.

BENNY AND TEDDY

Superficially the record is just charming music. But one does not have to listen very carefully to realise that interwoven into the outward simplicity is an abundance of what is best, if not always adequately described as style and an almost unending sequence of those little touches of individuality and inventiveness which have done so much to earn both Benny and Teddy their great reputations.

Not the least of these touches is the way Benny treats the third bar after his entrance following Teddy's superlative solo in the first chorus.

The way he slightly alters the melody to introduce a high note and the way he phrases are none the less the outcome of real genius because when you hear it, it all sounds so natural and easy.

You may think another of these touches to be the way Benny deals

with the 26th bar of the second and last chorus.

But that one, as you can hear for yourself if you get out your copy of his terrific tenor solo record of "Body and Soul" on H.M.V. B9328.

LIKE many another "second-generation" jazz musician, Benny Goodman was born and raised in Chicago and there received musical training and a solid jazz education. He has packed a normal lifetime's musical experience in his 36 years (he played his first professional date at the age of 9!) and is to-day a respected "veteran" of jazz with a huge discography to his name dating back to the middle 'twenties.

He has waxed with Ben Pollack, Red Nichols and a host of others, and led pick-up groups under a bewildering variety of names. Since 1934 he has made history with his own band, which played a prominent part in putting big-band swing on the commercial map, and later he anticipated the current small-group vogue by setting in first with his trio, quartet, sextet, and so on.

Seven years ago he paid a flying visit to London, but his bands have never toured England or the Continent. Nevertheless, his influence as clarinet soloist and bandleader has been profound.

Goodman has been often crowned King of Swing, and he consistently holds a place at the head of the field. To millions the world over his name is synonymous with swing.

EDGAR JACKSON'S RECORD REVIEWS



happens to have been invented by Coleman Hawkins.

Which only goes to show that at times even the greatest borrow from each other.

From the sublime of slow delicacy Benny takes us with his Sextet's version of "After You've Gone" to the excitement of fast exuberance.

In addition to hearing Benny and Teddy again at their best, you will find lots of terrific stuff by "Red" Norvo, whose technique and creative-

ness have lost nothing because he has transferred them from xylophone to vibraphone.

And as though all that were not enough, there is "Slam" Stewart, the bass-playing half of the erstwhile Slim and Slam duo.

Not content with doing a good deal more than one man's fair share towards driving a rhythm section that kicks as few do, he treats us to a bowed bass solo, and believe me it's one of those things

YOW many of you have yet discovered that "Redskin Rhumba,"

played by Charlie Barnet (and accredited to him) on recently issued H.M.V. B9442 is exactly the same tune as "Pow-Wow" (accredited to Dale Bennett), which Barnet plays on Brunswick O3527, issued last January?

Reginald Dugdale, of Clayton-le-Moors (Lancs), writes to say that a friend of his spotted this, and that he (Mr. Dugdale) thinks the "Pow-Wow" performance has more finesse and is better executed.

Well, you're certainly right about the two tunes being identical. Reginald, but I don't quite agree with your contention that "Pow-Wow" is the better record.

At any rate, I prefer the arrangement of "Redskin Rhumba."

Anyhow, thanks for pointing out that the two tunes are one and the same, which is more than the Charlie Barnet Fan Club (whose secretary wrote me a very kind letter recently) seems to have spotted any more than they appear to share your knowledge that "Redskin Rhumba" is Barnet's signature tune.



Letter from Derrick Stewart-Baxter, of Brighton, about Ellington's "Carnegie Blues" (H.M.V. B9448), reviewed three weeks ago—

"You say it is Johnny Hodges who plays the basic phrase in the second chorus, but I think it is the new tenor man, Al Sears. Also, I'm told that the tune comes from the Duke's 'Black Brown and Beige' Suite." Anyone confirm this?

HARRIS & JELLY-ROLL

To THE EDITOR

I MUST complain very strongly of a paragraph which appears in Edgar Jackson's "Record Review" ("M.M.", November 24). He states: "Incidentally, in the same broadcast Rex Harris went to some pains to explain that Spencer Williams had told him that when he (Spencer) wrote 'I Ain't Gonna Give Nobody None o' this Jelly Roll,' he meant by 'Jelly Roll' no more than a sweetmeat. . . . It seems a pity that Rex had to raise this matter at all. . . ."

I must say categorically that I did NOT raise the matter at all. I did not even mention the subject, and the words attributed to me by Mr. Jackson were certainly not used or implied by me.

I enclose a copy of the actual "Programme as Broadcast" relating to the record, and ask you to publish it with this letter, since Mr. Jackson's statement has caused me annoyance and is a reflection upon my sense of good taste.

REX HARRIS.

London, N.W.10.

* * *

The extract Rex encloses from the "Record Review" by Ralph Hill and Rex Harris, Thursday, November 15, 1945, relating to the Mezzrow-Ladnier record, "I Ain't Gonna Give Nobody None o' This Jelly Roll," reads as follows:

HARRIS: Right, I'm glad to tell you that I've another couple of jazz sides this month. One of the titles will probably amuse you, as most of my titles do! This one is "I Ain't Gonna Give Nobody None o' This Jelly Roll." It's played by the Mezzrow-Ladnier Quintet, and if I remember my old Bluebird version you're going to hear some really good stuff.

RECORD.

HARRIS: D'you like that better, Ralph?

HILL: I wonder what would happen if those boys had to work for their living and play something really difficult—would they work or would they play?

HARRIS: I expect they'd get along very well. Why shouldn't they?

Mezzrow and Tommy Ladnier were very accomplished musicians in their own field. On the other side of that record, listeners, you'll find "Everybody Loves My Baby." Both are examples of barn good jazz. Oh, and the number's H.M.V. B9447.

GEORGE WEBB'S Dixielanders go North this Saturday to play to Midland Jazz lovers for the first time at Nottingham's "Dixieland Shuffie," to be held at the Elite Ballroom.

The "Shuffie"—a Rhythm Club dance and social gathering combined—has been sponsored by Notts R.C. and the Jazz Appreciation Society, of Newark.

This jazz-band ball will also include a session by some of the best-known local rhythm-club musicians, and intermission music is to be played by Tony Short, Decca recording pianist. Tickets are obtainable from 165, High Rd., Chilwell, price 3s. 6d. each.

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MATRIX LORE.

P. L. DENNES, of Croydon, was another reader who wrote in reply to Cpl. Addleton's matrix queries. He says: "The code letters now used by Victor and the various European branches of H.M.V. were commenced around the middle of 1933. Before that time, the nationality of a recording was indicated by a number, which was followed by the matrix number—e.g., Victor, 40-4382; Eng. H.M.V., 32-5114; Ger. H.M.V., 60-3101. "The present system of code letters is as follows:

England: 10-in. record, OEA/OER.
12-in. record, 2EA/2ER.
France: 10-in. OLA; 12-in., 2LA.
Italy: 10-in. OW; 12-in., 2W.
Austria: 10-in. OVH; 12-in., 2VH.
Germany: 10-in. ORA; 12-in., 2RA.
Denmark: 10-in., OCS; 12-in., 2CS.

The Eng. OER/2ER letters are used for recordings made by the mobile recording unit. I have no like information for other countries. "Code letters are genuine; wherever an H.M.V. recording is issued it retains its matrix number. It may also interest readers to know that the Roman numerals above the mat. numbers indicate the number of takes—e.g., OEA III/8382 indicates that two previous masters were made (and were considered unsuccessful). The square, diamond or triangle behind the mat. number only indicates an electric recording.

"Finally, the Parlophone Company's own English system has the letters CE for all 10-in. discs and XE for 12-in. The BE and BI letters on 10-in. and XXB on 12-in. are letters from the German Odeon Co.'s system. Decca issued over here on Decca and Brunswick have XYZ after the mat. number if they have been dubbed in this country."

Thanks, P. L. Dennes, for the elucidation, and the same goes to all collectors who wrote in confirming Cpl. Addleton's beliefs. The ground seems to have been well covered now, so we shall not need to print further extracts from letters, but should give honourable mention to Frank Dutton, who also sent a page of dope which was duplicated by other writers.

LAST OF CANDY AND COCO.
Two readers add something to the discussion on Messrs. C. and C. First, E. W. Gladwell refers to their film work, saying: "In August, '43 a film was released on the A.B.C. circuit called "Rhythm Parade." A Pathé musical comedy affair, it featured Flo Rito and his band and also Candido. His "duet" with his two voices was perhaps the highlight of the picture. In the credits it was listed as "Candy Candido."

And then, the indefatigable Venables wrote a few weeks back on one topic and another, during which time he shed further light on the Candy question. To quote:

"The issue dated October 27 interested me for two reasons," writes Ralph. "For one thing, it contained a statement from the brilliant pen of Edgar Jackson to the effect that Charlie Barnet's 'Redskin Rhumba' proves that swing can have everything jazz ever had, and then some. If Mr. Jackson ever expects to be taken seriously after such a remark as that, he is, among other things, the greatest optimist in the entire world of jazz journalism (if, indeed, that is the world in which he lives).

"For another thing, and at the other end of the scale, the October 27 issue interested me because of Gray Clarke's revival of the old Candy and Coco business. The revelation that 'Candy' was Johnny Candido

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

(Ted Flo Rito's bass player) was somewhat unusually supposed, play bass in the various commercial Shikret's and Leonard Joy High Hatters for Victor, I should think the case was proved—the style seems identical. Number three is a card from Tiffin. R. G. V. V. has this to say: "To the best of my belief, identity of Thelma Terry's Playboys (whom John Davis considered unworthy of investigation) is thus: Johnny Mendel and Carl Rinker (tpts.), Floyd O'Brien (tmb.), Bud Jacobson (clt.), Mike Platt and Phil Shukin (saxes), Bill Otto (pno.), Roy Campbell (blo. and vcl.), Thelma Terry (bass), Gene Krupa (dms.). It seems to be a subsequent session of the Commodore "Sweet Sue" etc. Readers in question are Jack Wood and Walter Heughan, and Jack sends the dope as part of a listing of additional items for the Spanier Disco, which "Discography" printed in November, 1943. We think it merits publication in full, so over to Jack!

"The question of Monk Hazel's appearance with Candy and Coco is, to my mind, no longer in doubt, for Harry Avery has been good enough to send me his copy of the Candy-Coco "Kingfish Blues" on Vocalion 2833, and Hazel's cornet is there right enough. It is fine stuff, too, and one wonders why he restricted his activities to drumming on the reverse ("New Orleans").

"The other two titles from this session are 'Bugle Call Rag' and 'China Boy,' coupled on Vocalion 2849, but this is NOT the 'China Boy' which appeared on Panachord 26027, backed by Dear Old Southland (mat. numbers DLA 1096 and 1097)—these two titles being issued in America on Decca 1656. Candy and Coco are certainly there, and also the fine piano (as usual), but no trace of Monk Hazel.

"These sides were with Gene Austin, as already stated in the 'Corner,' and a third Austin title of great promise is 'Jam House Blues' on Melotone 13139 (also on Perfect, hence Gray Clarke's reference to Austin's picture appearing on some old Perfect envelopes).

"We know that Candy was Johnny Candido, and I believe that I am right in saying that Coco was Muzzy Marcelino, but the identity of the pianist remains a mystery. Main item of interest is, of course, the really fine cornet playing of Monk Hazel."

FULCHER AND TERRY

Apropos the inquiry into Fulcher and Terry, John Davis writes again to say he has just noticed a cross-reference under 'Fulcher's name in Blackstone's Index to Jazz,' Vol. 2, to wit, "See also Thelma Terry." We shall no doubt have to await Vol. 4 to learn the nature of the connection between these artists.

John concludes by remarking: "It is a great pity Blackstone doesn't give the mat. number of 'Voice of the Southland' on the Col. 1706 as it may well be the same as the one issued locally and ascribed to Terry." Number two comes from G. F. Gray Clarke, who amplifies John's earlier remarks on Thelma Terry and her Playboys:

"This was a stage band which achieved a certain amount of popularity about the turn of the '20's, mostly, I suspect, on account of the fascinating spectacle of one of the fair and frail feathering hell out of a bull fiddle in public.

The records made by the band are, it is true, not startling, though "Lady of Havana" has a lovely little duet between bass and guitar.

As I remember it—and it is all so long ago and far away now—the interest in the records on first issue was due to a theory that Miss Terry reinforced her band for recording with some of the "angels" of the period.

It seemed to be generally assumed that the powerful bass of the records was actually played by

Ward Lay; and if Lay did, as usually supposed, play bass in the various commercial Shikret's and Leonard Joy High Hatters for Victor, I should think the case was proved—the style seems identical. Number three is a card from Tiffin. R. G. V. V. has this to say: "To the best of my belief, identity of Thelma Terry's Playboys (whom John Davis considered unworthy of investigation) is thus: Johnny Mendel and Carl Rinker (tpts.), Floyd O'Brien (tmb.), Bud Jacobson (clt.), Mike Platt and Phil Shukin (saxes), Bill Otto (pno.), Roy Campbell (blo. and vcl.), Thelma Terry (bass), Gene Krupa (dms.). It seems to be a subsequent session of the Commodore "Sweet Sue" etc. Readers in question are Jack Wood and Walter Heughan, and Jack sends the dope as part of a listing of additional items for the Spanier Disco, which "Discography" printed in November, 1943. We think it merits publication in full, so over to Jack!

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Carroll (drs.), L. Rougetti (pno.), "Muskrat Rumble" / "Tin Roof Blues." The above two sides have Haggart and Joe Grauso in the band. "Feather Brain Blues" / "You're Lucky to Me." "That's a-Plenty" / "Bugle Call Rag."

Pee Wee Russell Album on Manhattan Same personnel, with Haggart and Grauso. "Indiana" / "Jelly Roll Blues." "Clarinet Marmalade" / "In the Groove." "Fidgety Feet" / "My Honey's Lovin' Arms."

Miff Mole Album on Manhattan, Muggsy, Mole, Pee Wee, Bob Carroll, Fred Sharp (gr. for first three sides), Alan Hanlon (gr. for last three sides), Jack Lesberg (bass), Gene Schroeder (pno.). "Original Dixieland One-Step" / "I Can't Give You." "Three Little Words" / "Im Sorry I Made You Cry." "Liverty Stablo Blues" / "Miff's Blues."

To the above listing Walter Heughan adds some transcriptions made fairly recently by Muggsy. (Available only to U.S. radio stations.)

World Transcription Series: "Jam Session" / Muggsy, Pee Wee, Caceres, Casey Condon, Weiss and Grauso; "Sweet Lorraine." / "Sister Kate," "Sugar" and "Lady be Good."

Muggsy, Jack Gardner (pno.), Bland, Jacobson, Pat Pattison, Frank Rullo. (Chicago, November 1943.) "Sister Kate." "I've Found a New Baby." "Blues," and one untitled side.

SWAP AND BUY
Owen Bryce, 23, Thomas St. Woolwich, S.E.18, is selling his collection; 3,000 records, including hundreds of cut-outs, etc. S.a.c. or callers between 9 a.m. and 5.30 p.m.

Wanted: Wolverines Clax. 40375, 40339; H.R.S. 26; Ark. Trav. Harmony 383, 421, 459, and any early Napoleon Cotton Pickers. Good prices from Nite Downing, "Mallyan Lodge," Fairfield, Stockton-on-Tees.

Jack Wood, 186, Bramhall Lane, Sheffield, 2, has for sale or exchange: Morton's Generals of "Mama's Blues" / "Original Rags." / "King Porter" / "Don't You Leave Me" / Alberta Hunter Para. "Lonesome Mon. Morn. Blues" (all new and several French swing items. Wants rare Morton, Dodds, Noone, Simeon and any good N.O.

JIVER'S TOUR

(Continued from page 1)

Hepsters who have been swing-staved for years have bombarded the "M.M." with letters of praise for the band's efforts. The solo capabilities of "Jiver" himself, Yorke do Sousa, the three newcomers—Yrnon "Bushy" Thompson (tpt.), Frank Baker (tmb.), George Tyndale (tenor)—and the comping of Cab Quayo have all been singled out for special comment.

Meanwhile, from "Jiver" himself comes a letter endorsing the sad fact that his Asiatic tour has not covered anything like the territory that he desired and intended.

He does, however, point out that the band has received tremendous ovations during its circular tour of the Calcutta area.

He writes: "We travel 40 to 50 miles every night to the different camps. We played for the governor's Ball at Belvedere—that is where the Viceroy of India stays when he is in Calcutta; is now a P.O.W. rest camp."

"Jiver" adds: "This was a very grand affair. The band is a tremendous success. It is said by everyone that it's the best that has ever hit India."

Endeavouring to find out the true position concerning "SEAC's" census of the arrangements for "Jiver's" Eastern tour, the "M.M." discussed the matter with Basil Dean. The E.N.S.A. chief said:

"Due to riots in India and Java, there is a frightful jam up of transport in Calcutta, but the Army Transport Command is clearing the bottleneck with all speed. Naturally, troop movements have to be given first consideration."

"Jiver" and the band will not be able to make Singapore before their trip is over; they are due to leave India on December 8. A string of bookings is already awaiting their arrival in this country; they are due to appear at the Gliderdrome, Boston, from December 31 to January 2; at a Sunday concert at Gateshead; and, during the second week in the New Year, they will be playing a week of Midland one-night stands under the auspices of promoter Arthur Kimbrell.

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Brand's Essence



attempts to play à la "Madame Butterfly" were pretty sad. The jazz-barron Japs were in turn amazed, amused and contemptuous. To Oriental ears, the Western brand of music just doesn't sound sense. Bernard and the boys were only saved from the axe by strenuous practice and pleas on their behalf by the Jap commandant, who had brought back quite a few Goodman discs from the States.

Bernard says that most of the band's instruments were hand-made,

further than murmuring "Nichevo" in a thoroughly English accent.

The Russian footballers certainly don't let pleasure interfere with their determination to trample the standard of British soccer in the mud; politely but firmly they declined all the glasses of champagne tendered them. They only relaxed when asked to partner the dancers on the ball-room floor, and punted a few girls around to the music supplied by Teddy Foster and his Band and Blanche Coleman's all-girls' band.



An American trumpet-ace comes to Town Jimmy McPartland, on leave from U.S.O., looked in at the "M.M." offices with his attractive pianist wife, Marian Page, last week. Just married? No, these two charming artistes have been married a year, but as you'll see in the first picture, they're still in love—and they don't care who knows it (see story on page 2).

"TIVE and Japs just don't mix," according to drummer man Bernard Weller, now back from a 3½-year prisoner-of-war stretch in Singapore.

Before we detail his experiences under the heel of Hirohito, we would remind those readers old enough to remember that Bernard was once one of the bright boys in the late Teddy Joyce's Juvenile Band, which toured the halls around 1935.

After a very successful spell with this outfit, Bernard left to form his own 10-piece orchestra, which played a resident engagement at the Samson and Hercules Ballroom, Norwich, during the winter of 1938-9. He subsequently rejoined the famous Teddy, and was with him until the outbreak of war.

Needless to say, conditions in a Jap P.O.W. camp were only one degree better than Belsen, but Bernard soon sought out the company of some fellow musicians and organised a seven-piece band. The Japs regarded its efforts with some disfavour, and were only appeased when the boys argued that they could brighten up the guards' lives with some Oriental music.

One U.S.-educated Jap commandant who had grown out of the ape stage was a little more help than his fellow cretins. He persistently asked the boys to play "Dinah" like Benny Goodman. Obliging they complied; but the majority of the Japs were foxed by the four-four beat, and howled for the number to be played in their own peculiar rhythms. Bernard says that the band's

From some place the boys dug up a double bass, pieced it together, and strung it with telephone cable. Bernard made his own drum kit, knocked together from odds and ends. "For all that," he says, "the noise that came out wasn't so bad."

Other members of the outfit included trumpeters Jack Greenwood (formerly with Peter Fielding, well-known bandleader, of Newcastle, and Bram Martin) and "Bud" Jacobs, who played with Doug Swallow.

On his way back to this country, Bernard stepped off at Suez, where the ship was refuelling, and called in at a local E.N.S.A. show. There, by just another of those queer coincidences, he met Stanley Barnett (vln. and tenor), who once led his own band at Madame Tussauds. Stanley was playing in the outfit attached to the E.N.S.A. unit.

Now that Bernard Weller is getting back into his former stride, he is anxious to join a band in town. He adds that his speciality is "big-band drumming in the modern style."

Temporarily, he is staying at 24, St. George's Road, Gt. Yarmouth, and may be contacted at that address.

EVER since the Moscow Dynamos arrived in this country they have been overwhelmed by a flood of invitations begging their attendance at anything ranging from country tea parties to big-time banquets.

The Mecca Agency was among those quick off the mark, and last Wednesday (21st) the Dynamos, together with their vanquished opponents, the Arsenal, were entertained at a reception held in their honour at the London Lyceum.

Mr. C. L. Heimann and his aides on the Mecca staff always do things in style, and this occasion was no exception. To lend authenticity to the setting, the Mecca usherettes were clad in Cossack uniform.

These girls had apparently shed their nationality with their clothes; we were a bit diffident about approaching them in case they turned out to be the real thing. We were reassured, however, on finding that their Russian had progressed no

Blair. One added, "You English are cultured people, but this is 'Ne-to.'" (This was interpreted as "not the stuff.")

No floral bouquets were presented to the girls who took the floor with the Dynamos, but the players paid a graceful verbal tribute by saying that their partners were "very excellent dancers, very friendly, and not at all stiff." They all felt "quite at home with them."

The Russians are no playboys: at the early hour of 8.30 their brief but pleasant evening's entertainment came to an abrupt end.

On the orders of Andrianov, chairman of the U.S.S.R. Ministry for Physical Culture, the Dynamos buzzed off to bed at their temporary headquarters, the Imperial Hotel, Russell Square, there to dream of fresh victories over their British opponents on the field.

PREMIER pianoman Jack Nathan, formerly with Roy Fox, later with Billy Bissett at the Café de Paris, and finally kingpin of the musical set-up at the exclusive Le Sult' Club, where he led his own seven-piece outfit, has just been released from the R.A.F.

While in the R.A.F.—in which he rose from the ranks to become a Flight-Lieut.—Jack managed to pursue his musical activities by forming a five-piece unit which for over five years entertained the troops stationed at camps scattered throughout England, the Shetland Islands, and South-East Asia.

Just prior to his demob., Jack was bringing his own brand of jive to the inhabitants of the South Seas' Cocos Islands, and was actually there when Lancashire comedienne Gracie Fields breezed in.

His pleasure at seeing her was only exceeded by the thrill he experienced when his demob. papers also arrived, and he and drummer Teddy McVey (late of Maurice Winnick) made a 10,000-mile trip back to the Home Country to obtain their final discharge.

Jack is busy picking up his former connections; eventually hopes to re-join a super-styled small-piece outfit on the lines of his former Le Sult' bunch. Old friends who join with us in welcoming him home can contact him at Tulse Hill 3786.

THE tremendous interest that is growing on all sides in regard to arranging as a career for musicians has manifested itself in an official announcement which has just been received by bandleader Lew Stone.

Lew is, of course, the author of "Harmony and Orchestration for the Modern Dance Band"—a work which is now regarded as standard—and he has been informed that the Director of Publications of H.M. Stationery Office has adopted the book for the Services in connection with their post-war education scheme.

This means that copies will be distributed among the Command Libraries, and that arranging for the dance band—far from being frowned upon by the authorities—is now recognised and approved as a profession for returning ex-Servicemen.

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JERRY DAWSON'S NORTHERN NEWS

HEARD again recently from one-time "M.M." "Potteries" representative, Lieut. Trevor Pegg—now of the R.A.S.C., who at the time of writing was at a transit camp near Bombay awaiting posting orders to places East.

Trevor had been down to Bombay a couple of times, and was very impressed with a couple of the bands he had heard—one at the palatial Taj Mahal Hotel and the other at "Greens." (Must be something in the name.) He does not mention the names of the bands, but tells me that they are both ten strong and are all-Indian—swing music (quite well done, too) is their forte.

T. P. also mentions that ex-Henry Hall vocal star Bob Mallin is now touring Southern India singing for the boys and proving more than slightly popular.

The hit record out there at the moment would appear to be the Andrews Sisters' version of "Rum and Coca-Cola," which is being well and truly plugged on the All-India Radio wavelengths and via most cinema and camp loudspeakers.

Trevor Pegg is in demob. group 30, and would like all his Staffordshire pals to note that he hopes to be amongst them once again sometime in the New Year.

Apropos my recent mention in these columns of the newly formed band with which Bertini is currently touring the provinces, here is the full line-up: Bert Humphreys, Syd Denny and Bill Eatock (saxes, etc.); Alex Gawne and Fred Eastwood (trumpets); Jack Webb (trombone); Gordon Davies (bass); Dennis Reid (drums); Bob Baldwin (piano); Chas McIlroy (guitar); and femme vocal star Joan Fields, from Roy Turner's Band at Wigan.

Bert and the band are nowadays handled by Mike Sullivan, of Hyman Zah's office, and at present the band is fully booked—except for three weeks in April next year—until the middle of June, when Bert will be again visiting the seaside.

Since he left Blackpool many moons ago, Bert has not had all the breaks in the broadcasting world and is now hoping to re-enter this field, as he states this is certainly the best band he has carried for a long time and contains at least one potential star in the lead trumpet, Alex Gawne.

There must be lots of folk in the North Country with their happy memories of Blackpool who would like to hear their old favourite once again.

Originally with Tommy Smith's outfit at the Carlton Ballroom, Rochdale, and later with Cyril Boote at the Locarno, Glasgow, and with Jack Hart at the Palais, Aberdeen, drums/swing xylo, vocalist George Wakefield is now back in "Clivvy Street" after six years on the road with the R.A.F. George is most anxious that all his old friends and acquaintances should be aware of this and note that they can contact him at his home address, 11, Bolton Road, Atherton, Lancs.

Also recently "bowler-batted" is bassist Steve Atkinson, late of the Desert Air Force Band in Italy, and who is now living in the Midlands, and trombonist George Birch, repatriated from North Africa, where he served with the R.A.S.C. and also with Don Arlingstall's "Dots and Dashes."

Both these boys will, after enjoying a well-earned leave, be available for musical duties.

After two and a half years with the Blackpool Tower Co., percussionist Les Makin has now left the firm.

After working during two seasons—stepping in as deputy at short notice—with Joe Kirkham's Band in the Tower, Les has recently been with the Charlie Farrell outfit at the Winter Gardens, but has been displaced owing to Tommy Bleasdale returning to his chair after a long sojourn with H.M.F.

It was, I think, the 1943 All-Britain Championship Final that brought fame to Vernon and Orchestra—the swing outfit from Rawtenstall, Lancashire, which ran Billy Monk and his Band to a close finish on this memorable occasion and finished up in second place, afterwards being recorded by Regal-Zonophone. The war, with its resultant call-ups, was the cause of this grand little outfit eventually breaking up, and for

some time now Vernon Moyers, its leader, has been playing piano at the Astoria Ballroom, Rawtenstall, with Harry Haworth and his Band.

With the war ended and the boys now returning to civil life, Vernon has decided to re-form his band. In order to create just the very job and to be able to play exactly as he thinks fit without the encumbrance of a "management" to dictate his musical policy, he has entered into a business arrangement with ex-McGarry bassist George Horrocks whereby the two of them have taken over the Empress Ballroom in the Liberal Club at Rambsbottom—at which venue Freddy Bretherton originally launched the Florida Band so many years ago.

So far, the only actual signings they have made are altoist Walter Hyatt—well known in East Launce—and a drummer.

They intend to carry at least a seven-piece outfit, and would therefore like to hear from any sax or trumpet players who are domiciled conveniently near to Rambsbottom, and who would like to "have a go" with them.

After over five years in the Army, most of which time has been spent leading a large-size dance outfit, Manchester trumpet star Danny Hurst is due to be "demobbed" by December 17, and will therefore be free for anything that might be going around Christmas-time in Manchester and district.

Danny is most anxious that all his old friends in the business should make a note of this fact, and also that they can contact him at his comparatively new address, which is: 14, Balmoral Grange, Prestwich, Manchester.

Sunday, November 18, saw the final meeting of the South Lancs Rhythm Club at its original premises at Hime and Addison's, and all are looking forward to the opening at the Onward Hall, Deansgate, Manchester, on Tuesday last paving the way to a better and bigger club in every way.

The Club said good-bye to its original home to the strains of a grand record recital, followed by jazz programme by the Delta Rhythm Band—a bunch of semi-pros who delighted members with "Jazz Band Ball," "Bluing the Blues," etc.

The Delta boys included: Arnold Pennill (cornet); Ken Wray (trombone); Barry Schumm (clar.); Harry Giltrap (guitar); Brian Adams (bass); Al Barnes (drums); and guest artists Eric Johnson (piano); Derek Hall (tenor); and Ray Bickerton (trumpet).

Since his discharge from the R.A.F. early last summer after 5 1/2 years of service, trumpet man M. E. Sherdley has been playing at the New Central Pier at Morecambe.

Making way for another demobbee, M. E. is due to finish at Morecambe this week-end and would like to hear from anyone who can use a first-rate trumpet.

Manchester Band-Switch

MONDAY, December 3, sees a switch-over of bands between Manchester's two Mecca ballrooms, the Ritz and Plaza, consequent upon the departure from the former venue of Cyril Blake and his Band.

To replace Cyril, Jay Hopper moves over from the Plaza to the Ritz with a nine-piece which he leads from piano. With Jay will be: Harry Edmondson and Fred Dickinson (altos); Jack Cosgrove and Arthur Baldwin (tenors); Bert Franks and Al Laird (trumpets); Jim Anderson (bass); and Harry Hodges (drums).

Taking the place of the Hopper outfit at the Plaza will be Pat Regan and his Band, who thus "move over" after a very lengthy stay at the Ritz. The complete line-up of the band will be: Jack Denby (lead alto); Sid Miskie (alto clar. and fiddle); Roy Marskel (tenor and clar.); Johnny Massey (piano); Charlie Hughes (trumpet); Bernard Courtney (bass); and Pat leading on drums and xylo.

This leaves a vacancy at the Ritz for a five-piece outfit which at the time of writing has not been definitely fixed, although it will probably be all arranged by the time this reaches print.

COMMERCIAL RECORDS

Reviewed by "CORN"Y

YOU may remember that the week before last I put up a rave for the song "Laura" (of which, incidentally, I've since received a very nice new recording by Dick Haymes on Brunswick O3590).

But my favourite tune "Laura" has recently had to take second place to make way for a more recent arrival, and I don't mean the current top-seller, "I'm in Love with Two Sweethearts."

I mean that delightful little French ballad "Symphony."

"Symphony" may not be such an ingeniously constructed or advanced composition as "Laura," but of all the charming little melodies it is one of the most fascinating I have heard for many a long day—when properly treated.

I add those last three words because none of the countless B.B.C. broadcasts I have heard of the song seems to have hit quite the right note, as it were.

Maybe I'm prejudiced because I first heard the number sung over the air from Paris by a French girl in that peculiarly intimate way the French cabaret artists have, and it seems to me that our artists, both vocalists and the bands who accompany them, have all missed something of this simple intimacy.

But perhaps I'm asking too much, for we haven't any Jean Sablon, Charles Trenet or Hilda D'Amico who are about the only singers I can imagine as being able to get into the song the coaxing and seductive atmosphere for which it calls.

And anyway, three of the four records that have so far been issued of the title (there are a couple more to come in the December supplements) have at least gone some way towards doing so.

The failure is the Gerald version (Parlophone F2097, coupled with "My Heart Sings," from the film "Anchors Aweigh").

Sally Douglas sings with taste and restraint, but the arrangement is too elaborate and gushing by far for a song of this sort.

But Vera Lynn, excellently recorded and with very nice orchestral accompaniment, directed, as usual by her pianist, Len Edwards (Decca F8576, with "I Never Could Tell"), almost manages to avoid "over-singing" the song, and Paula Greon (Columbia B93158) and Jean Cavell (H.M.V. B944), with "You Came Along" (from the film of the same name) certainly do.

But Cavell takes the song so slowly that it tends to drag.

And anyway the best of the four versions is undoubtedly the R.A.F. "Skyrookets" (directed, of course, by Paul Fenouillet) on H.M.V. BD5908.

Those who agree that the simpler any accompaniment to the song is the better may feel that in one or two spots Paul (who made the orchestration) has verged on the extravagant. But it cannot be denied that the arrangement is an imaginative and gripping piece of work, made none the less effective by the facts that it is mostly in subdued pastel shades, and only to achieve an occasional climax does the fine performance ever raise above a mild mezzo forte.

Also Cyril Shane sings well. Oh, I nearly forgot. There's a fifth record of "Symphony," a non-vocal version, for those who must have it that way, by Victor Silvester's Ballroom Orchestra, on Columbia FB3154, coupled, in case anyone cares, with "You Came Along."

I strongly recommend those of you who don't like Frank Sinatra, not to mention those who do, to hear his new recordings of "Ol' Man River" and "Stormy Weather" with orchestra (and, in the case of "Stormy Weather," mixed chorus), directed by Axel Stordahl, on 12-in. Columbia DX1218.

Those who believe Sinatra to be no more than a caml-fetiching crooner are going to have the shock of their sweet lives when they hear the way "The Voice" puts over these two songs. In every way two superb performances, none the worse because for a change (for American Columbia) the recording and surfaces leave nothing to be desired.

Not the least of the results of the recent release of "Rhapsody in Blue" the film of the life story of the late George Gershwin, is that Gershwin's lovely "Summertime," from his opera, "Porgy and Bess," the music of which was for long held up in this country pending the possible production of the opera over here, has been made a No. 1 plug and looks like becoming at least something approaching the hit it deserves to be.

Records to reach me so far are Charlie Spivak's Orchestra (H.M.V. BD5003), with, in case you've seen the flick and want to recapture a memory, "Sweetheart of All My Dreams," (from the film "Thirty Seconds Over Tokyo") and Gerald's (Parlophone F2096), with "You Came Along."

Now, on my copy of the song are printed the words "Clara sits with her baby in her arms, rocking it back and forth" and the composer's directions "Lullaby—with much expression."

As that can hardly be taken as indicating loud, gushing, Harry James-like trumpet effusiveness, you can forget the Spivak effort.

Gerald, however, does get near to the spirit of the song. There are moments when the arrangement is a little too demonstrative; but it is grandly played (Jerry certainly has a fine band just now), and, although the choral comments behind her second chorus sound pretty phony, Sally Douglas is more than passably pleasing.

And to finish up, here are some other new records which I think you will find, for better or worse, worth considering:

Ambrose, ably assisted by vocalist Jack Powers, belies its title by giving a bright and rhythmic performance of "Too Bad," a tune which is not without a natural swing content of its own (Decca F8583—with "Can't You Read Between the Lines?"). Josephine Bradley's Ballroom Orchestra have the honour of presenting the first record of the new ballroom skip and jump, "The Cokey Cokey." If the dance is as corny as the tune, this is another worthy successor to "Boomp-a-Daisy" (Decca F8574).

Bing Crosby fans will find the old groaner none the less attractive in "Bala," from the Walt Disney epic "The Three Caballeros," because he is accompanied by Xavier Cugat's (Rumba) Orchestra (Brunswick O3587—with "You Belong to My Heart," from the same film and with same accompanying band).

Joe Daniels' Hotshots' new records are conspicuous for the fact that they introduce something like correct label descriptions. In place of the eternal (and often misleading) "foxtrot" or "quick step," "Nice Going" is labelled "medium bounce" and "Talk of the Town" just "slow tempo" (Parlophone F2091), and "In Pinetop's Footsteps" and "Circibirbin" go one better. They have no descriptions at all.

Johnny Denis and his Novelty Swingtet give, for those who may want a record of the number, about the best version so far of "Chewing a Piece of Straw" (Decca F8566).

Coupling is "Dream"—a charming song, but not best suited to this combo. Jimmy Dorsey and his Ork, languidly with vocalist Teddy Waiters over "I Should Care," from the film "Thrill of a Romance," and with vocalist Bob Eberly over "If You Are But a Dream," (Brunswick O3591).

Tommy Dorsey and his Orchestra couple a very pleasant "There's No Sin" with vocal by Billy Usher (they certainly do seem able to breed vocalists over there!) with a most



Bing Crosby (left) and Fred Astaire sing and dance, respectively and together, in the new Paramount musical, based on the life of Irving Berlin, called "Blue Skies." Bing's latest records are reviewed on this page.

acceptable new version of "On the Sunny Side of the Street," with vocal refrain by the Sentimentalists (take back all I said about these singers) (H.M.V. BD5909).

Sides were made on February 7 last and November, 1944, respectively, by when the draft seems to have played havoc with the line-up. Only familiar names are trumpet player Al Klink, trombonist Frank D'Annolo and pianist Jess Stacey.

Gerald's sophisticated arrangements show up to good advantage in polished performances of "There Must Be a Way" (vocal by Len Camber) (Parlophone F2092—with "June Comes Around Every Year") and "I Walked In" (vocal by Carole Carr) (F2093—with the revived "Little Yellow Bird").

Woody Herman and his Orchestra appear in the lists, for the first time since their change in America from Decca to Columbia, with "Laura" and the only record still available over here of "Happiness is a Thing Called Joe" from that swell film "Cabin in the Sky." Vocals respectively by Woody Herman and Frances Wayne. (Parlophone R2987).

Neither side perhaps shows the band at its best, but both are well above average as records of film songs go.

Roberto Inglez, with too large a band with strings, makes the beguine labelled "Laura" sound more like a foxtrot. "Negra Consentida" (My Pet Brunette) (labelled Som in error for Son) gets nearer to capturing the true style of the South American rumba bands. (Parlophone F2094.)

The Merry Macs would have appealed to me more if their perfectly blended voices and exhilarating pep had been bestowed on more worthwhile numbers than "Sentimental Journey" and "Choo Choo Polka" (Brunswick O3592).

Edmundo Ros is another who hasn't improved matters by augmenting his band for recording. The strings and saxophones only make the outfit sound more like an ordinary dance band than the rumba combo it is supposed to be.

But even so I admit I liked his Bolero "Drume Negrita" and Toropo "Alma Llanera (Soul of the Plains)" on Decca F8558.

Harry Roy I mention for having about the best dance record of a song which has become very popular—"The Gipsy" (Parlophone F2100)—with a so-described Beguine "Mañana."

The R.A.F. "Squadronals" have two grand ones for swing fans in "C Jam Blues" and "Mission to Moscow" (Decca F8568), and for such of our dear public who can appreciate all that this swell outfit can give even to "commercial" numbers, "You Came Along from Out of Nowhere" and that ingenious use of the diatonic scale "My Heart Sings," both with immaculate vocals by Dorothy Carless (Decca F8575).

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