

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 643

AMBROSE : BIG U.S. OFFER

Britain's Great Leader Says: "I am Trying to Get Some of My Men Across With Me"

BRITAIN MAY LOSE AMBROSE TO AMERICA! NO SOONER HAS THE GREAT MAESTRO—AFTER SIX YEARS OF SELF-ENFORCED RETIREMENT—ROCKETED BACK TO HIS PRE-WAR EMINENCE, BOTH AT CIRO'S CLUB AND ON THE AIR, THAN A SENSATIONAL OFFER HAS COME FROM A LEADING U.S. AGENCY FOR HIS SERVICES.

Ambrose, who still remains Britain's greatest dance band name as far as America is concerned, would lead at one of New York's most exclusive restaurants, as well as having his own regular radio programme. He would also appear on the American stage, at the leading cinemas, where dance bands are the great attraction. The length of his contract is not specified, but would certainly last for at least several months.

BAND INTERCHANGE?

Ambrose told the MELODY MAKER on Tuesday:

"I have no desire to leave England, even temporarily, but this is a big enough offer to make me think very, very seriously before I give my final decision.

"I can tell you that I am seriously considering the proposition.

"As the A.F.M. rules stand at the moment, I would have to go over by myself, and lead an American band assembled for me, but I don't like this idea—and I have said so.

"I am trying to get some of my musicians across with me—and, if that can be arranged, then it would give America a chance of hearing how good our instrumentalists are, and would also reopen the doors to friendly and harmonious interchange of bands and musicians between the two countries."

83 Chirpettes

WHEN vocalist-charmer Pat Hutton left Reg Dare's Band at the Potomac Restaurant, to join Ambrose, and Edward Sommerfield, Reg's manager, asked the "M.M." to announce that a new singer was wanted, he little thought what was in store for him.

To date, no fewer than 83 unknown vocalists have applied, out of whom big-hearted Ted is auditioning no fewer than 42.

In the meanwhile, charming Helen Ward has been loaned, by courtesy of Maurice Winnick, to fill in the Potomac breach.

LONG AGO AND FAR AWAY . . . SMOKE GETS IN YOUR EYES

Jerome Kern Passes

THE WAY YOU LOOK TO-NIGHT . . . OLD MAN RIVER . . . WHO

WHEN, on Sunday last, cables from New York flashed the news of the death of Jerome Kern at the age of 60, nearly the whole world of music lovers realised they had been robbed of an outstanding figure—one of the great men of contemporary popular music.

For Kern wrote popular songs, over a thousand of them, and all were touched with his almost unique gift for melody, many to become number one hits and some to take a respected place in the history of American music.

To popular music, his passing must be considered a major loss—one comparable with that sustained when George Gershwin died in 1937.

STRING OF HITS

Jerome Kern made several excursions into more ambitious realms of music ("Portrait For Orchestra"; Mark Twain, for example), but these were few and far between and were not, on the whole, successful. His *melier* was the tuneful song which could be sung by everyone. The quality of his work can be realised by a glance at a few of the top tunes which flowed from his pen:

- "They Didn't Believe Me" (1925);
- "Ol' Man River" and "Can't Help Loving" (1927);
- "No One Else But You" (1928);
- "She Didn't Say Yes" (1931);
- "Hand in Hand" (1933);
- "Why Was I Born" (1934);
- "Smoke Gets In Your Eyes" (1935);
- "The Way You Look To-night" and "A Fine Romance" (1936);
- "You Couldn't Be Cuter" (1937);
- "All The Things You Are" (1939);
- "The Last Time I Saw Paris" (1940-1);
- "Long Ago and Far Away" (1944);
- "Can't Help Singing" (1945).

There are others, of course, too numerous to mention. Kern's first song, "How'd You Like To Spoon With Me?" having been published in this country in 1904.

Born in New York on January 27, 1885, he received musical instruction as a child. Coming to England at the age of 18, Kern commenced his song-writing here, placing tunes in a number of musical plays then running in London. In 1910, he earned his first Broadway assignment, on the score of "Mr. Wix of Wickham," and he wrote for the theatre pretty steadily from that date until Hollywood claimed his attention.

"The Red Petticoat" (1911), "The Girl From Utah" (1914), "Sally" (1920), "Sunny" (1925), "Show Boat" (1927), "The Cat and the Fiddle" (1932) and "Roberta" (1933) are among the popular productions for which he supplied the music.

In 1931, Kern travelled to the West Coast to write music for the film, "Men of the Sky," and he has since written original scores for such pictures as "Swing Time," "You Were Never Lovelier," "High, Wide and Handsome," "I Dream Too Much," "Joy of Living," "Sitting Pretty," and lately, "Cover Girl" and "Can't Help Singing." Besides these.

(Please turn to page 8)



THE LATE JEROME KERN

BERT READ'S CIVVY JOB

EX-AMBROSE and Henry Hall piano-ace, Bert Read, who holds the proud record of being the first dance musician to don khaki—he was called up from the Territorials a few days before hostilities broke out—has just been demobilised.

He has served right throughout the war, in Britain, on the Continent and in Africa, and has now come back to walk straight into a job in London's Tin Pan Alley.

The job was offered to him by Joe Brannelly—Bert's old guitar-playing sidekick in the Ambrose Orchestra, who is now, of course, running the World Wide Music Co.—and Bert Read has joined him on the exploitation and arranging side.

His many friends in the business will extend him a very warm welcome back to Civvy Street.

Words Fail Eric!

ERIC WINSTONE, whose meteoric success as a band-leader and composer is a byword in the profession, is due to commence a new series of Monday afternoon broadcasts on Sunlar lines to the popular "Without Another Word" programme, in which his band was recently featured.

First of these airings is scheduled for Monday next (19th).

As before, there will be no announcements between numbers. The series will run right up to Christmas Eve, and featured vocalists with the band will be Alan Kane, Julio Dawn, and the Modernaires.

Camber Forsakes Air For Stage

ADMIRERS of outstanding vocalist Len Camber will be both glad—and sorry—to read the latest news concerning the activities of this singing star, whose five years' continuous association with Geraldo's orchestra has established him right in the forefront of the country's leading radio songsters.

They will be pleased to know that, under the aegis of the Geraldo Organisation, and due to the personal interest of Gerry himself, Len is being given a really big break to attain musical stardom by appearing on the Variety stage; but at the same time, they will be sorry to learn that this new venture entails the cessation of further regular broadcasts with Geraldo's orchestra. In future, any airings he makes with the band will be purely in a "guest artist" capacity.

Len makes his solo bid for fame as a direct result of Gerry's own generosity, for the maestro is himself responsible for giving Len his initial push on the road to stardom.

In his own words, he says: "Len has stuck loyally to me through thick and thin. He deserves a big break: I am only too pleased to give him an opportunity of cashing in on his nation-wide popularity."

With Len Camber in the stage act will be glamorous young Terry Devon—Oscar Rabin's singer of long standing—and ex-R.A.F. pianist Don Phillips. After their first appearance at the Croydon Empire this coming Monday, November 19, the trio will tour to Blackpool and Halifax.

Geraldo enthusiasts will also be interested to know that the band received a riotous welcome, and pulled in terrific—and, in many cases, all-time record—crowds, on its recent provincial tour of one-night stands.

Wherever the orchestra played it was greeted with the wildest enthusiasm; both leader and musicians being mobbed.

FELDMANS THE HOUSE OF HITS

LEAD WITH

HOW LITTLE WE KNOW

DON'T TAKE YOUR LOVE FROM ME

Ready Shortly

I'LL BE YOUR SWEETHEART (Waltz)

THE WISH THAT I WISH TONIGHT

Kindly note that no new subscribers can be accepted for Club, owing to paper restrictions.
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LEN CAMBER, popular Gerald vocalists, who—as announced on our front page this week—is about to embark on a stage career. Good luck, Len!

M/C Date For Ted Heath

SWINGSTERS in the Manchester area can expect a big treat next Monday (November 19), when maestro Ted Heath is taking his all-star band of "Top Ten" radio fame to the Belle Vue Ballroom for a one-night stand.

Ted, the "musicians' bandleader" and one of the country's leading exponents of swing music, is anxious to give provincial fans the opportunity of hearing, in person, many of the instrumentalists who topped the "M.M." Dance Band Poll.

With him on this first out-of-Town session will be trumpet ace Kenny Baker and outstanding percussionist Jack Parnall. The other musicians will include such leading lights as Ladd Busby, Harry Roche (tmb.), Allan Franks (tp.), Reg Owen (tr.), Norman Stentall (pno.); and Charlie Short (bass).

Ted Heath is following up his tremendous success at the London Coliseum "Music Fare" Concert by presenting, under the auspices of Arthur Kimbrell Promotions and the Music Corporation (Gt. Britain), Ltd., a special Swing Show at the London Palladium on December 9.

Full details of this project will appear in a forthcoming issue.

SYD DEAN, who in pre-war days led his own band at the Astoria Danse Salon, Kit-Kat Club, etc., has just been demobbed after five years' service in the R.A.F. He was featured recently in a "Keyboard Cavalcade" broadcast, and has certainly lost none of his old tasteful touch on the Ivories.

Syd, who has some ambitious plans for the future, would like to hear from all the old members of his band, and they should write to him c/o the "M.M.", 93, Long Acre, W.C.2.

CALL SHEET

(Week commencing November 19)

- Nat ALLEN and Orchestra. Pavilion, Liverpool.
- Carl BARRITEAU and Band. Shakespeare Theatre, Liverpool.
- Billy COTTON and Band. Empire, Kingston.
- Gloria GAYE and Band. Assembly Hall, Tunbridge Wells.
- Nat GONELLA and Georgians. Green's Playhouse Ballroom, Glasgow.
- Henry HALL and Band. Embassy, Peterborough.
- Jack JACKSON and Band. One-Night Stands, Midlands.
- Joo LOSS and Band. Royal, Tottenham.
- Felix MENDELSSOHN and Hawaiian Serenaders. Palace, Plymouth.
- Harry PARRY and Orchestra. Court Royal Hotel, Southampton.
- Oscar RABIN and Band. Hippodrome, Lewisham.
- Monte REY. Theatre Royal, Barnsley.
- Anne SHELTON. Empire, Finsbury Park.
- Billy TERNENT and Orchestra. King's Theatre, Preston.
- Billy THORURN. Theatre Royal, Edinburgh.
- TROISE and his Mandoliers. Empire, Leeds.

Jimmy Watson Joins "Squads"

FAMOUS young trumpet ace Jimmy Watson took his place last Monday (12th) in the kind of exalted company which his abilities have well merited for him when he became a regular member of the brass section in the "Squadrons."

It is no exaggeration to say that Jimmy is ideal for this position, in which he can share in the solo work besides being a very worthy and talented member of the ensemble. He thus adds one more to the already large Scottish contingent in the "Squads."

At the moment the "Squads," with Jimmy already strongly in evidence, are undertaking a series of hectic one-night dates, mostly in the North, those members of the band who are still in the R.A.F. having managed to get one of their regular leave periods at this time (see details on page 8).

Last Monday (12th) the "Squads" played to nearly 2,000 people at the Seymour Hall (London) at the grand "Victory Ball," organised by a combination of the huge manufacturing firms on the Great West Road, just outside London. During a lull in the dancing, "Squads'" piano star Ronnie Aldrich accompanied a tasteful cabaret which included Bennett and Williams, Arthur Brough, etc., and which was arranged by Eve Lloyd, of the Metronome Music Corporation. Star guest vocalist who made a short appearance with the "Squads" was the one-and-only Beryl Davis.

66.—Plymouth. Club reopened Nov. 4. Meetings fortnightly at the People's Centre, Wimple Street, Plymouth, at 7.30 p.m. Inquiries: G. E. Hole, 6a, Hillsborough, Elm Rd., Mannamoad, Plymouth.

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Telephone: TEMple Bar 1525
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(TEMple Bar 2468)

Monaghan on the B.B.C.

Sgt. GEORGE MONAGHAN, one of the slickest compères in or out of this country, has just obtained a "Strictly Off the Record" airspot with the B.B.C. He thus creates a precedent by being the first U.S. Serviceman to broadcast his own solo programme over the British radio.

This feature is being radioed from 11-12 noon on Thursdays (Light), and swingsters will need no inducement to catch this musical highspot while it is still available.

He will also be appearing over the air as compère with Ambrose and his Orchestra, who are broadcasting from Giro's Club to-morrow (16th) and on each subsequent Friday. Monaghan's associate, U.S. Army star vocalist/compère Jack Powers, will also be featured as guest singer with Ambrose on these occasions.

An additional news item of interest is the fact that Powers recently cut six recordings for Decca with the new Ambrose Orchestra.

Titles of these numbers are: "Too Bad," "Can't You Read Between the Lines?" (F8563); "I'd Rather Be Me," "China Moon" (F8564); "I Close My Eyes," "Symphony" (not yet issued).

The services of both Monaghan and Powers have been in constant demand by British bandleaders since they first arrived in this country, and they have made many appearances at the exclusive Court Royal Hotel, Southampton, from whence they are eventually departing for the States.

On November 7, George and Jack kindly donated their services to a worthy cause by jointly appearing at a charity show in aid of repatriated P.O.W.'s held at the Southampton Guildhall.

Readers in the Southampton area will also be interested to know that on November 24, George and Jack will be compèring and singing respectively, at a "Saturday Night at the Palais" broadcast by Bert Osborne and his Orchestra, resident band at the Guildhall.

Contest-Winner Joins Nat Gonella

YET another musician has stepped out of semi-pro work into musical big time.

Drummer Phil Seaman, who has been with Len Reynolds' Metro Danne Orchestra (1945 Birmingham and District Contest winners) for the past five years, has now joined Nat Gonella's Georgians, currently on tour.

Phil, although only eighteen, has played in three "M.M." contests and won Individualist's Awards in them all. Congrats, and good luck!

U.S. HIT PARADE

HERE is the latest available list of the nine most popular songs in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the O.B.S. network:—

1. I'LL BUY THAT DREAM (1-7-5-5-7).
2. THAT'S FOR ME (7-9-9-9).
3. ALONG THE NAVAJO TRAIL (6-3-0-0-0-0-8).
4. IF I LOVED YOU (4-2-2-3-1-9-2-5-1-1-3-7).
5. TILL THE END OF TIME (2-1-1-3-1-1-1-2-3).
6. ON THE ATCHISON, TOPEKA AND SANTA FE (3-4-6-2-2-4-4-2-3-5).
7. GOTTA BE THIS OR THAT (0-5-4-8-4-4-3-3-4-4-0-0-5).
8. I CAN'T BEGIN TO TELL YOU, O' I'M GONNA LOVE THE WAY YOU (6-8-3-4-6-7-7).

SEMIPRO NIGHT AT SEYMOUR

FRIDAY, November 23, is a date which all keen dance music fans in the Metropolis should note, for on that night, at the Seymour Hall, Baker Street, London, a galaxy of our most notable semi-pro bands will be appearing at a special "Cavalcade of Dancing" night.

This affair is unique in that it will present at least three or four of the leading bands, and that it is a joint affair run by no fewer than ten different organisers, among whom are represented the leading dance promoters in Town.

It will be gathered that this mammoth affair is being organised for a very special purpose, and such indeed is the case, for the proceeds of the function are being devoted to the Christmas Appeal for the Great Ormond Street Hospital for Sick Children.

Bands which have already accepted to play on this great night include Stan Davis and his American Style Orchestra; Ron Goodwin's outfit; Bob Simpson and his ten-piece Band (from the Cavendish Rooms at Willesden); and, last but not most emphatically not least, George Webb and his Dixielanders. The Eltham Studio Band (1945 All-Britain winners) would also be turning up, but for a prior contract.

In addition, there will be a number of famous vocalists and stage figures present, including Bessie Lee, Jack Cooper, Helen Clare, Alan Paul, Carl Carlyle, etc. Beryl Bryden, who successfully broadcast with the band, will again be singing with the George Webb Dixielanders.

The promoters would like to hear from any other notable semi-pro outfits that would like to appear and have a part in this very special occasion, and would also welcome vocalists, stage stars, etc., who would care to be present.

Tickets will cost 4s. in advance, 5s. on the night, direct from the Seymour Hall, Seymour Place, W.1, or from Jack South, who is acting as secretary of the association of promoters by whom the function is organised. He may be contacted at 22, Ella Road, Crouch End, N.8. (Mountview 8032.)

ARTHUR ROWBERRY LEAVES FOR ABROAD

BIRMINGHAM leader Arthur Rowberry, who is taking his fifteen-piece band and company on a six months' tour of the Middle East for E.N.S.A., departs from England shortly.

Apart from the full band, personnel of which was given in our issue dated November 3, Arthur is taking a number of artistes, including Jimmy Travers (principal comedian), The Three Pyramids, Shenton Harris (compère), Betty Ankers (specialty dancer), and Linda Stewart (featured vocalist with the band, etc.).

Last Sunday (11th), in Birmingham, Arthur Rowberry had a strange experience that is worth recording. He met Ken Overton, local piano star, and late of Carl Barrieteau's Band, but nowadays still doing war service as a "Bevin Boy" in the mines.

Arthur suggested a visit to the Warley Odeon Theatre, where Carl Barrieteau and his Band were playing a Sunday afternoon concert, and Ken Overton was only too pleased to agree. On entering the theatre they were just in time to hear the announcer asking agitatedly, "Is there anyone called Ken Overton in the house?"

Apparently, Carl's regular pianist had been unavoidably prevented from turning up, and Carl, in a desperate extremity, had realised that he was in the district where his former pianist lived, and that Ken might have come along to see the band.

In a matter of seconds only Ken was up on the stage, and in spite of feeling "rusty" for playing after working in the pit, he got through the complete show in smashing style, helping Carl out of a very awkward predicament.

141.—Southend. Weekly mtg changed from Sat to Thursd, Bell Hotel, Prince Avenue, Southend.

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- Kunz Medley of Strauss Waltzes
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- Waltz Time

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- Chinatown, My Chinatown
- Dark Town Strutters Ball
- I Never Know (Rosas Graw)
- Moonlight Serenade
- My Blue Heaven
- My Melancholy Baby
- Remember
- Some of These Days
- Somebody Stole My Gal
- St. Louis Blues
- South Rampart St. Parade
- You Made Me Love You

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**"The Time has come," the Leaders said,
"To talk of many things—
"Of Flats and Sharps and Semitones—
"Of Jitterbugs and**

STRINGS!"

(with apologies to Carroll—
Lewis, not Eddie!)

ARTIE SHAW AND HIS STRINGS
Streamline (Artie Shaw)
(Am. Brunswick B20452).
Sweet Lorraine (Parish,
Burwell) (Am. Brunswick
B20453).
(Parlophone R2984—5s. 41d.)
Shaw (clarinet) with Jerry Gray,
Frank Sugfield (vlns.), S. Rosenblum
(viola); Bill Schumann (cello); Joe
Lippman (pno.); Tony Gatazzi
(gitar); Ben Ginsberg (bass); George
Whetling (dms.). Recorded approx.
September, 1936.

ALTHOUGH "Spike" Hughes
spoke of these as "new"
records when he broadcast them
recently in his weekly "Swing
Club," there is nothing new
about either of them.

Not only were they recorded as
long ago as 1936, but both were
issued over here almost ten
years ago—to be precise, in
February, 1937, on Vocalion S56.

LEADERS' VIEWS

Both sides come from the days
when Artie Shaw was commencing
to make a name for himself as a band-
leader through the not unoriginal
mediums of declaring a dislike of
saxophones and the introduction
into his recording bands of string
sections.

[Note.—Other records of the same
period illustrating this trend are:
"Artie Shaw and his Orchestra—
"Copenhagen" and "Cream Puffs."
Originally English Vocalion S53
and S57 respectively, subsequently
coupled together and still avail-
able on Parlophone R2934.

Artie Shaw and his New Music.—
"My Blue Heaven" and "Because
I Love You." Originally English
Vocalion S79 and S105, subse-
quently coupled together and still
available on Parlophone R2686-1.
Strings are, of course, commonplace
in swing to-day. But in those early
days—less than ten years ago, but
seemingly more like twenty, if only
because of the great changes that
have taken place in dance-band
styles—they were very much of a
novelty.

The reason was—and it explains
to some extent why the true jazz
fans have never liked strings in jazz
—that, never having been used by
the original jazz bands of New Orleans
(because their performances usually

took place either out of doors for
functions ranging from political and
advertising parades to funeral pro-
cessions, or in noisy dance halls),
strings were looked upon 'as out of
character.

Whether their later-found popu-
larity is likely to remain for much
longer remains to be seen.

Already many of the big band-
leaders in America who had adopted
them, if only for the sake of trying
to find something different, have
begun to think better of it.

Some say it is because they can
get better results with other instru-
ments; others admit right out that
the strings just aren't worth the
money.

I quote from a recent "Down
Beat" the following significant con-
fessions:

Tommy Dorsey.—"I believe strings
are necessary to round out a good
band. I was forced to drop them
from my present engagement to
ease the budget strain, but I still
use them on my broadcasts and
they'll be back with me when I
go out on the road."

Gene Krupa.—"I dropped my strings
five months ago. They only in-
crease the cost of the band, while
doing nothing towards swelling the
box-office."

Sammy Kaye.—"I never use strings.
I can obtain the results most desir-



Great fan interest has centred around the Band of coloured stylists which
Bassist-Leader Al Jennings, and London Agent Harry Lowe, have brought
over from Trinidad. Here you see the "Caribbean All-Star Orchestra"
arriving at Waterloo, and being greeted by Al Jennings (extreme right);
and Harry Lowe (extreme left). Fans will not be hearing the Band yet
awhile, since it is playing a series of shows for Canadian Troops in this
country before going on the halls.

Count Basie added a string section
for some recent records. He liked the
effect, but doesn't plan to use them
for ballrooms.

Lionel Hampton added a string
section for a recent Carnegie Hall
concert.

Duke Ellington can produce a fiddle
(per Ray Nance), but, thank good-
ness (I add), doesn't often want to.
Well, there you have something of

well with the great masses of the
publics of both this country and
America.

However, there were times when
Shaw used his strings much more
extravagantly, and these records of
"Streamline" and "Sweet Lorraine"
are instances of them.

The fast "Streamline," in addition
to presenting solos by Gatazzi's
guitar, Whetling's drums, and, of
course, Shaw's clarinet (often backed
with the old "stop" accompaniment
idea), features the strings probably
to greater extent than even Shaw
ever featured strings in any of his
other early records.

As well as providing background
harmony much of the time, the
quartet has two movements all to
itself, and plays most pleasingly.
Also, this prolific use of strings has
not prevented the side from getting
about as near to being jazz, as dis-
tinct from swing, as any Shavian
record ever has.

A NEW FLAVOUR

The slower "Sweet Lorraine" is
that haunting little tune that was
one of the star pieces in the library
of famous coloured clarinetist Jimmy
Noone's band when it was at the Apex
Club in Chicago some years ago.

The strings again play a prominent
part, both in the backgrounds and
the short passages they have to them-
selves, but they are rather cloying,
and the appeal of the performance
lies, to my mind, mainly in Shaw's
tasteful clarinet, the short guitar
solo, and the solid beat of the rhythm
section.

Still, taken by and large, both sides
do a good deal more than show that
Artie Shaw might easily have done
worse than try out strings for
infusing a new flavour into jazz.

EDGAR JACKSON'S Record Reviews

able for our arrangements with-
out them."

George Paxton: "I dropped my
strings last February. The call for
them in a dance band is more or
less limited—they're a factor which
provides a burden of additional
overheads which can be reduced by
using oboes and flutes" (presum-
ably doubled by the sax men).

And so "Down Beat" goes on.
Russ Morgan uses strings; Jerry Wald
doesn't.

Bobby Sherwood (writer of the very
effective Artie Shaw band arrange-
ment of "April in Paris"), whose
first band had strings, has dropped
them. So has Artie Shaw, the man
who "invented" them.

the current strings controversy that
is going on in America.

But to return to Artie Shaw and
his records which Parlophone have
this month reissued, following the
discontinuation (round about 1938,
when E.M.I. took over the American
Brunswick concession) of the original
English Vocalion pressings.

When Artie first decided to try out
strings for swing he was breaking new
ground, so the first thing he had to
do was find out how best to use them.

I think it will be conceded that he
coped with the problem with no little
taste and tact—the tact lying in the
fact that he seldom over-featured the
strings. He used them mainly for
recolouring the established idea of
sustained "organ-harmony" back-
grounds, and occasionally more
rhythmically in modulations and like
passages.

This discerning restraint not only
to some extent spiked the guns of
the jazz devotees (who, although
now partially reconciled by acquaint-
ance to what one may perhaps fairly
describe as the inevitable change
with time as the result of public
demand for novelty, still cannot
"see" strings in jazz), but also went

OWENS RE-FORMS

COVENTRY'S "swing-club," Jack
Owens, domiciled with his
band at Neale's Ballroom in that
city, has almost completely re-
formed his outfit, and is going
great guns with what is virtually
a fresh band.

Personnel now comprises Billy
Brown (piano); Bunny Roberts
(drums); Jack Hardy, Norman Tobias
and Ron Simmonds (trumpets); Jackie
Mutch (trombone); Ron Thompson,
Tommy Lawin, Ray Wright and Jack
Glennon (reeds); George Hughes
(bass); and Bob Hanson (vocalist).
One-time drummer Harold Stanley
is now manager for all Jack Owens'
undertakings.

The Owens outfit is airing on
November 17 in the "Saturday Night
at the Palais" series (11.25-11.50 p.m.,
Light).

Coventry had its biggest night
recently, when Garalde and his
Orchestra paid a lightning visit to
Neale's and took the bandstand for
the evening, resulting in a breaking
of all attendance records.

BAD luck is dogging Ivy Benson.
On the eve of making final pre-
parations to depart on her second
German E.N.S.A. tour with her All-
Girls' Band, first altoist Norma
Cameron has to undergo an emer-
gency appendicitis operation.

Now Ivy is in a desperate spot for a
substitute. Will any competent girl
saxist who can help her out please get
in touch with Ivy, a little faster than
immediately, c/o the "M.M."?

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AMERICAN RECORD REVIEW

by Ralph Venables.
THE quantity of American releases during the past few months has rather outpaced the quality, but scattered among the mass of new records are some really fine jazz items. Ralph Venables here discusses a small cross-section of recent issues:

Outstanding among this year's crop, according to Ralph, are the Art Hodes Blue Note releases. He says: "When I got the two 12-inchers, they struck me as being very nearly perfect. I refer to 'Sugar Foot Stomp'/'Sweet Georgia Brown' and 'Squeeze Me'/'Bugle Call Rag' on Blue Note 34 and 35 respectively. They are great, indisputably great, but the more recent 10-inchers are even greater. These are 'Maple Leaf Rag'/'Yellow Dog Blues' (BN505), 'Slow 'Em Down Blues'/'She's Cryin' For Me' (506), 'Shoe Shiner's Drag'/'Doctor Jazz' (507), and 'Changes Made'/'Clark and Randolph' (508). The line-up is Kaminsky (tp.), Conniff (trump.), Cless (clt.), Hodes (pno.), Bianz (gr.), Alvin (dms.) and Raggart and Jacobs alternating on bass. The faster sides, such as 'She's Cryin' For Me,' 'Doctor Jazz' and 'Maple Leaf' strike me as being the best, but all eight sides are absolutely stupendous jazz. Here is the perfect answer to the 'jazz is dead' guys."

No less exciting, but hardly as "well-knit," is George Brunis and his Jazz Band playing 'Royal Garden Blues'/'Tin Roof'/'These are Commodore 556. This, as most of you will know, comes from the now famous session with Wild Bill Davison (the "Ugly Child" date, that is to say). Brunis and Davison dominate the two sides completely, their wild enthusiasm developing at times into a positive frenzy on the faster side ('Royal Garden'). Rest of the line-up is Pee Wee, Schroeder, Condon, Casey and Wellinging.

These are better than 'Clarinet Marmalade'/'Original Dixieland' and as good as 'Ugly Child'/'Da Da Strain'—which is sufficient praise for almost anything! Hodes and Mezz and Danny Alvin cut four sides for Session, thus giving 'Mezzin' Around'/'Feather's Lament' on 10007, and 'Milk for Mezz'/'Really the Blues' on 10008. These are rough, in all senses, but stimulating and thoroughly satisfactory to the not too fastidious listener. Rather similar is the Black and White coupling by George Wellinging's Trio—'Everybody Loves My Baby'/'Some of These Days' (BW7) with Mezz, Schroeder and Wellinging. A shocking surface does little to help things along, but there is complete absence of any inhibition, and the coupling is well worth obtaining."

Still on trios, the Johnny Wittwer Trio come up with four sides on Exner: 'Joe's Blues'/'Wolverine Blues' (Exner 1) and 'Tiger Rag'/'Come Back Sweet Papa' (Exner 2). Wittwer is the pianist, and far and away the outstanding member of the trio. Other members are coloured clarinetist Joe Darenbourg and white drummer Keith Purvis. 'Tiger' is horrible, but the other three sides are all right, with Wittwer always magnificent. So successful was his work here that he has since cut sixteen piano solos for Asch, six of which are to be released (in album form) in mid-October. Wittwer is a Seattle man, of

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

whom much will be heard in the near future. His style is similar to that of Frank Melrose, with every bit as much attack and "authenticity."

Also on Black and White are four sides by Cliff Jackson's Quartet (this comprising Jackson on piano, Pee Wee on clarinet, Bob Casey on bass and Jack Parker at the drums). Titles are 'Squeeze Me'/'Quiet, Please' (BW3), and 'Weary Blues'/'If I Could Be With You One Hour Tonight' (BW4). Russell is in better form here than usual, but the sides are still not outstanding.

Much worse are four sides on 12-inch plastic Black and White by Cliff Jackson's Village Cats—"Quiet, Please"/"You've Got Me Walkin' An' Talkin' To Myself" (BW1204) and 'Jeepers' Creepers'/'Cliff's Boogie Woogie' (BW1205). These self-styled cats are the de Paris brothers, Sidney Bechet, Gene Sedric, Everett Barksdale, Wellman Braud, Eddie Dougherty and Jackson himself. The electric guitar of Barksdale sets the general atmosphere, and even Bechet and the de Paris boys cannot entirely shatter it.

These discs must be made from unbreakable material in order that disgruntled purchasers can hurt them out of the window with impunity.

But wait! Worse is to follow. Joe Marsala also favours an electric guitar (Obuck Wayne), together with the indescribable Joe Thomas (tmpt.) in company with Charlie Queener (pno.), Irving Lang (bass), Buddy Christian (dms.) and Mrs. Marsala (harp). This mob waxed 'Zero Hour'/'Romance' (BW 1201) and 'Joe Joe Jump'/'Don't Let It End' (BW 1202). The label warned me that Leonard Feather supervised the session, so I didn't even let it begin.

Also on a rather distressingly modern "kick" is Eddie Miller's 'I'm Gonna Stomp, Mr. Henry Lee'/'Yesterdays,' on Capitol 170. The band is big, and only Stan Wrightsman is worthy of attention. He, as always, is perfection itself.

Much less modern and infinitely more satisfying is Charlie La Vere's Chicago Loopers' 'Up The Lazy River' on Jump 3, with Billy May (tp.), Joe Yuki (tm.), Matty Matlack (clt.), Charlie La Vere (pno.), George van Epps (gr.), Art Shapiro (bass) and Nick Fatool (dms.). Despite substituting Joe Yuki for Floyd O'Brien, this side is almost on a par with 'Baby, Won't You Please Come Home' from the previous session (which I discussed at some length in these columns several months ago). The backing to 'Lazy River' is a pseudo-boogie effort—"Very Eight 'N' Boogie," but it doesn't varyiate sufficiently from the general run of Bob Zurke stuff which we know so well. It is, however, an extremely interesting coupling, and a definite "must."

On Sunset (not the original Sunset of the 'twenties, but a revival of the old label, probably by some gentleman who fondly believed that he was

creating an entirely new record name), Joe Sullivan has recorded 'Bass Romps Away' and 'Twenty-four Hours,' a really grand pair of solos, every bit as good as his Commodore efforts ("Del Mar Rag," and so forth).

With a quintette, Joe later cut 'Heavy Laden'/'Night And Day' (Sasset 10050), the group comprising ex-Mannone clarinetist Archie Rosate, Ulysses Livingston on guitar, Art Shapiro on bass, and Zutty on drums. Sullivan is quite magnificent at times, but the coupling as a whole is not successful. With nearly all West Coast groups, the available talent doesn't allow for complete homogeneity of style.

Talking of Mannone reminds me of his latest offering—"Shake The Blues Away"/"O Sole Mio" on Joe Davis 7777. A luckier catalogue number would be difficult to conceive, but it wasn't lucky enough for the winged one. His so-called New Orleans Buzards don't seem to buzz properly, despite the reunion of Wingle Mannone and Joe Marsala (with the inevitable shout of "Play It, Joseph!" as on lots of the earlier Wingle discs).

But there is another Joe Davis coupling which is far, far worse, this being 'Lightnin' Boogie' and 'Sugar Hill Boogie' by Will Bradley and his Boogie Woogie Boys (7014). With Billy Butterfield, Will Bradley, Paul Ricci, John Guarnieri, Bob Haggart and Bill Gussak, this should have amounted to something. All I can say is that I take back my insinuations about Charlie La Vere.

Milt Gabler has given us some rather fine 12-inchers recently, such as Eddie Gordon's 'Basin Street Blues'/'Oh, Katherine' (CMS 1513), with Kaminsky, Pee Wee, Benny Morton, etc.; Muggsy's 'September In The Rain'/'Sweet Lorraine' (CMS 1517), with Pee Wee, Ernie Caceres, etc.; Milt's 'Peg O' My Heart'/'St. Louis Blues' (CMS 1518), with Hackett, Pee Wee, Caceres, etc.; and Muggsy's 'Memphis Blues'/'Sweet Sue' (CMS 1519), with Milt, Pee Wee, Boomie Richman, etc. All six sides are admirable, with the Milt 'St. Louis' surprisingly proving the best of all.

Had I never heard Muggsy before, I'd unhesitatingly have seized on these as the best Commodores ever, but... well, you know how it is with Muggsy (or you should do by now). A pity!

Condon's 'When Your Lover Has Gone'/'Wherever There's Love,' on De 23393, is also very pretty. Lee Wiley sings on the second side, Bobby Hackett does his best to recapture his old form, and Teagarden fumbles around woefully.

Until last I have left what is, to me, the best record of the year. It is on Castle (no catalogue number, being the first and last Castle issued). Titles are 'At The Jazz Band Ball'/'Ostrich Walk,' and the band is entirely unknown outside of Portland, Oregon (where the disc was made on March 28, 1944). Personnel is Ned Dotson (cnt.), George Phillips (tm.), Willy Pavia (clt.), Bob Johnson (pno.), Monte Ballou (gr.), Myron Shepler (bass), and Alex Tyle (dms.). A third side, 'Sister Kate,' was also cut, with Bob Schoey of the Lu Waters band on cornet in place of Dotson, but I haven't heard this, unfortunately.

All I can say is that the coupling in my possession is the most authentic Dixieland since the recreated ODJB's 'Skeleton Jangle,' and far more exciting to these oracular cars.

ANNOUNCEMENTS

Birmingham Hot Club being formed. All interested, please apply D. J. Keeler, 26 Newbridge Rd., Small Heath, Birmingham.
The S.J.A.Y.G. is disbanding on account of the call-up to the Services of the secretary and editor of the society's organ, "Jazz Times." Arrangements have been made with their American branch to incorporate "J.T." material in the American "Red Set." Those interested should apply to John O. Gee, 47, King St., Tring, Herts (together with s.a.c.) for further particulars.

SWAP AND BUY

E. Goldman, 97, Hendon Lane, Finchley, N.3, has a fine lot of discs to auction, including hosts of U.S. labels and rare stuff. Send him s.a.c. for lists—Mortons, Oliver's, Noone, Hamfats, etc.

R. Allen, Leafield, Oxford, appeals for R.M.V. B6368, Col. CB679; Panachord of Luther's "Jacob's Ladder" and several RZ discs by Jimmy Rodgers. He'll buy or swap.
Sid Jones, 38, Chiltern Rd., Sutton, Surrey, wants the Parlo R series discs of Nat Gonella's American session. He has for sale "The Real Jazz" and other books.

J. H. Gregory, 122, Cherry Tree Lane, Great Moor, Stockport, Cheshire, is on leave and would like to see jazz fans with a view to swapping some discs and jazz books. He wants Rod Cless on U.S. labels. Visit him any day between 4 and 7.

Sig. J. Carrigan, 14742180, 230 2nd Med. Wireless Sect., 14th Army Signals, H.Q. 14th Army, S.E.A.C., writes that his section has a gramophone going to waste for want of records. They are swing minded and say anything, discs or mags., dealing with jazz would be hugely appreciated as they are in middle of nowhere. Those who can rally round should communicate with the signalman.

R. G. Timms, Tudor House, Long Itchington, nr. Rugby, Warwickshire, has 800 jazz and swing discs for disposal, including complete albums—Bruno's "Classic Swing," Vols. 1 and 2, Bruno's "New Orleans Jazz," Bruno's "Chicago Jazz," and H.M.'s "Jelly-roll." Also a 3 years' collection of "M.M.s." Write him, boys.

Sorry you have to sell all your discs and clarinet, J. T. O'Callaghan, of 102, Mansfield Road, Hampstead, N.W.3, but hope things will turn out all right later on. Write for his list, readers, and don't forget those s.a.c.'s. From 2, Welford Road, Lymington, Hants, by reader who hasn't signed his name, a cry for any discs featuring Spanier, particularly with the Celestial Beings. He offers: Cl. Williams' "Zulu Wall," Ven/Lang's "Goin' Places," Ven. B.4's "Blue Rooms," and Krupa's "Old Black Joe."

Alfred Ledwith, 39, St. Augustine's Road, Camden Square, N.W.1, has following Lew Stone discs for sale at 2s. 6d. each to callers only: MR1561, F3428, 3782, 3821, 3839, 3953, 6188, 6392.

Give a helping hand to L. Minson, who lives at 14, Penrith Avenue, Oldham, Lancs, and finds it impossible to get any real jazz discs in the neighbourhood. He wants any Art Hodes on U.S. label, the Lu Waters discs on Jazzman, any copy of "Hot Disco," and (if he's lucky) Charles Pierce's "Bull Frog"/"China Boy." He has some cut-out Allens, Dukes, O.D.J.B.s and a few swing.

If you have any jazz books and record catalogues, send them to starved jazz hound—594935 Hill J. A. Coy, 1st Batt., Essex Regt., India Command.

A. Codner, 13, Ivanhoe Rd., St. Budeaux, Plymouth, wants any discs featuring Higby or any Luis Russell Orks. Has few editions of "Esquire" Jazz Issue. What offers?

A. H. Lilley, 27, Short St., Grimsby, Lincs, wants Noone's "Sweet Lorraine" and Allen's "House in Harlem," any Bud Freeman Trio. Pay any reasonable prices.

W. Parry, House 7, T.R.E., Gt. Malvern, Worcs, has 1936 "Hot Disco" for sale. Also, free to first Servicemen who apply, a number of old personnel catalogues. Wants: T. Dorsey's "Opus One," pre-1936 Dukes, Hot Fives and Sevens, Bessie Smith, J. R. Morton, and discs featuring Teddy Wilson.

D. O. May, c/o "M.M." wants electric gramophone, complete unit.
J. Flacks, 18, Castle Hill Rd., Frestwich, Manchester, will buy Herman's "Chips Boogie," Crosby's "High Society," Duke's "Tiger," N.O.R.K.'s "O.D. One-Step" and any Feather All-Star Band. State prices required.

[Will "Cornettes" please refrain from using this space to dispose of literature in future. Regrettably, we must limit S. and B. insertions to those relating to records (jazz and swing items only) for disposal or wanted. Readers may, however, add to their notices: and jazz literature, "Chips Boogie," or similar brief phrases. We feel sure the majority of collectors support this policy. May we remind others that the advt. columns are available to those wishing to market goods outside the province we have outlined above?—Eds. "C.O."]

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Brand's DANCE BAND NEWS IN GOSSIP FORM Essence

THE spotlighting of Tommy Hunt and his Dance Orchestra at the forthcoming Variety Artists' Ball at Grosvenor House on November 21 brings a very well-deserved spot of limelight to a band whose consistently hard work during the war has won for it an excellent place among the leading bands operating around London.

In order to appreciate the quality of the Hunt outfit, one only has to take a glimpse at the kind of dates they are playing. Quite apart from the big honour of making the Grosvenor House date, they are regularly playing at the Astoria, Charing Cross Road, twice every week, and will be deputising for a week for Harry Leader there, commencing November 19.

Some of their engagements include: the V.A.F. Gala Performances, 1944 and 1945, at the London Coliseum; the "Brinsworth" Charity Shows at the Metropolitan Theatre, Edgware Road, London; many special shows for the Forces, including one for the Royal Navy on H.M.S. "Ganges"; appearances at the London "Stage Door Canteen"; shows for the British Red Cross and other charities; and special tours and Sunday concerts for Odeon Theatres, Ltd., Regal Theatres, Ltd., Empire Theatres, Ltd., etc.



When you switch on your radio next Monday (19th), you may think you've tuned into Hawaii, because if the time happens to be 10.30 p.m. (and the set tuned to the Home Service), you will be hearing the authentic tones of Pat Forbes and his South Sea Islanders. Here they are in the picture above, with Pat himself (steel guitar); Hal Mann and Geoff Sisley (guitars); Alan Fujino ("uke," tom-toms, and compere); Harold Douglas (bass); and charming Trissie Carlyle (vocalist).

Keeping the Hunt band together throughout the war years has been a major feat.

Today the Tommy Hunt band boasts a very interesting personnel. Outstanding in it is Johnny Douglas, pianist and arranger, who is one of the outstanding arrangers of the day (he has done most of George Elrick's work in the past). Johnny is also responsible for the ultra-modern accordion work in the airings by the Howard Lucratt combination.

Also with the band are Percy Jeffs (who has been with Tommy Hunt for six years) (bass and violin); Hush McFarlane (late Miff Ferris) (drums); Johnny Shakespeare (a son of the famous old-time trumpet star) (trumpet); Doug Senior (four years with the band) (trumpet); and Roy George (late brass stylist from Harry Leader) (trumpet); Stan Smith (late Oscar Rabin) and Maurice Gee (late Royal Marines Band) (trombones).

Sax section is led by a real celebrity in the person of Eddie Cromar, for many years with Henry Hall's band. Other reedists are Jack Slade (14 years with Hunt!), Andre Coerson, and Reg Brewster (tenors). The former is a young man who has made a big reputation as a stylist; the latter needs no introduction from his long association with Joe Loss.

Vocalists are the band's popular "regular," Pat Cooper, and Billy Lang, who, invalided out of the Army after being injured in dangerous bomb-disposal work, has been making a name for himself with his fine voice.

After spending much of his interesting career at the drums, Tommy Hunt himself, with such a large outfit to look after, is naturally "batoneering" these days, and planning continually for the further advancement of his outfit into the realms of "big time" in every available moment that he has got.

TALENTED bassist Reg Richman returned to Town a short while ago with the enviable feat behind him of having spent practically the whole of the war period on important industrial work.

Reg's professional career, traced back as much as eight years before the war, only reveals him as filling one job—but it was the top-line bass-chair in Joe Loss's band that he occupied for long enough to make it quite a record.

Now hard at work again, Reg, besides sessioneering, has been working with Harry Gerrard at Fischer's Bond Street Restaurant. Now that Harry is finishing there, Reg would like to fix up another good post in Town.

None of their old friends will need reminding that Reg Richman is brother of the two other noted musicians whose professional names are Ivor and Sid Rich. Ivor, bassist at the Dorchester Hotel with Wally Chapman, and photographer of the profession's celebrities in his spare time, will need no introduction. Just to remind you, both Reg and Ivor can be reached at Stamford Hill 3159.

Sid Rich, percussionist of the family, is with Roberto Inglez's band. We are glad to report that he is now almost well again, after a recent serious breakdown in health.

FAMOUS altoist Harry Hunter, pre-war with Billy Ternent, Billy Cotton, Lou Preager, etc., has made a memorable re-entry into the musical Clivvy Street, following his discharge from the R.A.F. at the end of October.

Not only did Harry walk straight into a first-class job with Harry Roy's Band at the exclusive London Millroy Club; after filling in with Harry for a few weeks he takes over, on November 18, the 1st alto chair with Stanley Black's B.B.C. Dance Orchestra.

On recent leaves, Harry has broad-

cast with the Ted Heath and Frank Welz's orchestras.

The four remaining members of Harry's R.A.F. outfit will be missing him now. During his 54 years in the Air Force blue Harry played in several of the most notable R.A.F. outfits, and his last "five-piecer" was a real "piperoo," since, in addition to his own fine alto playing, it featured Charlie Short (bass); Harry Hayner (piano); Stan Howard (trumpet); and Jack Turner (drums).

Depping sometimes for Charlie Short in this memorable R.A.F. unit has been bull-fiddle expert Charlie Jameson.

Harry Hunter's successes in the music world, both in a professional capacity and in his R.A.F. Band work, ought to be an inspiration to "M.M." contestants, since it was via one of these events that Harry came to enter the business.

After shining in Newcastle area contests some years back, Harry came to Town, joining Freddy Bretherton at the "Spider's Web," when Freddy's band included George Evans (saxes); Jock Cummings (drums); Will Hemmings (bass); Billy Smith (tpk.); and Albert Torrance (sax). The last-named, shortly due for demob, was a fitter in the R.A.F. on the same camp as Harry Hunter, thus reviving a very old association.

From this band, Harry, with George Evans, went to Sidney Lipton, and from those days, needless to say, neither has ever looked back.

LAST week we front-paged the story of Ivy Benson's new E.N.S.A. tour of Germany but only one news item was missing. For some time Ivy has been requiring a stylish vocalist, and for the past few weeks has been busily auditioning girls.

As soon as it was known that there was a vacancy in the vocal department she received so many applications from those wishing to sing with her famous outfit that further publicity on this matter was withheld at her own request.

Until the appearance of our last issue Ivy had not found a girl who suited her exacting requirements, but, seeing the "M.M." photograph and write-up of Jean Pine—which appeared on page 4 of the same issue—was immediately impressed by the eulogistic comments of Athens Radio Rhythm Club broadcaster, James Hanson.

Ivy phoned the Editor of the "M.M." who promptly put her into contact with Jenn. An audition was fixed, and before Jean had finished one number Ivy knew she had a "find."

In her own words she enthuses: "I was really amazed when I heard Jean. She has looks, a terrific style, and sings with loads of personality."

"Jean was tremendously enthusiastic when I suggested she should accompany me and the girls on our German tour, and I have absolutely no doubt that she will go far."

Page 1 and 4 of the "M.M." thus merged into an even bigger news story. There should be a moral here somewhere: If you want to get to the top of the musical tree, keep track of that newsagent!

Incidentally, Jean Pine was trained by renowned singing-teacher Maestro Mario, who is deservedly proud of her success.

THE B.A.O.R. seem to be well equipped with entertainment, in the fact that we have just heard of another large Army outfit in the Reich (*writes Rex Pardoe*), the 30 Corps Dance Band.

At present the band is touring in an Army Welfare Revue, "Stairway to the Stars," and, besides the full band numbers, features a swing quartet comprising Roy Bignall (vln.); Eric McDermott (acc.); Dennis Hall (bass); and Bert Offenbach (str.). Prior to VE-Day, all members of the band were carrying out their normal duties in different branches of the Army, many being in the front line from D-Day until after victory, when an entertainment pool was formed in the corps and the band was rot together.

With Bert Wilson arranging and leading the band, the rest of the boys are: Tony Rivers, Keith Woodward (altos); John Avery, Maurice Jenkins (tenors); Vernon Deakin, Fred Smith and Ken Wilson (tpts.); Rick Kennedy, Wally Walters (tms.); Bob Quinton (pno.); Bert Offenbach (gtr.); Dennis Hall (bass); Eric McDermott (dms. and acc.); and vocal honours shared by Jimmy Squires and Betty May, of the A.T.S.

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ANOTHER GENUINE LETTER!
 You really MUST take more care of Vic Filmer's books, although it is "good for business" when they are "swiped" off you! I
 Rt. E. H. Lilley, Fx885878.
 Mess Gt. H.M.S. Daedalus, 111, Southampton, Havant, East.
 Thursday, Oct. 18, 1945.

Dear Sir,
 Would you please forward me your two books "Bunkin' Around Melodies" and "Guide To Bunkers." I, too, once had these books given me by a semi-pro who I met in the Forces, and they proved beyond doubt of very great value to me, but on one of my recent "gigs" they "disappeared" from my sax case! Please find enclosed P.O. to value of 8/6 to cover cost of same.
 I am, yours truly, E. Lilley.
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JERRY DAWSON'S NORTHERN NEWS

A PROJECT is afoot that shows every promise of becoming somewhat of a boon to provincial musicians. Although it is only in the embryo stage at the moment, and can certainly not be discussed in detail, it plans to form and exploit professional bands on the best possible lines—thus taking the place of prominent pre-war leaders who for divers reasons will not return to the profession, and provide well-paid employment for the many musicians who will be returning to the fold in the course of the next year or so.

The first essential for this project is obviously a representative register of musicians who will be available from say next March or April onwards, and if anyone feels that he would like to be in on this interesting scheme, I will be pleased to pass on the names to the principals concerned.

Letters from either civilians or members of the Services who hope to be discharged in the course of the next six months will be welcomed, but if you do write, PLEASE give full details of your career—past employment, and any person to whom reference can be made for details of your qualifications.

Don't expect immediate results—this is "one for the future," but one that I personally can recommend. Write to me at 8, Sefton Road, Archer Park, Middleton, Manchester.

A few weeks ago I mentioned in these columns that bassist/leader Ken Noar was anxious to contact Midlands pianist Len Clarke—which brought forth the required note from L./Cpl. Len, who is currently with the entertainments unit with the B.A.O.R., and who hopes to be demobbed this month, when he will return to the Rialto Casino, Coventry.

It was whilst Len was in process of forming his band for the Rialto job in 1939 that he filled in a couple of weeks for Ken Noar in Birmingham, prior to which he was for two years organist at the Forum—this following on three and a half years as M.D. at the Ritz Ballroom.

Len has been helping to entertain the lads in Europe for exactly a year now, and is looking forward to the comparative "peace and quiet" of post-war Coventry.

Heard again from maestro Nat Bookbinder, who has now moved from the Brussels area to Antwerp, and he is finding much more entertainment and a lot more bands in this vicinity. Nat asks my assistance in a little matter that will surely interest a lot of musicians in the R.A.S.C.—with the B.A.O.R.

He has been asked by his Commanding Officer to form a really top band to undertake the considerable amount of work that appears to be going for Service bands in the area. There happens to be somewhat of a scarcity of bands, hence the request.

Nat would, therefore, very much like to hear from any musicians in the R.A.S.C.—particularly piano, brass and sax players—stationed in either Belgium, Holland or Germany. He wants them to contact him at once with a view to transfers being arranged through the legitimate channels.

Write to Nat—not to the "M.M."—at the following address: T/14680834, Dvx. Bookbinder, N., Headquarters, 754 Coy., R.A.S.C. (B.P.T.), B.A.O.R.

Just back from India after four years there is tenor man Les Crispwell, who hopes to be "out" in a short time.

My back in '37 (I think it was) Les was in the tenor chair at Lewis's Restaurant, Manchester, with the original Rosen Band, later moving on to Billy Merrin's Band in Nottingham, with whom he was working when the "call" came.

Les would particularly like all his old professional pals to know that he is back in Blighty and can be contacted at his Nottingham home address.

After the terrific display given by the R.A.F. "Squadronairs" at the recent All-Britain Finals at Belle Vue, Manchester, the many fans in the North-West will no doubt welcome the news that the "Squads" are currently in the midst of a further whirlwind tour of one-nighters which

commenced last Tuesday (13th), when they made their initial appearance in Preston.

This was followed by Wednesday (14th) at the Tower Ballroom, New Brighton, and continues with King George's Hall, Blackburn (15th); Doncaster (16th); Higher Broughton Assembly Rooms, Manchester (17th); De Montfort Hall, Leicester (18th); finishing up on Tuesday (20th) at the Cambridge Road Baths, Huddersfield. A lengthy and exacting tour, but one no doubt that the fans will appreciate.

Following on this, Northern fans will not be able to "get their breath" before the ex-R.A.F. "Sky-rockets," directed by Paul Fenouillet, will be upon them for no less than two solid weeks of "flying visits," visiting most of the principal towns in the North-West.

They, too, open up at Preston on Monday next (19th), following, on successive days, with appearances at the Carlton Ballroom, Rochdale (20th); Marine Ballroom, Fleetwood (21st); Blackburn (22nd); Palais de Danse, Ashton-under-Lyne (23rd); Imperial Ballroom, Nelson (24th); Monday, the 26th, at the Grafton Rooms, Liverpool; Civic Hall, Wolverhampton (27th); New Brighton (28th); Hill Stores, Oldham (29th); Doncaster (30th); and concluding on the Saturday night at a venue yet to be fixed.

Incidentally, the Rockets recently made their first appearance in the North, since regaining civilian status, at Belle Vue, Manchester, and created quite a sensation by their newfound smartness in appearance, due to their being in dinner suits—quite a change from the familiar Air Force blue.

Recent welcome visitor to the Manchester district is one-time idol of Blackpool's holiday-makers Bertini, who is this week topping the bill at the Queen's Park Hippodrome, following a successful week at the Hippodrome, Salford.

This is Bert's first visit to these parts since he forsook the Variety stage for a resident ballroom job in Edinburgh, and he returns to Variety fresh from his summer-season triumphs at the famous Strand Palais, Douglas, I.O.M.

JEROME KERN

Continued from page 1
 he has assisted with the filming of some of his shows, including "Show Boat" and "Roberta."

In 1936, one of his film originals—"The Way You Look To-night"—from "Swing Time"—won the coveted Academy honours as the finest screen song of the year.

Kern was a skilled musician, and this technique showed in his compositions. His construction was never commonplace and in this it matched his melodic material.

Jerome Kern moved with the times, readily adapting himself to the requirements of talking films and continuing to keep abreast of modern developments.

He settled in Beverley Hills, Hollywood, several years ago with his English wife, and was in New York supervising the musical side of a revival of "Show Boat" when he was taken ill.

A few days later, Kern was removed to hospital where he succumbed to a cerebral hemorrhage. At different times in his career he was well known as a book collector and on the stock exchange. A combination of musical talent and business acumen kept him at the top of the tree for more than three decades—an enviable record indeed.

For a number of years now, his music has been handled in the States by Chappell and Co., Inc., and in this country by Chappell and Co., Ltd., of Bond Street.

One of their directors, Mr. Edwin Goodman, who has just completed 85 years of service with the firm, told the "Melody Maker" of the happy business and personal associations which his firm enjoyed with Jerome Kern. Expressing deep regret at his passing, he said: "He was a man of great charm and dignity who considered the popular song an important medium for a composer. His loss will be greatly felt."

CATCHING UP ON YOUR COMMERCIAL RECORDS

By "CORN"Y

YES!—and wouldn't it have been a nice way of celebrating my emergence if I could have likened it to waking up from a Rip Van Winkle sleep to find myself in some new and wonderful world?

But, unfortunately, it hasn't quite worked out like that.

For one thing, although I have had no chance of writing about them, I have been hearing all the new records regularly each month as they came out so there has been no break in my contact with what has been happening; and for another, nothing very new or wonderful has happened.

I was forced to this latter conclusion with depressing certainty when I came to look through the records released since I last wrote this column for the "M.M." of February 17 last, to decide which I ought to remind you about before proceeding to the current month's supplements.

Maybe it is more the fault of the British entertainment fraternity than of the recording companies, but the fact still remains that during the past nine months records have no more featured any new worth-while talent than the familiar regulars have managed to compensate for this deficiency by providing anything out of the old hackneyed run—at any rate, as far as dance bands, vocalists and the like are concerned.

NOTHING NEW

It is all none the less deplorable because even if our own dance bands and kindred music makers are, with one or two notable exceptions, devoid of imagination, the recording companies have large American catalogues on which they could have drawn to infuse some novelty into their supplements. But on the whole these catalogues have been used to do no more than cash in on the few American celebrities—such as Bing Crosby (whom the Saints preserve!)—who have been established favourites over here for years.

Now and again Brunswick have had a crack at some new, or at any rate less well-known in this country, American artist, but have generally negated the effort by failing to follow it up.

However, if we haven't had anything new worth raving about in the way of artists, there have been not only plenty of new tunes, but plenty of unusually delightful ones.

Heading the list, to my mind, is "Laura," the tune written by David Raksin (with lyrics by Johnny Mercer) for the 20th Century-Fox film of the same name.

The tune proved to be a little too "classy" for the still very corny-minded G.P. as a whole. But the radio bands and the recording companies quickly realised that here was a song from the notes of whose ingenious but nevertheless quite logical sequence of harmonic progressions an unusually original, not to mention charming, melody had been created, and they went for it in the big way it deserved.

Best record of the number is Anne Shelton's (Decca F8538—coupled with "Fable the Dreamer").

Or if you prefer a band record, try Geraldo's, with a very fair vocal by Len Camber (Parlophone F2078—backed by "I'm Beginning to Sep the Light").

Geraldo has a tendency to have many of his numbers... well, I was going to say over-arranged, but perhaps too artily arranged would be a better way of putting it. But there is no doubt that his band is certainly good just now. It does more than just play; it plays with character.

Then there was, you will remember, the almost equally delightful "Dream"—another Johnny Mercer effort, for which this time he wrote both the words and the music.

Geraldo again does a nice job of this (Parlophone F2082), coupled with "After a While" (vocal by Archie Lewis); so does Paula Green, whose version (Columbia FB3128) is backed with that song from "Here Come the Waves" which also had quite a vogue—"Accent-tchu-ate the Positive."

But the record I liked best was Jimmy Dorsey's, with nice vocal by his new singer Teddy Walters, on

To obtain in a still-wartime-curtailed paper the space necessary to cope with the recently concluded all-time-record contesting season, something, of course, had to go, and it was reluctantly decided that "Corny" should be one of your regular contributors who would have to be put into cold storage, as it were. He now emerges from his temporary confinement.—EDITOR.



Swing-organist Ethel Smith—whose latest Brunswick record is reviewed here—as she appears, with ace-drummer Gene Krupa and a trio of Scandals Sirens, in a scene from the new RKO-Radio film musical, "George White's Scandals of 1945."

Brunswick O3586, and those who are not yet sick of the song from the over-plugging it has had on the air will probably like the disc none the less because on the other side it has "There, I've Said It Again" with Teddy Walters again doing the vocal honours.

Then there's the Harry Warren-Mack Gordon hit ballad, "I Wish I Knew."

There's a Jimmy Leach and the New Organicals recording (Columbia FB3138), but as "M.M." readers are not likely to be unduly impressed by foxtrots served up as polkas by electric-organ players, we can pass it over in preference of the Joe Loss version (H.M.V. BD5896), or better still, the Dick Haymes-Victor Young Ork recording on Brunswick O3582, with the other number from the film "Diamond Horseshoe"—"The More I See You."

Then, too, Ted Heath and his wife's "I'm Gonna Love that Guy."

Those of you who follow the America Tobacco Co.'s "Hit Parade" ratings as published regularly in the "M.M." will know that this song has had at least as big a success in America as it had over here, so you'll probably be interested to hear that since I last wrote this column there have been new records of the number by Adelaide Hall (Decca F8571—coupled with "There Goes That Song Again") and Paula Green (Columbia FB3099—backed by "Till All Our Prayers are Answered").

I particularly liked Paula's record. Adelaide's is excellently recorded and has a nice accompaniment, but at the end, which is the only part that is taken "in tempo," Miss Hall gets very affected.

HEATH-WRITER AND LEADER

And talking of Ted Heath brings me in some of the records which have stuck in my mind at least as much for the performances as for the tunes.

First of all, there's Ted Heath and his Music's "Cossack Patrol" and revival of Ray Noble's "The Very Thought of You" both imaginatively scored and brilliantly played (Decca F8536).

Secondly, Helen Forrest's (remember her with Benny Goodman?) "Time Waits for No One" and "In a Moment of Madness," with accompaniment directed by "Toots" Camarata, who has lately been over here as musical director for the Wesley Ruggles film "London Town," for which Ted Heath's band is providing the music (Brunswick O3559). Helen has become the polished ballad singer in excelsis.

Or if you want something livelier—and it's about time I included one, because practically every record I've

mentioned so far has been a slow, sentimental ballad—there were those uproarious skits on "Chloe" and "Cocktails for Two" by Spike Jones and the City Slickers.

Many readers who have heard one or the other of these sides broadcast seem to have been unable to trace the disc, and have written asking me for the number. Well, it's H.M.V. BD1107.

Among the less frequently featured bands which have been given a showing are Vaughn Monroe's and Charlie Spivak's American orchestras. The former's titles are "There, I've Said It Again" and Ray Noble's "The Very Thought of You" (the revival of which is due to the fact that it is featured in a new film of the same name), both on H.M.V. BD5899; the latter's are "Let Me Love You Tonight" and "Too-Ra-hoo-Ra-hoo Rae" on H.M.V. BD5869.

RHUMBA-RECORDS

Neither has meant a great deal in my young life. Vaughn Monroe's is just another typically suave, and rather pretentious American "commercial" band. Charlie Spivak is another Harry James-type trumpet player. Lovely tone, brilliant technique and all that, but more concerned with showing off his virtuosity than with playing good swing.

So if its novelty you're after, I suggest you turn your attention to some of the rumba bands, whose music has not yet become hackneyed enough to lose its freshness or appeal.

Included in this category are Xavier Cugat and his Waldorf-Astoria Orchestra, who give most fascinating revivals of "Adios" and "Green Eyes" (H.M.V. B9425); Charles Wolcott and his Orchestra, who cover most of the songs from the latest Walt Disney epic "The Three Caballeros," including "You Belong to My Heart," "Mexico," "Bala," and the title song, on Brunswick O3577, O3578 and O3579; and, of course, Edmundo Ros, to covering "Bala" and "Mexico" (Decca F8534) and "The Three Caballeros," and "Jesuita en Chihuahua" (F8549) from the aforementioned "Three Caballeros." Edmundo gives more of these South American dance pieces in "Le Seuliré (I'm So In Love)" and "Linda Mujer (You Never Say Yes You Never Say No)" on Decca F8490.

And finally, if you want some quite out-of-the-ordinary rumba-type music, try electric-organist Ethel Smith's "Lero, Lero" and "Tico-Tico" (Brunswick O3571).

Ethel certainly knows how to get over the keyboard with speed and dexterity.

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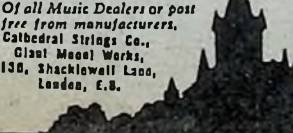
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